

University of Tasmania

TASMANIAN CONSERVATORIUM OF MUSIC



ASPECTS OF EUROPEAN INFLUENCES ON
VIOLIN PLAYING AND TEACHING IN
AUSTRALIA

A thesis submitted in partial fulfilment
of the requirements for the degree of
Master of Music.

Philippe Borer
December, 1988

No part of the following dissertation has been accepted for the award of any other higher degree or graduate diploma; and to the best of my knowledge and belief, it contains no material previously published or written by another person, except where due reference is made in the text.

Ph. Borer

Philippe Borer

December 1988

TABLE OF CONTENTS

| | PAGE NO. |
|---|----------|
| Acknowledgements | (iii) |
| Abstract | (iv) |
| INTRODUCTION | 1 |
| CHAPTER I: ORIGINS & EVOLUTION OF THE EUROPEAN SCHOOLS OF VIOLIN PLAYING | 6 |
| (a) The Origins of the Schools | 7 |
| Corelli | 8 |
| Tartini | 9 |
| The key link | 10 |
| Transition from classical to romantic schools | 11 |
| (b) The Evolution of the Schools | 12 |
| European influences on violin playing and teaching in Australia | 13 |
| Teacher-pupil genealogical table | 14 |
| Footnotes: Chapter I | 21 |
| CHAPTER II: THE PRINCIPAL EUROPEAN SCHOOLS OF VIOLIN PLAYING: THEIR CHARACTERISTICS AND RESPECTIVE IMPACTS IN AUSTRALIA | 22 |
| 1. The French school | 26 |
| The French school and Australia | 27 |
| 2. The Belgian school | 28 |
| The Belgian school and Australia | 29 |
| 3. The German school | 30 |
| The German school and Australia | 33 |
| 4. The Italian school (after Viotti) | 34 |
| The Italian school and Australia | 38 |
| 5. The Viennese school | 39 |
| The Viennese school and Australia | 40 |
| 6. The Hungarian school | 42 |
| The Hungarian school and Australia | 43 |
| 7. The Czech school | 45 |
| The Czech school and Australia | 49 |
| 8. The Russian school | 51 |
| The Russian school and Australia | 54 |
| 9. The Flesch-Rostal school | 56 |
| The Flesch-Rostal school and Australia | 60 |
| Footnotes: Chapter II | 63 |

| | |
|--|----------------|
| CHAPTER III: TWO PORTRAITS | 68 |
| 1. Jan Sedivka | 69 |
| Elements of European tradition in Jan Sedivka's art of violin playing and teaching | 69 |
| Sources and training | 70 |
| Instrumental technique and approach to teaching | 70 |
| Analytical approach | 71 |
| Gestalt or holistic approach | 74 |
| The teacher's continuing search for a deeper understanding | 76 |
| Jan Sedivka's teaching practices and the paradox of increasing knowledge | 77 |
| 2. Lyndall Hendrickson | 78 |
| Early training and sources of influence | 78 |
| Performing career | 79 |
| Teaching career | 80 |
| New teaching concepts | 81 |
| Lyndall Hendrickson's teaching material | 82 |
| Weekly drills and teaching files | 82 |
| Preparatory exercises to the great concertos | 84 |
| Footnotes: Chapter III | 85 |
| CHAPTER IV: ADVANCED STUDIES IN VIOLIN PLAYING WITH JAN SEDIVKA | 89 |
| A lesson with Jan Sedivka: the "Erlking" | 90 |
| Catalysis and dissolution of difficulties | 90 |
| <i>Metanoia</i> | 92 |
| A holistic approach to the "Erlking" | 93 |
| Timing and anticipatory movements | 95 |
| Footnotes: Chapter IV | 97 |
| CONCLUSION | 98 |
| Footnotes: Conclusion | 101 |
| APPENDIX A: Biographical Index | 102 |
| APPENDIX B: Five Family Trees | 138 |
| APPENDIX C: Musical Examples & Explanatory Notes | 144 |
| <i>Der Erlkönig</i> (Schubert-Ernst) | 144 |
| <i>Ciaccona</i> (J.S. Bach) | 172 |
| APPENDIX D: An Interview with Lyndall Hendrickson | 182 |
| BIBLIOGRAPHY | 194 |

ACKNOWLEDGEMENTS

On completion of my thesis, I wish to thank my academic supervisor Professor David Cubbin, Head of the Tasmanian Conservatorium of Music, for his invaluable help in the editing and presentation of the research material and my teacher, Prof. Jan Sedivka AM, Hon.D.Litt., Hon.F.T.C.L., whose inspiration and continuing guidance made this work possible.

I am also very grateful to M. Roger Boss, Director of the Conservatoire de Neuchâtel, for his constant interest and encouragement as well as for granting me leave of absence from my parent institution.

My appreciation is due to a number of Australian and overseas musicians and correspondents who have provided me with vital items of information and friendly support. To mention a few:

Nelson Cooke, John Curro MBE, John Dean, Charmian Gadd, Vaughan Hanly, Lyndall Hendrickson, Beryl Kimber OBE, Eric McLaughlin Q.C., John Painter AM; Adriana Borer, Bruno Borer, Brenton Langbein, Prof. Max Rostal CBE.

At various times, I have consulted:

Dr. Malcolm Eley, whose expert advice on specialized aspects of educational psychology accelerated the composition of Chapter III.

Prof. Dr. J.H. Tisch JP, who clarified various factors relevant to the European cultural background.

My warm thanks to Sally Mettraux for kindly typing the first draft of Chapter I; Daniel Holloway for his perceptive suggestions when proof-reading part of the manuscript; Diana Giblin, for her precious help in the correction of the final version; Mrs. Jean Bourn, who devoted her copying skills to the 64 variations of the Chaconne.

It gives me pleasure to record the contribution of the Fondation du Centenaire de la B.P.S. whose grant enabled me to undertake my initial research in Australia.

Margery Pedlow has spent a great deal of time and energy in typing this thesis. In acknowledging her generous contribution, I feel that special thanks are due to her untiring patience in coping with the many unexpected changes and last-minute insertions.

ABSTRACT

Australia has not only a highly interesting - and surprisingly rich - violinistic past, but has recently succeeded in gaining an enviable position in the field of instrumental pedagogy and performance. Australian artists and musicians play an important part in cultural life, both in their own country and on the international scene.

The present dissertation, which has involved a wide-ranging investigation from private sources as well as teaching and performing organisations, aims at defining the essential factors which have contributed to the formation and development of what may be called the Australian school of violin playing and teaching. Starting from a general and historical standpoint, the research moves towards more specific aspects including concrete data derived from personal experience.

Chapter I investigates the historical background of violin playing and defines the sources from which the overseas schools have evolved. From the formation of the early schools of Corelli and Tartini in Italy, this research brings to light the remarkable continuity of the violinistic tradition down to the present time. Teacher-pupil genealogical studies demonstrate the possibility of tracing unbroken lines leading from Corelli and Tartini through Viotti and his disciples, to the present-day Australian violinists.

Chapter II constitutes an attempt at a systematic comparative study of the great European schools of violin playing and of their Australian ramifications. The procedure adopted consists of a detailed examination of individual schools, first by presenting an outline of their history, key representatives, methodology and other characteristics. This is followed by the identification of the links gradually appearing in Australia and finally established at the present time.

Finally, Chapters III and IV focus on two noted Australian violinists and pedagogues and investigate the varying as well as the common background of their early instrumental training. This study offers the possibility of considering different elements in the European tradition which are reflected in their highly individualized approach to playing and teaching. One can find here some of their many original ideas and striking pedagogical concepts.

INTRODUCTION

One of the main problems in tracing significant pedagogical influences which have contributed to the formation and development of what may be called the Australian school of string playing and teaching is due to political, social and artistic attitudes - these are quite understandable when considering the Australian colonial past. While there have been many highly talented violin teachers and players in Australia, it has until very recently been considered that the continuation of specialized studies overseas was the only satisfactory way of providing help to promising young artists.

Although the financial assistance came mostly from private sources this practice has always enjoyed some official blessing. Thus, for example, the Australian Music Examinations Board (A.M.E.B.), a national organisation aiming at raising performance standards all over the country through a system of public examinations has, from 1956 to 1974, given grants and scholarships to enable deserving young players to enrol in overseas institutions.¹ Similarly, the Trinity College of Music in London, through a highly developed network of examinations conducted in every country of the British Commonwealth has over the years attracted a vast number of talented players by offering scholarships. In the field of performance it was not unusual for international celebrities to visit Australia and many artists paid relatively short visits, giving concerts and very rarely consultations and classes. But with the acknowledged centre of Australian cultural life being out of the country (generally London and to a lesser extent other overseas cities), there were relatively few performers and teachers of repute overseas willing to settle in Australia.

In the last fifteen years since the establishment of the Arts Council of Australia with its many Boards (including the Music Board and its successor the Performing Arts Board) there has been a small but nevertheless tangible shift of emphasis. While until very recently most of the financial resources available have been channelled towards grants and scholarships enabling undergraduates to enrol in overseas institutions, there is now more encouragement for prospective applicants to undertake specialized studies in Australia if they wish and if this can be justified by a demonstrably high standard of teaching in Australian institutions. In view of the fact that, particularly since World War II, a number of outstanding players and teachers have decided to make their home in Australia, the official or semi-official fostering of continuing export of young talent is no longer justified.

Prominent European musicians often suffering from threatened or actual political persecution in their own country would seek refuge in the U.S.A., Canada or Australia. This represented an important factor contributing towards the awakening of the tremendous artistic potential in Australia since the end of the war. Thus this relatively recent and unique phenomenon has brought about a new situation with a different balance of the various aspects of creativity in the world of Arts: not only a high class artistic production is possible but it is given a fresh *raison d'être* by the increasing local market. With this, a new kind of successful export has been developed: the export of the finished product.

True, there have been over many years individual performers and teachers of local prominence but, for the most part, they have not been able to work on a national scale. This is quite understandable given Australia's colonial status and separate development of relatively small

individual centres. It is only fairly recently, and particularly since World War II, that the awareness of Australia as an individual national cultural identity has come into prominence. At the same time, the importing of outstanding musicians dealt a severe blow to the traditional custom of sending young instrumentalists and singers overseas for advanced training. This factor was the cause of a constant drain of talent which, in many cases, deprived Australia of highly gifted young musicians, the majority of whom, having met with success overseas, decided to remain. Prominent violin teachers of the pre-war era, such as Ludwik SCHWAB*, Jeanne GAUTIER, Joseph Richard NOWOTNY*, in spite of their very significant contribution, had not been given the opportunity to influence string playing in Australia on a national scale. Perhaps the first outstanding contributor to Australian string playing in the wider sense was Robert PIKLER* who appeared shortly after the war. Owing to his outstanding gifts as a performer, coupled with his striking personality as an artist and pedagogue, Pikler's name became familiar to musicians throughout Australia.

The breakthrough came, however, in 1961 when the arrival of another Central European, Jan SEDIVKA,* an artist with a well-established overseas reputation, inaugurated a completely new and virtually unprecedented tradition by actually importing a number of students from overseas. This opened a new era reversing the long established traditional traffic between Australia and the Old World. Further development followed and, with the closer contact, particularly with South East Asia, there is now a considerable number of music students receiving their training in Australia. Moreover, Jan Sedivka succeeded in training not only a number of first rank musicians but several successful and by now renowned teachers of the calibre of Elizabeth MORGAN, John CURRO*, Keith CRELLIN and others, and for this reason could well have laid the foundations of a future and self-perpetuating Australian school of violin playing.

The idea of this research was conceived as a study of the principal European schools and their influence on violin playing and teaching in Australia. An evaluation of their respective impacts appeared challenging and interesting. A preponderance of the Central European schools emerged as a result of a wide-ranging investigation. Among the representatives of this main stream of influence are Ludwik SCHWAB*, Joseph Richard NOWOTNY*, Richard GOLDNER, Robert PIKLER*, Lyndall HENDRICKSON* and Jan SEDIVKA*. The Flesch-Rostal school, which can also be linked to Middle Europe has contributed: Alma MOODIE*, Richard GOLDNER, Vaughan HANLY*, Beryl KIMBER*, Ron THOMAS, Christopher KIMBER, John GLICKMAN, to mention but a few. The impact of the other great schools, although significant, has perhaps not left its mark on Australian violin playing on a comparable scale.

By way of completion, I decided to add two portraits of teachers with whom I can claim personal acquaintance, in one case even friendship, and who have given me the opportunity of discussing some of their key ideas. The first is of course my own teacher Jan Sedivka. The other is the Adelaide-based violinist and pedagogue Lyndall Hendrickson, who represents a continuity of the Sevcik school through her own teacher Ludwik SCHWAB.* I had the opportunity of confirming this fact during personal discussions with Lyndall Hendrickson, where she presented and further developed the fundamental tenets of her pedagogical concepts.

A contribution to a deeper knowledge of violin playing and teaching in Australia was the major objective of this project.

Ph. Borer,

Mt. Nelson, 18th November 1988

Footnotes: Introduction

1. Conversations with Marita Crothers and Leon Stemler, Hobart, 16 August 1988

N.B.: The violinists R. THOMAS, Ch. GADD, R. DAVIDOVICI, have been recipients of A.M.E.B. overseas scholarships.

Explanation of Signs

Name in capital letters - violin player or teacher in Australia.
Underlined name in capital letters: Australian-born violin player or teacher.

* violin player or teacher included in Biographical Index (Appendix A).

CHAPTER I

ORIGINS AND EVOLUTION OF THE EUROPEAN SCHOOLS OF VIOLIN PLAYING

Founders - Heads of Schools -

Disciples - Australian Ramifications

*En connaissant l'ascendance d'un
 artiste on conçoit son talent.
 En fouillant sa terre natale, on
 pénètre son génie.*

(A) THE ORIGINS OF THE EUROPEAN SCHOOLS

The violin is a creation of the early sixteenth century, certainly not a creation *a nihilo* but the result of an evolution which accelerates during the Middle-Ages: during the Renaissance, several types of bowed instruments with different characteristics coexist and progress towards the same ideal; the fusion of their elements leads, circa 1500-20, to the creation of the violin.¹

Towards the end of the seventeenth century, with the increasing contrast between national styles of violin playing, comes the notion of "Schools of Violin Playing".

The pre-eminence of the Italian style was established with the advent of Corelli (1653-1713) and Tartini (1692-1770), two key figures in the early tradition of violin playing in Europe. It is an extraordinary, but absolutely ascertainable fact, that practically all the schools of violin playing in

existence at our time derive from Corelli and Tartini: their standing as the founders of our art of violin playing has long been recognized.² This can easily be traced by the establishment of teacher-pupil genealogical trees.

Corelli

When Archangelo Corelli dated his op.5 sonatas "1st January 1700", it was a prophetic declaration that a new musical and violinistic era had begun. By the end of the century these sonatas would have appeared in no fewer than 42 editions, carrying his school of violin playing forward into the age of romantic violin.³ Corelli's supereminence sprang from his considerable reputation as a performer and teacher and from the fact that his music created a stable style of violin playing.

Corelli's music and his general approach to playing show a constant concern for the vocal resources of his instrument; acrobatic virtuosity is discarded in favour of the purity of the melodic line and the nobleness of proportions. By establishing a homogeneous corpus of doctrines, Corelli laid the solid foundations of the art of violin playing. A great Italian pedagogue, Remy Principe, writes:

"Violin technique in Italy and out of Italy, is firmly based upon Corelli's opus 5."⁴

In the early eighteenth century it was difficult to find a violinist who did not claim to have studied with Corelli. Two of his direct disciples must be mentioned for their role in continuing his method: Francesco Geminiani (1687-1762), whose treatise⁵ contains the essence of Corelli's teaching and Giovanni Battista Somis (1686-1763), the first teacher of Pugnani.

Tartini

The second source in the tradition of violin playing is Giuseppe Tartini (1692-1770), whose determining contribution will be briefly described here in its three aspects:-

- Perfection in performance
- Scientific research
- Pedagogy.

Practically self-taught (he only received academic instruction in composition from the Czech composer Bohuslav Cernohorsky), Tartini became the greatest virtuoso of his time and was renowned for the prodigious perfection of his performance. A man with a universal mind, he was also involved in scientific research; through experiments with the violin, he discovered and gave a first description of the phenomenon called "third sound" (*terzi suoni*).⁶ At the age of thirty-six, Tartini set up his "School of the Nations" in Padua and became even more famous as a pedagogue than he had been as a performer. Pupils came from all over Europe to study with him and Padua was soon recognized as the most important centre of violin schooling in Italy. Many great violinists of this period came from the Paduan school, including Gaetano Pugnani.

The Key Link

The importance of Pugnani (1731-1798) as a vital link in the history of violin playing cannot be over-estimated. Having studied with Corelli's first assistant Somis and with Tartini at the "Nations", he transmitted the quintessence of the violinistic knowledge of the time, blending as he did the great arts of Corelli and Tartini within his pupil Viotti.⁷

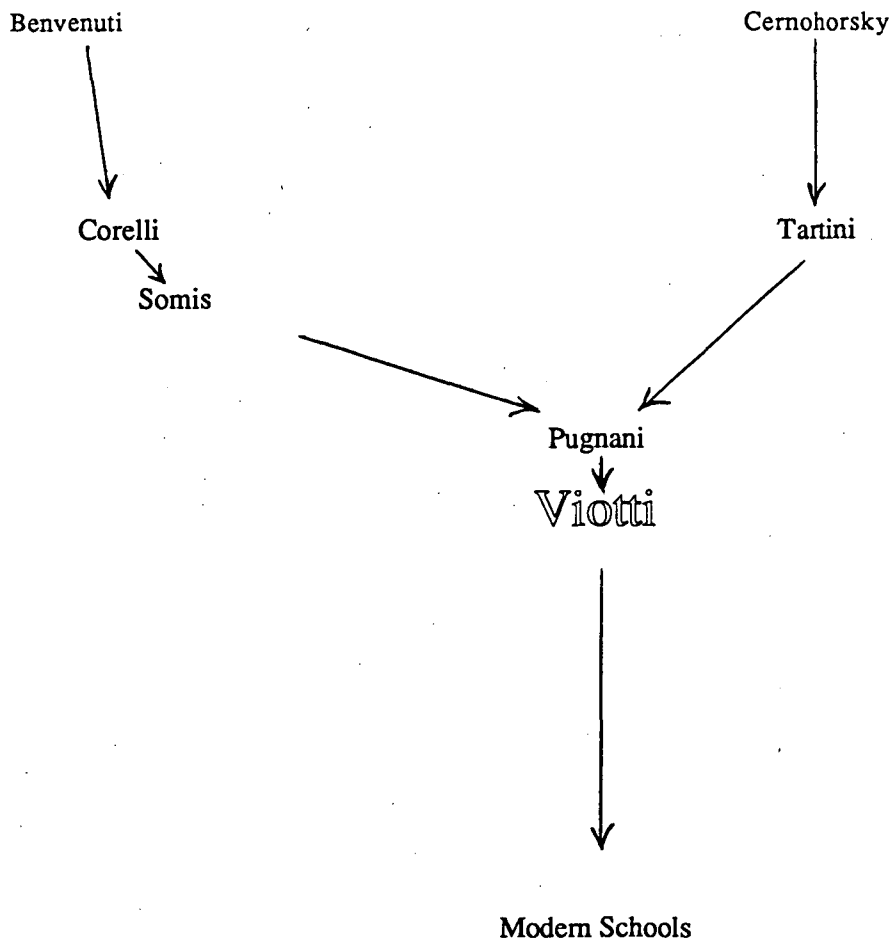


Fig. I - Creation of a Tradition

Transition from Classical to Romantic Schools of Violin

Playing

Giovanni Battista Viotti (1753-1824) is a pivotal figure in the history of violin playing, linking the Corelli-Tartini tradition to the nineteenth century French school, which he established. Viotti systematized technique and style, and made them standard all over Europe through his descendant pupils. The subsequent Belgian, German, Central European, Russian schools, as well as their Australian ramifications, have roots in Viotti who is often considered the father of modern violin playing. If, as Ruggiero Ricci writes, "every great violinist embodies in his playing the influence of his predecessors",⁸ whenever we may have the occasion to admire a great performer at the present time, in Australia or elsewhere, then we can go back to Viotti in order to discover the origins of his or her art.

Viotti's first appearance in Paris in 1782 was a triumph. He was at once recognized as one of the greatest virtuosos the world had ever seen. He combined in his playing the Apollonian approach of Corelli, with the Dionysiac expressiveness of Tartini, added to and transformed by his unique style of bowing. His manner was universally admired; his charisma as a composer, pedagogue and performer, at a time when Paris was the violinists' city *par excellence*, produced an historical transfer of the European centre of violin schooling from Italy to France. Practically all the French violinists of the nineteenth century became, directly or not,

Viotti's disciples. The importance of Paris as the new European centre of violin schooling was not to be disputed for several decades. All good violin playing stemmed from Paris, and from Viotti as musical patriarch. As William Mann writes: "the lineage was impeccable, the international spread almost evangelic".⁹

(B) THE EVOLUTION OF THE EUROPEAN SCHOOLS

The teacher-student genealogical table (p.14), which constitutes a catalogue of the key teachers and their schools of violin playing, gives a measure of the distance which separates us from Viotti and the sources of our violinistic tradition (one shall find it perhaps surprisingly short).¹⁰

The classification follows in its main lines Marc Pincherle's procedure,¹¹ and shows that the chain forged by Viotti and his pupils from the classic to the romantic and subsequent modern schools of violin playing has remained unbroken to the present time.

With the exception of Straeten,¹² the majority of authors have so far curiously neglected Australia. Australian violinists are naturally part and parcel of the original Corelli-Tartini tradition, while sharing Viotti as a common ancestor. This essential link appears in the teacher-student genealogical table.

The process of transmitting knowledge and information, as far as violin playing is concerned, is Socratic by nature. The teacher-pupil relationship is highly significant and often assumes the character of an initiation (the teacher being to some degree the embodiment of the information). It is consequently of prime interest to establish a "genealogical" table, the mere but accurate *exposé* of the succession of teachers and pupils being in itself revealing and meaningful. Moreover, this *modus operandi* enables reasonably convincing, although arbitrary, divisions into groups and schools.

"European Influences on Violin Playing and Teaching in Australia"

Influence means literally: to flow in (*L.influere*).

The source has been located. To follow the stream and to define its Australian ramifications was the first object of this study. The fascinating harmonies of Paganini's Op.1 No.6 come to mind and, with them, Schumann's comment - or rather, its paraphrase! - *...gleich einem italienischen Strom, der sich auf australischem Boden mündet.*

The European Schools of Violin Playing & Their
Australian Ramifications

TEACHER-PUPIL GENEALOGICAL TABLE

N.B.

- > indicates reversed relation (pupil to teacher)
- Capital letters indicate Australian ramifications
- Underlined in capital letters: Australian-born player or teacher
- » From Europe to U.S.A., Australia, U.S.S.R., etc.
- * See Appendix A "Biographical Index"
- A Australia
- << back to

Pupils of Viotti

(> Pugnani > Tartini & Somis > Corelli)

- Alday, Paul (1764-1835) » England » Ireland
- Baillot (Pierre-Marie) (1771-1842)
- Cartier (Jean-Baptiste) (1765-1841)
- Durand (Auguste-Félix), known as Duranowski (1770-1834)
- Kreutzer (Rodolphe) (1766-1831), also pupil of A. Stamitz
- Pixis (Friedrich-Wilhelm) (1786-1860), also pupil of Fraenzl
- Robberechts (André) (1797-1860)
- Rode (Jacques-Pierre) (1774-1830)

Pupils of Baillot

(> Viotti)

- Dancla (Jean-Baptiste-Charles) (1818-1907), himself teacher of De Guarnieri, himself teacher of Remy Principe (1889), in turn teacher of Théo Loosli and John CURRO*
- Lundholm, himself teacher of Ole Bull (1810-1889)
- Maurin (Jean-Pierre) (1882-1894), himself teacher of Lucien Capet (1873-1928), himself teacher of Ivan Galamian (1903-1981) » U.S.A.
- Mazas (Jacques-Féréol) (1782-1849)
- Rovelli (Pietro) (1793-1838), himself teacher of B. Molique

**Pupils of Rode
(> Viotti)**

- Boehm (Joseph) (1795-1876)
- Lafont (Charles-Philippe) (1781-1839)

**Pupils of Habeneck
(> Baillot > Viotti)**

- Alard (Delphin) (1815-1888), himself teacher of Sarasate (1844-1908)
- Léonard (Hubert) (1819-1890)
- Sainton (Prosper) (1813-1890), himself teacher of Gerald WALENN*»A, himself teacher of Lloyd DAVIES* and Louisa HAKENDORE, herself teacher of Lyndall HENDRICKSON* (1918)

**Pupils of Léonard
(> Habeneck > Baillot > Viotti)**

- Marsick (Martin) (1848-1924)
- Marteau (Henri) (1876-1934), also pupil of Sivori
- Thomson (César) (1857-1931), himself teacher of Joyce BROWN* (1894-1972), and Alma MOODIE* (1900-1943)
- Viardot (Paul) (1857-1941)

**Pupils of Marsick
(> Léonard > Habeneck > Baillot > Viotti)**

- Enesco (Georges) (1881-1955), himself teacher of N. GUTMAN, himself teacher of W. LEHMANN*
- Flesch (Carl) (1873-1944), also pupil of Grün
- Thibaud (Jacques) (1880-1953)

**Pupils of Massart
(> Kreutzer > Viotti)**

- Kreisler (Fritz) (1875-1962)
- Lotto (Isodor) (1840 - ?)
- Ondricek (Franz) (1859-1922)
- Ries (Franz) (1846-1932)
- Wieniawski (Henri) (1835-1880), » St. Petersburg << Brussels

Pupils of Flesch
(Marsick>Léonard>Habeneck
>Baillot >Viotti)

- GOLDNER, Richard
- Grinke (Frederick) (1911), himself teacher of Beryl KIMBER* and John EXTON
- Haendel (Ida) (1925)
- MATTHEWS, Thomas
- MOODIE (Alma)* (1900-1943)
- Neveu (Ginette) (1919-1949), also pupil of Boucherit
- Rostal (Max) (1905), himself teacher of Jan SEDIVKA* » A
- Schneeberger (Hanz-Heinz) (1926)
- Szeryng (Henryk) (1918-1988)
- Totenberg (Roman) (1913) » U.S.A

Pupils of Rostal
(> Flesch > Marsick > Léonard > Habeneck >
Baillot > Viotti)

- Brainin (Norbert) (1923)
- HANLY*, (Vaughan) (1916)
- Hoelscher (Ulf)
- KIMBER (Beryl)*
- KIMBER (Christopher)
- Ozim (Igor)
- Peinemann (Edith) (1937)
- SEDIVKA (Jan) * (1917) (also pupil of Sevcik) » A
- THOMAS, (Ronald)
- Ughi (Uto)
- Zurbrügg (Eva)

Pupils of Robberechts
(> Viotti)

- Bériot (Charles de) (1802-1870)
- Ramacciotti (Tullio) (1819-1910), leader of the "new" Roman School, de Sanctis, Pinelli, etc.

Pupils of de Bériot
(> Robberechts > Viotti)

- Milanollo (Teresa) (1827-1904)
- Monasterio (Jesus) (1836-1903)
- Sauret (Emile) (1852-1920), himself teacher of Gerald WALENN* » A, himself teacher of Louisa HAKENDORF*
- Vieuxtemps (Henri) (1820-1881), himself teacher of F. Arbos and Eugène Ysaÿe (1858-1931)

**Pupils of Ysaÿe
(Vieuxtemps > de Bériot > Robberechts >
Viotti)**

- BROWN, Joyce* (1894-1973)
- Crickboom (Mathieu) (1871-1947)
- Dubois (Alfred) (1898-1949), himself teacher of
A. Grumiaux
- LAMBERT, (Edouard) (1881 - ?) » A << Belgium
- MIRY, (Paul)
- Persinger (Louis) (1887), himself teacher of
R. Ricci
- Primrose, William, himself teacher of
Michael F. HEANEY
- VERBRUGGHEN (Henri) (1873-1934) » A » U.S.A.

**Pupils of Boehm
(> Rode > Viotti)**

- Dont, (Jakob) (1815-1888), himself teacher
of Auer
- Ernst (Heinrich-Wilhelm) (1814-1876)
- Hellmesberger (Georg) (1800-1873), himself
teacher of Miska HAUSER (1822-1887)
- Joachim (Joseph) (1831-1907)
- Rappoldi (Eduard) (1831-1903), himself teacher of
Hermann
HEINICKE* » A, himself teacher of Daisy KENNEDY*
and William CADE

**Pupils of Joseph Hellmesberger senior
(> Boehm > Rode > Viotti)**

- Brodsky (Adolf) (1851-1921), himself
teacher of Ludwig HOPF* » A
- Drdla (Franz) (1868- ?), himself teacher of
Joseph Richard NOWOTNY* (1871-1951) » A

Pupils of Joachim
(> Boehm > Rode > Viotti)

- Arbos (F. Fernandez) (1863-1939), himself teacher of Maud McCARTHY*
- Burmester (Willy) (1869-1933)
- Hess (Willy) (1859-1939), himself teacher of Bernard HEINZE* (1894-1982)
- Huber (Eugen) (1858-1937), known as Jenö Hubay
- Nachez (Tivadar) (1859-1932)
- KRUSE, Johann, "Joachim Secundus"* (1859-1927)

Pupils of Hubay
(> Joachim > Boehm > Rode > Viotti)

- Aranyi (Jelly d') (1895)
- Geyer (Steffi) (1888-1956)
- Gertler (André) (1907), himself teacher of Josette ESQUEDIN » A
- PIKLER, (Robert)* (1909-1984) » A
- Zathureczki (Ede) (1903)

Pupils of Spohr (1784-1859)
(> Eck > Danner > Stamitz > Tartini)

- David (Ferdinand) (1810-1873)
- Holmes (Henry) (1839-1905), himself teacher of K. Parlow
- Molique (Bernhard) (1802-1969), himself teacher of Florence EWART (1864-1949) » A
- Saint-Lubin (Leon de) (1805-1850), also pupil of Polledro

Pupils of David
(Spohr > Eck > Danner > Stamitz > Tartini)

- Hegar (Friedrich) (1841-1927)
- Hermann (Friedrich) (1828- ?), himself teacher of Ludwig HOPF* » A
- Wilhelmj (August) (1845-1908)
- Wasielewski (Joseph von) (1822-1896)

**Pupils of Auer » St. Petersburg » U.S.A.
(> Dont > Joachim > Boehm > Rode > Viotti)**

- Cerniawsky (Leopold), himself teacher of
Harry CURBY
- Elman (Mischa) (1891-1967)
- Heifetz (Jasha) (1901-1987) » U.S.A.
- Lasserson (Sascha) (1890-1978), himself teacher of
Leonard DOMMETT (1928)*
- Menges (Isolde) (1893), herself teacher of
Alphonse Jivaras ANTHONY » A
- Milstein (Nathan) (1904)
- Shumsky (Oscar) (1917), himself teacher, of
Vincent EDWARDS
- Zimbalist (Efrem) (1889) » U.S.A.

**Pupils of Pixis
(> Viotti)**

- Kalliwoda (Jean-Wenzel) (1800-1866)
- Mildner (Moritz) (1812-1865)
- Slavik (Joseph) (1806-1833)

**Pupils of Mildner
(> Pixis > Viotti)**

- Bennewitz (Anton) (1833-1926)
- Hrimaly (Johann) (1844-1915)
- Laub (Ferdinand) (1832-1875)

**Pupils of Bennewitz
(Mildner > Pixis > Viotti)**

- Halir (Karl) (1859-1905)
- Ondricek (Franz) (1857-1922)
- Sevcik (Otakar) (1852-1934)

Pupils of Sevcik
 (> Bennewitz > Mildner > Pixis > Viotti)

- CLARE (Maurice) » A
- DAVIES (H.H.), himself teacher of Ray FOX
- GOLDNER (Richard), himself teacher of
Charmian GADD
- Hall (Mary) (1884-1956) also pupil of L. KRUSE*
- Karbulka, himself teacher of Stoljarski,
 himself teacher of David Oistrak
- Kocian (Jaroslaw) (1883-1950)
- Kubelik (Jan) (1880-1940)
- Morini (Erica)* (1904)
- Rybar (Peter) (1913)
- SCHWAB (Ludwik) * (1880- ?) » A, himself
 teacher of L. HENDRICKSON* (1918)* and
B. LANGBEIN* (1928)
- SEDIVKA* (Jan) (1917) » A.

Footnotes: Chapter I

1. Pincherle, Marc: Le Violon, Paris, P.U.F. 1966
 Boyden, David D: The History of Violin Playing,
 London, O.U.P. 1965
2. Bachmann, Alberto: Les Grands Violonistes du Passé,
 Paris, 1913
 Principe, Remy: Il Violino, Curci Milano
 1926
3. Kenyon, Nicholas: The Baroque Violin, in:
The Book of the Violin,
 Oxford, Phaidon, 1984. 1970
4. Principe, Remy: op.cit., p.162; "La tecnica
 del violino, in Italia e fuori, posa le
 sue basi sull' opera 5 di Corelli."
5. Geminiani, Francesco: The Art of Playing on the
Violin (1751), London, O.U.P., 1952
6. The "third sound" or "combination tone" is a third note
 produced by the simultaneous sounding of two tones
 differing in pitch. The knowledge of their existence
 and their study supplies an effective means of control
 for purity of double-stop intonation.
7. Sheppard, L. The Strad, Aug. 1977, Vol.
 88, p.353 sqq.
8. Campbell, M.: The Great Violinists, London, Granada,
 1980, foreword, V
9. Mann, William: The Nineteenth Century in:
The Book of the Violin.
 Oxford, Phaidon, 1984, p.116
10. See also APPENDIX B, F.T. Section
11. Pincherle, Marc: Les Instruments du Quatuor,
 Paris, P.U.F. 1947, pp.116-121
12. Straeten, E.van der: The History of the Violin
 Vol. 2, New York, Da Capo Press,
 1968, pp.103-4.

CHAPTER III

THE PRINCIPAL EUROPEAN SCHOOLS OF VIOLIN PLAYING

- THEIR CHARACTERISTICS

- THEIR RESPECTIVE IMPACTS IN AUSTRALIA

"One day, Corelli was rehearsing one of Haendel's new ouvertures, playing the first violin himself. Haendel disagreed with his interpretation; he rushed up to Corelli, seized his violin impatiently, and played the passage in question. Corelli shook his head. "No", he said, "Your music Signor Haendel, is in the French style. But I know only the Italian style." Haendel smiled, at once reconciled [...]"

(Farga, Violins & Violinists, p.121)

In Chapter 1, the corpus of schools of violin playing has been considered as the constitutive parts of a common tradition. The genealogical table has brought to light their organic unity and shows how the ancestry of nearly all contemporary violin playing can be traced back to Viotti.

A description of the intrinsic characteristics of the schools and a comparative study of their principles appear challenging and interesting. Yet, the task proves extremely complex. The first difficulty lies in the terminology and the classification itself: the concept of "School of Violin Playing" can have a variety of meanings and sometimes refer to such different notions as style of playing, nationality, key-teacher, written method, treatise, or even technical peculiarities (for example, the point of contact of the index finger on the bow-stick¹).

The French, the Belgian, the Franco-Belgian, the German, the Czech and other schools are commonly referred to, but these national schools sometimes resist clear definition.

"What, for example, should be called the German School? the method of Spohr? or Joachim? or Flesch? or Klingler? The only thing they have in common is mutual disagreement." ²

F. Neumann's above statement points out a weakness inherent to an oversimplistic classification. One could also consider that there are in fact many more schools and methods than those classified under general titles and that there are maybe as many schools as there are teachers with original ideas... These two standpoints are equally important and meaningful. The classification adopted in the present chapter follows in its main lines the traditional division into national schools, thus constituting the appropriate complement to the teacher-student genealogical table.³

Although one may quite legitimately describe national schools and their characteristics, and although their great representatives often played in markedly different styles, sharp distinctions between schools of instruction became less clear towards the end of the nineteenth century. There was already a tendency to mix the teachings of various schools and to amalgamate their styles.

In the twentieth century, with the ever increasing development of communications, broadcasts, recordings, there has been an evolution towards a standardisation of style and technique. In a certain sense the notion of national schools has become an anachronism. A progressive change in the

teacher-student relationship has been occurring, which also modifies to a certain extent the traditional concept of "Schools": students now tend to collect the teachings of the greatest possible number of prestigious virtuosos and to select the "best" from all methods. This makes their belonging to a specific school more and more problematic to establish.

Sometimes, the term "School" has been used especially in reference to the principles or style of playing as laid down by key-teachers. For example, one shall find the appellation "Auer school", or "Flesch - Rostal school". Auer laid the foundations of his school at the St. Petersburg Conservatoire before the Revolution. In 1917, he fled the country and went to America. Later, when his disciples transmitted his principles to their own students, the "Auer school" was self-perpetuating whether it was in New York (Shumsky), London (Lasserson, Cerniawsky), Calgary (Parlow) or Melbourne (Cerniawsky), but it might be remembered that, in musical circles, Auer's name has often been synonymous with the Russian school and this until the advent of the new Soviet school. As regards the "Flesch-Rostal school", one of the most important in modern violin playing, it can be linked to Central Europe owing to the origins of its founders. However, it is considered in this chapter as an independent branch of the violin family tree, Carl Flesch and Max Rostal having exerted their activity mostly outside their native countries.

Traditional Characteristics of the Schools

1. THE FRENCH SCHOOL

Due to the centralizing and integrating power of Paris in cultural matters, the French violinistic tradition has maintained a measure of unity perhaps longer than any other national school. Founded by Viotti in 1782,⁴ the French school has always cultivated elegance and grace in bowing, style of rendering and brilliance of left-hand technique.⁵ It found a masterly codification in Baillot's treatise L'Art du Violon, which constitutes a clear account of Viotti's principles: refinement of bowing, beauty of tone, brilliance and harmonic balance in performance, powerful, penetrating and singing legato. "*L'école française*" was brought to its highest state of perfection by Sarasate and Jacques Thibaud. Today, "French school" has become a collective term for various methods which have in common a central core of tradition and spirit derived from Viotti and Baillot, yet which deviate in many details. "It is a loosely knitted commonwealth, without, any longer, one single binding constitution."⁶

Amongst the great representatives of the French school in the twentieth century we could mention:

René Benedetti (1910), Zino Francescatti (1905), Ginette Neveu (1919-1949), Jeanne GAUTIER, Christian Ferras, Devy Erlih (1928), and more recently:

Pierre Amoyal, Claire Bernard, Gérard Poulet, J.J. Kantorow and Maurice Hasson.

The French School and Australia

Jeanne GAUTIER came to Australia in 1939 on an A.B.C. concert tour and stayed several years. She was appointed to the Melbourne University Conservatorium in 1942 where she taught the young Beryl KIMBER*, Leonard DOMMETT* and many Australian violinists of the same generation.⁷ She represents one of the main examples of the direct influence of the French school in Australia.

Other links with this tradition can be found for example in Lyndall HENDRICKSON*, whose first teacher Louisa HAKENDORE was indirectly a product of the French school via G. WALENN, himself a pupil of Prosper Sainton (Habeneck > Baillot > Viotti) and Emile Sauret (> Bériot > Viotti). (It is highly revealing that Lyndall Hendrickson considers herself an heir of the French school as regards her bowing arm and a product of the Sevcik school as regards left-hand technique.⁸)

Having become closely acquainted with both the musical and instrumental atmospheres of pre-war Paris as a scholarship holder at the Ecole Normale de Musique (Classe Jacques Thibaud), Jan SEDIVKA*, with his vast knowledge of French technique and repertoire, has also established a link between French and Australian schools.

2 THE BELGIAN SCHOOL

In the early nineteenth century, the Belgian and French branches of violin playing evolved independently, although their roots were common.

Nevertheless, many violinists considered it important to study in both schools, perfecting their bowing arm following de Bériot's principles in Brussels, while developing a virtuoso technique in Paris.⁹

The Belgian school was founded by Charles de Bériot, whose playing reflected a combination of French elegance, German sweetness and brilliant virtuosity which the Belgian master so admired in Paganini. His interpretative approach was also indebted to Maria Malibran's¹⁰ art of bel canto. Some of his eminent followers like Léonard, Massart and Marsick¹¹ taught in Paris and there was throughout a close rapport and mutual influence between Brussels, Liège and Paris.

Henri Vieuxtemps (1820-81) (> de Bériot) and Eugène Ysaÿe (1858-1931) (> Vieuxtemps > de Bériot) have been the greatest figures of the Belgian school. They have played an essential role in the evolution of modern violin playing. The study of Vieuxtemps Concertos is of great value for acquiring an advanced technique. Ysaÿe's Six Solo Sonatas can be seen both as a summary of, and as a springboard for, violin technique at the start of twentieth century, in much the same way as Paganini's works had once extended the limits and encouraged creative exploration in the nineteenth.

Arthur Grumiaux (1921-1987) (>Dubois > Ysaÿe > Vieuxtemps > de Bériot) has carried on the great tradition of the Belgian school in modern times.

The Belgian School and Australia

Described by Carl Flesch as "the most outstanding female violinist of her time"¹², Australian-born Alma MOODIE* (1900-1943) studied under César Thomson at the Brussels Conservatoire 1907-1910. (Later, she studied also with Carl Flesch). She made an exceptional career in Europe, but unfortunately for her native country, never performed in Australia. Alma Moodie embodied what may be called a specific, genuine, Australian violinistic genius. The link with the Belgian school has only a relative importance here, since Alma Moodie represents above all one of Australia's great contributions to international concert life. The same can be said of the brilliant Tasmanian violinist, Joyce BROWN* (1894-1973), one of Ysaÿe's favourite pupils, who made an important solo career in England.¹³

Direct links have been established by three distinguished disciples of Ysaÿe:

- Paul MIRY, founder and violist of the Brussels Quartet, taught for some time in Sydney¹⁴

- Henri VERBRUGGHEN* (1873-1934), the first Director of the State Conservatorium of Music in Sydney (1916), was a violinist, teacher and conductor of high merit. He left Australia in 1922.

- Edouard LAMBERT (1881-?) came to Australia in 1926, performed throughout the country and taught in Melbourne until 1931. At this time he decided to go back to Brussels. Lambert introduced the Franck Sonata to Australian audiences.¹⁵ He had learned this work directly from Ysaÿe, to whom it was dedicated. In his playing as well as in his teaching, Lambert carried on the genuine spirit of the Belgian school.

Despite the remarkable quality of their work, Miry, Verbrugghen and Lambert have not really been given the chance to influence string playing in Australia in a lasting way, the obvious reason being the shortness of their stay.

If the influence of the Belgian school down to the present time in Australia is perhaps not very marked, it represents nevertheless an important historical point of interest.

3. THE GERMAN SCHOOL

The "old" German school has been above all marked by the influence of Louis Spohr (1784-1859). An outstanding violinist in his youth, he consciously modelled his playing on the French style of P. Rode (> Viotti). But eventually tired of virtuosity, he preferred to devote his energies to composition and teaching. As a pedagogue, his philosophy became the very antithesis of the French art of violin playing (and probably of his own as a former virtuoso). Now, his bowing followed an entirely different direction to that of the French and Italian masters. (He had suffered from Paganini's superiority.) Nothing was done to excite applause. "Flying staccato, springbow, spiccato, sautillé, etc... he condemned as trivial effects, and played all quick passages with detached bows."¹⁶ His style was noble and dignified, the tone broad, big, and all trace of sentimentality was severely dismissed. Through his active influence, German violinistic taste was encouraged to favour earnestness in artistic effort and to avoid "empty" brilliance, for better or for worse.

Joseph Joachim (1831-1907)¹⁷ followed in many respects the tradition of Spohr in Germany, "giving the preference to a somewhat violent type of technique, heavy ordnance which can no longer be called violinistic in the sense of Paganini, Vieuxtemps or Wieniawski, and which makes the highest demands on pure tone - which explains the relative unpopularity of such valuable music as the Hungarian Concerto or the Variations."¹⁸ Joachim revived the Bach Unaccompanied Sonatas & Partitas and the Beethoven D Major Concerto. At Leipzig he studied the Mendelssohn E minor Concerto with the composer. He was also the close adviser to Brahms in the composition of the latter's Violin Concerto. It is in such a field that Joachim's greatest contribution as a violinist lies. The position of Director of the *Hochschule für Musik* in Berlin gave him incontestable leadership and authority over violin teaching in Germany.

One of Joachim's foremost pupils was the Australian Johann KRUSE* (1859-1927) In 1885, Kruse became assistant to Joachim at the *Hochschule* and in 1892 he joined the Joachim Quartet. His pupils included the famous English virtuoso Mary Hall. One of the important representatives of the Joachim school, Kruse was known in musical circles, as "Joachim Secundus".¹⁹

Fernandez Arbos (b.1863) was another important disciple of Joachim. He became Concertmaster of the Berlin Philharmonic Orchestra, made numerous successful tours through Europe and taught at the Hamburg and Madrid Conservatoires and at the Royal College of Music, London.

The extraordinarily talented Australian virtuoso Maud McCARTHY* studied with Arbos from her eighth to her fifteenth year. By that time, she was a

finished artist, "with a repertoire of an almost incredible number of concertos and solo pieces."²⁰

The great Willy Hess (1859-1939) also studied with Joachim. His playing combined the intellectual qualities of the German school with a freedom and verve all his own. He was the teacher of Bernard HEINZE* (1894-1982) who became one of Australia's most distinguished and influential musicians.

Willy Hess (> Joachim), Adolf Busch (1891-1952) (> Hess > Joachim), and Georg Kulenkampff (1898-1948) (> Hess > Joachim), were the last great representatives of the pure German school. According to Carl Flesch, Joachim's highly personal bowing technique came to determine the development of the German school ... and its decline:

"Joachim played with the then usual lowered upper arm, which necessarily involved a right-angle relationship between the hand and the forearm at the nut. ...The change of bow at the nut was accomplished with stiff fingers by means of a combined movement, very difficult to describe, consisting of a horizontal jerk of the wrist and a slightly rotating movement of the forearm. In my opinion Joachim's bowing was a purely personal affair, an intuitive motional translation of a thoroughly individual expression. The error started only when his followers and pupils attempted, on the basis of this personal and even physiologically defective style, to found a school whose principles claim universal validity. ...People like Halir, Hess, Klingler ... were mostly talents of the first rank, who did not achieve full development only because from the beginning their technique had been thrust into a false path by this tragical wrist mania."²¹

After a period of stagnation, a number of neo-oriented, admirable soloists and teachers appeared in Germany. Among the most important modern pedagogues, one could mention Max Rostal (1905), disciple of Carl Flesch, who was in charge of the master-class at the State Academy in Cologne from 1957 to 1982. His influence on the young generation of German violinists has been very significant.²² His pupils in Cologne include Edith Peinemann, Thomas Brandis, Ulf Hoelscher, Kurt Guntner and Igor Ozim.

The outstanding young virtuoso Anne-Sophie Mutter (b. Rheinfelden 1963) (> Stucki > Flesch), is also a product of the Flesch school, which has overshadowed the old tradition of Spohr and Joachim in Western Germany.

The German School and Australia

As far as the technical aspects are concerned, the impact of the old German tradition has been negligible: great Australian instrumentalists who belonged to the Joachim school like Johann KRUSE* or Maud McCARTHY* did not perform or teach in Australia (or only sporadically). As for Ludwig HOPF*, he did not work on a sufficiently large scale to allow noticeable traces of his teaching to flow through to the present time. On the other hand, the spirit and interpretative approach prevalent in Germany in the pre-war era could well have influenced string and orchestral playing via Bernard HEINZE* (1894-1982). Heinze studied in Berlin under Willy Hess (1859-1939) (> Joachim) who introduced him to Wilhelm Furtwängler. With his teacher's encouragement, Heinze spent much of his time during his studies at rehearsals of the Berlin Philharmonic.²³ In 1923, Heinze was offered the post of Concertmaster of the Dresden State Orchestra ²⁴ but he had been away thirteen years and delayed acceptance of the offer for six months to come to Australia for what he proposed to be a holiday and to see his parents. The opportunities Heinze visualized for conducting in Australia influenced him to stay. In 1924, Heinze started a pioneering work, initiating the first public

orchestral concerts for schools in Australia and fighting to have a full symphony orchestra in each of the six states.²⁵ In Australia, he was to become a legend, not as the excellent violinist he was, not even as the outstanding conductor he became, but as an organizer and musical visionary. Heinze declared:

"There was always a good deal of feeling about conducting right through my life, with the sound of the Berlin Philharmonic under that god of a man, Furtwängler, ringing in my ears."²⁶

More recently, the German branch of the Flesch school based in Cologne and represented by Max Rostal has had several Australian ramifications. Very beneficial effects on technical standards in Australia derive from this source of influence.²⁷ (Rostal's disciples in Australia are mentioned later in this chapter under "THE FLESCH-ROSTAL SCHOOL".)

4. THE ITALIAN SCHOOL

(After Viotti)

Towards the end of the eighteenth century, the great old Italian school fell into a state of stagnation. Viotti, the last of its great representatives had left his native country: with him, the European centre of violin schooling was transferred to Paris, and France took over the Italian inheritance.²⁸

In Italy, "the traditions of the great masters faded away, a new epoch began, which pursued different ideals, substituting pleasing superficiality for true greatness."²⁹

According to reports by experts, among them Louis Spohr,³⁰ the Italian orchestras had deteriorated badly since about 1800. This decline, which coincided with a period of political pressure and national strife was one of the symptoms of a general crisis. After five centuries of the greatest achievements in all branches of art, the immense productive power of the country had exhausted itself.³¹

Niccolo Paganini (1784-1840)

At that point, Paganini appeared "like a meteor in the sky."³² He belonged to no school and stood too far above anybody else to become the founder of a school. Although a few benefitted directly by his example and advice (Lipinski, Ernst, Bazzini,³³ Ciandelli³⁴) he had only two pupils who received their higher schooling from him: Catterina Calcagno, who died too young after an extremely brilliant but short career, and Camillo Sivori (1815-1894). (Among those who at least partly enjoyed the advantage of Sivori's teaching were Henri Marteau (1874-1928)³⁵ and Zino Francescatti's father.³⁶) Whether Paganini really developed a course of study for the violin differing from that used by other schools is a highly controversial question. In his conversations with Max Julius Schottky³⁷ (Prague, Dec. 1828), he always insisted that he had worked out such a plan and claimed that he used it in part when he instructed Sivori. Schottky writes that Paganini repeatedly assured him that, with his method, a young man could be fully trained in three years to

a degree of proficiency usually attained after ten years of study.³⁸ But poor health prevented Paganini from carrying out the writing of his method which - if such a thing really existed as a practicable plan - perished with him.

One could say that Paganini became indirectly a teacher as his works constituted - and still constitute - the indispensable material for the study of the highest degree of violin playing. Paganini's music, and particularly the twenty-four Caprices, Op.1, have given tremendous creative stimulus not only to violinists, but to writers and poets (Goethe, Heine), painters (Delacroix, Ingres) and, of course, composers (notably Schubert, Brahms, Liszt, Chopin, Schumann, all of whom considered the Caprices as finished masterpieces). According to the vast majority of authors, critics, colleagues and members of his audiences, Paganini's triumphal successes were achieved as much by his dramatical, poetical and emotional power and versatility as by his phenomenal mechanical mastery. The interpretation of the Caprices requires not only "transcendental virtuosity" (to borrow Liszt's epithet), but transcendental sensibility and inflammability. If Paganini did not found a school of his own, he did encourage immensely creative exploration in violin playing by extending the limits of the instrument and he stimulated the elaboration of new pedagogical approaches, a striking example being the Sevcik method.³⁹ The touchstone in the repertoire of Sevcik's pupils was constituted by the "Witches' Dance" and the D-Major Concerto. Such technicians as Kubelik⁴⁰ and Kocian,⁴¹ pure products of the Sevcik school of Prague, revived the virtuosity *alla Paganini*, demonstrating that the most arduous violinistic equations of the Genoese master can be solved by rational study and thorough analysis.⁴² If Paganini cannot be attached to any specific school, one may, however, consider his unique contribution to violin playing as a late and

culminating manifestation of the great old Italian tradition, comparable to a fireworks finale. It took decades to assimilate Paganini's heritage and this process still goes on.

The old Italian school, which had fulfilled its mission and run its course, remained, in comparison to other European schools, in a state of relative stagnation until the end of the nineteenth century. Antonio Bazzini (1818-1897) emerges from this period of transition. A true poet of his instrument, he was called *Il Leopardi del Violino*. He retired at an early age from the concert platform to devote himself to composition and teaching. Bazzini made considerable efforts to popularize the works of Bach and Beethoven in Italy and dedicated his famous Goblin's Dance to H.W.Ernst.⁴³ The crisis of Italian violin playing was progressively overcome thanks to the activity of important teachers such as:

- Luigi d'Ambrosio (b.1885) (> Wilhemj), whose German influences have left traces in his pupil Salvatore Accardo (1941)
- Michelangelo Abbado (b.1900), teacher of Pina Carminelli (1914)
- Remy Principe (b.1889) (> de Guarnieri and Capet), one of the great pedagogues of his time, author of several important theoretical works on violin technique and history. Principe was instrumental in reviving the Italian school and was the inspiration for the sublime chamber ensemble "I Musici",⁴⁴ which radiates the very essence and soul of the Italian style of violin playing. A striking characteristic of the Principe school was an uncommon liberty and flexibility of the bowing arm, plus discrete left hand vibrato, resulting in a clear, luminous, radiant tone. Gioconda de Vito (b.1907) is one of Principe's celebrated pupils.

The Italian School and Australia

The art of violin was cradled in Italy and a brief *retour à la source* was necessary.

In Chapter I, unbroken lines have been drawn from Corelli and Tartini through to Viotti and his disciples, thus establishing the link between ancient and modern schools, and leading to the conclusion that players and teachers in Australia are part and parcel of the violinists' family tree and share the common Corelli - Tartini - Viotti tradition.

The new Italian school, for its part, has not constituted a main stream of influence in Australia. However, a number of Australian violinists have attended the summer course of the "Accademia Chigiana" at Siena⁴⁵ and this constitutes one of the few links of importance between Italian and Australian violin playing in recent times. Another link is found in John CURRO*, who studied with Remy Principe for two years in Rome.

CENTRAL EUROPEAN SCHOOLS

* Viennese * Hungarian * Czech *

5. THE VIENNESE SCHOOL

Vienna and Prague were indebted to the tradition of Tartini, who had been for three years in Count Kinsky's service (1723-26).⁴⁶

Dittersdorf (1739-1799) and Wranitzky (1761-1819) were the founders of the Viennese school and both were offspring of the Italian school.⁴⁷ Ignaz Schuppanzigh (1776-1830), who introduced the quartets of Beethoven and Schubert to the world is the third essential figure of the early violinistic tradition in Vienna. As the capital of the Habsburg Empire, Vienna attracted a great number of musical talents from Bohemia, Moravia and Hungary: many of them remained, like Joseph Boehm (b. Pesth 1795) and H.W. Ernst (b. Brno 1814), the author of the extraordinary transcription of Schubert's *Erlkönig*; others, after having completed their studies, moved elsewhere, like Joachim to Germany or Auer to Russia. In Joseph Boehm, the Viennese school found a perfect embodiment of its principles. He had studied with Pierre Rode (> Viotti), whom he met in Poland on his return from Russia (ca. 1808). His playing combined the elegance of Rode's style and a flawless technique with the typically Viennese sweetness of the beguiling *Bratlgieger*. In 1819, Boehm was appointed Professor of Violin at the Vienna Conservatoire. His exceptional talent as a teacher placed him as one of the most important links in the chain forged by Viotti and Rode from the classic to the modern school of violin playing.⁴⁸ The list of Boehm's pupils is one of the most remarkable in

the history of violin teaching, and includes, amongst many other famous names:

- H.W. Ernst (1814-1876), whose transcendant virtuosity and "sanguinarily warm tone"⁴⁹ constituted the most striking contribution of the Viennese school to Romanticism
- Jenő Hubay (1858-1937), founder of the modern Hungarian school and teacher of Robert PIKLER*
- Eduard Rappoldi (1839-1903), in turn teacher of Hermann HEINICKE*
- Miska Hauser (1822-1887)
- Georg Hellmesberger senior (1800-1874) who ensured the continuity of the Boehm school via his sons Georg (Jr.) and Joseph (Sr.) (the latter being the teacher of his son Joseph Hellmesberger Jr., Joseph Richard NOWOTNY* and Fritz Kreisler).

Fritz Kreisler (1875-1947), was a glorious representative of the Viennese school, and the most universally admired soloist of his epoch. More recently, Oskar Reiss (1920-1953) (known as Ossy Renardy), Wolfgang Schneiderhan (1915) (>Winkler & Sevcik), and Eduard Melkus (1928) have greatly contributed to violin playing and teaching in Austria.

The Viennese School and Australia

a) The early days

Miska Hauser (1822-1887), disciple of Mayseder and Boehm, was a typical product of the Viennese school. From 1840 he toured all over the world,

meeting everywhere with unbounded enthusiasm on account of his brilliant technique. His intonation was flawless and his tone full of passion and animation.⁵⁰ He was the first great violinist to venture on the journey to Australia. He arrived in 1854 and, during his prolonged tour, made his mark not only as soloist but also because of his keen interest in ensemble music. His active collaboration with local musicians had the most beneficial impact on Australian early musical life. He played frequently with John Philipp DEANE*, W.H. PALING, MONTAGUE and Alberto ZELMAN.

"all of whom would have been very competent, as Hauser apparently was not the man to have suffered fools gladly."⁵¹

b) The 20th Century

Hermann HEINICKE* (> Rappoldi > Boehm), the first teacher of importance in Adelaide, carried on the tradition of the Viennese school in South Australia. Daisy KENNEDY*, one of the greatest Australian virtuosos of all times and William CADE, were two of Heinicke's successful students.

Joseph Richard NOWOTNY* (1871-1951) was prominent amongst string teachers in the pre-war era. A pure product of the Viennese school (> Hellmesberger > Boehm), he had a very significant impact on string playing, particularly in Western Australia, owing to the quality of his teaching and the great number of his pupils. (One could mention Bob GIBSON, Ivan THOMAS, Horace DEAN, and Keith CUMMINGS.)

6. THE HUNGARIAN SCHOOL

("Hubay School")

The Hungarians are naturally a very musical people and have always shown a special talent for violin playing. But the finest virtuosos often moved elsewhere to seek their fortune. Among them, artists like Boehm, Joachim, Auer and Flesch, founded schools of their own in Austria, Germany, Russia and England.

More important for the development of violin playing in Hungary was Jenő Hubay (1858-1937), for it was only since his appointment at the Budapest Academy that one could speak of a specifically Hungarian school of violin playing. His individuality as a violinist consisted of a mixture of German, Belgian, and Magyar elements.⁵² He had studied for some time with his fellow countryman J. Joachim in Berlin and was a close friend of Henri Vieuxtemps,⁵³ whose works he introduced to Hungarian audiences. As a pedagogue, Hubay perhaps had not the international following of Sevcik or Flesch, but he succeeded in raising the standards of violin playing in Hungary considerably. With him a new era began, and Hubay's name soon became synonymous with the Hungarian school.

A considerable number of highly talented young Hungarians received their training at Budapest under Hubay's supervision and three of his star pupils achieved phenomenal success on the concert platform: Franz von Vecsey (1893-1966), Joseph Szigeti (1892-1973), and Emil Telmányi (1892). His other numerous successful pupils include Steffi Geyer (the dedicatee of Othmar Schoeck's D major Sonata), Sandor Vegh, André Gertler (teacher of Josette

ESQUEDIN), Tibor Varga, Ede Zatureczki and Robert PIKLER* (who became the major exponent of the Hubay school in Australia). Carl Flesch thus describes the characteristics of the playing of Hubay's pupils:

"an excellently developed left hand, a natural feeling for tonal beauty and great ardour behind it all, while on the debit side we usually have to record too slow and broad a vibrato, habitual portato bowing and a certain lack of dynamic differentiation."⁵⁴

Hubay was also a prolific composer and his Violin Concertos and Concertante Studies Op.89, constitute precious teaching material.

The Hungarian School and Australia

It is often said that Robert PIKLER* (1909-1984) was one of the most important figures in the post-war years of Australia's musical development. His contribution to Musica Viva, initially as a violinist and leader of the Musica Viva Chamber Players (1946-1951), and his legendary performances as a violist,⁵⁵ chamber musician and principal viola of the Sydney Symphony Orchestra, fully justify this statement.

Born in Hungary, Robert Pikler received his musical education and instrumental training in Budapest, where he was a pupil of Jenő Hubay. After spending the war years in a Japanese internment camp, he came to Australia in 1946 and, after marrying the Australian cellist Lois Simpson, decided to settle permanently.⁵⁶ As a teacher, Pikler was perhaps one of the most outstanding contributors to Australian violin playing and the major exponent

of the Hungarian school in this country. With his students, "he managed in many ways to convey his reverence for music and his caring for the individual so that for them, he will always remain one of the most powerful influences on their musical and personal development."⁵⁷ Robert Pikler's numerous successful students include violinists of international calibre such as:

- Robert DAVIDOVICI (1946), who now lives and teaches in Denton (Texas), U.S.A.
- Cho Liang LIN (known as "Jimmy Lin" in Sydney) who has become one of the most successful of today's young violinists and who recently expressed his feeling of gratitude for Pikler's teaching in Le Monde de la Musique.⁵⁸
- William HENNESSY, now based in Adelaide, leader of the excellent Australian String Quartet.
- John HARDING, eminent chamber player, who also held important orchestral positions in Australia and overseas.

The violinistic tradition of the Hubay school has also been carried on in Australia by French-born Josette ESQUEDIN-MORGAN, who studied with André Gertler (> Hubay). Josette Esquedin-Morgan has had a considerable number of pupils (mainly in Canberra and Bundaberg) and is considered a very fine teacher. As a rule, she hands her student on extremely well-matured in technical aspects.

7. THE CZECH SCHOOL

The Czechs have always possessed a natural instinct for music. Bohemia (now part of Czechoslovakia) was a country with strong musical traditions and abundant talent for instrumental music; the violin was almost a national instrument by 1800. But in Prague, as in most European centres, the Italian school had a marked influence on the development of violin playing. In 1723, Giuseppe Tartini⁵⁹ went there at the invitation of Count Kinski, the Chancellor of Bohemia and a passionate devotee of music. The Italian virtuoso played at the Coronation of Charles VI and his performance caused a furore in Prague. Count Kinsky offered him the leadership of his private orchestra. Tartini accepted and stayed three years in Prague.⁶⁰ His activities as a conductor, soloist and teacher (Johann Stamitz was amongst his pupils) had a considerable impact on the early Prague school of violin playing.⁶¹ The musical life of Prague was also closely bound to that of Germany. The German schools of Mannheim, Berlin and Munich were founded by Bohemian violinists: Johann Stamitz (> Tartini), Franz Benda (> Graun > Tartini)⁶² and Christian Cannabich (> Jomelli), respectively. Germany, on the other hand, gave to the Prague Conservatoire, which was opened in 1811, its first Professor of Violin in the person of Friedrich Wilhelm Pixis.

Pixis (1786-1842) was born in Mannheim and studied there with Fränzl. In 1798, he had a course of lessons from Viotti who was at that time in exile in Germany.⁶³ The Italian master had the most beneficial influence on Pixis's violinistic development. Through Viotti, Pixis acquired the famous French

bowing technique and learned to emphasize tonal beauty, power and expression, rather than technical brilliance. In 1811, he became the first Professor of Violin in the history of the Prague Conservatoire. He proved himself an outstanding teacher, who concentrated less on virtuosity than on the cultivation of an all-round musicianship. Hence, he laid the foundations for a generation of first-class violinists and he is considered as the founder of the Czech school of violin playing. Three of his pupils have marked the history of violin playing:

- Joseph Slavik (1806-1833), a virtuoso of high order, possessed a poetical temperament which caused Schubert to compose for him his Fantasia in C, Op.159.
- Johann Kalliwoda (1801-1866), who dominated Bohemian violin literature in the first half of the nineteenth century.
- Moritz Mildner (1812-1865), his successor at the Prague Conservatoire.

Mildner, himself a teacher of great merit, trained the next generation of Czech violinists, notably Ferdinand Laub (1832-1875), whose octave playing was famous throughout Europe, Johann Hrimaly (1844-1875), who became Professor at the Moscow Conservatoire after Laub's death, and Anton Bennewitz (1833-1882).

Bennewitz, who became Mildner's successor at the Prague Conservatoire, was renowned for his beautiful and soulful tone and the elegance of his playing. He was the inspiration for the "Bohemian String Quartet": three of his pupils (Franz Hofmann, Joseph Suk sr., Oskar Nedbal) were members of this extraordinary ensemble, celebrated for its inimitable rendering of Czech national music by Smetana, Janacek and Dvorak.⁶⁴ Bennewitz also deserves

much credit for the training of Franz Ondricek (1859-1922), one of the greatest virtuosos of his time, who embarked on the most extravagantly romantic adventure of exhuming Paganini's coffin in order to discover some clue to his hypothetical secret.

Another pupil of Bennewitz, Otakar Sevcik (1852-1934), occupies a special place in musical history for having caused a revolution in the field of violin pedagogy. Following the completion of his studies, Sevcik toured successfully as a soloist for many years, but the loss of an eye and increasing attacks of shyness on the concert platform made him change over to teaching. While he was Professor of Violin at the Imperial School of Music at Kiev, he started to write a work which was to revolutionize and systematize the acquisition of violin technique, especially of the left hand, by a method based on the semitone system⁶⁵; all possible permutations and combinations of this system were applied to fingering, bowing and technique in general. Sevcik's School of Violin Technique Op.1 is certainly a masterpiece, elaborated down to the minutest details. His general approach to instrumental teaching, which stressed technical perfection, derived from his idealistic views on music in general:

"Whosoever carries within himself an ideal that he wishes to express, must have as his prerequisite, absolute mastery of his means of expression" Sevcik wrote.

"Art must not tolerate any mediocrity and that is why technical perfection plays a prime role in aesthetics."⁶⁶

In 1892, Sevcik became principal Professor of Violin at the Prague Conservatoire, a post he held for 14 years. During this time, his reputation as a teacher grew rapidly, when some of his pupils, particularly Jan Kubelik, Jaroslav Kocian⁶⁷ and Marie Hall, proved the effectiveness of his system. Trained in Sevcik's new method, Kubelik left the Conservatoire in 1898 to start on his triumphal tour throughout the world. Soon after, Jaroslav Kocian followed, and when in 1902 Mary Hall celebrated her triumphs in London, "pupils from all parts of the world flocked to Prague to study under the master whose system had produced such wonderful results."⁶⁸ Sevcik's numerous pupils comprise the sons of August Wilhelmj and Hugo Heerman, and the daughter of Wieniawski. The most prominent include Ludwik SCHWAB* (1880), Daisy KENNEDY* (1893), Erica Morini (1904), Peter Rybar (1913), Alexandre Plocek (1914), Wolfgang Schneiderhan (1915) and Jan SEDIVKA* (1917).

After Sevcik, the Czech school found a new leader in the person of Jaroslav Pekelsky (1898) (> Ondricek), the teacher of Ladislav JASEK* (1929).

Finally, two soloists must be mentioned for their important contribution to contemporary violin playing in Czechoslovakia:

- Joseph Suk (1929), A. Dvorak's grandson.
- Ivan Kawaciuk (1913) (> Feld), an admirable interpreter of the 24 Caprices of Paganini.

The Czech School and Australia

The school of the Prague Conservatoire has influenced violin playing in Australia in a marked and lasting way. Several key players and teachers in this country have been direct or indirect disciples of Otakar Sevcik:

- Ludwik SCHWAB* studied under Sevcik in Prague and went to Australia in 1934 to teach at the Elder Conservatorium of Music in Adelaide. He instructed a number of distinguished Australian violinists including Brenton LANGBEIN* and Lyndall HENDRICKSON*.

Schwab was prominent amongst violin teachers of the pre-war era. He carried on the great tradition of the Prague Conservatoire in South Australia and his pupils, who were trained in Sevcik's famous method, achieved remarkable results. Schwab's contribution has been very significant and his pupil, Lyndall Hendrickson, has now become prominent in the field of violin pedagogy.⁶⁹ She continues the traditions of Sevcik's school in Australia and the exceptional value of her teaching methods was established when one of her pupils, Jane PETERS, won the bronze medal at the 1986 International Tchaikovsky Competition for violinists, in Moscow.

- Daisy KENNEDY* (b. S.A. 1893), was Sevcik's protégée, and became one of the most outstanding women violinists of the first half of the century. She made a notable contribution to international concert life.

- Richard GOLDNER, who sponsored and financed the original Musica Viva Quartet, was also a pupil of Sevcik. He has been active as a teacher and

numbers amongst his students Charmian GADD, currently lecturer at the Canberra School of Music.

- Jan SEDIVKA* (b. 1917), who has profoundly influenced Australian violin playing and teaching,⁷⁰ received his early violinistic training from Otakar Sevcik and obtained the highest honours in the Masters Course of Professor Jaroslav Kocian at the Prague Conservatoire.⁷¹ He is therefore an heir of the great tradition of the Czech school. In Australia, Jan Sedivka has succeeded in training not only a number of first-class musicians, but several successful and by now renowned teachers of the calibre of Elizabeth MORGAN, John CURRO*, Keith CRELLIN and others. For this reason he may well have laid the foundations of a future and self-perpetuating Australian school of violin playing.

- Ladislav JASEK* (b. 1929) studied at the Prague Academy of Music under Jaroslav Pekelsky (> Ondricek). Ladislav Jasek has been active as a soloist and teacher in Australia. Since 1983, he has been Concertmaster of the Adelaide Symphony Orchestra.

8. THE RUSSIAN SCHOOL

The Franco-Belgian school of violin playing made its mark in nineteenth century Russia where the court taste followed French fashion. St. Petersburg became a mecca for the great players. Pierre Rode stayed there for five years (1803-08), as "Solo Violinist to the Imperial Court". In 1846, Henri Vieuxtemps became director of violin studies at the St. Petersburg Conservatoire. During the six years of his stay, he laid down the foundations of the Russian school. Vieuxtemps brought to his pupils the lightness and elasticity of de Bériot's bowing and the perfection of his staccato.

In 1862, Anton Rubinstein entrusted the violin department of the new St. Petersburg Conservatoire to Henri Wienawski. The great virtuoso was extremely active, being also Solo Violinist to the Tsar and leader of both the orchestra and the string quartet of the Russian Musical Society. He exerted a lasting influence on the growth of the Russian violin school. Wieniawski was a genius of his instrument, probably the greatest after Paganini. The emotional quality of his tone was heightened by an intense vibrato which he "brought to heights never before achieved", according to Kreisler.⁷² From his compositions, one may conclude that his left hand technique was prodigious, and this is confirmed by Joseph Joachim's frequently quoted appreciation:

"No one who had not witnessed Wieniawski's playing could imagine the feats of his left hand."⁷³

The Etudes-Caprices, Op.18, which he composed at St. Petersburg for his students and L'Ecole Moderne, Op.10, are, next to Paganini's Caprices, the most musical and demanding study works for the violin; they have shaped the technique of many violinists of the Russian school. Wieniawski's work at the St. Petersburg Conservatoire is probably the origin of the remarkable results obtained by his successor Leopold Auer. According to Grove's Dictionary, Wieniawski was:

"one of the first, if not the first, to discover an important factor in the rational production of tone by means of a special grasp of the bow, in which the stress was laid on the function of the forefinger and its ability to balance the weight of the bow."⁷⁴

Wieniawski was certainly responsible for the move towards the so-called "Russian" method of holding the bow as advocated later by Carl Flesch,⁷⁵ an innovation generally attributed to Leopold Auer. Wieniawski's method of bowing was rather unconventional for his time: he held his right elbow rather high and pressed the bow with his index finger above the second joint. He also perfected the rapid staccato, which he produced by a special stiffening of his right arm.

In 1868, the Hungarian-born Leopold Auer (> Dont & Joachim) became Wieniawski's successor at the St. Petersburg Conservatoire. His reputation as a teacher grew rapidly and the Tsar rewarded him with the title of "Real Privy Counsellor" and raised him to the nobility. Part of his greatness as a pedagogue was his ability to bring out the best in each pupil, treated as an individual. It would now be difficult to imagine the evolution of modern violin playing without names like Ephrem Zimbalist (1890), Mischa Elman

(1891-1967), Jasha Heifetz (1902-1987) or Nathan Milstein (1904), all of them pupils of Auer at the St. Petersburg Conservatoire. For several decades Auer's name became synonymous with the Russian school.

After the assassination of Rasputin which led to the Revolution of 1917, Auer fled the country and went to America, where he continued his teaching activities successfully. According to Flesch:

"Auer placed the greatest stress on everything violinistic, e.g., purity of intonation and tone, neatness of technical execution and taste."⁷⁶

As regards bowing technique, he drew his inspiration from his predecessor, Henri Wieniawski, and most of his students adopted the "Russian" (or "Wieniawski") grip. Auer was against the use of a shoulder pad; he maintained that this device ruined the posture and took away one-third of the tonal volume of the instrument.⁷⁷ He demonstrated that with an appropriate technique, such a support was unnecessary. Auer's most famous pupils (Elman, Heifetz, Milstein, Rabinoff, Parlow, Shumsky) have never used any shoulder-pad or rest.

After Auer, Russia continued to produce a steady stream of first-class soloists, principally through three eminent Russian-born teachers, who have perpetuated the tradition established by the trio Vieuxtemps - Wieniawski - Auer:

- Abram Jampolsky (1890-1956), teacher of Leonid Kogan (1924-1982)
- Yuri Yankelevitch, teacher of Albert Markov (1933) and Vladimir Spivakov
- Piotr Stoliarsky (1871-1944), teacher of David Oïstrakh.

David Oistrakh (1908-1974) (> Stoliarsky), was a giant among twentieth century violinists. He became Professor at the Moscow Conservatoire and the leader of the new Soviet school. He trained a number of brilliant young Russian players who have by now attained international status. Among them, one could mention Oleg Kagan, Valery Klimov, Victor Pickenstein and the exceptionally talented Gidon Kremer who has revived Schubert's *Erkönig* in the transcription for solo violin by H.W. Ernst. Through creative exploration in violin repertoire, Kremer has added a new dimension to contemporary string playing. Owing to his outstanding gifts as a performer coupled with his visionary approach to interpretation, Kremer has become one of the most significant virtuosos of our time.

The Russian School and Australia

Outside Russia, the school of Leopold Auer made its mark first of all in the U.S.A. Many of Auer's brilliant pupils at the St. Petersburg Conservatoire emigrated to America and, in 1917, the maestro himself left strife-torn Russia for Norway and sailed for New York in February 1918. There, he founded an Academy of Violin Playing and became one of the most sought-after teachers of his time. His activity, added to that of his pupils Jasha Heifetz, Nathan Milstein, Ephrem Zimbalist, Oscar Shumsky and others, contributed to the evolution of modern violin playing in the U.S.A. as well as in the rest of the world. This school has perhaps not represented a main stream of influence in Australia but a few renowned Australian violinists and teachers have,

however, studied with direct disciples of Leopold Auer. Among them one could mention:

- Harry CURBY*, currently lecturer at the Sydney Conservatorium of Music, who undertook postgraduate studies with Leo Cerniawsky* (> Auer).⁷⁸
- Leonard DOMMETT*, who studied for some time with Lasserson (> Auer) in London.⁷⁹
- Vincent EDWARDS, the highly talented, Canberra-based violinist, whose instrumental training comprised a period of study in New York with Oscar Shumsky (> Auer).

In U.S.S.R., the tradition of Vieuxtemps-Wieniawski-Auer established in St. Petersburg was carried on by Piotr Stoliarsky (1871-1944). His famous pupil David Oïstrakh (1908-1974), taught at the Moscow Conservatoire and became the leader of the Soviet violin school which has developed to a high degree the teaching methods of the pre-revolutionary school. Both the outstanding soloist and teacher Beryl KIMBER* and the widely talented Wilfred LEHMANN have studied for several months in Moscow with David Oïstrakh, thus establishing a link between the Soviet school and Australia.

Alice WATEN, who was until recently lecturer at the Sydney Conservatorium of Music, also received her training in Moscow, where she obtained the State Diploma.

Soviet visiting artists have recently contributed to a certain extent to Australian violinistic life. Among them, one could mention Valery Klimov, a widely appreciated soloist in his own country as well as in Australia, who has conducted master classes at the Sydney Conservatorium of Music.

World famous Nelly Shkolnikova (b. 1928) is another representative of the Soviet school. She emigrated to Australia and taught for several years at the Victorian College for the Arts in Melbourne until she accepted a position at the University of Indiana (U.S.A.) in 1987.

9. THE FLESCH-ROSTAL SCHOOL

A number of great Central-European violinists and teachers have exerted their activity outside their native country and have become founders or leaders of schools of violin playing. Joseph Joachim, Leopold Auer, and after them Carl Flesch and his successor Max Rostal are illustrious examples of this phenomenon.

The Hungarian-born Carl Flesch (1873-1944) was trained in Vienna and in Paris. He showed his gifts as a pedagogue early in his career. After settling in Berlin in 1908, his reputation both as a performer and teacher grew rapidly. In 1921-22, he gave master courses at the *Hochschule für Musik* and held the position of Professor of Violin there from 1928 to 1934. His private summer courses at Baden-Baden (1926-34) attracted students from all over Europe. In 1934 he moved to London. From 1943 to his death, he taught at the Lucerne Conservatoire (Switzerland) and continued to perform in public.

Flesch wrote a most influential work, The Art of Violin Playing, which constitutes a systematic approach to instruction, with many original and thoughtful solutions to technical problems, combined with high musical ideals. This treatise, a monument of violinistic knowledge, appeared in two volumes: the first ("Technique in General & Applied Techniques") was published in 1923. The second ("Artistic Realization & Instruction"), in 1930. It became rapidly a standard reference work: detailed instructions were given not only for acquiring all aspects of left-hand and bowing technique, but for analysing the various obstacles to progress and their cures. Moreover, it was the first time that such an exhaustive inquiry was made into different methods of playing and teaching.

Carl Flesch was not a "born" or "natural" player but, through constant analysis, self-criticism and discipline of thinking, he succeeded in acquiring a considerable technical mastery. One of his specialities was his playing of fingered octaves, with exceptional accuracy and speed.⁸⁰ He approached technical and musical problems in a rational way and his superior diagnostic ability made him one of the greatest teachers of his time. Carl Flesch was a pioneer of the master class as we know it today. During the lessons, there was frequently a small audience of colleagues, pupils and guests. Flesch considered that this ensured a better transition from lesson to concert performance. As a rule, the pupil would play his pieces without interruption, after which Flesch would:

"slowly rise from the chair upon which he sat like a Caesar and pronounce his judgement: first came the good points and then the detailed and merciless criticisms."⁸¹

The school founded by Carl Flesch is as crucial to the history of modern violin as Leopold Auer's was before him. For several decades there was a considerable number of Flesch pupils on the international scene, perhaps more than from any other school. The most prominent include: Alma MOODIE* (1900-1943), Max Rostal (1905), Szymon Goldberg (1909), Frederick Grinke (1911), Henryk Szeryng (1918-1988), Ginette Neveu (1919-1949), Joseph Hassid (1923-1950), Hans-Heinz Schneeberger (1926), and Ida Haendel (1928).

In Max Rostal, Flesch found a brilliant successor who not only further developed his methodological approach but added a personal touch of violinistic and pedagogical genius. Max Rostal has added to the fame of this branch of the violin family tree, and his contribution to the advancement of contemporary violin playing cannot be overestimated, both as a teacher and as the author of admirable editions of works for violin and viola. Max Rostal, who was born in Austria in 1905, now lives in Switzerland and is of Swiss and British nationality. As a musical prodigy, he played in many European countries. He studied with Arnold Rosé in Vienna and with Carl Flesch in Berlin. He also took composition lessons with Emil Bohnke and Matyás Seiber. In 1928 he became assistant to his famous teacher Carl Flesch. He was subsequently appointed Professor at the *Berlin Hochschule* being only 25 years of age. From 1944 to 1958, he taught at the Guildhall School of Music and Drama in London, and during this period, profoundly influenced violin playing in England. His many highly successful pupils there included Yfrah Neaman, Jan SEDIVKA* and members of the Amadeus Quartet: Norbert Brainin, Siegmund Nissel and Peter Schidlof.

In 1957, he was appointed Professor at the State Academy in Cologne and in 1958, Professor at the Berne Conservatoire. He has exerted his pedagogical activity simultaneously in these two musical centres for over 25 years. Now retired, he devotes his efforts to a few privileged pupils and to the writing of theoretical works on technique and interpretation. He also continues to perform in public.⁸² Owing to the exceptional value of his methods and his devotion to his teaching task, he has succeeded in raising considerably the standards of violin playing in Germany and in Switzerland, where his pupils include Edith Peinemann, Thomas Brandis, Ulf Hoelscher, Eva Zurbrügg, and Thomas Furi. He has also attracted students from all over the world and a considerable number of outstanding violinists of the present day issue from his school.

Max Rostal's combination of performing and teaching abilities is very rare and has resulted in his editions of various works for violin and viola which belong to the most important modern publications on the subject. Their intrinsic pedagogical and musical value lies in the unique synthesis of an *Urtext* edition and of practical instructions by an artist who has gathered first-hand experience for many years in the concert hall and also as a teacher.

The Flesch-Rostal School and Australia

This school, one of the first in importance for contemporary violin playing, has made its mark in Australia mainly through a number of pupils of Max Rostal. However, interesting links have also been established by three pupils of Carl Flesch:

- Alma MOODIE* (b. Brisbane 1900, d. Frankfurt 1943), studied with Carl Flesch from 1918-1921. Her famous teacher described her later as "the most outstanding female violinist of her time."⁸³ Although she exerted her activities as a soloist and teacher almost exclusively in Europe, she occupies a special place in the history of Australian musicians for her major contribution to the art of violin playing.

- The teaching methods of Richard GOLDNER are partly inspired by those of Carl Flesch, with whom he studied for some time.⁸⁴

- Thomas MATTHEWS also studied with Carl Flesch. He came to Australia in 1959 as leader and deputy conductor of the S.A.S.O. In 1962, he took over from Kenneth Murison BOURN* in Hobart and stayed with the Orchestra there until 1968.

In London, Frederick Grinke (b. 1911), a direct disciple of Carl Flesch, taught several violinists and violists who have become prominent players or teachers in Australia. Among them, one could mention: Lyndal EDMISTON*, currently lecturer at the Tasmanian Conservatorium of Music, Beryl KIMBER*, the outstanding Adelaide-based soloist and teacher, and John EXTON, the

distinguished violist and prominent academic and composer.

In 1966, John EXTON was appointed senior lecturer in music at the University of Western Australia and is now Associate Professor there.

Max Rostal, now Honorary Member of AUSTA (Australian String Teachers' Association), has always had a particular affection for Australia where he made a concert tour in 1955, being acclaimed as one of the greatest performers of his time. He taught and encouraged several prominent Australian violinists. Among them, one could mention: Vaughan HANLY*, Leonard DOMMETT*, Beryl KIMBER*, Christopher KIMBER, Ron THOMAS, John GLICKMAN, Beresford WATTS.⁸⁵

Czech-born Jan SEDIVKA*, who has profoundly influenced violin playing and teaching in Australia since his arrival in 1961, also studied with Max Rostal, with whom he undertook a special course of string playing and teaching methods from 1942-1945 in London.

* * *
* *
*

The conclusion that may be drawn from this wide-ranging investigation is that Australia has created significant links with all the great European schools of violin playing. A most interesting fact which emerges is that the Central European schools seem to constitute the main stream of influence: they have made a decisive impact on violin teaching in Australia and have been instrumental in the awakening and present striking development of Australian native talent.

Ludwik SCHWAB*, Joseph Richard NOWOTNY*, Robert PIKLER*, Richard GOLDNER, Lyndall HENDRICKSON* and Jan SEDIVKA* derive from the Central European tradition. The Flesch-Rostal school, which can also be linked to Central Europe, has contributed: Alma MOODIE*, Beryl KIMBER*, Ron THOMAS, Vaughan HANLY*, Christopher KIMBER, John GLICKMAN, John EXTON (> Grinke), and many others.

Perhaps the most auspicious point is that out of the fascinating melting-pot of various influences, the contours of what one might call the Australian school of violin playing are beginning to take shape.

* * *
* *
*

Footnotes: Chapter II

1. Carl Flesch's famous classification:
(The Art of Violin Playing, Vol. I, pp. 51-53)
 - a) "The old German school":
the index finger presses upon the stick with its lower surface, on an approximate level with the knuckle between the first and second joint
 - b) "The Franco-Belgian school":
the index finger presses laterally on the stick, at the extreme end of the second joint
 - c) "The Russian school":
the index finger presses laterally on the stick, at the extreme end of the third joint
2. Neumann, F. Violin Left Hand Technique, p.9
3. See Chapter I, B) The Teacher-Student Genealogical Table

1. THE FRENCH SCHOOL

4. See Chapter I, Transition from Classical to Romantic Schools
5. Straeten, E. van der. History of the Violin, New York, Ca Capo Press, 1968, Vol. II, p.94
6. Neumann, F. Violin Left Hand Technique, Urbana, A.S.T.A., 1969, p.9
7. - Orchard, W.A. Music in Australia, Melbourne, Georgian House, 1952, p.195
- Radic, T. Bernard Heinze, Melbourne, Macmillan, 1986, pp.134-5
8. Hendrickson, Lyndall. Conversations with Ph. Borer, December 1987

2. THE BELGIAN SCHOOL

9. Campbell, M. The Great Violinists, p.63
10. Famous Spanish opera singer whom de Bériot eventually married
11. See Chapter I, B) The Student-Teacher Genealogical Table

12. Flesch, Carl. Memoirs, London, Rockliff, 1973, p.317
13. - Bachmann, A. Encyclopedia of the Violin, p.345
- Ysaÿe, A. Eugène Ysaÿe, Bruxelles, L'Écran du Monde, 1947, p.501
14. Ysaÿe, A. *ibid.*, p.499
15. The "Argus", Melbourne, 4 June 1926

3. THE GERMAN SCHOOL

16. Straeten, E. van der. *Op.Cit.*, Vol. II, p.98
17. "Joachim, in spite of his Hungarian-Jewish ancestry must unquestionably, with regard to his spirit and education, be reckoned to the German School"
Flesch, Carl. The Art of Violin Playing, Vol. II, p.72
18. Flesch, Carl, *ibid.*
19. Australian Dictionary of Biography, Vol. 5, pp. 44-45
20. Straeten, E. van der. *op.cit.*, Vol. II, p.103
21. Flesch, Carl. Memoirs, pp. 34-35
22. Pincherle, M. Le Violon, Paris, P.U.F., 1966, p.98
23. Buttrose, Ch. Playing for Australia, Melbourne, Macmillan & ABC, 1982, p.10
24. Radic, T. Bernard Heinze, p.1
25. Murdoch, J. Australian Music, Melbourne, Macmillan, 1972, p.76
26. Buttrose, Ch. *op.cit.*, *ibid.*
27. See also 9: THE FLESCH-ROSTAL SCHOOL in present chapter

4. THE ITALIAN SCHOOL

28. See Chapter I, Transition from Classical to Romantic Schools
29. Straeten, E. van der. History of the Violin, Vol. II, p.341
30. Spohr, Louis. The Musical Journeys of Louis Spohr, Norman, University of Oklahoma Press, 1961

31. Straeten, E. van der. op.cit., ibid.
32. Straeten, E. van der. ibid.
33. Campbell, M. The Great Violinists, pp. 46-47
34. "Only one solitary person, Signor Gaetano Ciandelli at Naples, knows my secret. He had played the cello for a long time in a very mediocre manner...but as a young man interested me, and I wanted to favour him. I made him acquainted with my discovery, which had so good an effect on him that in the course of three days, he was quite a different person and the change in his playing was considered miraculous."
- (Paganini, Conversations with Schottky, Prague, 16 December 1828.
Quoted in: Pulver, Paganini, the Romantic Virtuoso)
35. Flesch, Carl. Memoirs, pp. 88-92
36. Gill, Dominic. The Book of the Violin, p.236
37. Professor at the Prague University and Paganini's biographer.
38. Schottky, J.M. Paganini's Leben und Treiben, reprinted: Prague, Taussig & Taussig, 1909
- 39.)
- 40.) See 7. THE CZECH SCHOOL, in present Chapter
- 41.)
- 42.)
43. See 5. THE VIENNESE SCHOOL, ibid.
44. Known also as "I MUSICI DI ROMA"
45. Malcolm, A. Conversations with Ph. Borer, September 1987

5. THE VIENNESE SCHOOL

46. Straeten, E. van der. History of the Violin, Vol. I, p.181
47. Straeten, E. van der. ibid.
48. See Chapter I, B) The Teacher-Student Genealogical Table
49. Heine, H. Der Salon, (Letters on Art & Music), Hamburg, 1834
50. Bachmann, Alberto. Encyclopedia of the Violin, p.361

51. Orchard, W.A. Music in Australia, p.137

6. THE HUNGARIAN SCHOOL

52. Flesch, Carl. Memoirs, p.153
53. See 2.THE BELGIAN SCHOOL in present Chapter
54. Flesch, Carl. op.cit., ibid.
55. Pikler's recording of Alfred Hill Viola Concerto (S.S.O./Krips, December 1959) gives an idea of his exceptional talent
56. Manen, J. van. Obituary Chess in Australia, March 1984
57. Painter, J. Robert Pikler Leading Note, June-July 1984
58. Butaux, A. Cho Liang Lin, Le Monde de la Musique, Paris, September 1987, p.139

7. THE CZECH SCHOOL

59. See Chapter I, Tartini
60. Campbell, M. The Great Violinists, p.15
61. Principe, R. Il Violino, p.67
62. Straeten, E. van der. op.cit., Vol. I, p.209
63. Straeten, E. van der. op.cit., Vol. I, p.390
64. Farga, F. Violins & Violinists, London, Rockliff, 1940, p.213
65. In this system of basic studies the semitones are produced on all the strings with the same fingers, thus giving rise to the same fingering on all the strings, so that the beginner experiences no difficulty in finding the intervals, because all the stoppings are the same on each string, and this materially helps him in acquiring pure intonation
66. Quoted by A. Alvin in: Le Monde Musical, 28 February 1934
67. Jaroslav Kocian (1883-1950), successor of Sevcik at the Prague Conservatoire, and teacher of Jan Sedivka
68. Straeten, E. van der. op.cit., Vol. II, p.162
- 69-70. See Chapter III
71. See note 67.

8. THE RUSSIAN SCHOOL

72. The New Grove, 1980, Vol. 20, p.406
73. Joachim, J. Letters to and from Joseph Joachim, London, Macmillan, 1914
74. Quoted in C.R. Halski, Grove 5, Vol. IX, p.288
75. See: Art of Violin Playing, Vol. I, p.51
76. Flesch, C. Memoirs, p.253
77. Auer, L. Violin Playing as I Teach It, London, Duckworth, 1960, p.32
78. Murdoch, J. Australian Music, pp. 41-42
79. Gadd, Ch. Letter to Ph. Borer, 20 August 1987

9. THE FLESCH-ROSTAL SCHOOL

80. See Memoirs of Carl Flesch, p.82
81. Haendel, I. Woman with Violin, London, Victor Gallancz, 1970, p.43
82. - The New Grove, Vol. 16, p.252
 - Rostal, M. Conversations with Ph. Borer, 4 February 1987
83. Flesch, C. Memoirs, p.316
84. Gadd, Ch. Letter to Ph. Borer, 20 August 1987
85. Hanly, V. Letter to Ph. Borer, 29 September 1988
 Gadd, Ch. " , 20 August 1987
 Kimber, B. " , 24 August 1988
 Rostal, M. " , 13 August 1987

CHAPTER III

TWO PORTRAITS

1. JAN SEDIVKA

Elements of European Tradition in Jan Sedivka's Art of Violin Playing and Teaching

The violin virtuoso Jan SEDIVKA* has become one of the most forceful personalities among string players and teachers in Australia. His highly personal and original approach of instrumental and teaching techniques owes a great deal to his philosophy. According to Jan Sedivka:

"It is, wherever possible, more rewarding to learn from direct research and observation of life phenomena - which include oneself, others and even animals with their admirable senso-motor co-ordination, rather from arbitrary ideas of often blindly accepted authorities which tend to block the channels of one's own creative enquiry."¹

The purpose of the present research is to define different elements of the European tradition (and more particularly the Central European tradition) as they are reflected in Jan Sedivka's work and to study their almost alchemical transformations achieved during the virtuoso's journey from Prague to Hobart.

Sources and Training

Jan Sedivka (b. Czechoslovakia 1917) received his early musical training from Prof. Otakar Sevcik.² He subsequently attended Jaroslav Kocian's Mastercourse at the Prague Conservatoire from which he graduated with the highest honours. He is therefore an heir of the great tradition of the Czech school, but his exceptional knowledge of violin teaching techniques finds also its source:

- In France - having become closely acquainted with both musical and instrumental atmosphere of the pre-war Paris and the French school as a scholarship holder at the *Ecole Normale de Musique* (classe Jacques Thibaud).
- In London, where he made special studies in violin playing and teaching techniques under Prof. Max Rostal, who was at that time the major exponent of the Flesch school in England and who has since been recognized as one of the world's great violin masters.

Instrumental Techniques & Approach to Teaching:

Jan Sedivka considers the activity of a musician in its two fundamental aspects which also represent two main approaches to education in general and skill training in particular:

- a) The analytical approach
- b) The Gestalt (holistic) approach

a) ANALYTICAL APPROACH³

Jan Sedivka's analytical approach - including various training techniques, exercises and instruction - can be easily traced back to Sevcik, who was undeniably under the influence of Pavlov⁴. The basic principles of the Pavlov school as applied by Sevcik to his vast system of exercises aiming at the graded development of both the left hand and the bow arm exploits the near complete use of all basic diatonic and chromatic patterns and the acquisition of skill through the development of the relevant conditioned reflexes.⁵

On the positive side, Sevcik's enormous contribution meant that there were virtually no gaps left in the process of acquiring a total mastery of all the basic patterns and their combinations. This of course concerns what might be called traditional music with regard to both the melodic steps and harmonic structures. There can also be an *ad hoc* application of the same approach to polytonal and atonal patterns which are within the physiological grasp of the hand. However, one could say in retrospect that the very thoroughness of this largely mechanistic view cannot but contain clearly ascertainable weaknesses. This concerns largely the over-simplistic physiology and the no longer tenable psychological postulate that all relevant facets of personality can be successfully conditioned to fall in with a preconceived pattern-forming design. Sevcik, with the peculiar humour of the Czech peasant, once made the memorable statement that:

"Hätte eine Kuh Finger, könnte sie ohne weiteres mit meiner Methode die Geige spielen lernen".

"[With my Method even a cow could learn to play the violin if only she had fingers.]"⁶

Sevcik's views were certainly not unilateral⁷ but one could say that he went perhaps too far in the analytical direction. With the focus on purely technical problems and their analytical solutions many other essential aspects tend to be neglected.

Jan Sedivka's analytical training can be traced also in what may be called the next great European school represented by Carl Flesch and Max Rostal⁸. It is not realized often enough that Carl Flesch owes a great deal to Sevcik, particularly with regards to the mechanics of the left hand.

"Seit Sevcik spielt man die Geige besser."

"[Sevcik has shown us how to play the violin better.]"⁹,

the great Hungarian pedagogue writes.

The famous Scale System of Carl Flesch, still in general use, particularly after the new revised edition of Max Rostal¹⁰, is literally lifted from Sevcik's books on left hand technique. It is in this regard very interesting to mention that Sevcik himself called Flesch's monumental work The Art of Violin Playing: a "violinist's bible":

"With your work, you have provided violinists with a bible to which teachers and players will continue to refer as long as there is violin playing in the world."^{10a}, Sevcik wrote to Flesch

Flesch's conception of violin playing and interpretation was much vaster than Sevcik's admirable but perhaps more one-sided approach. In the field of physiology, Carl Flesch used two main sources:

- 1) The ideas of F.A. Steinhausen,¹¹ who represented at the time a breakthrough in the knowledge of both the nature and the use of muscle structure and impulses related to string playing.
- 2) The next source was the astonishingly high standard of the Russian violinists, all products of the Leopold Auer school. This concerns particularly the so-called "Russian bow-hold"¹² and certain aspects of bow manipulation. Flesch considered that:

"The technique of bowing is more complex than the mechanism of the left arm, because in the latter the finger is in direct contact with the string, while the right arm comes into contact with the string only through the medium of the bow-stick and bow-hair."¹³

Carl Flesch describes then the three main bow-holds prevalent at the time:

German, Franco-Belgian and Russian, which is the one he recommends. In his

Memoirs he describes how he adopted this "Russian bow-hold" after hearing

Auer's pupils:

"It was the tone of Auer's good pupils which interested me above all; it seemed to possess a roundness and mellowness not easily to be found elsewhere. From the outset I was convinced that the cause of the phenomenon must rest in some inconspicuous peculiarity of bowing or of the actual holding of the bow, and shortly after the First World War, I did in fact succeed in establishing by exact observation that Russian violinists place their index finger about one centimeter higher on the stick (wrist-wards) than is customary in the Franco-Belgian school."¹⁴

Having taken into consideration both Steinhausen researches and the essential points in the Russian virtuoso playing, Flesch combined the two into the

famous system of six fundamental movements of the bow arm.¹⁵ In spite of the possible limitations stemming out of one very definite and personalized view of the physiology of space-contact relationship, Flesch has succeeded in opening what is in many ways an entirely new field of scientific research. While considerably advanced in methodology, Carl Flesch's attitude to the student was still based on clearly defined and at times functional division. This also links with Flesch's traditional view of the role of the teacher, here seen as rather instructional and at times exclusively projective, whereas the expectation of the pupil's sustained and even non-critical receptivity is taken for granted. Any degree of inability to follow the teaching and produce fully the expected results is too readily ascribed to the pupil's lack of talent or to psychological difficulties. Flesch is reputed to have expressed the wish:

"Oh! Give me a pupil who would be like butter in my hands."

Flesch's interest in Coué¹⁶ and the psychological aspect of playing could be linked with the general upsurge of science at this time and with medical and analytical psychology. During his studies in France, it is very likely that Flesch's keen mind would have taken interest in the researches of Charcot¹⁷ and subsequently, in Germany, of Breuer and Freud¹⁸. Although this point of view may be considered to some extent putative one can easily discern two aspects of psychological attitude in Flesch's teaching:

- His preoccupation with analysis (rather than with Gestalt or holistic approach).
- The tendency to systematize his views on violin teaching (this concerns both his own as well as other methods).

Thus for instance we get a detailed description of the difference in bow-holds and bowing techniques - old German, Franco-Belgian and Russian - with practically no overlaps. One cannot help feeling that at times an undue emphasis is put on "type" as representing a particular school rather than on the individual who, despite group influences, often finds his way of playing based both on individual make-up and personality. This concept of underlying teaching philosophy can be seen perhaps more strongly with Flesch's direct disciples, in particular Max Rostal, who, at a certain stage of his career, recommended to his own students a course of Freudian analysis as a means of gaining self-knowledge and self-confidence.

b) GESTALT OR HOLISTIC APPROACH¹⁹

Given the analytical approach which is not only advisable but which represents a *sine qua non* in any successful process concerned with the provision of skill training, the Gestalt or holistic approach must be considered as having the same validity.²⁰

According to Jan Sedivka:

"It is clear that the holistic approach to training cannot be considered an alternative to analysis or any stepwise progression. It simply represents an essential and inevitable aspect of psychological or even ordinary sensory perception. It is obvious that totality and parts are relative to one another. The conceptual here corresponds to focal blocks or units of ordinary everyday sensory perception. Let us consider a simple object, for example, a piece of furniture. A chair represents a totality in relation to its parts. The term 'chair' can suggest a holistic concept including material, structure, colour, use, provenance and so on; at the same time, a chair is a part of a room which then becomes the corresponding totality. It may perhaps be advisable, then, to give concrete examples relating to the process of instrumental skill training:

"While it is necessary to learn all the individual notes, the grouping of the notes is not a simple arithmetic procedure but refers to a cluster of a greater complexity of inner relationships which represents the relative totality to any note within. Here, it is essential to adopt the idea of both a part and the totality being interdependent, the relative totality representing a higher concept which, because of the complexity of the inner relationships is then, to quote a well-known saying, 'more than the sum total of its parts.'²¹ In concrete terms, the focus shifts from a note to a bar, motive, phrase and so on. If this process is not developed successfully, it leads the player to focal confusion and possibly a state of insecurity or even anxiety. When, as it is almost inevitably the case, a need for further refinement or qualitative developmental process is required, the focus moves back from the more complex to the simpler, that is, from the relative totality to individual parts. In considering the nineteenth and early twentieth century school of analytical and developmental psychology, we can see the two movements seemingly opposing one another, but in fact illustrating the polarity of the two ways of approaching both perceptual and conceptual experiences: on one hand the classical school of Freudian psychoanalysis, on the other the Gestalt movement of Wertheimer²² and Koffka.²³ Carl Gustav Jung²⁴, having started from the Freudian point of view, never completely abandoned the analytical approach to the human mind and its problems. But his striking development progressively moved over to what in modern terms might be called the holistic ideas, with the all-embracing concept of the 'Collective Unconscious' which, by implication, includes phenomena of parapsychology and even the relativity of time (Precognition, *déjà-vu*).

"In instrumental pedagogy one can also find striking examples emphasizing different and seemingly opposite ways of system and method designs. Sevcik can be considered the prototype of the analytical approach and has contributed in the most striking way to the systematic study and the resulting understanding of the fundamental left-hand and bowing patterns. There seems to be an erroneous implication that the expected synthesis of the individual parts studied in separation comes more or less automatically in a spontaneous way. This reminds one of the expected process of sublimation as a result of detailed psychoanalysis."²⁵

A classical example of this procedure will be Sevcik's Concert Studies Op. 17-21.

The focus there is on purely technical problems and their analytical solutions:

"An analytic study of the separate parts of a work is essential to guarantee a safe reproduction of the whole. Only by these means technical, dynamic and other effects are to be gained. Thus a criterion shall be given to the individuality of the player, whose musical judgement is developed and sharpened in this way for a development of its own, determined by the intuitive components of the soul. Great worlds of new unthought-of possibilities will then be disclosed by analogy. After having studied the separate intervals and analytic studies, always observing the dynamic signs of execution, one may immediately turn to the respective group of bars of the solo voice: thus an inspired, absolutely perfect and ideal execution, rid from technical difficulties, is obtained.

"With regard to an eventual accompaniment by orchestra, a style of execution as rhythmical as possible shall develop out of the slow time... Good will, perseverance and zeal are the soul of

the work. The scrupulousness of the analysis shall not frighten the player, but rather awaken in him the desire for solving further problems, thus enabling him to distinguish the better the nature of the musically beautiful in its subtlest components. The success of the studies shall decide how far I have succeeded herein. Detached stones out of the great magnificent mosaic of the masterpieces, cut with diligence, may resplend in the bright sunny radiance of the inspired soul."26

The problem arising from this standpoint is not the system itself but the underlying mechanistic approach which, while neglecting the concept of totality, expects the synthesis appearing as it were on spontaneous initiative of the parts.

The teacher's continuing search for deeper understanding:

Having taken into consideration both analytical and holistic approaches, added to his own experiences as a virtuoso and his exceptional pedagogical skills, Jan Sedivka succeeds in bringing about an understanding of the instrumental aspects of the work studied as well as several interpretative options. The student is given the opportunity to respond both intellectually and emotionally. Perhaps the most interesting characteristic of Jan Sedivka's teaching is that it does not constitute a system or a definite method, nor can it be called eclectic in the narrower sense. It consists of a pedagogical attitude to the task of teaching and music education in general which is ever open-ended, each point arrived at suggesting a potential beginning of a new step. Thus, of the many instrumental devices and the wealth of teaching material, some of which might appear strikingly new, Jan Sedivka claims no authorship. He believes that full awareness of a given problem brings to light the appropriate solutions:

"I would not subscribe to any method fully as I consider any definite system limiting both musically and pedagogically. The great teachers who command well deserved respect and recognition of their contribution should not be given a divine status. It means that a search for deeper understanding should go on continually.

This cannot be done if any authority is considered as constituting the last word rather than a significant view."27

"Je sais que je ne sais pas"

Jan Sedivka's Teaching Practices and the Paradox of Increasing Knowledge

Chapter IV, "Advanced Studies in Violin Playing" will give a more detailed and practical overview of Jan Sedivka's multi-directional approach to teaching, and derives from personal experience. Sedivka's views on learning find their ideal expression in the well-known paradox of increasing knowledge, where the acquired learning is compared to a sphere, the surface of which is in contact with the Unknown.

From a given starting point (technical problem, choice of fingering, bowing, interpretation), Jan Sedivka examines and offers the greatest possible number of options. Creative exploration is undertaken in several directions: analytical and Gestalt approaches are taken into consideration, with frequent excursions into the fields of related arts, physiology, psychology and even philosophy. This centrifugal approach can be linked with the paradox mentioned above: from the axiom that an increase in the surface area of a sphere is equal to the square of the increase of the radius, one may conclude that the awareness of one's ignorance should grow in far greater proportion than one's actual knowledge. But then, the awareness of one's ignorance at any given step represents a starting point for any further progress.

The teacher is seen here as the facilitator in awakening the students' consciousness rather than in drumming instruction into them. To discover the limits of one's knowledge is a lesson in both lucidity and humility, which leads the learner to realize the vital necessity for a continuing search.

* * *

2. LYNDALL HENDRICKSON

Born 16th May 1917, in Balaklava (S.A.), Lyndall Hendrickson has devoted her life to music and is by now accepted as a prominent figure in the field of pedagogy. Her achievements and ideas will certainly bring inspiration to future generations of violin players and teachers in Australia.

Early Training and Sources of Influence

Encouraged by her father, an amateur musician who conducted the local choir and orchestra, Lyndall Hendrickson began playing the violin by ear at the age of six and appeared at suburban concerts at seven. At the age of nine she embarked on formal violin lessons. Her first teacher, the well-known Adelaide violinist Louisa HAKENDORF, laid the basis of her technique, particularly of the right arm. Louisa Hakendorf taught the Franco-Belgian bowing technique, which she had acquired from her own teacher at the Elder Conservatorium of Music, the English violinist Gérald Walenn. A disciple of the French virtuosos Prosper Sainton and Émile Sauret in London, Walenn had been an associate artist for one of Nellie Melba's European tours. The great Australian singer advised him to go to Australia. Walenn arrived in Adelaide in 1917 and taught at the Elder Conservatorium of Music until 1924.

Walenn, who possessed the "Maurin" Strad, had a superb technique, "with every facet of technical equipment under command."²⁸ In Adelaide, "he achieved distinction as the finest teacher South Australia had ever known."²⁹ His style and methods were inspired by those of his French masters. Through Gérald Walenn and Louisa Hakendorf, Lyndall Hendrickson is therefore descended directly from Sauret and de Bériot.³⁰

Lyndall Hendrickson's second teacher was Peter BORNSTEIN*, with whom she studied for eighteen months at the Elder Conservatorium of Music. A disciple of the Russian Alexander Fiedemann (> Sevcik & Brodsky) at the Stern

Conservatoire in Berlin, Bornstein came to Australia in 1929 with Anna Pavlova and her brilliant ballet, as the famous dancer's solo violinist. He subsequently became Senior Violin Teacher at the Elder Conservatorium. In 1934 Ludwik SCHWAB* succeeded Bornstein at the Conservatorium. Lyndall Hendrickson became one of the favourite pupils of the Czech maestro, with whom she spent several years, devoting herself to advanced technical and repertoire study. Schwab, a disciple of Otakar Sevcik in Prague, and a fellow student of Jan Kubelik (both were born in 1880) was not only a brilliant violinist and violist, but an accomplished pianist and a composer of merit. Founder and violist of the New York String Quartet in 1919, he retired from this ensemble in 1934 to take an appointment at the Elder Conservatorium of Music in Adelaide. Amongst violin teachers of the pre-war era in Australia, Schwab was undoubtedly prominent. He carried on the great tradition of the Prague Conservatoire in South Australia and trained his pupils in Otakar Sevcik's famous method. His influence on Lyndall Hendrickson's musical and technical development was considerable: her subsequent approach to teaching, which has resulted in the elaboration of her unique system of exercises and drills, finds its source in Sevcik. As regards her left hand technique, Lyndall Hendrickson considers herself an heir of the Sevcik school via its representative Ludwik Schwab and a descendant of the French masters as regards her bowing technique. She declares:

"What I owe most to Louisa Hakendorf and Ludwik Schwab is the care with which they directed my love and study of music. Their influence did not stop when I ceased taking lessons, but has gone on to become part of the great tradition that I call my musical heritage, and which I, in turn, endeavour to impart to the children I teach."³¹

Performing Career

In 1939, after four years of intense preparation under the guidance of Ludwik Schwab, Lyndall Hendrickson made what is now regarded as an historic concert début with Sir Malcolm Sargent conducting the South Australian Symphony Orchestra. From this time onwards, she achieved great success. In 1940 she embarked upon five consecutive concert tours of Australia. The rigorous war-

time concert giving included recitals, performances with orchestra and concerts for thousands of Australian and Allied servicemen.³²

At war's end she was preparing to extend her career in Europe when she was stricken with poliomyelitis and was paralysed down the left side. The next ten years were spent in the pursuit of overcoming the crippling physical limitations imposed on her by polio. In her own words she:

"Retracked the whole motor-processing system of my left side. It was a time of great despair, and constant pain, but I was relentless in my determination to recover co-ordination and strength in my impaired muscles. Even moving a finger was the summit of human achievement."³³

With the help of her husband - a naval surgeon - she devised various exercises to restore the use of her muscles and by 1962 she had recovered sufficiently to play again. In 1968, she made a successful concert comeback with the Australian pianist Clemens Leske. Misfortune struck again, this time with a fractured finger from playing football with her young son. The injury put an end to her hopes of resuming her career.

Teaching Career

Her teaching role began with several young children in 1969. Their training at first proceeded along conventional lines, but Lyndall Hendrickson soon questioned the conventional approach to motor performance and learning. Having been compelled to relearn the necessary physical skills for playing the violin, she started using her own experience in the teaching of her young students. The fate that forced her to consciously rebuild the skills that she had previously possessed unconsciously as a child, enabled her to re-think the whole scope of technical training.

New Teaching Concepts

As the basis on which to erect a new approach to developing perceptual motor skills,³⁴ Lyndall Hendrickson referred to the rehabilitation muscle programme which was responsible for restoring her own violin skills. A striking example is the "squeeze-and-release" technique which derives from the exercises with a ball which her husband prescribed for her during her convalescence.

"I realised - because I had to recover from poliomyelitis - that the development of the fine muscles depends much upon pulling the finger away from the string. I don't like percussing the string. At the time of his Opus 1, Sevcik advocated percussion but later he said: 'No percussion'. He thought that percussion was bad, but much later in life.

"I recommend squeezing the finger into the string rather than percussing it, and then pulling the finger away from the string in a spring-like movement. That is the way of developing real finger strength...the big point that underlies all technique is that the finger strength is developed by muscular contraction and muscle relaxation: that is the fundamental underlying theory upon which you structure all left-hand technique.

"In medicine, for the last thirty years or so, whenever the muscles are damaged through brain injury, strokes, etc., the therapy - the physiotherapy - uses a ball which is squeezed. When I had poliomyelitis - my husband was a doctor - the first thing he gave me was a ball which I had to squeeze for hours on end. He put holes in it, so it was easy at first. When I got another ball, the holes were not so big, until I had a ball which was very hard to squeeze. That RESTORED in two years the muscles here, you see? If you ask a doctor he will tell you. Now, on the violin, when you put your fingers down you are squeezing, then you let go. The following exercise which I use during the very first lessons, is conceived to give the child a clear and practical definition of the "squeeze-and-release" concept."



| | |
|----------|------------|
| Tension/ | Relaxation |
| Squeeze/ | Release |

"You always go to the open G, so you get the fingers completely relaxed after the initial tension. Very quickly the fingers and the weakest part of the hand develop tremendous strength. Moreover, the child learns at once to go into positions and likes it because he really has the feeling of walking along the string with alternate third and fourth fingers."³⁵

Lyndall Hendrickson's experience in overcoming muscular disabilities cast a new light on Sevcik's methods in which she was trained during her studies with Ludwik Schwab. While understanding more deeply their exceptional value, she discovered certain gaps which she set about remedying. Sevcik's views on

acquisition of technique remain one of her main sources of inspiration but, having taken into consideration her rehabilitation experience, she has added an unusual dimension to the methods of the Czech master.

Lyndall Hendrickson's Teaching Material

When she began devising skill-training procedures for her young violinists, Lyndall Hendrickson became more and more interested in child behaviour. She devoted herself to a seven-year study of educational, experimental and industrial psychology in order to define more clearly the theoretical perspective of how individuals perform and acquire motor skills in music. As Ronald Marteniuk writes:

"In the area of performance and learning... one must start from a conceptual state and work toward the concrete world. Without a theoretical perspective on how individuals perform and learn skills, a student cannot generate the ideas needed to solve practical problems or to bridge the existing state of knowledge with the yet undiscovered aspects of human motor behaviour."³⁶

The works of several modern psychologists and particularly those of Marteniuk had a strong influence on Lyndall Hendrickson's subsequent approach to teaching. She experimented and incorporated various learning theories into the finger and bowing exercises which she gave her pupils. The daily practice of these drills, which was designed not to exceed two hours, proved to be highly beneficial. In a surprisingly short time, five of her young students developed considerable instrumental ability and this without interference with their school studies and other intellectual pursuits.

Weekly Drills and Teaching Files

Lyndall Hendrickson's system of weekly drills, where Sevcik's influence appears, not only introduces procedures inspired by modern psychology but also many original ideas. For example, special drills are designed to develop the power of musical memory by mental rehearsal techniques. These exercises, in notebook form, are used to train the young violinists to visualize music as a graphic picture. They enable them to learn and memorize pieces of music with

great speed and accuracy. In an article written for the Fourth World Conference on Gifted and Talented Children at Montreal, Canada, Lyndall Hendrickson made highly interesting observations on musical memory and gave a description of a mode of recall which she considers would give exceptional results:

"Musical memory is one of the most important characteristics associated with musical ability... Some individuals have a memory coding system that appears to transform sounds into mentally visualized vertical or horizontal lengths or spans. This is a somewhat different style of memorization from the visual and aural memorization in which musical symbols are recalled and transformed into appropriate tones or pitches, or vice versa. As far as can be ascertained, this particular kind of memory has not yet been described in musical literature, although there have been recent accounts of it among musicians."

Further observation has led her to stress this type of memory - which she calls aural-kinesthetic³⁷ memory - as against a dominant aural recall process. In "A Longitudinal Study of Precocity in Music"³⁸, she describes how two of her pupils developed exceptional visual-kinesthetic memories through specially devised exercises and techniques of mental rehearsal.

"At the outset of their training, aural memory appeared to be their dominant mode of recall. This may have been due to lack of music reading experience. In their first two years of systematic training [these two] children developed exceptional visual memories. [One of them] was able to commit a page of music to memory at a single reading at the age of five, in the first year of violin study. Memorizing and within a week or so competently performing works involving up to six pages of music, became a commonplace undertaking...in their first two years of training. Thereafter, their powers of memorization increased dramatically, and this exceptional proficiency enabled them to commit to memory about ten pages of music every week. ...These children recalled music spanwise, and appeared to have developed a repertoire of mental lengths and spaces which corresponded with intervallic information, and to which they referred at will, simultaneously with visual recall. Both possessed absolute pitch and had a dominant visual coding store. The musical memories of both were prodigious and stable."

This type of visual-kinesthetic memory seems to present advantages over other types of recall processes:

"It is noteworthy that [a third] child, who had commenced her training at the age of three in the Suzuki style of rote learning by ear was more dependent on a dominant aural-kinesthetic memory. This recall combination does not always serve the performer well, and although the ability to memorize is likely to improve with training in visual-kinesthetic recall, there will sometimes be unpredictable periods of memory instability during public performances. If this weakness persists, it may eventually produce an anxiety state."³⁹

Preparatory Exercises to the Great Concertos

Inspired by the analytical system of Sevcik and by recent researches in the field of psychology, Lyndall Hendrickson makes use of the "Zero Defects Control" training procedure as defined by industrial psychologists.⁴⁰ This "get-it-right-the-first-time" approach aims at eliminating the often wasteful "trial and error" learning and rote practice. In order to bring about this result, difficult musical passages requiring a virtuoso technique are transformed into brief drills, and every aspect of a particular difficulty is thus explored. The familiarity with any technical problem that may occur in a difficult work removes the chances of error, and speed of learning takes place. The process "consists in breaking down any required skill into pieces and rebuilding it in a systematic way so that the student never experiences failure. This avoids the long and difficult task of reversing wrong information in the motor processing system and prevents the fossilization of errors."⁴¹ An example of this procedure can be found in the preparatory exercises for the Mendelssohn Violin Concerto which three of Lyndall Hendrickson's pupils performed at the age of ten. These drills, which were devised for very young violinists, were incorporated into story form and illustrated in colour. This had the effect of reinforcing the learning procedure and ensuring rapid comprehension of the various technical difficulties.

* * *
* *
*

Footnotes: CHAPTER III1. JAN SEDIVKA

1. Sedivka, Jan.
Conversations with D. Hirst, PRESS PRESS, Hobart, Winter 1987.
2. Sevcik, Otakar (1852-1934):
Czech Violinist and teacher. Became professor at the Prague Conservatoire where his reputation grew rapidly. His pupils, Kubelik, Kocian, Morini, Sedivka, etc., proved the effectiveness of his system of training which stresses the perfection of minute technical details. Sevcik's influence on modern violin teaching has been considerable and his system is one of the most important and time-saving means of obtaining a "modern" violin technique.
3. Sedivka, Jan.
Conversations with Ph. Borer, August 1987
4. Pavlov, Ivan (1849-1936):
Russian Physiologist, noted for his pioneer work in the physiology of the heart, the nervous system and the secretions of the digestive glands, and famous for his demonstration of the conditioned reflexes in dogs.
5. Conditioned reflexes are built-up adjustments to particular stimuli. Pavlov discovered that salivation occurred in dogs not only when food or acid was placed in the mouth, but also when a bell - previously paired with food - was sounded. What makes this a typical conditioned interaction is the observable building up of co-ordinate stimulus and response functions in a unique system.
6. Quoted by Jan Sedivka.
7. In his Op.11, School of Intonation, for example, Sevcik stands in opposition with his own semitone-system based on mechanistic views and adopts a system based on acoustic principles. Sevcik described this work as the crowning piece of his art of violin teaching, but unfortunately the School of Intonation did not arouse sufficient interest among violinists and was never reprinted.
8. Flesch, Carl and Rostal, Max - see Chapter II, "THE FLESCH-ROSTAL SCHOOL".
9. Flesch, Carl. Memoirs, London, Rockliff, 1973.
10. Flesch, Carl. Skalensystem, enlarged edition by Max Rostal, Berlin, von Ries & Erler.

10a. Sevcik, Otakar. Letter to Carl Flesch, Pisek 5 May 1924 in: Flesch, Carl, Memoirs.

11. Steinhausen, Friedrich:

German physiologist, author of "Physiologie der Bogenführung" (published 1903). In this treatise, Steinhausen demolished the existing traditions and well-established theories and particularly the principle that the bow, through keeping parallel with the bridge, must move in straight lines. He was the first to challenge this theory and asked violinists to consider that the bow moves in curves. This "curves theory" has been developed by Percival Hodgson in his work Motion Study and Violin Bowing and finds in the cyclegraphs realised by the author a convincing proof of the inevitability of curves in violin bowing.

12. See Chapter II, footnote 1.

13. Flesch, Carl. Art of Violin Playing. New York, Carl Fischer, 1939, Vol. I, p.50

14. Flesch, Carl. Memoirs, p.253

15. Flesch, Carl. Art of Violin Playing, Vol. I, pp. 55-57

16. Coué, Emile (1857-1926)

French psychotherapist, whose formula "*Chaque jour, à tous points de vue, je vais de mieux en mieux*" was famous. He was trained as a pharmacist but embarked on the study of hypnotism. He invented a technique of mental healing known as "autosuggestion".

17. Charcot, Jean (1825-1893):

French neurologist. Studied hysteria in relation to hypnotism and early stimulated Freud's interest in investigating hysteria from a psychological point of view.

18. Breuer, Joseph (1842-1925):

Austrian physiologist and forerunner of psychoanalysis. He used hypnosis in treating a hysterical patient and concluded that neurotic symptoms result from unconscious processes and disappear when the unconscious processes become conscious.

18a. Freud, Sigmund (1856-1939):

Austrian physician and founder of psychoanalysis, born in Freiberg, Moravia (now Pribor, Czechoslovakia).

19. Sedivka, Jan.

Conversations with Ph. Borer, August 1988.

20. "Gestalt Psychology" is a school of psychological thought which lays stress on the importance of studying entire patterns of mental process rather than isolated mental phenomena. The Gestalt point of view has exerted a significant influence on the branches of modern experimental psychology concerned with perception and learning.

21*. "The all is more than the sum of the parts",
Aristotle, *Metaphysica*, 1045 a-10.

22*. Wertheimer, Max (1880-1943):

German psychologist, born in Prague. Became, with Koffka, the founder of a school of thought known as Gestalt Psychology. (See footnote 20.)

23*. Koffka, Kurt (1886-1941):

German psychologist. His Principles of Gestalt Psychology (1935) is an outstanding attempt to treat a wide variety of psychological problems from a unified point of view.

24*. Jung, Carl Gustav (1875-1961):

Swiss psychologist and psychiatrist. Developed a theory of psychic energy, emphasising a final point of view as against a purely causal one. Used the concept of the symbol as "transformer of energy". Jung constantly enlarged the scope of his researches to include symbolism of religions, myths, historical antecedents, alchemy and even modern physics. His work has proved of great importance not only for psychology but also for history, religion, art, literature and music.

25. Jan Sedivka.

Conversation with Ph. Borer, Tasmanian Conservatorium of Music, 16 August 1988. (Verbatim transcript.)

26. Sevcik, Otakar

Concert Studies, Op. 17-21, Brünn, Pazdirek, 1929; preface.

27. Sedivka, Jan.

Conversation with Ph. Borer, Tasmanian Conservatorium of Music, 18 August 1988. (Verbatim transcript.)

* Author's note.

2. LYNDALL HENDRICKSON

28. McLaughlin, Eric, Q.C.

Violin Playing in South Australia, Adelaide, n.p.

29. Ibid.

30. See Appendix B, F.T.2.

31. L. Hendrickson, Letter to Ph. Borer, 2 November 1988

32. Chatterton, Brian

The Pursuit of Excellence, Adelaide, South Australian College of Education, n.d.

33. Ibid.

34. Perceptual motor skill: skill which involves muscle activity plus co-ordination. The movement produced is seen as only being the end result of a complex chain of information processing activities (Marteniuk, p.13).

35. Lyndall Hendrickson:

Conversations with Ph. Borer, December 1987.

36. Marteniuk, R.G.

Information Processing in Motor Skills, New York, Holt, Rinehart and Winston, 1976, preface, IV.

37. Kinesthetics: the term literally means feeling of motion. It is used as an umbrella term to cover the sensations originating in muscles, tendons and joints. (Penguin Dictionary of Psychology, New York 1985, p.383).

38. Lyndall Hendrickson:
A Longitudinal Study of Precocity in Music in: Giftedness, a continuing worldwide challenge, New York, Trillium Press, 1985, pp.194-95.
39. Ibid., p.194.
40. See James Halpin, Zero Defects: a new dimension in quality assurance, New York, McGraw-Hill, 1966.
41. Dr. Malcolm Eley, Conversation with Ph. Borer, 15 November 1988.

CHAPTER IV

ADVANCED STUDIES IN VIOLIN

PLAYING WITH JAN SEDIVKA

A Lesson with Jan Sedivka

The "ERLKING", Franz Schubert, D.328 (Op.1), transcribed for solo violin by H.W. Ernst (Op.26)

(Musical Examples: see Appendix C)

H.W. Ernst's transcription for solo violin of Schubert's *Erlkönig* constitutes in many ways an essential material for the study of the highest technical degree of violin playing. Going through the process of learning and performing the "Erlking" was the object of a study in advanced repertoire carried out at the Tasmanian Conservatorium of Music under the guidance of Jan Sedivka in 1988.¹

Catalysis and Dissolution of Difficulties

To those who think that the "Erlking" is unplayable on the violin or the viola, and even more unplayable with ordinary hands, Jan Sedivka will prove that imagination, intelligence and patience can overcome the most arduous violinistic problems, this more on account of their novelty for the player than of their intrinsic difficulty. He says:

"I was always, from an early age, interested in problems of pedagogy. That always fascinated me."²

One of Jan Sedivka's main concerns is the development in each individual of the innate talent, by solving the multitudinous technical as well as

psychological problems of the student. Jan Sedivka's strategy in this matter differs appreciably from traditional approaches which consist often in fighting against the difficulty, by means of analytical exercises, finger-gymnastics, repetitive drills, and so on, the "victory" being obtained by force. Jan Sedivka puts the learner in a different perspective: the learning process is fundamentally a situation of change, transformation, even metamorphosis. As Lyndal Edmiston writes:

"Any learning situation contains implications of change, either as part of a normal developmental process, or in the sense of the dissolution of a series of mental, physiological, or emotional habit patterns to make room for the establishment of new elements."³

This seems to touch the crux of the matter: the novelty is often seen as an insurmountable obstacle and is called "difficulty" because one tends to refuse a change of views, habits, and perspectives. To accept and understand the novelty implies changing.

Non sum qualis eram

The role of the teacher as catalyst in the learning process not only consists in demonstrating how to dissolve the difficulties and transmute them into shining and attractive novelties but also to help the learner to become the alchemist of his own inner transformation. Jan Sedivka's sophisticated sense of humour which often aims at the disintegration of preconceived ideas is famous. The learner, ready to take up the challenge of the change and to accept the trial of a violinistic rebirth, has now to face the virtuoso's conclusion: *"La solution, c'est quand il n'y a plus de problème."*...

Metanoia

Jan Sedivka's considerations on the learner's inner revolution

"How does one acquire a new insight into the so-called problems or difficulties? One could consider the true meaning of the term 'Problem' - task, something to understand and to dwell upon. Usually, the term problem is understood as meaning difficulty, something undesirable, putting an obstacle to further understanding. Moreover, one usually feels that a 'problem' understood in this way should be overcome by effort (*Per Aspera Ad Astra*). Apart from the misunderstanding of the term itself, nothing essentially new can be found by adopting this attitude. Obstacles overcome through effort can certainly make one feel stronger and capable of still greater effort. Surely the change here amounts to an enlargement of the known, but does not refer to qualitative change, that is, a change in the order of experiencing. This can perhaps be found through being receptive at what is at present not within the attainable field of experience, that is, in some way to experience what could be but is not. This presupposes giving up the fictitious possession of one's mind, the feeling of ownership and resulting false-manufactured identity.

"One could perhaps link this view to the much more far-reaching biblical term of *metanoia*, regrettably translated as repentance. *Metanoia* implies a complete change of mind, a spiritual revolution. But we are not concerned here with all possible implications of esoteric philosophy nor with scriptural exegeses.

"There is one eminently practical consideration: how to find a new insight. This naturally cannot be done by the extension of the old or even a sophisticated combination of its parts. In other words, it is possible to look at a given problem without any preconceived ideas, without reference to the knowledge and experience already acquired. This could take place only within complete stillness of the mind, even if such a state could not be sustained and in fact amounts only to a fleeting recognition of the new. It means then that some deep and real change appears. The old reappears to take new functions and new significance."⁴

The "Erlking": Preparatory Exercises I & II: Study of the Melody

(Musical Examples: see Appendix C pp. 155 -167)

A Holistic Approach to the "Erlking":

In the usual analytical approach one starts with the study of the constituent parts, gradually forming larger blocks in the eventual expectation of the formation of a conceptually, only vaguely known, or even only postulated totality. Here an attempt is made to consider the essential musical content first (in this particular case the melodic line) gradually adding harmonic, rhythmic and other structural aspects. In short, the process starts with the understanding and instrumental application of a simplified totality and moves back to the details both compositional and instrumental. One could perhaps say that an attempt is made here to proceed from the Gestalt or holistic standpoint towards the analytical working out of details fitting into the previously conceived and understood whole.

For those who have no difficulty in accepting the well-known dictum that "The whole is more than the sum total of its parts"⁵, the Gestalt approach could claim a philosophical, conceptual or even perceptual priority. The obvious weakness would be the inevitable vagueness of the total image which includes the details only by implication. On close observation we can see that there is no real contradiction between the two views; in fact the two are by necessity complementary: an analytical study of the work is also essential to guarantee a safe reproduction of the whole.

One could perhaps state that the relationship functions through an overlap

between the imperfect image of the totality and the apprehension and subsequent physical realization of the details.

To be more specific with regard to the instrumental learning process, the following progressive steps apply:

- 1) Sound image of the piece rather insubstantial and diaphanous.
- 2) The clearer and more direct picture of a note in terms of pitch, rhythm, possibly even timbre.
- 3) The physical formation of the note representing a tangible reality, apprehensible not only to the player as listener, but to other listeners as well, that is, common sensory reality.

This is of course a very simplified description of the process, using as examples only its first and very last aspects. It perhaps throws some light on the movement from what one might call the abstract reality (individual concept) to a final product of its exteriorisation (concrete and shared reality). The faculties playing part in this process are:

- a) Creative imagination
- b) Intellect (theoretical considerations of possible practical application)
- c) Instrumental talent (neuro-muscular sensitivity and senso-motor awareness)
- d) Practical and measurably ascertainable result.

The "Erlking" : Preparatory Exercises III & IV

(Musical Examples: see Appendix C pp. 168 - 171)

Timing & Anticipatory Movements

The awareness of the anticipatory movements involved in playing constitutes a *sine qua non* for a successful performance of the passage in mixed harmonics (bars 57-72). The extremely rapid succession of stopped notes, natural and artificial harmonics, must suggest the simultaneous sounding of the melody and its accompaniment, this in two highly differentiated registers. Preparatory exercise III (p.168) aims at giving a practical example of the anticipatory movements of the left hand (technical timing) which are necessary to ensure a rhythmically correct reproduction of this passage (musical timing). In exercise IV, similar principles are applied to bars 87-96 (see p.170).

The following definition of the concept of timing in both its technical and musical aspects is given by famous pedagogue Ivan Galamian:⁶

"A necessary differentiation must be made between what might be called musical timing and technical timing. Musical timing means the actual sounding of the notes in the exact rhythmical pattern and the exact speed required by the music. Technical timing means the making of the necessary movements of both left and right hands at the exact moment and precise speed that will insure correct musical timing. These two things, musical timing and technical timing, will sometimes but not always coincide. In the left hand, the fingers often have to be prepared ahead of the time of sounding. The same is true of the bow, which has to be placed in preparation, as in martelé or staccato bowings, before the actual playing of the notes. The musical timing is, of course, the deciding factor. If it is to be perfect, it presupposes correct technical timing of each hand by itself and a correct coordination between the two for any rhythm, any speed, or any required change of speed... The mastery of the entire timing complex (the technical timing plus the coordination of the two hands) is entirely a question of correlation, of the immediate and accurate response of the muscles of the directives of the mind."⁷

Jan Sedivka, whose playing reflects the most penetrating rhythmical sense, has always shown a particular interest in the question of timing related to instrumental playing. His observations on this matter are both perceptive and of invaluable help to the student. He recently expressed his views on time, timing and anticipation:

"Accepting the well-known assumption that time as a non-spatial dimension represents a continuum, the practical question refers to the mode of its perception. It would seem that different aspects of the human organism apprehend time by a sort of pulsatory division determined by a particular aspect of the mind-body entity. The most obvious example is the heartbeat from which different metric divisions of physical experiencing of time derive. Another fundamental would be the breathing rate. Like the heartbeat, it has a basic metric character, but the many deviations and variations are determined by emotional states, changes in the metabolism and so on. Intellectually, one can extend the understanding of the nature of time and its implications indefinitely. But the ingenious and far-reaching theories concerning time are largely beyond direct experiencing through sensory apprehension.

"One could assume that music is a picture of human experiences, first introjected from the external life, and, after a process of artistic digestion, re-expressed in sounds. In this perspective, time in music would have to correspond to time in life. Although this might sound complicated, the practical application is reasonably simple: the basic division is the beat which can be subdivided into fractions or extended into larger blocks. In present-day music, both fractions and blocks may be rather complex. For further qualifications, we shall limit ourselves to simple fractions and relatively simple extension blocks: if the basic element is represented by crotchet = 80, we can expect that every time aspect of the piece derives from this basic time unit. This, surely, is too obvious to dwell on, but it provides us with a starting point referring to physiological and motor aspects of instrumental playing. If we are correct in our considerations, we can state that all the metric and rhythmic sides of a given piece of music derive from the beat. This is expressed by the conductor whose 'beat', with its contractions and extensions, is determined by the time of the piece. An instrumentalist is in a similar situation: the appropriate instrumental technique makes it possible to express sound by movements. These movements correspond to the rhythmic nature of the piece and derive directly from the beat. It would mean that, as far as the seemingly complex physiology of instrumental playing is concerned, the time factor is as essential and measurable as the distance factor: it is determined by the beat or its simpler fractions and extensions. Let us consider a concrete example: to cover a certain distance on the fingerboard requires time. The mechanical aspect has to fit in with the time-distance structure of the piece. If one second is needed to cover a given distance on the instrument, the preparatory movement must start one second before the intended sound of the note to be produced. This one second anticipating period may represent a small fraction of the preceding note, or the total of it or even several notes earlier - depending on the duration of this preceding note. The structure of the arm fortunately enables us to perform this task quite adequately: while the arm takes off to reach a note in another part of the instrument, the fingers are active within this movement in order to produce individual notes. This also implies that, in case of a change of tempo, the mechanics have to be adjusted accordingly to provide for the necessary duration of the anticipatory element. Thus, the still fairly prevalent and completely erroneous idea that the faster we play, the faster we move, has to be discarded. It is rather a question of ascertaining the moment when the appropriate movement is initiated. A simple example would suffice: for notes of relatively short duration, the anticipation may amount to the value of one individual unit, whereas, when playing semi-breves, the impulse referring to the following note represents only a small fraction of the preceding one."⁸

Footnotes: CHAPTER IV

1. The "Erlking", Grand Caprice, Op.26 by H.W. Ernst, performed by Ph. Borer (violin and viola). Cassette. Archives of The Tasmanian Conservatorium of Music, 1988
2. Sedivka, Jan. Conversations with Ph. Borer, August 1987
3. Edmiston, Lyndal. The Teacher as Catalyst in The Learning Process Festschrift: Jan Sedivka. David Mercer ed., The Tasmanian Conservatorium of Music, 1982.
4. Sedivka, Jan. Conversations with Ph. Borer, 1988. (Verbatim transcript.)
5. "The all is more than the sum of the parts", Aristotle, *Metaphysica*, 1045 a-10.10.
6. Ivan Galamian (1903-1981). Born in Iran, trained in Moscow and Paris (> Capet), was Professor of Violin at the Juilliard School in New York.
7. Galamian, Ivan. Principles of Violin Playing and Teaching. Englewood Cliffs, N.J., Prentice-Hall 1962, pp. 22,23.
8. Sedivka, Jan. Conversations with Ph. Borer, August 1988. (Verbatim transcript.)

CONCLUSION

The tracing of European influences on violin playing and teaching in Australia has resulted in several highly interesting and sometimes unexpected findings and conclusions. This project was first conceived as a study of the principal European schools and as an evaluation of their respective impacts on the Australian scene: starting from a general and historical standpoint, it moved towards more specific aspects and even precise technical data deriving from direct personal experience.

In Chapter I, the origins and the historical background of the schools of violin playing in Europe were defined and their organic unity brought to light. The conclusion that may be drawn from teacher-student genealogical studies is that the common source of modern violin playing in Australia as elsewhere can be traced back to Viotti. While Australian violinists are naturally part and parcel of the original Corelli-Tartini tradition, they all share Viotti as a common ancestor.¹

In Chapter II, the past and present links created between Australia and the European schools were identified as a result of a wide-ranging investigation. This systematic research, if not exhaustive - as first-hand information was not always accessible or available - provided nevertheless appropriate material for an evaluation of the effect of the European schools on violin playing and teaching in Australia. A most interesting observation emerged from the gathering of biographical material: the existence of a number of outstanding players born in Australia before or around 1900, whose names were often

better known in Europe than in their own country: Johann KRUSE, Maud McCARTHY*, Leila DOUBLEDAY, Joyce BROWN*, Daisy KENNEDY*, Alma MOODIE*, to mention but a few. These early representatives of Australian violin playing all made brilliant careers in Europe, Daisy Kennedy and Alma Moodie even ranking amongst the greatest women violinists of the first half of the century.² All this shows the existence in Australia of a tremendous violinistic potential.

This systematic comparative study led to the conclusion that the Central European schools constituted the main stream of influence. They have made a decisive impact on violin playing and teaching in Australia and have been instrumental in the present striking development of Australian native talent. Ludwik SCHWAB*, Joseph Richard NOWOTNY*, Richard GOLDNER, Robert PIKLER*, Lyndall HENDRICKSON* and Jan SEDIVKA* derive from the Central European tradition. The Flesch-Rostal school, which can also be linked to Central Europe, has contributed: Alma MOODIE*, Beryl KIMBER*, Ron THOMAS, Vaughan HANLY*, Christopher KIMBER and many others.

This movement, which had already started in the pre-war era with J.R. NOWOTNY* and Ludwik SCHWAB*, accelerated in 1945 with the arrival of prominent European and particularly Middle European musicians who, often suffering from threatened or actual political persecution, sought refuge in this country. Among them, the Hungarian-born Robert PIKLER* is generally considered as the most outstanding contributor to Australian string playing in the post-war years of Australia's musical development.

More recently, another Central European, Czech-born Jan SEDIVKA*, is perhaps the first violin teacher in Australia who has worked on a national as well as on an international scale. His influence on the new generation of string players in this country has been considerable.

New horizons are opened with the work of a number of violinists and teachers of distinction, who not only continue a great tradition, but have enriched and extended its perspective through their many original ideas and individualized approaches. Perhaps the most heartening conclusion of this research is that out of the fascinating melting-pot of influences, and owing to the presence of outstanding instrumentalists and pedagogues, we are now on the threshold of what might truly be called the Australian school of violin playing.

* * *
* *
*

Footnotes: Conclusion

1. For any violin player or teacher in Australia considered as a link in the chain forged by Viotti and his disciples, the genealogical table gives a measure of the distance which separates her or him from the source of the tradition.

For example:

a) Jan SEDIVKA* (> Sevic > Bennewitz > Mildner > Pixis > Viotti)

= fifth link

b) Beryl KIMBER (> Grinke > Flesch > Marsick > Léonard > Habeneck > Baillot > Viotti)

= seventh link

c) Robert PIKLER* (> Hubay > Joachim > Boehm > Rode > Viotti)

= fifth link

etc...

2. The case of the Tasmanian Joyce BROWN* interested me particularly. As an enthusiastic reader of Alberto Bachmann's Biographical Dictionary of Violinists (included in An Encyclopedia of the Violin) I had been familiar with Joyce Brown's name for many years and intrigued by the entry: "born Hobart, Tasmania, March 21, 1899". I subsequently discovered her name listed amongst the pupils of Eugène Ysaÿe and, after a visit to the Archives Office of Tasmania, established that she was born in 1894, not 1899.

APPENDIX A

BIOGRAPHICAL INDEX

Thirty-three Violin Players and Teachers in Australia

This selection of biographical sketches was based on a wide-ranging investigation of sources including the A.B.C., teaching and performing organisations, and private sources.

Not intended to be exhaustive, the compilation nevertheless attempts to provide a representative cross-section of past and present violinist in Australia and was initially devised to serve as a research tool in the preparation of Chapters I and II.

The choice of entries was dependent to some extent on availability of first-hand information. Entries include several violinists born before or around 1900, whose names were better known in Europe than in their native country. Several later players have already been listed in the useful Handbook of Australian Music by James Murdoch (Melbourne, Sun Books, 1983).

Explanation of Signs:

> indicates relation pupil to teacher

Name in capital letters: violin player or teacher in Australia

Underlined name in capital letters: Australian-born player or teacher

* Indicates violin player or teacher included in the Biographical Index

BORNSTEIN, Peter

German violinist.

Studied at the Stern Conservatory in Berlin with Alexander Fiedemann (> Sevcik).

Made his Berlin debut in 1916 and became assistant to Fiedemann.

In 1920, settled in London and was engaged by Anna Pavlova as her solo violinist.

In 1929, came to Australia with Pavlova's orchestra and her brilliant ballet. The same year, became Senior Violin Teacher at the Elder Conservatorium in Adelaide, and stayed there until 1934.

Lyndall HENDRICKSON* was one of his pupils at the Elder Conservatorium.

Sources:

- Orchard, W.A. Music in Australia, p.45
- Hendrickson, Lyndall. Letter to Ph. Borer, 2 November 1988.

BOURN, Kenneth Murison

English violinist, b. Ealing, Middlesex 1907, d. Hobart Tasmania 1967.

In 1924, entered the Guildhall School of Music, London, winning an all England scholarship to study violin with Arthur Bent.

Won subsequently the Mitchell scholarship (1926) and the Musical Union Prize (1931).

Studied conducting with Sir Frederick Cowen, Charles Kennedy Scott and was particularly influenced by Julius Harrison, Clarence Raybould, Aylmer Buesst, and Sir Landon Ronald.

Directed the St. Matthias Society in London and gave regular series of concerts at Conway Hall with the "Murison Bourn String Orchestra".

in 1936, toured South Africa, Australia, New Zealand, and later joined the staff of the New South Wales State Conservatorium of Music.

In 1942, he joined the conducting staff of the A.B.C. as resident conductor in Tasmania and continued in this position until 1961.

Sources:

- Orchard, W.A. Music in Australia, p.135
- Bourn, Jean: Conversation with Ph. Borer, Moonah, August 1988
- Glennon, James: Australian Music & Musicians, p.238.

BROWN, Joyce

Australian violinist, b. Hobart 21 March, 1884, d. Scarborough England, 1973.

Daughter of James Brown, teacher of violin and pianoforte and Director of "Music Theater Royal" in Hobart. Showed an early musical talent and from 1903, gave performances with her sister Doris. Went to Europe and studied with Thomson and Ysaÿe. Was one of Ysaÿe's favourite pupils.

Made her début as soloist at Queen's Hall, London, playing the Wilhemj version of the Paganini D Major Concerto. Made numerous successful tours of the British provinces.

Lost her mother and sister Doris during the London Blitz.

Sources:

- Bachman, Alberto, Encyclopedia of the Violin, p.345
- Ysaÿe, Antoine, Eugène Ysaÿe, p.501
- Valentine, Barbara, Conversation with Ph. Borer, January 1987
- Archives of the S.L.T., The Weekly Courier,
 - 22 June 1907, p.35
 - 21 November 1907, p.35
 - 28 November 1907, p.35
 - 9 January 1908, p.35
 - 16 January 1908, pp. 22 and 35
 - 26 August 1909, p.35
 - 7 July 1910, p.35
 - 8 September 1910, p.36
 - 26 September 1912, p.36.
- Roe, Michael, History of the Theatre Royal Hobart from 1934, (Hobart 1965), p.16.

CERNIAWSKY, Leo

Russian violinist, b. Odessa, 30 August, 1890.

Studied under Wilhelmj and Ysaÿe.

Member, with his brothers Jan and Mischel, of the Cerniawsky Trio, which made several world tours.

Cerniawsky came regularly to Australia. Taught in Melbourne. His Australian pupils included Harry CURBY. As a performer on the violin, he was one of the last great representatives of the style called *la grande manière*.

Sources:

- Bachmann, Alberto, Encyclopedia of the Violin, p.348
- Murdoch, James, Handbook of Australian Music, pp. 41,42
- Sedivka, Jan, Conversation with Ph. Borer, August, 1987.

CLARE, Maurice

Scottish born violinist.

Studied under Sevcik. Assistant leader of the London Philharmonic Orchestra.

In Australia, leader of the Victorian Symphony Orchestra. Appeared as soloist. Conducted music sessions for the A.B.C.

Sources:

- McLaughlin, Eric Q.C. Conversations with Ph. Borer, December 1987

CURRO, John

Australian violinist and violist, b. Cairns 6 December 1932.

In 1955, graduated in architecture from the University of Queensland.

"A trip to Europe in 1956 for post-graduate studies in architecture resulted in a resurgence of his underlying interest in music and he recommenced intensive work on violin playing, studying with W. Schweyda in Austria and R. Principe in Rome.

"On returning to Australia in 1958, he divided his time between architecture, chamber music performances and violin teaching. He soon relinquished his architectural interests in favour of music. In 1962, he continued violin and began viola studies with internationally renowned teacher Jan Sedivka at the Queensland Conservatorium. During the subsequent ten years, John Curro joined the Australian Broadcasting Commission's Queensland Symphony Orchestra, became Principal Teacher of violin and viola at the University of Queensland and studied conducting with Ezra Rachlin."¹

John Curro, who has performed in numerous chamber music groups, solo recitals, broadcasts and concerto appearances for all the major Australian music bodies, regularly conducts for professional opera companies.

He has participated in some fifty camps throughout Australia as Director, teacher and chamber music coach and since 1975, has been Principal Viola Lecturer at the Queensland Conservatorium of Music.

John Curro has twice participated in cultural exchange programmes with China, conducting the Shanghai Philharmonic Orchestra in 1975 and as visiting string teacher to the Shanghai and Peking Conservatories in 1979.

John Curro is currently Senior lecturer and Chairman of the String Department at the Queensland Conservatorium of Music.

Sources:

- Sedivka, Jan. Conversations with Ph. Borer 1988
- Curro, John. Letter to Ph. Borer, 26 October 1988

1. In: Biography - John Curro, Brisbane, June 1981.

DEANE, John Phillip

Violinist, organist and teacher, b. London 1796, d. Sydney 1849. Arrived at Hobart in 1822, introducing in the colony violins, flutes and pianos. Held the position of organist at St. David's. Moved to Sydney in 1836.

One of the earliest records of a performance of chamber music in Australia took place on the 29th of September, 1837 at the Royal Hotel, Sydney. Programme included one of Beethoven's Op.18. The players were W. Vincent Wallace, John Phillip Deane and his two sons, John and Edward (the first Australian cellist of importance). Although a casual event, it has an historic value for Australia.

The Deane family, for many years, has played an important part in the musical progress of N.S.W.

John Phillip Deane, a competent and enthusiastic violinist, has been called the father of chamber music in Australia.

Sources:

- Archives of the S.L.T.; Orchard, W.A., Music in Australia.

DOMMETT, Leonard Bertram

Australian violinist, b. Toowoomba (Queensland), 21 December 1928.

Studied with Jeanne Gautier in Melbourne and with Lasserson in London. Also worked with Max Rostal.

Appeared as soloist with all the Australian and several overseas orchestras. Was leader of the Melbourne String Quartet and Concertmaster of the Melbourne Symphony Orchestra.

As a conductor he also has wide experience, as assistant conductor of the Melbourne Symphony Orchestra, and in 1981 as conductor of the ABC Sinfonia. In 1982, took up an appointment at the Canberra School of Music. Received an OBE in the 1977 Queen's Birthday Honours List for services to Music.

Sources:

- Gadd, Charmian. Letter to Ph. Borer, 20 August 1987
- Murdoch, James. Australian Music, p.46
- Who's Who in Australia, 1977, pp. 318-19.

EDMISTON, Lyndal

Australian violinist, b. Brisbane, 11 February 1933.

Studied with Haydn BECK and Phyllis McDONALD (> Dounis) in Sydney. Eugene Goossens and the two Central European violinists Robert PIKLER* and Richard GOLDNER were at the centre of musical life in Sydney at that time. They had an important influence on Lyndal Edmiston's musical development.

In 1956, she undertook advanced studies with Frederick Grinke in London and later with Jan SEDIVKA* in Brisbane. The latter, owing to his exceptional pedagogical and musical talents, opened new horizons in her career.

A noted specialist in string teaching techniques, Lyndal Edmiston is currently lecturer at the Tasmanian Conservatorium of Music.

Sources:

- Sedivka, Jan. Conversations with Ph. Borer, 1988
- Festschrift Jan Sedivka, p.43 sq.
- Edmiston, Lyndal. Conversation with Ph. Borer, 20 November 1988.

GOPINKO, Jascha

Russian immigrant miner who lived in the coal-mining village of Kurri Kurri (N.S.W.). He also played the violin and proved to be an excellent teacher. In 1937, he moved to Sydney and exerted his teaching activity on a full-time basis. Among his pupils, one could mention:

- E. V. LLEWELLYN*, Leslie CHESTER, Nelson COOKE, Ena WOODERSON, Ronald RYDER.

Sources:

- Cooke, Nelson. Letter to Ph. Borer, 7 September 1988

HANLY, Vaughan

Australian violinist, b. Sydney 15 November, 1916.

Received his early violin tuition from Sister Mary Acquin at the Convent of Mercy, Golden Grove, Sydney.

In 1932, won an A.M.E.B. scholarship to the Sydney Conservatorium of Music where he studied with the Belgian violinist Florent Hoogstoel.

In 1936, obtained the Conservatorium diplomas in teaching and performance, winning the A.E. Smith Violin Prize. During 1937-38, was a member of the Sydney Symphony Orchestra and was also engaged as a soloist by the A.B.C.

In 1939, accepted the offer to lead the A.B.C. Orchestra in Perth (which subsequently became the W.A. Symphony Orchestra).

During the war, served in the Army Education Service and in 1948, continued his studies with Prof. Max Rostal in London.

Returning to Australia in 1949, continued as Concertmaster of the W.A. Symphony Orchestra.

In 1976, retired from the orchestra to devote his efforts entirely to teaching. His many successful pupils include Geoffrey MICHAELS, Brian HANLY, Ron THOMAS, Robert INGRAM, Ashley ARBUCKLE, John DEAN, Colin RENWICK.

Vaughan HANLY is the author of a new method for beginners: New Concepts in Violin Teaching.

Sources:

- Hanly, Vaughan. Letter to Ph. Borer, 29 September 1988
- Rostal, Max. Letter to Ph. Borer, 13 August 1987
- Glennon, James. Australian Music & Musicians, p.231
- Orchard, W.A. Music in Australia, p.86.

HEINICKE, Hermann

German violinist.

Studied with Eduard Rappoldi (> Boehm > Rode > Viotti)

Was a violinist of considerable technical accomplishment. Came to Australia in 1890, to teach at the Adelaide College of Music which became the basis of the Elder Conservatorium in 1898.

William CADE, Sylvia WHITINGTON and Daisy KENNEDY* were three of his many highly successful students.

In 1916, Heinicke left the Conservatorium and retired.

"His extinction was the result of a hideously cruel escapade by University students, as a result of which he felt unable to continue his musical life.

"Germans in Australia suffered greatly from the hostility which the war had engendered and the consequence was that anyone with a German name was marked out for execration."1

Heinicke's work at the Conservatorium was carried on by Nora KYFFIN-THOMAS and Eugen ALDERMAN.

Sources:

- Orchard, W.A. Music in Australia, pp. 34, 58, 116, 139

1. McLaughlin, E.E. Violin Playing in South Australia, unpublished.

HEINZE, Bernard

Australian violinist and conductor, b. Shepparton, Victoria, 1st July 1894, d. Sydney 1982.

Heinze's first violin teacher was Walter GUDE, in Ballarat.

In 1912, Heinze was sent to the Melbourne Conservatorium of Music and soon won a Clark Scholarship which took him to the Royal College of Music in London. He was at the College when World War I began and he was given a commission in the Royal Artillery. His five year's service included the fighting on the Somme.

The Royal College allowed Heinze to take the two remaining terms of his scholarship after the war and winning the Garland Harrison scholarship enabled him to study in France and Germany.

In Paris, he studied at the *Schola Cantorum* with Vincent d'Indy and went to masterclasses given by Jacques Thibaud.

In Berlin, he took lessons from Willy Hess, and with his teacher's encouragement, he spent much of his time at rehearsals of the Berlin Philharmonic then conducted by Wilhelm Furtwängler, to whom Hess had introduced him.

In 1923, Heinze was offered the post of Concertmaster of the Dresden State Orchestra, but he delayed acceptance of the offer for six months to come to Australia for what he proposed to be a holiday and to see his parents. He decided to stay in Australia and joined the staff of the Melbourne Conservatorium of Music.

He initiated the first public orchestral concerts for schools in Australia in 1924 and made these concerts a permanent part of the musical life of each city.

He formed a trio and then a quartet which played in Melbourne and in provincial centres. In 1925, he was appointed the Ormond Professor of Music at the Conservatorium of Melbourne University, a position he held until his appointment to the Directorship of the N.S.W. Conservatorium of Music (1956-66).

Heinze fought to have a full Symphony Orchestra in each State.

Bernard Heinze was knighted in 1949, was the Australian of the Year in 1974, and, in 1979 received the U.N.E.S.C.O. Award. He made highly successful national and international conducting tours.

Sources:

- Radic, Thérèse. Bernard Heinze
- Buttrose, Charles. Playing for Australia, pp. 9-17
- Murdoch, James. Australian Music, p.75
- Orchard, W.A. Music in Australia, pp. 46, 117, 165, 180.

HENDRICKSON, Lyndall

Australian violinist and pedagogue, b. Balaklava, South Australia, 16 May 1917.

Showed early musical talent. Began playing by ear at the age of six and appeared at suburban concerts at seven. At the age of nine, embarked on formal violin lessons. Her first teacher was Louise HAKENDORF (> Walenn > Sauret > Bériot) who laid the basis of her technique, particularly of the right arm. She learnt remarkably quickly and made her first concerto broadcast when she was ten. Three years later, entered the Elder Conservatorium of Music in Adelaide to study with Peter BORNSTEIN* (> Fiedemann > Sevcik). In 1932, Bornstein spent some time in London with Carl Flesch and negotiated with him to accept her as a pupil. However, Lyndall's parents declined the offer of an overseas scholarship.

In 1934, Ludwik SCHWAB* (> Sevcik) came to Australia and took over from Peter Bornstein. Lyndall Hendrickson became one of the favourite pupils of the Czech maestro, with whom she spent four years, devoting herself to advanced technical and repertoire study. Schwab, whose teaching methods were inspired by those of Sevcik, had a profound influence on her violinistic development. In 1939, she made her debut as an adult performer with great success and embarked on five consecutive concert tours in Australia. At the end of the war she was preparing to extend her career in Europe when she was stricken by poliomyelitis and paralysed down the left side. The next ten years were spent in the pursuit of overcoming the crippling physical limitations imposed on her by polio. With the help of her husband, she devised various exercises to restore the use of her muscles and by 1962, she had recovered sufficiently to play again.

In 1968 she made a successful concert comeback with the Australian pianist, Clemens Leske. Misfortune struck again, this time in a finger fracture, putting an end to her hopes of resuming her career.

Her role as a teacher began with several young children in 1969. Having been compelled as an adult to relearn the necessary physical skills for playing, she drew on her own experience to teach the young with exceptional results.

Lyndall Hendrickson is by now accepted as a prominent figure in the field of pedagogy. Among her brilliant pupils who have established the value of her teaching methods, one could mention: Rafaella ACELLA, Paul WRIGHT, Adèle ANTHONY and Jane PETERS (Winner of the bronze medal at the 1986 International Tchaikovsky Competition for violinists in Moscow.). Lyndall Hendrickson is currently lecturer in Special Education (Department of Music) at the South Australian College of Advanced Education.

Sources:

- Hendrickson, Lyndall. Letter to Ph. Borer, November 1988
- McLaughlin, Eric, Q.C. Conversations with Ph. Borer, December 1987
- Chatterton, Brian. Lyndall Hendrickson, Biographical note, South Australian College of Advanced Education, n.d.
- Cardus, Neville. Young Violinist Impresses, Sydney Morning Herald, 1944.

HILL, Alfred

Australian violinist, violist and composer, b. Melbourne 1870, d. Sydney 1960.

In 1887 went to Germany to study at the Royal Conservatorium in Leipzig. There, he played in the Gewandhaus Orchestra.

Settled for some time in New Zealand, where he collected Maori music, using it in several of his compositions. From 1915 to 1934, was Professor of Composition and Harmony at the N.S.W. Conservatorium.

Alfred Hill wrote operas, oratorios, symphonies, chamber music (17 string quartets) and songs. His beautiful Viola Concerto found its ideal interpreter in Robert Pikler.¹

Sources:

- Murdoch, James. Australian Music, p.77

1. Two recordings of Pikler's interpretation are held in the A.B.C. Music Library.

a) Alfred Hill, Viola Concerto, Robert Pikler, viola, S.S.O./Krips, 16 December 1959

b) Alfred Hill, Viola Concerto, Robert Pikler, viola, S.S.O./Heinze, 19 October 1967.

HONEY, Stella

Australian violinist, b. Hobart, 1895, d. 1964.

Received her first violin lessons from her father, an amateur violinist.

Later, studied with James Glanville BISHOP who founded the Hobart Orchestral Society.

Obtained L.R.S.M., gaining prize for highest marks in Tasmania.

Played professionally in theatres for silent movies and from 1936 was permanently employed by the A.B.C.

Was active as a violin teacher, her most outstanding pupil being Beryl KIMBER*.

Later, joined the Sydney Symphony Orchestra and was appointed to the teaching staff of Strathfield Convent (N.S.W.).

Returned to Hobart and played viola in the Tasmanian Symphony Orchestra.

Sources:

- Kimber, Beryl. Letter to Ph. Borer, 24 August 1988
- Bourn, Jean. Letter to Ph. Borer, 21 September 1988.

HOPF, Ludwig

German violinist and violist, b. Thuringia 1865.

Studied under Friedrich Hermann and Adolf Brodsky. Taught at Leipzig.

Toured Russia, Germany, Austria; played under the baton of Grieg, Mottl and Cowen. The latter, having been concertizing in Australia, advised Hopf to go there.

Ludwig Hopf eventually settled in Adelaide and organized an orchestra which he called after his name.

As a teacher of the violin in Adelaide, he won a high reputation which endured for many years.

Sources:

- Researches of Eric E. McLaughlin, Q.C.

JASEK, Ladislav

Czech violinist, b. Morana, 16 November, 1929.

Studied at the Prague Academy of Music under Professor Jaroslav Pekelsky (member of the famous Ondricek Quartet and himself pupil of Suchy).

Won Carl Flesch's gold medal in 1956.

In 1959, was invited to come to Australia to teach at the Elder Conservatorium in Adelaide. After three years, he returned to Europe.

Came back to join the staff of the Queensland Conservatorium of Music.

Jasek has appeared as a soloist with leading orchestras in Europe, England and with the orchestras of the A.B.C. and the Australian Elisabethan Trust.

In 1983 became Concertmaster of the Adelaide Symphony Orchestra.

Sources:

- Jasek, L.: Conversation with Ph. Borer, Adelaide, December 1987
- Pincherle, M. Le Violon (P.U.F. 1983), p.102
- Murdoch, J. Handbook of Australian Music, p.86

KENNEDY, Daisy

Australian violinist, b. South Australia, 1893.

Studied with Hermann HEINICKE* at the Elder Conservatorium in Adelaide.

After winning several prizes, she fixed her mind on going abroad. Jan Kubelik visited Adelaide at that time; Daisy Kennedy was determined to seek the virtuoso's advice and eventually played for him, accompanied by Ludwik SCHWAB*. Kubelik gave her a letter of introduction to Prof. O. Sevcik.

She went to Prague and became one of Sevcik's favourite students. When the maestro accepted the offer to become Professor of Violin at the Master School of the Vienna Conservatoire, he took his new student with him. Daisy Kennedy stayed at Vienna for two years, then Sevcik took her to London where she made her English début in December 1911.

Numerous engagements took her to Poland, Czechoslovakia, Austria and Bohemia. During the war she devoted much time to playing for disabled soldiers. (When visiting Wandsworth Hospital to give a recital, she met her brother, Lieutenant Kennedy, a patient there.)

She returned to Australia for a concert tour in 1919. She was now playing an Amati violin (1637) which Sevcik had arranged to purchase for her. After her Adelaide concert, she met with her first teacher, Hermann HEINICKE*, and expressed her feeling of gratitude for his teaching. She gave recitals with her husband, the Russian-born pianist Benno Moiseiwitsch.

During her tours of Europe, America, England and Australia, she introduced many new works, one in particular that caught the fancy of her Australian audience being a short piece by Nandor Zsolt called "Dragonflies".

Daisy Kennedy ranked among the most outstanding women violinists of the first half of the twentieth century. She represents one of Australia's great contributions to international concert life.

Sources:

- Flesch, Carl. Art of Violin Playing, Vol. II, p.72
- Murdoch, James. Australian Music, p.90
- Glennon, James. Australian Music and Musicians

KIMBER, Beryl

Australian violinist, b. Perth

Received her first violin lessons from Stella HONEY* in Hobart.

Went to Melbourne where she studied with French violinist Jeanne GAUTIER.

After winning the Instrumental and Vocal Competition, went to the Royal Academy of Music, London, and studied with Frederick Grinke for four years.

Later, undertook special studies with Prof. Max Rostal (6 months), Georges Enesco (8 months) and David Oistrakh (8 months).

In 1960, toured the Soviet Union.

In 1962, played with the London Philharmonic Orchestra under Sir Malcolm Sargent.

Beryl Kimber, who plays a Guarnerius violin, is an outstanding solo performer and a much sought-after teacher. Her numerous successful pupils include:

-Debbie FOX, Lisa GREEN, Wendy THOMPSON, Alan SMITH, Monique CURIEL, Gunars LARSENS, Roger RYNE.

Beryl Kimber is currently Reader in Music at the Elder Conservatorium of Music in Adelaide.

Sources:

- Glennon, James. Australian Music & Musicians, p.232
- Murdoch, James. Australian Music, p.91
- Kimber, Beryl. Letter to Ph. Borer, 24 August 1988

KRUSE, Johann ("Joachim Secundus")

Australian violinist, b. Melbourne 22 March 1859, d. London 14 October 1927.

Showed an early musical talent and from 1871 gave performances with his sister at concerts organised by the Melbourne German Liedertafel and the Metropolitan Liedertafel. Appeared at the first desk of the Melbourne Philharmonic Orchestra at nine years of age. In 1875, went to Berlin to study with Joseph Joachim.

Kruse soon won repute as one of Joachim's foremost pupils and after a successful début was hailed as "Joachim Secundus". Became principal violinist and sub-conductor of the Berlin Philharmonic Society.

Returned to Australia in 1885 for a concert tour. N. Melba (then Mrs. Armstrong) was associate artist for this highly successful Australian tour. Description of the performances were enthusiastic. "The rare excellence of Kruse's powers both as a poet-musician and as a perfect executant upon the violin" (Australasian, August 1885).

Kruse returned the same year to Berlin and became assistant to Joachim at the Berlin Hochschule. In 1891, he was appointed leader of the Philharmonic Orchestra in Bremen, and joined the Joachim Quartet as second violin in 1892. In 1895, returned briefly to Melbourne to visit his father. Gave four concerts there (on his L. 1100 Strad) before large and enthusiastic audiences. In 1897, Kruse left the Joachim Quartet and settled in London.

In 1903, organised the Beethoven Festival. Then turned to teaching but in the war years was troubled by poor health and hostile attitudes to his German origin.

In 1921, Kruse emerged from retirement to play chamber music concerts and in 1926 he founded a quartet which gave important series of performances of Haydn, Mozart and Beethoven.

As a performer, Kruse was specially noted for his dazzling staccato bowing and perfect trill.

Sources:

- Australasian, Aug. 1885
- Bachmann, A. Encyclopedia of the Violin, p.370
- Radic, T. Melba; Orchard, W.A.
- Music in Australia; The Times, 18 Oct. 1927

LANGBEIN, Brenton

Australian violinist, b. Gawler, S.A., 21 January 1928.

At the age of 5-1/2, received his first violin lessons from Sister M. LUDOVIC of Good Samaritan Convent.

Two years later, entered the Elder Conservatorium of Music; after three years of preliminary training with Sylvia WHITINGTON, was accepted in the class of Ludwik SCHWAB* and studied with the maestro until he was 19.

During all this time, was constantly performing. His first appearance as a soloist with orchestra took place at a Children's Concert conducted by Sir Bernard HEINZE* in 1941. Later, went to Europe and studied in Vienna with the viola player Ernst Morawec.

Founded the Chamber Music Ensemble "Die Kammermusiker" at Zürich, Switzerland.

Since 1966, holds the position of Professor of Violin at the Music Academy in Basel, Switzerland.

Gave the World Premiere of H.W. Heinze Violin Concerto No.2 and recorded it for DECCA.

In Switzerland, Brenton Langbein is renowned as a chamber music player and pedagogue.

His methods of violin teaching are based on those of Ludwik Schwab (> Sevcik) and Ernst Morawec.

Sources:

- Langbein, Brenton. Letter to Ph. Borer, August 1988
- Who's Who in Australia (1980)

LLEWELLYN, Ernest Victor

Australian violinist, b. Kurri Kurri, New South Wales, 21 June 1915, d. July 1982

Ernest Victor Llewellyn had a central place in the performance and advancement of music in Australia in his time. His death in 1982 saw the end of a career which included the position of Concertmaster of the Sydney Symphony Orchestra (1949-1965), leader of the Queensland State String Quartet (1944-1948), first Director of the Canberra School of Music, orchestral conductor, chamber music performer and teacher.

Founder and planner of the Canberra School of Music - including the school building itself - he made a considerable impact in the national capital.

Apart from his position as Director of the School of Music, he was conductor of the Canberra Symphony Orchestra, performed frequently in chamber groups. He sought out and appointed leading musicians as part of the School faculty.

As a performer on the violin, Llewellyn was profoundly musical and possessed a natural gift for his instrument.

During his childhood, Llewellyn lived in the coal-mining village of Kurri Kurri (N.S.W.) where he had violin lessons from Jascha GOPINKO*, a Russian immigrant miner who also played the violin and proved to be an excellent teacher.

Sources:

- Cooke, Nelson. Letter to Ph. Borer, 7 September 1988
- Who's Who in Australia, 1977, p.670
- Llewellyn, Ernest V. Conversations with Ph. Borer, Canberra, June 1977.

McCARTHY, Maud

Australian violinist, b. 1885

Showed a remarkable musical talent from early childhood; went to Europe and studied with Fernandez Arbos (> Joachim) from her eighth to her fifteenth year.

She made her debut as a soloist in London, achieving great success with the Beethoven and Brahms concertos. At the age of 12, she had already played in public concertos by Bach, Mendelssohn, Bruch, Wieniawski, Saint-Saëns and Lalo; at 15 she was a finished artist with a repertory of an almost incredible number of concertos and solo pieces.

About that time she devoted her talent largely to the performance of chamber music, and gave sonata recitals with Fanny Davies, L. Borwick, Dohnany and others.

She made her American debut in Boston, in 1903, where she played the Brahms concerto with great success, afterwards touring in the United States, which she visited again the following year, when she received an offer for 30 concerts for the winter of 1904-5. This she declined as she wished to study for another year or two in Europe.

Eventually she became an ardent theosophist, and was taken by Annie Besant to Adyar, but returned after a few years and married Mr. Fouldes, the composer, in the performance of whose works she took part as well as in the performance of Indian music. She gave broadcast performances of Indian music in 1929-30.

Sources:

- Straeten, E. van der. History of the Violin, pp. 103-4.

MOODIE, Alma

Australian violinist, b. Brisbane September 12, 1900, d. Frankfurt 1943.

During 1907-10, was a pupil of César Thomson at the Brussels Conservatoire. She played in concerts with Max Reger in 1913. She renewed her studies under Carl Flesch in 1919 and soon became the Maestro's favourite pupil:

"Amongst the pupils in my course I liked Alma Moodie best...In 1914, Max Reger sent her to me, but she did not commence studies because she had to leave Germany: her mother feared that they would both be interned as enemy aliens. Without the benefit of any regular kind of study, she stayed at Brussels until the end of the war, living from hand to mouth - without any aim or purpose. In 1918, she was lucky enough to escape on the last train from Belgium. By that time, her fiddling had badly deteriorated, though her talent had not greatly suffered. She now started lessons with me and worked most intensely; two years later, her début caused a sensation. Although, subsequently, she did not always succeed to the same degree, she must nevertheless be regarded as the most outstanding female violinist of her time, a worthy successor of Normal-Neruda - not least in view of her general musical endowment. Her lasting importance rests upon the fact that, between 1920 and 1930, she stimulated modern compositions for the violin in a similar way as Joachim, Sarasate and Ysaye had done before her. Amongst other works, the Violin Concerto of Hans Pfitzer and Ernst Krenek, as well as many sonatas for violin alone, owe their existence to her art." (C. Flesch, *Memoirs*, pp.316-17)

Alma Moodie was regarded in highest esteem by his colleagues, violinists and musicians. She was an ideal interpreter of both classical and contemporary music and, as a performer, she was distinguished by breadth and power of style and tone.

She taught at the Musik-Hochschule at Frankfurt-am-Main. She committed suicide in 1943 at Cologne, where she had married a lawyer.

Sources:

- Straeten, E. van der. History of the Violin, Vol. II, p.104
- Farga, F. Violins & Violinists, p.201
- Rostal, Max. Conversations with Ph. Borer, Berne, Switzerland, June 1988
- Flesch, Carl. Memoirs, pp.316-17
- Szigeti, Joseph. Szigeti on the Violin, p.11.

NOWOTNY, Joseph Richard

Austrian violinist, b. Maissau (Austria) 1871, d. Perth (W.A.) 1951.

Studied at the Vienna Conservatoire with Franz Drdla and Joseph Hellmesberger (Sr.).

After graduating from the Conservatorium with highly developed skills in both violin and piano (he was an accomplished pianist accompanist). Nowotny became Concertmaster of the Montreux-Vevey Symphony Orchestra* (Switzerland).

In 1906, came to Australia and settled in Perth.

Nowotny was one of the most significant violin teachers of the pre-war era in Australia and carried on the tradition of the Viennese school of violin playing. (The "Storm Scene" by Hellmesberger and Kreisler's pieces were frequently performed by the "Nowotny Orchestra".)

Nowotny's numerous pupils include such distinguished artists as:

- Violinists Bob GIBSON, James KENNEDY, Albert LYNCH, William GLASSFORD, Ivan THOMAS, Horace DEAN.

- Violist Keith CUMMINGS.

- Pianist Eileen RALPH.

Sources:

- Dean, John. Letter to Ph. Borer, 10 November 1987
- Bachmann, A. Encyclopedia of the Violin, p.362
- Nowotny, Earle, W. Letter to June Epstein, 21 March 1986.

* Now Orchestre de RIBAUPIERRE.

OSWELL, Simon

Australian violist, b. Brisbane, 15 March 1954.

Studied with John Curro and Jan Sedivka.

Solo recitalist, chamber player and teacher. Artist-in-Residence, University of California. Master of Arts under Janós Negyesy (> Varga). Violist of the University of California String Quartet. Member of the Sonor Ensemble. Founder and violist of the Petra String Quartet (1973-1980).

Simon Oswald is currently Lecturer at the Tasmanian Conservatorium of Music.

Sources:

- Sedivka, Jan. Conversations with Ph. Borer, 1988
- Oswald, Simon. Conversations with Ph. Borer, 1987

PALING, William Henry

Dutch violinist, b. Rotterdam 1825, d. Sydney 1895.

Studied under Berthold Tours. Taught at the Academy of Music at Rotterdam.

In 1853, came to Australia and settled in Sydney.

In 1855, played de Bériot's third concerto with the Philharmonic Society in Sydney with great success. From that moment, Paling's name was featured prominently on programmes of important concerts in Sydney.

He gradually relinquished his platform appearances and became more absorbed in the music house he had established shortly after his arrival in the Colony and which has become so well known throughout Australia. ("Palings")

Sources:

- Keane, Eve. Music for a Hundred Years, pp. 15-23
- Orchard, W.A. Music in Australia, pp. 206-207

PIKLER, Robert

Hungarian-born violinist and violist, b. 24 January 1909, d. 16 January 1984.

Studied at the Budapest Royal Conservatoire under J. Hubay.

After spending the war years in a Japanese internment camp, came to Australia in 1946 from Singapore where he was leader of the Symphony Orchestra.

The same year, became leader of the original Musica Viva Players founded by Richard GOLDNER.

From 1952 to 1966 was principal viola with the Sydney Symphony Orchestra.

In 1958-59, conducted a School of Chamber Music at Winifred West Schools, Mittagong.

In 1965, was appointed to the staff of the N.S.W. Conservatorium of Music.

Was awarded the E.B.A. in 1972 and the OBE in 1974 for his services to Music.

Robert Pikler was a central figure in the post-war years of Australia's musical life. His admirable performances as a violist, chamber musician and principal viola of the Sydney Symphony Orchestra have become a legend.

He championed the cause of the viola and was the inspiration for a generation of young Australian violists.

As a teacher, Pikler was perhaps the first outstanding contributor to Australian violin playing in the wider sense and the major exponent of the Hungarian school in this country. Among his pupils, one could mention:

- Robert DAVIDOVICI, John HARDING, William HENNESSY, Cho Lian LIN.

Sources:

- Murdoch, James. Australian Music, p.120
- Painter, John. Letter to Ph. Borer, 9 August 1988
- Manen, J. van Obituary in: Chess in Australia, Feb/March 1984, p.68
- Tribe, K.W. Robert Pikler in: Cadenza, March 1984, p.15

RITCHIE, Stanley

Australian violinist, b. Sydney.

Graduated from the N.S.W. Conservatorium of Music.

After a period of study in Paris, took up residence in the United States for twenty-three years, before returning to Australia to join the Sydney String Quartet.

In America, was leader of the Philadelphia Quartet and associate concertmaster of the Metropolitan Opera Orchestra in New York.

Returned to America in 1982.

Stanley Ritchie is an authoritative performer on the baroque violin.

Sources:

- Murdoch, James. Australian Music, p.126

SCHWAB, Ludwik (Baron)

Czech violinist and violist, born Brandes-nad-Labem, Bohemia, 1880.

Studied under Sevcik at the Prague Conservatoire.

Jan Kubelik (also born in 1880) was his fellow student and close friend. When Kubelik graduated in 1900, Schwab became his accompanist. Their association lasted 14 years.

In 1914 Schwab went to Paris to study composition with Gabriel Fauré.

Later, he went to New York where he taught violin and piano.

In 1919, Ralph Pulitzer created for Schwab the New York String Quartet, with three other bohemian musicians (Kroll, O. Cadek...) After three years of intense practice, N.Y.S.Q. gave its first concert and immediately gained recognition as one of the World's best ensembles.

In 1934 Schwab retired from the quartet and went to Australia.

He taught at the Elder Conservatorium, where he instructed many distinguished Australian violinists including B. LANGBEIN* and L. HENDRICKSON*.

Amongst violin teachers of the pre-war era, Schwab was undoubtedly prominent. A continuator of Prof. Sevcik's methods, he carried on the great tradition of the Prague Conservatoire in South Australia. Unfortunately, in spite of his very significant contribution, Schwab was not given the chance to work on a national scale, a chance he fully deserved. But, via his Australian disciples who include L. Hendrickson, he has considerably influenced violin playing and teaching in this country.

Sources:

- Researches of Eric McLaughlin, Q.C.
- (McLaughlin was Ludwik Schwab's executor)
- Hendrickson, Lyndall: Conversations with Ph. Borer, Adelaide, December, 1987.

SEDIVKA, Jan Boleslav

Violinist and pedagogue of Australian nationality, b. Slany, Czechoslovakia, 8 September 1917.

Received his early training from Otakar Sevcik. Attended Jaroslav Kocian's Mastercourse at the Prague Conservatoire, from which he graduated with the highest honours. In 1938, went to Paris on a French Government Scholarship to study at the Ecole Normale de Musique (Classe Jacques Thibaud). In 1942, undertook a special course of string playing and instrumental pedagogy with Max Rostal in London.

It may be of particular interest to give a few details regarding Jan Sedivka's background and early training. Through his teacher Otakar Sevcik (1852-1934) (> Bennewitz) who himself knew Dvorak, Brahms and heard Joachim and Wieniawski, there is a direct link with the great instrumental tradition of the nineteenth century. This is a verbatim transcript of a short interview with Jan Sedivka held in March 1988.

"I was born in Slany, a small town about 30 km from Prague, with a long tradition of local music making. There were several music teachers, the church organist and a municipal music school with highly qualified staff catering for primary and secondary levels of music education, up to the Conservatorium entrance standards. There were also several choirs and amateur orchestra bodies in the district.

"Although there was no music in my family, a visiting student brought one day a violin and played several popular pieces. I was so struck by the sound of the violin that I implored my parents to buy a violin. It was generally considered in these pre-Suzuki times that I was far too young to begin the study of this instrument. But, eventually, a half-size violin was obtained and the student-performer introduced me to a few well known tunes. I was, however, too young to be accepted by the municipal school and had to wait one year before I could do so. The violin teacher there, who was also the Director of the School, was a pupil of Sevcik and a former Professor at the Conservatorium of Klagenfurt. It was fortunate for me that, for health reasons, he decided to settle down in Slany.

"I must have made reasonably good progress as, after less than two year's tuition, my teacher decided to introduce me to Professor Sevcik, the world famous teacher.

"I remember the occasion very well, having travelled by a slow train for many hours together with my mother and my teacher. I met the old Professor (at that time in his late seventies). Of striking appearance, with a long white beard and one eye, he treated me, to my surprise, with very gentle consideration. I played several pieces, and the Professor agreed to give me occasional lessons, as I was a schoolboy living in a different part of the country.

"For several years, I used to travel accompanied by one of my parents to Pisek, a town which had become a sort of Mecca for violinists from all over the world, particularly during the summer months. This delightful little town in South Bohemia, although a typical Czech city, became an international centre where one could hear many different languages and meet violinists from different backgrounds and nationalities. There was an orchestra combining an excellent Army Band and both local and visiting violinists, all pupils of the Master. There were regular concerts, giving ample opportunity for public appearances both in the form of recitals and solo items with orchestra. Occasionally, one of the Professor's

famous pupils would pay a visit and play as a guest artist. I was particularly impressed by the Polish violinist Eugenia Uminska, the Australian Daisy Kennedy, and Erica Morini.

"My memories of my lessons with Professor Sevcik are still very vivid. It would not be helpful to compare his teaching methods with the most up-to-date ways of instrumental training. This was the time before the modern researches into the mechanics, physiology and psychology of instrumental training as well as the technological aids freely available. But apart from Sevcik's undeniable value as one of the founders of contemporary pedagogy, he stands out, in my opinion, as a great teacher, combining knowledge, perseverance and enormous dedication to his task.

"Apart from lessons - lasting at times well over two hours and ending often by some encouraging advice such as: 'now you go to your hotel and practice' - there were many other signs of the Master's interest. During the summer period, one could hear the sound of the violin coming from houses everywhere in Pisek. Every afternoon, the Professor went for a walk and was in the habit of providing shock-treatment to anyone practising the violin by knocking at the window with his umbrella in order to suggest how to correct what was for him a major weakness. One could not help feeling that there was never room for minor weaknesses.

"In contrast with the exhausting strictness of the lessons, there was the occasional card, politely asking if I would care to appear at a concert. After several preparatory lessons, including the very day of the concert, the expected strain of the public appearance often proved to be a welcome relief from the preceding tensions.

"Just before his eightieth birthday, Professor Sevcik was invited to conduct masterclasses at the Curtis Institute in Philadelphia. He expressed the wish that myself, together with several other pupils, should continue further studies with Professor Jaroslav Kocian, one of his famous students and his successor at the Master School of the Prague Conservatoire. I then became Kocian's pupil and subsequently student at the Master School."

In Europe, Jan Sedivka made his name both as a soloist and chamber player. He appeared with a number of orchestras in Europe and Great Britain.

Regular broadcasting artist of the B.B.C., Radiodiffusion Française and Nordwestdeutscher Rundfunk, he was also leader of the London Czech Trio and of the highly successful London International Trio with the English pianist Tom Bromley and the eminent cellist Sela Trau.

A much sought-after teacher in England (1941-1961), he held important appointments in London including the Goldsmith College (University of London) and the Trinity College of Music (1952-1961).

In 1961 he came to Australia on the invitation of the Queensland Conservatorium of Music. To everyone's surprise, Jan Sedivka arrived accompanied by nine graduate students and young professionals who expressed their wish to emigrate to Australia in order to continue working with their teacher and to start their own activities as performers and teachers. This opened a new era, reversing the long established tradition of a one-way traffic between Australia and the Old World. Prior to Sedivka's arrival, Australian students and young players would seek any opportunity to leave the country and undertake their studies overseas. Before 1961, it was unthinkable that anyone from overseas would contemplate coming to Australia as a music student.

Since then, Jan Sedivka has continued to attract students from many countries and with the now much closer contact particularly with South East

Asia, a large number of foreign musicians have received their training in Australia.

Jan Sedivka is by now a household name among string players in Australia and is generally recognised as an outstanding violinist as well as a pedagogue of unique importance. He has gained special distinction for introducing and recording works of contemporary Australian composers dedicated to him. These include violin concerti by Larry Sitsky, Ian Cugley, Don Kay, Colin Brumby, James Pemberthy, Eric Gross, Edward Cowie and Bozidar Kos.

His activity as a soloist include appearances with major Australian orchestras. As a noted chamber player he regularly performs in sonata recitals with his wife, the well-known French educated concert pianist Beryl Sedivka.

Although based in Tasmania, where, since his retirement as Director of the Tasmanian Conservatorium of Music, he holds the position of Master Musician-in-Residence, Jan Sedivka regularly conducts masterclasses and seminars throughout Australia. On several occasions, he has also visited China where he is Honorary Professor of the Shanghai Conservatory.

His pupils include not only prominent performers, but nationally and internationally recognised teachers of distinction. To mention a few:

- Pamela Bryce (New Zealand), Concert Violinist, Lecturer, University of Otago.
- Keith CRELLIN (Adelaide), Lecturer in Viola, Elder Conservatorium and South Australian College of Advanced Education. Australian String Quartet.
- John CURRO, MBE*, (Brisbane), Senior Lecturer, Queensland Conservatorium of Music, noted violist and conductor.
- Ding Zhinuo, Associate Professor, Shanghai Conservatory of Music.
- Lyndal EDMISTON* (Hobart), Lecturer, Tasmanian Conservatorium of Music, Visiting Specialist in String Teaching Techniques.
- Michael Esling (Oman), Director of Music, Sultanate of Oman.
- Peter EXTON, Lecturer, Western Australian Conservatorium of Music.
- HUA FEI, Concert Violinist, Laureate China National Violin Competition.
- Mahi Ismael (Sudan), Director of Music, Sudan Government.
- JOAN QIONG SHI (Shanghai), Concert Violinist, "Winner of Winners", A.B.C. Instrumental & Vocal Concerto Competition.
- Alison LAZAROFF (Hobart), "Young Artist of the Year 1986".
- Theodore LAZAROFF (Brisbane), Concertmaster, Queensland Symphony Orchestra.
- A.A. Mensa (Ghana), Associate Director of Music, Government of Ghana.

- Elisabeth MORGAN (Brisbane), University of Queensland, Queensland Conservatorium of Music, Visiting Lecturer Australian and U.S. universities.
- Simon OSWELL*, M.A. (U.S.), International Concert Violist, Artist-in-Residence, University of California, Lecturer, Tasmanian Conservatorium of Music.
- Shen Shi Di, Associate Professor, Shanghai Conservatory.
- Kerry SMITH (Brisbane), Concert Violinist.
- Tang Bao-Di, Soloist and recording artist, Beijing Philharmonic Orchestra.
- Uto Ughi (Rome), International Concert Violinist.

Jan Sedivka, who has recently received the Membership of the Order of Australia, is Honorary Doctor of Letters of the University of Tasmania.

Sources:

- Who's Who in Australia, 1985
- Rostal, Max. Conversations with Ph. Borer, Berne, February 1987
- Llewellyn, Ernest. Conversations with Ph. Borer, Canberra, June 1977
- Sedivka, Jan. Conversations with Ph. Borer, March 1988
- Festschrift Jan Sedivka, D. Mercer (ed.), 1982
- Marák, Jan: Housle, Prague, 1944
- International Who's Who in Music, 1985.

VERBRUGGHEN, Henri

Belgian violinist, b. Brussels 1873, d. 1934.

Studied the violin from early boyhood with such success that he played with his first master at the "Cercle Artistique" at the age of 9. Not long after that, he appeared with great success in Paris; Joseph Wieniawski, the brother of Henri, persuaded his mother to let him study under Hubay at the Brussels Conservatoire, which he entered in 1886.

When Ysaÿe succeeded Hubay at the Conservatoire, Verbrugghen became a pupil of the former, in whose house he lived also until 1889 when he won the first prize for violin and was declared by La Gazette to have been the most interesting among thirty-five competitors. He remained two more years with Ysaÿe, whom he accompanied on his first visit to London where he remained for some months, afterwards touring in Belgium, France and Holland. Later, he devoted himself to conducting and founded a very successful quartet in London (1904).

In 1915 he went to Australia to take the appointment of Director of the N.S.W. State Conservatorium of Music. He arrived in Sydney in August,

"just in time to save the orchestral life of the city from extinction. The struggling original S.S.O., despite the enthusiasm of those associated with it, did not survive."¹

Joseph Post, who studied under Verbrugghen, described him as "a tremendous personality and magnificent musician, violinist and organiser."

In 1919, Verbrugghen became conductor of the N.S.W. State Orchestra, which he was able to put on a permanent professional basis. During the 1919-20 season, the orchestra gave seventy-four concerts in Sydney, six in the country, fourteen in other States and thirty-eight in New Zealand. Political changes brought a switch in the funding of the N.S.W. State Orchestra which disappointed Verbrugghen.

Resigning his positions with the Conservatorium and the Orchestra he gave his last Sydney concert on Christmas Eve 1921 and went to America to become conductor of the Minneapolis Symphony.

N.B. John F. HALL was another important Australian pupil of Verbrugghen.

Sources:

- Straeten, E. van der. History of the Violin, pp. 146-7
- Murdoch, James. Handbook of Australian Music, p.146
- Bachmann, Alberto. Encyclopedia of the Violin, p.409
- Ysaÿe, Antoine. Eugène Ysaÿe, sa vie, son oeuvre, son influence, p.499

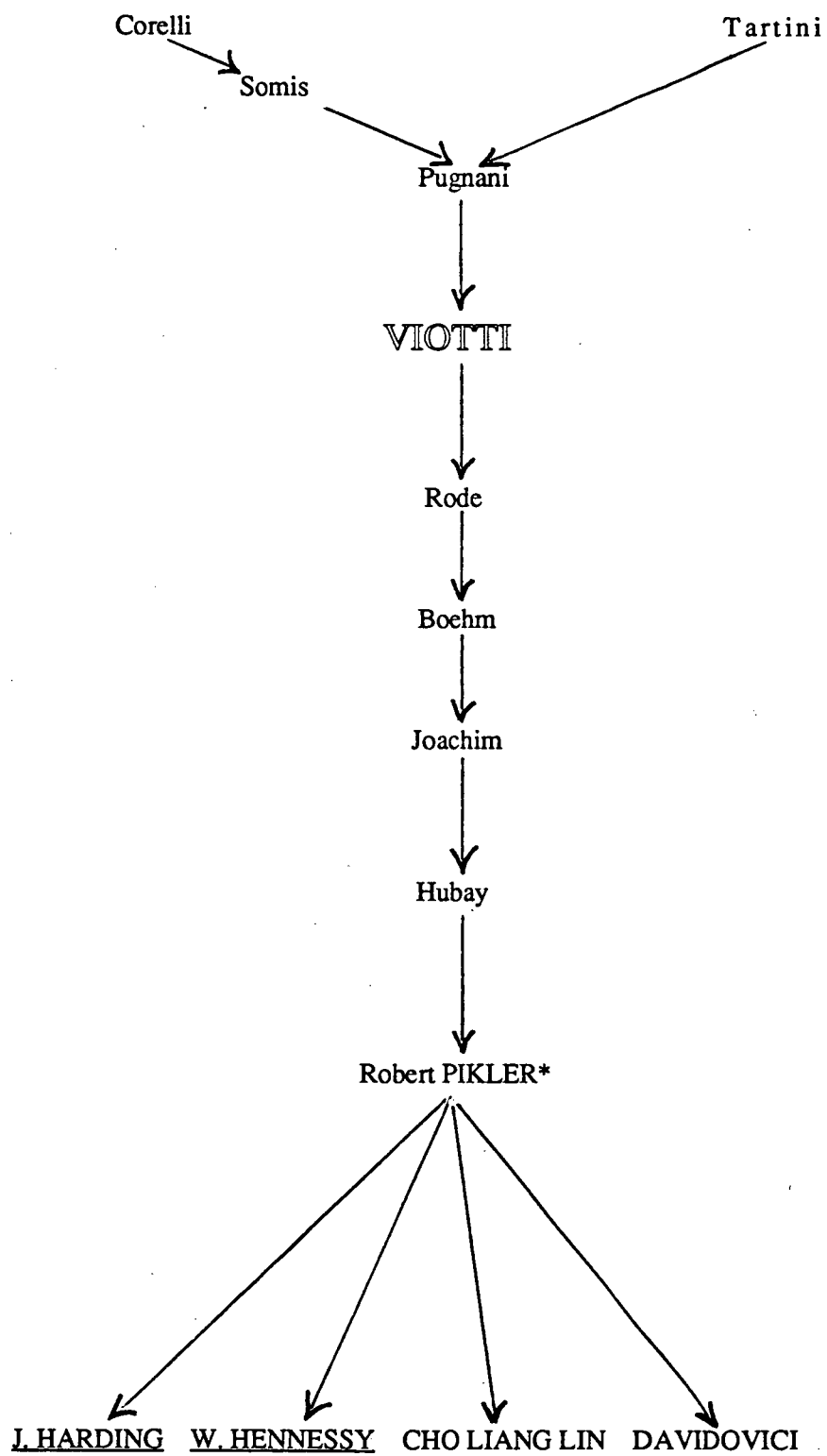
1. Buttrose, Charles. Playing for Australia, p.23

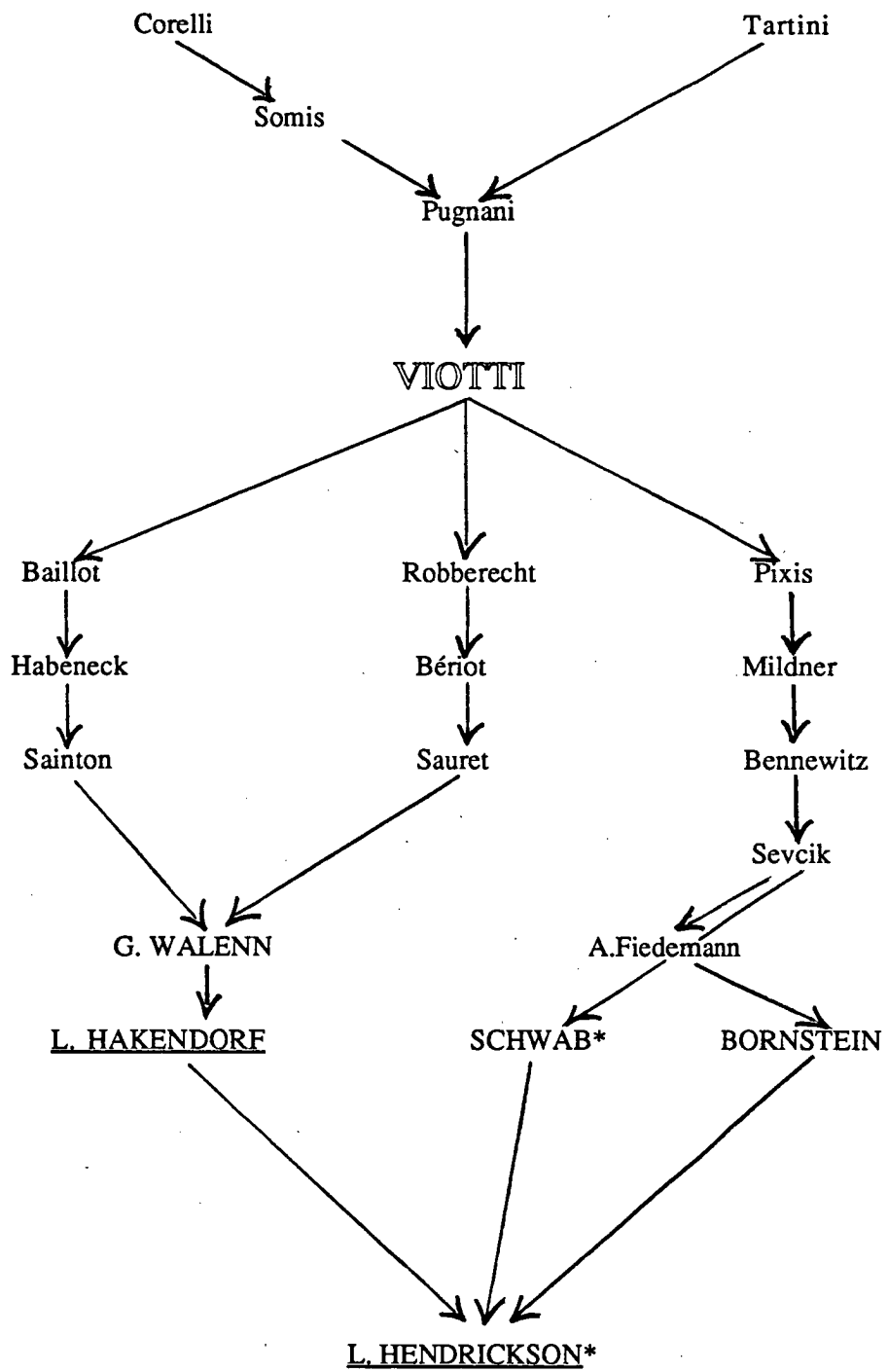
APPENDIX B

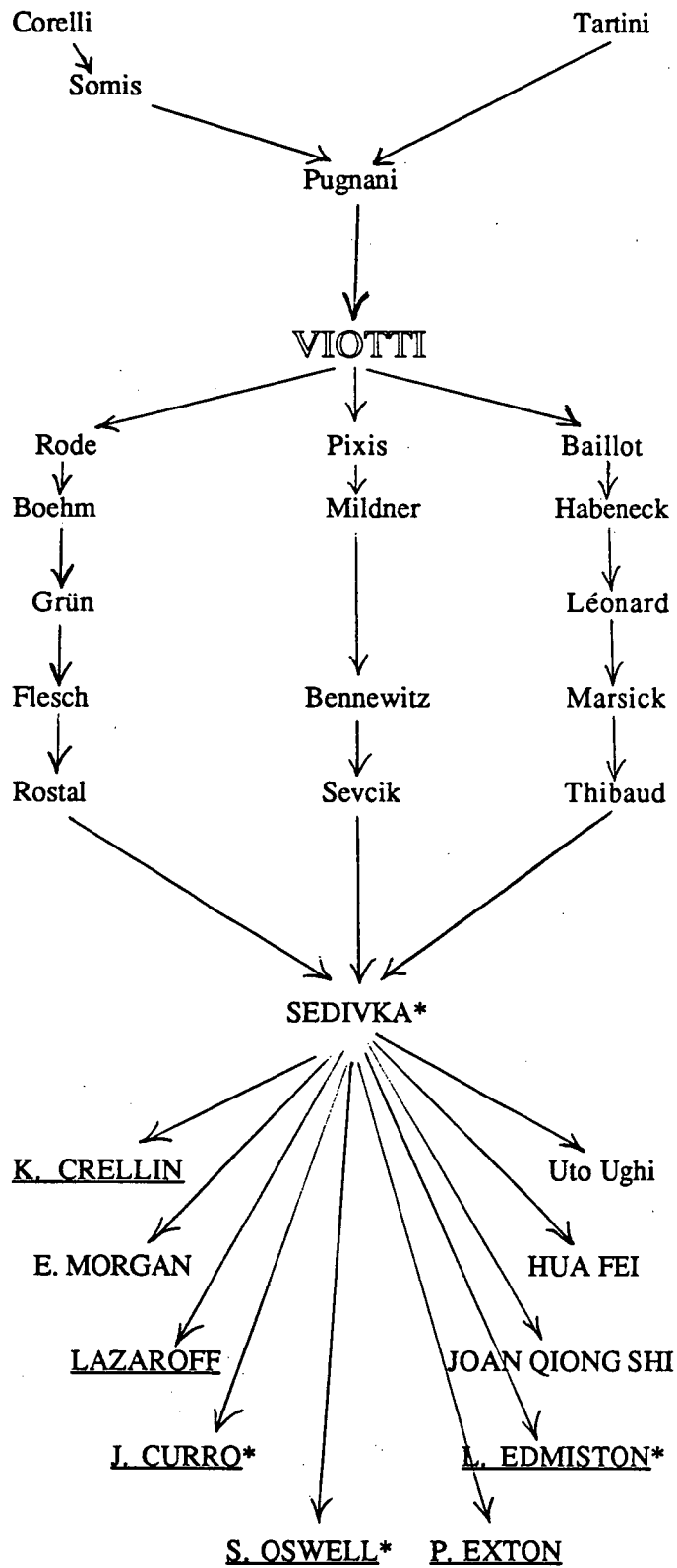
FIVE FAMILY TREESExplanation of signs:

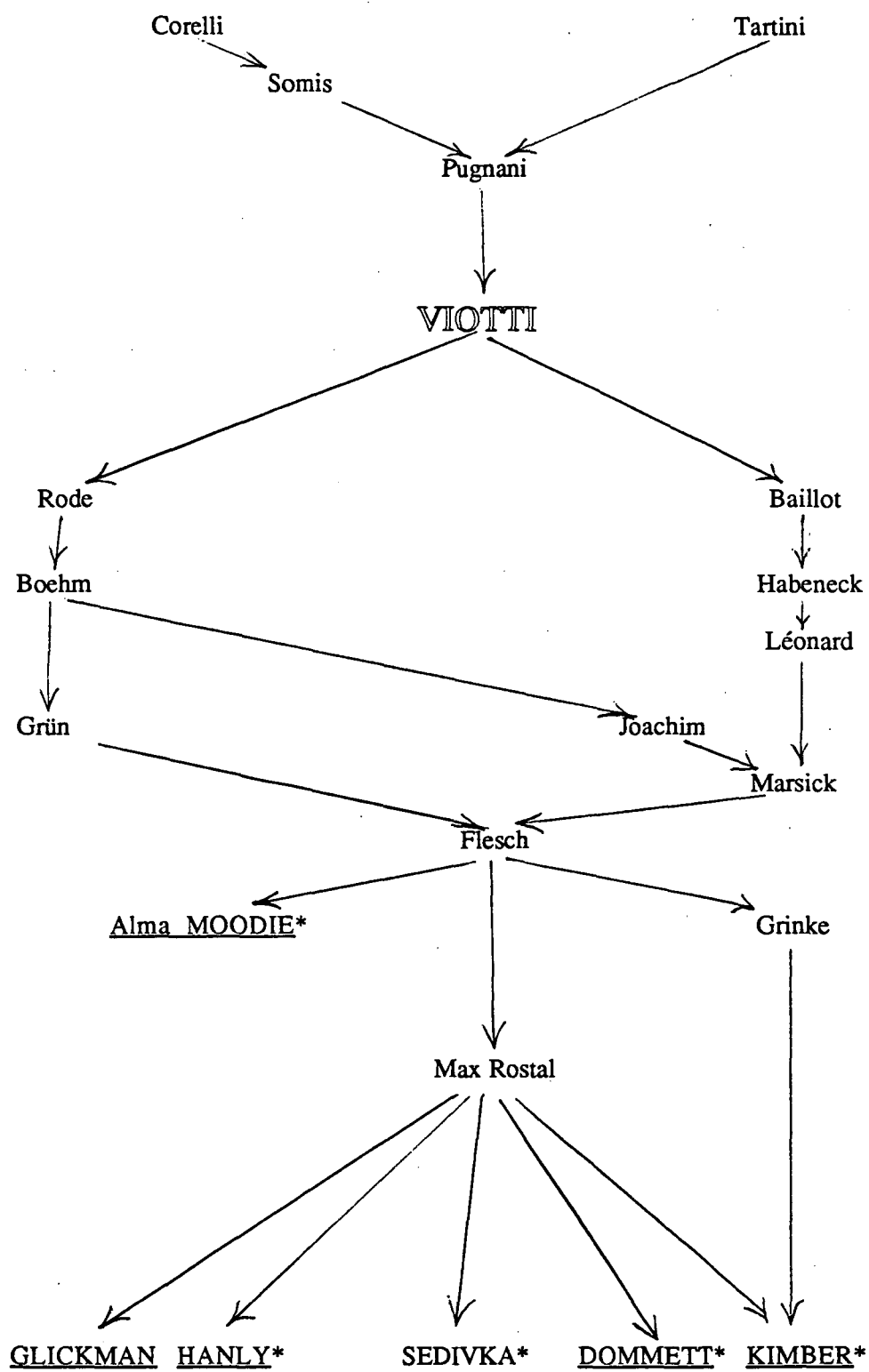
- Name in Capital Letters: violin player or teacher in Australia
- Underlined name in Capital Letters: Australian-born violin player or teacher
- * indicates violinist included in Biographical Index (Appendix A)

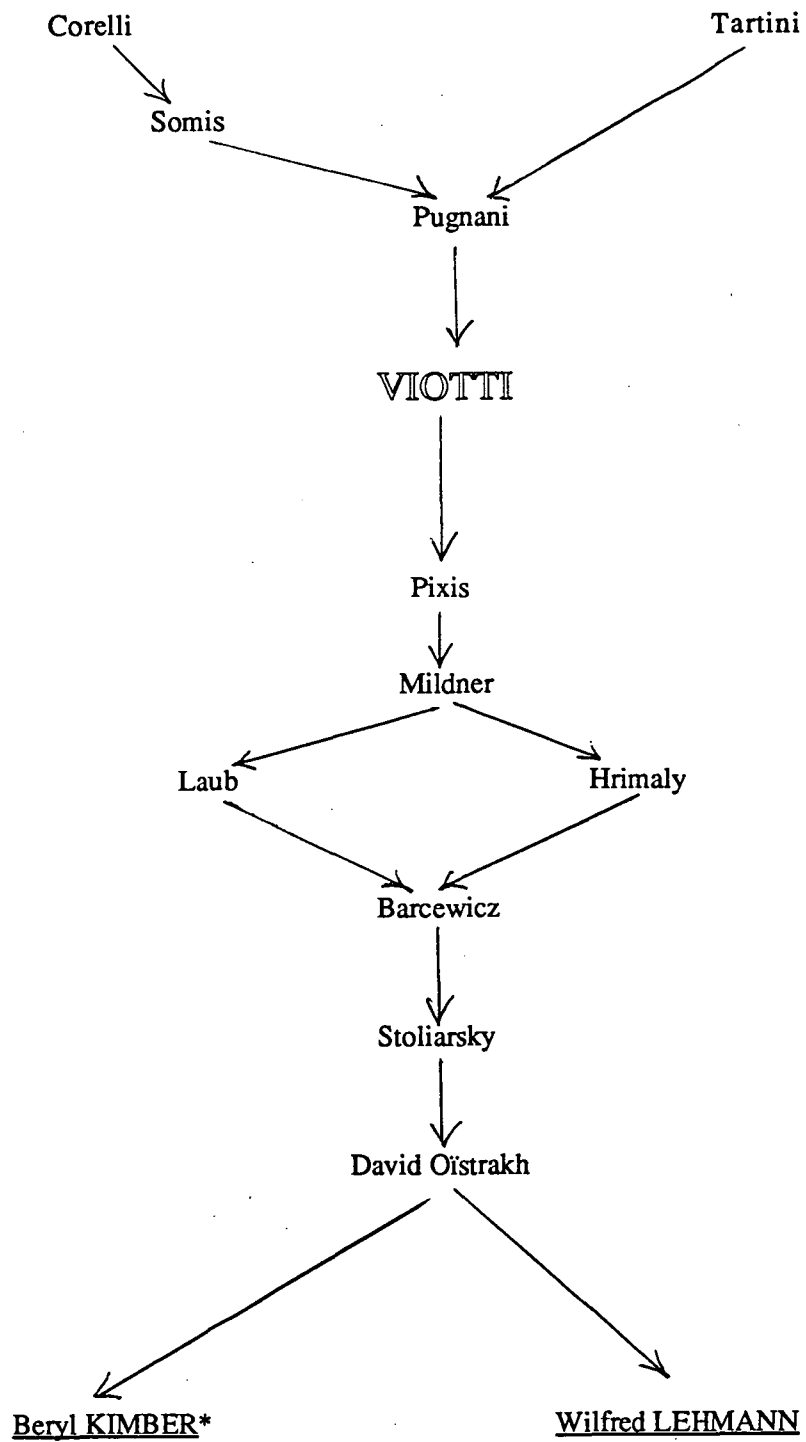
Arrow indicates direct teacher-pupil relationship.











F.T. 5

APPENDIX C

Musical Examples and Explanatory Notes

Advanced Studies in Violin Playing with Jan Sedivka:

THE ERLKING

Franz Schubert D. 328 (Op.1) (1815)
 Transcribed for Solo Violin (Unaccompanied)
 by
 Heinrich W. Ernst (Op.26)

Revised Edition: Ph. Borer
 Preparatory Studies: Jan Sedivka and Ph. Borer

Historical Notes:

The great virtuoso, composer and transcriber Heinrich W. Ernst was born in Raussnitz (Moravia) May 6, 1814. He studied in Vienna with Boehm and Mayseder and in Paris with de Bériot. As a performer on the violin and viola he had an extraordinary technique and a warm colourful tone. He was a great admirer of Paganini, even going so far as to follow him from place to place to observe his style and technique. He eventually became friendly with his eminent Italian colleague, and so nearly approached his virtuosity that Paganini once half-jokingly remarked: "*Il faut se méfier de vous!*"

Ernst's compositions include six polyphonic studies, some of which even exceed the technical requirements of Paganini's caprices. They are followed by the transcription of Schubert's *Erlkönig* which constitutes the crowning piece of Ernst's art of violin playing. The piece, dedicated to "The Poets - Schubert and Paganini" is the most striking demonstration of the polyphonic resources of the violin ever written, but is generally considered unplayable. This transcription may perhaps be opposed for devotional sentiments, but as an unaccompanied piece of violin music, and as a study, it is without example in the literature for superiority of dramatic expression. Goethe's admirable poem is transmuted here into pure instrumental music by the astonishing and almost alchemical process of the transcription:

ERLKÖNIG

Wer reitet so spät durch Nacht und Wind?
 Es ist der Vater mit seinem Kind;
 Er hat den Knaben wohl in dem Arm,
 Er faßt ihn sicher, er hält ihn warm. -

Mein Sohn, was birgst du so bang dein Gesicht? -
 Siehst, Vater, du den Erlkönig nicht?
 Den Erlenkönig mit Kron' und Schweif? -
 Mein Sohn, es ist ein Nebelstreif. -

"Du liebes Kind, komm, geh mit mir!
 Gar schöne Spiele spiel' ich mit dir;
 Manch' bunte Blumen sind an dem Strand;
 Meine Mutter hat manch' gülden Gewand."

Mein Vater, mein Vater, und hörest du nicht,
 Was Erlenkönig mir leise verspricht? -
 Sei ruhig, bleibe ruhig, mein Kind!
 In dürren Blättern säuselt der Wind. -

"Willst, feiner Knabe, du mit mir gehn?
 Meine Töchter sollen dich warten schön;
 Meine Töchter führen den nächtlichen Reihn
 Und wiegen und tanzen und singen dich ein."

Mein Vater, mein Vater, und siehst du nicht dort
 Erlkönigs Töchter am düstern Ort? -
 Mein Sohn, mein Sohn, ich seh' es genau;
 Es scheinen die alten Weiden so grau. -

"Ich liebe dich, mich reizt deine schöne Gestalt;
 Und bist du nicht willig, so brauch' ich Gewalt." -
 Mein Vater, mein Vater, jetzt faßt er mich an!
 Erlkönig hat mir ein Leids getan! -

Dem Vater grauset's, er reitet geschwind,
 Er hält in Armen das ächzende Kind,
 Erreicht den Hof mit Mühe und Not;
 In seinen Armen das Kind war tot.¹

1. In: Goethes Werke, Hamburg Ch. Wegner, 1964

The ERLKING
Johann Wolfgang von Goethe

Who rides so late through night and wind?
 It is the father with his child;
 He holds the boy safe in his arms,
 He grasps him surely, he keeps him warm.
 "My boy, why do you hide your face in fear?"
 "Don't you, father, see the Erl-king there?"
 The Erl-king with crown and tail?"
 "My son, it's but a sheet of mist."
 'You sweetest child, come, go with me!
 Some fine games I shall play with you;
 Many a gay flower grows on the shore,
 My mother has many a garment of gold.'
 "My father, my father, do you not hear,
 What promises Erl-king's whispering to me?"
 "Be calm, stay calm, my child:
 In dry leaves rustles the wind."
 "Will you, gentle boy, now come with me?
 My daughters shall wait upon you;
 My daughters lead the nightly round,
 They'll rock and dance and sing you to sleep.'
 "My father, my father, and don't you there see
 Erl-king's daughters in the unholy spot?"
 'My son, my son, I see it quite clear:
 It is the old willows that seem so grey."
 I love you, I'm attracted by your lovely youth
 And if you aren't willing, I shall use force.'
 "My father, my father, he's touching me now!
 Erl-king has done me grievous harm!"
 The father shudders, he now rides fast,
 In his arms he holds the groaning boy,
 He reaches the farm with his last strength:
 In his arms the child was dead.

Note on the Revised Edition

Compared to previous editions¹, this revised version stands somewhat closer to Schubert's song,² especially as concerns the accompaniment of the melody. Technical indications such as fingerings, silent stopping of fingers, bowings, etc. have been added.

The passage in mixed harmonics differs to a certain extent from Ernst's own setting: In bars 64-65, the Erlking's whispering has been transposed to the higher octave in order to stress the fairy-like atmosphere of the passage.

- | | |
|------------------------|---|
| 1. Ernst, Heinrich, W. | <u>6 Polyphonic Studies and Transcription of Schubert's Erlkönig</u> , (Franz Schmidtner) Hamburg, Hans Sikorsky, 1954. |
| 2. Schubert, Franz | <u>Lieder, nach Texten von Goethe</u> . Kassel, Bärenreiter, 1977. |

The Erbkönig: Related Literature Music and Paintings

Anonymous

"CANTUS PALUDORUM"

(Buchenwald, 1940-45) Transcr. for Solo Violin and Voice by
Ph.Borer. Buttes, 1983

Bellini

Polyptych of St. Vincent (Church of St. John and Paul, Venice)

Czucka, Eckehard

"Tatsachen und Ereignisse in Goethe's Erbkönig". In: Germanistik-Forschungsstand 2.S. 525-50

Herder, Johann-Gottfried

"Erbkönigs Tochter" in: Dänischen Volksballaden (Elfen >> Erlen)

Kreller, A.-P.

Un violon accroché au mur, Couvet, 1984, n.p.

Müller-Waldeck, Gunnar

"Der Erbkönig" - "Der Fischer". Zur Gestaltung des Phantastischen
in zwei Goethes Balladen: Wissenschaftliche Zs. (Greifswald)
32('83) H. 3/4, 30/34

Reinische, L.

"Erbkönig und Christophorus" in: NRs, 84, 1973, pp.169-71

Stockhausen, K.

Gesang der Jünglinge ("Song of the Youth") Radio-Cologne-DGG

Tournier, Michel

Le roi des Aulnes, Gallimard, Paris, 1970

Tournier, Michel

Le vent Paraclet, Gallimard, Paris, 1977

Voragine, Jacques de

"Légende de St. Christophe". in: La Légende Dorée

THE ERLKING

Franz SCHUBERT, Op. 1

Transcribed by
H. W. ERNST, Op. 26

Revised and edited by Ph. Borer

Presto (♩. 152)

Measures 1-30 are shown, with measure numbers 2, 4, 7, 17, 13, 26, and 19 indicated. The score includes various musical notations such as dynamics (*f*, *pp*, *mf*, *p*), articulation (accents, slurs), and fingerings. The vocal line is marked with a '*' at the end of the piece, indicating it should be stressed.

* Singing part to be stressed as much as possible.

22

25

28

31

34

37

40

43

46

pp

cresc.

f

ff

p

mf

p

mf

This musical score is for guitar, spanning measures 22 to 46. It is written in a single system with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Fingering numbers (1-4) are placed above or below notes to indicate finger placement. Dynamic markings include *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). There are also articulation marks like '+' and 'x' above notes. Measure numbers 22, 25, 28, 31, 34, 37, 40, 43, and 46 are printed at the beginning of their respective staves. The score shows a progression of chords and melodic lines with increasing complexity and dynamic range.

49

52

55

58

a tempo *

mf 2

leggerissimo

pp

sul ponticello

61

64

* Vibrate intensely the harmonics without altering the tempo too much.

67

70

73

76

79

82

85

88

119 *V* *2* *2* *1* *0*

124 *3* *2* *1*

127 *fz* *fz* *ff* *ff*

130 *ff* *ff* *f*

133 *0* *1* *2* *3* *4* *5* *6* *7* *8* *9*

136 *4* *4* *3* *3*

139 *ff* *IV* *3* *3*

142 *fz* *f*

145 *rit. e dim.* *2* *V Recit.* *IV* *rit.* *pizz arco* *Andante* *ff*

U V U

FINIS
ALNORUM
REX

The "Erlking"

PREPARATORY EXERCISE I

Study of the Melody

14 *mf* Wer rei-tet so spät durch Nacht und Wind!

20 Es ist der Va-ter mit sei-nem Kind; er hat den

26 Knaben wohl in dem Arm, er fasst ihn sicher er hält ihn

32 warm.

36 Mein Sohn, was birgst du so bang dein

40 sicht? Sieh, Va-ter, der Erl-ke-nig

45 nicht! Der Er-len-könig mit

49 Kron' und Schweif, Mein Sohn, es

53 ist ein Ne-bel-streif.

57 Du lie-bes Kind, komm, geh mit mir! Gar schö-ne Spie-le

64 Spiel — ich mit dir; manch bun — te Blu — men sind
 68 an dem Strand mei — ne Mut — ter hat — manch gü — den
 72 wand. Mein Va — ter, mein Va — ter, und hö — rest du
 76 nicht, Was Er — len — kö — nig mit lei — se ver — spricht? Sei
 81 ru — hig, blei — be ru — hig, mein Kind; in dür — ren Blät — tern säu — salt der
 85 Wind. rit. Willst, fei — ner Kna — be, du
 88 mit mir gehr? Mei — ne Töch — ter sol — len dich war — ten schön; Mei — ne
 91 Töch — ter — füh — ren den nächt — lichen Reihn, und wie — gen und tan — zen und
 94 sin — gen dich ein, sie wie — gen und tan — zen und sin — gen dich ein.
 97 Mein Va — ter, mein Va — ter, und siehst du nicht dort

101 Erl - kö - nige Töchter am dü - stern Ort? Mein

106 Sohn, mein Sohn, ich seh es ge - hau es schai - nen die al - ten

111 Wei - den so grau. —

115 Ich lie - be dich, mich reißt deine schöne Cres.

119 - statt, und bist du nicht wil - lig so brauch ich Ge - walt! Mein

124 Va - ter, mein Va - ter jetzt faßt er mich an.

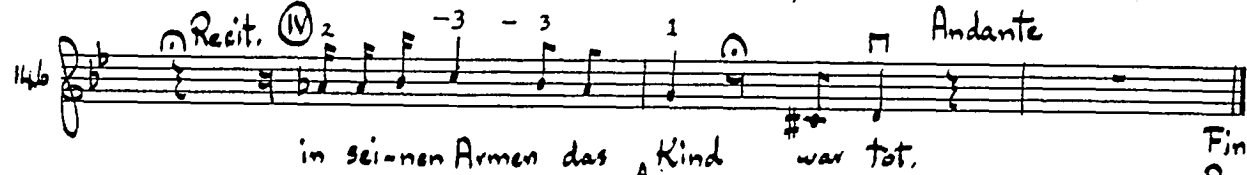
128 Erl - kö - nig hat mir ein Leids.

131 Der Va - - ter grau - set's er

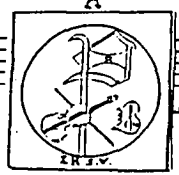
135 rei - ßt ge - schwind, er halt in den Armen das

139 äch - zen da Kind, Er.

143  reicht der Hof mit Müh' und Not;

146  in sei-nen Armen das Kind war tot.

Finis
Rex
Almarum



Empty musical staves for accompaniment or continuation of the piece.

The "Erlking"
PREPARATORY EXERCISE II

Advanced Study of the Melody

15

19

POSSUM MUSIC PAPER No. 1 (De Luxe)

8 2468

Ed. Ad Astra- Bourn

Hobart 1988

System 1, measures 23-24. Measure 23 contains a triplet of eighth notes in the right hand and a half note in the left hand. Measure 24 contains a half note in the right hand and a half note in the left hand. A circled 'R' is above the right hand of measure 24.

System 2, measures 25-26. Measure 25 contains a half note in the right hand and a half note in the left hand. Measure 26 contains a half note in the right hand and a half note in the left hand. A circled 'R' is above the right hand of measure 25.

System 3, measures 27-28. Measure 27 contains a half note in the right hand and a half note in the left hand. Measure 28 contains a half note in the right hand and a half note in the left hand. A circled 'E' is above the right hand of measure 27. A measure rest is present in measure 28.

System 4, measures 29-30. Measure 29 contains a half note in the right hand and a half note in the left hand. Measure 30 contains a half note in the right hand and a half note in the left hand. A circled 'E' is above the right hand of measure 29.

3

Handwritten musical notation for measures 31-34. The system includes a grand staff with treble and bass clefs. Measure 31 has a treble clef with a 3-measure rest and a bass clef with a 2-measure rest. Measure 32 has a treble clef with a 3-measure rest and a bass clef with a 2-measure rest. Measure 33 has a treble clef with a 3-measure rest and a bass clef with a 2-measure rest. Measure 34 has a treble clef with a 3-measure rest and a bass clef with a 2-measure rest.

45

Handwritten musical notation for measures 45-48. The system includes a grand staff with treble and bass clefs. Measure 45 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 46 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 47 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 48 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest.

59

Handwritten musical notation for measures 59-62. The system includes a grand staff with treble and bass clefs. Measure 59 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 60 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 61 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 62 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest.

53

Handwritten musical notation for measures 63-66. The system includes a grand staff with treble and bass clefs. Measure 63 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 64 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 65 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest. Measure 66 has a treble clef with a 4-measure rest and a bass clef with a 4-measure rest.

57

61

65

69

Handwritten musical score on four systems of grand staves. The score includes measures 73, 77, 81, and 85. It features complex piano and violin parts with various musical notations such as triplets, slurs, and dynamic markings.

Measure 73: The piano part (bottom staff) begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a 'f' dynamic. The violin part (top staff) has a series of chords and single notes, including a triplet of eighth notes (G4, A4, B4) marked with a 'V' and a 'f' dynamic.

Measure 77: The piano part continues with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a 'f' dynamic. The violin part has a series of chords and single notes, including a triplet of eighth notes (G4, A4, B4) marked with a 'V' and a 'f' dynamic.

Measure 81: The piano part continues with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a 'f' dynamic. The violin part has a series of chords and single notes, including a triplet of eighth notes (G4, A4, B4) marked with a 'V' and a 'f' dynamic.

Measure 85: The piano part continues with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a 'f' dynamic. The violin part has a series of chords and single notes, including a triplet of eighth notes (G4, A4, B4) marked with a 'V' and a 'f' dynamic.

84

Chords: A, G, A, G, A

Fingerings: 1, 4, 2, 0, 4, 1, 4, 2, 0, 4, 0, 1, 2, 3, 2, 3, 0, 0, 3

85

Chord: A

Fingerings: 0, 1, 2, 0, 1, 3, 3, 1, 2, 0, 1, 0, 1, 2, 0, 2, 0, 1

86

Fingerings: 1, 2, 2, 1, 1, 3

87

Fingerings: 2, 1

105

System 105: Treble and bass staves. Treble staff has notes with fingerings 1, 3, 1, 1 and a fermata. Bass staff has notes with fingerings 1, 2, 3, 4.

109

System 109: Treble and bass staves. Treble staff has notes with fingerings 3, 4, 3-1, 4, 4 and a fermata. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8.

113

System 113: Treble and bass staves. Treble staff has notes with fingerings 3, 4, 2, 1, 2 and a fermata. Bass staff has notes with fingerings 1, 2, 1.

119

System 119: Treble and bass staves. Treble staff has notes with fingerings 2, 3, 4 and a fermata. Bass staff has notes with fingerings 1, 2, 3, 4.

123

124

131

135

139

Musical score for measures 139-143. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains five measures of music. The first measure has a triplet of eighth notes (labeled '3 ext.'), followed by a quarter note (labeled '4'), a quarter note (labeled '3'), and a half note. The second measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The third measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The fourth measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The fifth measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The lower staff is in bass clef. It contains five measures of music. The first measure has a quarter note (labeled '2'), followed by a quarter note (labeled '1'), a quarter note, and a half note. The second measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The third measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The fourth measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The fifth measure has a quarter rest, followed by a quarter note, a quarter note, and a half note.

144

Musical score for measures 144-148. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains five measures of music. The first measure has a quarter note (labeled 'b'), followed by a quarter note (labeled '4'), a quarter note (labeled '3'), and a half note. The second measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The third measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The fourth measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The fifth measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The lower staff is in bass clef. It contains five measures of music. The first measure has a quarter note (labeled '1'), followed by a quarter note (labeled '3'), a quarter note (labeled '2'), and a half note. The second measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The third measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The fourth measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The fifth measure has a quarter rest, followed by a quarter note, a quarter note, and a half note. The word 'Recit.' is written above the third measure of the upper staff. A circled 'G' is written above the fourth measure of the upper staff. The word 'Finis' is written above the fifth measure of the upper staff. The words 'Almerum Rex' are written below the fifth measure of the lower staff.

The "Erlking"

PREPARATORY EXERCISE III

Timing and anticipatory movements

1

Preparatory Exercise III

Handwritten musical score for Preparatory Exercise III, measures 54 to 64. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 54, 60, 62, and 64 are indicated on the left. The word "simile" is written above measure 60. The score ends with a double bar line.

Handwritten musical score for three staves, measures 66-70. The notation is in treble clef with a key signature of one flat (B-flat). The music features various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Breath marks (v) and accents (x) are present. Measure numbers 66, 68, and 70 are written to the left of their respective staves.

Staff 1 (Measure 66):
Measure 66: $\frac{3}{4}$ 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044 1045 1046 1047 1048 1049 1050 1051 1052 1053 1054 1055 1056 1057 1058 1059 1060 1061 1062 1063 1064 1065 1066 1067 1068 1069 1070 1071 1072 1073 1074 1075 1076 1077 1078 1079 1080 1081 1082 1083 1084 1085 1086 1087 1088 1089 1090 1091 1092 1093 1094 1095 1096 1097 1098 1099 1100 1101 1102 1103 1104 1105 1106 1107 1108 1109 1110 1111 1112 1113 1114 1115 1116 1117 1118 1119 1120 1121 1122 1123 1124 1125 1126 1127 1128 1129 1130 1131 1132 1133 1134 1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145 1146 1147 1148 1149 1150 1151 1152 1153 1154 1155 1156 1157 1158 1159 1160 1161 1162 1163 1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174 1175 1176 1177 1178 1179 1180 1181 1182 1183 1184 1185 1186 1187 1188 1189 1190 1191 1192 1193 1194 1195 1196 1197 1198 1199 1200 1201 1202 1203 1204 1205 1206 1207 1208 1209 1210 1211 1212 1213 1214 1215 1216 1217 1218 1219 1220 1221 1222 1223 1224 1225 1226 1227 1228 1229 1230 1231 1232 1233 1234 1235 1236 1237 1238 1239 1240 1241 1242 1243 1244 1245 1246 1247 1248 1249 1250 1251 1252 1253 1254 1255 1256 1257 1258 1259 1260 1261 1262 1263 1264 1265 1266 1267 1268 1269 1270 1271 1272 1273 1274 1275 1276 1277 1278 1279 1280 1281 1282 1283 1284 1285 1286 1287 1288 1289 1290 1291 1292 1293 1294 1295 1296 1297 1298 1299 1300 1301 1302 1303 1304 1305 1306 1307 1308 1309 1310 1311 1312 1313 1314 1315 1316 1317 1318 1319 1320 1321 1322 1323 1324 1325 1326 1327 1328 1329 1330 1331 1332 1333 1334 1335 1336 1337 1338 1339 1340 1341 1342 1343 1344 1345 1346 1347 1348 1349 1350 1351 1352 1353 1354 1355 1356 1357 1358 1359 1360 1361 1362 1363 1364 1365 1366 1367 1368 1369 1370 1371 1372 1373 1374 1375 1376 1377 1378 1379 1380 1381 1382 1383 1384 1385 1386 1387 1388 1389 1390 1391 1392 1393 1394 1395 1396 1397 1398 1399 1400 1401 1402 1403 1404 1405 1406 1407 1408 1409 1410 1411 1412 1413 1414 1415 1416 1417 1418 1419 1420 1421 1422 1423 1424 1425 1426 1427 1428 1429 1430 1431 1432 1433 1434 1435 1436 1437 1438 1439 1440 1441 1442 1443 1444 1445 1446 1447 1448 1449 1450 1451 1452 1453 1454 1455 1456 1457 1458 1459 1460 1461 1462 1463 1464 1465 1466 1467 1468 1469 1470 1471 1472 1473 1474 1475 1476 1477 1478 1479 1480 1481 1482 1483 1484 1485 1486 1487 1488 1489 1490 1491 1492 1493 1494 1495 1496 1497 1498 1499 1500 1501 1502 1503 1504 1505 1506 1507 1508 1509 1510 1511 1512 1513 1514 1515 1516 1517 1518 1519 1520 1521 1522 1523 1524 1525 1526 1527 1528 1529 1530 1531 1532 1533 1534 1535 1536 1537 1538 1539 1540 1541 1542 1543 1544 1545 1546 1547 1548 1549 1550 1551 1552 1553 1554 1555 1556 1557 1558 1559 1560 1561 1562 1563 1564 1565 1566 1567 1568 1569 1570 1571 1572 1573 1574 1575 1576 1577 1578 1579 1580 1581 1582 1583 1584 1585 1586 1587 1588 1589 1590 1591 1592 1593 1594 1595 1596 1597 1598 1599 1600 1601 1602 1603 1604 1605 1606 1607 1608 1609 1610 1611 1612 1613 1614 1615 1616 1617 1618 1619 1620 1621 1622 1623 1624 1625 1626 1627 1628 1629 1630 1631 1632 1633 1634 1635 1636 1637 1638 1639 1640 1641 1642 1643 1644 1645 1646 1647 1648 1649 1650 1651 1652 1653 1654 1655 1656 1657 1658 1659 1660 1661 1662 1663 1664 1665 1666 1667 1668 1669 1670 1671 1672 1673 1674 1675 1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689 1690 1691 1692 1693 1694 1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705 1706 1707 1708 1709 1710 1711 1712 1713 1714 1715 1716 1717 1718 1719 1720 1721 1722 1723 1724 1725 1726 1727 1728 1729 1730 1731 1732 1733 1734 1735 1736 1737 1738 1739 1740 1741 1742 1743 1744 1745 1746 1747 1748 1749 1750 1751 1752 1753 1754 1755 1756 1757 1758 1759 1760 1761 1762 1763 1764 1765 1766 1767 1768 1769 1770 1771 1772 1773 1774 1775 1776 1777 1778 1779 1780 1781 1782 1783 1784 1785 1786 1787 1788 1789 1790 1791 1792 1793 1794 1795 1796 1797 1798 1799 1800 1801 1802 1803 1804 1805 1806 1807 1808 1809 1810 1811 1812 1813 1814 1815 1816 1817 1818 1819 1820 1821 1822 1823 1824 1825 1826 1827 1828 1829 1830 1831 1832 1833 1834 1835 1836 1837 1838 1839 1840 1841 1842 1843 1844 1845 1846 1847 1848 1849 1850 1851 1852 1853 1854 1855 1856 1857 1858 1859 1860 1861 1862 1863 1864 1865 1866 1867 1868 1869 1870 1871 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885 1886 1887 1888 1889 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648

The "Erlking"

PREPARATORY EXERCISE IV

Timing and anticipatory movements

Preparatory Exercise IV

The musical score for Preparatory Exercise IV consists of five staves, numbered 87 to 91. Each staff contains a single melodic line with various rhythmic and fingering markings. The notation includes eighth and sixteenth notes, often beamed together, with slurs indicating phrasing. Fingering numbers (1-4) and breath marks (represented by a small 'v' or 'w' symbol) are placed above the notes. Measure 88 includes the word 'Simile' above the staff. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The staves are arranged vertically, with measures 87, 88, 89, 90, and 91 corresponding to the first, second, third, fourth, and fifth staves respectively.

Handwritten musical score for guitar, measures 92-96. The notation is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords, along with fingerings (1-4) and breath marks (v). Measure 92 starts with a treble clef and a key signature of one sharp. Measure 93 continues the melody. Measure 94 shows a change in the bass line. Measure 95 continues the melody. Measure 96 ends with a double bar line and a repeat sign.

Advanced Studies in Violin Playing

with

Jan Sedivka

J.S. Bach (1685 -1750)

"Partia seconda a Violino Solo", 5th Movement

CIACCONA

Notes & Revised Edition: Philippe Borer

The year is 1720. J.S. Bach has just completed his set of 6 Solo Sonatas and Partitas, a result of his violinistic experience at Weimar and Cothen.

At 35 he is as a performer on the violin at his very best. The sheer command of technique and expression shown in these pieces for solo violin leaves one breathless. There is no doubt that he played them himself - probably in church - but the title page of the autograph manuscript, written in Italian as well as the indications of movements etc..., suggests irresistibly that Bach wrote it out as a presentation copy for an Italian colleague.

The recent theory of a dedication to A. Vivaldi is satisfying both historically and musically and is likely to set the interpretative imagination of modern violinists alight.

Musicians through the ages have revered the Ciaccona as one of the treasures of their art. The work is of a supremely organic structure and makes use of symbolic number-relationships.

The structural principle which is active in the construction of a single measure (3/4 after-beatite) also prevails in the work's macrocosm: the principle of triplicity, with the intensified middle. On two outer pillars in minor, the genius architect mounts an architrave in major.

The large overall form of the Ciaccona in its tripartite nature grows out of the many small groups of three: thus the morning, midday and evening of many days become the growth, maturity and passing away of life.

We find another parallel in the pictorial arts: the triptych. If we think of the two outer wings as belonging to wordly life, the middle piece, as painted on a background of gold, radiates the transcendency of a higher revelation. We find, engraved in the three volets, the 64 differentiated aspects of the doubled-faced thema.

These 64 variations (of 4 measures each) form the fine texture of the Ciaccona. Some are written in a brilliant virtuoso style, others are of truly Vivaldian fantasy and exuberance.

64 is the other key number used by Bach in its symbolic acceptance.

- 64 expresses the realisation of a totality.
- In alchemy, it represents the number of years necessary to achieve Transmutation.
- It is of course also the number related to the Sign of the Cross. (4x4x4)
- 64 corresponds to the duration of Bach's life.

**Pierre blanche sur
Pierre noire**

The 64 Variations of the Ciaccona can be seen as the 64 minor and major squares of a musical chessboard on which the Composer, through harmonic strategy, gains the inner victory (I.H.S. = V).

CIACCONA

a Violino Solo

J.S. Bach

Revised and edited by Ph. Borer

Handwritten musical score on eight staves, numbered 33 to 61. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'V' and 'nv'. Fingering numbers (1-4) are present above many notes. The score is written in a single system with a key signature of one flat and a common time signature.

Staff 33: $1 \quad \sharp \quad \circ \quad 3 \quad \circ \quad \sharp \quad 3 \quad 1 \quad 2 \quad 4 \quad \circ \quad 3 \quad 2$

Staff 34: $020 \quad 4 \quad 0 \quad 0 \quad 0 \quad 0 \quad 0 \quad 21-$

Staff 41: $4 \quad 0 \quad 0 \quad 0 \quad 4 \quad 0 \quad 4 \quad 0 \quad 0$

Staff 45: $4 \quad V \quad 2000 \quad 1 \quad 3 \quad 1 \quad 1-$

Staff 46: $V_3 \quad 120 \quad 4 \quad V \quad nv \quad V$

Staff 53: $nv \quad 0 \quad 0 \quad 1 \quad 0 \quad 1 \quad 3 \quad 1 \quad 1 \quad 0 \quad 1 \quad 0 \quad 2 \quad 0$

Staff 54: $1 \quad 2 \quad 1 \quad 1 \quad 0 \quad 0$

Staff 61: $1 \quad 3 \quad 2 \quad 0$

Handwritten musical score for a string ensemble, featuring multiple staves with complex notation, including triplets, arpeggios, and dynamic markings like "pp cresc." and "rit.".

The score is written on ten staves, with measures numbered 65, 69, 73, 77, 81, 85, 89, and 93. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Key markings and features include:

- Measure 65:** Starts with a *V* marking above the staff.
- Measure 69:** Includes a *Vn* marking above the staff.
- Measure 73:** Includes a *pp cresc.* marking below the staff.
- Measure 77:** Includes a *pp cresc.* marking below the staff.
- Measure 81:** Includes a *II* marking below the staff.
- Measure 85:** Includes a *10* marking above the staff.
- Measure 89:** Includes a *arpeggio* marking above the staff.
- Measure 93:** Includes a *rit.* marking below the staff.

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, each with a measure number on the left margin: 97, 101, 105, 109, 113, 117, 121, and 125. The music is in treble clef and features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including "V" (forte) and "p" (piano). The score includes a key signature change from one sharp (F#) to two sharps (F# and C#) between measures 117 and 121. The notation is dense, with many beamed notes and complex rhythmic patterns. The handwriting is in ink on aged paper.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 above notes. Breath marks (V) and phrasing slurs are present. Measure numbers 129, 133, 137, 141, 145, 149, 153, and 157 are written on the left margin. A date stamp "22.10.1988" is located in the upper right corner of the score area. The score concludes with a double bar line and repeat dots.

Handwritten musical score for guitar, measures 161-189. The score is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings. Measure numbers 161, 165, 169, 173, 177, 181, 185, and 189 are indicated on the left. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings like 'V' (forte) and 'f' (forte). The piece concludes with a double bar line and a final measure.

Handwritten musical score on ten staves, numbered 193 to 221. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'V' (forte) and 'P' (piano). The score is written in a single system with a key signature of one sharp (F#). The notation is dense and includes many slurs and ties, suggesting a complex piece of music. The staves are numbered 193, 197, 201, 205, 209, 213, 217, and 221. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some unusual markings, such as '40' and '02', which might be measure numbers or other annotations. The overall style is that of a handwritten manuscript, possibly for a personal or working score.

Handwritten musical score on eight staves, measures 225-253. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 above or below notes. Breath marks (curved lines) are present above several measures. Measure numbers 225, 229, 233, 237, 241, 245, 249, and 253 are written on the left margin. The key signature has one sharp (F#). The score concludes with the instruction "L.H.S. = V" and a double bar line.

APPENDIX D

ADELAIDE, DECEMBER 1987

AN INTERVIEW

WITH

LYNDALL HENDRICKSON

Adelaide is a great musical city with a rich and highly interesting violinistic history. South Australia has produced some of the finest exponents of violin playing in this country and a number of distinguished foreign performers and teachers have made their home in its capital city, finding there an environment favourable to their art.

Lugwig HOPF*, Hermann HEINICKE*, Gerald WALENN, Daisy KENNEDY*, Louisa HAKENDORF, Ludwik SCHWAB*... These are great names of the past. In more recent years there has been such a large number of fine violinists in Adelaide that I will not attempt to draw up a list here for fear of omitting any. But it is my pleasure to mention six of them with whom I have had personal contact:

- Brenton LANGBEIN* was born in Adelaide and trained at the Elder Conservatorium. Mr. Langbein is currently living in Switzerland and is a much sought-after teacher in this country and a noted chamber musician and soloist.

- William HENNESSY and Keith CRELLIN , members of the excellent Australian Quartet, based in Adelaide.
- Ladislav JASEK*, concertmaster of the Adelaide Symphony Orchestra.
- The two outstanding violinists and teachers Beryl KIMBER* (currently Reader at the Elder Conservatorium) and Lyndall HENDRICKSON*, lecturer at the South Australian College of Advanced Education.

* * *
* *
*

I interviewed Lyndall Hendrickson at her home in Upper Sturt (Adelaide Hills) in December 1987. Lyndall Hendrickson's vast knowledge of the mechanics and psychology of violin playing, plus her unique pedagogical approach made it a pleasure to talk with her.

At our first meeting, we talked about the fundamental problems of teaching beginners.

Ph.B. - You have created a special music field of your own. I have heard of your system of teaching files. Is the secret of your success in training young children to be found in these drills and exercises?

Lyndall Hendrickson - Definitely, yes! The foundation of my young violinists' technical skills can be traced back and analysed in detail in my teaching files. The exercises and drills are conceived to relate motor skills and perception to specific violinistic skills.

"Here are, for example, Adele Anthony's weekly drills".

[Lyndall Hendrickson exhibits a voluminous manuscript consisting of drill sheet, admirably illustrated with children's stories and all sorts of other colourful and unique resources.]

"Every technical procedure I have followed to develop her talent is recorded here", she points out.

"You see, when Adele first came to see me, she wasn't very advanced at all. She'd still got the 'Suzuki bow', and her hands were not developed at all, after two years of Suzuki training. You can see she was not advanced because her very first lesson with me at the age of five and a half years was very basic. But you can see how she moved on very quickly. You can see here: these are weekly drills where Sevcik's influence appears. My approach to teaching has been much influenced by Sevcik's work, having myself studied with his direct disciple Ludwik Schwab. Later on, you see, these drills separate themselves into two parts: one to the right hand and the second to the left hand, the same way that Sevcik does. I NEVER mix the hands," Lyndall Hendrickson says emphatically.

"DON'T MIX THE HANDS!" she repeats. "This is one of the most important principles".

Lyndall Hendrickson: - Have you noticed the following drills? They are fundamental in my method. They all start from the half position; half position is never taught anywhere in the world, today.

Ph.B. ??

Lyndall Hendrickson: - I repeat: half position is never taught anywhere the way I teach it. It escaped even Sevcik's notice! Why he didn't carry on the steps I have carried on from him, I just cannot say, and the way I am teaching half position to beginners, right from the start, is one of these steps.

Ph.B. - *Could you define more precisely what this step forward consists of and what has led you to take it?*

Lyndall Hendrickson: - Unfortunately, half position is only taught from first position extended down. It has never been taught as I teach it: I have about 300 tutors and methods which will confirm that; even Sevcik himself takes it from the first position. He doesn't start IN the half position and stays working in that position, and this right from the very first lessons. [...]

"Now, let's have a look at Adele's seventh lesson: at this stage, I start with the Sevcik type of finger/left hand exercises."

Example 1.



[The original manuscript is beautifully illustrated and the notes are represented by little characters climbing up a ladder.]

"This goes up the string; so if you go 4-3-4-0, each position will have a different setting of the fingers. This type of exercise is conceived exactly to fill the gap of what is missing in Sevcik's first books. This exercise strengthens the fingers and at the same time the child is learning to go through positions. I really do not know why Sevcik didn't make that move, he was so close to this logical step, what do you think?"

Ph.B. - *I'd rather encourage students to explore the fingerboard in its full length as early as possible. The advantages are obvious.*

Lyndall Hendrickson - It is not so obvious to people! I am sorry! If it had been so obvious you would have had a complete system based on that. That is NOT Sevcik going up there.¹

1) Lyndall Hendrickson refers here to Sevcik's Op.1, Book I.

He stays in one position. In the next exercise he will give you D-C sharp. But he is still in first position.

Example 2 (a) Seycik



(b) Hendrickson



"You see that in Example 2 (b) there is a new finger position so the child learns at once:

- 1) The different settings of the fingers;
- 2) going through positions.

The child likes this type of exercise because he really has the feeling of walking along the string with alternate third and fourth fingers, and doing so, he:

3) develops tremendously the strength of the weakest part of the hand.

My principle is: GO UP THE STRING! You must go up the string otherwise you are not teaching positions, you are just staying, like Sevcik did. All of Sevcik's books approach the left hand very methodically and the method he employs is to take the fingers through all the series of diatonic and chromatic combinations. But he doesn't go along the string! In Book I, Op.1, he uses this procedure in the first position and repeats it exactly the same way in the next chapter, that means in second position, and so on.

It is only in Book IV that he combines the exercises and goes through positions. He is very methodical but it takes years to get to the point I have already reached in my seventh lesson with Adele, you see? But Sevcik remains nevertheless one of my sources of inspiration in violin technique.

Ph.B. - *Do you share Sevcik's views on scales?*

Lyndall Hendrickson: - Well, what Sevcik realised, was that scales do nothing to develop your finger technique. Scales only give you facility. You can never develop your technique on scales and arpeggios. You must have them, of course, they give the hand the ability to go to and fro in one movement, the finger following the hand.

Sevcik thought that it would be better to use first finger exercises as above in order to develop the fine muscles - as against the big ones - and he was right. But he repeated it exactly the same way in the next positions.²

Ph.B.: - *There are hundreds of books available for developing the perfect left hand , yet violinists continue to struggle with many seemingly insurmountable problems. You have developed specific left-hand gymnastics which detail some body mechanics that develop an ever-growing and better control over the finger, hand, wrist and arm.*

Lyndall Hendrickson: - I realised - because I had to recover from poliomyelitis, remember that - that basically the development of the fine muscles depends upon pulling the finger away from the string. I don't like percussing the string. At the time of his Opus 1, Sevcik advocated percussion but later he said: 'No percussion'. He thought percussion was bad but much later in his life. I recommend squeezing the finger into the string, rather than percussing it, and then pulling the finger away from the string in a spring-like movement. That is the way of developing real finger strength.

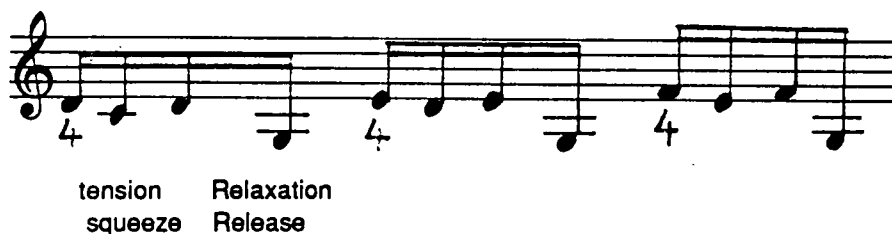
Now, if I just take a scale, there is no way in which the finger can remain sufficiently long on the string under tension to develop the muscle strength and the big point that underlies all technique is that

2) See Note 1.

the finger strength is developed by muscular contraction and muscle relaxation: that is the fundamental underlying theory upon which you structure all left-hand technique.

In medicine, for the last thirty years or so, whenever the muscles are damaged through brain injury, strokes, etc. (paralysis comes from strokes), the therapy - the physiotherapy - uses a ball which is squeezed. When I had poliomyelitis - my husband was a doctor - the first thing he gave me was a ball which I had to squeeze for hours on end. He put holes in it so it was easy at first. When I got another ball, the holes were not so big, until I had a ball which was very hard to squeeze. That RESTORED in two years the muscles here, you see? If you ask a doctor he will tell you. Now, on the violin, when you put your fingers down you are squeezing, then you let go. You can see that this exercise is conceived to give the child a clear and practical definition of the squeeze-and-release concept:

Example 3



"You always go to the open G, so you get the fingers completely relaxed after the initial tension. Very quickly the fingers develop tremendous strength.

Ph.B.: - *At the time you had to do the exercises with balls etc., did you make any attempt to play the violin?*

Lyndall Hendrickson: - No, I was completely handicapped. Actually it took eight years to recover.

Ph.B.: - *To recover to the point to be able to play the violin again?*

Lyndall Hendrickson: - Yes, but during all that time, I didn't even think about playing the violin. You must remember that my leg was paralysed, my arm was paralysed. But you know, I think I was very athletic before I got it and in a certain sense I am athletic again! You see, I run around the house, I manage all this property, I do all the gardening. I believe that the exercises my husband gave me have been essential. That led me to consider violin technique from a new point of view. This rehabilitation muscle programme - which was responsible for restoring my violin skills - has been the basis of my approach to developing perceptual motor skills.

which teaches how to go through positions 1 - 3 - 5 - 7 and this is very simple for beginners to do! But we don't utilize it And then, when you do this on the G string ..."

[Lyndall Hendrickson demonstrated the G string position with the left elbow well in.]

"- You see this? THIS is what escaped Sevcik! Why didn't he see the link between the strengthening of the fingers and moving into positions? He was so close to this logical step!"

...

(End of the first conversation with Lyndall Hendrickson, Upper Sturt, December 1987.)

* * *
* *
*

Explanation of Signs:

* indicates violin player/teacher included in Biographical Index (Appendix A).

Name in Capital Letters: violin player or teacher in Australia.

Underlined names in Capital Letters: Australian-born player or teacher.

> indicates relation pupil to teacher.

BIBLIOGRAPHY

Facs. = Fac Simile
 tr. = Translated
 n.d. = Not Dated
 ms. = Manuscript

- ABBADO, Michelangelo Come studiare i Capricci di Paganini, Milano, Zerboni, 1973
- ANTHONY, Susan Davidovici, Symphony Australia the Concert Yearbook, ABC, Sydney, 1987
- APPLEBAUM, Samuel & Sada The Way they Play, (10 Vol.) New York, Paganiniana Publications, 1972
- AUER, Leopold Violin Playing as I Teach It, London, Duckworth, 1960
- Graded Course of Violin Playing(8 parts) New York, Carl Fischer, 1925
- BACHMANN, Alberto An Encyclopedia of the Violin, New York, Da Capo Press, 1966
- BACHMANN, Werner The Origins of Bowing, London, Oxford University Press, 1969
- BAILLOT, Pierre L'Art du Violon, Paris, 1834
- BEAUMONT, Rosina Master Musician Jan Sedivka's Contribution to Australian Music, The Mercury, Hobart, 18 July, 1987
- BÉRIOT, Charles de Méthode de Violon, Paris, London, Schott & Co., n.d.
- BERTHOUD, Eugène Gymnastique du violoniste, Genève, Henn, n.d.
- BOYDEN, David D. The History of Violin Playing from its Origins to 1761, London, O.U.P., 1965
- BURGIS, Peter Sound History in Australia, Festschrift, Jan Sedivka, David Mercer ed., The Tasmanian Conservatorium of Music, 1982
- BURNEY, Dr. C. A General History of Music, London, Constable, 1957
- Music, Men and Manners in France and Italy, London, Folio Society, 1969

- BUTAUX, Arièle
Cho Liang Lin, from Corea via Australia, Le Monde de la Musique, Télérama, Paris, Sept. 1987, p.139
- BUTTROSE, Charles
Playing for Australia, A Story about ABC Orchestras and Music in Australia, Melbourne and Macmillan, 1982
- CAMPAGNOLI, Bartolomeo
Metodo per Violino (1797), Milan, Ricordi, 1945
- CAMPBELL, Margaret
The Great Violinists, London, Granada, 1980
- CARDUS, Neville
Young Violinist Impresses
(*L. Hendrickson*) Sydney Morning Herald, 1944
- CARDUS, Neville
Full Score, London, Cassell, 1970
- CAPET, Lucien
La Technique Supérieure de l'Archet, Paris, Senart, 1916
- CHATTERTON, Brian
Lyndall Hendrickson, South Australian College of Advanced Education, unpublished biographical note
- CHAUMONT, Emile
L'École du Violon, Leipzig, 1935
- CHEVALIER, Jean
Dictionnaire des Symboles, Paris, Laffont, 1969
- CHRISTEN, Ernest
Route barrée, Genève, Labor, 1943
(*Admirable description of Ysaye's art of teaching. Australian pupils of Ysaye mentioned*)
- CHRISTEN, Ernest
Ysaye, Genève, Labor, 1946
- CHRISTEN, Ernest
Route Ouverte, Genève, Labor, 1946
- CORRETTE, Michel
L'École d'Orphée, Paris, 1738
- COURVOISIER, Karl
The Technics of Violin Playing, London, the Strad Library, 1899
- CRICKBOOM, Matthieu
Le Violon, Bruxelles, Schott & Co., 1923
- CRISP, Deborah
Bibliography of Australian Music, Australian Music Studies 1, Armidale, Cecil Hill ed., 1982
- CROPLEY, Arthur
Giftedness, a Continuing Worldwide Challenge New York, Trillium Press, 1985
- CROSBY, A.B.
The Art of Holding the Violin and Bow as exemplified by OLE BULL, London, 1905

- CURRO, John Upbeat and Focus Festschrift, Jan Sedivka, David S. Mercer ed., The Tasmanian Conservatorium of Music, 1982
- DANCLA, Ch. Violin School, Bruxelles, Schott, n.d.
- DAVID, Ferdinand Violinschule (2 Vol.), Leipzig, Breitkopf & Härtel, n.d.
- DEBAAR, Matthieu Le Violon, Bruxelles, Schott frères, n.d.
- DEBUSSY, Claude Monsieur Croche Antidilettante, Paris, Dorbon, 1921 (*see p.61 "X. Violoniste" for E. Ysaÿe*)
- DOUNIS, Demetrius, C. Fundamental Technical Studies, Philadelphia, 1935
- The Artist's Technique of Violin Playing, New York, C. Fischer, 1921
- EBERHARDT, Siegfried Die Lehre der organischen Geigenhaltung, Berlin, 1912
- EDMISTON, Lyndal The Teacher as Catalyst in the Learning Process, Festschrift, Jan Sedivka, David S. Mercer, The Tasmanian Conservatorium of Music, 1982
- EHRlich, A. Celebrated Violinists, Past and Present, London, Strad Library, 1897
- EMERY, Frederic, B. The Violin Concerto (2 Vol.), New York, Da Capo, 1969
- ERNST, H.W. 6 Polyphonic Studies and Transcription of Schubert's "Der Erlkönig", Hamburg, Hans Sikorski, 1954
- ERNST, H.W. The Erlking, Grand Caprice Op.26, performed on the Violin & Viola by Philippe Borer, Cassette, Archives of the Tasmanian Conservatorium of Music
- FARGA, F. Violins and Violinists, London, Barrie and Rockliff, 1940, rep. 1969
- FLESCH, Carl Memoirs, London, Rockliff, 1973
- The Art of Violin Playing, New York, C. Fischer, 1939

- HENDRICKSON, Lyndall The Musical Prodigy: Destination Unknown, Paper presented at the Fourth World Conference on Gifted and Talented Children, Montreal, Canada.
- HERMANN, Evelyn Shinichi Suzuki, the Man and His Philosophy, Athens, Ohio, USA, Senzay 1981
- HINDEMITH, Paul Übungen für Geiger, Mainz, Schott & Co., 1930
- HIRST, David Jan Sedivka; a portrait. Part I, the early days., Press Press, Hobart, Autumn, 1987, p.20 sqq
- Jan Sedivka: a portrait. Part II, Educational Philosophy, Press Press, Hobart, Winter, 1987, p.12 sqq
- HODEIR, André Musikant, Paris, Le Seuil, 1987
- HODGSON, Percival Motion Study and Violin Bowing, Urbana, A.S.T.A., 1958
- HORN, Alfred Violinpädagogik in Utopia, Würzburg, Freiherr von 1974
- Tips für Geiger, Würzburg, 1984.
- HOSIASSON, S. La Maîtrise du Violon par l'entraînement psychodynamique, Paris, 1939
- HOPPENOT, Dominique Le Violon Intérieur, Paris, Van de Velde, 1981
- HOYA, Amadeo von der Die Grundlagen der Technik des Violinspiel, Leipzig, 1898
- JACOBSEN, Maxim The Mastery of Violin Playing, London, Hawkes & Son, 1957
- Violin Gymnastics, London, Bosworth,
- JAHN, Arthur Die Grundlagen der Technik des Violinspiels, Leipzig, 1898
- JAMBE de FER, Ph. Epitôme Musical, (Lyon 1556), Repr. in: Lesure 1953-63
- JAROSY, Albert A new theory of Fingering, London, 1933
- JOACHIM, Joseph & MOSER, Andreas Violinschule (3 Vol.), Berlin, Simrock, 1905

- KAY, Don Concerto for Violin & Orchestra, an analysis by the Composer, Festschrift, Jan Sedivka, David Mercer, ed., The Tasmanian Conservatorium of Music, 1982
- KEANE, Eve Music for a Hundred Years - The Story of the House of Paling, Sydney, Ziegler, 1954
- KLEIN, Joseph B.A. Paganini's Übungsgeheimnis - Lehrgang des geistigen Übens, Leipzig, 1934
- KLINGLER, Karl Über die Grundlagen des Violinspiels, Leipzig, 1921
- KOECKERT, G. Rationelle Violintechnik, Leipzig, 1909
- KOLLNEDER, W. Das Buch der Violine, Zürich, Atlantis, 1972
- KROSS, Emil The Study of Paganini's 24 Caprices, tr. by G. Saenger, New York, 1908
- KÜCHLER, Ferdinand Lehrbuch der Technik des linken Arm, Leipzig & Zürich, 1931
- LABAS, P.X. Pierre blanche sur Pierre noire, Buttes, Ad Astra, 1982
- L'ABBÉ LE FILS Principes du Violon (Paris 1761), Facs. rep. Paris, Centre de Documentation Universitaire, 1961. (This method is as cleverly conceived as Geminiani's and in many regards more advanced.)
- LA LAURENCIE, Lionel de L'Ecole francaise de violon, de Lully à Viotti, (3 Vol.), Paris, Delagrave, 1922-24
- LEIPP, Emile The Violin, London, O.U.P., 1971
- LELAND The Dounis Principles of Violin Playing, London, The Strad, 1949
- LEVISTE, Roger The Rational Technique of Vibrato, London, Bosworth, 1951
- LIPIZER, Rodolfo La Tecnica Superiore del Violino, Milano, Ed. Ricordi, ER 2602
- LOVECRAFT, H.P. La Musique d'Erich Zann, tr. by Jacques Bergier, Paris, Planète, n.d.

- McLAUGHLIN, Eric, E. QC Violin Playing in South Australia, Adelaide n.p.
- MARÀK, Jan Housle, Prague, 1944
- MARSICK, M.P. La Grammaire du Violon, Paris, 1924
- MARTENIUK, R. Jr. Information processing in motor skills, New York, Holt-Rinehart & Winston, 1976
- MELKUS, E. Die Violine, Berne, Hallwag, 1973
- MENUHIN, Y. Violin and Viola, London, Macdonald, 1976
- MICHAUX, H. Le Grand Violon, Buttes, Ad Astra, 1986
- MOHR, Duncan Good Music Played in Strict Style, The Morning Post, Melbourne, 1st June, 1926
- MORGAN, Elisabeth String Teaching: an extended perspective, Festschrift, Jan Sedivka, David S. Mercer ed., pp.100-109, The Tasmanian Conservatorium of Music 1982
- MOSER, Andreas Geschichte des Violinspiels, Berlin, 1923
- Joseph Joachim: A Biography, tr. L. Durham, London, Wellby, 1901
- MOSTRAS, K. Intonation on the Violin, Moscow, Leningrad, 1948
- MOZART, Leopold A Treatise on the Fundamental Principles of Violin Playing (1756), London, O.U.P., 1948
- MURDOCH, James Australia's Contemporary Composers, Melbourne, Macmillan, 1972
- A Handbook of Australian Music, Melbourne, Sun Books, 1983
- NELSON, Sheila M. The Violin and Viola, London, E. Benn, 1972
- NEUMANN, Frederick Violin Left Hand Technique. A Survey of Related Literature, Urbana, A.S.T.A., 1969
- NOPP, V. Prof. O. Sevcik, life and work, Brno, M. Urbanek, 1948

- OAKES, Meredith Simon, *Symphony Australia, the Concert Yearbook* 1987, A.B.C., Sydney, 1987
- ORCHARD, W. Arundel Music in Australia, More than 150 Years of Development, Melbourne, Georgian House, 1952
- The Distant View, Sydney, 1943
- PETTIT, Eve Jan Sedivka's Masterclasses, Video-Tape, Archives of the Tasmanian Conservatorium of Music, 1982
- Teaching in Shanghai - Jan Sedivka, Video-Tape, Archives of the Tasmanian Conservatorium of Music, 1982
- PHIPSON, T.L. Famous Violinists and Fine Violins, London, Chatto & Windus, 1896
- PAINTER, John Robert Pikler, Leading Note, June-July 1984
- PINCHERLE, Marc Le Violon, Paris, P.U.F., 1966
- Une visite à Sevcik, Feuillets d'histoire du violon, Paris, 1927
- Les Instruments du quatuor, Paris, P.U.F., 1947
- POLNAUER, Frederick Senso-Motor Study and its Application & MARKS, Morton to Violin Playing, Urbana, ASTA, 1964
- POUGIN, A. Viotti et l'école moderne de Violon, Paris, 1888
- PRIMROSE, William Technique is Memory: a Method for Violin and Viola Players, London, O.U.P., 1960
- PRINCIPE, Remy Il Violino, Manuale di Cultura e Didattica Violinistica, Milano, Curci, 1951
- PULVER, Jeffrey Paganini - the Romantic Virtuoso, New York, Da Capo Press, 1970
- QUANTZ, J.J. On Playing the Flute (1752), tr. Reilly, London, Faber & Faber, 1966
- RADIC, Thérèse Bernard Heinze - a biography, Melbourne, Macmillan, 1986,

- RADIC, Thérèse
Melba - The Voice of Australia, Melbourne, Macmillan, 1986.
(*Contains essential information concerning Kruse and Joachim.*)
- RIVARDE, Achille
The Violin and its Technique, London, 1921
- RODE-BAILLOT-KREUTZER
Method of Instruction for the Violin, London, Boosey & Co., n.d.
- ROLLAND, Paul
Basic Principles of Violin Playing, Washington, M.E.N.C., 1959
- ROSENBERG, Fred
The Violin - The Technic of Relaxation and Power, Cleveland, Ohio, Powell, 1961. (*A study of the internal laws of co-ordination.*)
- ROSTAL, Max
Gedanken zur Interpretation der Klavier - Violin - Sonaten von L. van Beethoven, München, Piper & Co., 1984
- Preparatory Exercises and Variations for DONT Studies and Caprices, Mainz, Schott, 1971
- SAMETINI, Leon
Old and modern Violin Playing, MTNA Proceedings, V.28 (1934), pp. 90-99
- SAMMONS, A.
The Secret of Technique in Violin Playing, London, Hawkes & Son, n.d.
- SCHMIDTNER, Franz
Die Technik der Fingersatzoktaven auf der Violine, Hamburg, Hans Sikorski, n.d.
- SCHOTTKY, J.M.
Paganini's Leben und Treiben, Prague, Taussig & Taussig, 1909
- SCHUBERT, Franz
Lieder nach Texten von Goethe, Erköning, Op.1 BA 7004/HN504, Kassel und München, Bärenreiter, 1977
- SEVCIK, Otakar
Schule der Violintechnik, Op. 1, Prague, Hoffmann, 1881
- Schule der Bogentechnik, Op. 2, Leipzig, Hug, 1895
- Extension of the Fingers, Op. 4, ms.
- Violinschule für Anfänger, Op. 6, Leipzig, Bosworth, 1904-1908
- Trillervorstudien für Violine, Op. 7, Leipzig, Bosworth, 1901

SEVICK, Otakar

Lagenwechsel und Tonleiter
Vorstudien für Violine, Op. 8, Leipzig,
 Hug, 1895

- School of Intonation, Op. 11, New York,
 Harms, 1922
- School of Doublestopping, Op. 12, ms.
- Skola arpegii a modulaci, Op. 13, ms.
- Skola akordicka (School of the
 Doublestops), Op. 14, ms.
- Skola flageoletu a pizzicata, Op. 15, ms.
- Skola houslového p'řednesu na
podkladé melodickem, Op. 16, Brünn,
 Pazdirek, 1929
- Analysis of the Great Violin Concertos,
 Op. 17-21, Brünn, Pazdirek, 1929-32
- Moving positions Studies, Op. 22, ms.
- R. Kreutzer: Etudes s analyt. studiemi
op.26, Brünn, Pazdirek, 1932-33
- Analytical Studies for Dvorak Concerto,
 without Op. no. n.d.
- Analytical Studies for Beethoven
Concerto, ms., unfinished

SIGNORETTI, P.

Méthode contenant les Principes de la
Musique et du Violon, The Hague, 1777

SITSKY, L.

Sonata Op. 1 and Concerto for Violin
 (Mysterium Cosmographicum) Record
 - Jan Sedivka with Tasmanian
 Symphony Orchestra/Cavdarsky. EMI

SPOHR, Louis

Violinschule, London, Edwin
 Aschdown, n.d.

- The Musical Journeys of Louis Spohr,
 Norman University of Oklahoma Press,
 1961

STEINHAUSEN, F.A.

Die Physiologie der Bogenführung auf den
Streichinstrumenten, Leipzig, Breitkopf &
 Härtel, 1907

STEMLER, Leon

The Tasmanian String Summer Schools,
A.S.M.E. Journal, No. 17, Oct. 1975, pp. 19-20

- STRAETEN, E. van der The History of the Violin (2 Vol.), New York, Da Capo Press, 1968
- SUZUKI, Shinichi Nurtured by Love, New York, Smithton, 1969
- SZIGETI, Joseph Szigeti on the Violin, London, Cassel, 1969
(*Alma Moodie quoted.*)
- On the Violin, London, Cassel, 1969
- TARGONSKY, Y. The Harmonics of String Instruments, Moscow, 1936
- TARTINI, Giuseppe An Important Lesson to Performers on the Violin: a Letter to Signora Lombardini (Padua, 5 March 1760), tr. by Dr. Burney (1771) reprint of 2nd ed. London, 1913
- Treatise on the Ornaments of Music, tr. S. Babitz. Reprinted from Journal of Research in Music Education, IV, No.2, Distrib. by Carl Fischer Inc.
- TERTIS, Lionel My Viola and I, London, Elek Books, 1934
- TOOP, Richard What's Australian?, Symphony Australia, The Concert Yearbook, 1987, A.B.C., Sydney, 1987
- TOURNIER, M. Le Roi des Aulnes, Paris, Gallimard, 1970
- Le Vent Paraclet, Paris, Gallimard, 1977
- TOURS, B. The Viola, London, Novello & Co., n.d.
- TRENDELENBURG, Wilhelm Die natürlichen Grundlagen der Kunst des Streichinstrumentspiels, Berlin, Springer, 1925
- TRIBE, K.W. Robert Pikler, S.F.M. Radio, May 1979
- WASIELEWSKY, Wilhelm Joseph von Die Violine und ihre Meister, Leipzig, 1869
- WHONE, H. The Hidden Face of Music, London, Gallancz, 1974
- WIENIAWSKI, H. L'École Moderne, Leipzig, Peters, n.d.
- WILHELMS, August & BROWN, James A Modern School for the Violin, (3 parts), London, 1898
- WINKLER, Julius Die Technik des Geigenspiels (2 Vols.), Vienna, 1923

- WOLDEMAR, Michel Méthode de Violon, Paris, 1796. (*Contains precious indications on Viotti's technique.*)
- YAMPOLSKY, I.M. The Principles of Violin Fingering, (Preface by David Oistrakh), London, Oxford University Press, 1967
- YOST, Gaylord The Spivakovsky Way of Bowing, Pittsburgh, Volkwein Bros., 1949
- YOUNG, Philip Tending Flowers of Musical Talent: Jan Sedivka, one of the founding fathers of Australia's strength in classical music The Southern Star, Hobart, Nov. 25, 1987
- YSAYE, Antoine Eugène Ysaÿe, sa vie, son oeuvre, son influence, préface de Yehudi Menuhin, Bruxelles L'Écran du Monde, 1947
- YSAYE, Eugène "A mes Maîtres Vieuxtemps et Wieniawski, Ten Preludes for Violin, Essay on Modern Technique of the Violin, Bruxelles, Schott, 1962