

THE TCHAIKOVSKY VIOLIN CONCERTO: REVISIONS
AND REPERTOIRE FOR PERFORMANCE TECHNIQUE

A Master's Thesis

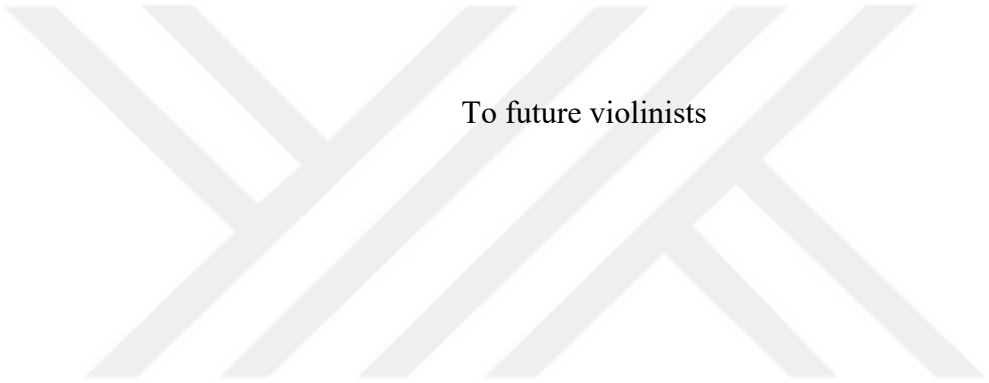
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ANKARA
July 2022

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Bilkent University 2022



To future violinists

THE TCHAIKOVSKY VIOLIN CONCERTO: REVISIONS AND
REPERTOIRE FOR PERFORMANCE TECHNIQUE

The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

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In Partial Fulfilment of the Requirements for the Degree of
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THE DEPARTMENT OF MUSIC
İHSAN DOĞRAMACI BILKENT UNIVERSITY
ANKARA
July 2022

THE TCHAIKOVSKY VIOLIN CONCERTO: REVISIONS AND REPERTOIRE FOR
PERFORMANCE TECHNIQUE

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ABSTRACT

THE TCHAIKOVSKY VIOLIN CONCERTO: REVISIONS AND REPERTOIRE FOR PERFORMANCE TECHNIQUE

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This thesis deals with the Violin Concerto D major op.35, which was composed by Peter Ilyich Tchaikovsky (d. 1893) in 1878 and is regarded by performers as a virtuosic rather than a symphonic concerto. A scholarly research that examines the concertos revisions is further supplemented with research into correlated repertoire for violin performance technique. The research finds that the revisions introduced to the concerto were by master violin performers and their students, some of whom knew Tchaikovsky as well as others who represented their own school of violin performance. The technical repertoire research highlights correlated repertoire such as etudes and caprices serving to advance the violin technique of the performers. Based on the research, this study thus argues that the concerto's revisions, which included shortening repetitive passages, removal of double stops, and paying more attention to elaborations, are primarily related to the solo violin part, in particular its instrument technique and performance technique.

ÖZET

ÇAYKOVSKİ KEMAN KONÇERTOSU: REVİZYONLAR VE PERFORMANS TEKNİĞİ İÇİN REPERTUVAR

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Bu çalışma Peter İlyiç Çaykovski'nin (ö. 1893) 1878 yılında yazdığı Re Majör Op.35 Keman Konçertosu yapıtını ele alır. Eser, senfonik konçerto tarzından çok, icracılar tarafından virtüöz bir konçerto olarak kabul edilmektedir. Konçertonun revizyonları araştırılarak keman icra tekniği repertuarı eserleriyle de ilişkilendirilmiştir.

Araştırma konçertoda gerçekleştirilmiş revizyonların usta keman icracıları ve onların okullarının temsilcileri öğrencileri tarafından yapıldığına değinir. Bu usta solistlerin bazıları Çaykovski ile birlikte de çalışmıştır. Teknik repertuar araştırması ise icracıların keman tekniğini geliştirmeyi amaçlayan etüt, kapris gibi eserleri konçertonun ilgili kısımları ve revizyonlarla ilişkilendirir. Araştırma sonuçları revizyonların temelde eserin tekrar eden kısımlarında kısaltmalar ile solo partide çift seslerin sadeleştirilmesi ve teknik kısımların zenginleştirilmesini kapsadığını ve enstrüman icra tekniği üzerine yoğunlaştığı bulgularına ulaşır.

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CHAPTER I

THE COMPOSITION HISTORY OF THE TCHAIKOVSKY VIOLIN CONCERTO

1.1. Introduction

The Violin Concerto D major op.35 was composed by Peter Ilyich Tchaikovsky in 1878, Clarens, Switzerland. The concerto manuscript is being preserved in the Russian National Museum of Music in Moscow. It was initially published in 1879 by Pyotr Jurgenson for solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 timpani and strings and lasts around 30-35 minutes. The violinist Leopold Damrosch was the first soloist who performed the concerto with piano in New York in 1879. (Poznansky, 2006)

1.2. The Life of Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky is one of the most notable Russian composers of the 19th century. Even though his life span was not long enough (1840-1893), it was rich in vicissitudes and so interesting and adventurous that it can be read like a suspenseful novel. Peter Ilyich could be remembered as a composer of all genres, from children's

songs and violin concertos to ballets and symphonies. As his music had a significant impact on the composers of that time, it is irrefutable that he left a significant mark in the era of music and humanity. Tchaikovsky was born on April 25/May 7¹, 1840, in Vyatka Province, in the Ural Mountains (Floros,2018; Poznansky, 2006).

He was the second children of the family. His parents were Ilya Tchaikovsky who was a manager and Alexandra Assier who was the French descendant of emigres who had six children including him. Tchaikovsky was very interested in music from his childhood years and his main inspiration of music was coming from orchestra during his childhood in his family house. When he was four, he already recorded his first attempt at composition. He began piano lessons in this neighborhood with a tutor in 1845. His family was dreaming of him being in civil service and they sent him to Imperial School of Jurisprudence in St. Petersburg when he was 10. When he was about to finish school, his father realized his music talents and invited the professional piano teacher. From his 20s, he started amazing music career and composed significant pieces that are still applauded by listeners.

Tchaikovsky's music is many-faceted. It is full of feeling when it explores the elegiac, the lyrical, the dramatic and the tragic. Other values come to the fore when it enacts the dance-like, the picturesque, the illustrative or the characteristic. Tchaikovsky's popularity results in the end from the fact that, as Boris Assafyev has aptly remarked, the intonations of his music go "from heart to heart."

¹ Peter Ilyich Tchaikovsky's birth date is generally calculated in accordance with the Julian and the Gregorian calendars, which have a thirteen-day difference between each other. Thus, if the Julian calendar, which was used in Russia until 1918, places Tchaikovsky's birth on 25 April in 1840, the Gregorian calendar, which was applied in Russia since 1918, places his birth on 7 May in the same year.

1.3. The Creation of The Violin Concerto

The concerto was written in 1878 in Clarens, Switzerland and there is some evidence that Iosif Kotek was the inspiration for composing this concerto. Although the concerto should have been dedicated to Leopold Auer, due to Auer's refusal to play the concerto as it was difficult to work for him, Tchaikovsky dedicated it to Adolph Brodsky because of his first performance of Tchaikovsky's concerto in public.

1.4. The Date and Location of the Composition

Due to a turbulent marriage, Tchaikovsky stayed in Clarens, a small village in Switzerland in 1878. The considerable influence of Lalo's *Symphonie Espagnole* and his friend Kotek, who came to visit Peter in Clarens, encouraged Tchaikovsky to write the violin concerto. The concerto was composed in less than a month. As Poznansky mentioned in March 1878, Tchaikovsky wrote: "Today I finished the concerto. It still has to be copied out and played through a few times... and then orchestrated. I shall start the copying out and add the finishing touches". (Poznansky, 2006), (Warrack, 1969)

1.5. The Movements of The Concerto

- Allegro moderato-Moderato assai (D major, 339 bars, quarter note- 126)
- Canzonetta. Andante (G minor, 119 bars, quarter note- 84)
- Finale. Allegro vivacissimo (D major, 639 bars, quarter note- 152)

1.6. The Works Composed in The Same Period and Genre

Around the same period, Tchaikovsky worked on *Symphony No.4*, the opera *Yevgeniy Onegin*, *Variations on Rococo Theme*, *Souvenir d'un lieu cher*, *Suite No.1*. Furthermore, in the genre of concerto, Tchaikovsky composed not only Violin

Concerto D major, but also Piano Concerto No.1 B flat minor, No.2 G major, No.3 E flat major. The other works in related styles are Serenade Malancolique, Valse-Scherzo for violin and orchestra; Variations on Rococo Themes, Pezzo Capriccioso, Andante Cantabile, Nocturne for cello and orchestra.

1.7. Publications of The Concerto

Tchaikovsky had arranged the concerto for violin with piano accompaniment in 1878, and a year later, it was published by Pyotr Jurgenson in Moscow. The orchestral parts were published later in 1879 and full score in 1888. (Poznansky, 2006) The latter publication was in Tchaikovsky's Complete Collected Works, the full score of the Concerto was published in volume 30A, edited by Valentina Rachkovskaya (1949). The violin-piano arrangement in volume 55A, edited by Ivan Shishov and Nikolay Shemanin (1946). Series 3, Volumes 5 and 6 of the Academic Edition of the Complete Works, edited by Polina Vaidman and Ada Aynbinder (2019), include the full scores and violin-piano arrangements of the concerto. (Poznansky, 2006)

1.8. The Performance History of the Concerto

For the first time, the concerto with violin and piano version was performed by the violinist Leopold Damrosch in New York in 1879. Later, Adolph Brodsky was the first performer to play the concerto in Europe and then in Russia. The orchestral premier by Brodsky was in Vienna, at a special Novitätenprobe and was conducted by Hans Richter on 4 December 1881. (Poznansky, 2006), (Warrack, 1969)

1.9. Critical Acclaim About the Performance

The critical acclaim on first performance was: “The first performance was on 4 December 1888, and caused an uproar in the hall, with demonstrations against

Brodsky and the work; and Hanslick, in a vituperative attack, was moved to suggest that the work actually gave off a bad smell..." (Warrack, 1969)

Despite these harsh comments, the concerto aroused public interest and Brodsky received offers for concerts in the following season. After the concert with Vienna Philharmonic, he performed in London at a "Richter Concert" in Saint James's Hall on 26 April/8 May 1882, and later in Russia.

The premiere of the violin concerto in Russia was performed on 8/20 August 1882 at the sixth concert in the Art and Industrial Exhibition, by Adolph Brodsky, conducted by Ippolit Altani and had a great success. (Poznansky, 2006)

1.10. Conclusion

The musical world could not be so rich and bright without Tchaikovsky's music. The violin concerto is a great example of his art. Despite it has all the beautiful and different genres in every movement. More significantly, the concerto features interesting and genial scales and passages, which help to improve technical skills on the left and right hands. Tchaikovsky and concerto are a big history of music, that includes some revisions and modifications of the concerto can be seen in the next chapter.

CHAPTER II

THE REVISIONS OF THE CONCERTO

2.1. The Editions of the Concerto

Tchaikovsky arranged the concerto for violin with piano accompaniment, 1878. It was published by Pyotr Jurgenson in Moscow, 1879. The orchestral parts were published later in 1879 and full score in 1888.

In Tchaikovsky's "Complete Collected Works", the full score of the Concerto was published in volume 30A, edited by Valentina Rachkovskaya (1949).

The violin-piano arrangement in volume 55A, edited by Ivan Shishov and Nikolay Shemanin (1946). Series 3, Volumes 5 and 6 of the "Academic Edition of the Complete Works", edited by Polina Vaidman and Ada Aynbinder (2019), include the full scores and violin-piano arrangements of the concerto (Poznansky, 2006).

2.2. History of the Revisions

The concerto, like many other masterpieces, was modified and shaped by different famous violinists, though, the final product of concerto was far from the original version of Tchaikovsky's one. (Haight, 2012) Many cuts were made, complex passages were simplified, chords and double notes were changed to an easier way to play, high positions were changed to lower and more accessible ones. Nevertheless, the original version and the simplified one were retained in the notes, the choice is up to the violinist or his teacher. Although, the various revisions of the concerto were made by many violin coaches and performers, the most famous and widely performed version belongs to Hungarian violinist Leopold Auer². Later, due to the Auer's influence, his violin students Mischa Elman, Jascha Heifetz and Nathan Milstein also made some revisions performing the concerto. Moreover, since Auer was a colleague of Tchaikovsky and had an influence on the concerto and its changes in the editions, and later, on the performance of his students and subsequent generations, then there was violinist, David Oistrakh³, who were not related to Tchaikovsky and Auer but also took part in the revisions of the concerto.

2.3. Revisions in Solo Part

Since, the most performed and significant editions of the concerto are Auer's and Oistrakh' ones, while comparing revisions and changes of the concerto, this

² Leopold Auer (1845-1930) was a Hungarian violinist, remarkable teacher of the great violinists in the history of music like Mischa Elman (1891-1967), Jascha Heifetz (1901-1987) and Nathan Milstein (1903-1992).

³ David Oistrakh (1908-1974) was a Ukrainian legendary violin virtuoso, well-known for his incredible violin technique and dramatic musicality.

subchapter will compare the manuscript edition of Tchaikovsky with the editions with revisions of Auer, Mostras⁴ and Oistrakh.

The first revision can be seen in the first movement m.95, there are three possible ways to play this scale, however, every single edition has different aim at base of a sentence. In the first case, the sentence is decomposed into separate pieces of phrases under the line of four notes generally. The Auer's revision is more legato and connected notes into one sentence, that is easier for playing. The third edition is more complicated with legato, connecting the first notes of the passage under the next legato. The three versions of this little excerpt can look similar; however, they change the phrase of music and the tone production.



Figure 1, P. I. Tchaikovsky, *Violin Concerto, First Movement, m.95, Revision 1, Manuscript Edition.*



Figure 2, P. I. Tchaikovsky, *Violin Concerto First Movement, m.95, Revision 1, L. Auer's Edition.*



Figure 3, P. I. Tchaikovsky, *Violin Concerto, First Movement, m.95, Revision 1, K. Mostras's and D. Oistrakh's Edition.*

⁴ Konstantin Mostras (1886-1965) was a Russian violinist, teacher and composer, who was worked with Oistrakh on the edition of the Tchaikovsky's violin concerto.

The next excerpt m.116 was changed in order to facilitate the passage in the left hand, since double notes and passages in the form of arpeggios in the original are written in a high ninth position, in which it is very difficult and uncomfortable to play. Though, Auer made it easy by dropping the passage to the more accessible second position.



Figure 4, P. I. Tchaikovsky, *Violin Concerto, First Movement, m.116, Revision 2, Manuscript Edition.*



Figure 5, P. I. Tchaikovsky, *Violin Concerto, First Movement, m.116, Revision 2, L. Auer's Edition.*



Figure 6, P. I. Tchaikovsky, *Violin Concerto, First Movement, m.116, Revision 2, K. Mostras's and D. Oistrakh's Edition.*

This revision of the concerto mm.166-173 is made by Auer, however, in this case the original edition is easier than the Auer's. The edition of K. Mostras and D. Oistrakh contains two versions, one of that is the original edition by P. I. Tchaikovsky, located on the top line, and the second one by L. Auer, located on the bottom line. The difference is visible firstly in the reduced chords, then in the passages which originally are in convenient positions, but for some reason, Auer changed the passages to more difficult positions for the left hand.

Figure 7, P. I. Tchaikovsky, *Violin Concerto, First Movement*, mm.166-173, Revision 3, K. Mostras's and D. Oistrakh's Edition.

Same as in the previous example, in this case, mm.242-245, Auer complicates the task of the violinist. There is a simple, not very difficult passage in accessible positions with comfortable fingers in Tchaikovsky's original score, however, Auer replaces it with a more difficult passage in the upper positions and even changes the notes of some passages that are too crucial.



Figure 8, P. I. Tchaikovsky, *Violin Concerto, First Movement*, mm.242-245, Revision 4, K. Mostras's and D. Oistrakh's Edition.

Although, the other parts of the concerto have been modified and simplified, the second part “Canzonetta” remained almost untouched by Auer, with the exception of two excerpts. The two excerpts, mm. 66-69 and mm. 75-85, were transposed up an octave, to show the contrast of the music and, at the same time, these modifications complicate the task of the musician to some extent.



Figure 9, P. I. Tchaikovsky, *Violin Concerto, Second Movement*, mm.66-69, Revision 5, K. Mostras's and D. Oistrakh's Edition.



Figure 10, P. I. Tchaikovsky, *Violin Concerto, Second Movement*, mm.75-85, Revision 5, L. Auer's Edition.

Finally, in the third movement, mm.188-195, Auer removes some repetitions in the solo violin and orchestra parts, changes a few small places, thereby simplifying them, and modifies only one passage, making it more difficult and almost unplayable.

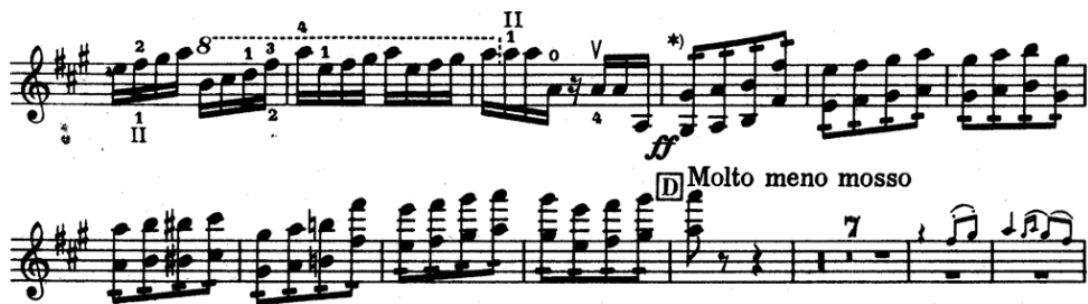


Figure 11, P. I. Tchaikovsky, *Violin Concerto, Third Movement*, mm.188-195, Revision 6, K. Mostras's and D. Oistrakh's Edition.

According to Auer, this scale of octaves can be performed only by upper notes for better intonation, since it is too hard to play these octaves in tempo *Allegro vivacissimo* and control the tone.

In comparing these two little excerpts mm.334-335, it can be noticed that in these two quite complex passages, Auer simplified it, changed notes to lighter ones without changing the harmony.



Figure 12, P. I. Tchaikovsky, *Violin Concerto, Third Movement*, mm.334-335, Revision 6, K. Mostras's and D. Oistrakh's Edition.



Figure 13, P. I. Tchaikovsky, *Violin Concerto, Third Movement*, mm.334-335, Revision 6, L. Auer's Edition.

The last revision is the biggest one of the third movement, mm.453-459. Originally, the passage consists of four notes, however, Auer replaces this easy four notes repetition with a more complex one that reaches high positions in the left hand, in tempo *poco a poco stringendo*. This modification is performed in very rare cases because of the difficulty of the scale madden by Auer.



Figure 14, P. I. Tchaikovsky, *Violin Concerto, Third Movement*, mm.453-459, Revision 7, K. Mostras's and D. Oistrakh's Edition.



Figure 15, P. I. Tchaikovsky, *Violin Concerto, Third Movement*, mm.453-459, Revision 7, L. Auer's Edition.

2.4. The Influence of the Performers

According to Haight, the most considerable impact on Tchaikovsky violin concerto had the following three musicians, Iosif Kotek⁵, Adolph Brodsky⁶ and Leopold Auer. As mentioned earlier, Iosif Kotek notably affected the violin concerto during the compositional process being the inspiration for the musical piece. The second musician who influenced the concerto was Adolf Brodsky who was first performer of the concerto in public. Finally, the biggest impact on concerto came from Leopold Auer, whose edition of the concerto continues to be the most useful one still nowadays. The edits include cuts, octave transpositions, passage modifications,

⁵ Iosif Kotek (1855- 1885) was a Russian violinist and composer, friend of P. I. Tchaikovsky.

⁶ Adolph Brodsky (1851- 1929) was a Russian violinist, friend of P. I. Tchaikovsky, to whom was dedicated violin concerto.

different notes in passages, removal of sharps or sometimes addition of them and simplification of chords have changed concerto probably. In some cases, Auer facilitated the task of the performer, making the concerto easier for performer. However, periodically, he also made some passages more difficult or unplayable.

2.5. The Influence of the Ecole

Leopold Auer was a famous Hungarian violinist, teacher at the St. Petersburg Conservatory and performer in the Imperial Orchestra in St. Petersburg. At first, Tchaikovsky wanted to dedicate the concerto to Auer, but upon his refusal, Tchaikovsky changed the dedication to Adolf Brodsky, who was the first performer of the concerto in the public. When Auer and Tchaikovsky met to review the work, Auer said:

“...When I went over the score in detail, however, I felt that, in spite of its great intrinsic value, it called for a thorough revision, since in various portions it was quite unviolinistic and not at all written in the idiom of the strings. I regretted deeply that the composer had not shown me the score before having sent it to the engraver, and I determined to subject it to a revision, which would make it more suited to the nature of the violin, and then submit it to the composer...”(Haight, 2012)

Auer's influence on the concerto is unprecedented, as he later was a performer of the concerto and made many useful changes that are still performed today. The reason of the major success of the Auer's revisions is that he was a great teacher and violin professor at the St. Petersburg Conservatory (1868-1917) and taught a lot of

significant violinists like Mischa Elman, Nathan Milstein and Jascha Heifetz.

Teaching the violin concerto of Tchaikovsky, without doubt, he taught the students the edition with his revisions. Due to his talented students and his professorial career at the conservatory, his revisions of the concerto were passed down from generation to generation (Haight, 2012).

Today, the most widely used edition of the concerto is edition of Konstantin Mostras and David Oistrakh. Although, there is no connection between Oistrakh and Auer or Tchaikovsky, at the end of his carrier, Oistrakh played Auer's edition of the concerto. Further, Oistrakh in collaboration with Mostras, made an edition of the concerto that gave the performer two choices to perform the solo part. The top line is original, written by Tchaikovsky, and the lower line is revisions made by Auer. In this case, violinist can choose which is more comfortable and suitable for his performance.

2.6. The Mix of Revisions

Since there are so many varieties to play Tchaikovsky's violin concerto, this situation is confusing for violinists. In some cases, the choice depends on the performer, in some on his teacher, and in some cases on the audio or video recordings. Due to the wide availability of audio and video recordings, the performer can easily understand which revision is more difficult or which is the best for him. Comparing the recordings of famous violinists, it can be observed that they combine and mix the revisions with the original. In addition, even inside one revision, you can see parts of another one.

Firstly, it can be started with violinist Isaac Stern (1920-2001), who released a recording of the Tchaikovsky's concerto in 1979 with the National Symphony Orchestra. In his performance, he played first and second movements originally, however, the last movement he prefers to play Auer's revisions. Itzak Perlman recorded concerto in 1990 with the Israel Philharmonic Orchestra, mostly chose to play Auer's edition. In 1993, Sara Chang performed with London Symphony Orchestra, her choice was to play first movement without any revisions, but second and third movements absolutely were Auer's edition. The only violinist for a long time, who played completely the original version of concerto as Tchaikovsky wrote it without any changes and revisions was Hilary Hahn in 2010 with the Royal Liverpool Philharmonic Orchestra (Haight, 2012).

2.7. Conclusion

Even though the original concerto is far from the current version of the concerto with all its changes, revisions, simplifications, it has become easier for violinists to play one of the most difficult concertos of the violin's repertoire. Today, every violinist playing the Tchaikovsky's concerto can choose for himself a convenient or more complex version. In addition, the Oistrakh edition contains both the original concerto and Auer's version therefore the choice is up to the musician. In the next chapter I have prepared a special repertoire of etudes and caprices, that can be helpful in preparing the concerto.

CHAPTER III

THE REPERTOIRE FOR PERFORMANCE TECHNIQUE: FIRST MOVEMENT

3.1. The Main Theme



Figure 16 P.I. Tchaikovsky Violin Concerto, First Movement Main Theme, mm.28-34, Op.35.

The main theme, mm.28-34, resembles a cantilena which is in the main tonality, D major. The difficulty of this excerpt is in the right hand to achieve the correct distribution of the bow that shows dynamics and nuances by increasing or decreasing the sound. These works require calculated speed of movement of the bow to comply with the phrasing. At the same time, the position shifts in the left hand should be

clean and with vibratos. For practicing, it can be helpful to play R. Kreutzer⁷ “Etude⁸ No.1” and P. Rhode⁹ “Caprice¹⁰ No.6”, controlling the speed and proper distribution of the bow as well as soft transitions in the left hand.



Figure 17 R. Kreutzer 40 Etudes ou Caprices, Etude No.1.



Figure 18 P. Rhode 24 Caprices, Caprice No.6, Vol.231.

3.2. Connection between Kreutzer’s Etudes and Rhode’s Caprices

The original title of Kreutzer’s score was “40 études ou Caprices Pour le Violon” published in 1796. This translates to English as 40 Etudes and Caprices for Violin.

⁷ Rodolphe Kreutzer (1766-1831) was a French violinist, composer, teacher and conductor. He is known for having one of the most important Beethoven’s sonata for violin and piano, dedicated to him, the Kreutzer Sonata, op. 47. (Santos, 2006)

⁸ The word étude, which in French, means “study”, is widely used for short pieces with an aim to develop or explore specific technique skills in performance. (Grove Music Online)

⁹ Pierre Rode (1774-1830) was a French violinist, student of Viotti and composer.

¹⁰ The word Caprice is, in other words the concert étude, more virtuosic and musical than an étude, still it should be performed on the stage as a solo.

Since the 18th century to nowadays, Kreutzer's études and caprices have a significant role in technical development of the violinist and become a part of the musical education of violin around the world. (Santos, 2018) Rode's "24 Caprices" score is known as a standard instruction-book in violin education, ranked just above the famous Kreutzer's Etudes.

3.3. The Chromatic Scales

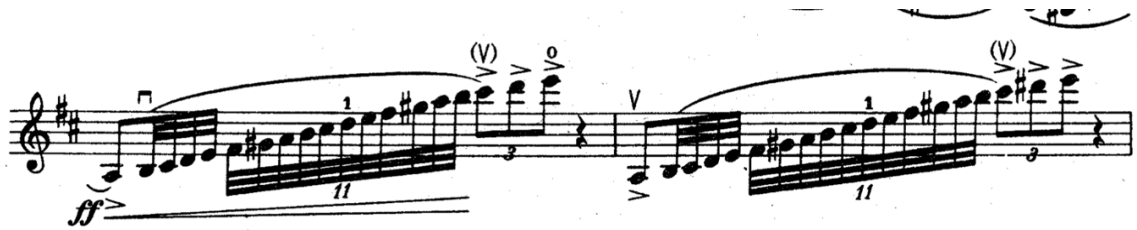


Figure 19 P. Tchaikovsky Violin Concerto, First Movement, mm.97-100, Chromatic Scales, Op.35.

Despite that the concerto is in D major, these chromatic scales, mm.97-100, are written in related transition keys like A major, E major as well as A minor and E minor. This passage is made up scales and of chromatic scales that can be performed with fingering and position shifts. The fingering and shifts need to become sort of like a reflex since there is no time to think while playing the passage. This would require repetitive practice on the core elements of the passage. These chromatic scale passages can be practiced with R. Kreutzer "Caprice No.22", strictly adhering to rhythm and observing a fluency in the bow and in the left hand at shifting positions.



Figure 20 R. Kreutzer 40 Etudes ou Caprices, Etude No.22.

3.4. The Continuous Trill



Figure 21 P. Tchaikovsky Violin Concerto, First Movement, mm.119-122, Op.35.

This excerpt, mm.119-122, consists of trills in different octaves and the goal of this scale is to continue trill without interruption, moreover, connect the strings, emphasizing melodic voice. Another difficulty of this passage is intonation because of the shifts between octaves and too high positions. For practicing this excerpt, at the beginning, it can be helpful to work on single notes without trills, cleaning out transitions and intonation. Then, the trills can be added to the notes, while the right hand should be under control all the time and should not be interrupted. In addition to this, it can be helpful to play R. Kreutzer “Caprice No.16”, as this Caprice have a lot of beneficial exercises on trill and can improve the strength and high speed of the fingers.



Figure 22 R. Kreutzer 40 Etudes ou Caprices, Etude No.16.

3.5. The Development of the First Movement



Figure 23 P. Tchaikovsky Violin Concerto, First Movement, mm.162-167, Development, Op.35.

The development of the first movement, mm.162-167, starts with a theme which consists a polyphonic passage with double voice notes in the left hand and staccato in the right hand. In addition to this, there is other difficulties of this excerpt, a connection between strings and accents. For clear intonation of double notes, it can be advisable to work on double notes separately, then add a theme, listening main voice. The bright staccato can be achieved by practicing the gam scales with full

attention and control on the bow. For the double voice notes and the hatch staccato, it can be helpful to practice N. Paganini¹¹ “Caprice No.9” and R. Kreutzer “Caprice No.34”. For the good transitions from string to string, it can be helpful practicing in a slow tempo controlling the bow and trying to jump, however, at close range with strings. As for accents, in this case they need to rely more not on the right hand, on the bow, but on the left hand, giving a vibrato and strength to the notes under the accents. It can be advisable to play N. Paganini “Caprice No.2” and P. Rhode “Caprice No.2”, for the better connection between strings and melodious accents.

Paganini’s “24 Caprices” were published in 1820. Paganini's contribution in creating these caprices can be seen as violin mastery and musically, since the caprices are filled not only with virtuoso technical difficulties but also with beautiful melodies and motives. The caprices are known and performed all around the world. Moreover, in most conservatories and special music schools, caprices are chosen as “required repertoire”. (Borer, 1995)



Figure 24 N. Paganini Capricen, Caprice No.9, Op.1.

¹¹ Nicolo Paganini (1782-1840) was an Italian violinist virtuoso, guitarist and composer. Paganini's work has a huge impact and mark in the history of music.



Figure 25 R. Kreutzer 40 Etudes ou Caprices, Etude No.34.



Figure 26 N. Paganini Capricen, Caprice No.2, Op.1.



Figure 27 P. Rhode 24 Caprices, Caprice No.2, Vol.231.

3.6. The Introduction of the Cadenza



Figure 28 P. Tchaikovsky Violin Concerto, First Movement, mm.208-213, Introduction of the Cadenza, Op.35.

The introduction of the Cadenza¹², mm.208-213, begins with a succession of dominant chords of the main tonality D-major. To play these chords with a high-quality and beautiful sound, it is necessary to feel the wrist of the right hand when changing the bow and move the bow down fast, extracting a high-quality sound. Moreover, three-sound and four-sound chords should not be broken, the chords should sound whole and show the theme of the upper voice on the E string. The difficulty of the left hand lies in the pure intervals that make up the chords, generally perfect fifths, and big sixths. Practicing this excerpt of chords, it can be advisable to work on J. Dont¹³ “Caprice No.1”, therefore these two pieces very similar and the goals of this passages are the same: feeling of a free wrist of the right hand during a quick change of the bow, achieving a beautiful sound and the intonation of intervals in the left hand.

Dont’s “24 Etudes and Caprices” are the most important technical repertoire for the violin today in the world.



Figure 29 J. Dont Etudes and Caprices, Caprice No.1, Op.35.

¹² The word “Cadenza” is an Italian, means “Cadence”, unaccompanied solo passage, filled with virtuosic passages and close in text to the composition, generally used as a solo in concertos.

¹³ Jakob Dont (1815-1888) was an Austrian violinist, teacher and composer, known with pedagogical materials for violin.

3.7. The Cadenza of the First Movement



Figure 30 P. Tchaikovsky Violin Concerto, First Movement, Cadenza, Op.35.

The cadenza of the first movement of the concerto consists of various technical difficulties both in the left and in the right hand. The double voice notes, chords, gamma- shaped, arpeggio and chromatic passages are difficulties of the left hand, while in the right hand there are different types of bow technique like staccato, legato, correct sharing of bow and fluent connection between strings. Before starting to work on cadenza, it can be helpful to play gam skill and arpeggio, applying different bow techniques and improve technique skills of left hand. Moreover, it can be beneficial to practice P. Rhode “Caprice No.7” and N. Paganini “Caprice No.5”, therefore, there are a lot of passage scales and technical difficulties similar to difficulties from the cadence.



Figure 31 P. Rhode 24 Caprices, Caprice No.7, Vol.231.



Figure 32 N. Paganini Capricen, Caprice No.5, Op.1.

3.8. The Main Theme of the Cadence

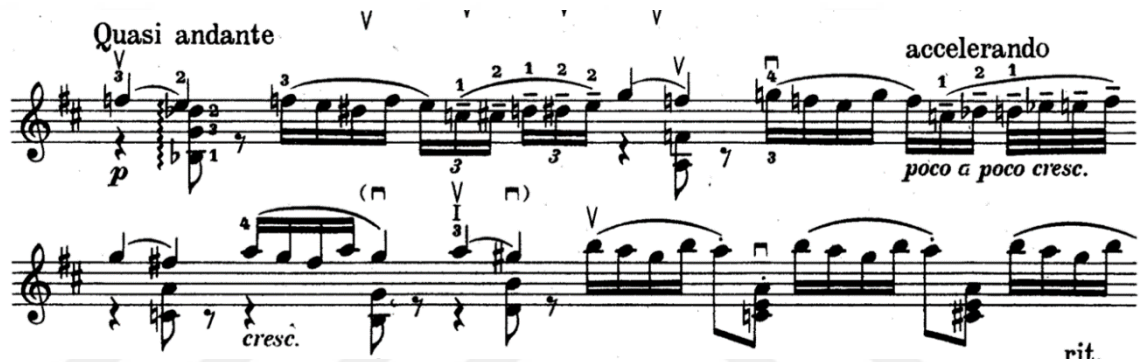


Figure 33 P. Tchaikovsky Violin Concerto, First Movement, Cadenza, Main Theme Op.35.

This part of the cadence reminds the main theme of the concerto's first movement, however, at this time the melody is in the upper voice that embellished with chords, chromatic scales and various rhythmic patterns. The difficulty of this excerpt is the freedom of sound, the good connection between the chords and the main theme, emphasizing a motif. Furthermore, since it is the cadence, the performance should be from the heart and performed in a rhythm which belongs to the musician. Firstly, it can be advisable to work only the chords and then only the melody, it will help to hear the main theme. Secondly, the chords which are below the main theme under legato line can be practiced in J. Dont "Caprice No.4" and R. Kreutzer "Caprice No.59".



Figure 34 J. Dont Etudes and Caprices, Caprice No.4, Op.35.



Figure 35 R. Kreutzer 40 Etudes ou Caprices, Etude No.59.

3.9. Coda of the First Movement



Figure 36 P. Tchaikovsky Violin Concerto, First Movement, Coda, mm.313-314, Op.35.

This is another excerpt of the coda, mm.313-314, the passage goes up in the form of the arpeggio with octaves. It is important to feel the wrist and the calm elbow of the

right hand while connecting the strings, as for the left hand, the fingers should be strong and confident to perform with perfect intonation. For the right hand, you can play at a slow pace, feeling the hand and the connection of the strings, then working on intonation, gradually speed up. For the left-hand practice, firstly, it can be divided on the upper and lower voice, secondly, the single notes can be combined into double notes and practice it separately, relying on the lower voice for the bright intonation. For the good transitions from the string to the string, it can be advisable to play N. Paganini “Caprice No.2” and P. Rhode “Caprice No.2” and for the double voice notes and octaves, it can be advisable to practice R. Kreutzer “Caprice No.7”.



Figure 37 N. Paganini Capricen, Caprice No.2, Op.1.



Figure 38 P. Rhode 24 Caprices, Caprice No.2, Vol.231.



Figure 39 R. Kreutzer 40 Etudes ou Caprices, Etude No.7.

3.10. The Continuation of the Coda

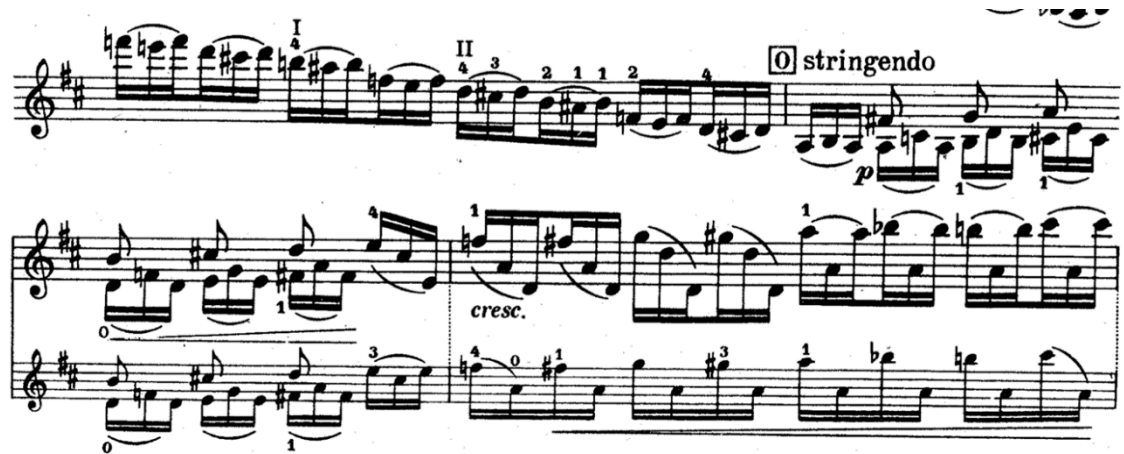


Figure 40 P. Tchaikovsky Violin Concerto, First Movement, mm.319-321, Op.35.

The coda of the first movement of the concerto, mm.319- 321, consists of a melody accompanied by double notes in the interval of a sixth, starting from the IV string (G string) and ending on the I string (E string). The purpose of this passage is to connect strings and emphasize melodic voice, while playing *detache* or *legato*. Firstly, it can be practiced dividing polyphony into monophony and vice versa. It means, double voice notes should be separated on single notes, and single notes should be changed into double notes. After this practice, secondly, the double notes can be practiced separately like chords for the bright intonation. Moreover, in this excerpt, especially for the right hand it can be beneficial to feel the wrist of the right hand, while playing this passage and use the bow freely. For working on this scale, it can be helpful to practice R. Kreutzer “Caprice No.28”.



Figure 41 R. Kreutzer 40 Etudes ou Caprices, Etude No.28.

CHAPTER IV

THE REPERTOIRE FOR PERFORMANCE TECHNIQUE: SECOND MOVEMENT

4.1. The Main Theme

20

Violino
Канцонетта
II

Andante $\text{♩} = 84$

p *con sordino* *p molto espr.*

Figure 42 P. Tchaikovsky Violin Concerto, Second Movement, mm.12-20, Main Theme, Op.35.

The second movement of the concerto is Canzonetta¹⁴, Andante. The Canzonetta was written in d minor and the slowest movement of concerto. The movement consist of beautiful vocal main theme, mm 12-20, which is repeated around 8 times

¹⁴ Canzonet or Canzonetta, a short song, an Italian vocal music of 16th century. Italian Canzonetta was popular with its light secular form and was used in Italy, England and Germany. (Britannica)

and embellished with different music ornaments, like thrill, various octaves, transitions to several positions and flageolet (a whistle-like sound).

4.2. The Development



Figure 43 P. Tchaikovsky Violin Concerto, Second Movement, mm.40-45, Development, Op.35.

The development, mm.40-45, of the second movement does not inferior in its beauty to the main melody, moreover, it is more enhanced with chromatic and arpeggio scales, modulations, polyphony, various octaves, shifts in positions. The nature of the music also emphasized with the bow techniques like legato¹⁵ and portato¹⁶.

4.3. Special Repertoire for the Second Movement

The second movement of The Tchaikovsky Violin Concerto is one of the most beautiful slow parts of violin concertos, furthermore, the Canzonetta is also performed as a separate piece. In this part of the concerto, there are no specific technical difficulties, however, there are a lot of musical subtleties and dynamics. In this case, the Canzonetta is a vocal song like Cantilena, a song- melody, composed with polyphonic accompaniment. (Oxford History of Western Music) Although, the Canzonetta can be performed by a secondary school student or a conservatory student, in two cases the

¹⁵ The term “legato” means smooth and flowing manner.

¹⁶ The term “portato” means non-legato or articulated legato.

performance will be different, since before the second movement you need to grow musically, feeling every detail of the piece. Therefore, before playing Canzonetta, performer should pass a certain violin repertoire to achieve the musical prosperity.

This repertoire can start with P. Tchaikovsky “Meditation” and “Melodie” from the “Souvenir” collection, Op.42. Further, the famous musical masterpieces like N.

Paganini “Cantabile” and Schubert-Wilhelmj “Ave Maria”¹⁷ can be added in this list of repertoires.

2

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Méditation.

Violon.

P. Tschaikowsky, Op. 42. N°1.

Andante molto cantabile.



Figure 44 P. Tchaikovsky Souvenir, Meditation, Op.42.

10

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Mélodie.

Violon.

P. Tschaikowsky, Op.42. N° 3.

Moderato con moto.



Figure 45 P. Tchaikovsky Souvenir, Melodie, Op.42.

¹⁷ “Ave Maria” was originally written by Austrian composer Franz Schubert in 1825 and was arranged for violin and piano by the German violinist August Wilhelmj. (Britannica), (Wen, 2001)

CANTABILE.

VIOLINO.

Niccolò Paganini.
(1782 - 1840.)
Edition 1922.



Figure 46 N. Paganini Cantabile.

„AVE MARIA“

SCHUBERT-WILHELMJ.

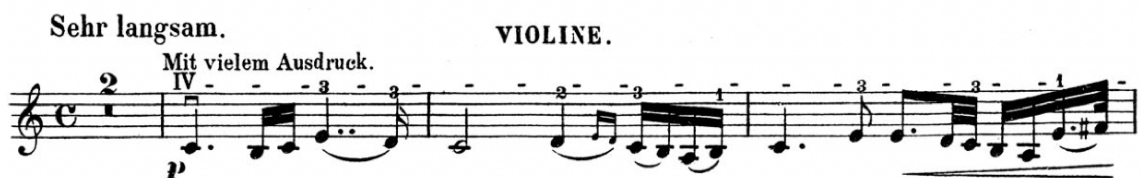


Figure 47 Schubert-Wilhelmj Ave Maria.

Henryk Wieniawski (1835-1880) was a Polish violinist virtuoso, teacher of the most important violinists in history and composer. The masterpiece “Légende”, Op.17 was written for solo violin and piano, dedicated to his fiancé Isabella Hampton.

The auxiliary repertoire can be enriched with H. Wieniawski “Legende” and J. S. Bach “Adagio, Sonata No.1”, “Grave, Sonata No.3” from the well-known score collection “Six Sonatas for Violin Solo, Vol.221”.

Johann Sebastian Bach (1685-1750) was a German musician, organ-player and one of the greatest composers in the history of Western music. Bach is the head of the Baroque period. The “Six Sonatas for Violin Solo” is a cycle, consists of three

sonatas and three partitas, or dance suites. The cycle is included as the compulsory violin repertoire in special music schools and conservatories.

LÉGENDE.
 Pour le VIOLON.
 Avec Accomp^t de PIANO.

HENRI VIENIAVSKI.
 Op. 17.

à sa femme
 née ISABELLA HAMPTON.

VIOLON. Andante. *Sul A*

Figure 48 H. Wieniawski *Légende*, Op.17.

Adagio.
Cantabile. (M. M. ♩ = 46)

Johann Sebastian Bach.

Figure 49 J. S. Bach *Six Sonatas for Violin Solo*, Sonata No.1, Adagio, Vol.221.

Grave.
 (M. M. ♩ = 52)

Johann Sebastian Bach.

Figure 50 J. S. Bach *Six Sonatas for Violin Solo*, Sonata No.3, Grave, Vol.221.

Finally, in this supportive repertoire for the preparation to perform Canzonetta, it can be added several Etudes and Caprices, like P. Rhode “Caprice No.1”, “Caprice No.6” and R. Kreutzer “Etude No.1”.



Figure 51 P. Rhode 24 Caprices, Caprice No.1, Vol.231.



Figure 52 P. Rhode 24 Caprices, Caprice No.6, Vol.231.



Figure 53 R. Kreutzer 40 Etudes ou Caprices, Etude No.1.

CHAPTER V

THE REPERTOIRE FOR PERFORMANCE TECHNIQUE: THIRD MOVEMENT

5.1. Allegro Vivacissimo



Figure 54, P. Tchaikovsky Violin Concerto, Third Movement, mm.53-60, Op.35.

The third movement of the concerto Allegro Vivacissimo is in main tonality D major. This excerpt, mm.53-60, consists of main theme supported by various passages and technical difficulties in both hands. While in the left hand is an eternal scale, the right hand is playing bow technic spiccato¹⁸, almost all the time. To achieve a quality spiccato and infallible uninterrupted passages, this passage can be practiced

¹⁸ The “Spiccato” is a bowing technique, originally Italian word “spiccare”, means clearly separated, cut off.

in a slow tempo by detached and mixed exercises with a bow. Furthermore, to achieve a fast pace and stable performance, not only for this excerpt, but for all third movement, it can be advisable to work on N. Paganini “Moto Perpetuo”¹⁹, F. Ries²⁰ “Perpetuum mobile” and N. Paganini “Caprice No.5”



Figure 55 N. Paganini Moto Perpetuo, Op.11.

12

V. Perpetuum mobile.

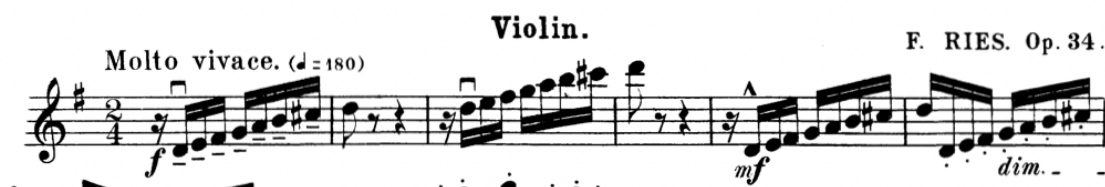


Figure 56 F. Ries Perpetuum mobile, Op.34.



Figure 57 N. Paganini Capricen, Caprice No.5, Op.1.

¹⁹ The “Moto perpetuo” is a composition characterized by a continuous stream of notes generally at a rapid tempo.

²⁰ Ferdinand Ries (1784-1838) was a German composer, pianist and pedagogue. Moreover, Ries was a friend and student of Ludwig van Beethoven.



Figure 61 Violin Concerto, Third Movement, mm.147-162, Op.35.

5.3. The Development

This excerpt of the third movement is a development, mm.147-162, “Poco meno mosso”, performed with heavy and rich sound on the G string, showing the transitions of the different positions. Among all constant rapid third movement, this theme is like an expiration and pleasure for violinist though there are no technical difficulties. Performing this passage, the musician can rest physically and mentally, gather strength for the further continuation of the movement. The purpose of this work is focus on the transitions from one position to another and feel the music deeply as the theme is on bass. While practicing, it can be advisable to play R. Kreutzer “Caprice No.” and “Caprice No.11”.



Figure 62 R. Kreutzer 40 Etudes ou Caprices, Etude No.1.



Figure 63 R. Kreutzer 40 Etudes ou Caprices, Etude No.11.

5.4. The Octaves Passage

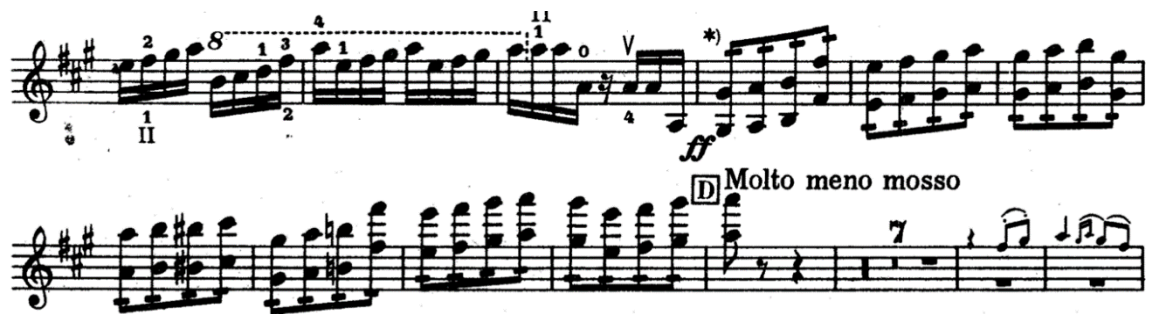


Figure 64 P. Tchaikovsky Violin Concerto, Third Movement, mm.188-195, Op.35.

This passage consists of the octaves, mm.188-195, going upstairs and getting harder with every beat. The aim of this excerpt is to obtain a brilliant intonation at a fast pace with two fortes. For bright intonation of octaves, there are various ways to practice. Firstly, the octaves can be divided in two single voices, upper voice and lower voice, working on each voice separately. Secondly, it can be helpful to practice on octaves by chain method, constantly repeating the previous octave. As a conclusion, performing this passage, a reliance on lower voice can be helpful for better intonation. Still, it can be advisable to practice R. Kreutzer “Caprice No.7”, “Caprice No.23” and P. Rhode Caprice No.19.



Figure 65 R. Kreutzer 40 Etudes ou Caprices, Etude No.7.



Figure 66 R. Kreutzer 40 Etudes ou Caprices, Etude No.23.



Figure 67 P. Rhode 24 Caprices, Caprice No.19, Vol.231.

5.5. The Double Voice Notes and Connection Between Strings



Figure 68 P. Tchaikovsky Violin Concerto, Third Movement, mm.313-328, Op.35.

This excerpt, mm.313-328, consists of double voice notes and the goal of the scale is a good connection between strings. For this reason, in this passage the right hand is more important than left. Even though this passage seems too complicated, it is not necessary to give too much force, both in the left hand and in the right, moreover, in this part musician can rest fingers before coda. Working on this excerpt, it is important to be sure of the right fingers of the left hand, which finger changes, where and when. Another way to practice is working on transitions and shifts of different positions separately. Finally, for the right hand it can be beneficial to practice N. Paganini “Caprice No.2”, in order to achieve a fast motion of a bow jumping through the strings.



Figure 69 N. Paganini Capricen, Caprice No.2, Op.1.

5.6. Coda of the Third Movement



Figure 70 P. Tchaikovsky Violin Concerto, Third Movement, mm.594-639, Op.35.

From the beginning of the coda and to the last bar, mm.594-639, of the third movement, the music scales pass on the one breath, without pause. Actually, in this final part a violinist getting tired and cannot be well focused. Therefore, in this excerpt musician should be on automation, there is no time to think about scales or the following notes. This passage needs a lot of practice and time, to settle down in the head and hands over time. To gain this endurance and not to be tired it can be advisable to play R. Kreutzer “Caprice No.17” Russian edition and the examples above, N. Paganini “Moto Perpetuo”, F. Ries “Perpetuum mobile”.



Figure 71 R. Kreutzer Caprice No.17.

CONCLUSION

Concertos are grouped into those that are virtuoso concertos and those that are more of a symphonic kind, both by music historians and by musicologists. Peter Ilyich Tchaikovsky's Violin Concerto is considered to be a virtuosic concerto. However, most of the concertos classified as virtuoso concertos are composed by artists who are virtuosos in that instrument, for example, Niccolò Paganini, Henri Vieuxtemps, or Henryk Wieniawski. The composers of the symphonic ones, such as Johannes Brahms or Beethoven and, to an extent Mozart, are not virtuoso violin performers. Tchaikovsky's concerto has had many revisions implemented to it. These revisions deal mostly with the solo violin part and with the instrument's performance technique in the solo violin part. Revisions consist of suggestions for similar passages, with more elaborations added or double stops checked, finally modifying the composition, bringing the language of Tchaikovsky's concerto closer to the language of the violin in a sense.

Working closely with violinists like Iosif Kotek and Leopold Auer during the composition of the concerto, Tchaikovsky used some of their revisions. Later revisions, done before the performance or after the performance, or even after the passing of the composer were also done mostly by members from several schools of violin playing, master teachers and their students. The older revisions have correlations with violin technique and there are some revisions to the structure of the work; some repeats were shortened and others were taken out. The revisions in the solo violin part correlate with technical repertoire for the violin. These revised

passages can be linked to academic repertoire. The academic repertoire covers specific works for improving violin performance technique. These consist of etudes and caprices composed by masters such as Jakob Don't, Niccolo Paganini, Pierre Rode, and Rodolphe Kreutzer, and are currently in use by violin schools. Some of these works were composed before the creation of the concerto. The revisions proposed for the concerto are rooted in these violin schools. Technical qualities and practices in this academic repertoire are matched with and linked to relevant etudes, caprices. They are connected with the technical skills the solo part requires and are based on technical works, etudes, and caprices. The listed links and comparisons may also be utilized in preparing for the performance of Tchaikovsky's Violin Concerto.

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