

Notes

1 The violin and bow – origins and development

- 1 Of the scientific research aimed at restoring the classical recipes of Cremona to general use, the work of J. Michelman and L. Condax (of Eastman–Kodak) in the USA, and Raymond White (of the National Gallery) is particularly worthy of note for its influence on *luthiers*.
- 2 For example, the fresco, school of Garofalo, Palazzo di Ludovico il Moro, Ferrara, c. 1505–8.
- 3 The origin of the soundpost is more open to conjecture. Early German violins reveal evidence of a central soundpost but no bass-bar. The soundpost was possibly introduced as a support for the bridge by makers who were unaware of the bass-bar. A post which has been cut too short can still be made to fit by drawing it across the inside of the instrument, where the ideal position may thus have been discovered.
- 4 There are, however, Polish violins attributed to c. 1515 in the National Museum in Warsaw.
- 5 His familiar title refers to the device 'I. H. S.' (= Jesus) found on his labels.
- 6 It is possible that Gasparo da Salò's predecessor in Brescia, the viol maker Zanetto di Montichiario (c. 1490–1560), also made violins.
- 7 See Chapter 2.

2 The physics of the violin

- 1 For a general introductory text see M. Campbell and C. Greated, *The Musician's Guide to Acoustics* (London, 1987). References to contemporary literature on all aspects of violin acoustics are given by L. Cremer, *Physik der Geige* (Stuttgart, 1981; Eng. tr. J. S. Allen, 1984); M. E. McIntyre and J. Woodhouse, 'The Acoustics of Stringed Musical Instruments', *Interdisciplinary Science Reviews*, 3/2 (1978), pp. 157–73; and C. M. Hutchins, 'A History of Violin Research', *Journal of the Acoustical Society of America*, 73/5 (1983), pp. 1421–40.
- 2 Different relative resonance placement occurs in violas and cellos because these instruments are not scaled versions of the violin. Experimental sets of scaled violins have been constructed (see Hutchins, 'A History'). The 'Violin Octet' is a set of instruments ranging from a tiny violin tuned one octave above the conventional instrument to a giant bass violin with a body length of 1.3 m.
- 3 J. A. Moral and E. V. Jansson, 'Eigenmodes, Input Admittance, and the Function of the Violin', *Acustica*, 50 (1982), pp. 329–37.
- 4 K. D. Marshall, 'Modal Analysis of a Violin', *Journal of the Acoustical Society of America*, 77/2 (1985), pp. 695–709.
- 5 An amusing discussion of rather less subtle innovations is given by E. Heron-Allen, *Violin-Making as it Was, and Is: Being a Historical, Theoretical and Practical Treatise on the Art and Science of Violin-Making* (London, 1884), Chapter 5, pp. 104–21.
- 6 C. M. Hutchins, 'The Acoustics of Violin Plates', *Scientific American*, 245 (1981), pp. 170–86.

3 The violinists of the Baroque and Classical periods

- 1 T. Mace, *Musick's Monument, or a Remembrance of the Best Practical Musick* (London, 1676), p. 236.
- 2 Quoted in C. Burney, *A General History of Music*, ed. F. Mercer (2 vols., London, 1935), vol. II, p. 337.
- 3 Entry of 19 November 1674 in *The Diary of John Evelyn*, ed. E. S. de Beer (6 vols., Oxford, 1955), vol. IV, p. 48.
- 4 Note by translator (?J. E. Galliard) of François Raguenet, 'A Comparison between the French and Italian Music', in *Musical Quarterly*, 32 (1946), p. 419.
- 5 J. Hawkins, *A General History of the Science and Practice of Music* (2 vols., London, 1875), vol. II, p. 806.
- 6 Burney, *A General History*, vol. II, p. 990.
- 7 Hawkins, *A General History*, vol. II, p. 904.
- 8 *Dr. Burney's Musical Tours in Europe*, ed. P. A. Scholes (2 vols., London, 1959), vol. I, p. 185.
- 9 *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806), pp. 61–2.
- 10 Diary entry of 4 February 1715 in E. Preussner, *Die musikalischen Reisen des Herrn von Uffenbach* (Kassel, 1949), p. 67.
- 11 G. B. Rangoni, *Saggio sul gusto della musica* (Livorno, 1790), p. 51.
- 12 *Public Advertiser*, 18 February 1785.
- 13 W. Jones, *A Treatise on the Art of Music* (Colchester, 1784), p. 54.
- 14 Letter of 11 July 1763 in *The Letters of Mozart and his Family*, tr. E. Anderson, 2nd edn (2 vols., London, 1966), vol. I, p. 24.
- 15 W. T. Parke, *Musical Memoirs* (2 vols., London, 1830), vol. I, p. 6.
- 16 Foreword to *Ausserlesene Instrumental-Music* (1701), tr. in O. Strunk, *Source Readings in Musical History* (New York, 1950), p. 449.
- 17 For detailed information on the Somis family, see the introduction by Alberto Basso to Giovanni Battista Somis, *Sonate da camera opera II*, *Monumenti musicali Italiani*, vol. II, (Milan, 1976).
- 18 B. Schwarz, *Great Masters of the Violin* (London, 1984), p. 70.
- 19 *Das neu-eröffnete Orchestre* (Hamburg, 1713), p. 211.
- 20 Roger North on Music, ed. J. Wilson (London, 1959), p. 359; F. A. Wendeborn, *A View of England towards the Close of the Eighteenth Century* (2 vols., London, 1791), vol. II, p. 237.
- 21 Burney, *A General History*, vol. II, p. 992.
- 22 *Ibid.*, vol. II, p. 896.
- 23 *Public Advertiser*, 20 February 1777. Franz Lamotte (1753–80) had a brief but illustrious career as a violinist of outstanding technical ability.
- 24 *Dr. Burney's Musical Tours*, vol. II, p. 206, vol. II, p. 173.
- 25 Letter of 9 July 1778 in *Mozart: Briefe und Aufzeichnungen*, ed. W. A. Bauer, O. E. Deutsch and J. H. Eibl (7 vols., Kassel, 1962–75), vol. II, p. 395.
- 26 M. Kelly, *Reminiscences*, ed. R. Fiske (London, 1975), p. 122.
- 27 L. de la Laurencie, *L'École française de violon de Lully à Viotti* (3 vols., Paris, 1922–4), vol. I, p. 313.
- 28 *Dr. Burney's Musical Tours*, vol. I, p. 28.
- 29 Letter of 3 July 1778 in *Mozart: Briefe*, vol. II, p. 388.
- 30 Parke, *Musical Memoirs*, vol. I, p. 278.
- 31 *Morning Chronicle*, 15 February 1793.
- 32 *Oracle*, 20 February 1793.

4 The nineteenth-century bravura tradition

- 1 A. Veinus, *The Concerto* (New York, 1944), p. 154.
- 2 And at its forerunner the Institut National de Musique (1793).
- 3 Mayseder was to take over as second violinist in Schuppanzigh's Quartet.
- 4 Ondříček also studied with Lambert Massart in Paris.
- 5 *Violin Playing as I Teach It* (New York, 1921), and *Graded Course of Violin Playing* (New York, 1926).

5 The twentieth century

- 1 A. Spalding, *Rise to Follow* (New York, 1943), p. 36.
- 2 A. Moser, *Geschichte des Violinspiels*, 2nd rev. edn (2 vols., Tutzing, 1966–7), vol. II, p. 179.
- 3 J. Szigeti, *With Strings Attached*, 2nd edn (New York, 1967) p. 93.
- 4 W. Damrosch, *My Musical Life*, (New York, 1926), p. 152.
- 5 C. Flesch, *The Art of Violin Playing*, Eng. tr. F. Martens (2 vols., New York, 1930), vol. II, p. 75.
- 6 Although Enescu is the proper Romanian form of his name, the violinist himself changed the spelling to Enesco.
- 7 R. Daniels, *Conversations with Menuhin* (London, 1979), p. 26.
- 8 Y. Menuhin, *Unfinished Journey* (London, 1977), p. 96.
- 9 Carl Flesch also served on the faculty at Curtis from 1924 to 1928.
- 10 Flesch, *The Art*, vol. II, p. 125.

6 The fundamentals of violin playing and teaching

- 1 Self-assessment has become more possible in recent years due to the development of lightweight compact recorder cameras. These are easy to use and offer not only instant play-back facilities, but also good sound reproduction from integral stereo microphones.
- 2 R. Daniels, *Conversations with Menuhin* (London, 1979), p. 140.
- 3 J. Szigeti, *A Violinist's Notebook* (London, 1964), 'Postscript', p. 154.
- 4 R. Gerle, *The Art of Practising the Violin* (London, 1983).
- 5 J. O'Connor, *Not Pulling Strings* (London, 1987), pp. 133–6.
- 6 *Improve Your Sight Reading* (London, 1987), a workbook for examinations by J. Davies and P. Harris, is a welcome addition to the teaching literature in this field.
- 7 K. Havas, *The Twelve Lesson Course in a New Approach to Violin Playing* (London, 1964); P. Rolland, *The Teaching of Action in String Playing* (New York, 1974; 2nd edn, 1986); Y. Menuhin, *Six Lessons with Yehudi Menuhin* (London, 1971/R1974).
- 8 R. Jacoby, *Violin Technique: a Practical Analysis for Performers* (London, 1985).
- 9 The Alexander Method has also grown in popularity over the last decade and now features in the curriculum of several music colleges.
- 10 E. Friedman, *The Strad*, 96 (1986), p. 792.
- 11 *The Strad*, 95 (1985), p. 116.
- 12 P. Rolland, *Basic Principles of Violin Playing*, American String Teacher's Association (1959).
- 13 C. Libove in *The Strad*, 99 (1987), p. 519.
- 14 The arm-lengths of a random cross-section of pupils can range from 45 cm to 63 cm, showing that the same full-length bow is unlikely to be appropriate for everyone.
- 15 Rolland, *The Teaching of Action*, pp. 164–5.
- 16 For further information about the history of vibrato the reader is referred to Chapter 8; G. Moens-Haenen's monumental study *Das Vibrato in der Musik des Barock* (Graz, 1988) is also highly recommended along with W. Hauck's *Vibrato on the Violin*, Eng. tr. K. Rokos (London, 1975).
- 17 L. Sheppard, *Tale Pieces of the Violin World*, 2nd edn (Norfolk, 1979), p. 109.
- 18 J. Dorner, 'Strains of Music', *The Strad*, 95 (1985), p. 760.
- 19 N. Brainin, in *Classical Music*, 285 (12 October 1985), p. 23.
- 20 Y. Menuhin in Daniels, *Conversations*, p. 63.
- 21 C. Flesch, 'The Musical Memory', in *The Art of Violin Playing*, Eng. tr. F. Martens (2 vols., New York, 1924–30), vol. I, p. 167; Gerle, *The Art*, p. 84.
- 22 Menuhin, *Six Lessons*, p. 52.
- 23 Except on the most formal occasion, brief introductory comments can sometimes be advantageous; they appear to relax the atmosphere and in so doing enhance communication between audience and performer.
- 24 *The Strad*, 95 (1985), p. 682.
- 25 See S. Nissel, 'Teaching Chamber Music', *ESTA Review* 13/2 (1988), p. 10; V. Orde, 'On Quartet Playing and Technique', *ESTA Review*, 11/2 (1986), p. 3.

26 See I. Bartlett, 'NCOS, Necessity or Luxury?', *The Strad*, 94 (1983), p. 380.

7 Technique and performing practice

- 1 I. Galamian, *Principles of Violin Playing and Teaching* (New Jersey, 1962), p. 12.
- 2 See M. Corrette, *L'École d'Orphée* (Paris, 1738). J. J. Prinner's *Musicalischer Schliessl* (1677) is well in advance of its time in suggesting a chin-braced grip.
- 3 Baillot, *L'Art du violon* (Paris, 1834), p. 16.
- 4 L'abbé le fils, *Principes du violon* (Paris, 1761), p. 1.
- 5 L. Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756), p. 54.
- 6 *Ibid.*, p. 148.
- 7 For example, B. Campagnoli, *Metodo della meccanica progressive per violino* (?Milan, 1797?); Eng. tr (1824), part 3, no. 188.
- 8 For example, J. Reichardt, *Ueber die Pflichten des Ripien-Violinisten* (Berlin & Leipzig, 1776), p. 35.
- 9 Baillot, *L'Art*, pp. 146–9.
- 10 *Ibid.*, pp. 152–5.
- 11 L. Spohr, *Violinschule* (Vienna, 1832), pp. 120–1.
- 12 F. Habeneck, *Méthode théorique et pratique de violon* (Paris, c.1835), p. 103; Baillot, *L'Art*, pp. 152–5.
- 13 C. A. de Bériot, *Méthode de violon Op. 102* (Paris, 1858), p. 237.
- 14 C. Flesch, *The Art of Violin Playing*, Eng. tr. F. Martens (2 vols., New York, 1924–30), vol. 1, p. 29.
- 15 C. Flesch, *Violin Fingering: its Theory and Practice* (London, 1966) p. 365.
- 16 R. Philip, in H. M. Brown and S. Sadie (eds.), *Performance Practice* (2 vols., London, 1989), vol. II, p. 463.
- 17 L. Auer, *Violin Playing as I Teach It* (New York, 1921), p. 63.
- 18 *Ibid.*, pp. 24–5.
- 19 Baillot, *L'Art*, p. 152.
- 20 Spohr, *Violinschule*, section 8, pp. 54ff.
- 21 Habeneck, *Méthode*, pp. 103–6.
- 22 Baillot, *L'Art*, pp. 140–4; Spohr, *Violinschule*, p. 195.
- 23 F. Geminiani, *The Art of Playing on the Violin* (London, 1751), p. 8.
- 24 Spohr, *Violinschule*, pp. 175–6.
- 25 Baillot, *L'Art*, pp. 137–9.
- 26 J. Joachim and A. Moser, *Violinschule* (2 vols., Berlin, 1902–5), vol. II, p. 94. According to Flesch (*The Art*, vol. 1, p. 40), Joachim's vibrato was 'very close and quick', while Sarasate 'started to use broader oscillations'.
- 27 Flesch, *The Art*, vol. 1, p. 40. Flesch here claims that it was customary in the early twentieth century to distinguish between expressive themes, which might be given a little vibrato, and 'unexpressive neutral passages', which would not. See Philip, in Brown and Sadie (eds.), *Performance Practice*, vol. II, p. 461.
- 28 See, for example, Mondonville's set of sonatas *Les Sons harmoniques Op. 4* (Paris & Lille, 1738).
- 29 See L. Mozart, *Versuch*, p. 101.
- 30 L'abbé le fils, *Principes*, p. 73.
- 31 L. H. Berlioz, *Grand Traité de l'instrumentation et d'orchestration modernes Op. 10* (Paris, 1843); Eng. tr. M. C. Clarke (London, 1858), p. 21.
- 32 Preface to his *Hortulus Chelicus* (Mainz, 1688).
- 33 See T. Russell, 'The Violin Scordatura', *Musical Quarterly*, 24 (1938), pp. 84–96.
- 34 L'abbé le fils, *Principes*, p. 1; this phrase is used by many writers on the violin from Bismantova (1677) to those of the current century.
- 35 J. Herrando (*Arte y puntual explicación del modo de tocar el violín*, Paris, 1756) claims that the elbow should be separated from the body by about the distance between the extended thumb and index finger.
- 36 Not until Corrette's *L'École d'Orphée* (1738) is the thumb-on-stick grip offered as an alternative in French tutors, and it is even then identified as an Italian practice.
- 37 Baillot, *L'Art*, p. 12.
- 38 L'abbé le fils, *Principes*, p. 1.

- 39 See, for example, J. B. Cartier, *L'Art du violon* (Paris, 1798), part 1, art. 6, p. 1 and Baillot, *L'Art*, p. 12.
- 40 For example, Baillot, *L'Art*, p. 15; J. F. Mazas, *Méthode de Violon* (Paris, 1830), p. 6.
- 41 Advocated especially by L'abbé le fils, *Principes*, p. 1.
- 42 Called *détaché* by many French writers, but this should not be confused with the use of the same term, from the early nineteenth century onwards, to describe a smooth, separate on-the-string stroke.
- 43 Baillot, *L'Art*, p. 97.
- 44 Habeneck, *Méthode*, p. 101. Habeneck here divides the semibreve into quaver values; the closer the quavers are placed, the slower the bow speed should be.
- 45 W. A. Mozart, for example, indicated dynamic markings sparingly in his early works. Only rarely were the extreme dynamics *pianissimo* and *fortissimo* and such gradations as *mezzo-forte* or *mezzo-piano* included.
- 46 See, for example, the prefaces to Piani's *Sonate a violino solo è violoncello col cimbalo* . . . Op. 1 (Paris, 1712) or Veracini's *Sonate accademiche a violino solo* Op. 2 (London & Florence, 1744). N.B. The ability to play a long, even stroke was also vital for the cultivation of controlled bowing and variety of expression.
- 47 L. Mozart, *Versuch*, pp. 102–5.
- 48 De Bériot, *Méthode*, p. 124.
- 49 Phrasing was occasionally implied in the notation by the breaking of the beams.
- 50 Baillot (*L'Art*, 1834) adds an exception to this for very high notes, which must, on the contrary, be played softly to prevent them sounding harsh.
- 51 Habeneck, *Méthode*, p. 109.
- 52 Baillot, *L'Art*, pp. 163–4.
- 53 However, Quantz's comment that 'in gay and quick pieces the last quaver of each half bar must be stressed with the bow' should also be taken on board by performers in their quest for stylish performance.
- 54 R. Rognoni, *Passaggi per potersi essercitare nel diminuire terminatamente con ogni sorte di instrumenti* (Venice, 1592); F. Rognoni, *Selva de varii passaggi secondo l'uso moderno per cantare e suonare con ogni sorte di stromenti* (Milan, 1620/R1970); Zanetti, *Il scolaro . . . per imparar a suonare di violino, et altri stromenti* (Milan, 1645).
- 55 Geminiani, *L'Art* (1751), Esempio viii, p. 4.
- 56 Broadly speaking, certain keys appear to have held particular emotional meanings in Mozart's music. See R. Steblin, *A History of Key Characteristics in the 18th and Early 19th Centuries* (Ann Arbor, 1983).
- 57 P. Baillot, P. Rode and R. Kreutzer, *Méthode de violon* (Paris, 1803), pp. 158–65. Baillot included the survey verbatim as part 2 of his *L'Art du violon* (1834), adding only a brief introduction.
- 58 Baillot, *L'Art*, p. 137.
- 59 *The New Grove Dictionary of Musical Instruments* (London, 1984), s.v. 'Tempo and Expression Marks'.
- 60 See n. 26 above.
- 61 See J. W. Finson, 'Performing Practice in the Late Nineteenth Century, with Special Reference to the Music of Brahms', *Musical Quarterly*, 70 (1984), pp. 457–75.
- 62 Flesch, *Violin Fingering*, p. 365.
- 63 Limitations of space do not allow discussion here of the French rhythmic convention (extending roughly from the mid sixteenth to the late eighteenth century) of *notes inégales*, according to which certain divisions of the beat move in alternately long and short values, even if they are written out equally.
- 64 L. Mozart, *Versuch*, pp. 144–5.
- 65 The so-called 'Vega Bach bow' is a twentieth-century invention designed to play sustained four-note chords quite literally as such. Of very steep convex *cambre*, it has a mechanical lever which allows the hair tension to be altered either to accommodate sustained chordal passages or to play on individual strings.
- 66 P. Walls, in Brown and Sadie (eds.), *Performance Practice*, vol. II, p. 55.
- 67 Spohr's *Violinschule* (p. 147) includes the first known evidence of the modern practice of breaking a four-note chord upwards in twos where the lower two notes (played together before the beat) are only of short duration while the upper two notes (played together on the beat) are sustained for their full length.

- 68 See R. Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge, 1985), pp. 305–36 and pp. 375–91. See also F. Neumann, *Ornamentation in Baroque and Post-Baroque Music with Special Emphasis on J. S. Bach* (Princeton, 1978), and *Ornamentation and Improvisation in Mozart* (Princeton, 1986).
- 69 See Stowell, *Violin Technique*, pp. 337–67. See also F. Neumann, *Ornamentation in Baroque and Post-Baroque Music and Ornamentation and Improvisation in Mozart*.
- 70 C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (2 vols., Berlin, 1753–62); Eng. tr. W. J. Mitchell (New York, 1949), pp. 79–80. Bach also argues that it was becoming customary in his circles to write out such ornamentation in full, but this approach was far from being universal at that time.

8 Aspects of contemporary technique (with comments about Cage, Feldman, Scelsi and Babbitt)

- 1 F. Geminiani, *The Art of Playing on the Violin* (London, 1751), Essempio xxii, pp. 30–1.
- 2 For a chart of most harmonics see P. Zukofsky, *An All Interval Scale Book* (New York, G. Schirmer, 1977).
- 3 In the interest of full disclosure, my principal violin teacher was Ivan Galamian, whom I credit not only with teaching me to play the violin, but far more importantly, with teaching me to think about *how to learn* to play the violin. The fact that our musical worlds and interests were so different only underscores the solidity of his foundation.
- 4 As an example see John Cage's *Six Melodies for Violin and Keyboard* (1950).
- 5 As examples see Cage's prepared piano music, or (for a group of instrumentalists) *Sixteen Dances* (1952).
- 6 See P. Zukofsky, 'John Cage's Recent Violin Music', in *A John Cage Reader* (New York, 1982).
- 7 As examples see Morton Feldman's *For John Cage* (for violin and piano), *Violin Concerto*, or *Piano, Violin, Viola, Cello*.
- 8 As the average of Pythagorean and just intonation approximations – the former used for melodic lines, the latter for beatless intervals – approaches tempered intonation, it is not clear how one could analyse the data of, as an example, a string quartet, so as to reveal which system is actually being used.
- 9 I admit that the line between 'opinionated' intonation and simply being 'out of tune' is a fine one. The placement of the line is primarily a function of the producer's intention, and the receiver's impression.
- 10 To quote Cage in regard to equal microtones: 'When the apple is rotten, cutting it in half does not help.' See Zukofsky, 'John Cage's Recent Violin Music'.
- 11 See his *Xnoybis* for solo violin, or his *String Quartets Nos. 3 and 4*.
- 12 Cage and Feldman both have specific injunctions against the use of vibrato. Stravinsky, as an example, does not; however, the use of a typical nineteenth-century-style vibrato in the great neo-Classic solos (such as in *Orpheus* or *Agon*) seems to me extremely incongruent.
- 13 'Performers there are who tremble consistently on each note as if they had the palsy.' L. Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, tr. E. Knocker (London, 1948), p. 203.
- 14 Because of the geometry of string lengths, in order to achieve an ascending *glissando* on one string that changes pitch at a temporally equal rate, one must move the left hand quickly at the beginning of the *gliss.*, and slow down as one ascends. Descending *glissandi* require the opposite behaviour.
- 15 Gliding the bow lightly through its entire length, usually at very high velocity, due to the shortness of the duration allotted for each stroke. The sound produced is a whistling one, and is best achieved by using a stiff right elbow, thereby preventing the bow from being parallel with the bridge, and thereby adding to the 'glissez' effect.

9 The concerto

- 1 Stradella incorporated antiphonal effects between a trio-sonata texture and a full four-part ensemble within the instrumental sections of his serenata *Qual prodigio è ch'io miri* (1675) as well as in some of his sinfonias and oratorios.
- 2 Written c.1680s but published posthumously in Amsterdam. Muffat, in the preface to his *Ausserlesene Instrumental-Music* (Passau, 1701), reports that Corelli's concerti grossi were fashionable in Rome in the 1680s.
- 3 In theory, but not always in practice.
- 4 Described variously as 'sonata', 'sinfonia' or 'concerto'.
- 5 The published works number less than a fifth of his total.
- 6 The eighth is also a Christmas Concerto complete with pastorale.
- 7 B. Brainard in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, s.v. 'Tartini'.
- 8 These reworkings involving changes in the number, order and length of movements, textural alterations and the addition of a continuo to both concertino and ripieno groups.
- 9 See, for example, Telemann's anthology *Musique de table* (Hamburg, 1733) where he masters the ritornello principle, at the same time providing suggestions of the *galant* style.
- 10 Save for his Op. 7 collection, he dispensed with the viola part in the ripieno.
- 11 Commonly but misleadingly called the 'Oboe concertos'.
- 12 Optional oboe parts were added later to Nos. 1, 2, 5 and 6.
- 13 Although some of his most mature works are *symphonies concertantes* for various combinations of strings and wind.
- 14 J. La Rue, E. Wellesz and F. W. Sternfeld, in *The New Oxford History of Music* (14 vols., London, 1954–), vol. vii, 'The Age of Enlightenment', p. 487.
- 15 The *Concertone* K190 (2 vn, orch) and *Sinfonia concertante* K364 (vn, va, orch) were his other principal *concertante* works for the instrument.
- 16 He later substituted a rondo (K269) for his original finale of K207, and the rondo finale of the more mature K211 is somewhat lightweight.
- 17 By this time he had already composed his two Romances Opp. 40 and 50 (vn, orch, c.1801 and c.1798) and the Triple Concerto Op. 56 (vn, vc, pf, orch, 1803–4).
- 18 See B. Schwarz, 'Beethoven and the French Violin School', *Musical Quarterly*, (1958), pp. 431ff.
- 19 There are also two *Concertantes* for two violins, a *Concertante* for violin and cello, two *Concertantes* for violin and harp, and a Concerto for string quartet and orchestra.
- 20 Composed in 1822 but unpublished until Menuhin edited it for publication in 1952. Mendelssohn's Concerto for violin, piano and string orchestra (1823), also in D minor, similarly betrays Viennese Classical influence.
- 21 As, for example, in Mozart's Eb major Piano Concerto K2. 1.
- 22 David's role here appears to have been more advisory than instructional. Joachim's principal violin teachers included Hauser, Georg Hellmesberger (i) and Joseph Boehm.
- 23 Schumann also transcribed his A minor Cello Concerto Op. 129 for violin.
- 24 After trying out the work in rehearsal (Leipzig, 1858).
- 25 That performed nowadays.
- 26 Although Joachim's advice on the solo part was also sought.
- 27 His advice was apparently only rarely heeded.
- 28 Like his Second Piano Concerto, on which he was working concurrently.
- 29 Although this melody is related to material from the exposition.
- 30 The *Symphonie espagnole* Op. 21 (1874) was written specifically for Sarasate in the wake of the great Spanish virtuoso's performance of Lalo's Violin Concerto Op. 20 (1873) in 1874, and the Belgian violinist Pierre Marsick premiered the *Concerto russe* Op. 29 in 1879.
- 31 The third movement, 'Intermezzo', is sometimes omitted in performances nowadays.
- 32 Rimsky-Korsakov's *Fantasy on Russian Folk Themes* Op. 33 (1887) and Cui's *Suite concertante* Op. 25 (1884) represent the nearest they came to composing a violin concerto.

- 33 The only two to appear in the nineteenth century – No. 1 in Eb/D and No. 2 in B minor – were not published until 1851. No. 1 was originally intended to be heard in Eb major, with the soloist tuning his strings up a semitone and playing the work in the somewhat easier key of D (sounding Eb) major, but the work is commonly performed nowadays in a version transposed into D major.
- 34 As quoted in D. Gill (ed.), *The Book of the Violin* (Oxford, 1984), p. 171.
- 35 F. Farga, *Violins and Violinists* (London, 1950), tr. E. Larsen, p. 203.
- 36 Although there is no room here for harmonics or left-hand pizzicato.
- 37 Not only in the titles of the movements (Toccata – Aria I – Aria II – Capriccio) but also, to a certain extent, in the nature of the music.
- 38 The last two movements are inspired by two Gregorian melodies.
- 39 The rich harmonic language built on fourths and fifths as much as on thirds and sixths; the asymmetrical phrase structure; bitonality; the exotic melodic intervals and the intensely passionate, dramatic expression.
- 40 These concertos are in fact orchestrations of his two sonatas (vn, pf, Opp. 9 and 11, 1911 and 1918).
- 41 Published posthumously in 1959.
- 42 A naturalised Briton.
- 43 The soloist's accompanied cadenza clearly refers to it, as does also the ensuing 'alla marcia' immediately preceding the final flourish.

10 The sonata

- 1 Such is the theoretical definition. But in practice the two types are not always clearly differentiated; many 'church sonatas' conclude with one or more dance movements (not always so designated), while many 'chamber sonatas' include an opening movement which is not a dance.
- 2 The first is for 'violino e violone'.
- 3 *Affetti musicali* Op. 1 (Venice, 1617); *Arie ...* Op. 3 (Venice, 1620); *Sonate, symphonie ... e retornelli, a 1, 2, 3, 4, 5, & 6 voci* Op. 8 (Venice, 1629); *Per ogni sorte di strumento musicale diversi generi di sonate, da chiesa, e da camera, a 2–4, bc* (Venice, 1655)
- 4 *Canzone e sonate* Op. posth. (1615).
- 5 *Il combattimento di Tancredi e Clorinda* (1624) and *Scherzi musicali* (Venice, 1607).
- 6 *Sonate concertate in stil moderno* (Venice, 1621).
- 7 Published posthumously (Venice, 1641).
- 8 Published in four sets Opp. 2–5 (1639, 1642, 1645 and 1649).
- 9 Ten sonatas for one or two violins and continuo.
- 10 Opp. 2, 4, 8, 10 (*La cetra*) and eighteen collections of instrumental music, including sonatas for various instrumental combinations.
- 11 Included in his *Artificii musicali ...* Op. 13 (Modena, 1689).
- 12 Some, notably that by Estienne Roger of 1710, including examples of contemporary embellishments for many of the slow, and in a few cases, some fast movements.
- 13 *Six Sonate da chiesa ...* (Amsterdam, 1708); five *Sonate ...* (Amsterdam, c.1717) and six *Sonates da camera ...* (Paris, 1742).
- 14 Although some of op. 6 in particular are fast–slow–fast in design.
- 15 B. Schwarz, in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, s.v. 'Somis, Giovanni Battista'.
- 16 See J. W. Hill, 'Veracini in Italy', *Music & Letters*, 56 (1975), pp. 257–76.
- 17 Four books of Ayres ... (1685) for the violin.
- 18 *The Division Violin* (London, 1684), comprising dances or variation sets.
- 19 Purcell's trio sonatas (1683), in which he 'faithfully endeavour'd a just imitation of the most fam'd Italian Masters'.
- 20 Interestingly, too, his Op. 1 sonatas were later revised with detailed annotations regarding ornaments and fingerings and published as *Le prime sonate* (London, 1739).
- 21 Op. 1 No. 1 was modelled particularly closely on the first of Corelli's Op. 5 set.
- 22 See T. Best, 'Handel's Solo Sonatas', *Music & Letters* 58 (1977), pp. 430–8.
- 23 [11] *Sonate da camera* (Venice, 1667) and [12] *Sonate* (Nuremberg, 1682).

- 24 They were probably intended as postludes to services in Salzburg Cathedral during October, the month specially devoted to the Rosary Mysteries.
- 25 For example, heavy repeated notes depict ‘the Scourging of Jesus’ and passages of trumpet-like writing accompany ‘The Ascension’ and other such joyous events.
- 26 In No. 28, for example, Walther sets out to imitate a ‘chorus’ of violins, the tremulant organ, bagpipes, trumpets, drums, the hurdy-gurdy and the guitar, while *Galli e galline*, *Scherzi d’augelli con il [sic] cucci* and *Leuto harpeggiante e rossignuolo* are among those works in which various birds are imitated.
- 27 One of the nine movements in a single sonata (vn, bc; Paris, 1682) prompted the work’s nickname of ‘La Guerre’ from Louis XIV, and that same movement was later included as the finale of the second of a set of six sonatas (vn, bc; Dresden, 1694).
- 28 W. S. Newman, *The Sonata in the Baroque Era* (Chapel Hill, 1959), p. 235.
- 29 ‘a Cembalo concertato e Violino solo’ (Cöthen, c.1720).
- 30 As found in the manuscript copied (mid 1740s) by Johann Christoph Altnikol (1719–59), a pupil and son-in-law of Bach.
- 31 e.g. the opening Adagio of the E major sonata (No. 3; BWV 1016)
- 32 Some scholars attribute it to Pisendel.
- 33 Sébastien de Brossard remarked (1695) that ‘every composer in Paris, and above all the organists, was madly writing sonatas in the Italian manner,’ and François Couperin (1668–1733), in his preface to *Les Nations: sonades et suites de symphonies en trio* (2vn, bc; Paris, 1726) claimed priority in the field.
- 34 His last two sets were *Amusements pour la chambre* Op. 6 (Paris, 1718) and *Les Idées musicales* Op. 7 (Paris, 1720).
- 35 Published in 1712 but completed, according to the manuscript, by 1695.
- 36 *Pièces de violon avec la basse continue*.
- 37 [12] *Sonates mêlés de plusieurs récits . . .*
- 38 Known as ‘Desplanes’.
- 39 Originally Ghignone.
- 40 Six *Pièces de clavecin en sonates avec accompagnement de violon* Op. 13 (Paris, 1745).
- 41 For example, Giardini’s *Sei sonate per cembalo con violino o flauto traverso* Op. 3 (London, c.1751), or Richter’s *VI Sonate da camera a cembalo obbligato, flauto traverso o violino concertato, e violoncello* (Nuremberg, 1764).
- 42 Composers such as Mondonville (*Pièces de clavecin en sonates, avec accompagnement de violon* Op. 3, Paris, c.1734) and Corrette (*Sonates* Op. 25, Paris, 1742) had anticipated this sonata type, which eventually blossomed with the harpsichordist-composer Johann Schobert’s keyboard sonatas with *ad libitum* accompanying instruments in Paris in the 1760s.
- 43 One of his keyboard sonatas has an independent obbligato part for violin.
- 44 See D. Dichiera, *The New Grove Dictionary*, s.v. ‘Mysliveček’.
- 45 See note 1 above.
- 46 See the *Neue Mozart–Ausgabe*.
- 47 These sonatas also include *ad libitum* parts for cello.
- 48 K55–60 are now believed to be spurious.
- 49 Although the final Minuet is of quasi-Baroque character.
- 50 ‘Six sonates pour le clavecin ou pianoforte, avec l’accompagnement du violon’.
- 51 Mozart’s last sonata K547 (1788), described as ‘eine kleine Klavier Sonate für Anfänger mit einer Violine’, represents arguably a retrogressive step when compared with the other works of the decade, despite the maturity of its language.
- 52 D. Carew, ‘Chamber Music: Piano and Strings’, in H. C. Robbins Landon (ed.), *The Mozart Compendium* (London, 1990), p. 290.
- 53 The title ‘Spring’ is not Beethoven’s own; it was added by the publisher A. Cranz to a later edition of the work.
- 54 A major-key introduction to a minor-key main movement.
- 55 The F major Sonata (1838) remained unpublished until Yehudi Menuhin edited it for publication in 1953.
- 56 Shorthand for ‘frei aber einsam’ (free but alone).
- 57 A special society (*Société Nationale de Musique*) was formed in Paris (1871) for its cultivation.

- 58 Originally entitled *Grand Duo Concertant*.
 59 W. S. Newman, *The Sonata since Beethoven* (Chapel Hill, 1969), pp. 526–7.
 60 The length of its gestation period is arguable, its origins possibly lying in sketches made some twenty-eight years earlier.
 61 The Piano Quintet and the String Quartet.
 62 Arranged by Kreisler as ‘Indian Lament’.
 63 Although the opening movement’s second theme is in a different metre from its first.
 64 Cited from Prokofiev’s article ‘What I Am Working On’, in I. S. Nestyev, *Prokofiev*, Eng. tr. F. Jones (London, 1961), p. 385.
 65 Made with the help of David Oistrakh.
 66 B. Schwarz, in *The New Grove Dictionary*, s.v. ‘Shostakovich, Dmitry’.
 67 Never completed.
 68 An earlier, relatively unsuccessful violin sonata dates from 1897.
 69 Quoted by D. Hall in his sleeve-note for the recording of the two sonatas by R. Druian and J. Simms, Mercury MG 50095. Bloch here refers to the fact that it incorporates a violin recitative of Jewish character as well as a Gregorian Credo (with text printed in the score) and Gloria.
 70 Copland’s Duo is a violin and piano version (c.1978) of his flute and piano Duo of 1971.
 71 Its two predecessors are either lost or destroyed.
 72 Two earlier (unnumbered) essays in the genre (in C minor and E minor) have also been preserved.
 73 The new finale was inscribed with a verse from Yeats, Bax’s favourite poet.
 74 Bax withheld the score until 1922.
 75 Bax claims it might also be called ‘The Dance of Death’ because it was greatly influenced by the events of 1915.
 76 That in the second movement (*Grazioso e danzato*) is a cadenza for both players which concludes with aleatory improvisation on note-groups already presented.
 77 See J. Samson, *The Music of Szymanowski* (London, 1980), p. 48.
 78 J. C. G. Waterhouse, in *The New Grove Dictionary*, s.v. ‘Enescu, George’.

11 Other solo repertory

- 1 For example, a prelude (1688; Part 1) and an allemand (1693; Part 2) by Thomas Baltzar (c. 1630?–c. 1663?). The allemand also appears in J. Hawkins, *A General History of the Science and Practice of Music* (5 vols., London, 1776), vol. iv, p. 329.
 2 Published in the *Mercurie galant* (January, 1683).
 3 Fairly recently discovered by P. P. Várnai. See P. P. Várnai, ‘Ein unbekanntes Werk von Johann Paul von Westhoff’, *Die Musikforschung*, 24 (1971), p. 282.
 4 Ed. F. Bogen, published by Durand, 1930.
 5 *Komm, heiliger Geist, Herre Gott*.
 6 The *Siciliana* of the first (G minor) sonata is in B \flat major.
 7 The third partita, however, includes only one of the four dances that form the nucleus of the normal suite, incorporating instead some of the optional, lighter movements occasionally inserted after the sarabande.
 8 Bach transcribed this for organ and orchestra in Cantatas 120a and 29.
 9 Preserved in Cartier’s *L’Art du violon* (Paris, 1798).
 10 Not published until 1853.
 11 The published version, edited by Menuhin, substitutes conventional semitones, a change authorised by the composer.
 12 As short as his virtuosity allows – circa three seconds is suggested.
 13 That is, the gradual movement in and out of synchronisation.
 14 Quoted in D. Gill (ed.), *The Book of the Violin* (Oxford, 1984), p. 206.
 15 Aborigine for ‘a remote and lonely place’.
 16 For example, the Chaconne attributed to Tomaso Vitali, rediscovered by Ferdinand David c. 1860, was almost certainly not composed by the Bolognese violinist.
 17 Each variation is in the style of a well-known virtuoso (Clement, Schuppanzigh and others).
 18 Paganini’s so-called *Maestoso sonata sentimentale*, 1828.

- 19 Based on the Irish folktune.
- 20 Another adaptation of a movement for string quartet.
- 21 The *lieu cher* is Brailov, the country house near Kiev of his mysterious benefactress Nadezhda von Meck.
- 22 Scored for soprano, violin and orchestra.
- 23 The Chinese book of changes.
- 24 With the help of Paul Zukofsky.
- 25 From Gerhard's programme note for the piece's premiere.
- 26 For example, Stravinsky's Violin Concerto and Duo Concertant.

12 The violin as ensemble instrument

- 1 E. Bottrigari, *Il desiderio, ovvero de' concerti di varii strumenti* (Venice, 1594), tr. C. MacClintock, *Musicological Studies and Documents*, vol. ix (1962), p. 13.
- 2 On the definition of an 'orchestra', see N. Zaslav, 'When is an Orchestra not an Orchestra?', *Early Music* 16 (1988), p. 483.
- 3 Brossard's definitions are given in W. S. Newman, *The Sonata in the Baroque Era*, 4th edn (New York, 1983), pp. 24–5.
- 4 M. Mersenne, *Harmonie universelle* (Paris, 1636–7) Eng. tr. R. E. Chapman (The Hague, 1957).
- 5 J. L. Le Cerf de la Viéville, *Comparaison de la musique italienne et de la musique française* (Brussels, 1704–6/R1972) tr. O. Strunk in *Source Readings in Music History* (New York, 1950), pp. 489–507.
- 6 *Life and Times of Anthony Wood*, ed. L. Powys (London, 1932), p. 212.
- 7 T. Mace, *Musick's Monument, or a Remembrance of the Best Practical Musick* (London, 1676); facsimile edn (Paris, 1958/R1966), p. 236. See 'The Third Part Concerning the Viol' for many intemperate remarks on the qualities of the violin.
- 8 Roger North on Music, ed. J. Wilson (London, 1955), p. 31.
- 9 W. Kirkendale, *Fugue and Fugato in Rococo and Classical Chamber Music* (Durham, N.C., 1979), p. 42.
- 10 A. Carse, *The Orchestra in the Eighteenth Century* (Cambridge, 1940), pp. 88–99.
- 11 L. Mozart, *A Treatise on the Fundamental Principles of Violin Playing* (1756), tr. E. Knocker (London, 1948), p. 224.
- 12 Carse, *The Orchestra*, p. 99.
- 13 Le Cerf de la Viéville, *Comparaison de la musique*.
- 14 J. Webster, 'Towards a History of Viennese Chamber Music in the Early Classical Period', *Journal of the American Musicological Society*, 27 (1974), pp. 212–47.
- 15 Quoted from L. G. Ratner, *Classic Music* (New York, 1980), p. 125.
- 16 H. Le Blanc, *Défense de la basse de viole contre les entreprises du violon et les prétensions du violoncel* (Amsterdam, 1740/R1975); R serially in *La Revue Musicale* 9 (1927–8).
- 17 Quoted from J. Gardner, 'The Chamber Music' in *Robert Schumann: The Man and His Music*, ed. A. Walker (London, 1972), p. 201.
- 18 E. T. A. Hoffman, *Beethoven's Instrumental Music* (1813), in Strunk, *Source Readings*, p. 775.

13 The pedagogical literature

- 1 The reader should note that limitations of space restrict this survey largely to those treatises of principal significance in the history and development of the violin.
- 2 Roger North on Music, ed. J. Wilson (London, 1955), p. 194.
- 3 If sixteenth-century treatises devoted any space at all to instruments, it was generally at the end almost as an afterthought. Jambe de Fer's disdain for the violin (*Epitome musicale . . .*, Lyons, 1556) was typical of the period.
- 4 At least thirty works devoted to amateur violin instruction were printed in England alone between 1658 and 1731, and these works were apparently read in other countries. See D. Boyden's facsimile edition (London, 1952) of Geminiani's *The Art of Playing on the Violin* (London, 1751).

- 5 M. Montéclair, *Méthode facile pour apprendre [sic] à jouer du violon* (Paris, 1711–12); P. Dupont, *Principes de violon* (Paris, 1718); M. Corrette, *L'École d'Orphée* (Paris, 1738).
- 6 For a comprehensive list of these pirated adaptations of Geminiani's work, see Boyden's facsimile edition of Geminiani's *The Art*, pp. x–xi.
- 7 e.g. Robert Bremner's *The Compleat Tutor for the Violin* (London, c.1750), Stephen Philpot's *An Introduction to the Art of Playing on the Violin* (London, 1767?), and the anonymous *An Abstract of Geminiani's Art of Playing on the Violin* (Boston, 1769); and numerous English publishers used Geminiani's name on posthumous publications, very little of whose contents was his.
- 8 The original date of this method is subject to disagreement, but it was in preparation, at the very least, during the 1790s. See Montanari, *Bartolomeo Campagnoli, violinistica compositore (1751–1827)* (n.p., 1969) and E. C. White in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, s.v. 'Campagnoli, Bartolomeo'.
- 9 L. Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756), 'Vorbericht'.
- 10 C. A. de Bériot, *Méthode de violon Op. 102* (Paris, 1858), preface.
- 11 C. Guhr, *Ueber Paganinis Kunst die Violine zu spielen* (Mainz, 1829), preface, p. 2.
- 12 C. Flesch, *The Art of Violin Playing*, Eng. tr. F. Martens (2 vols., New York, 1924–30), vol. 1, p. 114.
- 13 *Ibid.*, vol. 1, p. 115.
- 14 K. Havas, *The Twelve Lesson Course in a New Approach to Violin Playing* (London, 1964), preface.
- 15 This is the subtitle of his *Nurtured by Love* (New York, 1969).
- 16 S. Suzuki, *Nurtured by Love*, p. 9.
- 17 The reader should note that limitations of space restrict this survey largely to study material of principal significance in the history and development of the violin.
- 18 Locatelli's twelve concertos *L'arte del violino Op. 3* (Amsterdam, 1733), like some of Tartini's concertos, incorporate twenty-four capriccios 'ad libitum' which are in the nature of cadenzas to the concertos. But they can scarcely have been used as such, since they are almost as long as the movements they are supposed to complement.
- 19 This date is uncertain, since no edition of 1796 has survived. However, Vieuxtemps claimed that his edition of Kreutzer's studies (1866) was based on the original edition of 1796. See also E. Gerber, *Neues historisch-biographisches Lexikon* (4 vols., Leipzig, 1812–14/R1966), s.v. 'Kreutzer, R.'.
- 20 R. Kreutzer, *Forty-two Studies for the Violin* ed. Cutter (Philadelphia, 1901), preface.
- 21 See *Allgemeine Musikalische Zeitung*, 6 (April, 1804), no. xi, col. 48.
- 22 According to Moser (*Geschichte des Violinspiels*, p. 324), sixteen of these studies are by Franz Benda (vol. 1) and twelve are by Georg Benda (vol. 2). The only available edition is a modern facsimile edition by Joseph Müller-Blattau (Stuttgart, 1957), in which the works attributed to Georg Benda (vol. 2 of the original edition) are omitted and substituted by Franz Benda's *Exercices progressifs pour le violon* (Leipzig, n.d.).
- 23 Also published in two parts as *XII Capriccii a violino solo Op. 12*.
- 24 Sixty-five of these variations appeared, in a different order, in a later publication, *Studies for the Violin Calculated for the Improvement of Practitioners in General*.
- 25 Mentioned by R. Eitner (*Biographisch-bibliographisches Quellen-lexikon* (10 vols., Leipzig, 1900–4; 2nd rev. edn, 1959–60), vol. ii, p. 296) and A. Moser (*Geschichte des Violinspiels* (Berlin, 1923; 2nd rev. edn, 1966–7), p. 277).
- 26 Interestingly, the caprices do not exploit harmonic effects, which appear to have been a later development in Paganini's technical equipment. In keeping with Paganini's mature style, indications of harmonics in posthumous editions were added by some editors as alternative suggestions. The possibility that Paganini played passages in harmonics which were not so notated should not, however, be ruled out.
- 27 It is interesting to note that several études were written in duet form with an accompanying second violin part.
- 28 L. Spohr, *Violinschule*, (Vienna, 1832), Preface and pp. 26 and 139.
- 29 Spohr, *Violinschule*, pp. 198–245.

14 The violin – instrument of four continents

- 1 T. Alexandru, 'Quelques repères chronologiques des violons comme instruments populaires chez les Roumains', *Studia Instrumentorum Musicae Popularis*, 8 (1985), p. 103.
- 2 P. de B. de Brantôme, *Oeuvres complètes*, ed. M. P. Mérimée and M. L. Lacour (13 vols., Paris, 1858–95).
- 3 Quoted in B. Sárosi, *Gypsy Music* (Budapest, 1978), p. 57.
- 4 Sárosi, *Gypsy Music*, p. 134.
- 5 Quoted in Sárosi, *Gypsy Music*, p. 127.
- 6 E. Dahlig, 'Intracultural Aspects of Violin Playing in Poland', *Studia Instrumentorum Musicae Popularis*, 7 (1981), p. 112.
- 7 See P. Cooke, *The Fiddle Tradition of the Shetland Isles* (Cambridge, 1986).
- 8 *Virginia Gazette*, 24 April 1746.
- 9 Quoted in E. Southern, *Readings in Black American Music* (New York, 1971), p. 91.
- 10 E. Southern, *The Music of Black Americans: a History* (New York & London, 1971/R1983). Southern's research forms the source for much of the information given in this section.
- 11 Andy Bruce, Winsboro, N.C.
- 12 *Journal and Letters of Philip Vickers Fithian, 1773–74: a Plantation Tutor of the Old Dominion* ed. H. D. Farish (Williamsburg, 1900), p. 161.
- 13 L. Burman-Hall, 'Southern American Folk Fiddling: Context and Style' (diss., University of Princeton, 1978).
- 14 See R. Stevenson, *Music in Mexico* (New York, 1952), and *Music in Aztec and Inca Territory* (Berkeley & Los Angeles, 1968). This section is particularly indebted to Stevenson's research.
- 15 See C. Strachwitz, sleeve notes to *Texas–Mexican Border Music vol. 5: The String Bands: End of a Tradition*, Folklyric 9007 (1976); and *Texas–Mexican Border Music vol. 2: Blind Fiddler Melquiades Rodriguez*, Folklyric 9018 (1978).
- 16 See Lyricord LLST7359, LLST7348.
- 17 H. Farhat, in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, s.v. 'Iran'.
- 18 B. Nettl, *The Western Impact on World Music: Change, Adaptation and Survival* (New York & London, 1985), pp. 47–50.
- 19 See P. Mukherjee, sleeve notes to *Le Violon de l'Inde du Sud*, Ocora 558.585–6.
- 20 See B. C. Deva, *Musical Instruments of India: Their History and Development* (Calcutta, 1978), pp. 171–2.
- 21 S. Bandyopadhyaya, *Musical Instruments of India* (Delhi, 1980).
- 22 See Mukherjee, sleeve notes to *Le Violon de l'Inde du Sud*.
- 23 C. R. Boxer, *The Portuguese Seaborne Empire: 1415–1825* (London, 1965), p. 240.
- 24 See J. Kunst, *Music in Java* (2 vols., The Hague, 1973), vol. 1, p. 282.
- 25 *Ibid.*, vol. 1, pp. 385 and 451.
- 26 *Ibid.*, vol. 1, p. 375.

15 The violin in jazz

- 1 sic for Mountain.
- 2 Such discographical information is provided with the interested reader/listener in mind.
- 3 *The Wire* (November, 1988).