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Henryk Wieniawski: »the true successor« of Nicolò Paganini?

A comparative assessment of the two virtuosos with particular reference to their caprices

Few will dispute Robert Schumann's evaluation of Nicolò Paganini (1782–1840) as »the turning point in the history of virtuosity.«¹ The paragon of the Romantic violin virtuoso, Paganini built on the technical bravura and musical capriciousness of predecessors such as Jakob Scheller (1759–1803), Antonio Lolli (c. 1725–1802) and Carl Stamitz (1745–1801). He inspired new attitudes and expectations, bringing to his performances not only a combination of personal magnetism, technical expertise and expressive freedom but also a commercialism that was unique. His technical effects were integral to his artistic aspirations and he was foremost amongst his peers in raising the status of the solo instrumentalist to equal, and even surpass, that of the solo singer. He grasped the opportunities offered by the explosion in concert activity of his times and paved the way for talented instrumentalists to operate independently, without relying on patronage. People of diverse rank and interests flocked to hear him and avidly absorbed anecdote and rumour about him. According to Franz Liszt, Paganini raised the significance of virtuosity to »an indispensable element of musical composition.«²

Paganini's reception by his musical peers was mixed. While Louis Spohr considered the Italian virtuoso's compositions »a strange mixture of consummate genius, childishness and lack of taste,« he informed Wilhelm Speyer that he was alternately »charmed and repelled« by his style of playing, praising Paganini's left-hand facility and intonation while criticising his showmanship.³ The views of, for example, Ignaz Moscheles, Moritz Hauptmann and Peter Lichtenthal were equally contrary, but François-Joseph Fétis reassessed Paganini as a great violinist, having initially described him as a »charlatan.«⁴ Liszt went so far as to suggest that Paganini's »genius, unequalled, unsurpassed, precludes even the idea of a successor. No one will be able to follow in his footsteps; no name will equal his in glory [...] there will never be a second Paganini.«⁵

In his early biography of Henryk Wieniawski (1835–1880), published in 1856, the Belgian writer Achille Desfossez described his subject as »the true successor of Paganini-

1 In: Boris Schwarz: *Great Masters of the Violin*, London 1984, p. 181.

2 Owen Jander: »Virtuoso«, in: *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, 29 vols., London 2001, vol. 26, p. 789.

3 In: Geraldine de Courcy: *Paganini the Genoese*, 2 vols., Norman OK 1957, vol. 1, p. 392.

4 G. Imbert de Laphalègue: *Notice sur le célèbre violoniste Nicolo Paganini*, Paris 1830, p. 61.

5 In: Albert Jarosy: *Nouvelle théorie du doigté (Paganini et son secret)*, Eng. trans., Paris 1922, p. 19.

ni.«⁶ Wieniawski evidently possessed Desfossez's »three conditions of success which determine the triumph of an artist: surprise, admiration, enthusiasm,« qualities which Paganini himself considered pre-requisites for a virtuoso and demonstrated in abundance – he once remarked to his friend Luigi Germinelli following a performance by Charles Lafont in Milan (1816), »He plays well, but does not astonish.«⁷ Encouraged by the Polish violinist Apollinary Katski, himself a fanatical Paganini admirer, Wieniawski was lauded in 1859 for his »lightning execution, in which the strict instruction of Viotti and Kreutzer, handed down to him by his teacher Lambert-Joseph Massart, blends with the unusual traditions of Paganini.«⁸ Anton Rubinstein considered Wieniawski »without doubt the greatest violinist of his time,« while Leopold Auer went one step further to describe him as »one of the greatest masters of his instrument in any age.«⁹ Sam Franko, a violinist in the orchestra when Wieniawski played his Second Violin Concerto in Paris in 1878, recalled:

»I was electrified by Wieniawski's playing. I have never heard anyone play the violin as he did, either before or since. His wonderfully warm tone, rich in modulation, his glowing temperament, his perfect technique, his captivating élan – all threw me in a kind of hypnotic trance [...]. No other violinist gave me such a thrill as did Wieniawski.«¹⁰

Although at least a generation apart, Paganini and Wieniawski thus stand as the archetypes of the virtuoso, combining charisma, technical proficiency and musicality to a supernal degree.

From the spring of 1808 Paganini cultivated the image that posterity has of him. His long hair, shabby formal concert attire and his awkward, emaciated, spectral figure made an immediate impression on audiences. His image was variously described as »Satanic« or »ghostly«, and Ludwig Rellstab likened him to a vision of Goethe's »Mephisto« playing the violin.¹¹ All this proved excellent for box-office receipts. Paganini took advantage of the public demand for something of the demonic in its heroes, of whom the principal model was Napoleon, and he contrived an effective ritual of creating audience expectancy – he was introduced by a drum roll in Liverpool in 1831 – and milking its rapt attention and acclaim.¹² He largely perpetuated rather than denied publicly the controversial

6 Achille Desfossez: *Henri Wieniawski*, The Hague 1856, p. 6.

7 *Ibid.*, p. 16; in: Philippe Borer: *The Twenty-Four Caprices of Niccolò Paganini*, Zurich 1997, p. 49.

8 *Revue et Gazette Musicale de Paris* 26 (1859), no. 1 (2 January), p. 2.

9 In: Israil Yampolsky: *Genrik Wieniawski*, Moscow 1955, pp. 15–16; Leopold Auer: *My Long Life in Music*, New York 1923, p. 242.

10 Sam Franko: *Chords and Discords*, New York 1938, p. 46.

11 In: John Sugden: *Niccolò Paganini: Supreme Violinist or Devil's Fiddler?*, Tunbridge Wells 1980, p. 42; François-Joseph Fétis: *Notice biographique sur Nicolo Paganini*, Eng. trans., London 1852, p. 59.

12 Johann Peter Eckermann: *Gespräche mit Goethe*, Leipzig 1868, vol. 2, pp. 210–212.

stories surrounding him, informing George Harrys, »I've never found it worth my while to deny publicly all the silly nonsense circulated about me. If I please people as an artist, then they can believe all the romantic tales they like.«¹³ Paganini had an astute business sense, at least as far as his income was concerned. He normally kept accurate accounts in his famous Red Book (from about March 1828 to March 1831) of his itineraries, total concert receipts, the expenses deducted and his net income, as well as some other interesting details.¹⁴ However, not all of his business dealings were successful; his involvement in a Paris casino venture (1837), for example, injured his pride as well as his wallet.¹⁵

While Wieniawski did not stage-manage his concert appearances with the detail of Paganini, his performance practice was not dissimilar. Auer records that Wieniawski was »as entirely different from any of the other violinists of his day in outward appearance as he was in his manner of playing [...] a tall figure with black hair hanging down upon his neck [...] great dark eyes full of expression.«¹⁶ Furthermore, facetious anecdotes about his life by far outweigh penetrating analysis of his work in Polish literature, notably about the Polish violinist's gambling addiction and poor overall health, problems that he had in common with Paganini. Wieniawski remained relatively poor in contrast with Paganini's massive wealth.

Both Paganini and Wieniawski made their first public appearances at a tender age. Paganini played his »Carmagnola variations« in a concert in Genoa as a twelve-year-old; at the same age, Wieniawski composed and performed in public his *Grand Caprice Fantastique*, dedicated to his teacher Lambert Massart (1811–1892). Both violinists toured widely, Wieniawski more so than Paganini. Wieniawski left Poland early as a child and spent much of his life on concert tours, his travels extending to Russia and America. He performed frequently in Poland but never lived for an extended period in his native country and, unlike his brother Józef, made no direct contribution to the development of its contemporary musical life. Paganini's travels outside Italy started as late as his visit to Vienna in 1828 and were restricted to Europe.

To reduce his administrative burdens during the height of his career, Paganini employed a variety of tour managers, including Lazzaro Rebizzo, Paul Curiol, George Harrys, Freeman, Pierre Laporte and John Watson; their assistance largely proved progressive in his promotion but was not without problems. Wieniawski appears to have managed his own affairs, sometimes with mixed success.

13 In: Sugden: *Niccolo Paganini*, p. 88.

14 Leslie Sheppard and Herbert Axelrod: *Paganini*, Neptune NJ 1979, pp. 495–498, 511, 518, 522.

15 *Ibid.*, pp. 436–440; Alan Kendall: *Paganini: a biography*, London 1982, pp. 120–122.

16 Auer: *My Long Life in Music*, p. 242.

Paganini was never exposed to the strict conservatoire curriculum enjoyed from an early age by Wieniawski in Paris, chiefly with Kreutzer-pupil Massart, resulting in the award of the *premier prix* at the age of eleven. Apart from his initial training in Warsaw under Jan Hornziel and Stanislaw Serwaczynski, the Polish musical world formed neither Wieniawski's violin playing nor particularly his identity as a musician. Furthermore, Serwaczynski, in common with many of his compatriots, aligned his musical instruction with that of the French ›school‹ of violin playing based at the Paris Conservatoire, especially the *Méthode de violon* (Paris 1803) of Pierre Baillot, Rodolphe Kreutzer and Pierre Rode and Kreutzer's 42 [40] *Études ou caprices*.¹⁷ Nevertheless, his individual style incorporated a distinctive Slavonic colouring, notably his quotation and imitation of folk melodies and stylisation of features of Polish dances (e.g. mazurkas, polonaises), demonstrating the influence of Stanislaw Moniuszko and Fryderyk Chopin.

Paganini was raised musically in the Italian *bel canto* tradition, with violin instruction from Cervetto and Giacomo Costa and training in music theory and composition from Gasparo Ghiretti and Ferdinando Paër. He based his creative art on the study of works by Italian composers such as Viotti, Lolli, Pugnani, Giornovich and especially Locatelli. The latter's twenty-four caprices for his twelve concertos *L'Arte del Violino* op. 3 (1733) were highly influential, inspiring Paganini to experiment with and emulate their virtuoso technical demands. Viotti-pupil August Durand (Duranowski) was another notable influence. As one writer put it, Paganini »is a characteristically prodigal son of the Viotti family, but undeniably a kinsman.«¹⁸

Unlike Wieniawski, Paganini cultivated two contrasting performing ›personalities‹, one for music making with friends and the other for public performance. Spohr reports Paganini's claim that »his style was calculated for the general masses and never failed in its effect; but if he were to play something for me, he would have to adopt a different style and he was now far too little in practice for this.«¹⁹ In fact, on the rare occasions when Paganini publicly performed the works of others, he treated them somewhat freely, embellishing them as he thought fit. When performing a concerto for two violins by Kreutzer with Lafont, for example, he maintained that he adhered strictly to the score

17 A Polish translation of the *Méthode de violon* (by J. Bielawski) was published in Warsaw in 1821. See Malgorzata Wozna-Stankiewicz: *Compositions of the Franco-Belgian School of Violin Music in the Concert Repertoire of 19th-Century Poland*, in: *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the XIX and XX Centuries*, ed. by Maciej Jablonski and Danuta Jasinska, Poznan 2001, p. 216. Nos. 13 and 24 of Kreutzer's 42 *Études* were added in the 1850s by a French reviser.

18 William Mann: *The Nineteenth Century*, in: *The Book of the Violin*, ed. by Dominic Gill, Oxford 1984, p. 124.

19 Louis Spohr: *Selbstbiographie*, Eng. trans., 2 vols., London 1865, vol. 1, p. 280.

when the two violinists played together; but »in the solo passages,« he said, »I gave free rein to my imagination and played in the Italian manner that is really natural to me.«²⁰ And in a performance of Beethoven's Sonata in F op. 24 («Spring») in 1829, Paganini is reported to have played the rondo theme of the finale at one point »in harmonic double stops of the octave!«²¹ He seems to have courted criticism when playing works other than his own and openly admitted that he did so against his better judgement. Charles Dancla recalls, »It was when he played his own music that he was inimitable. The works of Viotti, Rode, and Kreutzer were less suited to his nervous and even feverish nature.«²² Private music making with friends was different; then he could enjoy the quartets of Haydn, Mozart and Beethoven without fear of criticism. Indeed, it is ironic that Paganini recognised the eminence of Beethoven's quartets while many of his contemporaries, including Spohr, failed fully to appreciate them.

While Wieniawski may have been at his most effective when playing his own compositions, he did not shirk from performing the standard repertory in public, sometimes with some »additional« virtuoso trimmings. Parisian critics disapproved of the »caprices of style, concessions made by the master to the audience« in his performance of Beethoven's F major Romance op. 50 in 1875 and his Violin Concerto op. 61 in the following year.²³

Both Paganini and Wieniawski composed works principally for their own use as virtuosos, but their compositions are by no means vacuous; they exploit the violin's technical and expressive potential and lyricism and demonstrate an intense awareness of drama. Paganini's dramatic awareness stemmed doubtless from his theoretical instruction from opera composer Paër, while Wieniawski was associated with the opera when in St Petersburg and was variously influenced by that experience.²⁴

Wieniawski's compositions are modest in number – 24 works with opus numbers, some unnumbered and some unpublished works – and are devoted almost entirely to the violin. Paganini tapped similar musical genres – concertos, variations, arrangements and pots-pourris – but produced a larger portfolio, involving a wider range of instrumentation and including chamber music for violin and guitar.

20 Julius Schottky: *Paganini's Leben und Treiben als Künstler und als Mensch*, Prague 1830, pp. 300–301.

21 Edward Speyer: *Wilhelm Speyer der Liederkomponist 1790–1878*, Munich 1925, p. 103.

22 Charles Dancla: *Notes et Souvenirs*, Paris 1893, pp. 9–10. Dancla's view is supported by Peter Lichenthal (in: de Courcy: *Paganini the Genoese*, vol. 1, p. 125) and François-Joseph Fétis (in: *Fétis: Notice biographique*, Eng. trans., p. 75).

23 *Revue et Gazette Musicale de Paris* 42 (1875), no. 2, 10 January, p. 15; *Revue et Gazette Musicale de Paris* 43 (1876), no. 10, 5 March, p. 76.

24 See Janina Tatarska: *Henryk Wieniawski's Relationships with Opera*, in: *Henryk Wieniawski: Composer and Virtuoso*, pp. 143–56.

Paganini left at least six violin concertos. None was published during his lifetime, for a vital ingredient of the myth surrounding him was his inaccessibility; even copies of the orchestral parts were strictly controlled. Paganini's music relied on his exclusive advocacy; and, in true Italian style, he doubtless re-invented much of the solo line for each performance. Structurally, Paganini's concertos find their origins in the works of the French violin school and they incorporate the musical language of his Italian peers, such as Donizetti, Rossini and Bellini. Of Wieniawski's two violin concertos, his eclectic First op. 14, composed in the early 1850s, mirrors largely the pattern of Viotti's »Paris« concertos (nos. 1–19 inclusive) but incorporates elements assimilated from Bériot, Vieuxtemps, Paganini, and especially Ernst. His Second Concerto op. 22 (1862) is of more Romantic content; its finale is in the style hongrois.

Both Paganini and Wieniawski were opportunistic in composing pieces to curry favour with foreign audiences. Paganini's »God Save the King« variations were written to endear him to the British, while Wieniawski's »Yankee Doodle« variations were written for his American following, and his *Romances sans paroles* op. 9 no. 1 and *Souvenir de Moscou* op. 6 for his Russian audiences. His *Le Carnaval Russe* was his response to the popularity of Paganini's *Carnival of Venice*.

Most significant among Paganini's various didactic works involving the violin are his *Caprices* op. 1.²⁵ Although Paganini undertook little violin teaching during his career, his claim to having employed a secret technical »system«, partly in the instruction of his only violin pupils, Camillo Sivori and Catterina Calcagno, has since caused much theoretical speculation.²⁶ He told Schottky that this »system« enabled ten years' technical development to be achieved in three years; but he also revealed that only the cellist Gaetano Ciandelli (*recte* Ciaudelli) fully knew his »secret« and that it had positively reformed his playing.²⁷ Paganini evidently planned to write a violin treatise, but no such work has survived.

By contrast, Wieniawski gained considerable distinction as a pedagogue. Following the lead of Vieuxtemps, he furthered the traditions of the Franco-Belgian violin school in Russia, teaching at the Russian Music Society (from 1860) and later (from 1862–1868)

25 He also composed a *Sonata a Violino e Viola*; a *Capriccio a Quattro Corde*; *Sei Preludij* for two violins and cello; a *Preludio per Violino*; and a *Cantabile e Valtz*. See Borer: *The Twenty-Four Caprices of Niccolò Paganini*, p. 6.

26 See, for example, Godefroi Anders: *Niccolò Paganini, sa vie, sa personne, et quelques mots sur son secret*, Paris 1831; Roberto Mantovani: *Le Secret de Paganini*, Paris 1922; Edgar Istel: *The Secret of Paganini's Technique*, in: *Musical Quarterly* 16 (1930), pp. 101–116; Jarosy: *Nouvelle Théorie du Doigté*; Carl Flesch: *A propos of Paganini's Secret*, in: *The Strad* 50 (1939), pp. 205–207.

27 Istel: *The Secret of Paganini's Technique*, p. 107.

at the conservatoire in St Petersburg and exercising a lasting influence. He also deputised for the indisposed Vieuxtemps at the Brussels Conservatoire between 1874 and 1877. Among his pupils were the young Eugène Ysaÿe, Leopold Lichtenberg and Karol Gregorowicz. His technical vocabulary is summarised in his early *Grand Caprice Fantastique* op. 1, the studies comprising *L'école moderne* op. 10, and the eight *Etudes-caprices* op. 18.

Paganini's Caprices were probably composed over a lengthy period before being submitted for publication in November 1817 and eventually appearing in 1820. His plan was to follow-up their publication with performances abroad; but poor health intervened. Not until 1828, when he 'conquered' Viennese audiences, did he perform outside Italy. Meanwhile, the caprices were disseminated to violinists throughout Europe, assisted by the publication of editions in Leipzig (1823) and Paris (1826). While Ole Bull remarked that they had no equal »either in beauty, originality or difficulty of performance,« Spohr alleged that they were »unplayable« and »against the nature of the instrument.«²⁸

There is scant evidence to confirm that Paganini actually performed his caprices in public; if he did, he doubtless played them as encores. Wieniawski, meanwhile, performed his caprices in salon concerts and as encores.²⁹ Significant to the eventual successful reception of Wieniawski's caprices was Fritz Kreisler's 1913 edition, in which he elaborated the accompaniments to several works. Kreisler included two of Wieniawski's caprices (op. 18 nos. 2 and 4), along with three of Paganini's (nos. 13, 20 and 24) in his collection *Meisterwerke der Violine*.

Wieniawski upheld the traditions of his Parisian training both in his teaching and in his pedagogical works. The origins of his *Prelude* op. 10 no. 6, for example, are traceable to the last of Kreutzer's 42 [40] *Etudes ou caprices* and further to the fugue of Bach's First Solo Sonata, while Wieniawski's »La cadenza« op. 10 no. 7 resembles Kreutzer's *étude* no. 23 [22].³⁰ Wieniawski's op. 10 mirrors largely Kreutzer's overall plan and most of his caprices adopt a ternary outline. His op. 18 opts for a violin duo texture, the parts mirroring the kind of pupil-teacher relationship employed in various eighteenth-century violin treatises. However, the solid Paris Conservatoire tradition was infused with virtuososo ingredients inspired by Lipinski and Paganini. Wieniawski's variation set, »Les Arpèges«, has much in common with Lipinski's *Caprice* op. 27 no. 2, while Lipinski's op. 29 no. 3 exploits *sautillé* throughout, in similar vein to Wieniawski's »Le Sautillé« op. 10 no. 1.

28 In: A. Crosby: *The Art of Holding the Violin and Bow as exemplified by Ole Bull*, London 1909, pp. 37–38. Fétis: *Notice biographique*, Eng. trans., p. 79.

29 See Andreas Moser: *Geschichte des Violinspiels*, Berlin 1923, p. 429.

30 See fn. 17.

There are some striking parallels, too, between Paganini's and Wieniawski's caprices. Most were composed in early career, Paganini composing his from about the age of 13 onwards and Wieniawski writing his *Grand caprice fantastique* at aged 12 and his *L'école moderne* by aged 18. Both violinist-composers integrate technical bravura with poetic expression, using the harmonic vocabulary of their times, abrupt modulations to distant keys, tonal ambiguity, timbral variety and sudden mood changes. Similarities of structure also prevail, ternary form being predominant, although both *L'école moderne* and Paganini's caprices conclude with a set of variations.

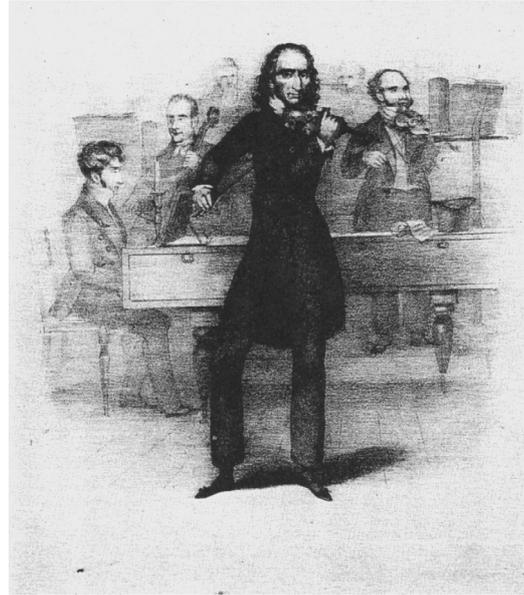
Focussing largely on their caprices, it is also possible to pinpoint some striking areas of commonality, as well as contrast, between Paganini's and Wieniawski's respective technical equipment. Although there is limited reliable evidence on which to base firm judgements regarding Paganini's performances, study of his works, contemporary reports of his performances, and particularly Karl Guhr's *Ueber Paganinis Kunst, die Violine zu spielen* (Mainz 1829 [?]), provide important information. Guhr's volume is dismissed as an unreliable source by, for example, Imbert de Laphalèque, but the German conductor, composer and violinist was generally well respected by his contemporaries, particularly Wagner, Spontini and Berlioz.

Guhr claims that Paganini's contribution to the development of violin technique lay in two main directions: first, he developed a technical approach unique to his physique, prompting unorthodoxies of posture, the violin- and bow-holds and the use of certain bowstrokes; second, he formulated an imaginative performing style which revived and exploited to unprecedented degrees techniques long since introduced into the violinist's repertory by, for example, Pietro Locatelli, Heinrich von Biber, and more immediate predecessors such as Scheller, Lolli and Durand. The latter particularly impressed Paganini with, amongst other things, his novel technique of accompanying a bowed melody with left-hand pizzicato. The strong dramatic/operatic bias of Paganini's most influential composition teacher, Ferdinando Paër was also influential; however, unlike Wieniawski's violin teachers, Paganini's played a relatively insignificant role in shaping his career.

Peculiarities of physique recorded by Dr Francesco Bennati probably account for many of Paganini's technical unorthodoxies, especially those relevant to posture.³¹ When standing upright, Paganini's left shoulder was apparently slightly higher than his right, a natural conformation favourable to the adoption of a relaxed stance. Although many contemporary illustrations and caricatures depict Paganini in ungainly attitudes, Guhr records that Paganini's posture was »unrestrained, although not so dignified as that of Baillot, Rode and Spohr. He also supports the weight of his body on his left side but he

31 Francesco Bennati: *Histoire Physiologique et Pathologique de Niccolò Paganini*, Paris 1831.

FIGURE 1 A sketch of Nicolò Paganini playing in a concert in Germany, c. 1830. Library of Congress, Washington, Music Division



bends forward the left shoulder more.³² Guhr's conclusions are verified by a range of illustrations, which reveal that Paganini thrust his head and his right foot well forward and rested his body-weight on his left hip; his left elbow was brought close in towards the trunk, in front of the body, with the upper arm turned inwards, and his chin was positioned either on the tailpiece itself or slightly to its left. A ›triangular‹ stance and playing position thus resulted, doubtless helping him to stabilise the instrument with his upper arm, which maintained constant contact with his trunk (Figure 1). Additional support came from the left hand and chin, but without the help of a shoulder- or chin-rest.³³ By contrast, Wieniawski closely modelled his posture and playing position on that of the French violin school, as illustrated by Baillot in his *L'art du violon: nouvelle méthode* (Paris, 1835).³⁴

Paganini was able to execute wide stretches and extensions, as required, for example, in his *Second Caprice*. Some medical specialists have conjectured that he had a disease of the connective tissue called Marfan's Syndrome and that this may have facilitated this capability. However, measurements taken from a cast of Paganini's hands have discounted this and the medical opinions of Drs. Richard D. Smith and John W. Worthington point instead to Ehlers-Danlos Syndrome.³⁵ Guhr claims that Paganini could easily stop

³² Karl Guhr: *Ueber Paganinis Kunst die Violine zu spielen*, Mainz 1829 [?], p. 6.

³³ The chin-rest is believed to have been introduced c. 1820 by Louis Spohr, while the first reference to any kind of shoulder rest or pad is made by Pierre Baillot in his *L'art du violon: nouvelle méthode*, Paris 1835.

³⁴ See the illustration in Marianne Rônez' article in the present volume.

³⁵ In: Harold C. Schonberg: *The Virtuosi*, New York 1988, pp. 108–110.

a span of three octaves (Example 1); furthermore, double trills in octaves and unisons are required in *Caprice no. 3* (Example 2). There were few precedents for Paganini's occasional use of the left thumb to facilitate playing some multiple stopping, because of his advanced thumb-position and unusually flexible thumb. He was evidently able to bend his thumb backwards until it touched his little finger and Fétis records witnessing Paganini »pass his thumb across the fingerboard to reach a note on the E-string.«³⁶ According to Desfossez, there was nothing unusual about Wieniawski's hands, hand span or left-hand position.³⁷



EXAMPLE 1 Guhr: Ueber Paganinis Kunst, die Violine zu spielen



EXAMPLE 2 Paganini: *Caprice no. 3*

Despite his conservatoire-based instruction, Wieniawski matched many of Paganini's unorthodox fingerings. The use of a single finger for several consecutive notes in imitation of the singer's portando, glissandos with one finger, unusual extensions, multiple stopping, *una corda* and the various other techniques to be discussed provide testimony. Wieniawski's fingering motto was »Il faut risquer [one should take risks].«³⁸ Joachim described his left-hand facility as »incredible« and called him »the wildest daredevil I've ever met.«³⁹ A chromatic glissando, initially using one and the same finger (Example 3), was one of his favourite manoeuvres (it appears also in his op. 18 no. 6) and has much in common with Paganini's performance practice (Example 4).

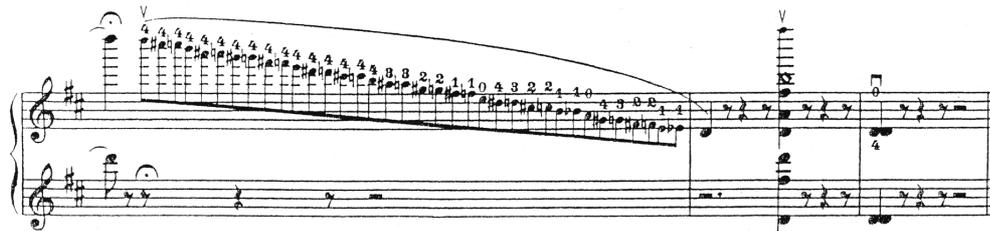
Both Paganini and Wieniawski were sensitive to string timbres and often indicated *una corda* in their music. One of Paganini's specialities was the composition and performance of pieces specifically for the fourth [G] string only, practised earlier by, among others, Karl Esser (1737–c. 1795) and Friedrich Rust (1739–1796). His »Napoleon Sonata«

36 In: Renée de Saussine: *Paganini le Magicien*, Eng. trans., London 1953, p. 176.

37 Desfossez: *Henri Wieniawski*, pp. 20–21.

38 In: Carl Flesch: *Die Kunst des Violinspiels*, Eng. trans., 2 vols., New York 1924–30, vol. 2, p. 106.

39 In: Moser: *Geschichte des Violinspiels*, p. 267.



EXAMPLE 3 Wieniawski: Etude-Caprice no. 6

EXAMPLE 4 Paganini: Violin Concerto
no. 1, 1st movement

and »Moses Variations«, for example, exploit the full effective range of that string, incorporating harmonics, glissandos, scordatura and many other effects in unprecedented concentration. Paganini developed his artistry in these areas for financial gain, as his concert posters clearly show; and Spohr's presumably reliable observation that Paganini »for the purpose of imposing more upon the audience [...] takes off the other three strings of the violin,« emphasises his showmanship further.⁴⁰ Among the most virtuosic *una corda* manoeuvres in the caprices is that shown in Example 5, extracted from the central *sul G* section of no. 19, while specific string timbres are crucial to the flute and horn imitations in caprice no. 9. Wieniawski also exploited *una corda* to great effect across the range of the violin (see Example 6), but he did not compose whole pieces for execution only on the G string.

Double stopping over a wide variety of intervals occurs in great profusion and concentration and in myriad contexts in both Paganini's and Wieniawski's works, the effects produced ranging from the virtuosic to the ornamental (as in Paganini's no. 3) or even to one descriptive of mood – the main section of Paganini's no. 21 is headed »Amoroso«. The triplet scales in thirds and tenths, the episode in demisemiquavers and the rapid succession of thirds, sixths and tenths in Paganini's no. 4 combine to challenge the

40 Spohr: *Selbstbiographie*, Eng. trans., vol. 1, pp. 279–280.

IV^a.

EXAMPLE 5 Paganini: Caprice no. 19

EXAMPLE 6 Wieniawski: Etude-Caprice no. 4

violinist's facility and stamina (Example 7), as does the widely-spaced double and triple stopping in the same caprice and in no. 20. Wieniawski matches Paganini in practically all areas of double/multiple stopping, but there is no parallel in Wieniawski's oeuvre for either the unison trills of Paganini's no. 3 or the »entire lyrical phrases« in unisons.⁴¹

Guhr emphasises in particular the force with which Paganini held the violin in the execution of such sustained passages in triple stopping as Example 8. In these passages and in quadruple stopping Paganini was possibly aided by his reported use of a flatter

41 Imbert de Laphalègue: Notice sur le célèbre violoniste Nicolo Paganini, p. 17.

The image shows the first four staves of Paganini's Caprice no. 4. The music is in 2/4 time and features a variety of techniques. The first staff is marked 'Maestoso' and 'p'. The second staff has 'III^a e IV^a' above it. The third and fourth staves contain intricate passages with 'Fr.' (fermata) and 'V' (vibrato) markings, along with detailed fingering and bowing instructions. The piece concludes with a final flourish.

EXAMPLE 7 Paganini: Caprice no. 4

The image shows two staves of Guhr's 'Ueber Paganinis Kunst, die Violine zu spielen'. The top staff is marked 'Allegro' and 'tiré', with 'sur la 2^e corde' written above it. The bottom staff is marked 'ff' and 'tiré', with 'sur la 4^e corde' written above it. The piece features rapid sixteenth-note passages and dynamic contrasts.

EXAMPLE 8 Guhr: Ueber Paganinis Kunst, die Violine zu spielen

bridge than the norm.⁴² Only such a set-up could have facilitated Paganini's unusual capability of executing *sostenuto* passages on all four strings, as in his *Capriccio per violino solo*, or chords of up to twelve notes in his *Largo*.⁴³

Paganini extended the use of harmonics to the limits of their potential, uniting them effectively with normal playing.⁴⁴ His development of artificial harmonics in double stopping, his combination of harmonics and ordinary stopped notes and his trills in

42 Alberto Giordano discovered the fingerboard, bridge, pegs and tailpiece of the ›Cannon del Gesù‹ in the archive of the Palazzo Rosso in Genoa. Evidently, the bridge ›is not typical of the period, with its feet close together and wide string spacing.‹ See News and Events, in: *The Strad* 113 (2002), p. 1048 and Alberto Giordano: A fitting conclusion, in: *The Strad* 115 (2004), pp. 1046–1051.

43 See Borer: *The Twenty-Four Caprices of Niccolò Paganini*, pp. 125–126, 128–129.

44 The fact that the string length of Paganini's ›Cannon‹ Guarnerius was 5 mm more than the normal modern string length would have assisted him in the execution of harmonics. See Rudolf Hopfner's article in the present volume.

harmonics were innovatory and lauded by cognoscenti, including Baillot.⁴⁵ Chromatic slides, single trills, trills in double stopping and double trills, all in harmonics, formed part of Paganini's technical armoury, as well as some deceptive pseudo-harmonic effects, and his use of harmonics in *una corda* compositions for the G string enabled him to extend the range of that string to cover at least three octaves.⁴⁶ Some contemporary reports even relate that he would suddenly tune a string to a different pitch during a performance, in order to gain a new range of harmonics, and then just as suddenly re-tune to the original pitch; frustratingly, the work to which these observations relate is never divulged, creating yet another Paganinian enigma.

Oddly, harmonics do not feature in Paganini's caprices, but some editors have introduced double harmonics in the final ritornello of no. 9, possibly basing their decision on accounts of those who heard Paganini play. Wieniawski's espousal of harmonics was less intense overall than that of his Italian predecessor, although he used them to excellent effect, particularly in the second variation of his »Les Arpèges« (Example 9).

Paganini was inspired by Durand's perfection of the technique of accompanying a tune played with the bow on the upper strings with left-hand pizzicato on the lower ones. Assisted somewhat by his playing position, Paganini became perhaps the greatest exponent of the simultaneous combination of left-hand pizzicato and bowing, as represented in his caprices by the ninth variation of no. 24. He exploited it with unprecedented intensity, employing it to impressive effect in, for example, his *Nel cor più non mi sento* variations, whether in an accompanying capacity, or in a melodic or decorative role. He

The image displays two systems of musical notation for Example 9. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is highly technical, featuring rapid sixteenth-note passages, slurs, and complex chordal structures. A small '8' is written above the first measure of each system. The bass staff shows intricate left-hand pizzicato patterns that often occur simultaneously with the bowing in the treble staff.

EXAMPLE 9 Wieniawski: *L'école moderne*, »Les Arpèges«, var. 2

45 Pierre Baillot: *L'art du violon: nouvelle méthode*, Paris 1835, Eng. trans., Evanston Illinois 1991, p. 404.

46 See Warren Kirkendale: *Segreto comunicato da Paganini*, in: *Journal of the American Musicological Society* 18 (1965), pp. 394–407. Guhr: *Ueber Paganinis Kunst*, p. 54.

sometimes even performed pizzicato passages with both left and right hands, the fifteenth variation of his *Il Carnevale di Venezia* providing an example, albeit rare. Wieniawski's adoption of left-hand pizzicato was less common, but it features particularly in the third variation of «Les Arpèges» in *L'école moderne* (Example 10).

3. VAR.
Poco più lento.

Arco.

Pizzicato main gauche.

V

Sul D

Sul G

EXAMPLE 10 Wieniawski: *L'école moderne*, «Les Arpèges», var. 3

Paganini was undoubtedly the greatest and most prolific nineteenth-century exponent of scordatura. The solo part of his First Violin Concerto, for example, requires each string to be raised a semitone, thus giving the soloist a unique tonal colour, intensity and extra brilliance over the orchestra and facilitating some of the bravura passagework. A similar tuning is employed in his *Il Carnevale di Venezia*, *I Palpiti* and *Le Streghe* variations, enabling the reproduction on open strings of harmonics which would normally have to be stopped and effectively extending the range of the instrument. His adoption of special tunings for his works for the G string only, generally raising that string a tone to A, a minor third to B flat or sometimes even a major third to B natural, performed a similar function.⁴⁷ However, scordatura plays no part in either Paganini's or Wieniawski's caprices.

Paganini's unusual physique and his unorthodox manner of holding the violin naturally affected the position of his right arm, resulting in a somewhat cramped-looking bowing style. Available illustrations depict Paganini using a variety of bow types and bowing positions but reveal with some semblance of consistency that Paganini held his

47 The B natural tuning is used, for example, in Paganini's *Maestosa sonata sentimentale* (otherwise known as «La Preghiera») for violin and orchestra.

bow (most commonly a transitional Cramer-type bow) some distance from the nut in the manner described by Guhr:

»His right arm lies quite close to his body and is hardly ever moved. He allows free play only to his very bent wrist, which moves extremely easily, and guides the flexible movement of the bow with the greatest rapidity. It is only in strong and drawn-out chords, for which the lower part of the bow near the heel is used, that he lifts his hand and lower part of his arm somewhat higher, and moves his elbow away from his body.«⁴⁸

Such a bow grip facilitated the execution of the various ›thrown‹ bowings (for example *balzato* in caprice no. 1, *sautillé* in no. 5) for which Paganini was renowned, offering greater bow control and more subtle expressive effect within a limited dynamic range. However, along with his use of thin strings and his adoption of light, fast bow-strokes especially suitable for harmonic effects, it doubtless also adversely affected Paganini's tone, which by most contemporary accounts lacked fullness and volume.

Wieniawski developed a higher right-arm and elbow position than those of Paganini, Baillot and other members of the ›classical‹ French violin school; this position was also in direct contrast to the German school's perseverance with a low right elbow into the early twentieth century. Joachim and Moser independently criticised the stiffness of the bow arm resulting from Wieniawski's method and claimed that it ›had a ruinous effect on many violinists.«⁴⁹ The counter-argument is, of course, that Wieniawski's method freed players from the constrictions of the low-elbow position. For Wieniawski, too, the stiff upper arm facilitated a more relaxed right-hand position and fluent execution of his ›devil's staccato‹, a rapid staccato played by raising and tensing his right shoulder and creating a tremble in the arm which, thanks to the looseness of forearm and hand, was transmitted to the bow (Example 11). The natural speed of the arm tremble dictated that of the staccato.

EXAMPLE 11 Wieniawski: *L'école moderne*, »Les Arpèges«, var. 1

48 Guhr: *Ueber Paganinis Kunst*, p. 6.

49 Joseph Joachim and Andreas Moser: *Violinschule*, 3 vols., Berlin 1902–1905, vol. 1, pp. 13–14.

With the raising of the elbow came a change in the bow grip and a consequent increase in tonal power, attack and articulation via the weight of the arm. While the fingers were close together and roughly at right angles to the bow in the ›German grip‹, the newer ›Franco-Belgian‹ grip required the hand to be tilted more towards the index finger, which was therefore separated from the other fingers. The extreme development of this tendency was Wieniawski's so-called ›Russian grip‹, in which the hand was further tilted, so that the index finger curled around the bow and contacted it above the second joint.

Paganini tapped the full extent of the contemporary repertory of bow strokes in his compositions, his general bowing vocabulary in the caprices ranging from the violinist's stock-in-trade to a wide variety of legato effects (for example the long phrases in caprice no. 3, the melody accompanied by *tremolando* in no. 6); *brisure* with complex string crossing (no. 2); *martelé* (nos. 10, 22), undulating bowing (no. 12); staccato (nos. 15, 22) and such ›spring‹ bowings as *ricochet* (no. 9), *sautillé* (no. 5), and flying staccato (nos. 7, 15, 21). However, the only genuine novelty in his armoury of bowings was the so-called ›Paganini bowing‹, with its consistent alternation of one articulated and two slurred notes. The more virtuosic varieties, especially the ›spring‹ bowings, were exploited in far greater concentration than ever before in order to achieve brilliance of effect. Wieniawski, if anything, expanded upon Paganini's lead, exploiting an even wider range of bow strokes in line with the technical and organological developments of his times.

Commentators who describe Paganini's playing style consistently refer to its depth of feeling and infinite tonal variety. Friedrich Wieck, Adolf Marx, Ludwig Rellstab and Franz Schubert particularly admired Paganini's lyricism, expressiveness and communication with his audience – as Marx put it, »the inward poetry of his imagination.«⁵⁰ Wieck never heard a singer who affected him as profoundly as »an Adagio played by Paganini. Never was there an artist who was equally great and incomparable in so many genres.«⁵¹ Rellstab recorded of Paganini's performances that he »spoke, he wept, he sang!« and a critic for *The Times* claimed, »If the instrument could be said to speak and to feel, it does so in his [Paganini's] hands.«⁵²

Analogies between violin playing and singing are commonplace in violin treatises through history. In a letter to Luigi Germin (30 August 1830), Paganini expressly refers to the importance of cultivating »playing that speaks« (*suonare parlante*).⁵³ Philippe Borer

50 *Berliner musikalische Zeitung*, in: de Courcy: *Paganini the Genoese*, vol. 1, p. 317.

51 In: Berthold Litzmann: *Clara Schumann. Ein Künstlerleben nach Tagebüchern und Briefen*, 3 vols., Leipzig 1902–1908, vol. 1, p. 16.

52 *Vossische Zeitung*, in: de Courcy: *Paganini the Genoese*, vol. 1, p. 318; in: Jeffrey Pulver: *Paganini: The Romantic Virtuoso*, London 1936, pp. 240–241.

53 See Borer: *The Twenty-Four Caprices*, p. 105.

focuses on this concept, highlighting in particular Paganini's implied tempo fluctuation, tempo rubato and unique prosodic inflection, while largely maintaining overall respect for the pulse.⁵⁴ Wieniawski was likewise renowned for his »passionate, rapturous lyricism,« the »wealth and feeling« in his playing and »the inner ardour with which every phrase is permeated.«⁵⁵ He touched the hearts of his audience and was especially renowned for the subtle shadings and intensity of his tone, nurtured by both his assertive bowing technique using the high right elbow and his increased use of vibrato as an element of tone production rather than as an ornament.

While Fritz Kreisler is often considered the first violinist to popularise a continuous vibrato, the influence of his (and Wieniawski's) teacher, Massart, should not be ignored. And although the continuous vibrato may not have been a Franco-Belgian invention, French taste was a significant factor in its development. Kreisler provides a clue when describing his studies at the Paris Conservatoire:

»I believe Massart liked me because I played in the style of Wieniawski. You will recall that Wieniawski intensified the vibrato and brought it to heights never before achieved, so that it became known as the ›French vibrato‹. Vieuxtemps also took it up, and after him Eugène Ysaÿe, who became its greatest exponent, and I. Joseph Joachim, for instance, disdained it.«⁵⁶

It is tempting to infer from Kreisler's comment that Wieniawski and Vieuxtemps developed a continuous vibrato, but it would be dangerous to do so, not least because Kreisler never heard either violinist. It is possible, though, that another pupil of Wieniawski, Ysaÿe, influenced Kreisler's assessment, but there is no concrete evidence to prove that Wieniawski's ›French vibrato‹ was continuous, or even unusually prominent for the period. As Robert Philip comments, »Ysaÿe's vibrato was much less prominent than Kreisler's, and not continuous even in cantabile passages.« As Vieuxtemps was Ysaÿe's teacher, »the likelihood is [...] that his vibrato was at least as restrained as Ysaÿe's and probably more so.«⁵⁷ Nevertheless, Wieniawski's role in the development of vibrato should not be ignored or underestimated; furthermore, he is known to have developed special vibrato exercises, which he passed down to Isadore Lotto, Vieuxtemps and others.⁵⁸

Guhr makes no mention of Paganini's vibrato usage; but it is doubtful if, even in his *suonare parlante* style, his was as consistent or continuous as Wieniawski's. Adila Fachiri

54 Ibid., pp. 131–133.

55 S.-Peterburgskiyе vedomosti, no. 76, 1860, in: Lev Ginsburg: *Vieuxtemps: His Life and Times*, Neptune New Jersey 1984, p. 178.

56 In: Louis Paul Lochner: *Fritz Kreisler*, London 1951, p. 21.

57 Robert Philip: *Early Recordings and Musical Style*, Cambridge 1992, pp. 210–211.

58 Henry Roth: *Violin Virtuosos from Paganini to the 21st Century*, Los Angeles 1997, p. 5; Franko: *Chords and Discords*, p. 46.

confirms that a surviving copy of Paganini's caprices annotated by the composer indicates vibrato usage, suggesting that »where such a direction is absent, vibrato is not wanted.«⁵⁹

Nineteenth-century writers lead us to believe that national styles of violin playing existed, each differing in its characteristics. David Milsom argues that the genealogies of violinists and their pupil/pedagogue relationships often bring into doubt such a crude concept, since many of the most prominent nineteenth-century violinists connect in some way or other with Viotti.⁶⁰

Strictly speaking, Paganini cannot be attached to a specific school of violin playing other than be considered as the culmination of the Italian tradition, exploiting and amplifying existing techniques, reviving forgotten ones, and assimilating en route some of the developments made by French violinists after Viotti. Two principal national »schools« were distinguished post Paganini – »Franco-Belgian« and »German«. The German School of Spohr, Joachim et al. was the more conservative, »classical«, even old-fashioned, yet tasteful. The Franco-Belgian school, led primarily by Charles de Bériot, was the more progressive and technically ambitious and its »members«, partly through the influence of Paganini, eagerly assimilated into their repertory the numerous technical developments of the left-hand and bow, especially spring bowings. Bériot's pupil, Vieuxtemps, continued his lead, acknowledging Paganini as a major inspiration.

Milsom notes that there was a perception of »dichotomy and antithesis« between the German and Franco-Belgian schools and brings into question the whole concept of schools of violin playing as a model for stylistic differentiation.⁶¹ The following extract from Joachim and Moser's treatise illustrates this rivalry:

»The French and Belgian virtuosi, although possessed of an astonishing technique of the left hand, have not only entirely forgotten that natural method of singing and phrasing which originated in the bel canto of the old Italians [...] but they even continue to repudiate it. Their bowing and tone production merely aim at the sensuous in sound.«⁶²

Similarly, negative critiques of German works and performers were common in Franco-Belgian and other circles. As Jenő Hubay wrote after a concert given by Wieniawski in Budapest (1877):

»Wieniawski is far removed from the Puritanism of, for instance, Joachim, who plays with the peace of a demi-god, astounds and compels one to kneel before him, yet lacks warmth. Wieniawski is equally far removed from German sentimentality and Italian exaggerated sweetness of which Paganini himself

59 In: *Music and Letters* 31 (1950), p. 283.

60 David Milsom: *Theory and Practice in Late Nineteenth-Century Violin Performance*, Aldershot 2003, p. 15.

61 *Ibid.*, pp. 25–27.

62 Joachim and Moser: *Violinschule*, vol. 3, p. 32.

was not free. Even in moments of highest emotion and ardour he never transgresses elegance of style and noble taste.«⁶³

Whatever the reasons for such conflict between the two camps, Milsom concludes that ›Franco-Belgian‹ violinists such as Ysaÿe, Sarasate or the Paris-trained Kreisler, with their more regular espousal of vibrato, were more influential on the emergent style of the early twentieth century than the likes of, for example, Joachim, Auer or Rosé.⁶⁴ Milsom might even have included Wieniawski in this context. And some may think it strange that Milsom's ›Key Genealogical Relationships in Nineteenth-century Violin Pedagogy‹ do not extend to Wieniawski's (and Vieuxtemps') contribution to the very different character of the USSR school, given the groundwork teaching he performed in St Petersburg as mentor of Auer and others.

Paganini's dedication of his caprices ›alli artisti‹ confirms his intention that these works should combine both musical substance and didactic technical content. A further point of interest involves a copy of the first edition of Paganini's opus owned by Albi Rosenthal.⁶⁵ Bearing Paganini's name and dating from between 1834 and 1840,⁶⁶ this copy includes the name of a musician in brown ink at the head of each caprice, as if in dedication. These dedicatees are mostly violinists, and they endorse Lipinski's statement that the caprices were written for Paganini's friends or close acquaintances:⁶⁷ ›Proprietà di Niccolò Paganini‹ (property of NP) and ›A Parigi l'inverno‹ (In Paris, in winter); 1. Henri Vieuxtemps; 2. Giuseppe Austri; 3. Ernesto Camillo Sivori; 4. Ole Bornemann Bull; 5. Heinrich Wilhelm Ernst; 6. Karol Jóseph Lipinski; 7. Franz Liszt; 8. Delphin Alard; 9. Herrmann; 10. Theodor Haumann; 11. Sigismond Thalberg; 12. Dhuler; 13. Charles Philippe Lafont; 14. Jacques Pierre Rode; 15. Louis Spohr; 16. Rodolphe Kreutzer; 17. Alexandre Artôt; 18. Antoine Bohrer; 19. Andreas Jakob Romberg; 20. Carlo Bignami; 21. Antonio Bazzini; 22. Luigi Alliani; 23. [no name]; 24. ›Niccolò Paganini, sepolto pur troppo‹.

The jury is out regarding any question of a particular caprice reflecting its dedicatee's playing style, particularly in relation to national schools. However, it seems reasonable to align no. 16 with what we know about Kreutzer's powerful tone and broad bowing style, as well as the characteristics of some of his etudes, while Ole Bull's experience with Norwegian Hardanger violin playing makes him an appropriate dedicatee for the richly

⁶³ In: Mario Witkowski: *The Art of Henry Wieniawski*, in: *The Strad* 81 (1971), p. 565.

⁶⁴ Milsom: *Theory and Practice*, p. 26.

⁶⁵ See Albi Rosenthal: *An intriguing copy of Paganini's Capricci*, in: *Niccolò Paganini e il suo tempo*, Genoa 1982, pp. 235–246.

⁶⁶ It is believed that Paganini and Vieuxtemps first met prior to a concert in London on 27 April 1834. See Borer: *The Twenty-Four Caprices*, p. 55.

⁶⁷ See Borer: *The Twenty-Four Caprices*, pp. 52, 57.

polyphonic no. 4. No. 1 may certainly reflect Vieuxtemps' »complete mastery of [...] elegant ›bouncing‹ strokes.«⁶⁸ However, no. 15 only relates in part to Spohr's noble, broad style and the bold double and multiple stopping of no. 14, including some fingered unisons, does not seem to align well with Rode's style of performance, if reviews and anecdotes are to be believed.

John Daverio acknowledges Paganini's powerful contribution to »the rise of an ultra-virtuoso idiom whose heyday extended from the years around 1830, when Paganini took continental Europe by storm, to 1847, when Liszt retired from the concert stage.«⁶⁹ However, he concedes that »for seriously minded composers born in and around 1810, the virtuoso manner of Paganini and his successors was at once a blessing and a curse.«⁷⁰ Spohr's opposition to Paganini arguably retarded the progress of German violin playing. And although Joachim studied and played Paganini's caprices in his youth, the German school remained intrinsically opposed to the virtuoso trend, refusing to acknowledge shallow display and encouraging a balance between technical brilliance and musical substance.

Wieniawski achieved just that balance in his compositions and performing style. Moniuszko praised Wieniawski's combination of »the widely acclaimed power of Lipinski, the tenderness of Ernst, and the humour of Paganini. And as for technique,« he continued, »Vieuxtemps alone seems to be a match for him.«⁷¹ Hubay refused to compare Wieniawski with other violinists. Although he acknowledged parallels with Paganini, Ernst, Vieuxtemps, Laub and even Joachim, he states that Wieniawski »is ultimately himself, has a distinct physiognomy [...] possesses his own value [...] and is the most ideal representative of the Franco-Belgian school.«⁷² Despite the claims of Ernst, whose polyphonic studies bear close comparison with Wieniawski's caprices, Desfossez's assessment of Wieniawski as »the true successor of Paganini« does not seem misplaced. A critic of *L'Indépendance Belgique*, who regarded Wieniawski technically »of the first rank«, confirms that, »since Paganini, hardly any virtuoso has appeared of such ability.«⁷³

68 In: Ginsburg: *Vieuxtemps*, p. 62.

69 John Daverio: *Crossing Paths*, Oxford 2002, pp. 200–201.

70 *Ibid.*, p. 201.

71 *Kurier Wilenski* no. 35 (1851), in: Wladyslaw Duleba: *Wieniawski: His Life and Times*, Eng. trans., Neptune New Jersey 1984, p. 38.

72 In: Witkowski: *The Art of Henry Wieniawski*, p. 565.

73 In: Desfossez: *Henri Wieniawski*, frontispiece.

Inhalt

Vorwort 7

Daniel Leech-Wilkinson Early recorded violin playing: evidence for what? 9

Marianne Rônez Pierre Baillot, ein Geiger an der Schwelle zum 19. Jahrhundert.
Ein Vergleich seiner Violinschulen von 1803 und 1835 23

Rudolf Hopfner Nicolaus von Sawicki – Paganinis Geigenbauer in Wien 58

Robin Stowell Henryk Wieniawski: »the true successor« of Nicolò Paganini?
A comparative assessment of the two virtuosos with
particular reference to their caprices 70

Heinz Rellstab und Anselm Gerhard »Möglichst zugleichklingend« – »trotz
unsäglicher Mühe«. Kontroversen um das Akkordspiel auf
der Geige im langen 19. Jahrhundert 91

Beatrix Borchard Programmgestaltung und Imagebildung als Teil
der Aufführungspraxis: Joseph Joachim 106

Renato Meucci Changes in the role of the leader
in 19th-century Italian orchestras 122

Claudio Bacciagaluppi Die »Pflicht« des Cellisten und der
Generalbaß in der Romantik 138

Lucio A. Carbone Fernando Sor and the Panormos: an overview of
the development of the guitar in the 19th century 156

Roman Brotbeck Aschenmusik. Heinz Holligers Re-Dekonstruktion von
Robert Schumanns Romanzen für Violoncello und Klavier 167

Namen-, Werk- und Ortsregister 183

Die Autorinnen und Autoren der Beiträge 192

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