

PEDAGOGICAL EXAMINATION OF HENRYK WIENIAWSKI'S

*L'ÉCOLE MODERNE* OPUS 10

by

PAWEL KOZAK

(Under the Direction of Levon Ambartsumian and Stephen Valdez)

ABSTRACT

This document examines the violin techniques found in Wieniawski's caprices *L'école moderne* Opus 10, and presents practice solutions to the technical challenges. Chapter one provides biographical information on Wieniawski, focusing on his life as a violinist, composer, and pedagogue. Chapter two is an introduction to *L'école moderne*, containing a list of techniques found within each caprice, and a list of caprices/etudes which should be mastered prior to learning this work. Chapter three examines the technical challenges of each caprice and presents methods for their realization. Chapter four summarizes main ideas discussed in chapter three.

INDEX WORDS: Henryk Wieniawski, Wieniawski, *L'école moderne*, Opus 10, violin caprices.

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## CHAPTER 1: INTRODUCTION

### Need for Study

Henryk Wieniawski's caprices *L'école moderne* Opus 10 were composed to provide the advanced student<sup>1</sup> with an abundance of pedagogical tools to assist with further development of different right- and left-hand techniques while improving overall musicality. Each caprice is extremely virtuosic and deals with different technical challenges such as thirds, octaves, sixths, double harmonics, sautillé, staccato, and ricochet, all of which are essential components to the mastery of the violin.

While there is an abundance of literature written on other composers' works of the etude/caprice genre, there is not an extensive and pedagogically focused study dedicated to Wieniawski's *L'école moderne*. Selected passages from these caprices are mentioned in various writings on violin technique, but are presented with similar examples from violin literature to illustrate a particular technique, and do not examine the work in detail. In addition, these caprices are mentioned briefly in Wieniawski's biographies, but only to reveal his compositional output without an attempt at any didactic discussion.

This study presents specific technical challenges found in *L'école moderne* and demonstrates how each of these difficulties can be resolved through proper practice techniques. In order to illustrate how to achieve a desired goal in the shortest amount of time, this document presents relevant exercises which aid in mastering a particular

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<sup>1</sup> It is important to note that the term 'advanced student' indicates a violinist who has mastered the technical demands of preparatory etudes.

technique of a given caprice. In providing a detailed, pedagogical examination of these caprices, this document functions as an instructional guide to assist an advanced student in his or her study of *L'école moderne*.

A pedagogical approach to the *L'école moderne* is beneficial to an advanced student by revealing the technical obstacles found within each caprice and providing the necessary practice techniques to execute them correctly.

### **Henryk Wieniawski**

Henryk Wieniawski (1835-1880) is considered one of the greatest violinists of the Romantic period. Born in Poland during this country's foreign rule, his birth city, Lublin, located in the eastern region, belonged to Russia. Tsar Nicolai sponsored the young violinist's education in return for musical service upon Wieniawski's completion of his schooling. Because of this, Wieniawski spent many years in Russia giving concerts with his younger brother Joseph, holding a faculty position at the newly founded St. Petersburg Conservatory, and leading Russian Music Society's orchestra and string quartet.<sup>2</sup>

As a result of the Tsar's sponsorship, Wieniawski's career as a violinist was launched in his early youth. Considered a child prodigy, he entered the Paris Conservatory at the age of eight where he became a pupil of Joseph Lambert Massart (1811-1892),<sup>3</sup> a student of Rodolphe Kreutzer (1766-1831).<sup>4</sup> He completed his violin education in three years, receiving a gold medal for his superior work. Upon graduating,

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<sup>2</sup> Jerzy Kusiak, *Skrzypce od A do Z* [Violin from A to Z]. Kraków, Poland: Polskie Wydawnictwo Muzyczne, 1988, 594.

<sup>3</sup> Józef Władysław Reiss, *Wieniawski*. Kraków: Polskie Wydawnictwo Muzyczne, 1977, 15.

<sup>4</sup> Alberto Bachmann, *Encyclopedia of the Violin*. New York: Da Capo Press, Inc., 1966, 378.

he received the famous 1742 Guarnerius Del Gesu<sup>5</sup> from Tsar Nicolai, a violin which he used throughout his career.<sup>6</sup>

Wieniawski started composing for the violin at an early age. His childhood works such as *Grand Caprice Fantastique on Original Theme* Opus 1, *Rondo alla Polacca*, *E-major aria with variations*, *Allegro de Sonata* Opus 2, and many others were written with no prior compositional education.<sup>7</sup> The performances of these early works were received with great enthusiasm from composers and violinists of his time. Henri Vieuxtemps, who attended one of young Wieniawski's concerts remarked, "If he continues to perform like he does now, he will surely beat us all!"<sup>8</sup> In 1849 Wieniawski returned to Paris to continue his compositional education with Hippolit Collet at the conservatory. A year later he received the first prize for composition.<sup>9</sup>

Immediately following his education, while still in his teens, Wieniawski composed many of his serious and immensely difficult works such as *Polonaise in D-major* Opus 4, *L'école moderne* Opus 10, and his first Concerto in F-sharp Minor Opus 14. Similarly to that of Chopin's, Wieniawski's music combines virtuosic brilliance with elements of Polish dance, as seen in his *Polonaises* and *Mazurkas*.<sup>10</sup>

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<sup>5</sup> This violin is now called the "Wieniawski" Guarnerius del Gesu and belongs to the Stradivarius Society at Bein and Fushi of Chicago IL. (accessed June 15, 2010) available at <[www.stradivarisociety.com/Wieniawski1742.php](http://www.stradivarisociety.com/Wieniawski1742.php)>.

<sup>6</sup> Reiss, 18.

<sup>7</sup> Ibid., 19.

<sup>8</sup> The author's translation from Polish to English of Vieuxtemps's statement, translated from French to Polish in: Reiss, 24. "S'il continue comme cela, il nous enfoncera tous!" (Jeżeli tak będzie szedł dalej, pogrąży nas wszystkich!).

<sup>9</sup> Kusiak, 594.

<sup>10</sup> Reiss, 137.



Besides being a virtuoso violinist and a composer, Wieniawski was also an important pedagogue. Spending many years in Russia, teaching at the St. Petersburg Conservatory he became very influential in that country's violin tradition.<sup>11</sup>

Upon the completion of his professorship at the conservatory, Wieniawski embarked on a very successful two-year North American tour, accompanied by his friend, the famous pianist Anton Rubinstein.<sup>12</sup> He returned to Europe in 1880 to succeed Vieuxtemps as the violin professor at the Brussels Conservatory where one of his students was Eugene Ysaÿe.<sup>13</sup>

The famous Russian pedagogue, Zakhar Bron, was quoted stating the following during the 175<sup>th</sup> anniversary of Wieniawski's birth: "Wieniawski did what was impossible. After Paganini, when it was thought that the boundaries of violin technique have been marked, he [Wieniawski] expanded them even more."<sup>14</sup>

### **Methodology**

The caprices from *L'école moderne* are discussed individually in numerical order. The Irena Dubiska- Eugenia Umińska edition<sup>15</sup> is used for this study. The examination of each caprice consists of:

- Techniques addressed in the caprice
- The objective of each study: the author's reflections on goals to be achieved through the study of the caprice.

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<sup>11</sup> Ibid., 102.

<sup>12</sup> Ibid., 81.

<sup>13</sup> Ibid., 82.

<sup>14</sup> The author's translation from Polish to English from: *Obchody 175 rocznicy urodzin Henryka Wieniawskiego* (175<sup>th</sup> Anniversary of Henri Wieniawski's birth), (accessed 10 August, 2010) available at <<http://wiadomosci.onet.pl/2196249,19,item.html>> of the following quote: "Wieniawski zrobił to, co było niemożliwe. Po Paganinim, kiedy wydawało się, że granice skrzypiec zostały już odkryte i wyznaczone, on rozszerzył je jeszcze bardziej."

<sup>15</sup> Wieniawski, Henryk. *L'école Moderne Etudes-Caprices pour Violon Seul op. 10*. Edited by Irena Dubiska and Eugenia Umińska. Kraków: Polskie Wydawnictwo Muzyczne, 1972.

- General discussion of the style and character of the caprice.
- Suggestions for practicing.

Discussion of technical challenges presented in the caprice.

Presentation of solutions to the challenges. This includes: the isolation of technical challenges and presentation of pertinent exercises designed to assist with the correct execution of each technical difficulty.

### **Organization**

This document is organized into four chapters with the following format:

#### **Chapter 1: Introduction**

- Need for Study
- Henryk Wieniawski: A brief biography of the composer focusing on his life as a violinist, composer, and pedagogue.
- Methodology
- Organization
- Review of Literature

#### **Chapter 2: Overview**

- *L'école moderne Opus 10*: an introduction to *L'école moderne*, containing a list of techniques found within each caprice, and a list of caprices/etudes which should be mastered prior to learning this work.

#### **Chapters 3: Pedagogical Examination of the Caprices**

This chapter is the main body of the document and examines each caprice individually.

- Caprice Number 1, *Le Sautillé*
- Caprice Number 2, *La Vélacité*
- Caprice Number 3, *L'Etude*
- Caprice Number 4, *Le Staccato*
- Caprice Number 5, *Alla Saltarella*
- Caprice Number 6, *Prélude*
- Caprice Number 7, *La Cadenza*
- Caprice Number 8, *Le Chant du Bivouac*
- Caprice Number 9, *Les Arpèges*

## Chapter 4: Summary

### Review of Literature

#### Books and Articles

The search for literature pertaining to the study of *L'école moderne* Opus 10, reveals a considerable lack of scholarship dedicated to this work. Most of the research, as compiled by leading authorities on Wieniawski (Reiss,<sup>16</sup> Grigoriev,<sup>17</sup> Grabkowski<sup>18,19</sup>), is of biographical nature and, although these authors briefly mention *L'école moderne*, they include no examination of technical challenges found in this composition. These biographical works are, however, important to the overall understanding of Wieniawski's musical style; moreover, they assist a student in becoming more familiar with the life and work of this important violinist/composer.

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<sup>16</sup> Reiss, Józef Władysław. *Wieniawski*. Kraków: Polskie Wydawnictwo Muzyczne, 1977.

<sup>17</sup> Grigoriev, Vladimir. *Henryk Wieniawski: Życie i Twórczość* [Henryk Wieniawski: Life and Work]. Warsaw: Państwowe Wydawnictwo Naukowe, 1986.

<sup>18</sup> Grabkowski, Edmund. *Henryk Wieniawski i Jego Muzyka* [Henryk Wieniawski and His Music]. Warsaw: Wydawnictwa Szkolne i Pedagogiczne, 1990.

<sup>19</sup> Grabkowski, Edmund. *Henryk Wieniawski*. Warsaw: Interpress, 1985.

The two more recent scholarly sources (Renata Suchowiejko,<sup>20</sup> and a collection of papers presented at a conference in 2000 held in Poznań edited by Maciej Jabłoński and Danuta Jasińska<sup>21</sup>) provide a detailed overview of the Caprices Opus 10 and Opus 18, as well as Wieniawski's other compositions. Established in 1960, The Henryk Wieniawski Musical Society of Poznań "collects documents and memorabilia, as well as publishes works on [Wieniawski's] life and work".<sup>22</sup> Michał Grześkowiak's article *The Caprices of Henryk Wieniawski and their Context*<sup>23</sup> in the Jabłoński/Jasińska's collection parallels *L'école moderne* with the analogous nineteenth-century works of Rodolphe Kreutzer (42 *Etudes*), Heinrich Wilhelm Ernst (*Six Etudes for the violin*), Niccolò Paganini (24 *Caprices*), and Karol Lipinski (*Caprices*). Similarly, Suchowiejko provides a detailed discussion of these caprices; one which evinces a general likeness of style and technique between *L'école moderne* and the etudes/caprices of the previous generation of violinists/composers. These writings provide pertinent background information which assists in demonstrating the style and technical challenges of each caprice. Both of the above-mentioned studies are important contributions to violin scholarship as they show a progression in technical development from one generation of violinists to the next. They are also extremely valuable to a student who is not familiar with *L'école moderne*, by demonstrating similar techniques found in other well-known works. However, none of

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<sup>20</sup> Suchowiejko, Renata. *Henryk Wieniawski: Kompozytor na tle Wirtuozowskiej Tradycji Skrzypcowej XIX wieku* [Henryk Wieniawski: The Composer of the 19th-century Virtuoso Violin Tradition]. Poznań: Henryk Wieniawski Music Society, 2005.

<sup>21</sup> Jabłoński, Maciej, and Danuta Jasińska ed.. *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the XIX and XX Centuries*, (Poznań, Poland: Rhythmos, 2001), 129-142.

<sup>22</sup> Henryk Wieniawski Music Society of Poznań < <http://wieniawski.com/about-the-society.html> > (accessed 10 October, 2010).

<sup>23</sup> Michał Grześkowiak, *The Caprices of Henri Wieniawski and their Context*, in: *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the XIX and XX Centuries*, ed. by Maciej Jabłoński and Danuta Jasińska. (Poznań, Poland: Rhythmos, 2001), 129-142.

the discussions in Grzeskowiak or in Suchowiejko illustrates a manner in which one may obtain such techniques for a successful performance of *L'école moderne*.

Sammi Yang in *Violin Etudes: A Pedagogical Guide*<sup>24</sup> briefly examines the techniques of *L'école moderne*; however, the author only focuses on Caprices nos. 1 and 5. In order to illustrate a proper method of achieving a certain technique, Yang draws from the expertise of master teachers such as Ivan Galamian<sup>25</sup> and Kurt Sassmannshaus.<sup>26</sup>

To provide a student with the most effective means for further development of certain techniques required of a successful performance of *L'école moderne*, this study applies the teachings of Ivan Galamian, Leopold Auer,<sup>27</sup> and Tadeusz Wroński.<sup>28</sup> These famous pedagogues have been tremendously successful in producing world-class violinists; therefore, their treatises are extremely valuable to both the violin student and the pedagogue.

## **Recording**

A modest number of artists have recorded *L'école moderne*, and from these recordings only Ruggiero Ricci's<sup>29</sup> consists of all nine caprices. This recording not only assists in determining the proper performance tempo,<sup>30</sup> but also acts as an important guide for the correct interpretation and execution of difficult passages.

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<sup>24</sup> Yang, Semi. "Violin Etudes: A Pedagogical Guide." D.M.A. diss., University of Cincinnati, 2006.

<sup>25</sup> Galamian, Ivan. *Principles of Violin Playing and Teaching*. Edited by Elizabeth A.H. Green, 2<sup>nd</sup> ed. Englewood Cliffs, NJ: Prentice Hall, 1985.

<sup>26</sup> Sassmannshaus, Kurt. *Violin Masterclass: The Sassmannshaus Tradition for Violin Playing* <<http://www.violinmasterclass.com>> (accessed 12 October, 2010).

<sup>27</sup> Auer, Leopold. *Violin Playing as I Teach It*. New York: Stokes, 1921. Reprint, New York: Dover, 1980.

<sup>28</sup> Wroński, Tadeusz. *Techniki Gry Skrzypcowej* [Violin Techniques]. Warsaw: Wydawnictwo Naukowe PWN, 1965.

<sup>29</sup> Ricci, Ruggiero. *Ernst: 6 Mehrstimmige Studien* [6 Polyphonic Studies] / *Wieniawski: L'école moderne*. Dynamic, 1994. CD.

<sup>30</sup> None of the editions provides metronome markings.

## **Edition**

There are numerous performance editions available for the violin student; however, in order to focus on technical challenges and their correct execution, the author refrains from a detailed comparison of editions; a study which merits further research. The Irena Dubiska and Eugenia Umińska edition<sup>31</sup> is used for the examination of the technical challenges found in *L'école moderne*. This edition is a collaborative work of two important Polish pedagogues.

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<sup>31</sup> Wieniawski, Henryk. *L'Ecole Moderne Etudes-Caprices pour Violon Seul op. 10*. Edited by Irena Dubiska and Eugenia Umińska. Kraków: Polskie Wydawnictwo Muzyczne, 1972.

## CHAPTER 2: OVERVIEW

### *L'école moderne* Opus 10

Some of the most significant and didactically beneficial caprices for violin are those in Henryk Wieniawski's *L'école moderne* Opus 10. Composed in 1853 and bearing a dedication to the famous 19<sup>th</sup> century German violinist Ferdinand David, this work was originally intended as a set of eight caprices.<sup>1</sup> While on tour in Vienna, however, Wieniawski inserted his newly finished variations on the Austrian theme, *Les Arpèges*, as the last caprice in the opus and published the nine caprices in 1854,<sup>2</sup> proclaiming them as a "highlight of his creative work."<sup>3</sup>

Each of the nine caprices in *L'école moderne* has a descriptive title and is intended for concert performance as well as for the development of advanced violin techniques. They are of the highest technical difficulty, combining the methodical design of the 19<sup>th</sup> century French violin etude with the virtuosic character found in the caprices of Niccolò Paganini.<sup>4</sup> The monothematic and repetitive nature of each caprice is directly influenced by Kreutzer's etudes, which Wieniawski studied as a young man at the Paris Conservatory and throughout his entire career.<sup>5</sup> One should begin the study of *L'école moderne* upon the completion of less advanced etudes for the violin, such as those by Kreuzer and Dont.

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<sup>1</sup> Reiss, *Wieniawski*, 118.

<sup>2</sup> *Ibid.*, 118.

<sup>3</sup> Renata Suchowiejko, *Henryk Wieniawski- kompozytor na tle wirtuozowskiej tradycji skrzypcowej XIX wieku* [Henri Wieniawski- composer of the XIXth century violin virtuoso tradition]. Poznań, Poland: Towarzystwo Muzyczne im. Henryka Wieniawskiego, 2005, 122.

<sup>4</sup> Reiss, 106.

<sup>5</sup> Grześkowiak, 132.

Table 1 shows Ivan Galamian's sequence of assigning etudes; from least advanced to most difficult.<sup>6</sup> It must be understood, however, that although it is not necessary to learn every etude on Galamian's list, the student must have a substantial palette of technical tools at his or her command in order to execute the Opus 10 caprices. They are of the highest technical difficulty and should be treated as a means to further, not acquire, violin technique.

Jakob Dont, *24 Preparatory Studies*  
 Rodolphe Kreutzer, *42 Etudes*  
 Federigo Fiorillo, *36 Studies or Caprices*  
 Pierre Rode, *24 Caprices*  
 Pierre Gavinies, *24 Etudes*  
 Jacob Dont, *Etudes and Caprices*  
**Henryk Wieniawski, *L'ecole moderne***  
 Niccolo Paganini, *24 Caprices*

**Table 1** Galamian's order of assigning etudes

Although it is beneficial for the student to learn each caprice, it is not necessarily crucial to begin the study in numerical order. Excluding Caprice no. 9 *Les Arpèges*, which is extremely challenging, there is not a discernible progression of difficulty between the first eight caprices. Each of them is markedly different in character and didactic worth, thus the dominating factor in choosing the correct order of study should be determined by the technical needs of the individual student.

Table 2 (page 12) provides a general description of the main technical problems found in each caprice. If a student, for example, has a deficiency in his or her execution of the staccato, this student would benefit from Caprice no. 4. Similarly, if a student

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<sup>6</sup> Anthony Feinstein, *Michael Rabin: America's Virtuoso Violinist*. Prompton Plains, N.J.: Amadeus Press, 2005, 27-8.



whose right-hand technique is adequate but his or her execution of double stops is unsatisfactory, the study of Caprice no. 3 would be beneficial.

<b>Right hand technique</b>	<b>Caprices</b>
Sautillé, ricochet	1
Staccato	4, 9
Slow, sustained bow	2, 7
String crossing	2, 3, 4, 5, 7, 9
Chords	6, 8, 9
<b>Left hand technique</b>	<b>Caprices</b>
Shifting	2, 4, 5, 9
Various double stops	3, 6, 7, 8, 9
Double harmonics	9
Left-hand pizzicato	9

**Table 2** Caprices grouped by right- and left-hand techniques

As seen in table 2, a given caprice will often benefit the advancement of more than one technique. In some caprices of *L'école moderne*, the formal design dictates changes in the technical challenges. For example, in Caprice no. 3 the contrasting A and B sections vary greatly in terms of the employment of various techniques, while the through composed Caprice no. 1, consisting of a single section, employs the same technique throughout. The following outline provides a detailed list of the technical challenges found in each caprice, along with their keys and formal designs:

**Caprice 1.** Key: C Minor, Form: through composed  
Techniques: sautillé, ricochet, shifting

**Caprice 2.** Key: B Major, Form: ABA  
Techniques: shifting, finger extensions, string crossing, bow distribution

**Caprice 3.** Key: D Major, Form: ABAB  
Techniques:  
A: thirds, sixths, octaves, chords  
B: string crossing, left-hand finger extensions

**Caprice 4.** Key: A Major, Form: ABA  
Techniques: staccato, arpeggios, double trills, string crossing, shifting

**Caprice 5.** Key: E-Flat Major, Form: ABA<sup>1</sup>  
Techniques: string crossing, trills and turns, finger extensions, shifting

**Caprice 6.** Key: B Minor, Form: ABA  
Techniques:  
A: chords, double stops  
B: shifting

**Caprice 7.** Key: A-Flat Major, Form: ABA  
Techniques:  
A: chords  
B: string crossing, bow distribution, fast scalar passages, shifting

**Caprice 8.** Key: A Major, Form: AA<sup>1</sup>A<sup>2</sup>  
Techniques: chords, shifting

**Caprice 9.** Key: G Major, Form: Theme and variations<sup>7</sup>  
Techniques:  
Theme: chords  
Variation 1: staccato  
Variation 2: single and double harmonics, string-crossing  
Variation 3: rapid arpeggios coordinated with left-hand pizzicato

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<sup>7</sup> Edward Neill in: "Paganini, Niccolò." *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/40008>> (accessed 6 June, 2010) erroneously states: "...Henryk Wieniawski, who included in his *Etudes-caprices* his own variations on *God Save the King*..." However, in Wieniawski's two sets of caprices (*Etudes-caprices* Opus 18, and *L'école moderne* Opus 10), only Caprice no. 9 in *L'école moderne (Les Arpèges)* is a theme and variations caprice, and it is based on the theme from the second movement of Haydn's String Quartet Opus 76 no. 3, more commonly known today as the German national anthem. It is not based on *God Save the King (Queen)*, more commonly known today as the national anthem of Great Britain.

The popularity of these caprices stems from both Wieniawski's reputation as one of the greatest composers and virtuosos of his day as well as from their musical excellence and technical demand, which lends them to both pedagogy and performance. In a journal article written for the "Signale für die Musicalische Welt", following the premiere of *L'école moderne* given by Wieniawski in 1853, Friedrich Kistner praised the performance of the caprices:

In the circles which have been informed of the intended publication of Wieniawski's etudes, their appearance had been long awaited with great interest. It was not only the supreme mastery of technique, so characteristic of the work of the young king of the violinists, but above all, the unparalleled originality of his technique - the emanation of a rare creative spirit - that aroused the greatest tension of expectation of this work.<sup>8</sup>

Enthusiasm for *L'école moderne* was also shared by Wieniawski's peers; a claim conceived after reading the following letter from the composer to his publisher: "I recently performed at a musical event for violinists in Frankfurt. I played a few of the caprices from Ecole Modern, and noticed with great pleasure that every violinist in attendance had his own score purchased from Henckl."<sup>9</sup>

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<sup>8</sup> Michał Grześkowiak, *The Caprices of Henri Wieniawski and their Context*, in: *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the XIX and XX Centuries*, ed. by Maciej Jabłoński and Danuta Jasińska. Poznań, Poland: Rhythmos, 2001, 140.

<sup>9</sup> Author's translation from Polish to English, of the following letter: "Występowałem niedawno na wieczorze muzycznym dla skrzypków we Frankfurcie. Zagrałem im kilka etiud z Ecole Moderne i zauważyłem z przyjemnością, że każdy z nich miał w ręku po jednym egzemplarzu zakupionym u Heckla." found in R Suchowiejko, 119.

## CHAPTER 3: EXAMINATION OF THE CAPRICES

### Caprice Number 1, *Le Sautillé*

*Presto* (♩ = 140-160)<sup>1</sup>

Key: C Minor

Form: Through composed

#### Techniques addressed in the caprice

Left hand: shifting, finger extensions

Right hand: sautillé, ricochet, string crossing

#### The objective

To gain complete mastery over the sautillé and ricochet bowings.

#### General discussion

The first caprice, *Le Sautillé*, is a study of the light, bouncing bow strokes; the sautillé and ricochet. Its thematic material recalls Rodolphe Kreutzer's Etude no. 6 (figure 3.1.1b); a work which may have been the inspiration for the caprice,<sup>2</sup> while the virtuosic right-hand techniques are analogous with those found in Niccolò Paganini's Caprice no. 5 (figure 3.1.1c).

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<sup>1</sup> None of the editions provides metronome markings for the caprices. The tempo markings are suggested by the author.

<sup>2</sup> Suchowiejko, 202.

a) Wieniawski, Caprice no. 1, measures 1-2



b) Kreutzer, Etude no. 6, measures 1-2



c) Paganini, Caprice no. 5, measures 2-3



**Figure 3.1.1** Thematic and virtuosic similarities between the *Le Sautillé*, Kreutzer's Etude no. 6, and Paganini's Caprice no. 5<sup>3</sup>

### Suggestions for practicing

It is beneficial to practice each technique separately before learning this work as written. With this approach, a student can focus on a single challenge without being overwhelmed by other difficulties.

#### *Left Hand*

In the beginning stage of learning this caprice, one may practice slowly, slurring four sixteenth notes to one bow while listening for any inaccuracies during shifts and finger extensions.

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<sup>3</sup> Suchowiejko, 203.

## Shifting

In order to focus the attention on the problems of the right hand, *Le Sautillé* does not employ many shifts; however, the few that do exist must be executed with fluidity and ease of motion. For this reason a student should focus on decreasing the finger pressure while executing a shift.

While shifting, the string must be depressed in such a way that the finger barely touches the fingerboard allowing the hand to move freely either up or down the instrument.<sup>4</sup> Figure 3.1.2 illustrates a manner of executing rapid shifts.<sup>5</sup>



**Figure 3.1.2** Correct execution of the rapid shift found in measure 2

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

The second finger should be placed on the E-flat with minimal pressure, using its own weight to stay down, and the arm should shift to the second position.

The passages which employ two fingers for the execution of a shift, such as in measure 24 (figure 3.1.3), may be performed in the following manner:



**Figure 3.1.3** Shifts in measure 24

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

<sup>4</sup> Leopold Auer, *Violin Playing as I Teach It*. (New York: Dover Publications, 1980), 36.

<sup>5</sup> The diamond-shaped note heads represent notes which should be executed with no finger pressure.

The first finger should apply very light pressure to the string while it is placed on the C. The third finger, which should not be lifted too high off the string after the E-flat, should hover directly above the D string in anticipation for its placement. Similarly, while executing the next shift the first finger should lightly depress the B and shift up while the fourth finger anticipates the G.

### Finger extensions

Measures 22 and 23 may be performed in second position through the extension of the second finger; a suggestion found in the Umińska-Dubiska edition.



**Figure 3.1.4** Second finger extensions

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As illustrated in figure 3.1.4, the student should keep his or her first finger down on the C in the second position, while the second finger extends up from G to A-flat, and down from G to F-sharp. The second finger may remain on the D string and slide up and down; however, it must be lifted on the second beat in order to place the third finger down on the E-flat.<sup>6</sup>

Once the shifting and finger extension challenges have been accomplished one may practice the caprice with a fast legato<sup>7</sup> and détaché combination,<sup>8</sup> executed in the

<sup>6</sup> One may choose to use the second finger for this E-flat.

<sup>7</sup> Approximately ♩=100

<sup>8</sup> Legato instead of ricochet, and détaché in place of sautillé.

middle of the bow. This will aid with familiarizing one's right hand with the bowing patterns found in this caprice.



**Figure 3.1.5** Practicing with a fast legato/détaché combination

### ***Right Hand***

It is important to note that in order to produce a true sautillé or ricochet the speed must be such to allow the bow to bounce naturally. In both strokes the bow takes on an active role while the right hand of the violinist becomes more passive, permitting the bow to bounce freely.<sup>9</sup> In a slow tempo, however, the natural spring-like qualities of the bow are lost. The bow, therefore, does not bounce, rather, it is placed on the string by the violinist. It is advisable that the student begin working on bringing the caprice up to tempo by practicing with a détaché<sup>10</sup> in the middle of the bow and gradually increasing the speed until a fast spiccato is reached<sup>11</sup>.

### **Sautillé**

The sautillé should be approached as a fast spiccato in the middle of the bow without any effort.<sup>12</sup> The student should relax the wrist and fingers of the right hand in order to allow the bow to jump freely. The following sautillé exercises (see figure 3.1.6),

<sup>9</sup> Carl Flesch, *The Art of Violin Playing*, trans. and ed. by Eric Rosenblith, (New York: Carl Fischer, 2000), 54.

<sup>10</sup> Approximately ♩=100-110

<sup>11</sup> Approximately ♩=110-130

<sup>12</sup> Ivan Galamian, *Principles of Violin Playing & Teaching*, 3<sup>rd</sup> Edition. (Englewood Cliffs, NJ: Prentice-Hall, 1985), 78.



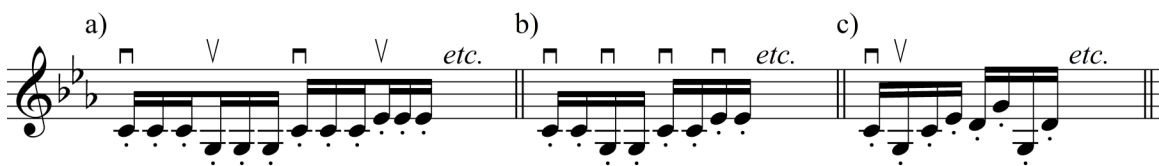
which may be practiced on all adjacent strings, are designed to relax the wrist and fingers.



**Figure 3.1.6** Sautillé exercise designed for loosening of the wrist

The bow should be placed at the upper half, with only the wrist moving the bow, while the rest of the hand remains immobile.<sup>13</sup> Once the student has developed a certain amount of freedom in his or her wrist the bow should be placed closer to the middle for the continuation of the exercise.

The next step is the application of this loose feeling of the wrist to the caprice. In order to isolate the difficulties of each hand, the student may practice this bowing with three strokes per note (figure 3.1.7a), reducing the amount of strokes to two (figure 3.1.7b). Finally, the entire caprice should be practiced sautillé with one bow stroke per note (figure 3.1.7c).



**Figure 3.1.7** Practicing the sautillé with three, two, and one bow strokes per note

<sup>13</sup> *Sautillé* (accessed 25 June, 2010) available at <[violinmasterclass.com](http://violinmasterclass.com)>.

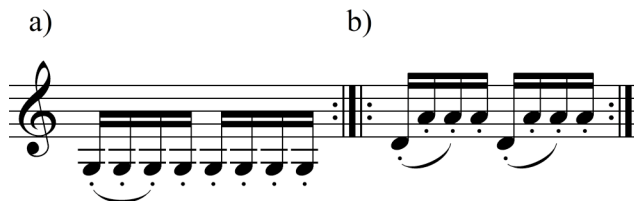
## Ricochet

In this caprice, the three-note ricochet occupies beats 1 and 3 of each measure, and is followed by five sautillé strokes (figure 3.1.8a). The exception to this is found in measures 22 and 23, where it is placed on each beat and followed by one up-bow (figure 3.1.8b).



**Figure 3.1.8** Ricochet/sautillé combinations found in the caprice

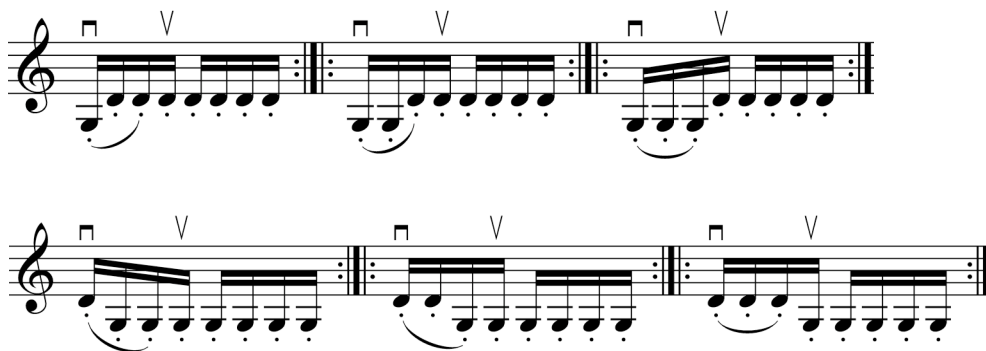
In order to isolate the right- and left-hand difficulties one may practice these ricochet/sautillé combinations on open strings.<sup>14</sup>



**Figure 3.1.9** Practicing the bowing patterns from figure 3.1.8 on open strings.

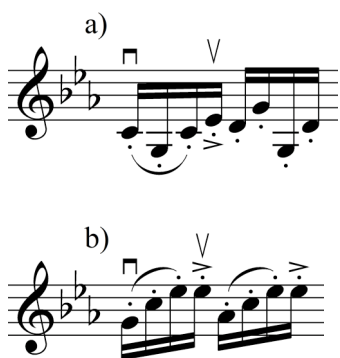
The ricochet/sautillé combination of figure 3.1.9a occurs in various string crossing patterns which may also be practiced on open strings (see figure 3.1.10).

<sup>14</sup> One should practice these patterns in the performance tempo (♩ = 140-160).



**Figure 3.1.10** Practice various string crossing patterns on open strings<sup>15</sup>

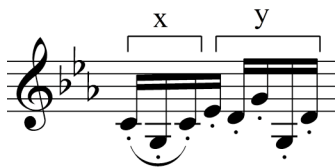
The need to reposition the bow after each ricochet stroke may create an undesirable accent on the weak part of the beat (figure 3.1.11).



**Figure 3.1.11** Incorrect accents on the weak parts of the beat

A method which is helpful in eliminating this accent is one of proper distribution of the notes. The ricochet in figure 3.1.11a should employ a minimal amount of bow while the subsequent sautillé strokes should gradually move the bow back to its starting position. This should be performed through the slight up-bow motion of the forearm.

<sup>15</sup> This exercise may be practiced on all adjacent strings.



**Figure 3.1.12** Correct execution of the bowing pattern from figure 3.1.11a  
 X= minimal amount of bow  
 Y= slight up-bow motion of the forearm

Similarly, in order to eliminate the incorrect accents in measure 22 (figure 3.1.11b), it is beneficial to employ a very limited amount of bow for the three-note ricochet.

### **Caprice Number 2, *La Vélocité*** *Allegro Vivace* (♩ = 120-130)

Key: B Major  
 Form: ABA

#### **Techniques addressed in the caprice**

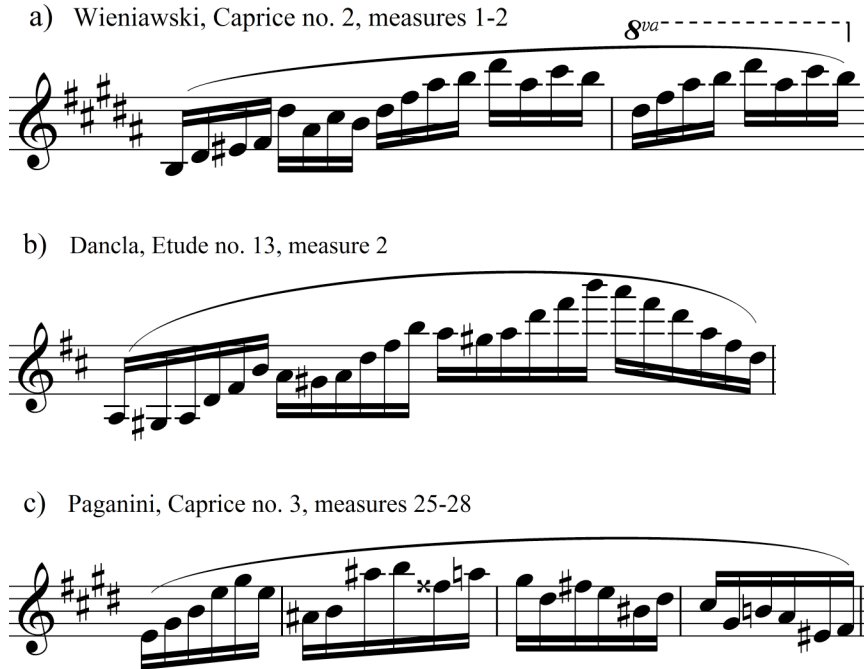
Left hand: shifting, finger extensions, intonation  
 Right hand: string crossing, bow distribution

#### **The objective**

To accurately execute shifts and finger extensions in rapid arpeggio passages, while sustaining a slow legato bowing.

#### **General discussion**

Caprice no. 2, *La Vélocité*, develops speed and accuracy of the left hand. The melody, which is characterized by rapid arpeggios containing trills and non-harmonic tone ornamentations, often spans multiple octaves. As seen in figure 3.2.1, the rapid left-hand motions similar to those found in *La Vélocité* have been the subject of numerous didactic works.



**Figure 3.2.1** Similarities between *La Vélodrome* and the works of Dancla and Paganini<sup>16</sup>

### Suggestions for practicing

The technical challenge in performing this caprice is the use of a slow legato in combination with the fast left-hand arpeggios consisting of difficult shifts and finger extensions. In the initial stages of learning this work it will be useful to practice slowly, slurring four sixteenth notes to one bow, while focusing on smooth shifts, relaxed finger extensions, accurate intonation, and clean string crossings.

#### *Left hand*

##### Shifting

All shifts found in this caprice should be executed through the combination of finger motions illustrated in figure 3.2.2.

<sup>16</sup> Suchowiejko, 208.

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## Finger extensions

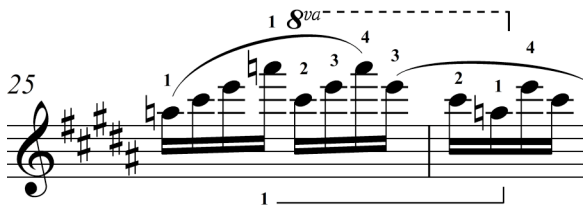
[illegible]

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

25

The shift from third position (second finger on D-sharp) to the sixth (fourth finger on B) should be executed in the same way as discussed in figure 3.2.2.

In measure 25 (figure 3.2.4) instead of shifting from one position to the next the hand should remain in position while the fingers reach up.



**Figure 3.2.4** Finger extensions in measure 25

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This passage requires that each finger is kept down on the string until it is sounded again on the descending arpeggio. If one finds that his or her fourth finger is not long enough to reach the F-sharp comfortably and without tension, he or she may benefit from positioning the left elbow closer to the body.

It is extremely important to keep the wrist of the left hand relaxed while practicing finger extensions because any tension in the hand may cause injury. One should therefore rest for a short duration if any tension or pain is felt.<sup>18</sup>

### Intonation

In this chapter, the issues of shifting and of intonation are discussed separately; however, one should practice each arpeggio passage focusing on both challenges. Each arpeggio of this caprice should be practiced slowly, slurring four sixteenth notes to one

<sup>18</sup> Dounis, 23.

bow stroke, in order to hear and fix faulty intonation. The string crossings should be practiced in double stops in order to hear the relationships between adjacent strings.<sup>19</sup>

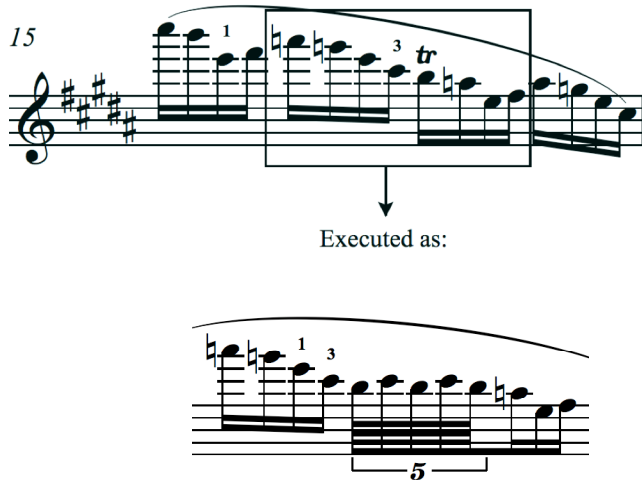


**Figure 3.2.5** Practicing the intonation of the first arpeggio  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

Utilizing the above practice method will assist with fixing faulty intonation; moreover, it will aid in executing smooth string crossings.

### Trills

The trills found in certain arpeggio passages should be fast and fit into the time of a single sixteenth note (figure 3.2.6).



**Figure 3.2.6** Realization of the trill  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

<sup>19</sup> Galamian, 65.



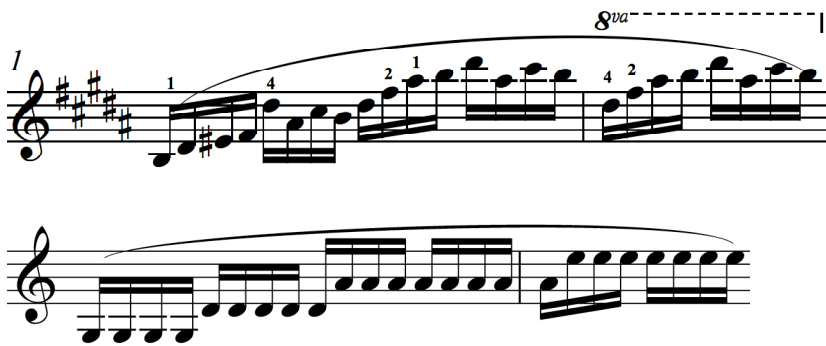
It may be beneficial to omit the trill in the initial stages of practicing this passage. In doing so, a student will ensure that all sixteenth notes are of equal duration prior to the addition of ornaments.<sup>20</sup>

### ***Right hand***

#### **String crossing**

Although the problems of smooth string crossing are usually associated with inaccuracy of the right hand, in this caprice the left hand plays an equal role in the proper execution of this technique.<sup>21</sup>

As shown in figure 3.2.7, the right-hand execution of each arpeggio is relatively simple.



**Figure 3.2.7** Right-hand execution of the first arpeggio<sup>22</sup>  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

The difficulty, however, lies in the proper coordination of the two hands. Therefore, as the right hand moves from one string to the next the left-hand fingers involved in the string crossing should remain on the string.<sup>23</sup> It may be beneficial to prepare the string

<sup>20</sup> Yang, 31.

<sup>21</sup> Kusiak, 423.

<sup>22</sup> Galamian, 66.

<sup>23</sup> Auer, 33.

crossings found on the third beat of measure 1 and on the first beat of measure 2 by placing the second finger on a perfect fifth (B and F-sharp<sup>24</sup>), as shown in figure 3.2.8.



**Figure 3.2.8** Placing the second finger on a perfect fifth immediately prior to the string crossing

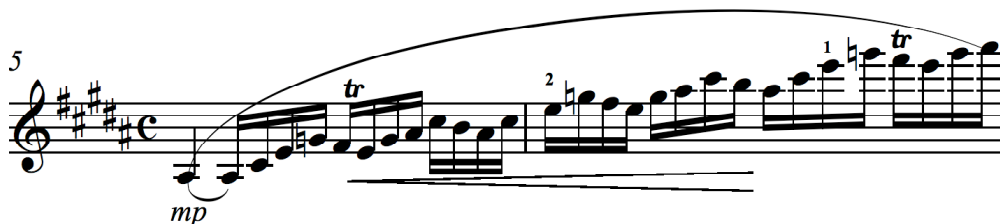
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

If a student finds that even with both of the fingers down on the string the string crossing is not smooth, he or she may benefit from an examination of the bow placement in relation to the bridge. In arpeggio passages the bow should be perfectly parallel with the bridge while crossing from one string to the next; moreover, the sounding point should slightly fluctuate depending on the height of pitches. Therefore, as the hand ascends to the higher positions the bow should move closer to the bridge.

### Bow distribution

Once the student is comfortable with all of the technical challenges discussed above, he or she should begin to practice this caprice with the correct bowing. A number of arpeggios found in this caprice, such as the one shown in figure 3.2.9, require the ability to fit up to eight beats in a single bow stroke.

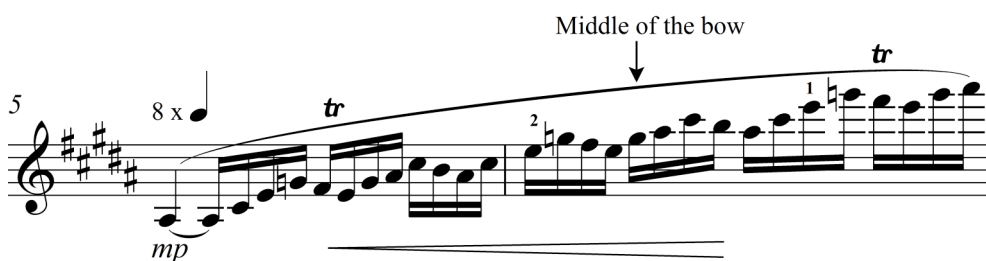
<sup>24</sup> Represented with a diamond-shaped note head, the F-sharp should be stopped but not played with the bow.



**Figure 3.2.9** Arpeggio of measures 5 and 6 slurred in one bow  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

While practicing this passage a student may benefit from creating a bow distribution plan in order to ensure that each note of the arpeggio receives an adequate amount of bow.<sup>25</sup>

The student may find it helpful to mark each passage in the following way:



**Figure 3.2.10** Marking the score  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

Figure 3.2.10 shows that the arpeggio of measures 5 and 6 spans eight beats and is performed in one bow. Moreover, it indicates that the addition of a crescendo requires the bow to be distributed unevenly. Therefore, one should negotiate his or her bowing in such a way that the last three beats of measure 6 receive approximately half of the bow. The benefit of organizing the bowing in this manner is that it allows the student to execute each arpeggio with the correct dynamics and without running out of bow.

<sup>25</sup> Wroński, 79.

**Caprice 3, *L'Etude***  
*Moderato* (♩ = 60-70)

Key: D Major  
Form: ABAB

**Techniques addressed in the caprice.**

Left hand: double stops, finger extensions  
Right hand: string crossing

**The objective.**

To obtain absolute mastery over double stops and string crossings.

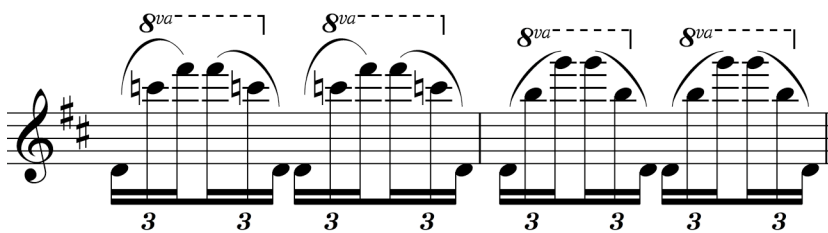
**General discussion.**

The D Major Caprice no. 3, *L'Etude*, consists of two contrasting sections, each of which addresses a different technique: section A is concerned with double stops, section B with finger extensions and string crossing.

a) Section A, measures 1-2



b) Section B, measures 50-51



**Figure 3.3.1** The two contrasting sections of the caprice

The two sections bear a striking resemblance to the etudes studied by Wieniawski at the Paris Conservatory; more specifically those of Kreutzer, Ernst, and Beriot (see figures

3.3.2 and 3.3.3). In his third caprice Wieniawski combines the technical difficulties found within these composers' etudes into a texturally diverse work, one filled with the complexities of double stops and rapid string crossings.

a) Wieniawski, Caprice no. 3, measure 1



b) Kreutzer, Etude no. 34, measure 1



c) Ernst, Etude no. 3, measure 1

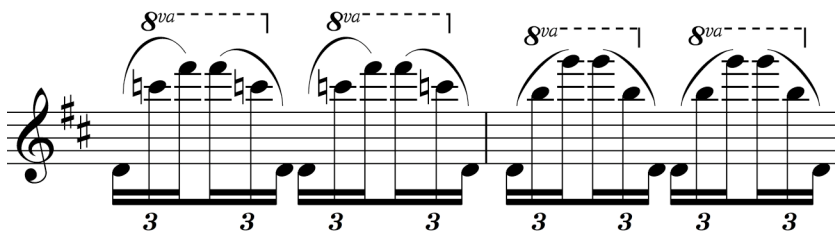


**Figure 3.3.2** Similarities between the A section of the Caprice no. 3 and the opening measures from Kreutzer's Etude no. 34 and Ernst's Etude no. 3<sup>26</sup>

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<sup>26</sup> Grześkowiak, 135.

a) Wieniawski, Caprice no. 3, measures 50-51



b) Beriot, Etude op. 37 no. 1, measure 55



**Figure 3.3.3** Similarities between the B section of the Caprice no. 3, and Beriot's Etude no. 1.<sup>27</sup>

### Suggestions for practicing

The contrasting A and B sections will be discussed separately in terms of different right- and left-hand technical challenges.

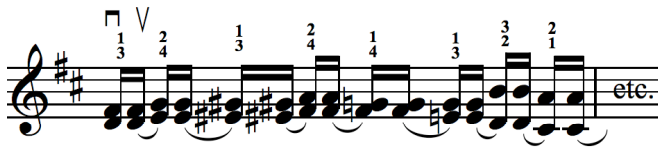
### *Section A (measures 1-49 and 74-109)*

#### Left hand

The difficulty of starting this caprice lies in placing the hand in second position for the first double stop. Often this proves to be a challenge, in terms of intonation, because the hand does not have a reference point as it does with positions one and three. One may employ a soft left-hand pizzicato on the F-sharp (first finger in second position) in order to find the correct note. This preparatory motion should be executed with the bow hovering above the string in anticipation of its placement. It is important to note that it should be performed as quickly and as inconspicuously as possible.

<sup>27</sup> Suchowiejko, 213.

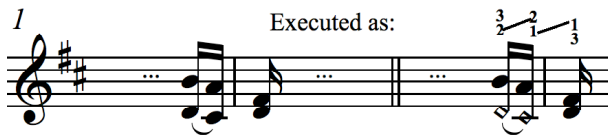
Once the hand is secured in the second position one may practice the entire A section slowly, slurring two sixteenth notes to one bow, as shown in figure 3.3.4.



**Figure 3.3.4** Practicing the A section with two sixteenth notes to one bow

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

While practicing in this manner one should make sure that the left hand is completely relaxed and that the fingers are placed on the string with minimal pressure.<sup>28</sup> This is especially important in places where the fingers must slide across the string to reach the next double stop, such as in measures 1 and 2 (figure 3.3.5).



**Figure 3.3.5** Execution of the horizontal finger motion in measure 1

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

A successful execution of the finger motion shown in figure 3.3.5 requires that the finger which moves horizontally (from one string to the next) does so by sliding across the string. This finger should be placed lightly on the string, employing more of the pad instead of the tip.<sup>29</sup>

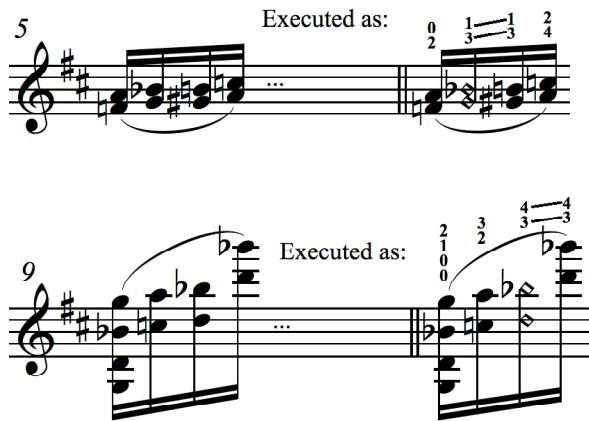
<sup>28</sup> Galamian, 29.

<sup>29</sup> The finger should be placed more flat on the string.

## Shifting

In order to secure smooth and reliable shifts in double stops, one may benefit from applying the following guidelines for the three types of shifts encountered in this section:

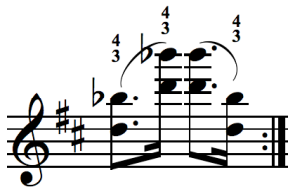
### 1. Same fingers are used for both double stops.



**Figure 3.3.6** Shifts which utilize both fingers

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

Figure 3.3.6 illustrates that if both double stops employ the same fingers, then the hand can move as a single unit with both fingers sharing an active role in leading the shift. If one finds a long shift such as the one in measure 9 to be difficult, the following exercise may assist in securing that technique:

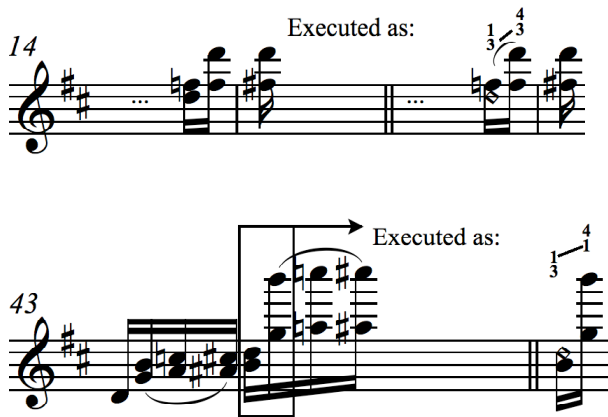


**Figure 3.3.7** Shifting exercise for measure 9



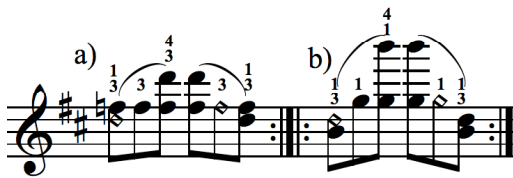
The shift from figure 3.3.7 should be practiced slowly, with both fingers placed lightly on the string. While the fingers travel up the fingerboard the bow speed and pressure should be reduced in order to minimize sliding.

## 2. One finger remains for both double stops



**Figure 3.3.8** Two double stops which share one finger  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

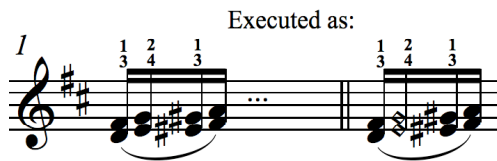
Figure 3.3.8 illustrates examples of shifts in which one finger is common to both double stops. This finger should stay on the string and act as a guide while the other fingers replace each other approximately in the middle of the shift. If one finds that these types of shifts are problematic, the following exercise may be applied:



The exercises in figure 3.3.9 should be practiced slowly using minimal finger pressure.

The third finger in exercise 3.3.9a and the first finger of exercise 3.3.9b should remain on the string for the entire duration of each exercise.

### 3. Each double stop uses different fingers



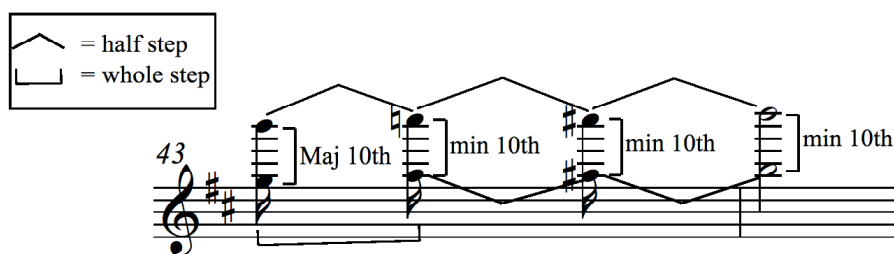
**Figure 3.3.10** Shifting from one set of fingers to another

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

Figure 3.3.10 illustrates that when both double stops require a different set of fingers, then the hand must move as a unit to the correct position, replacing the fingers in the middle of the shift. The second and fourth fingers (E and G) should not press down; rather, they should be placed lightly on the string. In the middle of the shift (depicted with diamond shaped note heads), the second finger is replaced with the first and the fourth with the third.

### **Tenths**

As a student progresses through this section and reaches measures 43-49, he or she should examine the tenths for the quality of the interval and the relationship between each one. It may be beneficial to analyze each set of tenths using the method illustrated in figure 3.3.11.



**Figure 3.3.11** Method of analyzing passages in tenths

Marking the whole-step/half-step relationships between adjacent tenths will help with the correct position of the hand during a shift. As seen in figure 3.3.11, the first two intervals are of different qualities; the first is major, while the second is minor. Therefore, the distance between the two intervals is different for each finger. The fourth finger moves up a half-step while the first finger ascends a whole-step. The intervals which follow are all minor tenths, thus the fingers ascend the same distance.

### **Rhythmic variants**

Once the above challenges are accomplished, utilizing the bowing exercise illustrated in figure 3.3.4 on page 34, one should practice this caprice using the correct bowing (four or eight sixteenth notes to one bow). The A section of this caprice requires that each sixteenth note is of equal duration; however, because certain intervals and shifts are more difficult than others, executing each interval perfectly in time may be challenging. The rhythmic variants shown in figure 3.3.12 are designed to assist in achieving equality of notes.



**Figure 3.3.12** Rhythmic variants<sup>30</sup>

***Section B (measures 51-73 and 110-137).***

The thin texture of this section marked *sub. dolce*, is a drastic change from the thick and chromatic A section. The right- and left-hand technical challenges are clearly separate, and will be discussed individually.

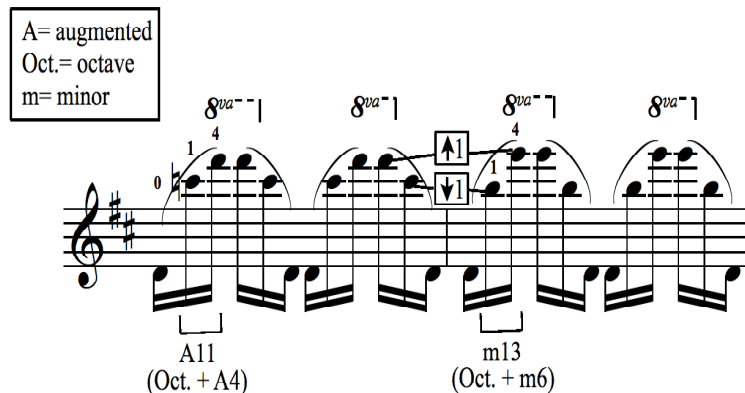
**Left hand**

**Finger extensions**

In this section, the large intervals between the first and the fourth finger present a technical challenge. Using the similar procedure as in the study of tenths (figure 3.3.11 on page 38) the student may notate the quality of each interval and the appropriate finger motion, a process explained in figure 3.3.13.

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<sup>30</sup> Galamian, 29.

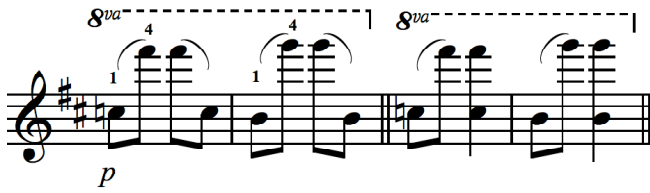


**Figure 3.3.13** Notating the quality of each interval and the finger motion in measures 50 and 51

Figure 3.3.13 illustrates that in order to move from the first interval (augmented 11) to the next (minor 13), the fingers must move a half-step in opposite direction; the fourth finger moves up while the first finger moves down. In this example, the stretch must be executed with fingers only while the hand is positioned in one place. If one's fingers are short, it might be helpful to position the hand in "an intermediate position between the first and fourth fingers so that the hand can utilize its stretch in both directions."<sup>31</sup>

Next, the student may practice this passage with the omission of the open D string (figure 3.3.14). This will assist with focusing on accurate intonation and relaxed finger extensions before string crossing issues are addressed.

<sup>31</sup> Galamian, 28.



**Figure 3.3.14** Practicing methods designed to assist with issues of intonation and finger extensions

The entire B section should be practiced slowly and in the upper half of the bow, paying special attention to intonation and sound production. The stretches in this passage are considerable and may cause tension in the left hand. If this occurs, one should relax the hand for a few minutes and continue with the exercise.

### Right hand

#### String crossing

In the B section, the task of the right hand is to execute smooth and even string crossings. This motion is most effectively accomplished in the upper half of the bow, using a rotation of a forearm in combination with a relaxed wrist.<sup>32</sup> The student may begin with practicing the correct hand motion on open strings.



**Figure 3.3.15** Right-hand motion practiced on open strings

It is important to note that the sounding point for the realization of this section (section B) will be markedly different than the one used for open strings.<sup>33</sup> The high register of the

<sup>32</sup> Galamian, 65.

<sup>33</sup> Ibid., 58.

melody, located on the E string requires the bow to be closer to the bridge; therefore, one should practice the exercise shown in figure 3.3.15 with the bow placement required for the execution of the actual passage.

**Caprice Number 4, *Le Staccato***  
*Allegro gioiso* (♩ = 140-150)

Key: A Major  
Form: ABA

**Techniques addressed in the caprice**

Left hand: double trills, arpeggios

Right hand: up- and down-bow staccato, string crossing between adjacent and non-adjacent strings

**The objective**

To gain complete mastery over the staccato stroke.

**General discussion**

The staccato stroke was one of Wieniawski's, as well as many other 19<sup>th</sup> century violin virtuosi's, favorite bowings; moreover, it was one which he employed in many of his works. Known for the rapidity and brilliance of his staccato, Wieniawski spent countless hours perfecting this stroke to a point of physical exhaustion, one which caused his right hand to tremor at night.<sup>34</sup> In a Herculean determination to improve his staccato, Wieniawski developed a new approach: one which stiffens the arm and the wrist.<sup>35</sup>

In order to provide a violinist with variety, in terms of the staccato usage, Wieniawski utilizes many characteristics borrowed from previous composers (figures 3.4.1 and 3.4.2).

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<sup>34</sup> Reiss, 25

<sup>35</sup> Auer, 27

a) Wieniawski, Caprice no. 4, measure 1



b) Rode, Caprice no. 7, measure 29



c) Paganini, Caprice no. 21, measures 37-38



**Figure 3.4.1** Single-note staccato<sup>36</sup>

a) Wieniawski, Caprice no. 4, measures 24-25



b) Beriot, *Methode de Violon*, page 118



**Figure 3.4.2** Double-note staccato.<sup>37</sup>

<sup>36</sup> Suchowiejko, 206.

<sup>37</sup> Ibid., 204.



## **Suggestions for practicing**

### ***Section A (measures 1-27 and 44- 55)***

The first three measures of the caprice present the following technical challenges: staccato, string crossings (between adjacent strings), and double trills.

## **Right hand**

### **Staccato**

The staccato, as Galamian states, “is a very personal stroke.”<sup>38</sup> Some violinists execute it from the wrist and fingers, some are able to produce it by tensing the forearm, and others combine all these motions in a very satisfactory way. Moreover, the execution of this stroke varies from one violinist to another in terms of bow hold, length of bow used, and position of the bow (closer to the tip or the middle).<sup>39</sup> The intent of this study is not to teach a staccato, but rather to assist with developing a fast yet controlled one. The focus will be given to the stiff arm staccato;<sup>40</sup> however, the exercises provided may be applied to other types as well.

It is advisable to begin learning each staccato section of the caprice slowly, with a legato bowing. Doing so will help with issues of proper bow distribution, shifting, and intonation, techniques which must be mastered before one can begin the work on executing a proper staccato stroke.

The most important components of a good staccato are a slight accent placed on the first note, rapidity of execution, and coordination of the hands.<sup>41</sup>

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<sup>38</sup> Galamian, 78.

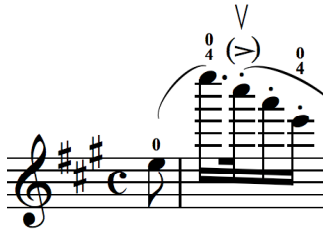
<sup>39</sup> Kusiak, 394.

<sup>40</sup> The author employs this type of staccato.

<sup>41</sup> E Umińska, T Wroński, [Forword and Commentary] in: Rodolphe Kreutzer, *42 etudy na skrzypce* (42 studies for violin). Kraków, Poland: Polskie Wydawnictwo Muzyczne, 1978, 7.

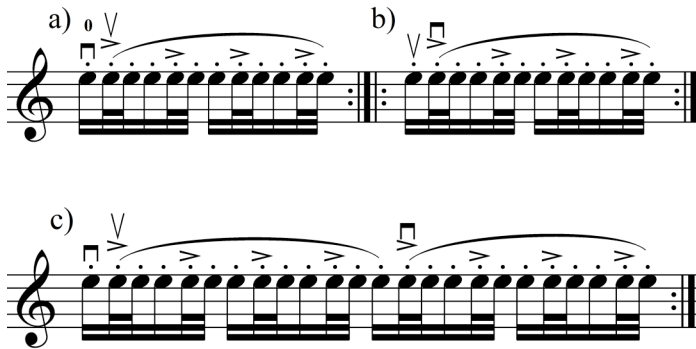
### Accent

The accent which is placed at the beginning of each stroke should be executed with slight pressure from the wrist and fingers, releasing the tension after the note is played. In the first measure, as in similar sixteenth note staccato passages found in this caprice, a thirty-second note begins each run (figure 3.4.3).



## Rapidity

The next step is to gain a fast and controlled staccato in order to properly execute the longer passages. The following exercises (figure 3.4.5) are found in the Dounis collection<sup>43</sup> and are designed to assist with learning a rapid staccato.



**Figure 3.4.5** Exercises for the development of a rapid staccato<sup>44</sup>

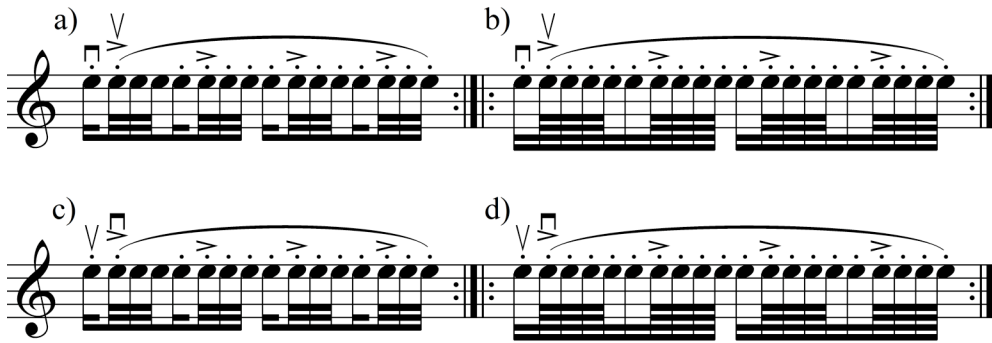
In order to correctly execute this exercise, the student should apply bow pressure to the first thirty-second note, releasing it on the next note. The impulse should be initiated by the twitching sensation of the forearm accomplished by tensing up of the forearm muscles,<sup>45</sup> while the slight accent should come from the application of pressure from the wrist and the fingers. On the up-bow (figure 3.4.5a) the wrist should be raised and the stick of the bow turned toward the fingerboard, while on the down-bow (figure 3.4.5b) the wrist should be lowered, tilting the stick of the bow toward the bridge.<sup>46</sup> Once the student is comfortable with executing all three exercises, an addition of other variants may be applied.

<sup>43</sup> Demitrus Constantine Dounis, *Eleven Books of Studies for the Violin*. New York: Carl Fischer, 2005, 262.

<sup>44</sup> These exercises should be practiced with a metronome set to 90 beats per eighth note.

<sup>45</sup> One should be cautioned to rest the hand if any pain occurs during the exercise.

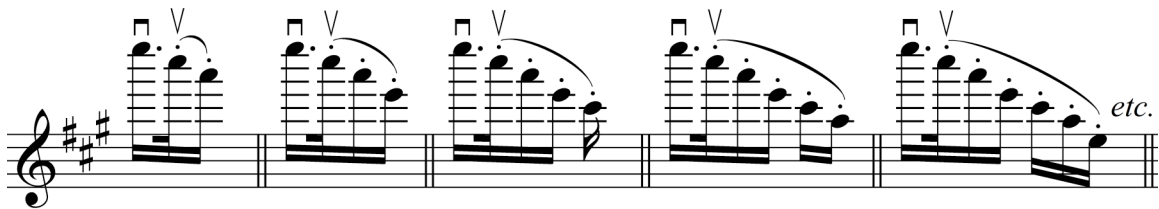
<sup>46</sup> Galamian, 79.



**Figure 3.4.6** Additional variants for development of rapidity<sup>47</sup>

### Coordination

While practicing the staccato sections a student may have difficulties with hand coordination. Figure 3.4.7 illustrates exercises which assist with fixing coordination issues.



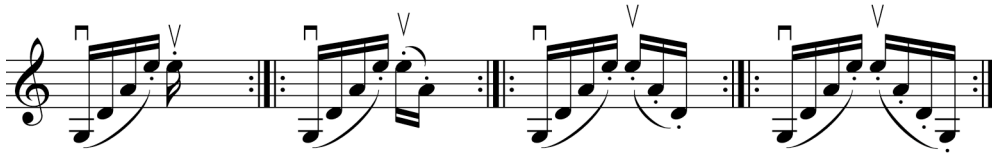
**Figure 3.4.7** Method for fixing coordination problems

Each measure of figure 3.4.7 should be practiced in tempo and repeated until proper coordination of both hands is achieved. A slight accent may be placed on every beat in order to keep an even pulse.

<sup>47</sup> Dounis, 262.

## String crossing

The combination of legato and staccato strokes found in measure 2 must be executed evenly. In order to focus on the right hand one may practice this passage on open strings in the following manner (figure 3.4.8):



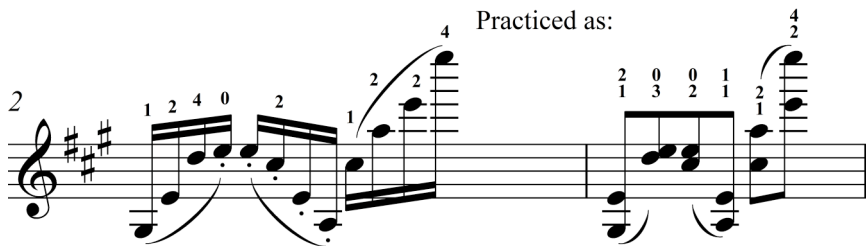
**Figure 3.4.8** Manner of practicing the arpeggios found in measure 2

It may be beneficial to place an accent on the first up-bow through slight pressure from the index finger. Each exercise from figure 3.4.8 should be practiced at performance tempo and repeated until the articulation is clear.

## Left hand

### Arpeggios

Each arpeggio passage, such as the one shown in figure 3.4.9 may be practiced in double stops to insure good intonation.

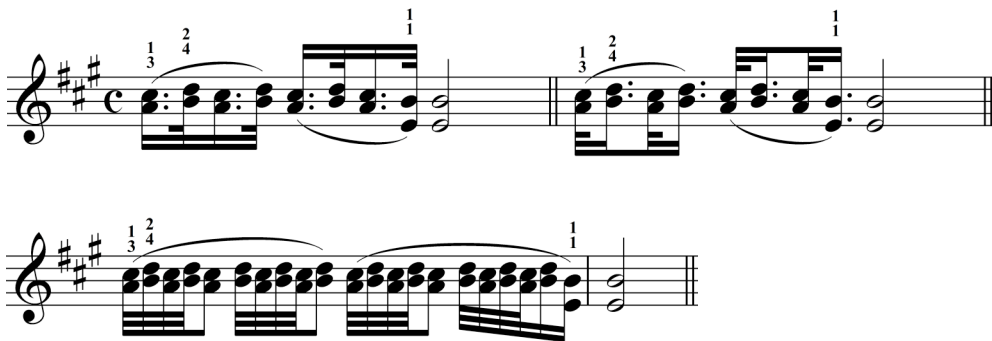


**Figure 3.4.9** Measure 2 with left-hand practice solutions

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

## Double trills

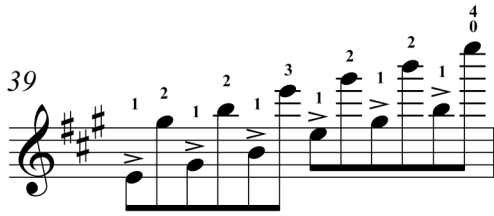
In order to execute this passage correctly, the second and fourth fingers must be placed down on the strings at the same time. The exercises in figure 3.4.11 assist with developing an even trill. It is important that a student does not tense his or her hand during this exercise. If one feels tension while practicing, he or she should rest.



49

**Section B Maestoso (measures 28- 43)**

Measure 39 (figure 3.4.12) presents difficulties for both hands.

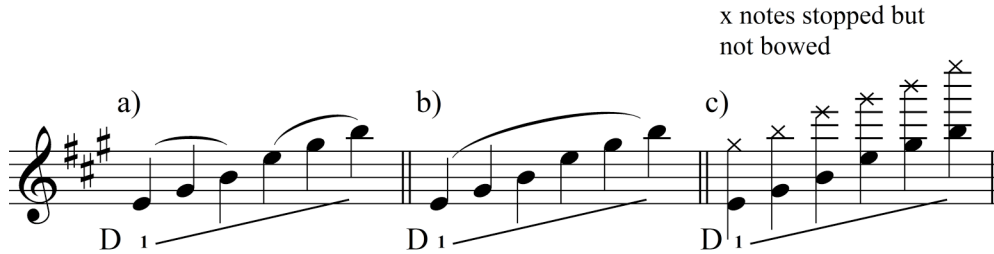


**Figure 3.4.12** Passage with difficult shifts and string crossings  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

**Left hand**

**Shifting**

The shifts in the above example may be practiced in the manner illustrated in figure 3.4.13.



**Figure 3.4.13** Practice method for the shifts in measure 39

In all three examples in figure 3.4.13 the first finger initiates the shifts and slides very lightly from one position to the next. In exercise 3.4.13c, both fingers should be placed on the string (first finger on the D string and second or third on the E); however, the notes on the E string should not be bowed.

## Right hand

### String crossing

Measure 39 (figure 3.4.12) should be performed in the lower half of the bow making sure that the bow is close to the string. The bow should be slightly lifted off the string immediately after a note is sounded and through the rotation of the forearm and the up or down motion of the wrist, it should be placed on the string for the next pitch. The entire passage may be practiced slowly on open strings in a manner illustrated below:



**Figure 3.4.14** Open string exercises for measure 39

While practicing the exercises from figure 3.4.14 the bow should be sustained as long as possible during the dotted eighth notes, lifted quickly, and positioned on the next string. One may also practice this motion with the bow placed securely on the string making sure that the A string is silent during the string crossing.



**Caprice Number 5, *Alla Saltarella***  
*Scherzando* (♩ = 130-140)

Key: E-flat Major  
Form: ABA<sup>1</sup>

**Techniques addressed in the caprice**

Left hand: finger extensions, shifting, trills and turns.  
Right hand: string crossing

**The objective**

To achieve smoothness of string crossing and to gain accuracy in shifting and finger extensions.

**General discussion**

The E-flat Major Caprice no. 5, *Alla Saltarella*, is an ABA<sup>1</sup> form, with a short cadenza separating sections B and A<sup>1</sup>. The character of this work, as implied by the title, is one which recalls the early 15th century Italian (although also present in Poland)<sup>48</sup> dance form, the *Saltarello*.<sup>49</sup>



**Figure 3.5.1** Early 15<sup>th</sup> century Saltarello<sup>50</sup>

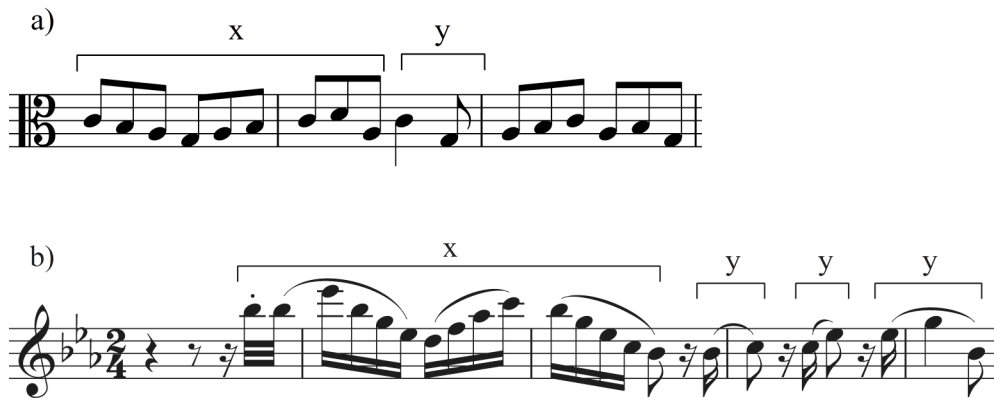
Wieniawski's caprice is reminiscent of an uncommon form of this dance, often referred to as the *Saltarello tedesco*, or saltarello in duple time.<sup>51</sup> As illustrated in figure

<sup>48</sup> J. Peter, Burkholder, Donald Jay Grout, Claude V. Palisca. *A History of Western Music*, 7<sup>th</sup> ed. New York: W.W. Norton & Company, 2006, 273.

<sup>49</sup> Saltarello, in *Grove Music Online. Oxford Music Online*. <<http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/24412>>. (accessed 10 September, 2010).

<sup>50</sup> Saltarello, in GB-Lbl Add.29987, Ex.1. *Grove Music Online. Oxford Music Online*. <<http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/img/grove/music/F005908>>. (accessed 10 September, 2010).

3.5.2, the caprice adopts the *Saltarello*'s rapid motion (x), and its characteristic leaping feature (y).



**Figure 3.5.2** Similarities between the Saltarello (a) and the Caprice (b).

The two melodies, found in sections A and B of this caprice, are based on arpeggiated triads, often distributed between two adjacent strings, requiring smoothness of string crossing. The dance rhythm adds to the caprice's charm and lightness.<sup>52</sup>

### **Suggestions for practicing**

The contrasting sections (A and B) utilize similar right- and left-hand techniques; therefore, this discussion will examine the difficulties of each hand separately and provide pertinent examples from both sections.

### ***Left hand***

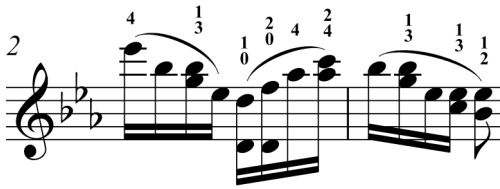
In the initial stages of learning this caprice one should practice slowly, slurring four notes to one bow stroke and focusing on intonation, fluidity of shifts, and accuracy of finger extensions.

<sup>51</sup> Saltarello, in *Grove Music Online. Oxford Music Online*. <<http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/24412>>. (accessed 10 September, 2010).

<sup>52</sup> Suchowiejko, 209.

## Intonation

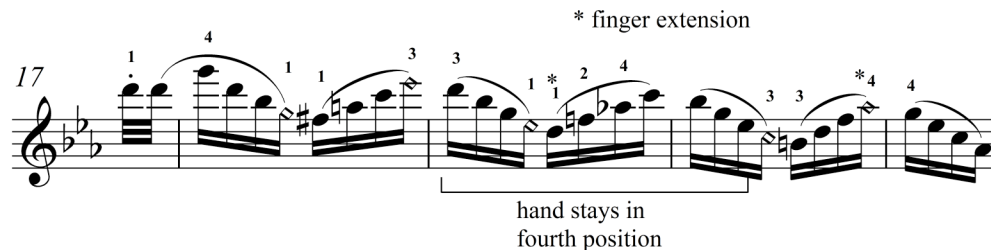
Because this caprice's melodic structure is a four-note arpeggio extending over two strings, any intonation problem may be easily fixed by practicing in double stops. Practicing in double stops in a manner illustrated in figure 3.5.3 will also assist with issues of string crossing.<sup>53</sup>



**Figure 3.5.3** Practicing in double stops for accurate intonation  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

## Shifts and finger extensions

The rapid and frequent shifts combined with finger extensions require a very light finger placement. It may be beneficial to practice entire passages, such as the one illustrated in figure 3.5.4, slowly while applying minimal finger pressure to the string during the shifts.

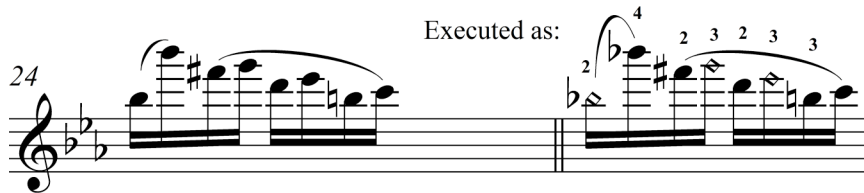


**Figure 3.5.4** Left-hand execution of measures 17-21  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

<sup>53</sup> Discussed in more detail on pages 58-59.

In figure 3.5.4 the finger which initiates the shift is placed lightly on the string in order to facilitate a smooth change of position. In measure 19 the hand should stay in fourth position while the first finger reaches down a half-step.

The next passage, which also requires a very light finger placement, is found in measure 24.

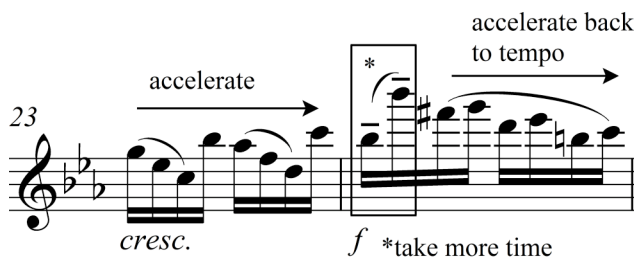


**Figure 3.5.5** Left-hand execution of measure 24

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

In this example the fourth finger replaces the second in the middle of the first shift. The shifts which follow (G to D and from E-flat to B-natural) require that the fingers which initiate the shift are placed lightly on the string.

In this measure, the frequent shifts may be quite difficult considering the rapid performance tempo. To aid in this, one may take time on the first two sixteenth notes and accelerate to the original tempo through the next. It must be understood that these changes to the tempo need not be drastic; rather, they should be very slight and almost unnoticeable. This process is illustrated in figure 3.5.6.



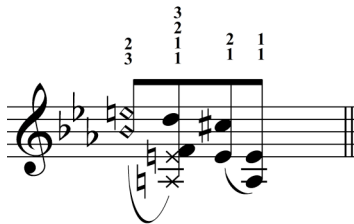
**Figure 3.5.6** Execution of measures 23 and 24

Measure 42 (figure 3.5.7) utilizes shifts which employ finger exchange between two strings.



**Figure 3.5.7** Left-hand execution of measures 42 and 43  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

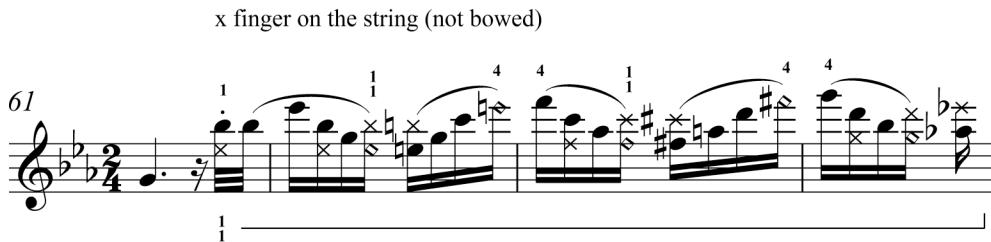
In figure 3.5.7 the second finger (E on the A string) moves to F on the D string while the third finger (B-flat on the D string) moves to D on the A string. This combination of shifts and horizontal finger motions may be practiced in double stops, as illustrated in figure 3.5.8.



**Figure 3.5.8** Exercise for shifting and horizontal finger motion of measures 42 and 43

It is important to note the placement of the first finger on both the A and E (marked with an x) immediately after the shift. While practicing this exercise the said notes should not be bowed, rather they should be placed in anticipation for the next set of double stops. In these two measures one's fingers should be placed as if playing chords and should be as relaxed as possible; moreover, the fingers which perform the horizontal motion should be placed with minimal pressure.

In measures 61-64 (figure 3.5.9) it may be beneficial to place the first finger on both the A and E strings for the duration of the entire passage.<sup>54</sup>



**Figure 3.5.9** Execution of measures 61-64

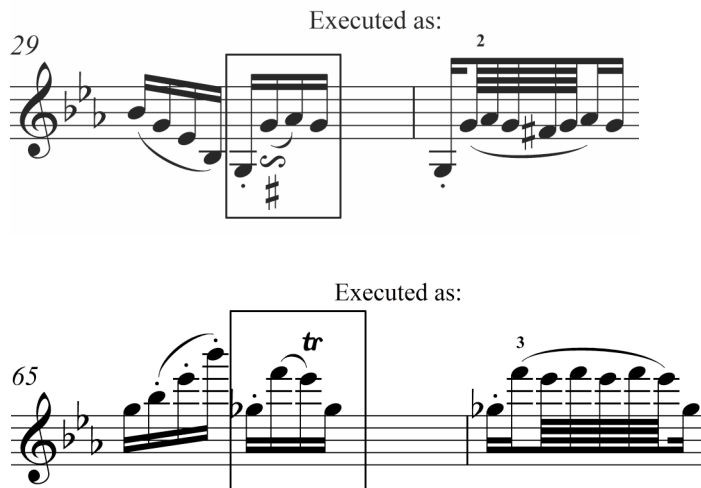
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

Figure 3.5.9 shows that in performing this passage the first finger may be placed on both strings as a perfect fifth; however, it must be done with minimal finger pressure. In doing so, the vertical finger motion is minimized, thus making this passage less challenging to perform in a rapid tempo.

### Turns and trills

The turns and trills found in certain passages, such as in measures 29 (turn) and 65 (trill), should be executed as fast sixty-fourth-note quintuplets. The execution of these ornaments is illustrated in figure 3.5.10.

<sup>54</sup> Wroński, 71.



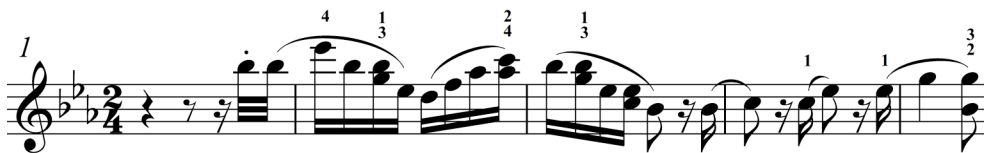
**Figure 3.5.10** Execution of a turn and a trill

It is important that each beat consists of four equal sixteenth notes; therefore, each ornament should be equal to one sixteenth note. One may practice these passages with the omission of the turn or trill in order to develop correct rhythm.

### ***Right hand***

#### **String crossing**

The challenge for the right hand is to execute each arpeggio evenly with a smooth string crossing; moreover, with a lightness and character reminiscent of a saltarello. Each string crossing may be practiced in double stops as illustrated in figure 3.5.11.



**Figure 3.5.11** Practicing in double stops during string crossing  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

It is helpful to perform each arpeggiated passage in the upper half of the bow. During the sixteenth-note rests, such as in measure 3 and 4, the right hand should decrease arm weight while keeping the bow on the string.

**Caprice Number 6, *Prélude***  
*Allegro moderato* (♩ = 105-115)  
*Poco più mosso* (♩ = 115-120)

Key: B Minor  
Form: ABA

**Techniques used in the caprice**

Left hand: double stops, shifts,  
Right hand: chords

**The objective**

To develop left- and right-hand techniques necessary for the performance of polyphonic music, and acquire absolute smoothness in shifts.

**General discussion**

The polyphonic A section of the Caprice no. 6, *Prélude*, shows Wieniawski's fascination with the solo works of Johann Sebastian Bach, whose fugal writing also inspired other violin virtuosos (figure 3.6.1).<sup>55</sup>

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<sup>55</sup> Suchowiejko, 211.



a) Wieniawski, Caprice no. 6, measures 1-4



b) J.S. Bach, G-minor Sonata "Fuge", measures 1-2



c) Beriot, Etude op. 123 no. 2, measures 1-7



**Figure 3.6.1** Similarities between the Caprice, Bach's Fuge, and Beriot's Etude.<sup>56</sup>

The contrasting section B, similarly to the *La Vélocité* caprice, is a study which develops rapidity of the left hand; a subject of many didactic works prior to *L'école moderne*.

### **Suggestions for practicing**

The A and B sections of this caprice are markedly different in terms of techniques utilized; therefore, this discussion will examine each one separately.

#### ***Section A (measures 1- 47, and 74- 83)***

##### **Left hand**

One should begin the study of this caprice slowly, listening for any intonation inaccuracies. To aid in this, each chord may be practiced in double stops in a manner illustrated in figure 3.6.2.

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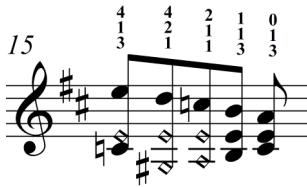
<sup>56</sup> Ibid.



**Figure 3.6.2** Practicing each chord in double stops  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

It is important to note that while practicing in this manner, the student should place all fingers required for the execution of the chord down on the appropriate string.

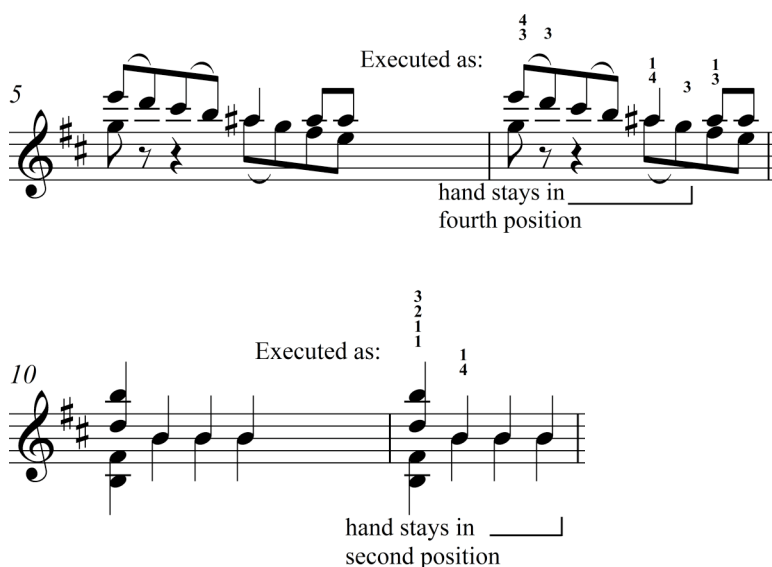
During these difficult eighth-note chords the left hand should be relaxed with fingers applying minimal pressure to the string (figure 3.6.3). Doing so will assist in executing each horizontal (across the string) finger motion with ease and fluidity.



**Figure 3.6.3** Execution of the horizontal finger motion in measure 15

If one finds that the hand tenses during such passages, it may be beneficial to practice each chord with a slight vibrato. It is important to note, however, that the use of vibrato will alter the pitch; therefore, the addition of this technique should be applied only after the student has learned the passage with correct intonation.

The unison stretches found in measures 5 and 10 (figure 3.6.4) may be executed with the first finger stretching down while the fourth is in position.



**Figure 3.6.4** Execution of unisons

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

Executing these passages in the manner illustrated in figure 3.6.4 will be especially helpful to a student who has a relatively short fourth finger.

### Right hand

While discussing difficulties associated with the performance of polyphonic music on the violin, Ivan Galamian states: “...in polyphonic music... chords should have fullness and resonance... and the notes belonging to the independent voices must be well sustained after the chord is sounded.”<sup>57</sup> The chords in this section should be unbroken and their performance should demonstrate the qualities mentioned above.

### Unbroken chords<sup>58</sup>

To execute unbroken chords one should position the bow in the lower half slightly above the middle string.<sup>59</sup> It should be dropped from the air<sup>60</sup> with enough arm weight to

<sup>57</sup> Galamian, 90.

<sup>58</sup> Chords in which all notes are attacked simultaneously.

<sup>59</sup> Wroński, 151.

depress three strings at once; however, while the bow is approaching the string, one should employ slight horizontal arm motion in order to eliminate any unpleasant scratching. The fingers and wrist of the right hand absorb the shock caused by the landing of the bow and therefore must be relaxed and elastic.<sup>61</sup>

The melody of the A section is distributed between three voices (figure 3.6.5), with an addition of the fourth on the last chord of each phrase.



**Figure 3.6.5** Distribution of the melody between the voices<sup>62</sup>

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

In order to provide continuity and clarity to the phrase, the string which carries the melody must be sustained upon the initial attack from the bow, while the other strings are released.<sup>63</sup> In measure 22 the elbow should be slightly lowered to sustain the top string

<sup>60</sup> Galamian, 89.

<sup>61</sup> Auer, 53.

<sup>62</sup> The arrows point to the melody.

<sup>63</sup> Galamian, 91.

after the double stop has sounded, while in measure 7 it should be raised to sustain the melody on the D string. In measure 18, however, one should release the pressure and arm weight, and remain on the middle string.<sup>64</sup>

In executing each chord, it may be beneficial to position the bow away from the bridge, where the tension of the strings is decreased. However, the student should be cautioned that playing in this part of the string with a lot of pressure and arm weight may cause the sound to become harsh. Therefore, one should experiment with the ideal combination of placement in relation to the bridge and arm weight in order to achieve a sound which is full and resonant.

### ***Section B (measures 46- 73)***

The right- and left-hand technical requirements of this section are similar to those discussed in the examination of Caprice no. 2.<sup>65</sup> However, the three techniques which have not been mentioned yet are two-octave scales on one string, two-octave arpeggio on the G string, and a descending chromatic scale.

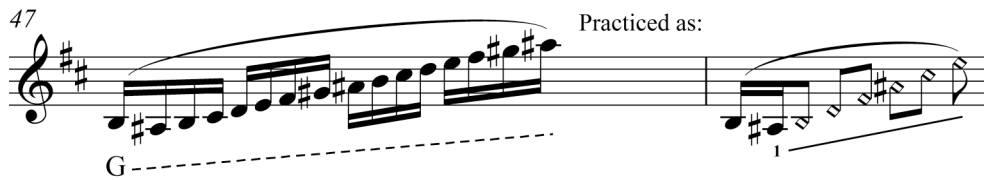
#### **Two-octave scales on one string**

This caprice provides a few examples of rapid two-octave scales performed on one string, requiring very smooth shifts. Throughout these passages the first finger should apply minimal pressure to the string while the left elbow continuously moves closer to the body. This motion may be practiced in the following manner (figure 3.6.6):

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<sup>64</sup> Ibid.

<sup>65</sup> See the discussion of Caprice no. 2 for the practicing suggestions of the following technical challenges: trill (pages 27-28) and string crossing (pages 28-29).



**Figure 3.6.6** Practice suggestion for measure 47

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In this exercise, the first finger is lightly placed on the string and slides chromatically up the fingerboard, placing an emphasis through slight finger pressure on the appropriate notes. In the actual performance of this measure, the addition of the second finger should not disrupt the continuous motion of the elbow and the first finger. The corresponding passage found in measure 59, although on the D string, may be approached in similar manner since the pattern of shifts is the same.

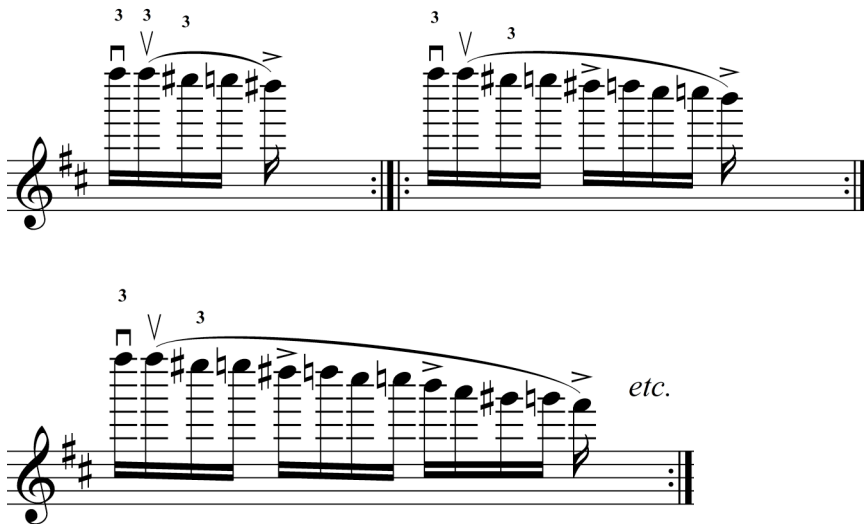
### **Two-octave arpeggio on the G string**

The left-hand motion required for a smooth execution of the arpeggio found in measure 70 is similar to the scale discussed above. The first finger should be placed with minimal pressure to the string while the hand shifts from second to seventh position. In order to assist with the execution of this large shift, one may use a harmonic for the first G on the second beat. Once the first finger reaches the seventh position the hand should be placed in a manner which assists the rest of the fingers with reaching their appropriate notes.

### **Descending chromatic scale**

The descending chromatic scale of measures 62 and 63 utilizes only the third finger, which should slide down the fingerboard placing an emphasis on each note. In the

beginning stages of learning this technique it might be beneficial to practice the glissando in a manner illustrated in figure 3.6.7.



**Figure 3.6.7** Exercise for the descending chromatic scale of measures 62-63

The above exercise should be practiced slowly paying particular attention to intonation and accuracy of shifts. The accents, which provide a destination point for the hand, should be very slight and utilized only during this exercise. One may implement a slight vibrato motion to move the finger from one note to the next.<sup>66</sup>

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<sup>66</sup> Galamian, 31.

## Caprice Number 7, *La Cadenza*

*Largo* (♩ = 50-60)

*Cadenza* (♩ = 70-80)

Key: A-flat Major

Form: ABA<sup>1</sup>

### Techniques addressed in the caprice

Left hand: chords, rapid scalar passages, double stops

Right hand: bow distribution, rapid string crossings

### The objective

To gain complete mastery over a slow, sustained bow and to execute fast passages evenly.

### General discussion

The two contrasting sections of the Caprice no. 7, *La Cadenza*, (A-*Largo* and B *Cadenza*) share a common technical challenge; one of sustaining the bow. This technique is used in the melodic double stops of the *Largo* and in the fast scalar passages of the *Cadenza*.

This caprice bears a striking resemblance to Kreutzer's Etude no. 23 (figure 3.7.1), and as was suggested by Vladimir Grigoriev, "...may constitute an homage to Kreutzer."<sup>67</sup>

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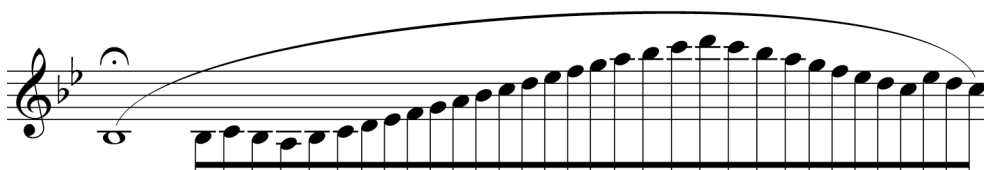
<sup>67</sup> Grześkowiak, 133.



a) Wieniawski, Caprice no. 7, measure 35

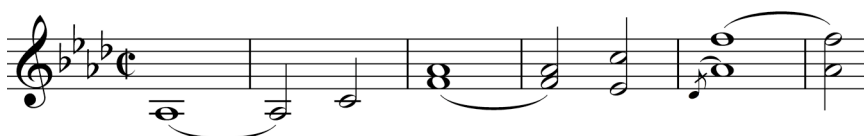


b) Kreutzer, Etude no. 23, measure 1



**Figure 3.7.1** Similarities between *La Cadenza* (a) and Kreutzer's Etude no. 23 (b)<sup>68</sup>

Both the Kreutzer etude and the Wienawski caprice require perfect intonation, correct planning of bow distribution, and maturity of tone.<sup>69</sup> In Caprice no. 7, the slow melody of the A section, although not very technically demanding, requires, as the composer underlines, a “full sound.”<sup>70</sup>



**Figure 3.7.2** Opening theme of the A section

The B section, however, is filled with rapid scalar passages often encompassing four octaves; a technical challenge which requires abundant familiarity with the entire

<sup>68</sup> Suchowiejko, 208.

<sup>69</sup> Umińska, 34.

<sup>70</sup> Suchowiejko, 211.



## Chords

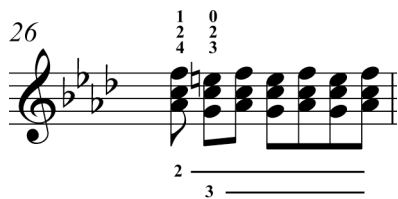
The melody of measures 6 and 22 is present in the bottom voice; therefore, these chords may be executed in one of the following ways:



**Figure 3.7.4** Possible executions of chords in measures 6 and 22

In order not to disturb the motion of the phrase, the bottom notes should be played on the down-beat of these measures.<sup>72</sup> This means that the top notes must be performed as grace notes.

The chords found in measure 26 should be unbroken<sup>73</sup> and very short. They should be performed in the lower half of the bow in the following manner:



**Figure 3.7.5** Execution of measure 26

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

<sup>72</sup> Galamian, 88.

<sup>73</sup> Technique discussed in detail in Caprice no. 6 on pages 62-64.

Figure 3.7.5 illustrates that in order to execute this passage successfully one should keep the third and second fingers down for the entire passage, lifting and placing down only the first and fourth fingers. This will aid in minimizing the finger movement necessary for the execution.

### Shifts

The shifts found in measures 25 and 27 may be executed in the following manner (figure 3.7.6):



**Figure 3.7.6** Execution of measures 25 and 27

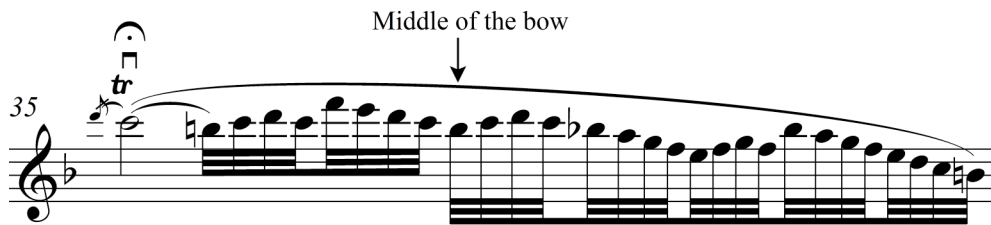
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

In measure 25 one may shift with the first and second fingers remaining lightly on the string, replacing the fourth with the third approximately in the middle. In measure 27, however, because the finger placement is rather unnatural it may be beneficial to shift with the first finger only while the second and third fingers should be hovering above the string.

### ***Section B, Cadenza (measures 35-50)***

The discussion of technical challenges found in this section will be limited to a few examples from the music; however, each practice suggestion can be applied to similar passages.

One of the difficulties in executing the first passage of this section is that of correct distribution of notes in one bow. It may be helpful to mark the score in the following manner (figure 3.7.7):



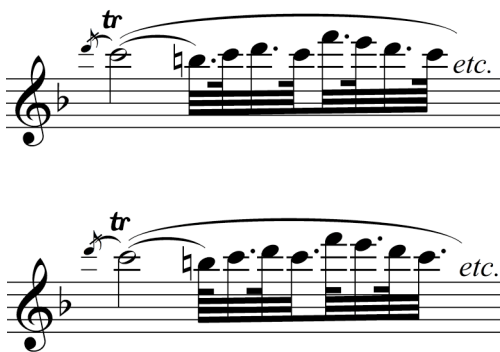
**Figure 3.7.7** Marking the score with the correct bow distribution<sup>74</sup>

It is advisable, as seen in figure 3.7.7, to use no more than one-third of the bow for the half note and the rest for the thirty-second notes, which may be arranged into three groups (8+8+12). Designing a bow distribution plan for each thirty-second note run may insure that each thirty-second note receives an adequate amount of bow.

Each thirty-second note should not only receive an equal amount of bow, but also its duration should be equal to that of the adjacent notes. If one finds that certain fingers are placed or lifted faster than others, the following exercise is designed to assist with correcting such an error (figure 3.7.8):

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<sup>74</sup> Wroński, 79.



**Figure 3.7.8** Exercises for development of evenness of notes<sup>75</sup>

The final difficulty presented in this caprice is the rapid string crossing found in measure 46. The notes of this passage alternate between two adjacent strings every other thirty-second note. In performing this, the right elbow should be positioned to execute a double stop (A and E strings) and kept there for the entire duration of the passage. The string crossing should come from the vertical motion of the wrist and the rotation of the forearm.

### **Caprice Number 8, *Le Chant du Bivouac***

*Allegro Marziale* (♩ = 54-60)

*Poco più lento* (♩ = 48-54)

Key: A Major

Form: AA<sup>1</sup>A

### **Techniques addressed in the caprice**

Left hand: shifting, double stops

Right hand: chords

### **The objective**

To perform chords with a full/rounded sound and with correct intonation.

<sup>75</sup> Ibid., 78.

## General discussion

The cheerful melody of *Le Chant du Bivouac* (Camping Song), hidden in the thick polyphonic texture of the opening theme, is in triple meter and of moderate tempo; indicative of a Polish *Kujawiak*.<sup>76</sup> This dance form, originating in the Kujawy region of Poland,<sup>77</sup> is “characterized by what is usually called the *Mazurka* rhythm<sup>78</sup> – triple time with a displacement of the accent to the second or third beat of the bar.”<sup>79</sup>

Wieniawski’s use of this dance characteristic is present in many of his works, such as: *2 Mazurkas* Opus 12, *2 Mazurkas* Opus 19, and both *Kujawiak* in C Major and in A Minor which are published without Opus numbers.

## Suggestions for practicing

Although the following examination provides only a few examples of each technical challenge, the practice suggestions may be applied to all relevant passages of the caprice. The right-hand challenges of performing unbroken chords are analogous with those in the A section of the Caprice no. 6 on pages 62-64; therefore, one may apply the exercises from said caprice to *La Chant du Bivouac*.

## Section A *Allegro marziale* (measures 1-46, and 69-90)

One may practice the opening phrase as double stops in the manner illustrated in figure 3.8.1.

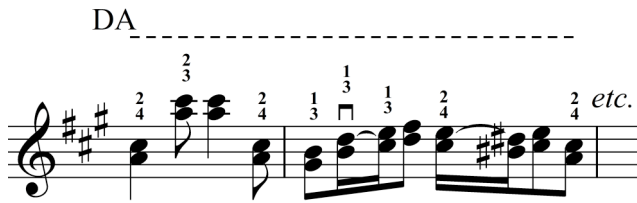
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<sup>76</sup> Kujawiak, in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/15651> (accessed 16 October, 2010).

<sup>77</sup> Central region of Poland.

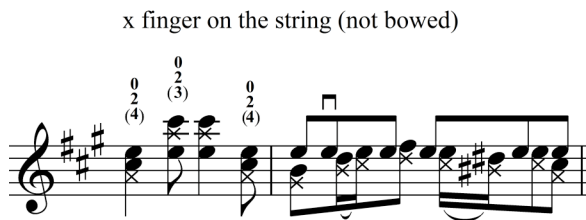
<sup>78</sup> *Kujawiak* is slower than a *Mazurka* and possesses a more embellished melody.

<sup>79</sup> Kujawiak, in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/15651> (accessed 16 October, 2010).



**Figure 3.8.1** Practicing the opening chords with the omission of the open E.  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

By omitting the open E, one can focus on intonation; however, it is important to note that the finger which is placed on the A string does not touch the E. In order to check whether the E string is free to vibrate, one may play the entire passage as a double stop between the A and the E strings.

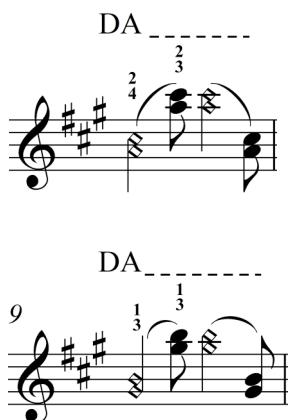


**Figure 3.8.2** Checking if the E string is free to vibrate during each chord  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

In doing this exercise the student should stop the notes on the D string (represented with an x in figure 3.8.2); however, they should be silent.

The difficult shifts in measures 1 and 9 may be practiced in the following manner:





**Figure 3.8.3** Practicing the shifts of measures 1 and 9

By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

In doing this exercise one should apply minimal finger pressure while the fingers slide to the higher position. In measure 1 the second finger should remain on the string for the entire duration of the shift, while the fourth finger should be replaced by the third approximately in the middle of the shift. In measure 9, both fingers one and three should be kept lightly down on the A and D strings for the duration of the shift. The right hand may assist in executing these shifts by releasing pressure and arm weight and by slowing down the bow speed immediately prior to and during the shift.

***Section A<sup>1</sup> Poco più lento (measures 47-68)***

The technical challenge of this section is the execution of triple stops found in measure 50. The chromatic descending chords of this measure may be practiced as double stops in order to check for and fix any intonation inaccuracies (figure 3.8.4).



**Figure 3.8.4** Practice method for the chromatic descending chords of measure 50

In order to imitate the finger motion required for the execution of this measure, the string which is not being played during this exercise should be stopped with the correct finger (marked with an x-shaped note in figure 3.8.4). Once these exercises are performed with correct intonation one may practice this measure as a series of broken triads.

While practicing these chords, it may be useful to think of this entire passage not as a descending triad with three individual fingers, but rather as descending sixths between the third and fourth finger with the second positioned in a fixed relationship (major sixth) to the third finger. Therefore, the third and fourth fingers initiate the shift while the second follows.

## Caprice Number 9, *Les Arpèges- Variations sur L'Hymne Autrichien*

Theme- Andante (♩ = 69-76)

Variation I (♩ = 69-76)

Variation II (♩ = 69-76)

Variation III- Poco più lento (♩ = 40-48)

Key: G Major

Form: Theme and Variations

### Techniques addressed in the caprice

Left hand: double stops, single and double harmonics, rapid arpeggios in combination with left-hand pizzicato.

Right hand: chords, up- and down-bow staccato, string crossing

### The objective

To successfully perform the difficult right- and left-hand techniques while clearly highlighting the theme, concealed within the thick textures of each variation.

### General discussion

When asked in a 1998 interview for the *Strad* magazine: “which of the daredevil pieces in his [Ruggiero Ricci’s] repertoire he finds the most challenging?” the famous violinist, known for his prodigious technical facility, replied: “Without question the Wieniawski set [of variations] on the Austrian anthem.”<sup>80</sup>

Parallel with Niccolò Paganini’s Caprice no. 24 and Heinrich Wilhelm Ernst’s Etude no. 6 *The Last Rose of Summer*, the last work in *L'école moderne* is a theme and variation caprice. *Les Arpèges* is a set of variations on the Austrian national anthem,<sup>81</sup> the melody of which is taken from the second movement of Haydn’s String Quartet Opus 76 no. 3. The theme is presented in a polyphonic texture and is followed by three technically challenging variations, each of which is a study of the arpeggio employing

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<sup>80</sup> Julian Haylock. “Beating the knuckle-breakers”. (*The Strad* 109, November 1998), 1173.

<sup>81</sup> Known today as the German national anthem.

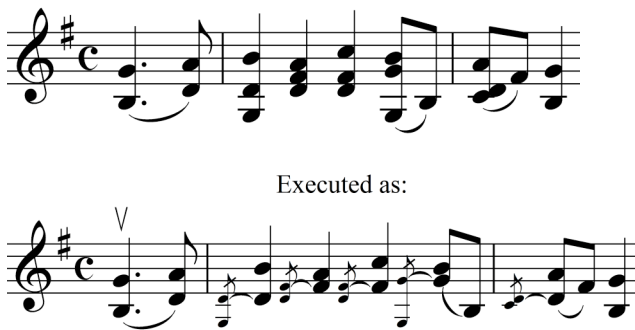
unique right- and left-hand techniques: Var. I uses up- and down-bow staccato, Var. II stresses single and double harmonics, and Var. III explores rapid arpeggios in combination with left-hand pizzicato.

### **Practicing suggestions**

Each section of this caprice will be discussed separately in terms of different right- and left-hand techniques.

### ***Theme***

Each chord of this section should be performed with an even vibrato and a full sound. The melody is located in the upper voice; therefore, the chords should be broken from the bottom in the following manner:



**Figure 3.9.1** Execution of the chords<sup>82</sup>

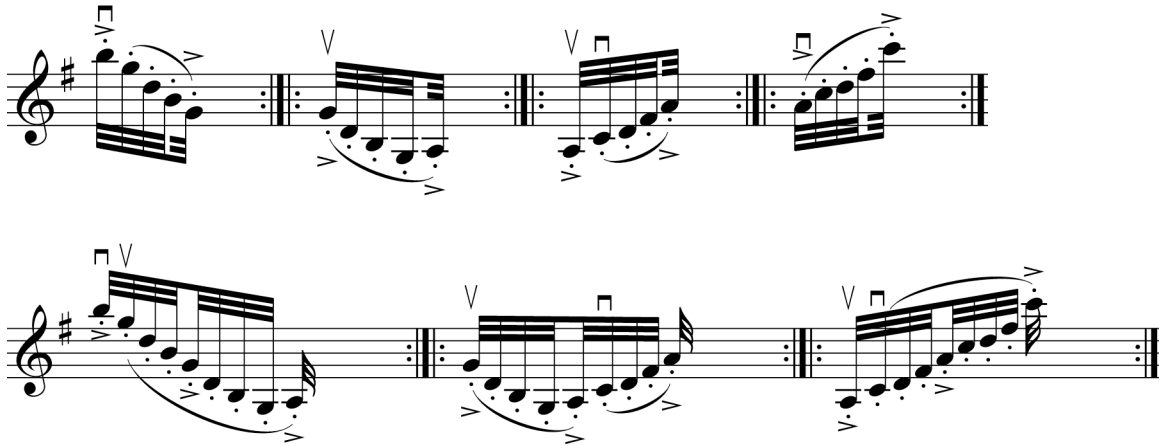
In breaking each chord one should make sure that the melody is heard on the beat and not after. Therefore, the bottom notes should be broken before each beat, resembling grace notes. In order to execute this passage smoothly, the bow should be kept on the string during the chord changes; moreover, a slight vibrato should be employed for the notes of the melody.

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<sup>82</sup> Auer, 53.

### *Variation I*<sup>83</sup>

It is beneficial to learn the entire variation with a legato bowing to ensure proper intonation, accurate shifts, and smooth string crossings. Next, one may apply the following exercises which help in securing a controlled staccato stroke during each arpeggio.



**Figure 3.9.2** Exercises for the first arpeggio of Variation I

As seen in figure 3.9.2, one may benefit from dividing each arpeggio into smaller units equal to one eighth note and practicing them individually. A slight accent may be placed on every eighth-note beat in order to provide a point of arrival and departure for the right hand. On the up-bow staccato strokes one should tilt the stick away from the bridge, tilting it toward the bridge on the down-bow. In doing this exercise, it is important to start in the right place on the bow. The units which employ up-bow staccato should begin in the upper half, while in the down-bow strokes, the bow should be placed in the middle. Moreover, the bow placement for each unit which begins with an up-bow or

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<sup>83</sup> A more detailed discussion of the staccato stroke is found in Caprice no. 4 on pages 44-47.

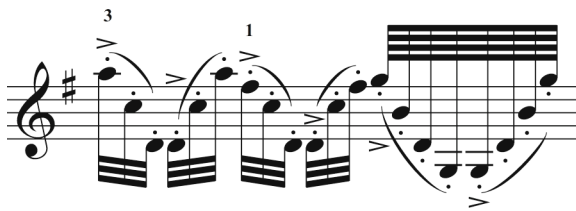
down-bow and continues in the opposite direction must be governed by the appropriate bow placement for the continuing notes.

Once the student is comfortable with executing each unit individually, he or she may begin practicing the entire arpeggio; however, it is important to practice not only individual arpeggios (up- or down-bow) but also the connection between each one.

In the arpeggios which employ rapid string crossings, such as in measure 2 (figure 3.9.3), it may be beneficial to place a slight accent on each change of bow direction.



Executed as:



**Figure 3.9.3** Placing a slight accent on each bow change of Var. I, measure 2

### ***Variation II***

It may be beneficial to execute each arpeggio of this variation with as many fingers down on the string as possible, ensuring clean string crossings.



doing this exercise it is important to keep the left hand relaxed in order not to cause injury.

The arpeggios of measures 12-15 (marked *più lento*) require that the bow is dropped on the string for each note. This is best executed in the middle of the bow, starting each dropping motion slightly above the string. The left-hand difficulties may be overcome by practicing each arpeggio with a legato stroke before the off the string technique of the right hand is applied.

### ***Variation III***

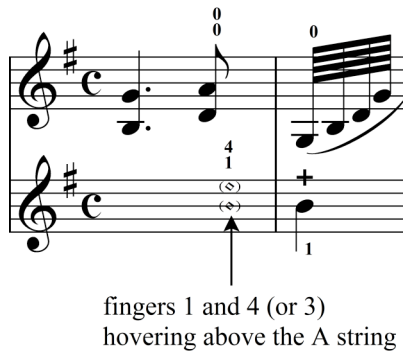
The difficulty in performing this variation lies not in the execution of individual voices, but rather in their coordinated combination. In executing most of the left-hand pizzicato/bowed arpeggio combinations it may be beneficial to prepare the fingers in the following manner (figure 3.9.6):





require the positioning of a finger (third or fourth) which will execute the pizzicato, while the second pizzicato (C-sharp) will require a shift from first position to second.

In passages where keeping the fingers down in preparation for the pizzicato is not appropriate, such as in the first beat of measure 1 (figure 3.9.7), the notes may be prepared by hovering the necessary fingers above the string.



**Figure 3.9.7** Execution of the preparatory finger motions in the pick-up to measure 1  
By permission from Polskie Wydawnictwo Muzyczne SA, Kraków, Poland.

## CHAPTER 4: SUMMARY

The study of Wieniawski's Caprices Opus 10, *L'école moderne* assists in developing techniques which are essential for a successful performance of many virtuoso works in the violin repertoire. Each caprice addresses different right- and left-hand techniques; therefore, it is not necessary to learn them in numerical order. It is, however, advisable to master the techniques of the first eight caprices before learning the very difficult Caprice no. 9, *Les Arpèges*.

Although each caprice is designed to develop a unique technique, some practice suggestions found in chapter three, such as isolation of the right- and left-hand challenges, can be applied to all the caprices. For example, while practicing the sautillé or ricochet bow strokes found in Caprices no. 1, or the rapid staccato of Caprices 4 and 9, it is useful to isolate the right-hand challenge and master each technique on open strings before applying the left hand. Doing so will enable the student to focus on a specific difficulty without being overwhelmed with other challenges. Similarly, Caprices 2 and 3 are designed to build left-hand techniques; therefore, in order to isolate the difficulties presented for this hand, one may practice slowly by slurring fewer notes to one bow in order to ensure accurate intonation and smooth shifts.

While learning the caprices which employ a monophonic texture, such as numbers 1, 2, and 5, it may be beneficial to fix any intonation problems by practicing in double stops, as discussed on page 27. Such practice will not only assist with hearing the correct relationships between individual notes, but will also give a student an understanding of

the harmonic progressions of a particular passage. Moreover, practicing in such a way will aid in executing smooth string crossings by forcing the student to retain certain fingers on the string.

The correct execution of techniques which involve a certain degree of tension, such as the rapid staccato of Caprices 4 and 9, and the considerable finger extensions found in Caprice no. 3, requires one to rest the hand if any pain is felt. One should be cautioned that a continuous study of these techniques while experiencing pain may cause injury. Therefore, if the student finds that the pain occurs every time he or she practices a given technique, it may be beneficial to find a hand position which will yield a more relaxed execution.

It is the hope of the author that this work will assist the student with perfecting his or her techniques necessary for a successful performance of *L'école moderne*.

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