

GOLDSMITHS, UNIVERSITY OF LONDON

INVESTIGATING PERFORMER UNIQUENESS:
THE CASE OF JASCHA HEIFETZ

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY – HISTORICAL MUSICOLOGY

BY
DARIO SARLO

CANDIDATE NUMBER: 33029204

JUNE 2010

DIGITAL VERSION (June 2011)

SIGNED DECLARATION

I hereby declare that all of the work presented in this thesis is my own

.....

Dario Sarlo

.....

Date

This thesis has been supported by a three-year doctoral scholarship from the Arts and Humanities Research Council of Great Britain. Additional funding has been provided by Goldsmiths Music Department and the University of London Central Research Fund.

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ACKNOWLEDGEMENTS

Firstly, I would like to thank my doctoral supervisor, Anthony Pryer, for the excellent guidance and support he has provided over the course of this project. Secondly, I would like to thank the staff and my fellow researchers at the John W. Kluge Centre at the Library of Congress in Washington D. C. for their encouragement and feedback over the course of what amounted to thirteen months as a resident fellow in the capital of the United States.

I would also like to thank the following people who have each contributed something to the production of this thesis: Ayke Agus, Irene Auerbach, Arnold Belnick, Andrew Bernardi, Carolyn Brown, Timothy Callaghan, George and Penny Denney, Graham Down, Alan and Vicky Elsworth, Ron Folsom, Jay Heifetz, Homer Holloway, Sam Holt, Mark Eden Horowitz, John Ind, Alexander Ivashkin, Ron and Laura Ivey, Tom Jeffers, Mark Katz, Annette Kaufman, Sherry Kloss, Galina Kopytova, Patricia Krafcik, Brian Leonard, John Maltese, John Anthony Maltese, Jim O'Donnell, Tom and Clarisse O'Donnell, Roger and Patricia Plasket, Mary Lou Reker, Elgin Ronayne, the late John Ronayne, Peter Rosen, Robert Saladini, Andrew Saunders, Kay Shelemey, Scott Slapin, Albina Starkova-Heifetz, Fiammetta Tarli, Lord Michael Taylor, Ariane Todes, Giorgio and Sandy Valente, Arthur Vered, James and Stephanie Warren, John Waxman, Alexandra Wiktorek, Daniel Wiktorek, Bob and Pam Wolfenden, Catherine Wyler, and Kenji Yoshimoto.

Finally, a special thank you to Sasha and my family, who supported me throughout, and who are all fortunately here to see this finished.

ABSTRACT

This thesis is based on the conviction that the greatest musical performers of history can and should be granted the same level of academic scrutiny and study as is so often received by the greatest composers. Composers had the early advantage of producing durable manuscripts, while performers prior to the age of recording were unable to leave more than impressions in the minds of those who heard them. With the recent successes of numerous investigations into performance and recordings, including the CHARM and CMPCP projects, such studies are becoming ever more viable and significant.

The thesis focuses on the violinist Jascha Heifetz (1901-1987) and primarily his performances of the Bach solo violin works (BWV 1001-1006). While there have been studies of individual pieces, of particular performers, and of multiple recordings of the same piece, a study focussing on specific repertoire played by a specific performer is something that has been somewhat overlooked in the literature. The thesis draws on numerous methods to distil what is distinctive and unique about Heifetz. This includes an examination of *what* and *how* the performer played, *why* the performer played that way, and how that way of playing compares to other performers. The study concludes with a discussion of Heifetz's unique performer profile in the context of violin performance history.

Focussing on one of the most famous and successful performing musicians of the twentieth century along with some of the most frequently played pieces, this case study will suggest research methods and approaches transferable to related studies. The thesis draws on original interviews with former Heifetz students, friends, and colleagues, and on over thirteen months of archival research in the Jascha Heifetz Collection held by the Library of Congress. This array of previously untapped material aided the analytical and empirical investigations into Heifetz's uniqueness.

CONTENTS

ILLUSTRATIONS	10
---------------------	----

INTRODUCTION. Studying historical performers: methods and approaches	15
--	----

PART ONE. HEIFETZ, BACH, AND THE CRITICS

CHAPTER 1. Jascha Heifetz: biography and documentary sources

1.1 Biographical introduction	28
1.2 Heifetz in print: biographies, articles, and other printed sources	33
1.3 Heifetz on record	34
1.4 The Jascha Heifetz Collection at the Library of Congress	37
1.5 Heifetz as collector and codifier	39

CHAPTER 2. Heifetz and Bach's works for solo violin

2.1 Background to Bach's sonatas and partitas (BWV 1001-1006)	46
2.2 Bach's Prelude in E major: genre and historical context	51
2.3 The relationship between Heifetz and Bach's works for solo violin	55
2.4 Scores of Bach's works for solo violin in the Heifetz music library	60
The facsimiles	61
The editions for solo violin	61
The arrangements for violin and piano	64
2.5 Heifetz and the Prelude: overview of sources	66

CHAPTER 3. Heifetz and the critics

3.1 Sources of critical reaction 1917-1974	68
3.2 Critical reaction theme: perfection	74
3.3 Critical reaction theme: programming	81
3.4 Critical reaction theme: performative gestures	83
3.5 Overview of critical reaction to Heifetz's solo Bach	87
3.6 Commentary on critical reaction to Heifetz's solo Bach	91
3.7 Understanding Heifetz's musical persona	95

PART TWO. DEFINING A PERFORMER BY REPERTOIRE AND PROGRAMMING: BACH'S SOLO WORKS IN HEIFETZ'S CAREER

CHAPTER 4. Mapping the data: an empirical overview of Heifetz's career

4.1 Creating a framework for the performance data	108
4.2 Assembling the performance event data	114
4.3 An empirical overview of Heifetz's performing career	117

CHAPTER 5. Distinctive aspects of Heifetz's concert programming	
5.1	The 1917 debut recital as a foundation to a career 125
5.2	Heifetz and the violin concerto 134
5.3	Concertos with piano and concertos with orchestra 143
5.4	'Extraordinary talismans of personal identification': the 'itsy-bitsy' 148
5.5	Repertoire themes and groups 151
5.6	The 1972 final recital: an unwavering approach 158
5.7	Encores in Heifetz recitals 161

CHAPTER 6. Bach's solo works in Heifetz's repertoire	
6.1	Context and timeline of the solo works in Heifetz's career 164
6.2	Empirical overview of Heifetz's Bach performances 168
6.3	Solo Bach and the Heifetz recital structure 174
6.4	Programming: the Prelude and the Partita in E major 178
6.5	Programming: partial performances of the Partita in E major 183
6.6	A Heifetz recital: repertoire and structure 184

PART THREE. DEFINING A PERFORMER BY INTERPRETATIVE
APPROACH: BACH'S PRELUDE PERFORMED BY HEIFETZ

CHAPTER 7. Analysis of the Prelude in relation to performance	
7.1	Overview of analytical sources in print 189
7.2	Background structure and foreground elements 191

CHAPTER 8. Elements of interpretative approach: tempo and duration	
8.1	Bach's solo violin works: a history of speed over substance 199
8.2	Metronome markings and durations as sources of data 203
8.3	Heifetz's duration markings and his recordings 209

CHAPTER 9. Further elements of interpretative approach	
9.1	Structure and phrasing..... 216
9.2	Repeated ideas and motifs: the bariolage sections219
9.3	Repeated ideas and motifs: the building motif 222
9.4	Structural dynamics and discrepancies 224
9.5	Special effects: articulation227
9.6	Special effects: bowings 228
9.7	Special effects: fingerings229
9.8	Special effects: ornamentation – the trill in bar 135 230
9.9	Special effects: portamento 231
9.10	Special effects: harmonics and vibrato 233
9.11	Summary of Heifetz's interpretative approach to the Prelude 235

PART FOUR. DEFINING A PERFORMER IN HISTORICAL AND INTERPRETATIVE CONTEXT: HEIFETZ AND THE RECORDED PERFORMANCE TRADITION OF THE PRELUDE

CHAPTER 10. Historical context: the recorded performance tradition	
10.1	A recorded performance tradition 240
10.2	Developing methods for studying recorded performance traditions 241
10.3	Discographic sources, recorded documents, studying solo Bach 245
10.4	The recorded performance tradition of the Prelude 248
CHAPTER 11. Distinctive elements of interpretative approach	
11.1	Tempo and duration 255
11.2	Period instrument performances of Bach's Prelude 265
11.3	Historically informed performance: piano accompaniments 274
11.4	Special effects: the trill in bar 135 275
11.5	Special effects: portamento in the Prelude 276
11.6	Performers re-recording the Prelude 278
CHAPTER 12. Further exploration of historical and interpretative context	
12.1	Closer examination of eleven representative recordings 284
12.2	Overview of the recorded performance tradition 290
CODA. CONCLUSIONS AND FUTURE PROJECTS	
I.	Reflections upon the discoveries made throughout the thesis 297
II.	Issues concerning the choice of the Prelude as a case study 300
III.	Towards a theory of performer uniqueness: the performer profile 303
IV.	Heifetz and his performance objectives 307
V.	The Heifetz performer profile: overview and bar chart 318
VI.	Heifetz's performer profile in historical context 322
VII.	Reception history and possible future avenues of investigation 328
APPENDICES	
1.	The Jascha Heifetz Collection at the Library of Congress 333
2.	Heifetz repertoire in Russia 1906-1917 (Kopytova) 335
3.	History of published editions of Bach's solo works (Rostal) 339
4.	Bach's Prelude in E major (from the autograph manuscript) 340
5.	Bach's autograph manuscript of the Prelude 344
6.	First page of Heifetz's Prelude arrangement autograph manuscript 347
7.	First page of the Marteau edition of the Prelude owned by Heifetz 348
8.	First page of Heifetz's published arrangement of the Prelude 349
9.	Recordings of the Partita in E major 1889-1971 (Creighton) 350
10.	Critical reaction: Heifetz and the Bach works for solo violin 352

11.	Conductors with whom Heifetz performed (1917-1974)	376
12.	Pianists with whom Heifetz performed (1917-1974)	378
13.	Heifetz performances by country (1917-1974)	379
14.	Heifetz on tour: photograph of Heifetz with his large map	380
15.	Bibliographic entries for 136 recordings of Bach's Prelude	381
16.	A list of 136 Bach Prelude recordings arranged alphabetically	386
17.	A list of 136 Bach Prelude recordings arranged chronologically	389
18.	A list of 136 Bach Prelude recordings arranged by duration	392
19.	A list of 86 Bach Prelude recordings for solo violin listed by duration	395
20.	Research fieldtrip and interviewee photographs	397
21.	Accompanying CD contents	401

BIBLIOGRAPHY

Primary sources	402
Books and articles	402
Books and articles – author unknown	417
Dissertations	418
Online articles	419
Scores	420
Websites and other online sources	421
Interviews	422
The RCA Complete Heifetz Collection	423
Other Heifetz recordings	425
Unpublished Heifetz recordings	426
Recordings by Heifetz students and colleagues	427
Recordings dedicated to Heifetz – ‘tribute’ recordings	428
Other recordings	428
Video	429
Unpublished video	429
Miscellaneous	429

ILLUSTRATIONS

CHAPTER 1

Figures

1.1	Heifetz signature and name stamp	38
1.2	Two pages from a small concert ringbound folder owned by Heifetz	42
1.3	Annotated programme from concert in Melbourne – 2 July 1927	43
1.4	Cover sheet from radio broadcast – 5 October 1942	44
1.5	Annotated programme from concert in Moscow – 20 April 1934	45

CHAPTER 2

Figures

2.1	Gold embossed text on the cover of Heifetz’s Joachim/Moser edition	62
-----	--	----

Tables

2.1	Total recordings of solo Bach between 1889-1971	50
2.2	Complete list of movements from solo Bach as in the 1720 manuscript	52
2.3	Printed titles to the Partita in E major from the Herrmann edition	53
2.4	List of Heifetz’s first performances of solo Bach as a child in Russia	56
2.5	Complete list of Heifetz’s audio recordings of solo Bach	58
2.6	Complete list of Heifetz’s video recordings of solo Bach	58
2.7	Complete list of Heifetz’s scores of solo Bach in the Library of Congress ...	59
2.8	Chronological list of all sources relating to Heifetz’s Prelude	67

CHAPTER 3

Figures

3.1	Typical scrapbook page from Heifetz’s collection. ‘Tour 1926-28’	71
3.2	Letter from George Bernard Shaw to Heifetz – 13 June 1920	76
3.3	Text of a radio broadcast plan pencilled on notepaper by Heifetz	80
3.4	Christmas caricature of Heifetz in <i>Bystander</i> – 23 December 1925	85
3.5	Word-cloud created from the Heifetz-solo Bach critical reaction	90
3.6	Shots of Heifetz performing in <i>They Shall Have Music</i> , 1938	98
3.7	Shots of Heifetz performing a recital in Japan, Autumn 1923	101
3.8	Shots of Heifetz imitating a ‘bad’ violinist in the Vieuxtemps Concerto	102

Tables

3.1	List of newspaper clippings scrapbooks in the Library of Congress	69
3.2	List of performative gestures used by Heifetz to depict ‘bad’ playing	104
3.3	General criteria for assessing performance (McPherson/Schubert)	105

CHAPTER 4

Figures

4.1	Linear representation of yearly total of Heifetz performance events	120
4.2	Proportional representation of Heifetz’s career by event type	124

Tables

4.1	Boxes in the Library of Congress containing performance event data	111
4.2	Overall career breakdown of performance data according to type	118
4.3	Descriptions of the three periods to Heifetz’s performing career	121
4.4	Five types of performance event divided individually by year	122

CHAPTER 5

Figures

5.1	Programme from Heifetz’s debut at Carnegie Hall – 27 October 1917	126
5.2	Heifetz list of ‘Spanish Pieces’	151
5.3	Heifetz list of ‘Carnaval of Animals + Bugs (Insects)’ pieces	153
5.4	Invitation to Mr. & Mrs. Heifetz from the Roosevelts – 1934	155
5.5	Programme from White House performance – 11 January 1934	156
5.6	Programme from the final recital in 1972	157
5.7	Programme from Constantinople – 3 November 1928	163

Tables

5.1	Six international debut recitals and number of pieces from USA debut	129
5.2	Total performances of selected debut pieces and final appearances	129
5.3	List of all violin concertos performed by Heifetz in the dataset	137
5.4	Violin concertos listed by performances with orchestra and in recital	141
5.5	Mendelssohn and Tchaikovsky concertos with piano and with orchestra ...	147
5.6	Unique groups of pieces from Heifetz recitals	154
5.7	Repertoire from the final recital with structural description	159

CHAPTER 6

Figures

6.1	Timeline of significant events involving Heifetz and solo Bach	166
6.2	Programme for Heifetz viola performance – 17 December 1934	172
6.3	Programme for recital at Carnegie Hall – 6 April 1920	173
6.4	Programme from Argentina – 6 and 11 July 1934	177
6.5	Programme for Bach/Heifetz Prelude première – 1 November 1938	181

Tables

6.1	Most frequently performed repertoire in the performance dataset	165
6.2	Total Heifetz performances of each sonata and partita	169
6.3	List of Heifetz solo Bach recordings	169
6.4	Pieces of solo Bach featured in each recital position	175
6.5	The number of performance events that included the Partita in E	179
6.6	Performance events including the Prelude; arranged by format	179
6.7	Partial performances of the Partita in E listed chronologically	184
6.8	Structural elements to Heifetz’s recitals and typical repertoire	185

CHAPTER 7

Figures

7.1	Simplified harmonic structure of the Prelude	191
7.2	Background structure of the Prelude	193
7.3	Foreground analysis of the Prelude	195

Tables

7.1	Simplified harmonic description of the Prelude	192
-----	--	-----

CHAPTER 8

Tables

8.1	Heifetz Prelude recordings. Durations and average metronome marks	210
8.2	All durations from Heifetz performances of Partita in E and score	211
8.3	Durations of others movements, from recordings and Marteau edition	214
8.4	Complete recordings of solo Bach compared to Marteau duration	215

CHAPTER 9

Figures

9.1.	Heifetz's arrangement of the Prelude – bars 120-123	216
9.2.	Heifetz's arrangement of the Prelude – bars 127-131	217
9.3.	Heifetz's arrangement of the Prelude – bars 86-91	218
9.4.	Schumann's arrangement of the Prelude – bars 17-21 and 67-71	220
9.5.	Heifetz's arrangement of the Prelude – bars 17-21 and 67-71	220
9.6.	Graphic of Heifetz's sound in bars 23-31 from 1946 recording	221
9.7.	The five separate appearances of the building motif	222
9.8.	The underlying harmony of the building motif	223
9.9.	Building motif in bars 29-32 by Schumann, Kreisler, Heifetz	223
9.10.	From the autograph – Bach's structural dynamics, bars 9-18	224
9.11.	From the autograph – Bach's structural dynamics, bars 43-52	225
9.12.	From the autograph – Bach's structural dynamics, bars 59-68	225
9.13.	Bach's autograph and Heifetz's Prelude arrangement – bars 9-17	226
9.14.	Bars 133-136 from Heifetz's autograph manuscript and Heifetz edition	226
9.15.	Heifetz's edition of the Prelude – bars 39-42	227
9.16.	A comparison of logical bariolage fingering – bars 11-14 and 61-64	229
9.17.	The last lines of Bach's Prelude in the autograph manuscript	230
9.18.	Heifetz's arrangement of the Prelude – bars 39-41 and 105-107	232

CHAPTER 10

Tables

10.1	List of Prelude arrangements and quantity included in this study	250
10.2	All 136 recordings of the Prelude sorted by decade of recording	251

CHAPTER 11

Figures

11.1	136 Prelude recordings plotted duration–year with trend and mean	259
11.2	136 Prelude recordings plotted duration–year with STDEV from mean	260
11.3	136 Prelude recordings plotted duration–year with STDEV from trend	261
11.4	86 Prelude recordings plotted duration–year with trend and mean	267
11.5	86 Prelude recordings plotted duration–year with STDEV from mean	268
11.6	86 Prelude recordings plotted duration–year with STDEV from trend	269
11.7	Trends among recordings by period instrument performers	270

11.8	Prelude recordings without a trill in bar 135	275
11.9	Last line of Prelude with portamento positions indicated	277
11.10	Re-recording trends among 136 Prelude recordings	280

Tables

11.1	Ten shortest and ten longest recordings listed by duration	257
------	--	-----

CHAPTER 12

Figures

12.1	Individual part fluctuations of three Prelude performances	289
12.2	Styles and trends across complete recorded performance tradition	292

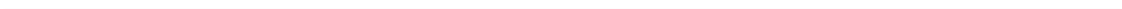
Tables

12.1	Eleven representative recordings of the Prelude	284
12.2	Structure of the Prelude; each part as a percentage of the piece	285
12.3	Individual part proportions in eleven representative recordings	286
12.4	Individual part fluctuations from metronomical line	286
12.5	Eleven representative recordings listed by percentage fluctuation	291

CODA

Figures

I	The Jascha Heifetz performer profile	323
II	Performance objectives - Heifetz in context	327



INTRODUCTION

Studying historical performers: methods and approaches

This thesis is based on the conviction that the greatest performers of history can and should be granted the same level of academic scrutiny and study as is so often received by the greatest composers. Composers had the early advantage of producing durable manuscripts that can be widely disseminated, while performers prior to the age of recording were unable to leave more than impressions in the minds of those who heard them. With more than a century of recorded performances readily accessible, it is becoming ever more important to address this issue. Recent decades have seen a promising surge in studies relating not only to recordings, but also to performance in general. In particular, ventures such as the Centre for Historical and Recorded Music,¹ and the current Research Centre for Musical Performance as Creative Practice,² have drawn attention to the need to treat performance as an integral aspect of musicology. Furthermore, a number of recent publications, including primarily *The Cambridge Companion to Recorded Music*,³ have provided important insights into the issues and debates central to this growing field of research.

Many scholarly studies of individual pieces and of multiple recordings of the same piece have been published in recent years.⁴ Numerous methods and approaches

¹ The Centre for the History and Analysis of Recorded Music (CHARM), funded by the Arts and Humanities Research Council, <http://www.charm.rhul.ac.uk>; accessed 1 June 2010. Early research conducted for this thesis was presented at CHARM Symposium 6 – Playing with recordings: ‘Recordings and musical performance: doctoral perspectives’ (Royal Holloway, 12 September 2008).

² The Research Centre for Musical Performance as Creative Practice (CMPCP), funded by the Arts and Humanities Research Council, <http://www.cmppc.ac.uk>; accessed 1 June 2010.

³ Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson and John Rink, eds., *The Cambridge Companion to Recorded Music* (Cambridge: Cambridge University Press, 2009). See also Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM, 2009), <http://www.charm.kcl.ac.uk/studies>; accessed 1 June 2010; and Michael Musgrave and Bernard D. Sherman, eds., *Performing Brahms: Early Evidence of Performance Style* (Cambridge: Cambridge University Press, 2003).

⁴ These include José Bowen, ‘Finding the Music in Musicology’ in *Rethinking Music*, eds. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 2001); Nicholas Cook, *Beethoven: Symphony No. 9* (Cambridge: Cambridge University Press, 1993); Nicholas Cook, ‘Heinrich Schenker, Polemicist: a Reading of the Ninth Symphony Monograph’, *Music Analysis* vol. 14, no. 1 (March 1995), 89-105; Dorottya Fabian, ‘Musicology and Performance Practice: In Search of a Historical Style with Bach Recordings’, in *Studia Musicologica Academiae Scientiarum Hungaricae*, vol. 41. ed. József Ujfalussy (Budapest: Akadémiai Kiadó, 2000), 77-106; Dorottya Fabian, *Bach Performance Practice, 1946-1975: A Comprehensive Review of Sound Recordings and Literature* (Aldershot: Ashgate, 2003); Joel Lester, *Bach’s Works for Solo Violin: Style, Structure, Performance* (Oxford: Oxford University Press, 1999); Dorottya Fabian and Eitan Ornoy, ‘Identity in Violin Playing on Records: Interpretation

have been developed,⁵ ranging from simply comparing recordings by ear, to more technical approaches using computer software such as Sonic Visualiser.⁶ However, few of the many studies published in the last decade have focussed on individual performers, or on repertoire played by individual performers. As described by Daniel Leech-Wilkinson in the recently published *Cambridge Companion to Recorded Music*,

to make progress we really need now to undertake many detailed studies of local and especially of personal styles, and only then, using that detail as a secure base, will we be able to build up new and better pictures of general period or national style. I suggest that it's on these much more detailed studies that attention could best be focused in the immediate future.⁷

To contribute to the broader investigation of 'personal style', this thesis will concentrate on an individual performer, and will draw on a variety of methods – both established ones and newly devised ones – to distil what is distinctive and unique about that performer. In pursuit of this goal, some basic issues will be addressed:

- what (and where and when) the individual performer plays;
- how the performer plays this repertoire;
- how the performer's way of playing compares to others';
- why the performer plays that way.

Profiles in Recordings of Solo Bach by Early Twentieth-Century Violinists', *Performance Practice Review on-line* (Claremont Graduate University, 2009); Eitan Ornoy 'Recording Analysis of J. S. Bach's G Minor Adagio for Solo Violin (excerpt): a Case Study', *Journal of Music and Meaning*, vol. 6 (Spring 2008), 2-47; Richard Pulley, 'A Statistical Analysis of Tempi in Bach's D Minor Partita', in *Proceedings of the 7th International Conference on Music Perception and Cognition, Sydney, 2002* (Adelaide: Casual Productions, 2002); Mark Tanner, 'The Power of Performance as an Alternative Analytical Discourse: the Liszt Sonata in B Minor', *19-Century Music*, vol. 24, no. 2, Special Issue: Nineteenth-Century Pianism (Autumn 2000), 173-192; Dorottya Fabian, 'Toward a Performance History of Bach's Sonatas and Partitas for Solo Violin: Preliminary Investigations', in *Essays in Honor of László Somfai on His 70th Birthday*, eds. László Vikárius and Vera Lampert (Oxford: The Scarecrow Press, 2005), 87-108; Dorottya Fabian, 'Diversity and homogeneity in contemporary violin recordings of solo Bach', International Symposium on Performance Science, 2009; Mark Katz, 'Beethoven in the Age of Mechanical Reproduction: The Violin Concerto on Record', in *Beethoven Forum*, vol. 10, no. 1, eds. Stephen Minton et al. (Urbana-Champaign: University of Illinois Press, 2003), 38-54; Spike Hughes, *The Toscanini legacy; a critical study of Arturo Toscanini's performances of Beethoven, Verdi, and other composers* (London: Putnam, 1959); Kevin Bazzana, *Glenn Gould: The Performer in the Work* (Oxford: Oxford University Press (1997), 2003).

⁵ For a recent overview of methods for analysing recordings, see Nicholas Cook, 'Methods for analysing recordings', in *The Cambridge Companion to Recorded Music*, 221-245.

⁶ <http://www.sonicvisualiser.org>; accessed 1 June 2009.

⁷ Daniel Leech-Wilkinson, 'Recordings and histories of performance style', in *The Cambridge Companion to Recorded Music*, 254.

The focus of this investigation will be the violinist Jascha Heifetz and in particular his performances of Bach's sonatas and partitas for solo violin (BWV 1001-1006). Of the complete set of Bach solo violin works, the Partita in E major and the Prelude movement in particular will be used throughout this thesis for more detailed studies. As one of the most famous and successful performing musicians of the twentieth century, Heifetz is an ideal subject for a case study. Furthermore, his recordings have featured in a surprising number of other scholarly studies evaluating aspects of performance style; this will allow for comparisons to be made and a broader picture to be drawn.⁸ In terms of the selection of repertoire for individual case studies, the Bach solo violin works are among the most frequently played pieces in the entire violin literature. They have already featured in many recent research projects, including some that examined Heifetz recordings of the pieces, but recordings of the Prelude movement in particular have so far not been examined in any detail. Where other authors have referred to the Prelude, these instances will be discussed as they become relevant. To summarise: there is a great deal of scholarship upon which this study can build; by drawing together a vast array of sources, our aim is to produce what might be broadly described as an empirical and contextual biography of Heifetz's performing career.

In evaluating Heifetz's performances of the Bach solo works and the Prelude in particular, an initial distinction needs to be made. The goal of the thesis is a broader appreciation of not simply a single Heifetz recorded performance of the selected repertoire, but his 'way of playing' it. Levinson articulates this idea:

One *usually* means by 'A's performance' the *particular* action or sound event occurring or issuing on a given occasion; but one may also mean by 'A's performance' some *narrowly defined type* of sound sequence that his performance in the first sense is an exemplar of ... This sense of 'A's performance' would thus be something like A's *reading* of a work, or *way of playing* a work.⁹

⁸ Recordings by Heifetz are discussed in the following books and articles: Fabian, *Bach Performance Practice, 1946-1975: A Comprehensive Review of Sound Recordings and Literature*; Lester, *Bach's Works for Solo Violin: Style, Structure, Performance*; Fabian, 'Toward a Performance History of Bach's Sonatas and Partitas for Solo Violin: Preliminary Investigations'; Fabian and Ornoy, 'Identity in Violin Playing on Records: Interpretation Profiles in Recordings of Solo Bach by Early Twentieth-Century Violinists'; Ornoy 'Recording Analysis of J. S. Bach's G Minor Adagio for Solo Violin (excerpt): a Case Study'; Pulley, 'A Statistical Analysis of Tempi in Bach's D Minor Partita'; Katz, 'Beethoven in the Age of Mechanical Reproduction: The Violin Concerto on Record'; Daniel Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*, specifically Chapter 5: 'Changing Performance Styles: Violin Playing', <http://www.charm.kcl.ac.uk/studies/chapters/chap5.html>; accessed 1 June 2009.

⁹ Jerrold Levinson, 'Evaluating Musical Performance', *Journal of Aesthetic Education*, vol. 21, no. 1 (Spring 1987), 76-77.

If we wish to evaluate Heifetz's *reading* and *way of playing* the Prelude and the solo works in general, our initial task is to identify all sources relating to Heifetz's performances of these pieces, including not only recordings, but videos, scores, written texts, interviews, concert reviews, concert programmes, and teaching practices. Each of these different sources will shed light on what Heifetz played and how he played it.

Fortunately, discographies of the great performers of last century are numerous.¹⁰ They alert us to the pieces a performer recorded, when they were recorded, whether or not they were recorded more than once, who the accompanist was, and on occasion also supplying other information.¹¹ By contrast, the concert lives of these same performers are rarely, if ever, documented in any meaningful detail. This might seem strange when one considers that while the world's leading performers will often make a hundred or so recordings, their concert appearances probably number in the thousands. In recent years, a number of 'concertographies' have appeared on the internet, but the contents is usually limited and often unorganised. Of those available, two impressive and noteworthy examples include a 'Concertography'¹² of Vladimir Horowitz performances, and a list of 'Rafael Kubelik Concerts and Recordings'.¹³ The Horowitz concertography contains listings for over 400 concert appearances, from his graduation recital in Kiev, Ukraine in May 1920, up to his final public performance in Hamburg, Germany in June 1987. The listings

¹⁰ Selected discographies online and in print include Michael Gray, *Beecham: A Centenary Discography* (London: Duckworth, 1979); Eric Wen, 'Fritz Kreisler Discography' in Amy Biancolli, *Fritz Kreisler Love's Sorrow, Love's Joy* (Portland, Oregon: Amadeus Press, 1998), 354-420; Claude Graveley Arnold, 'The Orchestra on Record, 1896-1926: An Encyclopaedia of Orchestral Recordings Made by the Acoustical Process' (Westport, Connecticut: Greenwood Press, 1997); a website dedicated to performances and recordings of Beethoven's violin concerto: <http://web.comhem.se/~u41045580>; accessed 1 July 2009; John Knowles, *Elgar's interpreters on record* (UK: Thames Publishing 1985); Cheniston K. Roland, 'Violinist's Discographies on the Web', <http://www.cremona.unet.com/glossary.htm>; accessed 1 August 2009; John Hunt, *Leopold Stokowski: Discography & Concert Register* (London: John Hunt with Travis & Emery (1996) 2009) [<http://www.johnhunt.malcolmfox.com>; accessed 1 June 2009]. Other discographies by John Hunt cover the work of Leonard Bernstein, Eugene Ormandy, Artur Rodzinski, Elisabeth Schwarzkopf, Antal Dorati, Herbert von Karajan, Sviatoslav Richter, the Vienna Philharmonic, and Carlo Maria Giulini. For an evaluation of the discographies of John Hunt see Simon Trezise, 'The recorded document: Interpretation and discography', in *The Cambridge Companion to Recorded Music*, 188.

¹¹ For recent thoughts and insight into the subject of discography, see Trezise, 'The recorded document: Interpretation and discography' in *The Cambridge Companion to Recorded Music*, 186-209.

¹² Christian Johansson, 'Concertography: A listing of Horowitz's concerts as a professional pianist', <http://web.telia.com/~u85420275/concertography.htm>; accessed 1 June 2009.

¹³ Thierry Vagne, 'Concerts and Recordings by Kubelik'. <http://vagne.free.fr/kubelik/concerts.htm>; accessed 1 May 2009. For a spreadsheet of over 1000 Kubelik performances (without recordings) see the data collected by M. Otani <http://www2g.biglobe.ne.jp/~KUBELIK/kubelik.htm>; accessed 1 March 2009.

often contain information on encores and include other details such as whether or not performances were recorded, or whether they were held as benefits. There is no indication of how complete the data might be, something that is complicated by the considerable amount of time Horowitz did not perform in public.¹⁴ The list of Kubelik performances is equally impressive; it contains over 3000 entries, including concerts, recordings, radio broadcasts, videos, and television broadcasts. While both these examples contain remarkable amounts of information, neither is organised in such a way as to facilitate further research; the unwieldy and sometimes unreliable nature of the data itself creates many hurdles for any would-be concertographer.¹⁵ It is not surprising that such databases or concertographies are limited in number.

Researchers and enthusiasts have clearly gravitated towards compiling discographies over assembling concertographies, since cataloguing a few hundred recordings is far easier than finding data on a thousand or more performances. In effect, the physical nature of a recording on disc is pitted against the fleetingness of a concert that leaves little or no tangible evidence. This is ironic considering that before the age of recording, concerts would be central to raising or lowering a performer's public profile. While Paganini published almost no music during his lifetime, had few students, made no recordings, faced the limited transport of the nineteenth century and did not have his own website, his performances have ensured that he is still revered as a great virtuoso violinist nearly two centuries after his death. Since then, the arrival of recording has significantly altered the way in which performers approach, and are received by, their audiences. Nevertheless, concertising continues to form an integral part of any performer's musical profile and subsequent legacy. For this reason, along with his recordings, Heifetz's live concert performances (seen through concert programmes, reviews and other reports) will be central to the evaluation of what is distinct and unique about him.

¹⁴ See Glenn Plaskin, *Horowitz: A Biography* (London: Macdonald & Co., 1983), chapters 11, 17, and 26.

¹⁵ In the Horowitz concertography, encores are included, but Johansson acknowledges that since the names of encore pieces are often taken from newspaper reports, it is likely that not every piece was documented. Also, Johansson notes that sometimes, the 'order of the program or the exact location of the intermission has not been preserved', to which he responds: 'I have then made an ... educated guess of my own and written the works in the order which I think Horowitz performed them in and placed the intermission where I would have placed it if I was Horowitz'. In relation to the Kubelik lists of concerts and recordings, some entries lack complete dates, and some lack other information such as location, orchestra or repertoire. Also, one entry simply states that between 7 June and 30 July 1947, Kubelik gave '21 concerts'.

Having decided what to look at, it is important that we clarify what we are looking for. What exactly is personal performance style and performer uniqueness? Leech-Wilkinson gives the following response:

Conceptually, performance style is very like composition style. Composers as they grow up develop artistic habits in their melodic, harmonic, textural and formal composition that are characteristic both of them and of their generation. Some of these habits are inherited from their immediate predecessors, some are borrowed from contemporaries, some (chiefly perhaps the interaction between all these) are new and influence others in turn. Similarly, performers who have sufficient technical control and musical imagination develop ways of making sounds on their instruments and relationships between adjacent sounds in their performances that identify them, place them in relation to their predecessors and contemporaries, and are striking enough for others to be influenced by them.¹⁶

Clearly, what is most important to a study of performers are those ‘artistic habits’ that are unique to them, and which have influenced others. As Leech-Wilkinson goes on to explain, each performer has a slightly different collection of habits, and it is the particular combination of habits that forms his or her personal performance style. Heifetz’s personal style will be examined specifically in his solo Bach performances; it will be necessary to evaluate how he plays the pieces and how that differs from the way others play the same repertoire.

A vital tool in the process of interpreting solo Bach performances is a greater understanding of the compositions themselves. As discussed in some detail by Bar-Elli in an article on the evaluation of performance, there is an important connection to be made between a performance and the composition being performed. For Bar-Elli, it is ‘natural to expect that the evaluation of the performance is not unrelated to the evaluation of the composition’.¹⁷ Bar-Elli goes further, arguing that it is ‘entirely

¹⁶ Leech-Wilkinson, ‘Recordings and histories of performance style’, 248.

¹⁷ Gilead Bar-Elli, ‘Evaluating a Performance: Ideal vs. Great Performance’, *Journal of Aesthetic Education*, vol. 38, no. 2 (Summer, 2004), 13. See also Bar-Elli’s contentious paper ‘Ideal Performance’, *British Journal of Aesthetics*, vol. 42 (2002) and Peter Kivy’s response to that paper: ‘Ars Perfecta: Towards Perfection in Musical Performance’, in his *Music, Language and Cognition* (Oxford: Clarendon Press, 2007), chapter 8, 111-134. Put simply, Bar-Elli (2002) argues for the existence of one ‘perfect’ or ‘ideal’ performance of a musical work, even if we might never know what it is. Kivy responds that such a claim is counter-intuitive, since common sense suggests that there can be many ‘equally good, equally admirable, equally successful performances of the same musical composition, but no single perfect or ideal performance’. Kivy continues; by comparing performers to artists, he suggests that ‘just as it does not make sense to say that there is only one perfect or ideal painting of a given landscape, for example, so it does not make sense to say that there is only one perfect or ideal performance’ of a composition. See Kivy, 114. Theodor Adorno addresses this same issue – Max Paddison in *Adorno’s Aesthetics of Music* writes: ‘while at the level of the work as score multiple and contradictory readings may coexist as infinite potential performances, at the level of the work in performance, as “sounding object”, no particular realization of the piece can fully meet the

pointless, or even conceptually impossible ... to evaluate a performance or any of its properties in and of themselves, disregarding the properties and demands determined by the composition whose performance it is'.¹⁸ In this regard, one might also consider Adorno's distinction between the production of a score by the composer, and the score's reproduction by a performer.¹⁹ In Adorno's view, the performer functions as a mediator between the production of the score and its distribution and eventual consumption by listeners. Adorno believes that while neither the score nor the performance is in fact the actual 'work', the score is closer than the performance, suggesting a need to examine the score when evaluating performances. With these considerations in mind, the genre and historical context of the Bach solo works will be examined, and a detailed analytical study of the Prelude movement will be conducted in order to determine the 'properties and demands' of the piece. Ultimately, a greater understanding of the Prelude as a composition should facilitate greater understanding of Prelude performances.

The issue of tempo is central to the Prelude's successful realisation in performance – the piece exhibits clear *moto perpetuo* traits, and differing tempi produce quite radically differing performances. Whether or not one describes the Prelude as a *moto perpetuo* in the style of Paganini,²⁰ there are unmistakable aspects of the piece that give it a sense of continuous motion – the rapid semiquaver figuration persists throughout, with only a few bars in the last line providing a slight moment of pause. These unrelenting notes and winding contours provide an excellent opportunity for a virtuosic 'exhibition of ... digital agility',²¹ and this opportunity for technical display has encouraged a rich variety of interpretative approaches.

contradictory demands of the work as score. This impossibility of any completely adequate performance is built into the structure of the work at the level of composition, Adorno maintains, as the relation between substantive content (*Gehalt*) and appearance (*Erscheinung*). This is an aspect of the "problem" of the work and of its "riddle character" or enigmatic quality (*Rätselcharakter*). See Max Paddison, *Adorno's Aesthetics of Music* (Cambridge: Cambridge University Press, 1993), 197. For an overview of critical reaction to Heifetz along the theme of perfection, see thesis chapter 3.

¹⁸ Bar-Elli, 'Evaluating a Performance: Ideal vs. Great Performance', 9.

¹⁹ Paddison, *Adorno's Aesthetics of Music*, 187.

²⁰ See Lester, *Bach's Works for Solo Violin*, 108-138, for an explanation of how Bach's *moto perpetuo*-like Presto from the Sonata in G minor, BWV 1001 (and by association the Prelude in E major) differs from Paganini's *Moto Perpetuo*.

²¹ Michael Tilmouth. 'Moto perpetuo', *Grove Music Online*, Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19224>; accessed 6 August 2008.

One way to evaluate Prelude recordings is to examine total duration, since it relates directly to tempo. While this method undoubtedly has its limits,²² the unique continuous motion nature of the Prelude makes this movement more suitable for investigation than most. Whereas a symphony by Tchaikovsky or an etude by Chopin includes significant tempo shifts, the Prelude movement's lack of prescribed tempo changes and its ubiquitous semiquaver rhythm give it a much narrower range of tempo. This suggests that the total duration of any one performance would largely be indicative of the general interpretative approach to tempo. To be sure, this thesis will not only look at total durations, but it will divide the Prelude into smaller sections to examine in detail how Heifetz and other performers interpret the Prelude differently. Thereby, it will be possible to highlight inner differences between recordings even if they share the same overall duration.

In addition to the question of tempo and duration of Prelude performances, there are, of course, other aspects to be evaluated. Ornoy in his analysis of an excerpt from the Adagio in G minor from the Bach solo works uses a shortlist of what he describes as 'performance elements' to approach a variety of recordings.²³ Katz uses a similar set of performance elements,²⁴ while Fabian²⁵ also employs such elements in her broad look at recordings of Bach's solo violin works. In addition to the question of tempo, the elements of interpretative approach to be evaluated in the Prelude include phrasing and structure, repeated ideas/motifs, dynamics, articulation, bowings and fingerings, and finally, special effects, such as portamento, vibrato, harmonics, and ornamentation. By investigating each of these aspects of performance, it will become possible to piece together Heifetz's artistic habits and contrast them with those of other violinists.

While these elements will initially be traced among Heifetz's own performances and recordings of the Prelude, the discoveries will then be placed in the wider context of the entire recorded performance tradition of the piece. In order to do this, the concept of such a recorded performance tradition will be examined, to determine exactly what it constitutes and how one might approach its study. By

²² Windsor states: 'It has long been observed that musical performances of notated score do not preserve their canonic durations'. W. Luke Windsor, 'Measurement and models of performance', in Susan Hallam, Ian Cross, and Michael Thaut, eds, *The Oxford Handbook of Music Psychology* (Oxford: Oxford University Press, 2009), 326.

²³ Ornoy, 'Recording Analysis of J. S. Bach's G Minor Adagio', 9.

²⁴ Katz, 'Beethoven in the Age of Mechanical Reproduction', 38-54.

²⁵ Fabian, 'Toward a Performance History', 87-108.

identifying obstacles faced in previous attempts at surveying recorded performance traditions, a new method will be devised so that Heifetz's performances of the Prelude can be assessed in historical and interpretative context. This will reveal what Heifetz shares with other musicians, and what is distinct, or unique to him.

There has been continued and unresolved debate over the form and significance of so-called 'schools' of violin playing. Robert Philip writes that although 'it is possible to categorise string-playing in the early twentieth century into separate schools and traditions', we should note that 'the distinctions only go so far, and become less and less distinct as the century wears on'.²⁶ David Milsom writes that 'the use of generalizations to understand and analyse historical epochs is an established and perhaps inevitable historical technique',²⁷ but he cautions that 'most of the important players of the period 1850-1900 can trace their pedagogic ancestry to Viotti, a factor which may call into question whether the implied contrast between the 'Franco-Belgian' and 'German' schools did actually exist'.²⁸ Peter Walls, in a review of Milsom's book, suggests that the 'identification of stylistic distinctions between two schools of playing is both tentative and undramatic'.²⁹ Certainly, by the twentieth century, the effects of long distance travel and greater means of communication had made it harder to pigeonhole violinists under one or other schools of playing. Take for example Milsom's diagram of 'some key genealogical relationships in nineteenth-century violin pedagogy'³⁰ – Yehudi Menuhin (born 1916) falls under no fewer than three different lineages.³¹ Similarly, Margaret Campbell's extensive diagram of teacher-pupil relationships can be confusing and some violinists appear several times.³² While it is often possible to describe violinists of the eighteenth and nineteenth centuries as belonging to a particular school of violin playing, such

²⁶ Robert Philip, *Performing Music in the Age of Recording* (London: Yale University Press, 2004), 191.

²⁷ David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900* (Aldershot: Ashgate, 2003), 14.

²⁸ *Ibid.*, 15.

²⁹ Peter Walls, review of David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850-1900*, in *Journal of the American Musicological Society*, vol. 59, no. 2 (Summer, 2006), 504.

³⁰ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance*, 15.

³¹ Peter Walls writes: 'Inconveniently, this has the effect of undermining the concept of self-contained "schools" of playing at the outset. Yehudi Menuhin, for example, studied with Persinger (a student of the Belgian Ysaÿe), with Busch (German), and with Enescu (whose pedagogical lineage extends back to the Frenchman Baillot)'. See Walls, review of Milsom, 503.

³² Margaret Campbell, *The Great Violinists* (London: Robson Books, 2004), x-xi.

descriptions seem to be less appropriate for violinists of the twentieth century. For this reason, the issue is not investigated as a priority in this thesis.

If anything, Heifetz belonged to what might be described as the Leopold Auer-Russian School of violin playing, since his most important years of study were spent in St. Petersburg with Auer (who was himself actually a Hungarian Jew). Philip describes the Russian style of bowing that was ‘associated with pupils of Leopold Auer’, and singles out Heifetz, ‘in whose playing a new power of tone and assertive crispness of bowing can be heard’.³³ However, Philip also observes that ‘The Russian style is ... far from simple in its pedigree’.³⁴ Furthermore, teacher-pupil diagrams by both Campbell and Milsom highlight similar problems: Milsom differentiates between the ‘USSR School’ under which he includes Milstein (also an Auer student) and Oistrakh, and the ‘USA’ school under which Heifetz is listed; Campbell also distinguishes between many of the Auer students who studied alongside Heifetz from those who remained in Russia. Ultimately, Heifetz, along with many other violinists who studied with Auer, were all remarkably different, and to describe Heifetz as simply ‘of the Russian school’, or an ‘Auer’ student does not sufficiently describe his violin playing. Nevertheless, Auer’s influence on Heifetz’s early study will be examined, and evidence of this in his adult playing will be identified where possible.

New sources used to support the current investigation into Heifetz’s uniqueness include a series of interviews conducted with former friends, colleagues, and students of Heifetz.³⁵ Of particular value is the continuing advice of Heifetz’s former student, accompanist, and companion, Ms. Ayke Agus, who, as an accomplished violinist and pianist, and Heifetz’s closest companion for most of the 1970s and 1980s, is a leading authority on Heifetz’s opinions and approaches to violin playing and music.

In addition to the personal recollections of those close to Heifetz, a central resource in the production of this thesis has been the Jascha Heifetz Collection held at the Library of Congress, Washington DC. It contains a vast amount of material from the Heifetz estate and is by far the largest source of material of its kind.³⁶ Mark Eden

³³ Philip, *Performing Music in the Age of Recording*, 193.

³⁴ *Ibid*, 194.

³⁵ See bibliography for list of interviews conducted for this thesis, and see appendix 20 for photographs taken at the interviews.

³⁶ Most of the contents were deposited in 1991 after Heifetz died. In 1952 Heifetz deposited some items himself, including manuscripts and correspondence. See ‘Library of Congress adds Heifetz’s

Horowitz and Mark Katz processed the collection in 1998. The finding aid (catalogue) was coded and edited in 2003 and bears the year 2005 on its cover (presumably when it was finally released to the public).³⁷ The finding aid provides no more than a summary account of the contents, which is not surprising considering the size of the collection. This author spent a total of thirteen months as a resident scholar at the Library of Congress's John W. Kluge Centre for International Scholars,³⁸ where he examined the Heifetz collection and conducted much of the research presented in this thesis.³⁹ A complete list of sources examined in this collection can be found in appendix 1.

This unique resource at the Library of Congress has remained largely untouched by researchers, musicologists, and performers. So far, the only known book to refer to the collection is an extensive Russian biography of Heifetz's early years (1901-1917) by the Russian researcher Galina Kopytova.⁴⁰ Kopytova's book *Jascha Heifetz in Russia* draws upon the collection's many Russian-era materials, including postcards, letters, photographs, a few scrapbooks, and large concert posters from the period 1912-1917. In November 2010, this author published an article in *The Strad* entitled 'Heifetz in America', in which numerous documents from the Library of Congress collection were presented to the public for the first time.⁴¹ Overall, the Library of Congress collection provides an insight into Heifetz's career that has remained somewhat hidden from the public. It is the aim of this thesis to draw on this rich and largely untapped source of material to lend credibility and accuracy to the present evaluation of Heifetz's uniqueness.

The thesis is subdivided into investigative four parts, followed by a concluding 'coda' section. The first part will consist of an introduction to the subjects of the investigation – Jascha Heifetz, and Bach's works for solo violin. A basic biographical sketch of the performer will provide context to the decisions and actions observed

Music Collection' (2 March 1952), unknown publication, reprinted in Herbert R. Axelrod, *Heifetz* (Neptune City, New Jersey: Paganiniana, 1990), 419.

³⁷ <http://hdl.loc.gov/loc.music/eadmus.mu003008>; accessed 1 June 2010.

³⁸ 22 May-20 December 2007 and 23 June-1 September 2008 funded by the Arts and Humanities Research Council; 24 June-1 September 2009 funded by the Central London Research Fund and Goldsmiths Music Department. Other short research trips to Washington DC and Los Angeles were made with logistical support from Adam Sarlo.

³⁹ Material from this thesis was used in two presentations at the Library of Congress, in August 2007, and August 2009.

⁴⁰ Galina Kopytova, *Iasha Kheifets v Rossii: iz istorii muzykal'noi kul'tury Serebriannogo veka* [*Jascha Heifetz in Russia: From the History of the Musical Culture of the Silver Age*] (St. Petersburg: Kompozitor, 2004). The book also deals with Heifetz's only return to Russia – his 1934 tour.

⁴¹ Dario Sarlo, 'Heifetz in America', *The Strad* (November 2010), 30-38.

later on in the thesis. In addition, historical background to the Bach solo works and to Heifetz's involvement with these pieces will provide a foundation from which further investigation can be undertaken. Also contained in this first part is an overview of the existing critical reaction to Heifetz's performances, both in general and with specific reference to solo Bach. By charting the view taken of Heifetz by his contemporaries, analytical and empirical insights throughout the thesis will be put in a wider and more appropriate context. Since our focus is on not only Heifetz's recordings, but also his live performances, the opinions of those who attended these concerts are crucial to the successful analysis of Heifetz's career.

Each of the remaining three investigative parts of the thesis will attempt to define Heifetz from a different perspective, with each part retaining the Bach solo works as a case study. The three investigative parts of the thesis will attempt to define a performer

- by repertoire and programming – examining the role of Bach's solo works in Heifetz's career;
- by interpretative approach – examining the manner in which Heifetz played the solo works and in particular the Prelude;
- in historical and interpretative context – evaluating Heifetz's approach to the Prelude alongside the recorded performance tradition of the piece.

It is hoped that the structure of the thesis will lead to an accumulation of insight into the specific relationship between Heifetz and his performances of solo Bach. Following the four investigative parts, the coda will draw together the discoveries of the thesis and directly address the question of Heifetz's performer uniqueness.

PART ONE

Heifetz, Bach, and the critics

CHAPTER 1

Jascha Heifetz: biography and documentary sources

1.1 Biographical introduction

Jascha Heifetz was born in Vilna (now Vilnius⁴²) on 2 February 1901.⁴³ His father Ruvim was a violinist and his first violin teacher. Heifetz's mother Anna was a housewife, and he had two younger sisters, Elsa and Pauline.⁴⁴ In 1905, Heifetz began violin studies with Ilya Malkin at the Imperial School of Music in Vilnius, and it was during this time that he performed the Mendelssohn Violin Concerto to great acclaim. A few years later, Heifetz entered the St. Petersburg Conservatoire with a full scholarship, where he studied with Ioannes Nalbandian and then eventually with the famous pedagogue Leopold Auer,⁴⁵ who also taught Mischa Elman,⁴⁶ Nathan Milstein,⁴⁷ and Efrem Zimbalist,⁴⁸ amongst many others. While studying with Auer, Heifetz learnt a large amount of repertoire including many of the most popular

⁴² Vilna was part of the Russian Empire at the time of Heifetz's birth. It is now the capital of Lithuania.

⁴³ There has been much debate over the exact date of birth for many years. Most recently, the booklet to RCA's 'The Jascha Heifetz Collection' (1994) notes that 'Heifetz's mother advanced his birth date one year when no one was looking' (booklet, 9), but there appears to be no evidence to support this claim. In her biography of Heifetz's early years, Kopytova puts forward new and reliable evidence in the form of a birth register to contest such claims (Galina Kopytova, *Jascha Heifetz in Russia*, 28-29).

⁴⁴ Biographical information on Jascha Heifetz has been found in a number of sources, including the following: Herbert R. Axelrod, *Heifetz*, third edition (Neptune City, New Jersey: Paganiniana, 1990); Galina Kopytova, *Jascha Heifetz in Russia*; Henry Roth, *Violin Virtuosos: From Paganini to the 21st Century* (Los Angeles: California Classics Books, 1998); Arthur Weschler-Vered, *Jascha Heifetz* (New York: Schirmer Books, 1986); The Estate of Jascha Heifetz, 'Official Website of Violinist Jascha Heifetz', <http://www.jaschaheifetz.com>; accessed 1 June 2010.

⁴⁵ Available sources: Leopold Auer, *Violin Playing As I Teach It* (New York: Frederick Stokes Company, 1921); Leopold Auer, *My Long Life in Music* (New York: Frederick Stokes Company, 1923); Leopold Auer, *Violin master works and their interpretation* (New York: Carl Fischer, Inc., 1925); Leopold Auer and various authors, 'Leopold Auer Special Edition', *The Violinist* (September 1930), vol. XLVA, No. 2, 190-227. From The JH Collection, LoC, box 265; Bryan Crimp, 'The Auer Legacy', *The Strad*, vol. 101, no. 1200 (April 1990), 262-265; Rok Klopčič, 'More About Auer', *The Strad*, vol. 102, no. 1210 (March 1991), 212-213; three-volume (6 CD) collection of recordings by Auer and his students – 'The Auer Legacy' (Northumberland: Appian Publications & Recordings, vol. 1 – 1992, vol. 2 – 1998, vol. 3 – 2006).

⁴⁶ Henry Roth, 'The Violinist with the Golden Tone' [Mischa Elman]. *The Strad*, vol. 98, no. 1164 (April 1987), 281-288; Allan Kozinn, *Mischa Elman and the Romantic Style* (New York: Harwood Academic Publishers, 1990).

⁴⁷ Nathan Milstein and Solomon Volkov, *From Russia to the West* (New York: Limelight Editions, 1991).

⁴⁸ Roy Malan, *Efrem Zimbalist: A Life* (Cambridge: Amadeus Press, 2004).

concertos and sonatas as well as shorter pieces and arrangements, transcriptions, and cadenzas. Heifetz also studied the viola and the piano,⁴⁹ both to a high standard.

Heifetz made his debut in Berlin in 1912 where he performed the Tchaikovsky Violin Concerto with Artur Nikisch and the Berlin Philharmonic. Heifetz toured many countries in Europe, attracting crowds often in the thousands, and it was at this time that he played for Fritz Kreisler and other famous violinists at a private gathering in Berlin.⁵⁰ The Heifetz family began to receive invitations from American concert agencies keen to present the young boy in concert, and in 1917, Heifetz and his parents agreed to an offer. The entire family left Russia, but because of the war in Europe, they took a somewhat perilous route through China and Japan and across the Pacific Ocean, arriving in San Francisco in September of that year. On 27 October, Paganini's birthday, Heifetz made his USA debut at Carnegie Hall in New York City.⁵¹ The concert was a huge success with audiences and critics alike, and over the next few months, Heifetz began touring the USA and made his first recordings.⁵² These concerts and recordings quickly consolidated Heifetz's reputation across the country and spread stories of his playing around the world.

⁴⁹ The pianist Jacob Lateiner who became one of Heifetz's chamber music collaborators described Heifetz as 'a most accomplished pianist'. He wrote: 'Once, Heifetz shocked me by asking very detailed questions about the fiercely difficult Brahms-Paganini Variations (for piano) I realized that he was apparently playing them – on his own'. From Jacob Lateiner, notes to 'The Jascha Heifetz Collection', RCA, vol. 41, 5-6. In one of the Heifetz Master Class videos filmed in 1962, Heifetz can be seen at the piano accompanying a student. Audio recordings of Heifetz playing the piano also exist. Most recently, a recording of José Padilla's *Valencia*, a four-hand arrangement recorded with Isidor Achron was released in 'Jascha Heifetz Rediscovered' (RCA Red Seal, 1922-28, 1936 (2002)). Also, a single track with Heifetz playing the piano in his own popular song 'When You Make Love to Me' was released in 'Heifetz. It Ain't Necessarily So' (New York: Universal Music Group, 1944-1946 (2006)).

⁵⁰ This event will be discussed later in chapter 11 as evidence of early influences on Heifetz's performance style.

⁵¹ For the purposes of this thesis, this date is taken to be the start of Heifetz's professional career.

⁵² Having started the violin in 1904 or 1905, Heifetz had already been studying for more than a decade when he began his successful career in the USA. One could reasonably argue that Heifetz adhered to the '10-year rule' set out in K. A. Ericsson and N. Charness, *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports, and Games* (Mahwah, NJ: Erlbaum, 1996). This theory states that to become an expert in any field (playing chess, or playing the violin), a minimum of ten years dedicated study (approximately 10,000 hours) is to be expected. This has been observed across a vast array of cases. In an article about 'achieving musical excellence', Chaffin and Lemieux address a case that relates to that of Heifetz: 'To those familiar with the field of music, apparent counterexamples to the 10-year rule spring readily to mind. Music has provided its share of the geniuses and prodigies whose histories appear to make the case for inborn talent. Closer examination, however, suggests that these cases support rather than demolish the 10-year rule. Even with the best of intentions, early achievements tend to be exaggerated, and given the market value of child prodigies, deliberate misrepresentation is not uncommon. For these reasons, the early achievements of prodigies tend to be obscured by myth and distortion'. In Roger Chaffin and Anthony F. Lemieux, 'General perspectives on achieving musical excellence', in Aaron Williamon, ed., *Musical Excellence* (Oxford: Oxford University Press, 2004), 21.

Having conquered the USA, Heifetz toured Europe, Asia, South America, and Australia, all with equal success. In 1925, Heifetz was naturalised as an American citizen, having already set up home on a large farm estate in Connecticut. He embraced the USA fully as his adopted country, performing many times in benefit concerts for domestic causes. In 1928, Heifetz married Florence Vidor, a star of silent films, and they had two children, Robert and Josefa. This marriage ended in divorce in 1945, and Heifetz married Frances Spiegelberg in 1946, with whom he had a son, Jay. In 1962, this second marriage also ended in divorce.

During World War II, Heifetz volunteered his talents for the benefit of the soldiers and Allied forces around the USA and Europe, playing more than three hundred benefit concerts in army camps and hospitals, even venturing within a short distance of battle lines in order to perform for war-weary troops.⁵³ In 1946, Heifetz wrote and released the popular song ‘When you make love to me, don’t make believe’ under the pseudonym Jim Hoyl. It went to the top of the sales charts and was recorded by famous musicians including Bing Crosby and Margaret Whiting. Heifetz decided to take a 20-month sabbatical in 1947 during which he worked on his playing in what he described as an ‘overhaul’.⁵⁴ Heifetz’s return to concertising was anticipated with great enthusiasm, and he continued to perform frequently.

Heifetz toured Israel in 1953, and as part of his programme he included one of his favourite sonatas, that by Richard Strauss. Owing to the political sensitivities at the time, the media and government pleaded with Heifetz not to include the piece; Heifetz refused to comply, preferring to select his repertoire on the basis of musical value and nothing else. As a direct result of this, following one particular recital, Heifetz was physically attacked while leaving a recital, suffering a severe blow to his right arm, from which, however, he recovered.⁵⁵

⁵³ John and John Anthony Maltese, ‘Violinist at War’, *The Strad*, vol. 116, no. 1388 (December 2005), 65-66. In the words of Milton Kaye, one of Heifetz’s accompanists on the front line: ‘Here was this man ... the great violinist of the ages, and he was killing himself to play even better for these men! And I thought to myself, “you see, sonny boy? That’s why he is what he is”’.

⁵⁴ During a discussion with the violinist Nathan Milstein, Heifetz explained the decision to take a sabbatical with the following few words: ‘I want to think ...’. In Nathan Milstein and Solomon Volkov, *From Russia to the West* (New York: Limelight Editions, 1991), 199.

⁵⁵ Various letters, papers, and clippings relating to the Israel event are located in Heifetz’s scrapbooks at the Library of Congress. Of particular interest, there is a letter dated 10 April 1953 (a recital took place the following day) from a high-ranking official of the Israel Philharmonic Orchestra, who had written to Heifetz pleading that he refrain from programming the Strauss Sonata. Tellingly, this letter has been torn in two down the middle, but has subsequently been taped together and placed as a whole in the scrapbook. Fascinatingly, Heifetz has written in pencil at the top of the letter – ‘Keep for Souvenir’. The JH Collection, LoC, box 265.

From the mid-1950s onwards, Heifetz curtailed his concert appearances significantly, preferring to dedicate his time to teaching, recording, and chamber music performances with friends and colleagues, including Gregor Piatigorsky⁵⁶ and William Primrose. In 1958, Heifetz began teaching at the University of California at Los Angeles, and in 1961 at the University of Southern California. Over the course of his teaching, Heifetz had a number of students who became internationally successful, including Erick Friedman, Eugene Fodor, and Pierre Amoyal.

Heifetz gave his final solo recital in 1972 and his final public appearance in 1974 at a chamber music event at the University of Southern California. He continued to teach both at the University of Southern California and privately at his luxurious home in Beverly Hills. Heifetz's student Ayke Agus became his musical companion for the last fifteen years of his life. As an exceptional violinist and pianist, Agus would accompany Heifetz at the piano, and she spent much of her time taking care of the aging maestro. Heifetz died on 10 December 1987 in Cedars-Sinai Medical Centre in Los Angeles.

Heifetz was one of the most successful recording artists of his generation, working with a number of famous musicians including Emanuel Feuermann, Sergei Koussevitzky, Gregor Piatigorsky, Artur Rubinstein, Arturo Toscanini, and William Walton. He also performed and recorded with many of the world's great orchestras, including among others, the Los Angeles Philharmonic, the New York Philharmonic, the London Philharmonic Orchestra, and the London Symphony Orchestra. In 1938, Heifetz played himself in a Hollywood movie entitled *They Shall Have Music*. The film included many complete performances of pieces with piano and with orchestra. In 1946, Heifetz appeared in his second movie, *Carnegie Hall*. This time he co-starred alongside other famous musicians of the era, including Bruno Walter, Lily Pons, Fritz Reiner, Leopold Stokowski, Artur Rubinstein, and Gregor Piatigorsky. Heifetz

⁵⁶ Piatigorsky gave a brief account of his relationship with Heifetz in his autobiography. Since it was one of the most important musical relationships Heifetz had, Piatigorsky's account is reproduced here in full: 'Our relationship as friends and our activity together as musicians spread over the past thirty-five years has a significance deserving of a voluminous account. Yet in favor of continuity and repressing the temptation, I will only offer something less than a skeletal sketch: We have recorded over thirty works together, we have taught, and we have made motion pictures. We have spent uncounted hours playing chamber music, Ping-pong and gin rummy (the latter without "kisses" and "around the corners," if you know what I mean). We founded the Heifetz-Piatigorsky Concerts, which we continue to present. And at one time, with Artur Rubinstein, we held the dubious title "The Million Dollar Trio," bestowed upon us by *Life* magazine after our series of concerts in Ravinia'. From Gregor Piatigorsky, *Cellist* (New York: Doubleday & Company, Inc., 1965), 157. See also: Terry King, *Gregor Piatigorsky: The Life and Career of the Virtuoso Cellist* (North Carolina: McFarland & Company, 2010).

appeared in the movie *Of Men and Music* in 1950; it discusses his work schedule, includes various performances and footage at home with his family.

In the early 1960s, a series of masterclass films was made at the University of Southern California. Heifetz also made a number of documentary films, including a programme entitled 'Heifetz on Television' in 1970. Over the course of his career, Heifetz completed over one hundred transcriptions for violin of a wide variety of pieces, the most popular being the Dinicu/Heifetz *Hora Staccato*. The 'Horrible' Staccato, as Heifetz eventually nicknamed it, became hugely popular with audiences and other violinists, and was published in no fewer than fifteen arrangements,⁵⁷ including for three sizes of orchestra, cello, four-hand piano, piano accordion duet, Bb clarinet, Eb alto saxophone, trumpet, xylophone, band, and even in a dance band orchestration.⁵⁸

Heifetz made approximately 100 hours of recordings, covering an impressive repertoire by any professional standard, past or present. He recorded many works that he himself commissioned, such as concertos by William Walton⁵⁹ and Castelnuovo-Tedesco. In addition, Heifetz recorded dozens of his own arrangements of short pieces including a number of Gershwin miniatures. The high level of success Heifetz achieved throughout his career was the envy of many other musicians, and violinists generally agree that in many respects, Heifetz was the most successful of them all.⁶⁰ In terms of fees for concerts, broadcasts and recordings, Heifetz was consistently reported as receiving substantially more than his colleagues. By the 1920s, at a time when Heifetz played two or three concerts in a week, reports reveal he could receive up to US\$2000 per appearance. Even more remarkably, in 1930, when Heifetz made his first radio broadcast, he received a cheque for US\$14,250.⁶¹ The culmination of

⁵⁷ 'Jascha Heifetz Arrangements-Transcriptions', in J. S. Bach, *Six Sonatas for Violin Solo*, ed. Leopold Auer (New York: Carl Fischer, 1917). List taken from publisher's advertisement printed on the back of the score.

⁵⁸ The 'staccato' in the title refers to the theme which includes a long series of notes that are to be played staccato in one bow (both up and down during the course of the piece). This is an advanced violinistic technique, and one that Heifetz was famous for mastering.

⁵⁹ For a detailed description of the collaboration between Walton and Heifetz, and the circumstances surrounding the composition of the concerto, see Susana Walton, *William Walton: Behind the Façade* (Oxford: Oxford University Press, 1988), 89-91; or Neil Tierney, *William Walton: His Life and Music* (London: Robert Hale, 1984), 83-87.

⁶⁰ Heifetz's accompanist Brooks Smith recalled the following telling story: 'After one recital we gave in Zürich, with David Oistrakh and Nathan Milstein in the audience, it was Milstein who remarked to me that one had to be a violinist to know *how good* Heifetz really was'. From Brooks Smith, notes to 'The Jascha Heifetz Collection', RCA, vol. 45, 6.

⁶¹ A copy of the cheque – dated 'Dec. 20, 1930', from 'NBC Artists Service' – can be found in The JH Collection, LoC, box 251. Reproduced in Sarlo, 'Heifetz in America', *The Strad*, 33.

the Heifetz career, and the legend that has since grown around his memory, has positioned him among the most important musical figures of the twentieth century.⁶²

1.2 Heifetz in print: biographies, articles, and other printed sources

Surprisingly for such a prominent musical figure, biographical accounts of Heifetz's career are few in number, and limited in scope. The most widely referenced book is that by Herbert Axelrod entitled simply *Heifetz*.⁶³ Following the publication of *Heifetz* in 1976, it was reported that Heifetz was unhappy with a number of comments in the book, and sought (unsuccessfully) to ban its sale. Second and third editions of the book appeared in 1981 and 1990.⁶⁴ For all its strengths, *Heifetz* is not a complete biographical study; it is strongest in the presentation of primary documents such as photographs, letters, and other such items that remain in private collections. In 1986, the author Artur Vered published another biography entitled *Jascha Heifetz*;⁶⁵ Heifetz is not known to have challenged this publication. Vered's book is shorter than Axelrod's and contains fewer photographic images. It is commendable in its attention to key aspects of the Heifetz phenomenon, such as his difficult personality, and the influence his childhood had on him as a man and musician. However, the book is not an exhaustive evaluation of Heifetz's long and eventful career.⁶⁶

In addition to these two biographic studies, books by two of Heifetz's former students published in the last decade provide a more personal insight into Heifetz's *persona*. *Jascha Heifetz Through My Eyes*⁶⁷ by Sherry Kloss and *Heifetz as I Knew Him*⁶⁸ by Ayke Agus both reveal with comprehensive detail the inner workings of the Heifetz masterclass from the perspective of the student. The Agus book also provides

⁶² A documentary film about Heifetz's life is to be released by Peter Rosen Productions in Spring 2011. This author has contributed to the project.

⁶³ Herbert R. Axelrod, *Heifetz* (Neptune City, New Jersey: Paganiniana (1st ed. 1976, 2nd ed. 1981, 3rd ed. 1990)).

⁶⁴ The second and third editions of the book include information and documents pertaining to the issues surrounding the publication of the first edition. See Herbert R. Axelrod, 'Heifetz and Axelrod' in *Heifetz*, 2nd and 3rd eds., 596-613.

⁶⁵ Vered, *Jascha Heifetz*.

⁶⁶ For a scathing review of both the Axelrod and Vered biographies, see Dennis Rooney, 'Heifetz and his biographers', *The Strad* (December 1988), 1005-1009.

⁶⁷ Sherry Kloss, *Jascha Heifetz Through My Eyes* (Muncie, Indiana: Kloss Classics, 2000).

⁶⁸ Ayke Agus, *Heifetz As I Knew Him* (Pompton Plains, New Jersey: Amadeus Press, 2001).

insight into the aging Heifetz, revealing fascinating aspects of his personality, and charting the touching relationship between Agus and Heifetz.

As mentioned, the Russian scholar Galina Kopytova published a 600-page Heifetz biography in Russian entitled *Jascha Heifetz in Russia*. Following more than fifteen years of research in archives around the world, and drawing on countless interviews with Russian family, friends, and acquaintances of Heifetz, Kopytova produced what is by far the most comprehensively researched of Heifetz biographies. The book documents in detail a previously obscure period in Heifetz's life. From a musical perspective, Kopytova's book charts the stunning progress Heifetz made as a child and his rise to international fame before he was a teenager. It also describes in some detail the hardships Heifetz and his family faced in the earliest years. An English translation-edition of this book is currently in production by this author and Alexandra Wiktorek for Indiana University Press. Once published, it will address the gap in English-language literature dealing with Heifetz's youth.⁶⁹

Dozens of articles in publications such as *The Strad* and *The Gramophone* have appeared in the last few decades, along with countless references in biographies and autobiographies of other famous musicians. Disappointingly, much of what has been written about Heifetz in recent years repeats material in both the Vered and Axelrod books. However, some original research has originated from a father-and-son team of Heifetz scholars, John and John Anthony Maltese, who in 2005 wrote about Heifetz's concertising for troops during the war.⁷⁰

1.3 Heifetz on record

For most of the last century, it was believed Heifetz's first recordings dated from November 1917, just after his Carnegie Hall debut. However, in the last few decades, recordings from as early as 1911 and 1912 have been discovered.⁷¹ Although the

⁶⁹ Galina Kopytova, *Jascha Heifetz in Russia: From the History of the Musical Culture of the Silver Age* (St. Petersburg: Kompozitor, 2004). Translation-edition: Dario Sarlo and Alexandra Wiktorek (Indiana: Indiana University Press, forthcoming).

⁷⁰ John and John Anthony Maltese, 'Violinist at War', *The Strad*, vol. 116, no. 1388 (December 2005), 65-66.

⁷¹ Jascha Heifetz, Josef Hofmann, Paul Pabst, Leonid Kreutzer et al., performers, John and John Anthony Maltese, producers, 'The Dawn of Recording. The Julius Block Cylinders', 3-CD (Canada:

audio quality of these recordings is generally poor, the astonishing standard of Heifetz's violin playing as a boy can be very clearly heard, and the recordings provide a new perspective on his prodigious achievements. Heifetz's phrasing in these early recordings sounds remarkably like that of Fritz Kreisler, and he makes full use of portamenti, much more so than can be heard in later recordings from 1917 onwards.

In 1994, RCA released one of the most ambitious sets of recordings in their history – a 66-CD collection of almost all commercially available Heifetz recordings from 1917 to 1972 in 46 volumes.⁷² Named simply 'The Heifetz Collection', the project was headed by Heifetz's one-time producer, and friend, John 'Jack' Pfeiffer. A number of prominent contributors were asked to provide introductory notes to each of the volumes and in an accompanying booklet.⁷³ The set won a Grammy Award in 1996 under the 'Best Historical Album' category. Since the RCA collection included only recordings Heifetz had consented to releasing, a large number of live recordings from concerts and broadcasts and some unreleased studio recordings were not included. In addition, the 1911 and 1912 recordings were discovered too late for this release. In spite of these omissions, the scope of the collection is immense, and it provides a superb account of Heifetz's sound throughout his career. The collection has since gone out of print and has become quite rare. In light of this, complete sets now go on sale for up to US\$7000.⁷⁴

Supplementing the RCA collection, a number of independent record labels have released relevant CDs over the last decade. In particular, the Doremi label issued five volumes of unpublished recordings, including some from 1911. The Cembal d'amour label released six Heifetz volumes, including a comedy skit Heifetz recorded with the violinist-comedian Jack Benny in 1942. Finally, there are a number of recordings available on pirate discs sold and exchanged between collectors. These discs are quite rare, and they include recordings taken off the radio and recorded live

Marston Records, 2008); Jascha Heifetz and Artur Rodzinski, 'Legendary Treasures: Jascha Heifetz Collection Vol. 5', DHR-7727, CD (Doremi (1911, 1945) 2000). See also Yuri Beliaevsky, 'Art of Violin: Historical Violin Recordings of Jascha Heifetz, Kreisler & More', 1986-87, <http://www.artofviolin.com>; no longer available.

⁷² Jascha Heifetz, et al., 'The Jascha Heifetz Collection', RCA, 46 vols., Germany: BMG Classics (1917-1972), 1994.

⁷³ A list of contributors and their contributions can be found in the bibliography.

⁷⁴ An updated and expanded collection of Heifetz recordings will be released by Sony Classical in late 2010 or early 2011. *Jascha Heifetz: The Complete Album Collection*, Sony Classical, 103 CDs and 1 DVD.

in concert.⁷⁵ A particular rarity are the three LP volumes Heifetz released under the pseudonym Joseph Hague (same initials), accompanied by either ‘Floyd E. Sharp’, or ‘Lionel de Leon’ (both thought to be the pianist Emanuel Bay). These recordings were made as a light-hearted gesture in the 1950s, and on them, Heifetz imitates a ‘bad’ violinist.⁷⁶ They were not commercially released but seem to have been produced in small numbers as gifts to friends. Owing to their rarity, these LP records are highly valued and difficult to source.⁷⁷

Heifetz arguably remains one of the most frequently recorded violinists in history. This is in part due to the timing of his arrival in the USA, when the recording business was already out of its infancy and quickly expanding globally. David Patmore in his article on recordings and the record business explains that while the rest of the world’s record sales were adversely affected by the outbreak of World War I, ‘in America, however, no such negative effects were felt’.⁷⁸ While there were already sales of 18.6 million units in 1915, by 1920, the significant level of 100 million units had been broken.⁷⁹ This period coincided neatly with Heifetz’s arrival in

⁷⁵ Recordings of Bell Telephone Hour radio broadcasts are held in the New York Public Library Digital Library Collection. See <http://www.nypl.org/ead/3403#id1520769>; accessed 1 September 2009.

⁷⁶ Playing ‘badly’, which Heifetz did to perfection, was a lifelong ‘party-piece’. The earliest known reference to Heifetz imitating a bad violinist was at an event on 30 April 1922 in New York. That night, Heifetz joined the famous Algonquin Round Table group of writers, critics, and actors (many were his friends) for a cabaret show named ‘No Sirree!’ Heifetz’s role was to provide ‘off-stage and off-key accompaniment’ (this apparently included the Italian melody *O Sole Mio*). From research conducted at the Library of Congress by Mary Lou Reker, an unpublished paper entitled: ‘The Night Jascha Heifetz Played Off Key’ (2008). See also Robert Goldberg, ‘Writers of the Round Table’, *Wall Street Journal* (28 September 1987). There are other records and accounts that document Heifetz’s participation in a number of similar comedic events. Anne Morreau in her Emanuel Feuermann biography reports that ‘one such party, indeed an hilarious romp, took place on 29 December (1939) ... a benefit concert for the Chatham Square Music School on New York’s Lower East Side’. This event included ‘An Audition at the Chatham Square Music School’, and the ‘applicants’ included Heifetz, Feuermann, Vladimir Horowitz and Lawrence Tibbett. Also that evening, Toscanini, dressed like ‘an old school teacher with a large red handkerchief’, conducted the famous musicians who were dressed in ‘short pants and other “appropriate” outfits’. See Annette Morreau, *Emanuel Feuermann* (New Haven: Yale University Press, 2002), 220-221. A similar event took place on 9 December 1936 in an event to celebrate the 25th anniversary of Efrem Zimbalist’s American debut. During a skit about Zimbalist’s life, Heifetz portrayed Zimbalist as a child. ‘(Zimbalist’s) troubles began when his music teacher found that his name was Efrem. “What! Your name does not end with ‘scha?’” he exclaimed before a row of young geniuses. “But no violinist never had any name but Jascha or Mischa. This is impossible”’. See ‘Musicians Fete Anniversary of Zimbalist Debut’, *New York Herald Tribune* (6 December 1936); Photograph, *Musical America* (25 December 1936), The JH Collection, LoC, box 269; see also Roy Malan, *Efrem Zimbalist: A life*, 240.

⁷⁷ Various issues exist (on both the Electra and the Medina labels) and no complete survey has ever been conducted. Further information can be found in John Maltese, ‘Rare Jewels: John Maltese compiles Heifetz’s non-commercial recordings’, *The Strad*, vol. 97, no. 1157 (September 1986), 336.

⁷⁸ David Patmore, ‘Selling sounds: Recordings and the record business’, in *The Cambridge Companion to Recorded Music*, 124.

⁷⁹ *Ibid.* Patmore draws on information in P. Martland, ‘A Business History of the Gramophone Company Ltd (1887-1992)’, PhD thesis, University of Cambridge (1992).

the USA. The remarkable success Heifetz had as both a performing and recording violinist can be seen as inextricably linked to the rise of the record business.

The pace and consistency with which Heifetz continued to record throughout his life resulted in his covering the core violin repertoire of concertos and sonatas at least once, if not twice, and sometimes even more often. There are a number of discographies available. In particular, Jean-Michel Molkhov's discography and filmography from the January 1995 issue of *The Strad* is the most comprehensive although it is no longer available for purchase, and is not even accessible online. Others of note include those in Vered and Maltese.⁸⁰

1.4 The Jascha Heifetz Collection at the Library of Congress

The Jascha Heifetz Collection contains tens of thousands of items relating to Heifetz's career. The collection is sorted into 280 boxes, stretching to 52 linear feet. The largest group of items in the collection is Heifetz's music score library. This includes sonatas, short pieces, and a large number of concertos, many also with complete sets of orchestral parts.⁸¹ In addition, the collection includes Heifetz's own compositions and arrangements, among them many of his autograph manuscripts. Many of the scores contain fingerings, phrasing marks, and other performance-related comments added by Heifetz. A number of scores (both violin and piano parts) have been covered with brown paper to protect them, and these appear to be the oldest in the collection. Judging from the publication dates and other details, they are likely to date from Heifetz's childhood in Russia and his first few years in the USA. Seen in figure 1.1, these older scores often bear Heifetz's signature in Russian, and a name stamp, with Heifetz's original name – Joseph.⁸²

⁸⁰ Jean-Michel Molkhov, 'Heifetz on disc and film', *The Strad*, vol. 106, no. 1257 (January 1995), 90-97; Axelrod, *Heifetz*, 167-214; Vered (with Julian Futter), *Jascha Heifetz*, 203-228; John Maltese, 'Rare Jewels: John Maltese compiles Heifetz's non-commercial recordings', *The Strad*, vol. 97, no. 1157 (September 1986), 329-336.

⁸¹ Orchestral musicians have heavily annotated many of these parts. Brass players in particular have often included short comments or drawings in pencil (some even involve Heifetz). Many of the parts include dates and locations of specific performances with Heifetz annotated by orchestral musicians.

⁸² See Kopytova, *Jascha Heifetz in Russia*, 27 (photographic reproduction of the birth register, 28-29).

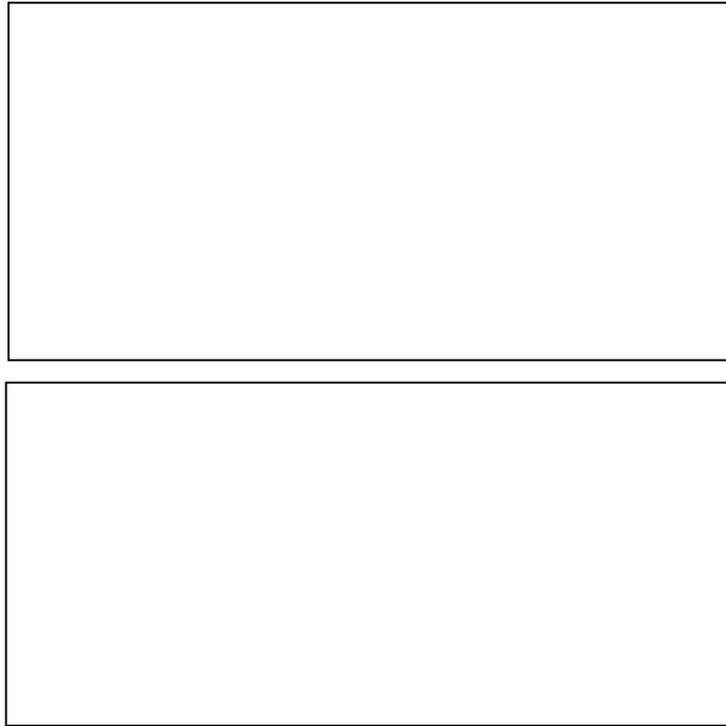


Figure 1.1. Signature in Russian taken from the top of a score: *I. Kheifets* (J. Heifetz); name stamp found on many of the older music scores: *Iosif Kheifets* (Joseph Heifetz). From The JH Collection, LoC, box 156 (signature), box 113 (name stamp).

Along with the scores, the Library of Congress collection contains what appears to be a nearly complete set of concert programmes from Heifetz's youth up to his final concerts in the 1970s. Most of these are stored in individual boxes arranged chronologically, but some of the earliest ones are pasted into scrapbooks that Heifetz kept as a child. These scrapbooks are just a few of many in the collection. Other scrapbooks contain a variety of materials, including newspaper clippings, photographs, souvenirs, tickets, passports, and other items Heifetz collected from his global travels. The correspondence in the collection is somewhat limited in quantity, but does include examples from prominent figures such as Leopold Auer, Benjamin Britten, Edward Elgar, Sergei Prokofiev, George Bernard Shaw, Dimitri Shostakovich, Arturo Toscanini, William Walton, and even a letter from President Ronald Reagan.⁸³ There are hundreds of loose papers in the collection, all assembled in folders; these contain notes and scribbles of a broad nature. Of particular interest are those papers that contain pencilled programmes or repertoire lists. There are a number of repertoire lists under headings such as 'Concertos', 'Sonatas', 'Short Pieces', 'Duration', and 'For Radio'. Many of these lists appear repeatedly, updated

⁸³ Letter from Reagan to Heifetz reproduced in Sarlo, 'Heifetz in America', 38.

by Heifetz to reflect the newest pieces he had added to his repertoire. Some of the oldest lists appear on headed paper from cruise ships, mostly written in black fountain pen.⁸⁴ Another part of the collection consists of records and books from the Heifetz estate, including items signed and dedicated to Heifetz by their authors.

Heifetz guarded his own privacy fastidiously throughout his lifetime, so it is fortunate that such a collection of materials is now available to scholars. During the many years that Ms. Agus knew Heifetz, she does not recall seeing or hearing about the collection of concert programmes, even though it contained six programmes from concerts that took place in her native Indonesia (between 29 December 1931 and 6 January 1932). While it is very unlikely Heifetz purposefully hid these items, it does reveal something of the privacy with which he surrounded himself, even with those closest to him.

1.5 Heifetz as collector and codifier

Meticulous by nature, Heifetz was a keen collector. As a child, he collected flowers, leaves, bugs, and butterflies, and kept bottle corks in a padlocked tin box to stop his younger sisters getting to them.⁸⁵ As an adult, Heifetz indulged his passion for collecting with books, stamps, and coins. His collection of stamps was described as the largest music-themed collection ever assembled and in 1975 was valued at nearly US\$60,000.⁸⁶ After Heifetz died, his coin collection was auctioned and was touted as ‘one of the greatest auctions of American coinage to be sold this decade’,⁸⁷ fetching

⁸⁴ The JH Collection, LoC, boxes 230 and 231.

⁸⁵ Kopytova, *Jascha Heifetz in Russia*, 158-159. Kopytova recounts a time when, as a young boy, Heifetz was away on tour and his sisters broke into his tin box, only to be disappointed to find nothing more than the bottle corks. Heifetz was very upset by the ‘betrayal’, and according to some accounts began taking the tin box with him whenever he was on tour. Kopytova makes the interesting suggestion that this trait in Heifetz’s character might have been a precursor to his later stiffness and reclusive nature.

⁸⁶ The JH Collection, LoC, box 234. In a letter from an international specialist dated 8 September 1975, Heifetz’s stamp collection is valued at between US\$55,000 and US\$60,000. The collection is held at the National Postal Museum, Smithsonian Institution, Washington DC, USA. It is retained in its original condition, just as it was presented by Heifetz. In total there are five large volumes arranged chronologically by country. There are hundreds of annotations by Heifetz describing individual stamps. Some particularly rare items are worth noting, including a number of USA proofs, stamps from the Far East printed on silk, and many examples of stamps with errors (adding significantly to their value).

⁸⁷ ‘The Jascha Heifetz Collection Sale: Part 1, October 1-4, 1989’ (Beverly Hills, California: Superior Galleries, 1989), preface.

many millions of dollars, with some individual coins selling for nearly US\$300,000. Heifetz's extraordinary capacity for collecting was fundamental in amassing the comprehensive array of materials now in the Library of Congress. Of most interest to this thesis are those items relating directly to Heifetz's performances, including concert programmes, which represent 2089 individual Heifetz performances.

The concert programmes cover violin and piano recitals, concerts with orchestra, and chamber concerts. In addition, Heifetz kept 82 of his own radio broadcast transcripts from the 1930s, 1940s, and 1950s, all of which contain lists of repertoire and the words of the radio announcer, who would discuss the repertoire and Heifetz's performances. The radio transcripts are particularly valuable because many of the broadcasts have not been released on CD, possibly because no recording exists. In that case, the transcripts are the only remaining source of information. Other performance information can be found in newspaper clippings, concert posters, flyers, and ticket stubs, all of which are scattered throughout the entire collection in a variety of scrapbooks, folders, and boxes. It was discovered that a small number of performances are in fact only represented by information given on a poster or flyer, since no corresponding programme remains.

The comprehensiveness of the accumulated concert programmes suggests that Heifetz was acutely aware of his place in music history, and was eager to leave a printed legacy documenting his remarkable career. The scope of performance information relating to a single performer in this collection is rare, and if it were not for Heifetz preserving these items himself, it would now be virtually impossible to amass a collection of this size. The humbling reality of a successful musical career is that the only person likely to be present at every performance, and in a position to document every event, is the performer himself. This is apparent when one considers the variety of programmes that Heifetz collected – not only from thousands of public recitals and orchestral concerts, but also from performances in private homes, benefit concerts, performances on cruise ships, private chamber performances, recitals for presidents, masterclasses, a gala concert at the United Nations General Assembly, and finally, programmes from hospitals and army camps during the war, when Heifetz volunteered his services for more than three hundred performances.⁸⁸

⁸⁸ Few wartime performances are represented in the collection. They were largely informal and would have taken place at short notice mostly without printed programmes. There are a few

There was a practical reason why Heifetz collected concert programmes and related items, which was to avoid accidentally repeating the same pieces to the same audiences. As seen in figure 1.2, this was certainly the purpose of Heifetz's black ringbound concert notebook and the typewritten concert sheets that are also held at the Library of Congress.⁸⁹ However, certain indications suggest there was a greater aim for the collection. Not only did Heifetz retain these programmes, but he also annotated them meticulously, a further sign that he had posterity in mind. For example, in the numerous programmes where only a date and a month were printed, Heifetz pencilled in the year. In addition, where a concert's location or venue was not included in print, Heifetz added the missing information.⁹⁰ These additions can be seen clearly in figure 1.3 and figure 1.4. Without this additional input from Heifetz, many of the programmes would lack vital information, thereby limiting their usefulness.

Figure 1.5 is a copy of a programme from Heifetz's only return to Russia in 1934. Revealingly, Heifetz translated Russian names, places and pieces, and even the word 'Intermission', an action surely not intended for his own benefit as a fluent Russian speaker. In addition, on many of the foreign language programmes, Heifetz would translate in pencil basic words like 'conductor' or 'orchestra'. A further indicator of Heifetz's desire to document his concertising is the manner in which he annotated programmes with simple but informative comments such as 'Last Havana' or '1st Concert Melbourne' (figure 1.3). These markings were particularly useful when dealing with dozens of programmes that all had the same covers.

Throughout the programmes, Heifetz often annotated the pieces and order of his encores, both when they occurred at the end and during the main body of the concert. Heifetz wrote 'Repeated' next to pieces in the main programme that were encored. While these seemingly minor details served a limited purpose to Heifetz in terms of planning future concerts, the information is of immense historical value, since by observing which pieces Heifetz repeated and which he played as encores, one can construct a more detailed understanding of his relationship with the public and his approach to concertising and repertoire selection.

handwritten programmes in the collection that appear to have been written out by Heifetz to document performances that presumably did not have printed programmes.

⁸⁹ The JH Collection, LoC, box 230 and 231. The typewritten sheets duplicate information in the concert programmes. They are not comprehensive and cover only limited periods. All have been cross-referenced.

⁹⁰ In terms of dating the programmes, only 15 of the 2089 performances did not contain both the date and month – this is in part testament to Heifetz's meticulous attention to detail.



Figure 1.2. Two pages from a small concert ringbound folder owned by Heifetz. From The JH Collection, LoC, box 230.

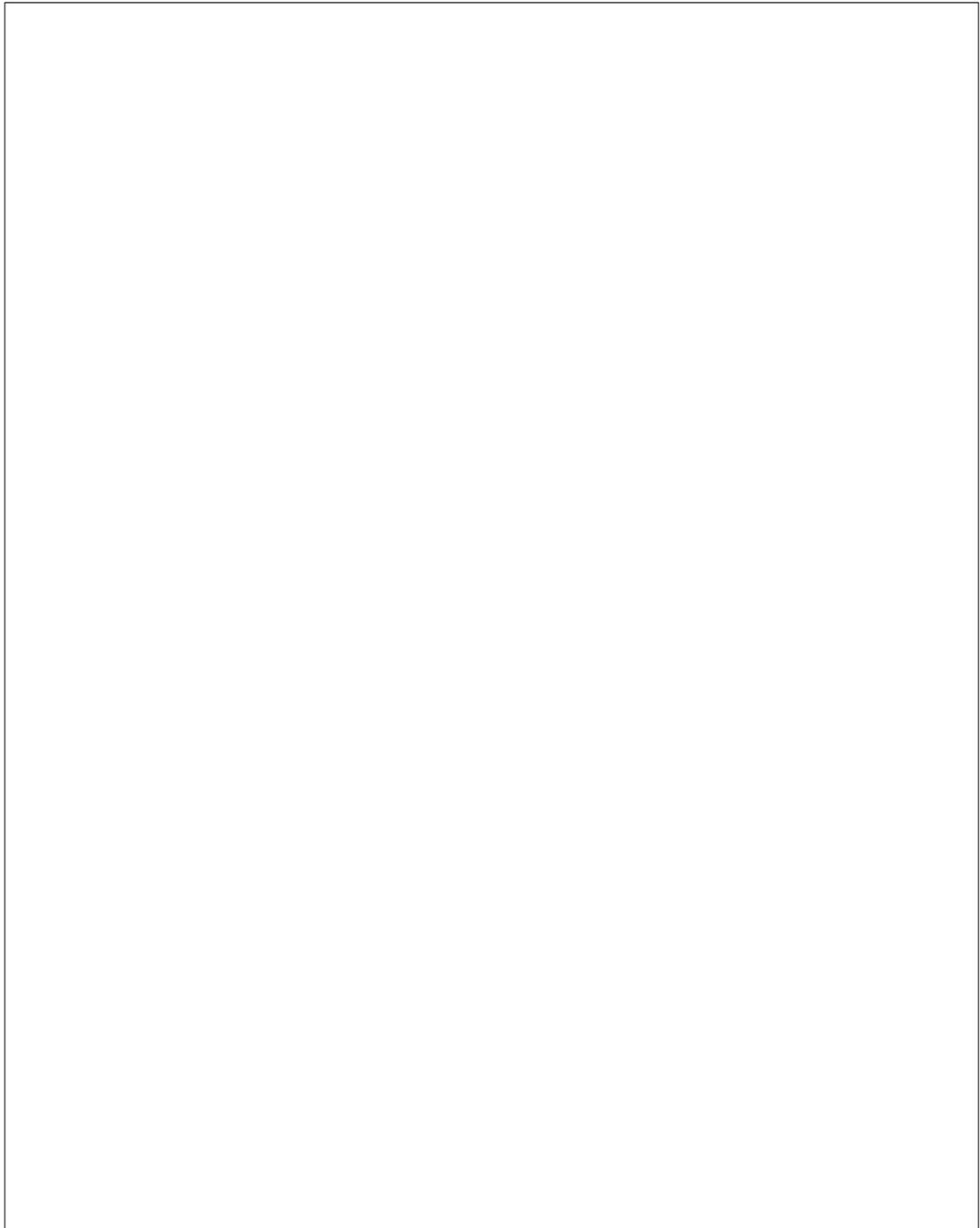


Figure 1.3. Front page of a programme from a Heifetz concert in Melbourne on 2 July 1927. Annotations in pencil by Heifetz. Encores: Schumann *Prophetic Bird*, Sarasate *Zapateado*, Schubert *Ave Maria*, Mozart Minuet. The words 'La fille repeated' indicate that Heifetz repeated Debussy's *La fille aux cheveux de lin* from the main programme. From The JH Collection, LoC, box 220.

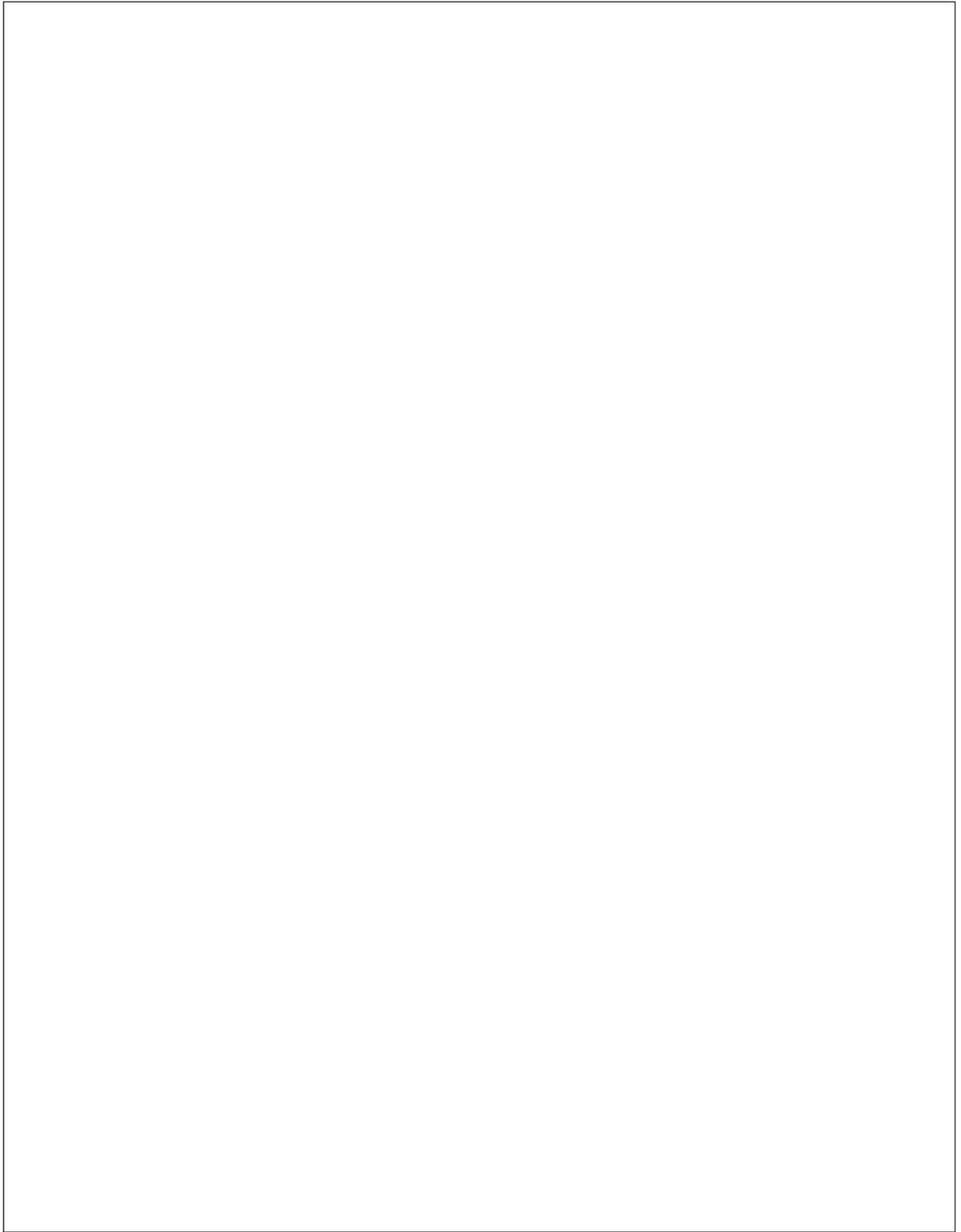


Figure 1.4. A cover sheet for a Bell Telephone Hour radio broadcast on 5 October 1942, pencil annotations by Heifetz. Heifetz writes 'Pan-American Program' and corrects three mistakes. From The JH Collection, LoC, box 229.

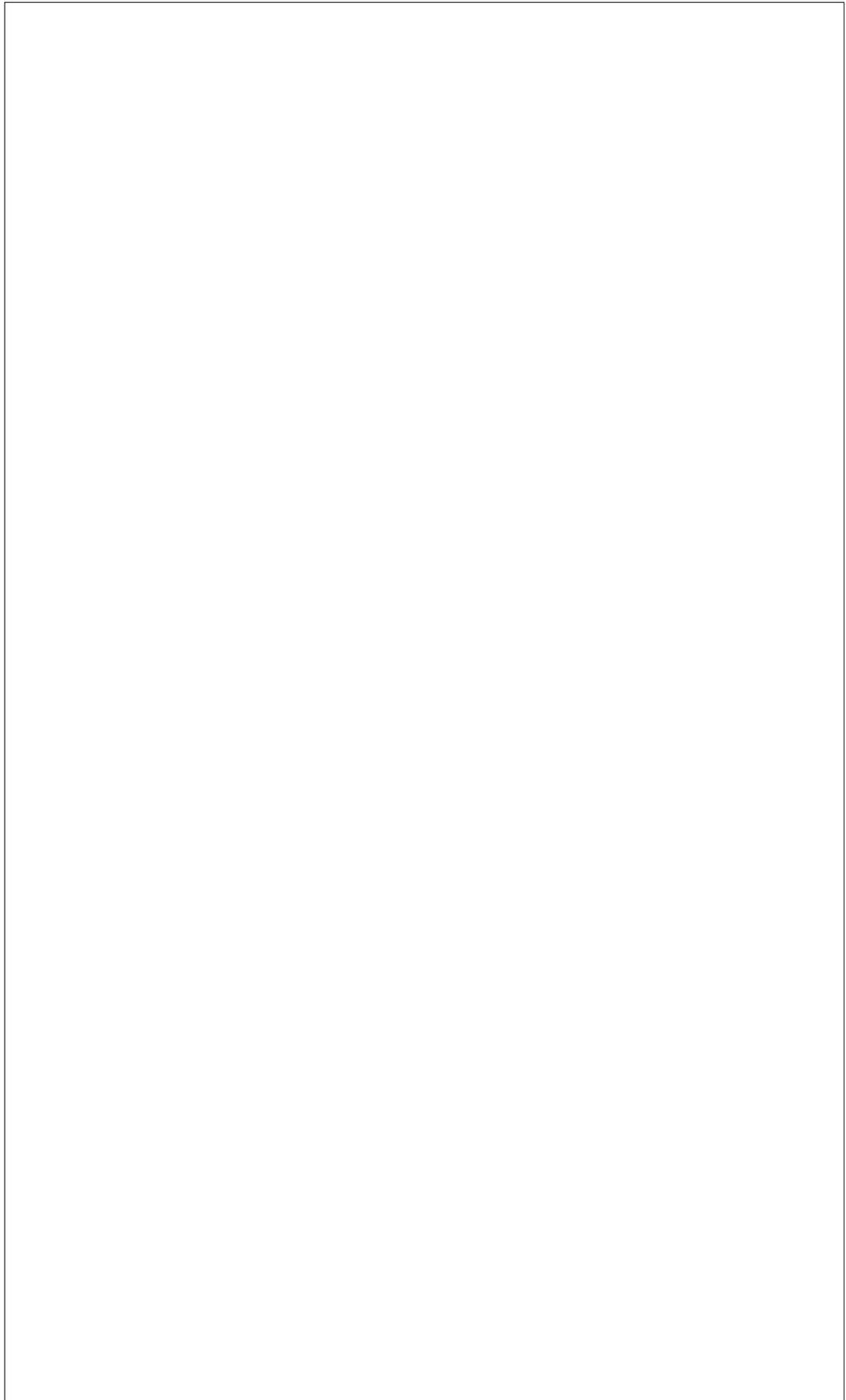


Figure 1.5. Programme from Heifetz's sixth concert in Moscow, 20 April 1934, with Arpad Sandor at the piano. English translations in pencil by Heifetz. From The JH Collection, LoC, box 222, folder 4.

CHAPTER 2

Heifetz and Bach's works for solo violin

2.1 Background to Bach's sonatas and partitas (BWV 1001-1006)

Although known primarily as a keyboard player and composer, Johann Sebastian Bach was also a talented violinist. His compositions for solo violin and solo cello reveal a complete understanding of string performance. It was during Bach's time as Kapellmeister in the court of the Prince of Anhalt in Cöthen that he wrote out what we now know as the sonatas and partitas for solo violin. Originally, the solo works bore the title 'Sei Solo á Violino senza Basso accompagnato', which Bach presumably included in order to emphasise what was then an unusual scoring for solo violin. Although the year 1720 appears on the manuscript, it is unknown exactly when the pieces were composed, since earlier drafts no longer exist. The autograph manuscript is immaculately penned and has been described as 'one of the most impressive calligraphic examples of Bach's characteristic hand'.⁹¹ Bach composed a large amount of instrumental music while he was in Cöthen, including the six Brandenburg concertos, the first volume of the Well-Tempered Clavier, the six French Suites, six sonatas for violin and harpsichord, three sonatas for viola da gamba and harpsichord, and six suites for solo cello.

Very few early concert reviews of Bach's solo violin works remain. One of the first reviews appears to be of a concert in London given by the virtuoso violinist Joseph Joachim in 1862. It was reported that 'Herr Joachim ... and his performances of Bach's violin solos – to speak of nothing else – have given a special tone to the season ... they will be remembered with delight'.⁹² The pieces quickly gained in popularity. A representative opinion from the first half of the twentieth century is found in an article from 1929 in *Music and Letters*. The author writes that 'the astounding works for violin alone written by Bach ... are in a class by themselves. No

⁹¹ Robin Stowell, 'Bach's Violin Sonatas and Partitas', *The Musical Times*, vol. 128, no. 1731 (May 1987), 250. See appendix 5 for a reproduction of the manuscript.

⁹² 'Monday Popular Concerts', *The Times* (London), 9 December 1862, issue 24424, col. f.

one before or since has achieved anything approaching them'.⁹³ By the end of the twentieth century, the pieces had become pillars of the violin literature. The violinist Max Rostal in his 1982 edition of the pieces wrote that 'it is a kind of messianic dream of every violinist to bequeath to later generations his own interpretation of these immortal works',⁹⁴ while Henryk Szeryng calls the pieces 'masterworks of the violin literature'.⁹⁵ The pieces have not only featured widely in concert and in print, but also on record, in examination programmes, as competition repertoire, and even as pedagogical material.

What is probably the earliest recording of any movement of solo Bach dates from 4 October 1892 and was only released in December 2008 as part of a set that also includes previously unknown early recordings of Heifetz.⁹⁶ The violinist and composer Jules Conus (1869-1942) can be heard performing Menuet I from the Partita in E major in what might be described as a robust and *maestoso* manner. Owing to the low quality of the recording, it is not certain how much of the tempo variation is due to the performer, but Conus does clearly vary his tempo quite considerably throughout the short movement. Next to record any movement of solo Bach was the early champion of the pieces in concert – Joseph Joachim, who in 1903 recorded the Tempo di Borea from the Partita in B minor and the Adagio from the Sonata in G minor.⁹⁷ Martin Elste in his book *Meilensteine der Bach-Interpretation 1750-2000* lists the Joachim recordings as the earliest,⁹⁸ but this was before the 1892 Conus recording was discovered. Aside from the two movements of solo Bach, Joachim only ever recorded three other pieces: two Hungarian Dances by Brahms and his own Romance in C. Both of Joachim's solo Bach movements are played with very little vibrato, a full tone, and with portamenti scattered throughout.

⁹³ Marion M Scott, 'Solo Violin Sonatas: Some Observations upon Their past and upon Their Performance', *Music and Letters*, vol. 10, no. 1 (January 1929), 52.

⁹⁴ J. S. Bach, *Three Sonatas and Three Partitas for Solo Violin*, ed. Max Rostal (Leipzig: Edition Peters, 1982), 134.

⁹⁵ J. S. Bach, *Three Sonatas and Three Partitas for Solo Violin*, ed. Henryk Szeryng (Mainz: Schott, 1981), preface.

⁹⁶ *The Dawn of Recording: The Julius Block Cylinders*, Marston Records, CD 2 (Cylinder C191). See Daniel J. Wakin, 'Classical Ghosts, Audible Once Again', *New York Times* (24 October 2008).

⁹⁷ Joseph Joachim, Pablo de Sarasate, and Eugène Ysaÿe, Opal CD 9851 (England: Opal records, Pavilion Records (Pearl), 1992).

⁹⁸ Martin Elste, *Meilensteine der Bach-Interpretation 1750-2000* (Stuttgart: J. B. Metzler, Bärenreiter, 2000), 295.

Bach's works for solo violin were in many ways ideally suited to the early recording process.⁹⁹ One of the limitations of acoustic recording was that the discs could contain no more than a few minutes (and later up to about four and a half minutes) of sound. This meant that the short movements from the sonatas and partitas were ideal – an examination of Heifetz's complete set of solo Bach recordings from the 1950s reveals that only 5 out of the 32 movements last over five minutes. The acoustic recording process used by Joachim in 1903 involved performing into a large recording horn which channelled vibrations through a cutter, transferring the sound vibrations directly onto wax discs. It was vital for performers to be close to the horn in order for the sound to transfer effectively. For this reason, violinists and singers in particular were more able than other instrumentalists to position themselves in such a way as to project their sound directly into the recording horn.

James Creighton's *Discopaedia of the Violin* provides a vital source of information on violin recordings. Covering 1000 pages, this book catalogues almost every violin recording made between 1889 and 1971 by more than 1600 individual violinists.¹⁰⁰ While neither exhaustive nor up to date, this unique source of information reveals that after Joachim recorded two solo Bach movements in 1903, many other violinists followed. The pieces test a violinist's technique and musicianship in the exposed genre of solo performance, which might explain why recordings of the Bach solo works are among the most expensive and most sought-after on LP. Some rare examples by less well-known violinists such as Johanna Martzy sell for as much as US\$10,000.

Beginning with Ferdinand David's complete edition in 1843, some 39 editions of the sonatas and partitas had been published by 1971.¹⁰¹ The German State Library (Deutsche Staatsbibliothek) in Berlin acquired the autograph manuscript from private

⁹⁹ Martin Elste provides a list of first recordings for each of the sonatas and partitas. While the entry for Joachim 1903 is no longer accurate, the other details remain valid. The first recordings by sonata or partita: Partita in D minor, Adolf Busch in 1929; Sonata in C, Yehudi Menuhin in 1929; Sonata in G minor, Joseph Szigeti in 1931; Sonata in A minor, Joseph Szigeti in 1933; Partita in B minor, Yehudi Menuhin in 1935; Partita in E, Yehudi Menuhin in 1936. From Elste, *Meilensteine der Bach-Interpretation 1750-2000*, 295.

¹⁰⁰ James Creighton, *Discopaedia of the Violin, 1889-1971* (Toronto: University of Toronto Press, 1974). See also James Creighton, *Discopaedia of the Violin*, 2nd ed., 4 vols. (Ontario, Canada: Records Past Publishing, 1994). The 1892 Conus recording does not appear in the *Discopaedia*. This highlights the surprise caused by its recent discovery.

¹⁰¹ See appendix 3 for an adaptation of the published editions list in Max Rostal's edition of the Bach solo works. Also, Fabian provides 'A Selective List of Important 20th-Century Editions' in 'Toward a Performance History', 103. Since Rostal's list of editions ends in 1971, there are additional editions in Fabian's list: S. Babitz (Los Angeles: Early Music Laboratory, 1972); H. Szeryng (Mainz: Schott, 1981); K. Röhnau (W. Schneiderhan) (Munich: G. Henle Verlag (Urtext), 1987).

ownership in 1917, following its rediscovery around 1908. Editions of the solo works up until this time had been based upon a number of less accurate and unreliable sources. David's 1843 edition contains a number of inaccuracies since it was based on the unreliable and unedited 1802 publication by the music publisher N. Simrock of Bonn.¹⁰² Following David's edition, at least nine others were published before the autograph manuscript was rediscovered. The first edition to make use of the autograph manuscript was by the same man who championed them on record and in concert, Joseph Joachim, in collaboration with the scholar Andreas Moser.¹⁰³ In light of the autograph manuscript discovery, the Joachim/Moser edition from 1908 is the first to claim the authority of the autograph manuscript as a source. Consequently, it is still in use today.

Bach's solo violin works comprise three sonatas and three partitas, each in a different key and each containing a number of individual movements. Whatever Bach's original intentions, the individual movements have always been performed and recorded individually, as seen in the recordings of Conus and Joachim from the turn of the twentieth century. The pieces are also performed as complete sonatas and partitas, and in recent years even as a complete set of solo works comprising all three sonatas and all three partitas over a few performances.¹⁰⁴

Table 2.1 shows the total number of recordings of each sonata and partita over the 82 years documented by Creighton.¹⁰⁵ Noticeably, the two works that violinists recorded most during this period are the Partita in D minor – with its monumental Chaconne movement, and the Partita in E major – with its equally popular Prelude movement. Further evidence of the significance of the Prelude and Chaconne can be found in the variety of arrangements and transcriptions they have generated. Bach

¹⁰² Lester, *Bach's Works for Solo Violin*, 21.

¹⁰³ Andreas Moser wrote an extensive study of violin playing up to the twentieth century. It is arranged chronologically and by region, with specific attention to individual violinists, and not so much specific performance practices. Andreas Moser, *Geschichte des Violinspiels* (Berlin: Hesse, 1923). Second edition edited by H. J. Nösselt (Tutzing: Schneider, 1966, 1967).

¹⁰⁴ A search of recent concerts reveals a number of 'complete' solo Bach performances. These are just two examples from many: Jennifer Koh, 'Events: J. S. Bach – Sonatas and Partitas for Solo Violin', Lunchtime Concerts at Philosophy Hall, Columbia University, USA (28, 29, 30 September 2009, and 22, 23, 24 March 2010), <http://www.millertheatre.com/events/eventsdetails.aspx?nid=1321>; accessed 1 July 2009; Julia Fischer, Chamber Music Season – Complete Solo Bach Works, Wigmore Hall, London (13, 14 February 2010), <http://www.wigmore-hall.org.uk> (Diary – February 2010); accessed 1 July 2009.

¹⁰⁵ Creighton, *Discopaedia of the Violin*, 850-851. As a simple comparison, between 1889 and 1971 there were 74 recordings of Beethoven's 'Spring' Sonata, and 81 of his 'Kreutzer' Sonata.

himself transcribed the Prelude for organ,¹⁰⁶ and there is a long history of violinists such as Fritz Kreisler, Tivadar Nachéz, and Heifetz himself writing piano accompaniments for the piece. Ferruccio Busoni wrote an arrangement of the Chaconne for piano, and Johannes Brahms wrote an arrangement for left hand piano performance. Of the 87 recordings of the E major Partita listed between 1889 and 1971 in Creighton's *Discopaedia*, no fewer than 22 have piano accompaniment, 14 of which use Kreisler's arrangement, of either the Prelude or Gavotte movements (see appendix 9).

Piece	Recordings
Sonata No. 1 in G minor, BWV 1001	50
Partita No. 1 in B minor, BWV 1002	40
Sonata No. 2 in A minor, BWV 1003	33
Partita No. 2 in D minor, BWV 1004	74
Sonata No. 3 in C major, BWV 1005	36
Partita No. 3 in E major, BWV 1006	87
Total	320

Table 2.1. Total number of recordings between 1889 and 1971 of each sonata and partita (including both partial and complete recordings).

In terms of the whole set of works, both Schumann and Mendelssohn wrote complete piano accompaniments that are now rarely performed. Arrangements of the Prelude movement by virtuoso violinists filled different criteria to those arrangements by composers such as Schumann and Mendelssohn, who wrote accompaniments to all the sonatas and partitas, in what might be described as an encyclopaedic fashion. Heifetz and other violinists wrote their accompaniments to showcase the Prelude movement in particular, adding to the repertoire of pieces composed and arranged by violinist-composers.

There is a variety of reasons why Bach's solo works have been arranged so frequently. Especially in the nineteenth century, but also in the early twentieth, it was thought that Bach's solo line could be enhanced in some way with the addition of a piano accompaniment, since the piano part would support the solo violin, and would make the pieces more accessible to audiences who were unfamiliar with solo violin

¹⁰⁶ Bach used the Prelude in Cantata 120a (?1729) and Cantata 29 (1731). He also made a lute transcription of the Prelude (BWV 1006a) c. 1737-1740.

repertoire.¹⁰⁷ Ultimately, the accompaniment parts functioned to translate Bach's work into a romantic style without having to sacrifice or alter the original text.

2.2 Bach's Prelude in E major: genre and historical context

A Prelude is defined by the Oxford *Dictionary of Music* as a 'piece of music which precedes something else, e. g. preceding a fugue; forming the first movement of a suite'.¹⁰⁸ As seen in table 2.2, the Prelude (or Preludio) in E major adheres to that definition – it forms the first movement of the Partita in E major. Table 2.2 also reveals that unlike the Partita in E major, all three of the sonatas contain fugues preceded by either an Adagio or a Grave. Lester explains that the 'opening *Adagio* or *Grave* in all three solo sonatas is the prelude to the Fugue that follows'.¹⁰⁹ He continues, explaining that traditionally, a Prelude was often placed before a Fugue in order to prepare the listener for the complexities of fugal writing. Therefore, it becomes possible to draw some parallels between the movement actually entitled Prelude and the other movements that function as preludes. Lester makes the useful observation that although the Prelude in E major differs greatly in style and substance from the opening movements of the Sonata in G minor and Sonata in A minor, they share 'many larger structural features' such as a 'large-scale transposition down a fifth of the opening material'.¹¹⁰

The definition of Prelude in the *Grove Dictionary* elaborates on the previous definition, adding that the traditional role of a Prelude movement was to precede 'other music whose mode or key it was designed to introduce'.¹¹¹ The Prelude in E major certainly introduces its tonic in emphatic style, and five movements in the same key then follow it. The violinist Jaap Schröder compares the Prelude movement to 'the lute player's habit of tuning the instrument in preparation for a performance of a

¹⁰⁷ It is for this same reason that Bach added the words *senza basso accompagnato* to the title, since it would have been unusual to hear a solo violin piece that was not a study or etude.

¹⁰⁸ 'Prelude', The Oxford Dictionary of Music, <http://www.oxfordmusiconline.com>; accessed 7 July, 2008.

¹⁰⁹ Lester, *Bach's Works for Solo Violin*, 25.

¹¹⁰ *Ibid*, 52.

¹¹¹ David Ledbetter and Howard Ferguson, 'Prelude', *Grove Music Online*, Oxford Music Online, <http://www.grovemusic.com>; accessed 27 June 2008.

dance suite'.¹¹² Of the three sonatas and three partitas, it is no coincidence that all but two have tonics playable on one of the violin's four open strings. Each of the six chosen keys produces a different range of possibilities on the violin. Whereas the key of G minor allows for a tonic chord spread over all four of the strings with an open string (tonic) as the root, the key of E major does not allow such a chord in root position but does afford the composer and the performer the brightness of the highest open string, the E string.

Sonata No. 1 in G minor:	Adagio, Fuga, Siciliano, Presto
Partita No. 1 in B minor:	Allemanda, Double, Corrente, Double, Sarabande, Double, Tempo di Borea, Double
Sonata No. 2 in A minor:	Grave, Fuga, Andante, Allegro
Partita No. 2 in D minor:	Allemanda, Corrente, Sarabanda, Giga, Ciaccona
Sonata No. 3 in C major:	Adagio, Fuga, Largo, Allegro Assai
Partita No. 3 in E major:	Preludio, Loure, Gavotte en Rondeaux, Menuet I & II, Bourée, Gigue

Table 2.2. The complete list of movements from Bach's sonatas and partitas, spellings as given in the 1720 autograph manuscript. Source: J. S. Bach, *Three Sonatas and Three Partitas for Solo Violin*, ed. Ivan Galamian (New York: International Music Company, 1971).

An important issue to address is Bach's compositional style. As described by Lawson and Stowell, 'three principal national idioms can be distinguished during the Baroque period - Italian, French and German'.¹¹³ While each of the idioms represents an individual and unique approach to composition and performance (and even instrument making), it is pointed out that Bach 'cultivated both French and Italian styles, as well as the distinctive German style'.¹¹⁴ Lawson and Stowell define the 'unfettered' Italian style as encouraging 'a trend towards virtuosity in instrumental music. Even when Italian music eventually became more formalised, its manner of presentation remained capricious, rich in fantasy, and full of surprises'.¹¹⁵ In contrast, the French style was

initiated by an Italian, Jean-Baptiste Lully (originally Giovanni Battista Lulli), but its formal severity, refined precision and thoroughly ordered, mannered approach (with ornaments and detailed performance instructions prescribed and the greatest possible

¹¹² Jaap Schröder, *Bach's Solo Violin Works: A Performer's Guide* (New Haven and London: Yale University Press, 2007), 167.

¹¹³ Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: Cambridge University Press, 1999), 42.

¹¹⁴ *Ibid*, 44.

¹¹⁵ *Ibid*, 43.

nuancing within the smallest range) were in sharp contrast with Italian taste. French music also incorporated a rhythmic system of great subtlety and took over from pre-Lullian times a preference for dance-forms, such that concert-pieces, opera arias and choruses, and even much sacred music, were founded on dance.¹¹⁶

The German style, on the other hand, is said to have ‘developed from a mid-seventeenth-century compositional idiom “harmonious and rich in full chords, but ... neither melodious nor charming” and playing and singing described simply as “bad”’.¹¹⁷

Movement	M.M.	Description given by Herrmann
Preludio	♩ = 120	
Loure	♩ = 96	A dance of moderate movement
Gavotte en Rondeau	♩ = 84	An old French dance in Rondoform
Menuetto I (II)	♩ = 104	A French dance of very moderate movement
Bourrée	♩ = 92	A gay and lively dance, which originated in Auvergne (France)
Giga	♩ = 69	(An old and very fast dance)

Table 2.3. Printed titles and descriptions to the movements of the Partita in E major from the Eduard Herrmann edition of the sonatas and partitas. Source: J. S. Bach, *Sonatas and Partitas for Solo Violin*, ed. Eduard Herrmann (New York: Schirmer, 1900).¹¹⁸

Writers on Bach’s solo violin music such as Efrati,¹¹⁹ Ledbetter,¹²⁰ Lester,¹²¹ Schröder,¹²² and Vogt¹²³ discuss to varying degrees the influence of national idioms in the solo works. In comparison, very few performance editions deal with this aspect of historical context. One of the few editions to refer to a possible French influence is Eduard Herrmann’s edition from 1900 (Heifetz owned a copy of this edition¹²⁴), which gives suggested metronome markings and descriptions of each movement.¹²⁵

¹¹⁶ Ibid.

¹¹⁷ Ibid, 44. Quotation from J. J. Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752, 3/1789/R1952; Eng. Trans., London, 1966).

¹¹⁸ The JH Collection, LoC, box 23, folder 5.

¹¹⁹ Richard Efrati, *Treatise on the Execution and Interpretation of the Sonatas and Partitas for Solo Violin and the Suites for Solo Cello by Johann Sebastian Bach* (Zurich: Atlantis, 1979).

¹²⁰ David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven-London: Yale University Press, 2009).

¹²¹ Lester, *Bach’s Works for Solo Violin*.

¹²² Schröder, *Bach’s Solo Violin Works*.

¹²³ Hans Vogt, *Johann Sebastian Bach’s Chamber Music* (Portland: Amadeus Press, 1981).

¹²⁴ The JH Collection, LoC, box 3.

¹²⁵ Stowell identifies the ‘Herrmann’ edition as one in which an editor provides metronome markings. While an edition of the solo works was published by F. *Herrmann* in 1896, Stowell is referring to this 1900 edition by E. *Herrmann*. See Stowell, ‘Bach’s Violin Sonatas and Partitas’, 253. For a list of published editions, including both Herrmann and Herrmann, see appendix 3.

Descriptions and metronome markings from the Partita in E major are listed in table 2.3.¹²⁶ It is striking that although Herrmann gives descriptions for five movements, he does not supply one for the Prelude. It is unclear exactly why this might be, but one might suggest that since there is some ambiguity surrounding the question of style in the Prelude, Herrmann was simply unwilling or unable to commit to a description.

Whether or not there is the influence of French style as suggested in Herrmann's subtitles, it is worth noting that Bach in his 1720 manuscript used the title *Preludio*, and not *Prelude*, *Prélude*, or *Preludium* (to avoid confusion, we will use the term *Prelude*). Bach's use of the Italian term for the Prelude (all the other movements in this Partita are given French titles, although Bach uses Italian spellings throughout the first two partitas) may be seen as a conflict with the idea of a French style, or it may be just a conventional use of the Italian term irrespective of style. Ledbetter writes of the term *Preludio*, that it 'does not imply any particular form or genre'.¹²⁷ Furthermore, contrary to Herrmann's description, but not conflicting with his choice of the Italian term 'Menuetto', Efrati suggests playing the E major Menuet in what he calls the 'Italian style'. He believes that the 'French Menuet was lighter in character than the Italian Menuetto' and so the Menuetto 'should thus be played in a rather lively fashion'.¹²⁸ Efrati describes the Italian style as representing 'passionate performance',¹²⁹ and the French style as focussed on 'clarity, grace and restraint'.¹³⁰ In relation to the Prelude, the French style of performance would mean a 'rather lively tempo, but never hurried (with) Rubato ... permitted in the appropriate places', while an Italian style would be played 'rather quickly and with almost no variation in speed'.¹³¹

The situation is complicated even further by Bach's use of the French title *Prélude* in his lute transcription of the Prelude (BWV 1006a). One might also question for whom, if anyone, Bach wrote the solo violin works. Even here, there is some confusion, as some consider the German violinist Johann Georg Pisendel the likely violinist, although Bach also had dealings with Pisendel's one-time *Konzertmeister*, the French-trained violinist Jean Baptiste Volumier. It is therefore possible that Bach

¹²⁶ Descriptions from the Partita in D minor include *Giga* as 'An old quick Dance' and the *Chaconne* as 'A slow piece of not more than eight measures, with manifold variations'.

¹²⁷ Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, 165.

¹²⁸ Efrati, *Treatise*, 232.

¹²⁹ *Ibid*, 224.

¹³⁰ *Ibid*, 225.

¹³¹ *Ibid*.

had Volumier's French idiom in mind when he composed these movements. A short article by Homer Ulrich from 1966 entitled 'The Nationality of Bach's Solo-Violin Sonatas'¹³² concludes that the Partita in E major is in the Italian style, owing to the 'lack of conventional form, the violinistic quality of its writing, and the typical Italian gigue'. Additionally, Ledbetter claims that the Prelude 'represents the solo virtuoso Italian sonata/concerto style'.¹³³ While there is no absolute answer to the question of national style or idiom in the Prelude, the ambiguity in itself provides a broad array of possible interpretative approaches.¹³⁴

2.3 The relationship between Heifetz and Bach's works for solo violin

A pedagogical link can be drawn between Heifetz and Joachim's performances of solo Bach in the 1860s. It was at the time of these performances that Leopold Auer, who was to become Heifetz's teacher in St. Petersburg, enrolled as a student of Joachim in Hanover. In his autobiography, Auer talks passionately about Joachim's musical taste and repertoire, 'which contained nothing but good music'.¹³⁵ It is likely that the young Auer came across Bach's solo works at some point during these studies. In his book entitled *Violin Master Works and their Interpretation* from 1925, Auer devotes a chapter to Bach's music for violin, focussing specifically on the solo works.¹³⁶ He describes various facets of technique, bowing, phrasing, and such logistical issues as memorisation and keeping strings in tune. In his book from 1921 on violin teaching, Auer describes how alongside the sonatas of Handel, the Bach sonatas and partitas 'form the basis of every well-constructed violin programme'.¹³⁷ As an Auer student, Heifetz's lifelong relationship with the solo Bach repertory was clearly established during this early period in Russia.¹³⁸

¹³² Homer Ulrich, 'The Nationality of Bach's Solo-Violin Sonatas', in *Paul A. Pisk: Essays in His Honor*, ed. John M. Glowacki, 96-102 (Austin: University of Texas Press, 1966), 100.

¹³³ Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, 169.

¹³⁴ A complete score of the Prelude can be found in appendix 4.

¹³⁵ Auer, *My Long Life in Music*, 57.

¹³⁶ Auer, *Violin Master Works and their Interpretation*, chapter 2, 20-31.

¹³⁷ Auer, *Violin Playing as I teach it*, 92.

¹³⁸ New insights into the close relationship between Heifetz and his teacher Auer can be found throughout Kopytova, *Jascha Heifetz in Russia*. Even more remarkably, private video footage that belonged to Heifetz (and had often been shot by him) was recently made available to the author. The

Date	Piece	Movement
8 April 1912	Partita in D minor	Chaconne
<i>Summer 1913/1914</i>	<i>'all the Bach sonatas'</i>	<i>Ruth Ray recollection</i>
20 December 1915	Sonata in A minor	Andante and Allegro
9 January 1917	Sonata in G minor	Siciliano and Presto
31 January 1917	Partita in E major	Gavotte & Rondo

Table 2.4. Complete list of Heifetz's early performances of Bach's sonatas and partitas. Source: Galina Kopytova, *Jascha Heifetz in Russia* (St. Petersburg: Kompozitor, 2004), 591-597.

Following research in the Library of Congress collection, Kopytova assembled a list of performances and repertoire from Heifetz's childhood.¹³⁹ Although it is possible that she has omitted some concerts and pieces, table 2.4 contains a list of Heifetz's first public performances of Bach's solo works as discovered by Kopytova. While the table does not list all the sonatas and partitas individually, it seems likely that Heifetz would have studied all of them at some point with Auer. In fact, during an interview for *The Strad* magazine in 1988, the violinist Ruth Ray, a classmate of Heifetz during an Auer summer course in Loschwitz, Germany, provides further evidence of Heifetz's early experience with solo Bach: 'When we occupied adjoining rooms, I had the privilege of hearing him (Heifetz), and he *had* to hear me! I remember hearing him play 21 concertos, all the Bach sonatas, all the Paganini caprices—and just about everything else!'¹⁴⁰ Heifetz visited Loschwitz during the summers of both 1913 and 1914, which in either case means the interview with Ray came more than seventy years after the event in question. However, considering the detailed memory Ray exhibits throughout the rest of the interview, her account would seem to be credible, even if a total of more than twenty concertos seems to be rather incredible for a child who was then just twelve or thirteen years old.

black and white footage includes a scene filmed circa 1918 between Auer and Heifetz. The setting is outdoors, in Narragansett (USA), and Auer is holding a score and Heifetz a violin. Although the film is without audio, and the picture is only of reasonable quality, there appears to be a strong bond between the teacher and student, and both Auer and Heifetz smile profusely (Heifetz would have already completed a year of concertising in the USA at the point of filming, while Auer would have recently arrived from Russia, having not seen Heifetz since his newfound American success). This scene is thought to be the only extant video of Auer. See bibliography under 'unpublished video' for further details.

¹³⁹ Kopytova, *Jascha Heifetz in Russia*, 591-597. An edited and translated version of Heifetz's Russian repertoire as listed by Kopytova can be found in appendix 2.

¹⁴⁰ Dennis Rooney, interview with Ruth Ray, 'Common Roots', *The Strad*, vol. 99, no. 1184 (December 1988), 995.

Born in February 1901, Heifetz would have been only eleven when he first performed the Chaconne (see table 2.4). Auer's personal opinion of this movement further emphasises the extent of the feat. In his book on violin repertoire, Auer writes that 'The "Ciaccona" is unquestionably one of the most difficult violin compositions to *perform in public!*'¹⁴¹ It is remarkable that Auer asked Heifetz to play the Chaconne so early on in his studies. However, putting this in the context of other pieces Heifetz had performed by this time, it does not seem out of place. By the age of eleven, Heifetz had performed the concertos of de Bériot (No. 7), Mendelssohn, Wieniawski (No. 2), Paganini, Glazunov, Tchaikovsky, and a number of advanced showpieces such as Sarasate's *Zigeunerweisen*, Bazzini's *Ronde des Lutins* and Saint-Saëns's *Introduction and Rondo Capriccioso*.

Heifetz continued to perform Bach's solo violin works throughout his life, and he recorded at least one movement of solo Bach in every decade of his career except the 1960s, when he was heavily involved in recordings and performances of chamber music. As highlighted earlier, violinists in general have gravitated towards the Partita in D minor and Partita in E major, and the list of Heifetz solo Bach recordings in table 2.5 reveals that Heifetz also adhered to this pattern.¹⁴²

Heifetz also performed Bach's solo violin works on film a number of times, and these are included in table 2.6. The first recording from 1938 is of the Prelude. This was 'filmed for but not included'¹⁴³ in the Samuel Goldwyn movie *They Shall Have Music*.¹⁴⁴ No copies of this cut scene have been located, but discographic sources reveal that Heifetz performed the Prelude with his own piano accompaniment, played by Emanuel Bay.¹⁴⁵ Heifetz filmed the Prelude a second time in 1950, and this video is still available, albeit in VHS format or online.¹⁴⁶ The Heifetz masterclasses broadcast in the 1960s contain two examples of Heifetz teaching movements of solo

¹⁴¹ Auer, *Violin Master Works and their Interpretation*, 22. Italics are Auer's.

¹⁴² RCA Studios, Camden, New Jersey, 29 December 1925. The recording of the Bach Menuets I & II in table 2.4 was one of the first three pieces Heifetz recorded with the new electrical recording process. For information on the 'electrical' and 'acoustic' recording processes, see for example, Timothy Day, *A Century of Recorded Music* (London: Yale University Press, 2000), 6-18.

¹⁴³ John Maltese, 'Rare Jewels: John Maltese compiles Heifetz's non-commercial recordings', *The Strad*, vol. 97, no. 1157 (September 1986), 335; Jean-Michel Molkhou, 'Heifetz on disc and film', 97.

¹⁴⁴ Archie Mayo, director, *They Shall Have Music* (Classic Collection, Samuel Goldwyn Home Entertainment, VHS B&W, SIG Video Gems Limited 1994, Samuel Goldwyn Productions Inc. 1938).

¹⁴⁵ John Maltese, 'Rare Jewels', *The Strad*, vol. 97, no. 1157 (September 1986), 335.

¹⁴⁶ 'Heifetz – Piatigorsky', VHS, Long Branch, New Jersey: Kultur International Films, No. 1101 (1950) 1991; see also: <http://www.youtube.com/watch?v=tAVXJQDXItI&>; accessed 1 June 2009. Note: the video cuts from a scene with Heifetz in his studio to a scene on stage, but the audio continues uninterrupted.

Bach – the Chaconne, and the Adagio and Fugue from the Sonata in G minor. Lastly, in 1970 Heifetz filmed a colour television broadcast in which he performed the entire Chaconne, along with various pieces with piano accompaniment and movements from Bruch’s *Scottish Fantasy* with the French National Orchestra.¹⁴⁷ The frequent appearances of the Bach solo works on film during Heifetz’s career further indicate his connection to the pieces, and the particular significance of the Prelude and Chaconne movements.

Year	Piece	Movement	Details
1925	Partita in E	Minuets I & II	First solo Bach
1935	Partita in D minor	Complete	1935 partial set
1935	Sonata in G minor	Complete	1935 partial set
1935	Sonata in C	Complete	1935 partial set
1946	Partita in E	Prelude, Gavotte, Gigue	Live recording
1952	<i>Complete set of sonatas and partitas</i>		Studio recording
1970	Partita in D minor	Chaconne	Audio from video
1972	Partita in E major	Prelude, Loure, Gigue	Final concert (live) ¹⁴⁸

Table 2.5. Complete list of Heifetz’s audio recordings of the sonatas and partitas.

Year	Piece	Movement	Details
1938	Partita in E	Prelude (+ piano)	From <i>They Shall Have Music</i>
1950	Partita in E	Prelude	Command Performance CP 1101
1962	Partita in Dm	Chaconne	Heifetz masterclass – V. Kodjian
1962	Sonata in Gm	Adagio & Fugue	Heifetz masterclass – E. Friedman
1970	Partita in Dm	Chaconne	From ‘Heifetz on Television’

Table 2.6. Complete list of Heifetz’s video recordings of the sonatas and partitas.

In order to understand further Heifetz’s relationship with the sonatas and partitas, it is pertinent to ask from which edition or editions he learnt them. Unfortunately, there is no clear evidence in either interviews or publications to

¹⁴⁷ The broadcast was later released on VHS with two extra selections not included in the original broadcast, and the complete Bruch *Scottish Fantasy*.

¹⁴⁸ While these tracks were released as live reproductions of the final recital, in reality some studio work was done at a later stage. A piece of previously undocumented Heifetz notepaper contains a list of movements from the recital that were recorded again or edited about a month later. From The JH Collection, LoC, box 257. The final recital took place 23 October 1972, and the studio session took place 20 November 1972. According to Heifetz’s notes, ‘Take 2’ of the Prelude was the one finally used. To avoid confusion and for the purposes of this thesis, the recordings will be referred to as being of the final recital.

establish an answer. It seems likely that during Heifetz's time as a student, Auer might have favoured the Joachim/Moser edition owing to his own connection to Joachim, and to the fact that Joachim's edition was the first to draw on the autograph manuscript as a source. An edition of the solo works by Auer himself was not published until 1917 in New York,¹⁴⁹ although it is likely that this edition had been crafted over many years when Auer was teaching in St. Petersburg. It is therefore probable that Heifetz had been witness to Auer's 'edition' of the solo works long before they were published.

Facsimile of autograph manuscript

1. Photostat
2. Negative photostat
3. Wilhelm Martin Luther, ed. (Kassel: Bärenreiter, 1950)

Editions for solo violin

4. Eduard Herrmann (New York: Schirmer, 1900)
5. Joseph Joachim and Andreas Moser (Berlin: Bote & Bock, 1908)
6. Henri Marteau (Leipzig: Steingräber, 1922)
7. Jan Hambourg (London: Oxford UP, 1934), with dedication to Heifetz
8. Bound photostat of Marteau edition (1922)
9. Photostat of Marteau violin score (1922)

Arrangements of the Prelude in E major for violin and piano

10. Jascha Heifetz autograph manuscript, dated 1938
11. Jascha Heifetz (New York: Carl Fischer Inc. 1939)
12. 2 x Fritz Kreisler (1. New York: Carl Fischer Inc., 2. Charles Foley)

Arrangements of the Chaconne in D minor for violin and piano

13. With piano accompaniment by Robert Schumann
14. With piano accompaniment by Felix Mendelssohn

Miscellaneous arrangements

15. Robert Schumann: Sonatas and partitas with piano accompaniment
 16. Sergei Rachmaninoff: Selections from the Partita in E major, for solo piano
-
-

Table 2.7. Complete list of Heifetz's scores of Bach's solo violin works in the Library of Congress, Jascha Heifetz Collection, boxes 3, 23, and 24. For examples of these items, see appendices 5 to 8.

Heifetz's personal library of music scores contains a vast number of relevant documents. As seen in table 2.7, this collection contains the autograph manuscript of

¹⁴⁹ J. S. Bach, ed. Leopold Auer, *Six Sonatas for Violin Solo* (New York: Carl Fischer, 1917, reprint date unknown).

Heifetz's Prelude arrangement from 1938, and a considerable number of other editions, arrangements, and transcriptions: Heifetz possessed four different solo violin editions of the Bach solo works, he owned various facsimiles of the manuscript, as well as a number of arrangements and transcriptions for both violin & piano, and for piano solo. Once again, the Chaconne and Prelude movements feature prominently in this list. Heifetz kept these scores in his Lloyd Wright-designed studio at his Beverly Hills residence, and it was here that Heifetz practised, took rehearsals, and taught his private students. It seems that he might have owned other editions too: Heifetz's former student Homer Holloway recalled vividly during an interview in 2007 that he used the Ferdinand David edition of the solo works during one of his masterclasses with Heifetz.¹⁵⁰

2.4 Scores of Bach's works for solo violin in the Heifetz music library

An examination of Heifetz's solo Bach scores from the Library of Congress collection provides a unique perspective on his relationship with the pieces. Although some of the scores seem to have been used infrequently, many of them contain revealing markings such as fingerings, articulations, expression markings and other such additions that have never been investigated. This examination will help to illuminate Heifetz's interpretative approach to the Prelude, since from the annotations that he made it will become apparent which scores and editions he seems to have used most often. Later on in the thesis, it will be possible to ask questions such as: does Heifetz take notice of his own markings on record? Does he play things he did not notate? And, how did he treat the suggestions of other editors? Ultimately, while it may not be possible or indeed necessary to conclude that Heifetz performed from one particular edition, an examination of these scores should reveal his intentions, whether or not they manifested themselves on record or in concert.

¹⁵⁰ Homer Holloway, interviewed by the author and Thomas O'Donnell, Atlanta, Georgia, USA, 4 June 2007 [J. S. Bach. Sonatas and Partitas for Solo Violin, ed. Ferdinand David (Leipzig: Kistner, 1843)].

The facsimiles

Although the autograph manuscript of Bach's sonatas and partitas was rediscovered in 1908, a facsimile was not published until 1950. Item 3 in table 2.7 is Heifetz's personal copy of that first published facsimile. In addition, items 1 and 2 on the list are photostats of the autograph manuscript, one of which is in negative.¹⁵¹ These photostats are reproductions of the entire autograph on sets of single pages, kept in order, but not fixed together. Heifetz's copy of the 1950 publication of the facsimile appears to be in pristine condition. It bears no pencil markings and has been very rarely used. In contrast, the photostat set of the autograph manuscript (item 1) shows signs of heavy use, including folded corners, and pages numbered by hand. Logic would suggest Heifetz owned the photostats before he owned the published facsimile edition, especially since – as mentioned above – the published edition did not become available until 1950, when Heifetz was already approaching the last decades of his career. Since the autograph manuscript had been unavailable to the public until the publication of the facsimile in 1950, Heifetz must have made a particular effort to acquire the photostats, and one possibility is that he acquired or copied them from his teacher Auer.¹⁵² If Heifetz did indeed search out the photostats, as it appears he did, it indicates he placed some importance on having access to the autograph manuscript, both for his performances, and presumably for the arrangement of the Prelude he made in 1938.

The editions for solo violin

Considering how many editions of Bach's solo works have been published, it is quite unremarkable for Heifetz to have had four in his collection. Of the four, the edition by Eduard Herrmann, published in 1900, is the oldest. Heifetz's copy of the Herrmann

¹⁵¹ It is likely the negative was produced as a result of the photostat process, in which a negative is first created.

¹⁵² It is quite possible that Auer owned a copy of the autograph manuscript since he published his own edition in 1917. Auer's edition contains a number of references such as 'Signature retained in accordance with the original edition', which might refer to the autograph manuscript, although this is not certain. See Bach, *Solo Violin Works*, ed. Auer. Note that although Auer's edition of solo Bach was published in New York in 1917, Auer did not arrive in the USA (New York) from Russia until 1918.

edition contains very few markings, suggesting infrequent use, and it was probably used as a point of reference with the other editions. Since this edition was published in New York, it seems unlikely that Heifetz owned it prior to arriving in the USA in 1917, but there is no way to confirm this.

The second edition Heifetz had was the historically significant Joachim/Moser edition, published in 1908 by Bote & Bock in Germany. Unlike any of the other editions, this one has been specially hardback-bound to a high standard and the cover has been professionally embossed with gold lettering with the text ‘Six Sonatas-Partitas Bach, J. S. Jascha Heifetz’, laid out as in figure 2.1. Of the hundreds of scores that were examined in the Library of Congress collection, the Joachim/Moser edition of Bach’s solo violin works is the only one to have been bound and personalised in this manner. Since Heifetz went to the trouble and expense of having this particular edition hardback-bound, with his name embossed in gold lettering on the cover, it clearly suggests that he held it in some considerable esteem.¹⁵³ In fact, one could speculate that Heifetz felt this edition was important both because of the pedagogical link to his own teacher Auer, and the musicologist Moser, and because of the edition’s use of the autograph manuscript as a source. Nevertheless, this volume has been used infrequently. There are only a few annotations throughout the score, and the condition of the pages and the cover is almost immaculate, which suggests it was handled rarely, most probably as an occasional source of reference.¹⁵⁴

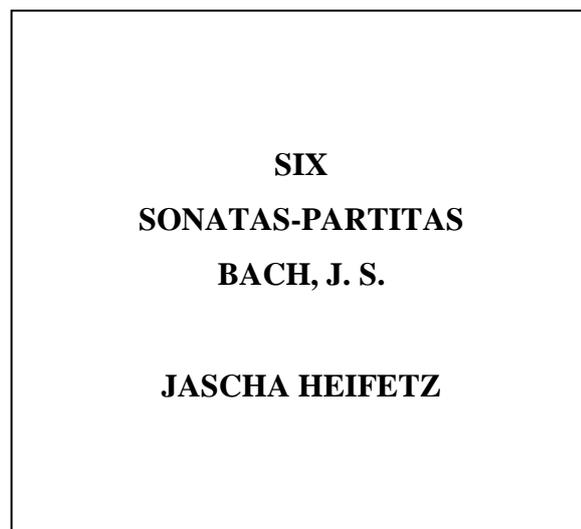


Figure 2.1. Gold embossed text on the cover of Heifetz’s Joachim/Moser edition of the solo works.

¹⁵³ The score might have been given to Heifetz as a gift, but there is no evidence for this.

¹⁵⁴ Further adding to the significance of this edition (but not necessarily this copy), Ayke Agus recalled that ‘The edition that JH recommended his students use, was the Bote and Bock edition’. Ayke Agus, email to the author, 29 March 2008.

The edition by Henri Marteau was published in 1922.¹⁵⁵ Judging from its worn and re-taped cover and the extensive series of pencilled markings throughout the score, this is by far the most heavily used of Heifetz's four editions. As with a large number of Heifetz's personal scores, most of the markings in the score are in blue pencil. Across the cover of the edition, Heifetz has written 'For Reference' and has added the words 'Anno 1720' to the top of the score. In addition, the cover of this edition contains a printed stamp with the words 'School of Music, Clark House' which indicates Heifetz used this score during his teaching at the University of Southern California. This is significant, since it suggests Heifetz wanted to impart the contents of this particular score to his students. Throughout the edition, a large number of annotations can be found, including many corrections to the printed score. Many of the changes appear to have been informed directly by Bach's autograph manuscript, highlighting the reverence with which Heifetz held these pieces.

As described by Lester, the Simrock edition of the solo works carries the inaccurate title 'Three Sonatas', where each of the three sonatas 'comprises one sonata plus one partita'.¹⁵⁶ Marteau also carried over this inaccurate division of movements. For this reason, Marteau entitled the Partita in E major 'Partita III (Suite No. 3)', the 'Suite No. 3' being the inaccurate marking. Each sonata and partita in the Marteau edition is entitled this way, and each time, Heifetz has crossed out the 'Suite No.' part of the title in accordance with Bach's original. Clearly, Heifetz understood the reason for the superfluous text, and changed it accordingly. Marteau also included a number of non-original tempo directions such as 'Allegro, non presto' underneath the title 'Preludio' – Heifetz has crossed out that and all the others. Heifetz is also true to the autograph manuscript when he replaces Marteau's erroneous g#" in bar 128 with an a",¹⁵⁷ and when he crosses out the trill in bar 135.¹⁵⁸

In addition to the corrections and annotations, Heifetz's Marteau edition contains handwritten durations. In fact, many of the scores in the Heifetz music library contain durations marked at the start of pieces. In the Marteau edition they are

¹⁵⁵ See appendix 7 for a reproduction of the first page of the Marteau edition of the Prelude as owned by Heifetz.

¹⁵⁶ Lester, *Bach's Works for solo violin*, 20.

¹⁵⁷ This wrong note was included in the Joachim/Moser edition of 1908, possibly as a well-intentioned correction to what was initially perceived to have been a mistake in Bach's autograph.

¹⁵⁸ Editors who include the trill (sometimes in brackets): Ivan Galamian, Carl Flesch, J. Hellmesberger, Ferdinand David, Lawrence Golan, and Tadeusz Wroński. This trill will be discussed at length in parts 3 and 4 of this thesis.

included both at the start of each sonata or partita covering the entire group of movements, and at the start of each individual movement. In the Chaconne, Heifetz has even written durations at structurally important divisions within the movement. The durations are given to the precise second, and they offer an empirical measure against which to examine Heifetz's recordings (see chapter 8). As a final piece of evidence to support the Marteau edition as one that Heifetz used often, this very score with its identifiable annotations can be seen on Heifetz's music stand during the Prelude film recording of 1950.¹⁵⁹

The fourth and last edition of Bach's solo violin works in the Heifetz music library is that by the Russian violinist Jan Hambourg, published by Oxford University Press in 1934. This is the latest of the editions Heifetz owned and was given to him as a gift by the editor. A penned dedication on the inside cover reads 'For my Illustrious Colleague Jascha Heifetz. From Jan Hambourg, The Lime Kiln Farm, Cherry Valley, N.Y. June 15th, 1935'. There are no markings in this score, and although it is slightly worn along the binding, it appears it was never used.

The arrangements for violin and piano

Heifetz's copy of the Kreisler arrangement has a few small pencil annotations, whereas his copies of the Schumann and Mendelssohn accompaniments seem to have been rarely used.¹⁶⁰ In addition, Heifetz owned the Rachmaninoff transcription of selections from the Partita in E major for solo piano. Taking into account Heifetz's ability as a pianist and his fondness for the instrument, it is unsurprising to find the copy of Rachmaninoff's transcription with bent pages, suggesting it was used a number of times.

Turning to Heifetz's own arrangement of the Prelude, the autograph manuscript and a copy of the first published edition of this arrangement reside in the

¹⁵⁹ At the start of the 1950 footage Heifetz is stood before the music stand and the markings present in appendix 7 are visible.

¹⁶⁰ Ayke Agus, email to the author, 29 March 2008. Ayke Agus recalled playing some of these accompaniments with Heifetz in his Beverly Hills studio.

Library of Congress collection.¹⁶¹ Evidence suggests that Heifetz's teacher Auer would not have approved of such an arrangement, since Auer wrote in 1917 that

the most impressive thing about these Bach solo sonatas is they do not need an accompaniment: one feels it would be superfluous. Bach composed so rapidly, he wrote with such ease, that it would have been no trouble for him to supply one had he felt it necessary. But he did not, and he was right.¹⁶²

As revealed in handwritten notes on the manuscript, Heifetz completed the arrangement on 26 September 1938 in Hollywood, California. As described, even though the footage was never used, Heifetz filmed the Prelude with his accompaniment for the 1938 movie *They Shall Have Music*.¹⁶³ The famous music critic Olin Downes in the *New York Times* wrote dryly that the reason for the Prelude arrangement was that 'probably in Hollywood they would not believe that the producers were getting their money's worth if Mr. Heifetz had only played the piece without a piano accompaniment, as it was written'.¹⁶⁴ Other newspaper clippings from this period reveal a more surprising background. According to an article in the *New York Sun*, Heifetz 'had to make the transcription because he was told at the last hour that under the copyright laws, he couldn't use the Kreisler version which he had been playing in concert for years, in the movies'.¹⁶⁵ At least two other newspaper clippings from the Library of Congress collection support this version of events, both emphasising the unforeseen need for an accompaniment and the haste that ensued. The *St. Louis Post Dispatch* and the *Newark Ledger* both report that when it came to filming the piece, 'Heifetz asked for a little time before recording this prelude and stole off to his dressing room piano to compose the intricate piano background for his playing'.¹⁶⁶

The autograph manuscript betrays the urgency with which this assignment was completed. Compared to many of the other autograph manuscripts in the collection,

¹⁶¹ The JH Collection, LoC, boxes 23 and 24.

¹⁶² Frederick H. Martens, ed., *Violin Mastery* (New York: Dover Books (1917), 2006), 13.

¹⁶³ The film is filled with various Heifetz performances both with orchestra and piano accompaniment. It is uncertain exactly where the Prelude footage would have been placed. The missing Prelude footage is just one of six pieces recorded for but not included in the final cut.

¹⁶⁴ Olin Downes, 'Heifetz is Heard at Carnegie Hall', *New York Times* (10 November 1938). From The JH Collection, LoC, box 261.

¹⁶⁵ William G. King, 'Music and Musicians', *New York Sun* (29 October 1938). From The JH Collection, LoC, box 262.

¹⁶⁶ 'Heifetz Turns Composer, Writes Own Accompaniment', *Post Dispatch* (St. Louis, MO) (7 October 1938); 'Heifetz Turns Composer', *Ledger* (Newark, NJ) (9 October 1938). From The JH Collection, LoC, box 262. See also: Vered, *Jascha Heifetz*, 98-99.

the Prelude arrangement is untidy, contains much that has been erased and rewritten, and one of the pages of manuscript paper is the wrong way around. This urgency seems to have also been a factor for Heifetz's publisher Carl Fischer Inc. of New York, who published the Prelude arrangement shortly after it was composed. Carl Fischer likely hoped to publish this arrangement to coincide with the screening of the movie, although we now know that the Prelude footage was not actually included in the final cut. Further evidence of this haste is visible on the cover of the autograph manuscript. There is a large ink stamp with the words 'RUSH FILE' and at the top of the page, Heifetz has written the words 'This is to be rushed through first. Heifetz'. Comparing the autograph manuscript with the published version, there are a few discrepancies, which most probably came about because of the rush. These will be examined later (see chapter 9.4).

2.5 Heifetz and the Prelude: overview of sources

For Heifetz, the Chaconne and the Prelude movements featured more prominently on record, in film and in print than any other solo Bach movement. As listed in table 2.8, the collection of Prelude-related scores, audio recordings and video recordings covers a large proportion of Heifetz's career and provides an opportunity to investigate Heifetz's lifelong engagement with the piece. Although the 1938 video of Heifetz performing his own arrangement of the Prelude is unavailable, the 1950 video, another three audio recordings, and the Marteau edition will be sufficient to examine Heifetz's interpretative approach to the piece.

Each of the available recordings has a unique provenance: the 1946 live recording at arguably the peak of Heifetz's career, the recording made especially for film in 1950, the studio conditions of 1952, or the unique live atmosphere in 1972 at Heifetz's final recital when he was already in his seventies. While there is no recording of the Prelude from the first decades of Heifetz's career, the Marteau edition with annotations and duration markings dates from this time. The Marteau markings could even reflect something of Auer's teachings in St. Petersburg prior to Heifetz leaving in 1917. Heifetz's Marteau edition revealed that he was intimately familiar with Bach's autograph score, since he made so many informed changes. It

can be assumed, therefore, that anything in Heifetz's own arrangement of the Prelude that differs from Bach's autograph manuscript (for example bowings, articulation and dynamics) is both conscious and deliberate on Heifetz's part.

Item	Date	Type	Description
1	c.1920s	Score	Marteau edition. Includes fingerings, corrections and movement durations
2	1938	Score	Violin/piano arrangement (autograph manuscript and published edition)
3	1938	Video	Filmed for the Goldwyn movie <i>They Shall Have Music</i> (currently unavailable)
4	1946	Audio	The Bell Telephone Hour (live)
5	1950	Video	Command Performance
6	1952	Audio	From 'Complete Sonatas and Partitas', recorded at RCA Studios, Hollywood
7	1972	Audio	Dorothy Chandler Pavilion, Los Angeles, from the final Heifetz recital (live)

Table 2.8. Chronological list of all sources relating to Heifetz's performance of the Prelude movement.

CHAPTER 3

Heifetz and the critics

3.1 Sources of critical reaction 1917-1974

Whatever, wherever, and whenever Heifetz performed, audiences and critics had something to say. Ironically, while Heifetz apparently ‘prided himself on not caring a rap about what critics thought’,¹⁶⁷ this vast body of critical reaction emanating from those who attended his performances will help to explain what makes Heifetz unique. In order to examine the nature of this reaction, it is first necessary to discover the extent and location of the printed sources. A search for ‘Jascha Heifetz Bach’ in the *New York Times* online archive returns close to 200 results, while a search for simply ‘Jascha Heifetz’ gives more than ten times that figure. The name Heifetz also appears hundreds of times in the online archives of the *Los Angeles Times*, the *Washington Post*, and the *Wall Street Journal*. Online archives for smaller publications are generally not available, which limits the variety of sources that can be tapped in this manner.

Another useful resource is a collection of newspaper articles collated chronologically in Axelrod’s *Heifetz*.¹⁶⁸ In a section entitled ‘Reviews from New York Newspapers’, Axelrod presents 146 individual news articles dating from 1917 to 1975, in full text. They fill nearly 300 pages of the book, the largest section overall, but while the names of authors, dates, and titles are given for each article, the names of newspapers are not. Furthermore, the text is presented without any commentary or reflection, since it is intended to stand alone as a testament to Heifetz’s career. This set is of unique value, but the geographical restriction (New York only) suggests an inevitable limitation to its accurate representation of Heifetz’s career.

Fortunately for this study, Heifetz’s vast collection of clippings in the Library of Congress collection provides an unparalleled source of critical reaction from countless publications. Most of the clippings were sent to Heifetz by dedicated clippings agencies, but some also came from friends and admirers. Heifetz would then

¹⁶⁷ Brooks Smith (Heifetz accompanist), notes to ‘The Jascha Heifetz Collection’, RCA, vol. 45, 5.

¹⁶⁸ Axelrod, *Heifetz*, ‘Reviews from New York Newspapers’ (1990), 217-493.

paste them into large scrapbooks as they arrived, which was not always in chronological order. In total, there are 34 Heifetz scrapbooks in the collection. They vary greatly in size and format and cover the majority of Heifetz's life.¹⁶⁹ There are two types of scrapbook: one in which Heifetz kept tickets, passports, maps, letters, photographs and other souvenirs, and a second, which will be vital to this chapter, in which he kept just newspaper clippings. Table 3.1 is an overview of scrapbooks containing clippings, and figure 3.1 is an example of a typical newspaper clippings scrapbook page.

Box	Year(s)	Title (as written or printed on scrapbook cover)
248	1913-57	'Heifetz Tour 1926 – 1928'
249	1911-26	<i>No title</i>
249	1923-36	'Season 1923-24'
250	1911-17	<i>No title</i> (contents in German, Yiddish, and Russian)
250	1938	'Budapest Konzert IV/Yáci-ucca 23 Jascha Heifetz'
250	1925	'Anniversary Publicity Auer Concert (Carnegie Hall)'
250	1934	'Recuerdo, Chile'
252	1939-46	'Scrapbook. Press Clippings 1939-1942-1944 etc'
253	1924-31	'Heifetz Miscellaneous/1924-25 & 1927-28'
254	1923-24	'News Cuttings'
255	1946-52	'Clippings 1946-1950'
260	1940	<i>No title</i>
261	1937-41	'Jascha Heifetz Personal'
262	1938-39	<i>No title</i>
264	1928-52	'1928-29-1930 / Los Angeles, New York Continent / also 1934-32 / USA / England & France / World Tour-1931-32 / Continent and Foreign'
267	1952-81	'Clippings 1952'
268	1939-40	<i>No title</i>
269	1935-36	'Nov. 15 to Mar. 30 1935'

Table 3.1. Eighteen newspaper clippings scrapbooks, listed by Library of Congress archive number. Some boxes contain multiple items and were archived by size rather than chronology.

The scrapbook clippings fall into the following categories: preview or review of performances, recordings or radio broadcasts, news items, interviews, cartoons or caricatures, photographs with caption, short anecdotes, and occasionally, miscellaneous items such as crosswords that referenced Heifetz's name. The clippings

¹⁶⁹ It is likely that not all of Heifetz's scrapbooks reside in the Library of Congress collection. Some presumably are retained by family members and close friends.

come from hundreds of publications, both American and international,¹⁷⁰ including distant examples such as the *Honolulu Star-Bulletin*, *The Japan Advertiser* and *The Egyptian Gazette*. More familiar periodicals include *The Gramophone*, *House Beautiful*, *Ladies Home Journal*, *Music Journal*, *Musical America*, *The Musical Courier*, *The New Yorker*, *Newsweek*, *Radio Guide USA*, *Saturday Evening Post*, *Stereo Review*, *The Strad*, *Think*, *The Violinist*, and *Wisdom*.

Based on the number of scrapbook pages and articles per page, it is estimated that there are at least 15,000 pieces of print relating to Heifetz in these eighteen scrapbooks, a total far exceeding the Axelrod-New York set and the online archives combined, in both number and scope. The majority of scrapbook pages are well organised and neatly set out as in figure 3.1 and in addition to the printed clippings, Heifetz supplies missing information such as dates and publication names by hand. There are also a number of reflections scribbled on the pages; some are sarcastic and humorous and provide new insight into the Heifetz personality.¹⁷¹ As with the concert programmes he kept, Heifetz frequently corrects printed spelling mistakes and factual errors in articles and reviews, even for some quite obscure matters. A number of obituaries pertaining to people who had been close to Heifetz appear in the 1952-1981 scrapbook (box 267), including family members, former colleagues, and friends. Breaking from his general manner of pasting many clippings onto each page, Heifetz allotted these obituaries a full page, and pasted them into the middle. Some obituaries have a line border or Star of David drawn around them in coloured pencil, although this seems to have been reserved for a few selected instances.

¹⁷⁰ Foreign items sometimes have a printed translation attached to them. It is likely these translations were provided especially for Heifetz by his international hosts and tour managers.

¹⁷¹ In one scrapbook, Heifetz has pasted in a full page advertisement for his Brahms Violin Concerto recording with Fritz Reiner (released 1955). The advertisement has been pulled from the *New Yorker* magazine (3 March 1956), and has a short printed description of the recording. Heifetz has drawn a huge question mark in pencil over the following printed text: 'Heifetz is a perfect medium for expressing the boundless and overflowing humanity of the Violin Concerto in D by Johannes Brahms'. Underneath the printed text, Heifetz has written in pencil: 'Just how idiotic + unnecessary can you get? —what does it mean, anyway?—'. From The JH Collection, LoC, box 267. Heifetz received a great deal of 'fan-mail', and this included a number of oddities. Heifetz labelled these oddities 'for the nut file'. They included a letter from a child addressing Heifetz as his 'favorite ever pianist', another that read 'Dear Jascha, you are one of my favourite actresses and I would like to have a photo of you', and also, one from a flirtatious Mexican woman offering Heifetz 'the way to heaven' if he would only come and stay with her. From The JH Collection, LoC, box 274.

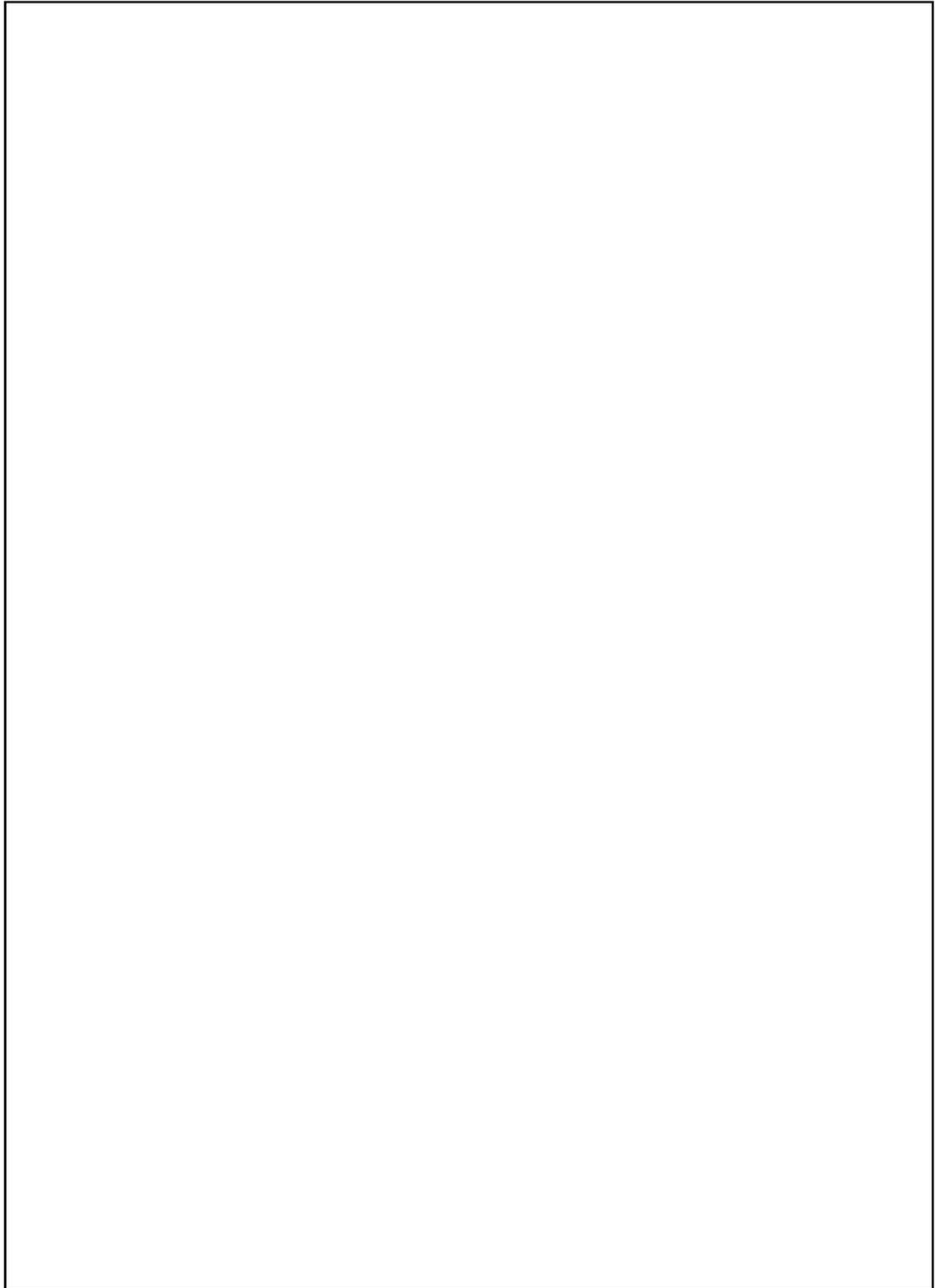


Figure 3.1. A typical scrapbook page from the scrapbook labelled 'Heifetz Tour 1926–1928'. Original page size approximately 60cm x 30cm. From The JH Collection, LoC, box 248.

Along with the scribbled comments and outlined obituaries, the scrapbooks provide a deeper understanding of Heifetz's career from his own perspective. Judging from the sheer number of clippings and scrapbooks, Heifetz undoubtedly spent a

considerable amount of his free time engaged in this collection. While many of the items are annotated and all have been pasted individually into the scrapbooks, the huge number of items suggests it is doubtful Heifetz actually read each one.

One particular item in one scrapbook provided a glimpse into just how overwhelming the task of collecting clippings would have been. A typed piece of paper from a clippings agency¹⁷² contained a list of ‘Heifetz’ items found on a single day – 30 April 1936. The list reveals that on that particular day, the Heifetz name featured in no fewer than 58 different publications across the USA.¹⁷³ Records show that there was good reason for the national interest – the day before, Heifetz had performed the Beethoven Violin Concerto with Arturo Toscanini in Carnegie Hall; it was Toscanini’s ‘Farewell Concert’.¹⁷⁴ Even though there was clearly a particular reason why so many clippings came out that day in 1936, it would be safe to assume that the flow of articles was significant throughout Heifetz’s career.

Without an established method to follow, a specific approach was devised to process the 15,000 clippings in the eighteen scrapbooks. Firstly, a digital photograph was taken of each page of each of the scrapbooks, producing over 5000 images (each one containing multiple clippings). Where a scrapbook exceeded reasonable dimensions, two or more overlapping photographs were taken in order to ensure the small print could be read accurately. While some of the scrapbook pages were neatly organised as shown in figure 3.1, some others contained clippings partially pasted over one another, so that there might be three or four layers of clippings contained on one page. Photographs were taken of each of the layers, sometimes requiring up to ten images for a single scrapbook page. Another issue to be addressed was the need to

¹⁷² Clippings agencies (or cuttings services) would manually scan national and local newspapers on a regular basis for Heifetz’s name, and then cut out those references and send them to him. In one amusing mistake, a clipping sent from the prestigious ‘Romeike’ agency dated 27 April 1947 read ‘*Heifers* Flown to Uruguay in Race with Stork’. From The JH Collection, LoC, box 255.

¹⁷³ The JH Collection, LoC, box 269.

¹⁷⁴ Programme in The JH Collection, LoC, box 223. See also Harvey Sachs, *Toscanini* (London: Weidenfeld and Nicolson, 1978), 244-245. Sachs writes of this concert: ‘Toscanini requested that all proceeds be divided among the musicians, staff, Carnegie Hall personnel and the Musicians’ Emergency Fund. The programme consisted of Beethoven’s *Leonore* Overture No. 1 and Violin Concerto (with Heifetz), and four Wagner pieces. The concert was announced in the morning papers on 16 March, and by one in the afternoon the tickets had all been sold. Nearly \$25,000 was raised. On the day of the concert people began lining up at 7am for the 140 standing-room tickets which would go on sale more than thirteen hours later. By the time the doors opened at 8.06, there were 5,000 people in line, and pandemonium broke out as the crowd swept two mounted policemen back against the wall and struggled with fifty other officers. A few of the fortunate 140 opened a fire-escape door and let in an additional 150 people before police were able to stop the leak’. Note that Toscanini did in fact continue conducting after this ‘farewell’ performance.

maintain a link between the digital images and their location in the collection. Since there are no page numbers in the scrapbooks, individual file names assigned to each digital image were used as a fixed reference, so that any particular digital image could be located not only by scrapbook, but by its general position in that scrapbook. In this manner, figure 3.1 can be described as being within the first quarter of the scrapbook in box 248.

Once the 5000 or so images had been taken, each one was examined in detail, and the most interesting and detailed ones were identified. Also, since this study focuses on Heifetz's performances of solo Bach, every image with a clipping referring to a solo Bach performance was printed and put into chronological order with the appropriate scrapbook and image number written on the corner. It was then possible to extract relevant sections from the reviews that referred explicitly to Heifetz's performances of solo Bach.¹⁷⁵ These were arranged by individual sonata and partita and are included in appendix 10. This collection of 200 unique critical reviews is surely one of the largest relating exclusively to a single performer and a single set of pieces. While the individual remarks of critics might be considered subjective and unreliable, a set of nearly 200 opinions from over half a century represents an important point of reference into how Heifetz was defined by his contemporaries.¹⁷⁶

Three distinct themes persist throughout almost every review of Heifetz's performances, and the same themes can be found throughout the rest of the biographical and analytical literature. As will become apparent from the many references, the themes themselves have long been discussed and might be said to form part of Heifetz folklore. The three themes deal with

- the perfection of technique and timings;
- Heifetz's unique approach to concert programming, repertoire selection, and encores;

¹⁷⁵ Missing from the set of solo Bach reviews are those written in foreign languages.

¹⁷⁶ Another resource derived from the clippings consists of words and anecdotes spoken by Heifetz in interviews, or written in articles. Each of the 5000 scrapbook images was examined for this material, and relevant sections were copied into a new document. In total, 266 individual interviews or articles were discovered dating from 1917 to 1983, equalling 49,000 words spoken or written by Heifetz. This material was used to support arguments and opinions throughout this thesis. Since such a wide variety of subjects and issues is addressed in this material, it can almost be considered as an autobiography, and although some of the text might have been edited by journalists, the content remains of unique value.

- Heifetz's performative gestures as epitomised by his 'poker-face' and the charge that he was 'cold' on stage.

Although the themes are discussed at length in articles, books, and commentaries, no one has yet surveyed them with consideration for the unparalleled and comprehensive documentary evidence in the Library of Congress collection. Furthermore, the themes have never been examined in relation to Heifetz's performances of a particular group of works, in this case the Bach solo pieces. Reading through the solo Bach reviews in appendix 10, one finds almost all reflect at least one of the three themes, usually more than one. Before continuing with a thorough examination of the critical reaction both in general and in relation to solo Bach, it is necessary to take each of the three themes individually, to identify how and why each one developed, thereby highlighting the distinctive and unique elements of Heifetz's career as received by his audiences.

3.2 Critical reaction theme: perfection

Space limitations are no problem when you cover a Heifetz recital, because you can review Heifetz in a single word – perfection.¹⁷⁷

The sentiment expressed in this quotation resonates throughout the critical reaction to a degree verging on the cult-like.¹⁷⁸ The idea that Heifetz was 'perfect' has been said to form 'part of violinistic folklore',¹⁷⁹ and his name 'has become synonymous with violinistic perfection'.¹⁸⁰ Of all the characterisations applied to Heifetz, that of perfection was by far the most prominent and permanent. It was used primarily in relation to technique and intonation, but also to other aspects such as musicality and in fact to almost everything else he did. One article about Heifetz aptly observed that 'no one who knows him has ever tried to describe (him) without using the word

¹⁷⁷ Alfred Frankenstein, 'The Word For Heifetz – Perfection', *San Francisco Chronicle* (3 November 1942). From The JH Collection, LoC, box 252.

¹⁷⁸ For a discussion of issues surrounding the concept of a 'perfect' performance, see the introduction to this thesis.

¹⁷⁹ Eric Wen, 'Heifetz: a legend on record', *The Strad* (January 1995), 36.

¹⁸⁰ Boris Schwarz and Margaret Campbell, 'Heifetz, Jascha', *Oxford Music Online*, 2007-2009; accessed 12 September 2009.

perfectionist'.¹⁸¹ It might not be such a surprise, therefore, to discover the concept of perfection entered the Heifetz critical reaction lexicon less than 24 hours after his Carnegie Hall debut in October 1917. The phrase 'impeccable intonation'¹⁸² can be found in the *New York Tribune* while *The World* in New York published a review of the concert with a sub-headline 'Modest player's tone, interpretation and technique well nigh flawless'.¹⁸³

That same day, Max Smith in the *New York American* wrote that he had 'never heard any violinist approach as close to the loftiest standards of absolute perfection as did Jascha Heifetz yesterday'.¹⁸⁴ A day later, still in New York, *The Evening Mail* ran a review entitled simply 'Perfect Violin Playing at Last'.¹⁸⁵ One month later, and an interview with Heifetz for *The World* described him 'playing more and more difficult compositions with the same detached perfection'.¹⁸⁶ This rare and unbounded level of hyperbole quickly spread from New York City. A few days later, when Heifetz performed in Chicago for the first time, the event was described as 'a demonstration of fused art and skill transcending what has been heard from another violinist within the clear memory of anybody competent to say'.¹⁸⁷ In Philadelphia a few months later, one reads of Heifetz's 'absolute mastery of his mechanical means'.¹⁸⁸

Reviews from these early seasons in the USA continued in this lofty manner. When Heifetz arrived in London in May 1920, critics responded in a similar fashion. The *Times* music critic unambiguously entitled his weekly review column "'Out-Of-Tune-Ness": The Challenge of Heifetz'.¹⁸⁹ The column describes Heifetz's playing as 'simply final' and 'faultily faultless', and calls the act of playing out of tune a 'disability', cautioning that there 'are a dozen excuses for being out of tune, but no

¹⁸¹ Susanne McConnaughey, 'Heifetz: Genius of the Violin', *Coronet* (August 1946), 40-46. From The JH Collection, LoC, box 252.

¹⁸² H. E. Krehbiel, 'The American Debut of a Violinist who is a Musician', *New York Tribune* (28 October 1917). From The JH Collection, LoC, box 248.

¹⁸³ Pierre V. R. Key, 'Jascha Heifetz Scores Triumph', *The World* (28 October 1917). From The JH Collection, LoC, box 248.

¹⁸⁴ Max Smith, 'Boy Violinist Wins Triumph', *New York American* (28 October 1917). From The JH Collection, LoC, box 248.

¹⁸⁵ Sigmund Spaeth, 'Perfect Violin Playing at Last', *The Evening Mail* (29 October 1917). From The JH Collection, LoC, box 248.

¹⁸⁶ Edward H. Smith, 'A Boyish Genius Who Makes Musicians Marvel', *The World Magazine* (25 November 1917). From The JH Collection, LoC, box 248.

¹⁸⁷ Frederick Donaghey, 'Heifetz, The Opera, and so on', *Chicago Daily Tribune* (28 November 1917). From The JH Collection, LoC, box 248.

¹⁸⁸ James Huneker, 'Jascha Heifetz plays before Enraptured Crowd', *Philadelphia Press* (24 January 1918). From The JH Collection, LoC, box 248.

¹⁸⁹ 'Recitals of the Week: "Out-Of-Tune-Ness" The Challenge of Heifetz', *Times* (London) (4 June 1920).

reasons'. Also present at Heifetz's first performances in London was the famous author and playwright George Bernard Shaw who wrote Heifetz a letter after hearing him play. As seen in figure 3.2, Shaw admonishes Heifetz for playing with what he grandly describes as 'superhuman perfection'.¹⁹⁰ This letter was made public, and as a result, it further cemented the association of the words 'Heifetz' and 'perfection' (see figure 3.1 for a related news clipping). Years later, when asked about the letter, Heifetz admitted wryly that 'there may have been a minimum of wrong notes that night'.¹⁹¹ During the 1927 World Tour, international consensus around the concept of perfection was clear. Hong Kong reported a 'perfect command of technique',¹⁹² India declared criticism of Heifetz 'futile'¹⁹³ since his playing 'was absolutely perfect and is deserving only of a panegyric of praise', and Australia described Heifetz as 'a man who would have been hailed as a brother by Paganini ... because of the excellence of his technique'.¹⁹⁴

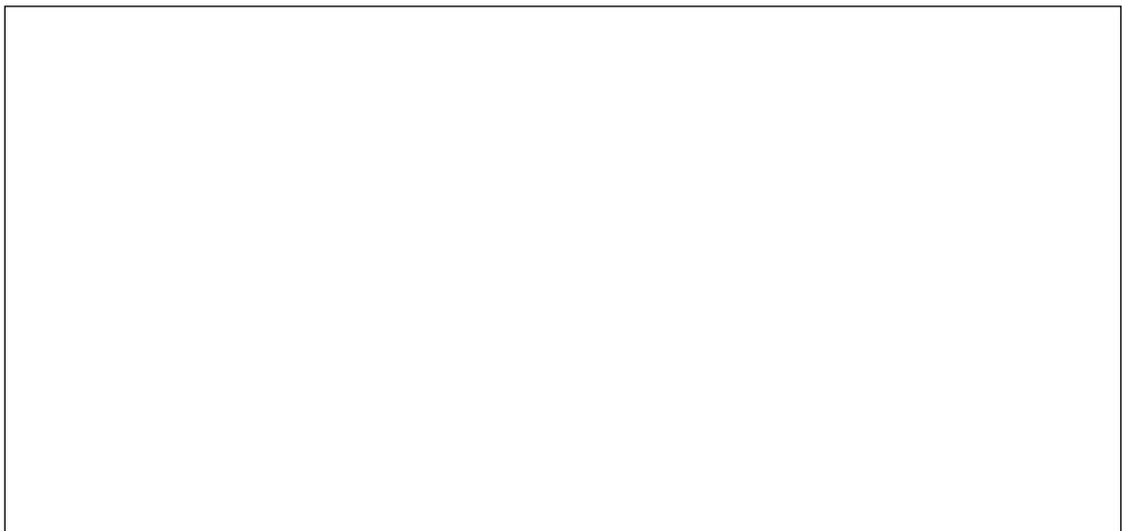


Figure 3.2. The letter from George Bernard Shaw to Heifetz dated 13 June 1920. 'My dear Heifetz, Your recital has filled me and my wife with anxiety. If you provoke a jealous God by playing with such superhuman perfection, you will die young. I earnestly advise you to play something badly every night before going to bed instead of saying your prayers. No mere mortal should presume to play as faultlessly as that. Sincerely, G. Bernard Shaw'. From a photographic insert, *The Strad* (September 1986). Original document in The JH Collection, LoC, box 234.

¹⁹⁰ The JH Collection, LoC, box 234.

¹⁹¹ Les Wedman, 'Heifetz Hits Odd Wrong Note But Who Cares?' *Vancouver Daily Province* (20 April 1950). From The JH Collection, LoC, box 255.

¹⁹² 'Jasch (sic) Heifetz Wonderful Violin Recital at the Queen's', *Hong Kong Daily Press* (22 March 1927). From The JH Collection, LoC, box 248.

¹⁹³ 'A Great Violinist', *The Rangoon Gazette* (10 March 1927). From The JH Collection, LoC, box 248.

¹⁹⁴ 'Heifetz, The Master Architect of Sound', *Sydney Times* (22 May 1927). From the JH Collection, LoC, box 248.

For those critics who had exhausted their quotas of superlatives early on, Heifetz's maturing technique and continued success drove their reactions even further towards hagiography. In the USA in 1928, Heifetz was described as 'a little beyond impeccable'¹⁹⁵ while in Ireland nearly a decade later, Heifetz's technique was said to be 'even more perfect now than when he was here before'.¹⁹⁶ A reviewer in Dayton, Ohio in 1938 neatly summed up the general predicament, observing that 'Heifetz seemed better last night than heretofore and it is difficult in describing his performance to surpass formerly employed superlatives'.¹⁹⁷

By this time, the concept of perfection had become so deeply entrenched that tiny deviations from this norm attracted national and international attention. In 1954 during a performance with the conductor Walter Hendl in Dallas, a very unusual event occurred – Heifetz lost his way at the start of the third movement to Sibelius's Violin Concerto. After signalling for the conductor to begin the movement again, Heifetz completed the concerto successfully. However, the next day the American press reacted with veritable shock. A *New York Times* article entitled 'Why Did Heifetz Fluff?'¹⁹⁸ began with a line more suited to the opening of an obituary – 'Jascha Heifetz, the perfectionist, forgot today'. This reaction spread across the USA. The *Los Angeles Times* ran an article entitled 'Heifetz Stops Concert as His Memory Slips',¹⁹⁹ and a number of other publications printed articles such as 'Anyone Can forget',²⁰⁰ 'Jascha Heifetz, the violin perfectionist, forgot a few bars of a concerto he was playing',²⁰¹ and, 'For the first time since 1919 (Heifetz) forgot the music'.²⁰² Walter Hendl later described with a sense of bewilderment how the seemingly minor incident had become 'an international news story'.²⁰³

¹⁹⁵ 'Imperious Heifetz Sweeps Through "Perfect Concert"', *The State Journal* (Lansing, Michigan) (24 January 1928). From the JH Collection, LoC, box 248.

¹⁹⁶ 'Heifetz's Brilliant Technique' *Sunday Independent* (Dublin) (21 March 1937). The JH Collection, LoC, box 248.

¹⁹⁷ Merab Eberle, 'Jascha Heifetz (sic) Holds Audience in Spell', *Journal* (Dayton, Ohio) (6 December 1938). From the JH Collection, LoC, box 248.

¹⁹⁸ Associated Press Report, 'Why Did Heifetz Fluff?' *New York Times* (11 January 1954). From The JH Collection, LoC, box 267.

¹⁹⁹ Associated Press Report, 'Heifetz Stops Concert as His Memory Slips', *Los Angeles Times* (11 January 1954). From The JH Collection, LoC, box 267.

²⁰⁰ 'Anyone Can Forget', unknown publication (Columbia, SC) (15 January 1954). From The JH Collection, LoC, box 267.

²⁰¹ 'On Starting Over', unknown publication (Trenton, NJ) (14 January 1954). From The JH Collection, LoC, box 267.

²⁰² No title, unknown publication (Dallas, TX) (12 January 1954). From The JH Collection, LoC, box 267.

²⁰³ Don Henahan, 'Symphony in Shirtsleeves', *Chicago News* (31 January 1959). From The JH Collection, LoC, box 267.

As Heifetz began to curtail his performances from the mid 1950s onwards, critical reaction continued to focus relentlessly on the concept of perfection. A music critic wrote of a 1968 recital in Los Angeles that Heifetz's 'technique is still as phenomenal and unrivalled'.²⁰⁴ In 1970 during Heifetz's final tour to Israel, critical reaction was unanimous in its approval, with particular attention on Heifetz's 'perfect left hand'.²⁰⁵ At Heifetz's final ever recital in 1972, his 'impeccable technical command'²⁰⁶ was again remarked upon, and newspaper reviews carried titles such as 'Heifetz returns, still incomparable'.²⁰⁷ After Heifetz retired from the concert stage in the early 1970s, the concept of perfection was frequently mentioned in relation to Heifetz's recordings. A *New York Times* review of Heifetz's recorded legacy in 1975 carried the title 'A Virtuoso of Frightening Perfection',²⁰⁸ describing Heifetz as no less than a 'flawless technician'. After Heifetz died, there was continued focus on perfection, with such headings as 'Jascha Heifetz set a lifelong standard of violinistic perfection'.²⁰⁹

Throughout the critical reaction, a connection is frequently drawn between Heifetz's 'perfect' technique and his tendency to play fast. In the words of *Oxford Music*, Heifetz's 'preference for fast tempos was encouraged by his technical virtuosity'.²¹⁰ As early as 1912, newspapers reported that at the age of eleven, Heifetz's incredible technique allowed him to 'play the last movement of the Mendelssohn concerto at a tempo that is rarely heard'.²¹¹ More recently, the author and violinist Henry Roth in his overwhelmingly favourable essay on Heifetz suggests that anyone listening to Heifetz's recordings 'may validly complain that some of his tempos are faster than the innate pulse of the music. It was as if Heifetz were born with a built-in clock that ran at a hyper-rapid pace'.²¹²

²⁰⁴ Albert Goldberg, 'Good Old Days Back for Heifetz Devotees', *Los Angeles Times* (2 April 1968). From The JH Collection, LoC, box 267.

²⁰⁵ Dora Sowden, 'Heifetz in Jerusalem', *The Times of Israel* (29 May 1970). From The JH Collection, LoC, box 267.

²⁰⁶ Grant Beglarian, notes to 'The Jascha Heifetz Collection', RCA, vol. 46, 5.

²⁰⁷ Ronald D. Scofield, 'Heifetz returns, still incomparable', *News Press* (Santa Barbara, California) (29 October 1972). From The JH Collection, LoC, box 267.

²⁰⁸ Peter G. Davis, 'A Virtuoso of Frightening Perfection', *New York Times* (29 June 1975). From The JH Collection, LoC, box 267.

²⁰⁹ Derrick Henry, 'Jascha Heifetz set a lifelong standard of violinistic perfection', *The Atlanta Constitution*, Arts, 2-E (18 December 1987).

²¹⁰ Boris Schwarz and Margaret Campbell, 'Heifetz, Jascha', in *Grove Music Online*, Oxford Music Online, <http://www.grovemusic.com>; accessed 20 August 2008.

²¹¹ From *Die Musik*. In Galina Kopytova, *Jascha Heifetz in Russia*, 228-229.

²¹² Roth, *Violin Virtuosos: From Paganini to the 21st Century*, 109.

The ‘hyper-rapid pace’ was clear in Mark Katz’s study of 33 performances of Beethoven’s Violin Concerto recorded between 1925 and 1998 – Katz finds that both the fastest and third fastest performances of the first movement were by Heifetz.²¹³ Reflecting on his work with Heifetz, the famous record producer John Pfeiffer once said, ‘I think (Heifetz’s) tempos tended to be a little faster on record’.²¹⁴ Ayke Agus recounted that although Heifetz generally never listened to himself on the radio, as he got older he would occasionally leave the radio on when his recordings were playing, sometimes commenting that his own performances sounded a bit fast.²¹⁵

Related to these faster tempi is the manner in which Heifetz annotated his scores with durations. In addition to scores containing duration markings such as the solo Bach editions, other materials from the Library of Congress collection also reveal Heifetz’s fascination with precise timings. Firstly, some of the concert programmes contain duration markings written in against individual pieces. For example, each of five Gershwin movements in a recital programme from Vermillion, South Dakota in 1950 has an individual duration pencilled next to the title.²¹⁶ The durations are mostly within a few seconds of Heifetz’s recordings of those pieces. In addition, a number of remarkably detailed concert plans and extensive listings of repertoire with individual durations can be found among a stack of loose papers in the Library of Congress collection.²¹⁷

As shown in figure 3.3, one of these pages contains a list of planned repertoire for a radio broadcast, along with precise durations in minutes and seconds for each piece. More remarkably, it also contains markings for varying pauses between pieces and even for tuning and announcing. While radio broadcasting does often require attention to timings, this page reveals an extremely meticulous and almost obsessive attention to detail. Take as an example the varying breaks between pieces; presumably, the longer breaks before and after the *Ave Maria* were to allow for a change of mood from the previous concerto and the subsequent showpiece.

²¹³ Katz, ‘Beethoven in the Age of Mechanical Reproduction’. The fastest is Heifetz/Munch 1955, the third fastest is Heifetz/Toscanini 1940.

²¹⁴ Dennis Rooney, interview with John Pfeiffer, ‘Perfect Record’, *The Strad*, vol. 96, no. 1150 (February 1986), 755.

²¹⁵ Ayke Agus, interview by the author, London (17 June 2008). A shortened version of this story can also be found in Agus, *Heifetz As I Knew Him*, 146.

²¹⁶ Programme – Vermillion, South Dakota, 19 January 1950. From The JH Collection, LoC, box 227. These were most probably timed by a close friend of family member.

²¹⁷ The JH Collection, LoC, box 257.

Sent from L. Angeles Dec. 1-1930 to Mr. Couter – 200 Fifth Ave. New York	
<u>Air Mail Special</u>	

Revised Program for Dec. 21 st , 1930	

1. Concerto (First Movement)	Mendelssohn (about 12 m)
	wait 20 sec
2. Ave Maria	Schubert (about 5m 10s.)
	30 Sec
3. Hungarian Dance #7	Brahms (about 2m)
	15 sec
4. Puck	Grieg-Achron (about 55sec)
	15 sec
5. On Wings of Song	Mendelssohn (about 3m30s)
	15 sec
6. Hora Staccato	Dinicu (about 2m.30s)
	Total 26m 45s
<u>Isidor Achron</u> – at the piano	
Violin tuning, pause – and Heifetz’s announcing-	
	About 1m. 25s. -
Time for opening + closing announcements -	
	1m. 50s.-

Figure 3.3. A radio broadcast plan on a piece of Heifetz notepaper. From The JH Collection, LoC, box 270.

One of the results of this perceived perfection was the endless struggle of students and musicians attempting to emulate it. Writing in 1930, in the midst of Heifetz’s success, the famous violinist and pedagogue Carl Flesch in *The Art of Violin Playing* felt it necessary to warn that ‘experience has taught us that the highest degree of precision, such as is possessed by a *Heifetz*, is far more due to extraordinary talent than to conscientious toil’.²¹⁸ Flesch then addresses what might be described as the aftermath of Heifetz’s ‘perfection’ in a section entitled: ‘Hindrances resulting from an exaggerated urge for perfection’.²¹⁹

²¹⁸ Carl Flesch, *The Art of Violin Playing: Artistic Realization and Instruction*, book 2 (New York: Carl Fischer, 1930), 106. [italics are original]

²¹⁹ Ibid.

In 1998, with the benefit of history behind her, Biancolli in a chapter on ‘Kreisler, Heifetz, and the Cult of Technique’²²⁰ summarised the effect Heifetz’s ‘perfection’ had, and is still having, on violinists:

The inimitability of Heifetz’s playing, the extent to which it could be reduced to its mechanical parts and reproduced, meant that Heifetz influenced and indirectly continues to influence more young musicians than any other performer of this century. Heifetz presented a blueprint for playing that was exhaustive and nearly impossible to realize, but that blueprint promised faultless artistry of a certain type to the student who followed it faithfully to completion. Just as early twentieth-century violinists tried to imitate Kreisler’s vibrato, middle- and late-twentieth century aspirants to solo careers used and still use Heifetz as the technical standard *ne plus ultra*. His perfection was seductive, for it was fathomable, concrete, and tantalizingly within reach – like the sculpted physique of a body builder. Follow this regimen, it seemed to say, and you, too, can play like a winner.²²¹

3.3 Critical reaction theme: programming

The second major theme found in the critical reaction deals with Heifetz’s approach to concert programming and repertoire selection. As any performer, Heifetz was defined not just by how he played, but also by what he played. The violin literature contains a large body of works that are played by almost every successful violinist, including concertos, sonatas, and shorter showpieces. What is unique about Heifetz’s programmes are the commissions, arrangements, and other peculiarities, some of which rarely featured in other violinists’ concerts. As will be discussed later in detail, these pieces were invariably found in the later parts of his recitals, and he became closely associated with their performance. However, critics were quick to pass judgement on the value of what Heifetz was playing, particularly the lighter pieces and arrangements. Take for example the comments of a critic in Boston:

After this one splendid gesture in the direction of an intelligent program [Brahms Sonata in D minor], Mr. Heifetz turned his attention to trifles. The idea of a man of his attainments playing Victor Herbert’s ‘A la Valse’ twice is quite simply ludicrous. We came out of this concert with the glory of the Brahms sonata tarnished by an hour of trivialities.²²²

²²⁰ Amy Biancolli, *Fritz Kreisler: Love’s sorrow, Love’s Joy*, ‘Kreisler, Heifetz, and the Cult of Technique’ (Portland, Oregon: Amadeus Press, 1998), chapter ten, 233-260.

²²¹ *Ibid*, 247.

²²² Alexander Williams, ‘Music’, *Boston Herald* (7 November 1938). From The JH Collection, LoC, box 261.

Hearing that Heifetz played the Herbert *Valse* twice suggests that it was repeated to satisfy an appreciative audience. In fact, while critics often complained about what they saw as weaker elements in Heifetz's programmes, audiences did not seem to share that opinion. This divide caused some trouble for critics as displayed in the following review from a Carnegie Hall concert in 1940; the critic can hardly hide his contempt for the audience's enjoyment of what he is left to describe as a 'Baby'²²³ concert:

Jascha Heifetz, that fine violinist, played right down to our level last night in Carnegie Hall, and us musical babykins, a dreat (sic) big three thousand of us, we thanked 'oo Unkie Jascha, very much ... the worse the music gets, the wider grows the beatific grin on the audience's face ... Does Heifetz get so that he likes to play Spohr's dreary ... concerto, with its fake tunes and hollow ornamentation, as well as last night's audience seemed to like it played?

During a period in which Heifetz programmed a set of lighter 'American' pieces in the second half of a number of recitals, the reaction was again divided. While some critics complained Heifetz was being 'over-generous'²²⁴ with what he was including, others praised what they saw as a broadening of the repertoire:

Jascha Heifetz bestowed upon American Negro rhythms and Negro music the accolade of genius last night at Music Hall. Songs to which we have given loving, but careless attention he turned into violin gems of marvellous design. He made them glow with a new lustre through the genius of his artistry.²²⁵

Conversely, when Heifetz did turn to what might have been considered more serious exploits, such as new violin concertos commissioned by him from major composers such as William Walton, he was accused of playing *above* his audience. One critic suggested to Heifetz in an interview that he 'was martyring himself by playing new and almost incomprehensible music to a vast audience ... that would much rather bask in the glamorous melodies to which their ears have already been trained'.²²⁶ Heifetz responded firmly that he did not consider it martyrdom, but in the case that it was, he

²²³ James Whittaker, 'Heifetz in "Baby" Carnegie Concert', *Mirror* (New York) (31 October 1940). From The JH Collection, LoC, box 261.

²²⁴ Lawrence Gilman, 'Music', *New York Herald Tribune* (10 November 1938). From The JH Collection, LoC, box 261.

²²⁵ 'Heifetz', *Cleveland News* (5 November 1938). From The JH Collection, LoC, box 262.

²²⁶ 'A Great Artist', *Walla Walla Union Bulletin* (21 January 1940). From The JH Collection, LoC, box 268.

would ‘gladly accept the role of martyr and (would) continue to be one’.²²⁷ Heifetz constantly fought against the assumption that music was too ‘high-brow’:

There is no such thing as ‘high-brow’ in any art. Either you like a piece of music ... or you don’t. But unfortunately there is the word ‘high-brow’ which has been applied to certain works and which, for no reason at all, frightens many people away from them. ‘Beethoven Concerto’ they say, ‘oh, that is something high-brow’. Then they won’t listen. But if you don’t say anything, just go ahead and play it, the same ones will frequently say, ‘I like that, what do you call it?’²²⁸

As can be seen in the fickle and often contradictory positions held by critics over the course of Heifetz’s career, it is difficult to move away from subjectivity when discussing the repertoire Heifetz programmed; some critics wanted more serious music, some wanted more popular music – it was impossible to please everyone. However, what is clear is the fact that while there was often debate about the repertoire Heifetz played, few would criticise how he played it. When critics were unhappy, the most damning criticism they generally had can be summarised in the title of an article from New York in 1940, which read: ‘Jascha Heifetz makes bad music sound good’.²²⁹

3.4 Critical reaction theme: performative gestures

The third of the major themes present in critical reaction to Heifetz concerns his physical presence on stage.²³⁰ As seen in photographs and on film, and described in many concert reviews, Heifetz curtailed almost all visible signs of emotion when he played; he rarely smiled, he refrained from excessive swaying, and when acknowledging his applause, he would rarely give more than a small bow, usually without a smile. Combined with the ‘perfect’ technique, and a tendency to play fast,

²²⁷ Ibid.

²²⁸ Bosley Crowther, ‘Hollywood Captures A Fiddler’, *New York Times* (10 October 1937). From The JH Collection, LoC, box 261.

²²⁹ Henry W. Simon, ‘Jascha Heifetz Makes Bad Music Sound Good’, *PM* (New York) (31 October 1940). From The JH Collection, LoC, box 261.

²³⁰ For a discussion of issues relating to movement and communication in musical performance, see for example Jane W. Davidson, ‘The Solo Performer’s Identity’, in Raymond MacDonald, David Hargreaves and Dorothy Miell, eds. *Musical Identities* (Oxford: Oxford University Press, 2002), 97-113; and Davidson, ‘Movement and collaboration in musical performance’, in Susan Hallam, Ian Cross and Michael Thaut, eds, *The Oxford Handbook of Music Psychology* (Oxford: Oxford University Press, 2009), 365-376.

these restricted performative gestures led to a number of negative criticisms that remained with Heifetz for the entirety of his career. In the words of one critic in 1950,

Heifetz has been described time and time again ... as impassionate, without emotion, aloof, cool, calm and collected, almost mechanical in the sheer perfection of his technique. His ... appearance yesterday afternoon was as studiously devoid of theatricalism as any of his other recitals.²³¹

This lack of theatricalism was best characterised by Heifetz's 'poker-face', which was seen as a symptom of a cold and imperturbable nature. The *Grove* article on Heifetz summarises the situation: 'Heifetz's interpretations were sometimes criticized as cold, an impression reinforced by his severe appearance – a chiselled, unsmiling face, even when acknowledging an ovation'.²³²

Heifetz quickly became known for his lack of outward physical gestures on stage, and this influenced how some of his critics interpreted his violin playing. The ubiquitous nature of this characterisation can be seen in an edition of the British weekly tabloid magazine *Bystander* (figure 3.4) which in a Christmas edition from 1925 printed a caricature of Heifetz with the text: 'Merry Xmas. May it be as cold as my imperturbable perfection. Yours Jascha Heifetz'.²³³ Strikingly, this was published when Heifetz was still young, providing evidence that the 'cold' image was indeed acquired at this early stage. As the years passed, many critics felt compelled to combat the idea that Heifetz was cold, and headlines such as 'Playing shows Automaton has become Musician'²³⁴ were not uncommon. A record reviewer in 1937 wrote that

it's high time some of us ate our words – particularly those of us who have said that Heifetz was the perfect fiddler, but cold as stone. Anyone who can listen to his latest record ... and not feel those little chills in his spine needs considerable melting himself.²³⁵

²³¹ William Leonard, 'Heifetz, an Iceberg on Stage, Admits He's Human', *Chicago Journal of Commerce* (19 March 1950). From The JH Collection, LoC, box 255.

²³² Boris Schwarz and Margaret Campbell, 'Heifetz, Jascha', in *Grove Music Online*, Oxford Music Online, <http://www.grovemusic.com>; accessed 20 August 2008.

²³³ Unknown artist, *Bystander* (London) (23 December 1925). From The JH Collection, LoC, box 254 [*Bystander* magazine merged with *Tatler* in 1940].

²³⁴ 'Jascha Heifetz at Symphony Hall', *Boston Globe* (19 March 1928). From The JH Collection, LoC, box 253.

²³⁵ John Tasker Howard, 'Music On Discs', *Cue* (New York, NY) (16 October 1937).



Figure 3.4. *Bystander* magazine Christmas greeting, 23 December 1925. From The JH Collection, LoC, box 254.

Another critic explained to his readers how the lack of a smile on Heifetz's face did not necessarily equate with a lack of emotion:

Again this emperor of the violin displayed his vast authority, his bewildering affluence, his matchless mixture of wizardry and artistry, and his deepfelt humility. Humility is surely the mark of his character. Impassive and imperturbable as ever he seemed, with never a hint of a smile, but he is nothing of the sort. The man glows with sincerity. He is humble and dignified before the art he professes. The myth of the Heifetz 'mechanical perfection' and 'coldness' has long been discounted everywhere save in the country of the blind and the deaf.²³⁶

²³⁶ Walter Monfried, 'Heifetz Plays Here Again; What More Need Be Said?' *Milwaukee Journal* (6 April 1946). From The JH Collection, LoC, box 255.

Many others joined in the chorus of support for Heifetz, including a *New York Post* critic who wrote that he could not understand what else audiences could ask of Heifetz, 'except possibly a juggling act'.²³⁷ In spite of many attempts to quash the characterisation of Heifetz as cold and aloof, his lack of emotional gestures on stage convinced many of an underlying lack of feeling, and this association remained for the entirety of Heifetz's career. The situation was such that Heifetz's public relations manager Constance Hope felt it necessary to actively combat the perception. Hope wrote a book on her experiences in the music business entitled *Publicity is Broccoli* in which she devoted a chapter to Heifetz and the public's perception of him.²³⁸ The chapter is aptly entitled 'Dr. Jekyll and Mr. Heifetz', and Hope writes:

I considered it my job to spike the persistent but completely unfounded legend that Jascha Heifetz is cold. Now this is a very peculiar legend, because audiences all over the world have been throwing their hats over the flagpole every time Heifetz lifts a bow.²³⁹

That same year, Arpad Sandor, one of Heifetz's early accompanists, also wrote in defence of Heifetz: 'The case of Heifetz ... is only one of numberless popular fallacies about artists whom the public has too easily and thoughtlessly characterized and who are expected, therefore, to remain quietly in their appointed pigeonholes'.²⁴⁰ Even those who continued to admire Heifetz's violin playing were keen to see him lose his constrained stage mannerisms:

As usual with Heifetz, while one admires his immense skill and is overawed by his tremendous virtuosity, the suspicion cannot be suppressed that in spite of the unsurpassable beautiful command that is Heifetz's, as an artist he could do with less dignity and with a little more human charm and amiability.²⁴¹

Heifetz made no concession to those wanting him to smile on stage, and he maintained his 'severe' appearance throughout his career. There were undoubtedly times when he would smile and acknowledge his audiences, but these were so few that Heifetz never escaped this characterisation. In 1972, at Heifetz's final recital, one

²³⁷ John Briggs, 'Schmaltz for Art's Sake', *New York Post* (28 November 1942). From: The JH Collection, LoC, box 252.

²³⁸ Constance Hope, *Publicity is Broccoli* (New York: The Bobbs-Merrill Company Publishers, 1941) 168-181.

²³⁹ *Ibid*, 169.

²⁴⁰ Arpad Sandor, 'The Art of Playing Accompaniments', *New York Times* (19 October 1941). From The JH Collection, LoC, box 252.

²⁴¹ Henry Nelson, 'Heifetz's Recital', *News Index* (Evanston, Illinois) (15 December 1936). From The JH Collection, LoC, box 269.

critic who had attended many Heifetz performances felt it necessary to note the following: ‘And then, for the first time in the experience of this old Heifetz fancier, he smiled’.²⁴²

3.5 Overview of critical reaction to Heifetz’s solo Bach

As mentioned, of the estimated 15,000 clippings in the Library of Congress collection, nearly two hundred are reviews of concerts containing solo Bach. While this at first might seem like a low number, it must be considered that even in those reviews pertaining to recitals with solo Bach, the critic in question might not always describe the solo Bach. In fact, the attention paid to the solo Bach pieces varied between reviews, and whereas some critics focussed their entire reviews on them, others wrote no more than a few words in response. Regardless, critics in general seemed drawn to these pieces, sometimes at the expense of other repertoire that is either briefly mentioned, or even ignored. For this reason, it would be difficult to find an equal number of reviews pertaining to less significant sonatas, concertos, or virtuosic arrangements. One aspect of critical reception unavailable in appendix 10 relates to how the solo Bach fitted into the performances. In other words, since the need for a certain amount of brevity in this thesis has seen it concentrate on solo Bach performances separated from the context of the whole review, it is no longer possible to comment upon the rest of the recitals. While it would be useful to read the whole reviews, for the purposes of this study, we must content ourselves with specific focus on the Bach performances.

With the reviews arranged by individual sonata and partita as in appendix 10, it becomes clear that there are many more examples for performances of the Chaconne and the Partita in E major (including just the Prelude) than any other sonata or partita. This, of course, is entirely in keeping with the performances Heifetz actually gave. Furthermore, the greatest number of reviews comes from the 1930s, a decade in which Heifetz did in fact play more solo Bach. These observations suggest that the collection of clippings as a whole can be taken as representative of Heifetz’s

²⁴² Alfred Frankenstein, ‘Heifetz in Rare Recital on Coast To Bolster Music School Fund’, *New York Times* (25 October 1972).

actual performing relationship with solo Bach. However, while the reviews reference many performances of solo Bach that Heifetz gave, the collection is not entirely complete. Considering the acute difficulty in locating such documents, the set gathered here should be taken as accurately indicative.

How reliable or indeed factual are the opinions of critics? How does one examine further the body of information presented in appendix 10? Initially, the language can be used as raw data. The total 10,000 words from appendix 10 were processed by computer software to create the word-cloud shown in figure 3.5.²⁴³ A word-cloud is a representation of the frequency of individual words in a body of text. The more frequently a word appears in the body of text, the larger it then appears in the word-cloud. To simplify the word-cloud, common words (and, but, if, so, etc.) and words that appear infrequently are removed, and those words that remain are arranged alphabetically from left to right. This allows one to draw basic conclusions as to the content of a large amount of text. A relatively recent phenomenon, the word-cloud (or tag-cloud) has been used as a device for interpreting political speeches, Shakespeare plays, and a whole host of textual sources. The word-cloud in figure 3.5 reveals the themes and thoughts of more than 150 critics who heard Heifetz perform solo Bach live in concert. Any word that appears in this word-cloud is present in the body of critical reaction text a minimum of five times. As a guide, the words 'Heifetz' and 'Bach', understandably the largest, occur about 130 times, while the word 'organ' appears six times.

After Heifetz, Bach, violin, and a number of other context words like performance, alone, and program(me), certain movement names appear prominently in the critical reaction. Unsurprisingly these include prelude, chaconne, and fugue. Other movement titles such as gigue and gavotte do appear, but are much smaller, reflecting their respective roles in Heifetz's performances. Importantly, the word-cloud is filled with words that directly support the three critical reaction themes described earlier in this chapter. For example, the words technical, technique, technically, perfection, perfect, and intonation all appear in the cloud. In fact, the word technical is actually the largest adjective of all. Other words that fit with the three themes include purity, breadth, clarity, mastery, musicianship, remarkable, rhythmic, quality, and warmth. While there are numerous problems inherent in the use

²⁴³ The Heifetz and solo Bach word-cloud was created on the website www.wordle.net on 30 November 2009. The 'Remove Common Words' feature was used.

of such a device in a scholarly context, as a starting point to investigating a large body of text, it confirms the significance of the perfection theme, and supports previous observations concerning the specific movements from the solo Bach that were most frequently played.

To what other ends can the set of reviews be put? In a recent study, Fabian examines the recordings of ‘three seminal violinists’ – Joachim, Sarasate, and Ysaÿe – alongside written accounts of their performances.²⁴⁴ Fabian explains that such a study provides an ‘opportunity to compare historical descriptions with sonic documents and thus to develop a better appreciation of what contemporary listeners experienced and why they reacted the way they did’.²⁴⁵ Fabian continues, explaining that ‘comparing reviews with recordings provides insight into nineteenth-century expectations and taste’, and furthermore, such a study ‘offers opportunity for a critical evaluation of currently accepted views regarding the characteristics of Joachim’s and Ysaÿe’s playing style and temperament’.²⁴⁶ Unlike the three violinists in Fabian’s study, who were all born between 1831 and 1858, and who only produced a limited number of recordings towards the ends of their careers, Heifetz, born in 1901, was ideally placed to leave behind a more comprehensive recorded legacy. For this reason, there is now not such a need to re-evaluate Heifetz’s playing style in this manner, since more than 100 hours of it is documented on record and is widely disseminated. Where this study can follow Fabian’s, is in attempting to understand what contemporary listeners experienced when they attended Heifetz concerts. In other words, the reviews in appendix 10 will allow a better understanding of musical taste and expectations in the early twentieth century, and in doing so, will help to understand Heifetz’s violin playing in context.

²⁴⁴ Dorottya Fabian, ‘The Recordings of Joachim, Ysaÿe and Sarasate in Light of Their Reception by Nineteenth-Century British Critics’, *International Review of the Aesthetics and Sociology of Music*, vol. 37, no. 2 (December 2006), 189-211.

²⁴⁵ *Ibid.*, 190.

²⁴⁶ *Ibid.*

Fabian makes other interesting decisions that can be discussed in relation to this study of Heifetz critical reaction. She intentionally limits the scope of the study to ‘the contemporary British view, in particular the reviews of Bernard Shaw because such a restriction provides some sense of control in terms of the critics’ socio-cultural background and time’.²⁴⁷ Unlike with Heifetz, there are presumably a limited number of available concert reviews concerning individual performers of the nineteenth century; in which case, by limiting the scope, useful observations can still be made in spite of the lack of data. In relation to Heifetz performances, Fabian’s approach might be likened to using only Axelrod’s set of 146 reviews from New York newspapers. Such an approach has its obvious merits – Fabian constructs a narrative out of the reviews, and is able to chart Shaw’s ongoing reactions to the violinists. Similarly, the use of just the Axelrod New York reviews would also allow for a ‘New York’ narrative to be constructed in relation to Heifetz’s performances. However, in restricting a study to reviews from one critic or one geographic location, there are of course limits. As an example, Fabian alerts us to the fact that ‘while Shaw reviews Ysaÿe in his prime, he only hears the aging Joachim’.²⁴⁸ Such an observation highlights the limits of any one critic’s experiences, especially in an age when recordings were not freely available and travel was complicated. In comparison, more than 150 individuals produced the reviews in appendix 10 over the course of many decades. Such a broad array of reviews should be thought of as representative of public opinion and without bias towards any one individual’s subjective view. By restricting such a study to one critic, as Fabian does, one certainly has more control of the ‘socio-cultural background and time’, but one is inevitably limited to the opinions of a few, however well-informed, members of the audience.

3.6 Commentary on critical reaction to Heifetz’s solo Bach

The word-cloud produced earlier does not give a sense of the language style used in the set of reviews. Reading the reviews closely, one immediately notices elaborate and fanciful descriptions typical of the early twentieth century. It is fair to say that

²⁴⁷ Ibid.

²⁴⁸ Ibid.

readers of these reports were familiar with this style and expected such descriptions of live performance, even if they now seem excessive to modern readers. The following are acute examples of the fanciful writing style:

Seldom with a nobler suavity and a finer scholarship ... the grand resonance of the artist's tone as well as in the dignity of his phrasing and nuance (review D.8 – 1930).

It seemed as if some disembodied spirit had hold of the violin, and by its enchantment was turning the instrument into an organ when necessary, into an orchestra when desirable, and into a superterrestrial choir (review G.8 – 1936).

The violin has been called a prima donna of instruments, but in the hands of a genius like Heifetz it becomes almost a quartet of prima donnas (review G.12 – 1936).

Such comments can appear random, subjective, and unrelated. However, a closer examination of all the critical reviews shows that certain themes do emerge. Take for example the characterisation of Heifetz's solo Bach in architectural terms. Over three decades – a majority of Heifetz's career – this theme occurs no fewer than ten times in the 200 reviews:

His performance was almost sculptural (review G.20 – 1932).

He caught the architectural features of the music most effectively (review D.13 – 1935).

A magnificently built structure (review D.15 – 1935).

It had noble height and breadth (review G.7 – 1936).

Its lines were finely chiselled (review G.9 – 1936).

Heifetz struck fire from the nobly symmetric, Gothic stones of Bach's tonal edifice (review C.20 – 1939).

The colossal Gothic power (review G.15 – 1942).

Unshakable feeling for its mighty architecture (review C.27 – 1949).

It was a personal testament in cathedral shadows shot with sun (review D.26 – 1950).

The delineation of elaborate architectural structures of sound (review E.65 – 1972).

Of the ten 'architectural' descriptions, four pertain to performances of the Sonata in G minor, three to the Partita in D minor, two to the Sonata in C major, and one to the Partita in E major. Since there are very few reviews in general of the Partita in B minor and Sonata in A minor, it is no surprise that these do not feature in this list.

However, there *are* many reviews of performances of the Partita in E major, but only one that refers to ‘architectural structures’. Is this simply a random occurrence? Might it be that there was something more ‘structural’ about the way Heifetz played the Sonata in G minor and Partita in D minor compared with the Partita in E major?²⁴⁹

One explanation for the persistent characterisation might be that the press presented such an idea so frequently that it became ingrained into the minds of critics and audiences alike. While this is possible, just as the perfection theme followed Heifetz around for his entire career, it seems unlikely in this specific case. More probable, however, is that there was something in Heifetz’s performances of solo Bach that prompted these similar characterisations over the course of three decades. It is also possible that the actual compositions influenced the reaction of the critics. For example, while it seems apt to describe a performance of the Bach Sonata in G minor as ‘finely chiselled’, it would be surprising to hear a performance of a Paganini caprice or a Sarasate virtuoso piece described as having ‘mighty architecture’. The relationship between Heifetz’s performances and how critics reacted to them will be addressed in more detail later when Heifetz’s recordings of the Prelude are examined.

Whereas the ‘architectural’ characterisation was charted across multiple performances, there are also instances in appendix 10 when reviewers present at the same performance agree independently on a characterisation. A prominent example can be found in two reviews of a recital in Seattle on 14 January 1939. Review C.16 states: ‘I have never heard a more stunning revelation of virtuosity’, while review C.17 adds: ‘Of course it represented the ultimate as a display of virtuosity’. While both comments are subjective in nature, such similar characterisations give a more reliable account of the performance than if there was only one report. Similarly, multiple reports concerning a single performance can be used to create a more accurate and objective understanding of the event in question. Take for example the following review from 14 January 1929: ‘In the Bach-Kreisler prelude Mr. Heifetz met with some difficulties which he speedily remedied’ (review E.33 – 1929). Two other reports from the same concert give a more comprehensive account of the ‘difficulties’, and provide further information:

²⁴⁹ One might also observe that the architectural descriptions and the idea of perfection elevate Heifetz to something superhuman and almost divine. The architectural references connect Heifetz’s violin playing with some of the great feats of humankind – famous sculptures and impressive examples of architecture such as cathedrals that are considered sacred. The overall effect of these themes seems to be to create a saintly and hagiographic image of Heifetz.

A lapse of memory which caused him to lose his way in the labyrinth of a well-known Praeludium of Bach made it necessary for him to stop and repeat the piece, only to escape a second disaster by the narrowest of margins. Yet these rare lapses from perfection only served to increase the realization of his habitual faultlessness, and the audience applauded with even more than the usual cordiality (review E.34 – 1929).

Heifetz has been famous for his remarkable poise, and he exhibited this quality when memory failed him in a Bach-Kreisler prelude. Nonchalantly, he stopped his accompanist, Isidor Achron, and proceeded to play the piece all over again. He fared no better the second time, but violinist and pianist managed at least, to make both ends meet (review E.35 – 1929).²⁵⁰

The set of reviews can also be used to confirm historical observations frequently made in relation to contemporary performance practice. While few would now question the nature of a solo work in a violin recital, it was deemed necessary by some of the Heifetz critics to emphasise that the Bach was played without accompaniment – *senza basso accompagnato*. In that vein, review D.19 from 1936 observes that when Heifetz plays solo Bach, ‘he does not press frantically as if to compensate for the loss of pianistic support’. The idea that one would even have to compensate for not having an accompaniment in these pieces reveals something of the spirit that guided composers such as Mendelssohn and Schumann to compose their piano accompaniments. Another critic from 1936 takes the idea further, responding to the lack of pianistic support with awe and wonder: ‘Here was a feat of sheer heroism for the average listener. To dispense with all support and hew the rugged themes of Bach from that frail instrument ... was nothing short of a miracle’ (review G.10 – 1936). The fact that even by 1936 there were critics who found it necessary to comment upon the perceived ‘missing’ accompaniment reveals a great deal about audience expectations of the period in relation to the solo Bach, and to solo works in general.

As will be discussed in greater detail later on, individual movements of solo Bach were, in general, programmed more frequently than whole sonatas and partitas. This explains why critics sometimes respond in a particular way to the programming of complete sonatas or partitas. For example, a reviewer wrote in astonishment that ‘one cannot (even) imagine ... Sarasate performing a whole Bach partita’ (review E.9

²⁵⁰ Little did Heifetz know in 1929 that such an out-of-character mistake would be discussed some eighty years later! Ms. Agus recalled that Heifetz, with a sense of dry wit, would often describe academics as ‘learn-ed ones’, and musicologists as ‘musi-criminologists’. Ayke Agus, email to the author, 30 November 2007. See also Agus, *Heifetz As I Knew Him*, 62; and Kloss, *Jascha Heifetz Through My Eyes*, 22.

– 1937). Similarly, a critic in 1947 felt compelled to observe that ‘the inclusion of the whole E Major Partita for violin alone by Johann Sebastian Bach was rather surprising on a Heifetz program’ (review E.23 – 1947).

Contrary to what might be expected, a number of reviews suggest that audiences felt somewhat ambiguously towards the solo works. Take the following commentary for example, in which a critic for the *Cincinnati Enquirer* thinly veils his disdain for those in the audience who might not have appreciated the complete Sonata in C major as much as he:

It is difficult to say whether the lengthy applause which greeted (Heifetz) after the stupendous fugue came from those who appreciated his marvellous playing or from those who thought that he had exorcised himself of Bach and could get on with the ‘Afternoon of a Faun’ or something. Rather to the dismay of the anti-Bach faction, Mr. Heifetz whipped into the last two movements (review C.7 – 1937).

The sense that audiences were not able to appreciate solo Bach was not restricted to American reviews. A few months after the Cincinnati recital, following a recital in Birmingham, England, it was said that a performance of the complete Partita in E major ‘brought to light the unpleasant truth that the audience as a whole was in no way attuned to the music – there was much impatient clapping between the movements’ (review E.22 – 1937). Although it is difficult to assess the wider significance and accuracy of these observations, there was certainly a strong feeling that by programming solo Bach, and especially complete sonatas or partitas, Heifetz was offering the audience something challenging that they might, or might not, appreciate. One critic described the (complete) Sonata in C major as ‘the stiffest number of the afternoon’ (review C.13 – 1937), another seemed surprised that ‘although the music is far from being popular fare, it brought thunderous applause’ (review C.8 – 1937), and two reviews describe solo Bach as being ‘educative’ (reviews E.17 and E.18 – 1937).

3.7 Understanding Heifetz’s musical persona

From the countless descriptions given by audiences and critics throughout Heifetz’s career, it is clear that the way he appeared on stage formed an integral part of his

public persona and so this topic deserves further discussion. While it is not possible for this thesis to analyse exhaustively Heifetz's performative gestures as seen throughout the visual documents, it might be useful to open a few areas for further research since Heifetz provides a unique and previously overlooked case study in this context. Jane Davidson's overview of studies dealing with movement in musical performance suggests a number of potential investigations that would illuminate not only aspects of Heifetz's approach to performance, but also add to the growing research in the field.²⁵¹

Firstly, from an objective perspective, the idea that there are absolutely no performative gestures in Heifetz's violin playing is, of course, inaccurate. Video of Heifetz performing reveals that he does react to the music, albeit on a much smaller scale than other musicians (the violinist Maxim Vengerov and the pianist Lang Lang come to mind). This is a similar finding to that described by Davidson, who reports that even when performers in a particular study were asked specifically to play in a 'deadpan' manner, the movement tracking data revealed that it was in fact impossible to eradicate all such movements.²⁵² Therefore, even though Heifetz seems to have striven, consciously or not, for a 'deadpan' approach, small performative gestures can still be observed, and it is these that are significant to any broader understanding of Heifetz's approach to violin playing.²⁵³

Davidson highlights two particular physical movements that the 'deadpan' performers in her study continued to exhibit: 'making slower and more pronounced movements at the boundary points, and surging forwards at a rising crescendo'.²⁵⁴ Examining Heifetz's various performances in the movie *They Shall Have Music* (1938), and also his performance of the Tchaikovsky Violin Concerto in *Carnegie Hall* (1946), reveals that to some extent, Heifetz does also often make 'more pronounced movements at the boundary points' and can be seen 'surging forwards at a rising crescendo'. However, there are an equal number of times throughout the film footage when Heifetz plays highly charged passages but still maintains what is clearly

²⁵¹ See Davidson, 'Movement and collaboration in musical performance', in *The Oxford Handbook of Music Psychology*, 365-376.

²⁵² Ibid, 366. For the original study, see: Davidson, 'Visual Perception of Performance Manner in the Movements of Solo Musicians', *Psychology of Music* (1993), 21, 103-113.

²⁵³ A problem with this comparison is that the performers in Davidson's study were being asked to play in a manner which one presumes was different to how they would normally play. Heifetz spent his lifetime performing with a 'deadpan' expression, and so one assumes it required no extra effort.

²⁵⁴ Davidson, 'Movement and collaboration in musical performance', 366.

a ‘deadpan’ expression. A prime example can be found in *They Shall Have Music* in the performance of Mendelssohn’s Violin Concerto with an orchestra of children.²⁵⁵ As a representative example of the entire performance, Heifetz plays the virtuosic and passionate final few lines of the concerto with hardly any change of facial expression and he keeps his torso relatively motionless (see figure 3.6). Nevertheless, the violin playing is full of energy and as soon as Heifetz plays the final note, the audience erupts with applause. Heifetz seems to be an unusual case, since in spite of the severely restricted performative gestures, he gives an expressive and passionate performance that fully engages his audience.

Further study of Heifetz’s filmed performances would present the chance to define the Heifetz stage manner in a more concrete way, by identifying and codifying those limited gestures seen in his playing.²⁵⁶ It would also be revealing to compare Heifetz’s performative gestures across a variety of repertoire; as Davidson points out, in the case of solo performers, it can be expected that

although the hands, arms, head and torso (follow) similar movement contours across performances, there were significant differences in the scale of the movements ... which suggested that the more highly expressive the piece, the larger and more ample the movements. The lesser the expressive intention, the smaller the movement.²⁵⁷

While Heifetz appears to demonstrate the same limited physical movements regardless of what he is playing, it is unlikely that this is always the case. It should therefore be possible to examine Heifetz’s videoed performances of differing repertoire to determine if indeed his limited performative gestures varied with the emotional intensity of the music being played.²⁵⁸

²⁵⁵ The basic storyline for *They Shall Have Music* involves a music school for children that is forced to close, only for Heifetz to come to its rescue. The scene in which Heifetz plays the Mendelssohn Violin Concerto occurs at the very end of the movie after the ‘rescue’ has been secured – it is a typical ‘happy ending’. Heifetz performs the concerto with the children’s orchestra assembled around him. Noticeably, the children smile profusely and their performative gestures are pronounced. Heifetz does occasionally smile during the tutti sections of the concerto as he glances at the children enthusiastically performing his accompaniment; however, when Heifetz is actually playing, he retains his strict deadpan ‘poker-face’, even though the scene is entirely jubilatory, both in terms of the storyline and the music being performed.

²⁵⁶ Davidson provides an excellent template for this kind of case study approach in her ‘Qualitative insights into the use of expressive body movement in solo piano performance: a case study approach’, *Psychology of Music* (2007), 35, 381-401. A study of Heifetz’s expressive body movements would of course be limited to insight gained from video footage, unlike Davidson’s study, which employs sophisticated apparatus such as a video position analyser with a live subject.

²⁵⁷ Davidson, ‘Movement and collaboration in musical performance’, 366.

²⁵⁸ Repertoire played by Heifetz and captured on video includes the Tchaikovsky and Mendelssohn concertos, the Bruch *Scottish Fantasy*, dozens of shorter pieces, and of course some of the solo Bach – the Chaconne and Prelude movements in particular.

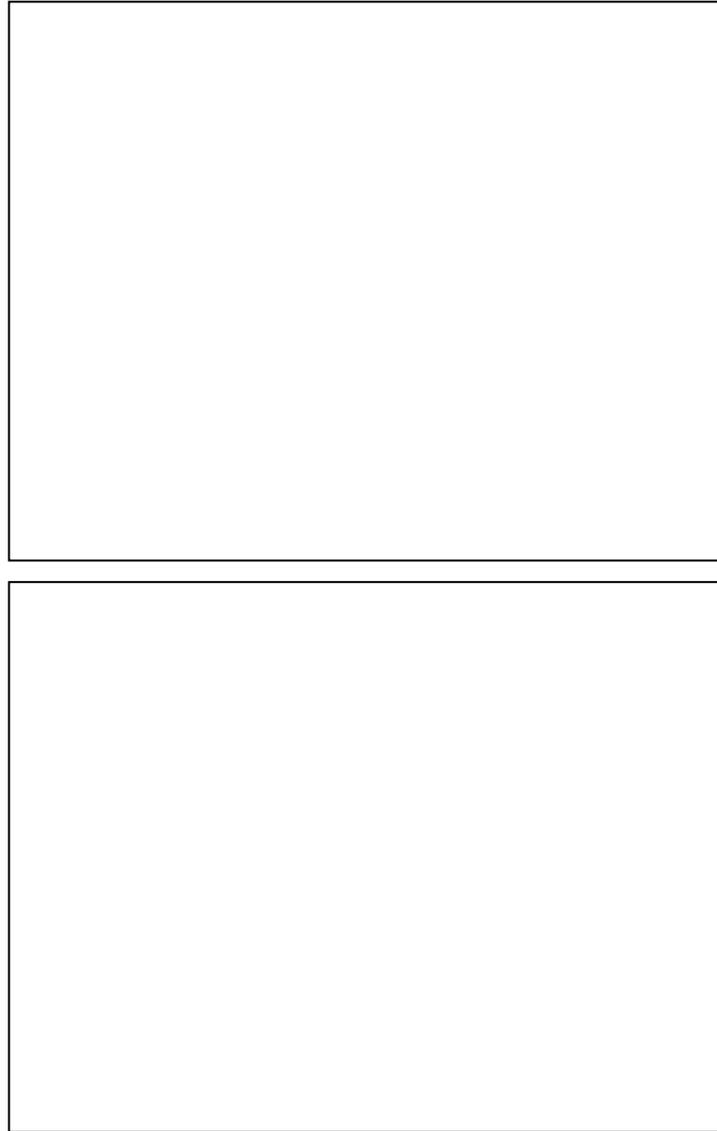


Figure 3.6. Shots of Heifetz playing the last few lines of the Mendelssohn Concerto. From the movie *They Shall Have Music*, 1938. Notice the perfect horizontal position of the violin and the ‘poker-face’.

Returning for a moment to the finale scene in *They Shall Have Music*, we are faced with another issue – Heifetz, along with the audience and the other musicians, were of course all acutely aware of the cameras. The video performances of Heifetz mentioned so far derive from movies, not concerts, and so do not necessarily reflect how Heifetz really performed. In other words, it is not possible to decipher how much of Heifetz’s behaviour is a true reflection of his usual manner of playing, and how much is him playing ‘up to’ (or indeed ‘down to’) the movie cameras.²⁵⁹ A partial

²⁵⁹ Davidson describes a similar situation in relation to Glenn Gould – she refers to a paper given by F. Delalande (‘Human movement and the interpretation of music’, paper presented at the Second International Colloquium on the Psychology of Music, Ravello, Italy, 1990) which compared rare video of Gould performing both in concert and in the studio. According to Davidson, Delalande’s evidence suggests that ‘in the studio case, Gould’s concerns were entirely focused on the music, whereas in the

resolution can be found in private and previously unknown and undocumented Heifetz home video footage made available to this author in late 2009.²⁶⁰ Film of an outdoor recital in Japan, autumn 1923, shows Heifetz performing with his accompanist Isidor Achron (see figure 3.7). Although it is not known who is filming, the camera is never in an intrusive position (as in movie productions), and while it is likely Heifetz knew the camera was there (it was his own camera), he was undoubtedly more concerned with entertaining the crowd of circa five thousand people who had turned out to see him in what we now know were testing circumstances.²⁶¹

What is immediately noticeable about Heifetz's live recital performance (see figure 3.7) is the severely limited nature of his performative gestures – much more so than in *They Shall Have Music*, or *Carnegie Hall*. In fact, there is an uncanny likeness to the 'imperturbable Heifetz' caricature in *Bystander* (figure 3.4) that was published just two years later, in 1925. Aside from a very small sway to his left or right in the 1923 footage, Heifetz maintains a rigid and straight position and his legs and feet remain fixed in the balanced position depicted in figure 3.7. Furthermore, during close-up filming, there is almost no change of expression on Heifetz's face, in spite of

public context, he was taking into account the audience's presence'. In Davidson, 'Movement and collaboration in musical performance', 373.

²⁶⁰ See the bibliographic entry under unpublished video for further details.

²⁶¹ This footage is by far the earliest of Heifetz performing – prior to this discovery, the earliest was generally believed to be *They Shall Have Music* from 1938. The exact date of the 1923 recital is uncertain; Heifetz played in Osaka between 27 September and 22 October, in Tokyo between 9 and 11 November, and in Osaka again on 14 November. At least eight recitals took place during this time. Context to the footage discovered by this author: an earthquake hit Tokyo on 1 September 1923, just a short time before Heifetz arrived. Named the 'Great Kanto' earthquake, it was a massive 8.3 on the Richter scale and more than 100,000 people died. This catastrophe explains why the recital is outside, even though it was autumn time – note the wood or gas burning heaters positioned on stage around Heifetz. The audience is dressed in warm clothing and many are wearing hats and gloves. This makes Heifetz's playing all the more remarkable because he was performing in less than perfect conditions. Although there is no audio to the footage, one of the pieces being performed is clearly Schubert's *Ave Maria*. Returning a few months later to the USA, Heifetz gave an interview about his travels and spoke of his time in Japan and specifically about the outdoor recital: 'The city (Tokyo) is, of course, rather badly ruined. Of most of the buildings there are only walls remaining. I was supposed to stay there only four days and give three concerts – all in the hotel. The admission charged was 10 yen, or about \$5, for ordinary citizens, and 6 yen for students. At each concert there were about 800 people, a quarter of them students. Then we began to receive some rather challenging letters complaining of the high prices, and saying that thousands, particularly among the students, were losing the opportunity to hear me. These are old arguments, of course, and always good ones, but in this case they stood very much to reason. So I stayed in Tokio two days longer, and played an open-air concert in Hybia Park – a large amphitheatre right opposite the Imperial Hotel, which seats about 5,000 people. There were no tickets, but a general admission of one yen was charged, a price which every Japanese can afford to pay. The arena was crowded, people standing in line from 5 o'clock in the morning to get the best seats, and the entire proceeds went for the reconstruction of the Municipal Building of Tokio'. In Libbian Benedict, interview with Jascha Heifetz, 'Heifetz Home From Oriental Tour', *The American Hebrew* (11 January 1924), 285. From The JH Collection, LoC, box 254. One final piece of contextual information: Heifetz travelled on the 'Empress of Russia' ship and while onboard gave a benefit performance for the victims of the earthquake on 15 September 1923. Programme card in The JH Collection, LoC, box 251.

the developing emotional content of the music (in one scene he is playing Schubert's expressive and melodic *Ave Maria*). Does this suggest Heifetz appeared even more severe in the earlier years; was he influenced by the comments of critics and writers cited earlier in this chapter? Alternatively, maybe Heifetz tried to relax his appearance slightly for the Hollywood cameras. Clearly, further study is possible, and conclusions at this stage are necessarily tentative.

Paradoxically, although there seems to be little obvious outward emotion in Heifetz's appearance, the immense professional success he enjoyed over many decades suggests he communicated very directly with his audiences. The 1923 recital in Japan is a perfect example – almost no physical gestures and a very 'cold' appearance, yet a crowd of five thousand sitting in the cold fixated on the performance (not to mention those arriving at 5:00 a.m.²⁶²). How are we to explain this? One might be led to believe that the very absence of overt performative gestures in Heifetz's playing is in fact a form of communication itself – what we might call the *Heifetz* way. Whatever the explanation, something about Heifetz's intense and concentrated appearance communicated a great deal to his audiences. Judging from the critical reaction examined in this chapter, the apparent contradiction between the 'cold' exterior and the expressive 'perfect' sound seems to have confounded many observers, who were undoubtedly used to having a greater number of visual clues.

To build on this idea, Davidson observed that when asking a group of observers to judge the individual expressiveness of individual 'deadpan', 'projected', and 'exaggerated' performances, it was found that 'vision produces the greatest scoring difference'.²⁶³ Furthermore, drawing on findings from a number of similar studies, McPherson and Schubert write that in relation to musical performance,

some estimates suggest that vision accounts for more than 75% of all information learned ... In terms of the visual component of a musical performance, physical movements and gestures provide important expressive information about a musician's intentions and, thereby, help an audience to judge the interpretation and "musicality" of a performance ... The types of visual cues that influence an audience include the actual quantity of the performer's movements, as well as specific gestures that are an integral part of a performer's way of expressing specific musical intentions.²⁶⁴

²⁶² Benedict, interview with Heifetz, 'Heifetz Home From Oriental Tour'. The LoC, box 254.

²⁶³ Davidson, 'Visual Perception of Performance Manner in the Movements of Solo Musicians', 109.

²⁶⁴ Gary E. McPherson and Emery Schubert, 'Measuring Performance Enhancement in Music', in Aaron Williamon, *Musical Excellence: Strategies and techniques to enhance performance* (Oxford: Oxford University Press, 2004), 68. Various studies by Davidson are cited, including those mentioned in this chapter.

These observations hold a great deal of relevance to Heifetz's career. It really is no wonder Heifetz's reserved and restricted stage manners baffled many of his observers. In the context of these studies, Heifetz is clearly an unusual case.

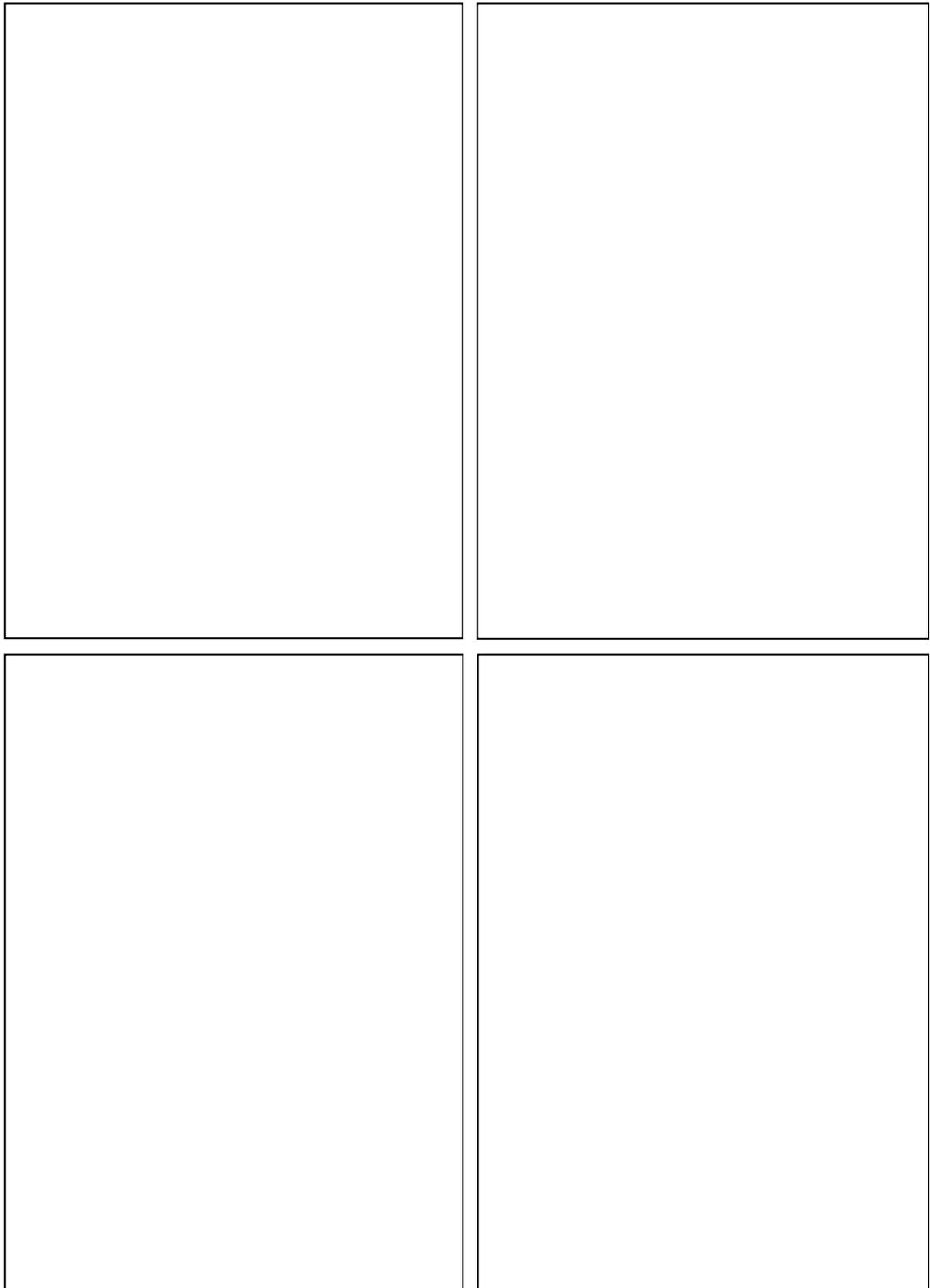


Figure 3.7. Shots of a Heifetz outdoor recital in Hybia Park, Tokyo, Autumn 1923. Filmed from various positions in the amphitheatre. Note the rigid and severe posture Heifetz maintains, and the position of the violin, which is slightly raised from the horizontal position – presumably to aid sound projection in what was a very large outdoor venue. The accompanist is Isidor Achron.

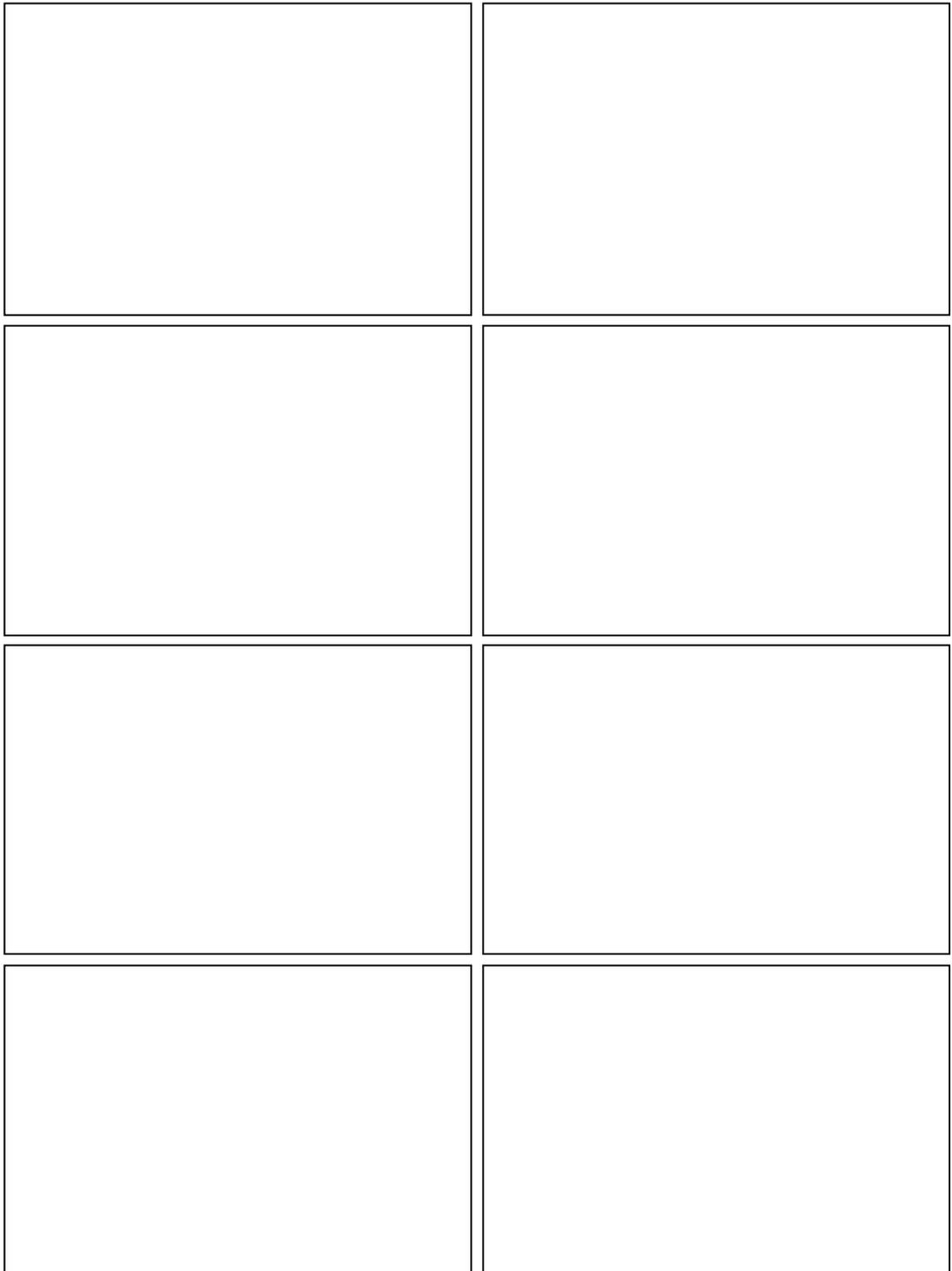


Figure 3.8. Heifetz imitates a ‘bad’ performance of the first movement of Vieuxtemps Violin Concerto No. 4 for his students during one of the filmed masterclasses of 1962. Compare Heifetz’s posture here with that in figures 3.6 and 3.7. The violin slants downwards in a position not adopted in any of his ‘proper’ performances as it impedes contact between violin and bow – gravity pulls the bow away from the ideal position over the f-holes. Notice particularly that Heifetz is hunched over and his shoulders are not in his customary upright position (bottom right). Heifetz’s left hand is positioned badly – his left palm often comes up towards the neck of the violin, which makes shifting more difficult. The bow is often allowed to slide over the fingerboard, producing a weak sound – although this technique can be used effectively, in this context it is intended as part of the caricature (top left and right). Finally, the facial expressions Heifetz makes are intended as an impression of the ‘bad’ violinist struggling to play successfully. This author was unable to find recorded examples of this nature by any other violinist.

Finally, one further possible insight relates to a specific type of performance Heifetz sometimes engaged in. As described in chapter 1, Heifetz enjoyed, and was very successful at imitating ‘bad’ violin playing – in the 1920s he performed ‘off-key’ for the Algonquin Round Table in New York, and in the 1950s even made recordings in this vein under the pseudonym Joseph Hague. While most of the examples of Heifetz playing in this manner are only available as sound recordings, there is one filmed example which reveals clearly that Heifetz imitated not only the sound, but also the performative gestures one would attribute to ‘bad’ violin playing (in that sense, Heifetz was *acting* the role and not just *playing* it). By observing the manner in which Heifetz himself characterises the ‘anti-Heifetz’,²⁶⁵ we might learn something more of what constitutes the player himself.

As depicted in figure 3.8, Heifetz performed the first movement of the Vieuxtemps Violin Concerto No. 4 during one of his masterclasses. He did it in the style of a ‘bad’ violinist for comic effect and for the amusement of his students.²⁶⁶ Heifetz introduces the unusual performance to the class by telling them wryly: ‘It’s an imitation of an audition I had to hear. It’s exaggerated, but not too much’.²⁶⁷ He then performs the entire movement in this caricatured and exaggerated manner. The accuracy of the inaccuracy is quite astounding, and the act is fully appreciated by the students, who find themselves laughing uncontrollably each time Heifetz introduces new caricatured expressive devices. As highly talented violinists themselves, the students were particularly responsive to even the smallest aspects of Heifetz’s performance humour, and so are a useful gauge. The many visual and audible cues (some more obvious than others) in Heifetz’s ‘bad’ violin playing to which the students react with laughter are summarised in table 3.2.²⁶⁸ While this special

²⁶⁵ As Heifetz was famous for playing ‘perfectly’, it is fascinating that he performed in this caricatured manner – almost as a counterbalance. In fact, one might even understand his ‘bad’ playing in light of the ominous comments George Bernard Shaw made to Heifetz in 1920 (see figure 3.2); Shaw wrote to Heifetz: ‘... I earnestly advise you to play something badly every night before going to bed instead of saying your prayers ...’.

²⁶⁶ Heifetz (not Hague) recorded this concerto in 1935 with John Barbirolli and the London Philharmonic Orchestra. See ‘The Jascha Heifetz Collection’, vol. 3, RCA (1994).

²⁶⁷ See <http://www.youtube.com/watch?v=D5SluQyVqWQ>; accessed 1 June 2009, and ‘Collectors Items: Excerpts – Heifetz Masterclass’, VHS, National Educational Television (1962).

²⁶⁸ While there might at first appear to be an edge of mocking cruelty to Heifetz’s act, there is no specified victim and the students in the class are of a sufficiently high standard to find Heifetz’s act amusing and not patronising – if anything, the performance functions as a teaching method; it allows the students to observe the idiosyncrasies of ‘bad’ violin playing. The complex nature of the ‘joke’ allows Heifetz to create a strong bond among the students. Understandably, the caricatured actions are most amusing to other violinists who can appreciate all the intricate mannerisms and quirks Heifetz presents – what student has not at some point played out of tune, or had a less than sturdy bow?

performance of the Vieuxtemps Concerto was a product of Heifetz's particular sense of humour and his desire to entertain, it provides a fascinating and unique insight into those elements of violin playing which he believed separated success and failure. It is by no coincidence that the descriptions in table 3.2 represent the antithesis to those comments made by critics and observers of Heifetz's 'real' performances.

Element of violin playing	How it is caricatured by Heifetz
Bowing	On the long opening note the bow is made to shake as if by uncontrollable nervousness. Bow speed is often excessively fast – creating a 'whispy' sound as it slides over the strings without sufficient contact. Bow contact with the string is often made over the fingerboard, which is inefficient and produces a weak tone. Also, the bow is often not parallel to the bridge, which forces it to skate over the string without making reasonable contact.
Harmonics	Fingered harmonics are not executed cleanly and a scratchy sound is created due to insufficient contact between the fingers and the strings.
Intonation	Ranges from slightly inaccurate to nearly a semitone off in the high positions. Sustains out-of-tune notes. Wrong notes.
Multiple-stopping	Unevenly balanced, with emphasis sometimes on the lower and sometimes the higher of the notes. Passages in octaves are particularly unbalanced and out of tune.
Portamento	Used far too frequently, and generally in what sound like inappropriate places (musically speaking); clumsy shifting; often long and slow slides that resemble the out-of-fashion approach of the early twentieth century as heard on record.
Vibrato	Ranges from none at all to excessively wide. Some long melodic notes are played <i>senza vibrato</i> . For pure comic effect, he sometimes vibrates with the wrong finger.
Other physical gestures	He moves his torso energetically in time with the music especially in emotionally charged passages. In fast passages, his fingers begin to seize up and the notes become less defined and more scrappy. Big shifts up the fingerboard are hurried and the left arm moves erratically. The violin is held in what is considered to be a bad position – slanting downwards away from the neck with his back and shoulders hunched over. Almost all physical movements are exaggerated to some degree, including facial gestures that were, of course, so rare in his performances.

Table 3.2. A list of specific performative gestures and devices Heifetz used to depict 'bad' violin playing in a special performance of the first movement of Vieuxtemps Concerto No. 4. By comparing this recording with Heifetz's 'proper' version of the same concerto movement, it is clear that all of the idiosyncrasies listed here are intentional, and are used specifically to caricature the 'bad' violinist. A more detailed study would compare both of Heifetz's performances of the movement to the score – annotating specific devices and approaches. See also figure 3.8 for examples of the gestures.

Given that Heifetz aimed to imitate an unsuccessful audition, it might be useful actually to assess his attempt against a set of relevant criteria. In McPherson and Schubert's article entitled 'Measuring performance enhancement in music', the authors state that 'the published literature on the criteria used to assess performances suggests that there are at least four types of competencies that are typically used by music institutions, from which appropriate performance assessment criteria are devised'.²⁶⁹ These four types of 'competencies' are helpfully summarised by McPherson and Schubert, and a slightly abbreviated form of the summary can be found in table 3.3.

TECHNIQUE

Physiological: breathing; posture; relaxation—tension; balance; coordination

Physical: sound (production/projection/control of instrument and consistency/focus of tone across all registers and dynamic levels); range; intonation; physical control (stamina/endurance); bodily coordination

Instrumental: ensemble coordination, balance, and cohesion; accuracy, assuredness, facility of rhythm, pitch, articulations, dynamics, timing, as well as the degree to which errors undermine and detract from the overall quality of the performance; pacing of the performance; sensitivity to intonation, both individual and ensemble

INTERPRETATION

Authenticity: understanding of the style/genre and established performance practice

Accuracy: based on a faithful reading/memorisation of the score, and realisation and exploration of the composer's intention

Musical coherence: perceptive choice of tempo, phrase shaping, dynamic shadings, sense of line, understanding of the overall structure

EXPRESSION

Understanding the emotional character of the work

Projection of the mood and character of the work

Communication of structural high points and turning points in the work

Sensitivity to the relationship between parts within a texture

Appropriate use of tone and colour, light and shade, and/or drama

COMMUNICATION

Among members of the ensemble (listening and leadership)

Confidence – ability to give a convincing and purposeful performance

Ability to hold the audience's attention, maintaining a sense of direction, creating a sense of occasion, ending the work convincingly

Projection of expressive, interpretative, and structural features of the work

Table 3.3. General criteria for the assessment of 'musical value' in performance. Slightly abbreviated from McPherson and Schubert, 'Measuring Performance Enhancement in Music', 63-64.

²⁶⁹ McPherson and Schubert, 'Measuring Performance Enhancement in Music', 63. Six studies are cited as examples of the literature. The authors note that there is of course an 'inevitable overlap between constituent elements of technique, interpretation, expression, and communication', 65.

Against this clear and comprehensive criteria, what grade would Heifetz receive – would he get the job? Passing down the list, there is a strong negative correlation between what Heifetz presented in his ‘audition’ (see table 3.2), and what would be required for a successful performance (see table 3.3). Heifetz would have obviously failed the audition, since in view of the criteria, there are few, if any, redeeming features to his Vieuxtemps performance. Take for instance criteria relating to technique: errors of articulation, rhythm, pitch, and dynamics all plague the audition, and these profoundly undermine the overall quality of the performance. Furthermore, the ‘nervous bow’ afflicting Heifetz during the first note of the piece (and later on) reveals tension and a lack of coordination. In relation to interpretation, there is little ‘authenticity’ about the audition since it follows no logical plan. There is limited or no exploration of the composer’s intentions, and in terms of musical coherence, phrase shapes are disjointed and irregular, dynamics are erratic, and there is no broader sense of line. When it comes to expression, the audition again fails – ‘Joseph Hague’ tries very hard to emphasise the structural high points and turning points in the movement, but he does so to such a degree that they are exaggerated beyond any reasonable significance. Finally, in issues of communication, life is made very hard for the pianist Brooks Smith, who receives very few cues from the violin. Heifetz does not ‘lead’ his accompanist as would be necessary for greater cohesion, and Smith is forced to follow the erratic violinist as best he can.²⁷⁰

The sheer comprehensiveness of Heifetz’s imitation is remarkable – he surely practised playing this way, perfecting the imperfections. The vast array of performance elements that Heifetz is able to caricature reveals just how much control he has over his technique and musicianship, and how instinctively he understands the fundamental aspects of successful performance. Ultimately, Heifetz ‘acted’ well enough to conceal the fact that under normal conditions, he would have easily ticked every box in the assessment criteria.²⁷¹

²⁷⁰ The reader is encouraged to view the video footage and observe countless other correlations.

²⁷¹ McPherson and Schubert conclude their article by applying a model framework called the ‘Johari Window’ to their investigations into measuring performance enhancement. This model is used primarily in psychodynamic therapy, but is said to function effectively in the context of performance. ‘The model proposes that, when interacting with others, “awareness” can be divided into four areas; these are the ‘public area’, the ‘blind area’, the ‘secret area’ and the ‘hidden area’. Without going into great detail, it is worth noting that Heifetz’s audition would be a somewhat tricky and illusive case study to place within this framework, since it involves such a high level of subterfuge that is not (for obvious reasons) usually found in the context of performance. See McPherson and Schubert, ‘Measuring Performance Enhancement in Music’, 74-77.

PART TWO

Defining a performer by repertoire and programming:
Bach's solo works in Heifetz's career

CHAPTER 4

Mapping the data: an empirical overview of Heifetz's career

4.1 Creating a framework for the performance data

Before one can usefully examine Heifetz's repertoire and approach to programming, a detailed overview of his performing career is necessary. What might such an overview look like? Ideally, it would be a comprehensive diary covering every performance event in which Heifetz participated, in a format that allows for investigation and analysis of the data. In trying to document Heifetz's, or any performer's career, two main problems present themselves: firstly, how and where to locate sufficient documentary evidence, since without comprehensive sources of data, such a project risks fundamental limitations; secondly, once such evidence has been discovered, by what method should one manipulate the data to produce useful and insightful results? In recent years, two large projects have been set up which address the first problem – where to find the required data. As will become apparent, however, while these projects provide a powerful means to search for available data, they stop short of providing a complete method for successfully manipulating such data for the purposes of academic investigation.

Between 2004 and 2007, the British Arts and Humanities Research Council funded a project hosted by Cardiff University and the Royal College of Music, which culminated in a large concert programme database that is now available online.²⁷² The venture is known as the 'Concert Programmes' project. As described on the website, not only are concert programmes a 'primary source of information for historical and musicological research', but they 'represent the last major category of material relevant to music research that has not been subject to systematic treatment'.²⁷³ Furthermore, the significance of such research was highlighted in 2000 when the Music Library Trust placed the creation of a database of concert programmes at the top of a list of projects 'considered as being of the greatest potential benefit to ...

²⁷² <http://www.concertprogrammes.org.uk>; accessed 1 June 2009; see also 'Concert Programmes 1790-1914: Case Studies by William Weber', Centre for Performance History, Royal College of Music, London, <http://www.cph.rcm.ac.uk/Programmes1/Pages/Index.htm>; 'Prague Concert Life, 1850-1881' project, Cardiff University, <http://prague.cardiff.ac.uk/about.jsp>; accessed 1 June 2009.

²⁷³ <http://www.concertprogrammes.org.uk>.

library users'.²⁷⁴ The three-year project involved collecting information and cataloguing concert programmes located in institutions across the country, including the British Library, the Royal College of Music and the Royal Academy of Music in London, the Bodleian Library in Oxford, the national libraries of Scotland and Ireland, along with repositories in Aldeburgh, Birmingham, Bradford, Cardiff, Cheltenham, Edinburgh, Leeds, and Manchester, among many others. A truly remarkable number of collections was covered.

The 'Concert Programmes' project website is fully functional, and enables one to search the extensive data by date, performer, location, subject (brochures, handbills, leaflets, playbills, etc.), and institution. The main role of this resource is to identify the location of relevant programmes, not necessarily to reproduce the information contained within. For this reason, it is possible to locate Heifetz programmes by institution, but from the actual programmes only a date or a venue is usually available online. Furthermore, there are no digital scans of the original programmes. In light of these limitations, which are entirely understandable considering the extensive nature of the dataset, it should be considered as a comprehensive starting point from which to identify the physical locations of relevant items. A search for Heifetz materials in the database reveals items at the Bodleian Library, the Centre for Performance History at the Royal College of Music, and at the British Library. Rather disappointingly, however, there are just six Heifetz programmes held between these three institutions. In comparison, a search for Szigeti (Joseph) produces just over thirty results, and a search for Menuhin (Yehudi) results in more than sixty items held across a number of institutions.

The second project to deal with performance documents, also funded by the Arts and Humanities Research Council, is the 'Concert Life in 19th-Century London Database and Research Project' which has run from 1999 to the present day.²⁷⁵ As described on the website, 'the aim of this project is to study large-scale change in the nature of concert life and in the development of repertoire in London during the "Long 19th century", drawing on contemporary newspapers, periodicals, and concert programmes'. The methodology used by this project is described as being based on the 'slice history' technique, which 'involves the deepest possible investigation of

²⁷⁴ Ibid.

²⁷⁵ <http://www.concertlifeproject.com>; accessed 1 March 2009.

one-year slices of history, a generation apart'. The years selected were 1815, 1835, 1855, 1875, and 1895.

This project appears still to be at the development stage, and only a pilot demonstration covering the season 1906-1907 at the Wigmore Hall is currently available online.²⁷⁶ Since it is a pilot, a very small number of performances is currently accessible, and the website clarifies that the pilot 'is not interactive' and merely gives 'an indication of the range and scope of the finished database'. Eventually, the database will allow searches by date, by repertoire, by performer, and by genre. Promisingly, the database will also include scanned reproductions of the programmes, enabling further research to be carried out online. Of course, Heifetz only started performing in public after the period covered by this database, so this resource does not provide any data for this study.

While both these concert programme projects clearly fulfil their individual goals, their methods and approaches are not immediately transferable to this study of Heifetz's career. In addition, no significant sources of Heifetz performance data were found in the databases. The two projects aim for broader historical coverage, in contrast to a study of a single performer, which relies upon very specific documentary sources. So, since neither the relevant data nor an appropriate methodology for an individual performer career overview is currently available, both had to be addressed and completed by this author. The methods used to harness specific performer data have been developed especially for this study, and since they differ in nature from other approaches, the processes will be described in detail. It is hoped that this study will demonstrate how such performance data can be gathered *and* utilised to provide detailed insights into individual performing careers and historical performance practices.

Fortunately, the Library of Congress collection provided the necessary performance documents for this study. It is likely that other repositories in the USA and around the rest of the world contain a number of other Heifetz concert programmes, but the logistics involved in visiting these archives would of course be

²⁷⁶ Dataset: Wigmore Hall 1906-07, *Concert Life in Nineteenth-Century London Database Project*, unpublished database, <http://www.brookes.ac.uk/schools/apm/music/cl19c-db/homepage.htm>; accessed 28 August 2009.

prohibitively complicated. There are probably only a very few other performers who have left archives that would support such detailed career overviews.²⁷⁷

The Heifetz performance data collected from the Library of Congress collection includes concert programmes, radio broadcasts and other concert-related documents. Of the total 280 collection boxes in the Jascha Heifetz Collection, nineteen contain predominantly performance-related materials, and these are listed in table 4.1.²⁷⁸ For the purposes of this study, it should be remembered that only performances from the Carnegie Hall debut in 1917 onwards were included. While this excludes concerts from Heifetz's youth, these early performances are not considered part of Heifetz's professional career, and documentation for these years is not comprehensive.²⁷⁹ The last performance documented in the data is a chamber music concert at the University of Southern California on 28 April 1974.

Box	Description of contents
218	Concert programmes: 1917-1921
219	Concert programmes: 1922-1926
220	Concert programmes: 1927-1929
221	Concert programmes: 1930-1932
222	Concert programmes: 1933-1935
223	Concert programmes: 1936-1938
224	Concert programmes: 1938-1941
225	Concert programmes: 1941-1945
226	Concert programmes: 1946, 1947, 1949
227	Concert programmes: 1949-1953
228	Concert programmes: 1953-56, 1958-59, 1961-63
229	Concert programmes: 1964-68, 1970, 1972, 1974
229	Radio programmes: 1933-1949
230	Radio programmes: 1950-1958; programme files
231	Programme files; programme notebook
232	Oversized programmes: 1917-1933
233	Oversized programmes: 1933-1972
240	Programme scrapbook: 1911-1917
277	Posters (various)

Table 4.1. Boxes in the Library of Congress Jascha Heifetz Collection with performance event data. Note that some boxes contain more than one set of items.

²⁷⁷ Another archive of performance data held at the Library of Congress is a set of 2800 concert programmes (including duplicates) in the Leonard Bernstein Collection.

²⁷⁸ Box descriptions as given by the Library of Congress. Most items are stored correctly, but a number of concert programmes were incorrectly filed and were dealt with appropriately. A few performance related items were also found in scrapbooks contained in boxes 251 and 271.

²⁷⁹ See appendix 2 for an edited translation of Kopytova's 1906-1917 first performances list.

In total, 2089 concert programmes and 82 radio transcripts were located. In addition to these documents of live performances, details of Heifetz's recording sessions were taken from the RCA Jascha Heifetz Collection booklet,²⁸⁰ which contains a comprehensive list of Heifetz's commercial recording sessions. For each recording session, the booklet includes the date, location, names of accompanist and collaborating musicians, and catalogue numbers. In total, there are 197 separate recording events.²⁸¹ Combining the radio broadcasts, the concert programmes, and the recording sessions produces a total inventory of 2368 performance events.

Of all the sources of performance data, the RCA booklet detailing Heifetz's recordings was the most organised and manageable. In contrast, the thousands of concert programmes, transcripts, and other performance event materials in the Library of Congress collection were too numerous and detailed to be used effectively directly from the archives. To resolve this, this author took more than 13,000 high-resolution digital images of every relevant page from every concert programme and radio transcript. With the programmes, images were also taken of pages with advertisements, in order to provide further information as to the location and context of the event.²⁸² Once all these materials were digitised, they were assigned unique numeric file names and sorted into digital folders corresponding directly to the box and folder numbers already assigned by the Library of Congress archival system. It was vital to retain the link to the original archive materials so that if it became necessary to examine the original materials, they could be located with ease.

With a set of digital images covering a total of 2368 performance events, the next step was to digitise the actual details contained in these documents so that further investigation might be completed. Using a standard spreadsheet, each performance event entry was assigned the following columns (from left to right): concert number; concert date; library box number; library folder number; type of event; country; city; venue; pianist; conductor; other performers; orchestra; repertoire 1; repertoire 2; repertoire 3; repertoire 4; repertoire 5; repertoire 6; repertoire 7; repertoire 8;

²⁸⁰ Main booklet to Jascha Heifetz et al., 'The Jascha Heifetz Collection', RCA, 78-110. This is a separate booklet, not one of the individual volume notes.

²⁸¹ On a number of occasions recording sessions for certain pieces were conducted over two (not always consecutive) days. In those instances it was felt that by taking both days as separate events, the data would be misrepresented, since certain pieces would then appear twice, when in fact they were only recorded once. Therefore, if a recording session was spread over two dates, only one was taken for the data collection.

²⁸² For the programmes that lacked certain pieces of information such as location, information on local businesses and events became vital in placing the concert geographically and chronologically.

repertoire 9; repertoire 10; repertoire 11; repertoire 12; encore 1; encore 2; encore 3; encore 4; encore 5; encore 6; encore 7; notes (descriptions of Heifetz's pencilled annotations or other relevant information to the event). Since Heifetz never played more than twelve individual pieces and never listed more than seven encores in any of these performance events, the number of columns could be set accordingly.

While some columns such as the Library of Congress box and folder numbers were applicable to almost all performance events, only a handful of performance events had a full total of twelve individual pieces or seven encores. In order to standardise the sprawling data, all the entries were categorised as one of five types of performance event: recital, chamber (trio, quartet, octet etc), orchestral (solo with orchestra), recording, or radio (broadcast). Although each of these types could potentially be subdivided further, for example chamber music into piano trio or string quartet, or recording into the type of piece recorded, the five overarching types were found to be sufficient for a study of such proportions. To summarise, the spreadsheet contains 32 possible column entries for each of 2368 performance events – producing a dataset of significant proportions.

Do the 2368 performance events represent Heifetz's career sufficiently accurately? In terms of recording sessions, these were limited to those in the RCA booklet, which excludes a small number of recordings that have only been released since the publication of that list. Similarly, a number of pirated and unpublished recordings, most of which are known to collectors and enthusiasts, have not been included in the data. The RCA booklet list, covering nearly 200 sessions, can for most purposes be considered a comprehensive account of Heifetz's recording career. In terms of the concert programmes, it is possible that a small number of events have been excluded. The fluid nature of overseas tours in particular meant that concerts were often added at short notice, so it is possible that some programmes were either discarded or were never produced.

Reassuringly, since late 2007, ongoing searches for Heifetz concert programmes available in the public domain (online auctions, music shops, databases, etc.) have produced no example that was not already contained in the Library of Congress collection. However, if we are to consider that there might be a few programmes missing from each year of Heifetz's career (taking into account years in which he did not perform), these would amount to no more than about 5% of the total – a statistically insignificant number in this context. Furthermore, the missing

programmes would likely be spread randomly across the dataset, having a negligible effect on the overall scope and form of the data. For the purposes of this study, it seems entirely reasonable to accept the 2368 performance events as representative of Heifetz's career in the most accurate manner possible.

Ideally, a central online location would function as a master list of Heifetz performances, to which details of other performances might be cross-referenced and added where appropriate by anyone with access to new information. This would work for other performers, classical and popular – an online diary where details of performance events could be uploaded and added to a master list. Such a resource would strengthen the data, and document careers for posterity. Just as we painstakingly catalogue (and often re-catalogue) the output of great composers, so we should begin to document the performances of great players.

4.2 Assembling the performance event data

Throughout the process of digitising the performance event data a number of situations arose to which particular solutions were required. To begin with, various mistakes in the Library of Congress filing system were discovered and adjusted accordingly in the dataset.²⁸³ Since approximately twenty percent of programmes were written in foreign languages, it was necessary to use online translation software for relevant words that Heifetz had not translated into English himself with annotations. To facilitate further usage of the repertoire data, titles were standardised. Some programmes included generic titles such as 'Dvořák Slavonic Dance' or 'Brahms Hungarian Dance', which did not identify the particular dance that was performed. In keeping with the method of standardising the data, a generic name was inserted in such cases. Repertoire that was listed in upcoming announcements was cross-referenced with other materials, and since repertoire announced days and weeks earlier was occasionally not the same as that listed on the performance date itself, only the most up-to-date repertoire was retained.²⁸⁴

²⁸³ These included programmes placed in the wrong order and in the wrong boxes.

²⁸⁴ See the footnote to table 5.1 for an example of an announcement differing from the actual recital.

On a number of occasions, Heifetz's handwriting was partially illegible. A solution was to enter the legible parts of names and places into online search engines, which almost invariably provided the complete word. Where Heifetz had not scribbled any location or venue, and there was none printed, a location was sometimes difficult to decipher. Certain venues and cities had particular styles of printed programme, which helped to resolve some of the cases. For other missing information, it was possible to conduct online street map searches for addresses found in accompanying advertisements to pinpoint where a concert was likely to have taken place. To do this, two addresses for various sponsors such as hotels and restaurants were entered into street map searches. While there may be many streets named 'Washington' in the USA, there might only be one nearby another street named 'Harrington' – hence the likely location of the performance was revealed.

On one occasion, Heifetz's scribbled location was confusing, since in the space of just three days in the early 1920s it appeared that performances took place both in California and New York. Owing to substantial circumstantial evidence, it was decided that Heifetz's scribbled location must have been incorrect, since it was wholly unlikely that he travelled thousands of miles for one concert just to return to the East coast to continue a tour that was already under way. Other circumstantial evidence was used. For example, a programme from 3 January 1924 did not indicate a location.²⁸⁵ However, since there was an announcement for an upcoming Paderewski recital, an internet search for the name Paderewski along with the upcoming concert date produced a review for a concert that took place in Detroit on that very date. Furthermore, when the location-less programme was compared with others from Detroit, the design was found to be almost identical.

Since Heifetz spent most of his career performing across the USA, a large detailed map of that country was used along with a directory of state abbreviations, since many names are duplicated across different states. Geographic considerations were necessary in a number of other cases. For example, if a programme without a location looked similar to one from Chicago a year earlier, performance events in the days preceding and following that concert were plotted on the map to see if it was likely that the concert took place in Chicago. This was possible because of the generally orderly manner in which Heifetz's tours were arranged. Concerts were

²⁸⁵ Detroit – Arcadia Auditorium, 3 January 1924. From The JH Collection, LoC, box 219.

scheduled according to geographical considerations, with travel kept to a minimum between appearances. A calendar covering every date from 1917 to 1974 was used to find missing information. For example, when there was no year but a day and a date, it was possible to discover in which year of the early 1930s 12 September fell on a Tuesday. Finally, as Heifetz almost never performed twice in a single day, this was kept in mind when two programmes seemed to have the same date, since it was more likely that the handwriting was misinterpreted or that the date was scribbled incorrectly in the first place.²⁸⁶

To highlight briefly the depth of information now available in this Heifetz ‘performance diary’, let us take a programme from the online ‘Concert programme’ project described at the start of this chapter and cross reference it with the Heifetz data. Of the six programmes identified, one of the earliest is held by Trinity College, Dublin.²⁸⁷ The website gives the date of this particular performance as 7 October 1928 and describes it as ‘part of the Jubilee Series of the Royal Albert Hall Special Sunday Concerts, Sole Director Lionel Powell, Season 1928-1929’. The website also states that Isidor Achron accompanied Heifetz. That is the limit of the information available online. The Heifetz ‘performance diary’ includes all the same information for the 7 October 1928 concert and in addition reveals the following details:

Programme:

Handel: Sonata No. 1 in A,
Paganini: Violin Concerto in D major
Dvořák: Slavonic Dance No. 2
Beethoven/Auer: Chorus of Dervishes
Godowsky/Heifetz: Alt-Wien
Tor Aulin: Impromptu
Sarasate: Carmen Fantasy

Encores:

Ponce/Heifetz: Estrellita

²⁸⁶ Two performances were held on 13 February 1922. The first was a chamber performance at Aeolian Hall in New York, where Heifetz was joined by three other musicians (Pollain, Willeke, and Kortschak) to perform Beethoven’s Trio Serenade in D, op. 8, and Beethoven’s String Quartet in C, op. 59, no. 3. Later on that day, Heifetz played a full recital in Carnegie Hall, accompanied by Samuel Chotzinoff. Heifetz also performed twice on 3 December 1934. The first performance was a shared recital with Lotte Lehmann for the weekly Bagby’s Musical Morning held at the Waldorf-Astoria in New York City. Since that was held at 11am, Heifetz had sufficient time before his appearance at 8:30pm at the Auditorium Free Academy in Newburgh, NY. Both recitals were accompanied by Emanuel Bay, and aside from the Vitali Chaconne, which opened both recitals, the rest of the programmes were completely different. Programmes held in The JH Collection, LoC, box 222.

²⁸⁷ <http://www.concertprogrammes.org.uk/html/search/verb/GetRecord/3070>; accessed 2 February 2010.

Paganini/Kreisler: Caprice No. 20
Schubert/Wilhelmj: Ave Maria
Elgar: La Capricieuse
Drigo: Valse Bluette

With the Heifetz performance events arranged chronologically in the spreadsheet, it is possible to understand the context to that performance. Two days prior to that recital in London, Heifetz gave a completely different recital programme in Edinburgh, Scotland. Prior to that, Heifetz last performed in the UK just a few months earlier, in London on 3 June 1928. Following the recital on 7 October 1928, Heifetz played again in London on 11 October, and then set off on an eleven-date tour of France, Switzerland, Austria, Hungary, Turkey, Romania, and Greece. He then returned to London on 28 November 1928 to perform a single recital in Alexandra Palace, London, prior to his departure back across the Atlantic Ocean. Given that this information pertains to just a tiny fraction of the data now held in the Heifetz ‘performance diary’, the full scope of the resource becomes clear.²⁸⁸ While the data serves to document what and where Heifetz performed, it also has significance in a biographical sense, since it provides a framework around which Heifetz’s life can be discussed. Such a biographical source has until now been lacking in the literature.

4.3 An empirical overview of Heifetz’s performing career

The distribution of the performance events over five categories as in table 4.2 reveals a useful overview of Heifetz’s career. Clearly, an overwhelming amount of Heifetz’s time was spent in live performance, either in recital with piano, as soloist with orchestra, or on a smaller number of occasions in chamber music concerts. Furthermore, of those live performances, recitals with piano outnumbered orchestral concerts by more than three to one. Chamber music events covered just one percent of

²⁸⁸ Another particularly useful revelation from the dataset relates to Heifetz’s controversial 1953 performance of the Strauss Violin Sonata in Israel. The data reveals that the piece had in fact been present in the Heifetz repertoire many months before he left the USA for his tour of Israel and Europe, which clearly shows that it was not necessarily programmed to provoke controversy. Also discernible from the concert programmes is the fact that in 1970, Heifetz made a single change to his recital programme for his performances in Israel – the single change was to replace Strauss’s *By a Lonely Well* with another piece not by Strauss. Although much has been written about the 1953 incident, Heifetz’s precaution with regard to omitting Strauss in 1970 had until now been undocumented.

all performance events, forming a relatively insignificant part of the overall career. In addition to live concert performance events, a smaller, but significant percentage of Heifetz's career was spent either broadcasting via radio or making records.

Performance Type	Events	%
Recital	1578	67
Orchestral	483	20
Recording	197	8
Radio	82	4
Chamber	28	1
Total:	2368	

Table 4.2. Overall career breakdown of performance data according to type.

Building upon the overall career breakdown into types of performances, figure 4.1 and table 4.3 provide more detail as to how the 2368 performance events were spread across more than 57 years.²⁸⁹ They reveal from a logistical perspective how Heifetz structured his career, and provide context for any particular performance event.²⁹⁰ For example, figure 4.1 and table 4.3 both reveal that from 1957 onwards, Heifetz gave very few live performance events. In fact, during the five years before his final recital in 1972, Heifetz performed live no more than ten times, the same number of times as he would have performed in a few weeks in the early years.²⁹¹ Figure 4.1 and table 4.3

²⁸⁹ Heifetz's career is split by calendar years, not performance seasons, because while Heifetz might have planned his diary by season, seasons do not have a consistent start and end date.

²⁹⁰ Previous attempts at surveying Heifetz's career have involved guesswork. Take for example an article from 1971: '[Heifetz's] manager, William M. Judd, pulls out a figure of a hundred concerts a year as a generous estimate for the 40 years between that Carnegie Hall debut and the time he began to limit his appearances. Another random figure is 3000 as the average capacity of the halls he played. The attendance would roughly add up to 12 million'. From Francis Robinson, 'Heifetz making TV debut', *Washington Post Service* (April 1971). From The JH Collection, LoC, box 267. It is fascinating to read Judd's comments in light of the data collected – while he was clearly overly generous with the number of concerts, his description of Heifetz limiting his appearances '40 years' after the debut is entirely in line with the data collected in this study; figure 4.1 and table 4.3 show a sudden decline in 1957, exactly four decades after the debut. Judd's comments are based on guesswork, so his 'generous' estimate of 100 concerts per year should not be taken seriously, not least because it is so far from the evidence in the Library of Congress collection. Another interesting observation is how even in the 1970s, Heifetz's Carnegie Hall debut is still talked about as an event of some importance.

²⁹¹ Heifetz performed no fewer than sixteen times during January 1919. To highlight the pace of his concertising, here are the dates and locations for those sixteen concerts: 3rd Boston; 4th Boston; 6th New York City; 7th Reading, Pennsylvania; 9th Youngstown, Ohio; 10th Toledo, Ohio; 12th Ehre, Pennsylvania; 14th Morgantown, West Virginia; 17th Dayton, Ohio; 19th Chicago; 20th Altoona, Pennsylvania; 23rd New York City; 24th New York City; 27th Wilkes-Barre, Pennsylvania; 28th Buffalo, New York; 30th Portland, Maine.

reveal the contours of Heifetz's career with considerable empirical accuracy.²⁹² It is possible to delve further into the data, and to split Heifetz's career into three periods: from 1917 to 1940, from 1941 to 1956 and from 1957 to 1974. As listed in table 4.4, these periods reflect changing patterns not only in frequency and quantity of performance events, but in changing emphasis of performance type. The periods do not necessarily refer to the actual musical style of Heifetz's playing.

The first period, from 1917 to 1940, is characterised by an increasing number of performance events per year, reflecting Heifetz's expanding career. During this period, Heifetz averaged 61 performance events per year, and it is this first period in which the majority of performance events occurred. In addition, the two most intensive years of Heifetz's entire career came in 1934 and 1940, when Heifetz performed 101 and 99 times, respectively. From 1941, the start of what has been labelled the second period, there was a marked reduction in the average number of performance events, dropping from more than 60 per year to 50. This change is to some extent a result of the wider social and economical impact of World War II, and in particular, due to the time Heifetz was involved in what remain largely undocumented performances given for the troops in both Europe and the USA.²⁹³

After the war ended in 1945, there was a gradual increase in yearly performance events, although 1948 was an exception, since Heifetz began a sabbatical that year. Another year of particular interest is 1945, during which Heifetz gave just one recital but played more than twenty concerts with orchestra. The third period from 1957 onwards includes a significant and permanent drop in the annual number of performance events given by Heifetz. While Heifetz played an average of between 50 and 60 performances each year of his professional career up to 1956, from 1957 onwards he averaged just six. As Heifetz retreated from the concert platform, he began to increase the time and effort he dedicated to teaching, something he had not seriously undertaken previously.

²⁹² Since there were few chamber music performances before the 1960s, the early ventures into ensemble playing have been almost forgotten in the current literature, and so these few discoveries are of great value. An example of the general misunderstanding can be seen in the words of Richard Freed, who wrote that 'chamber music was a lifelong private pleasure for Jascha Heifetz, but it was not until 1941 that his public activity in that realm began – not in concert but on records'. See Richard Freed, notes to 'The Jascha Heifetz Collection', RCA, vol. 9, 5. Similarly, Gabriel Banat wrote: 'Chamber music was a life-long pleasure for Jascha Heifetz, but not until the 1940s did he play any for either records or in concert'. See Gabriel Banat, notes to 'The Jascha Heifetz Collection', RCA, vol. 32, 4.

²⁹³ As described earlier, Heifetz spent a considerable amount of time performing for the troops, reducing substantially the time that might have otherwise been spent in concert.

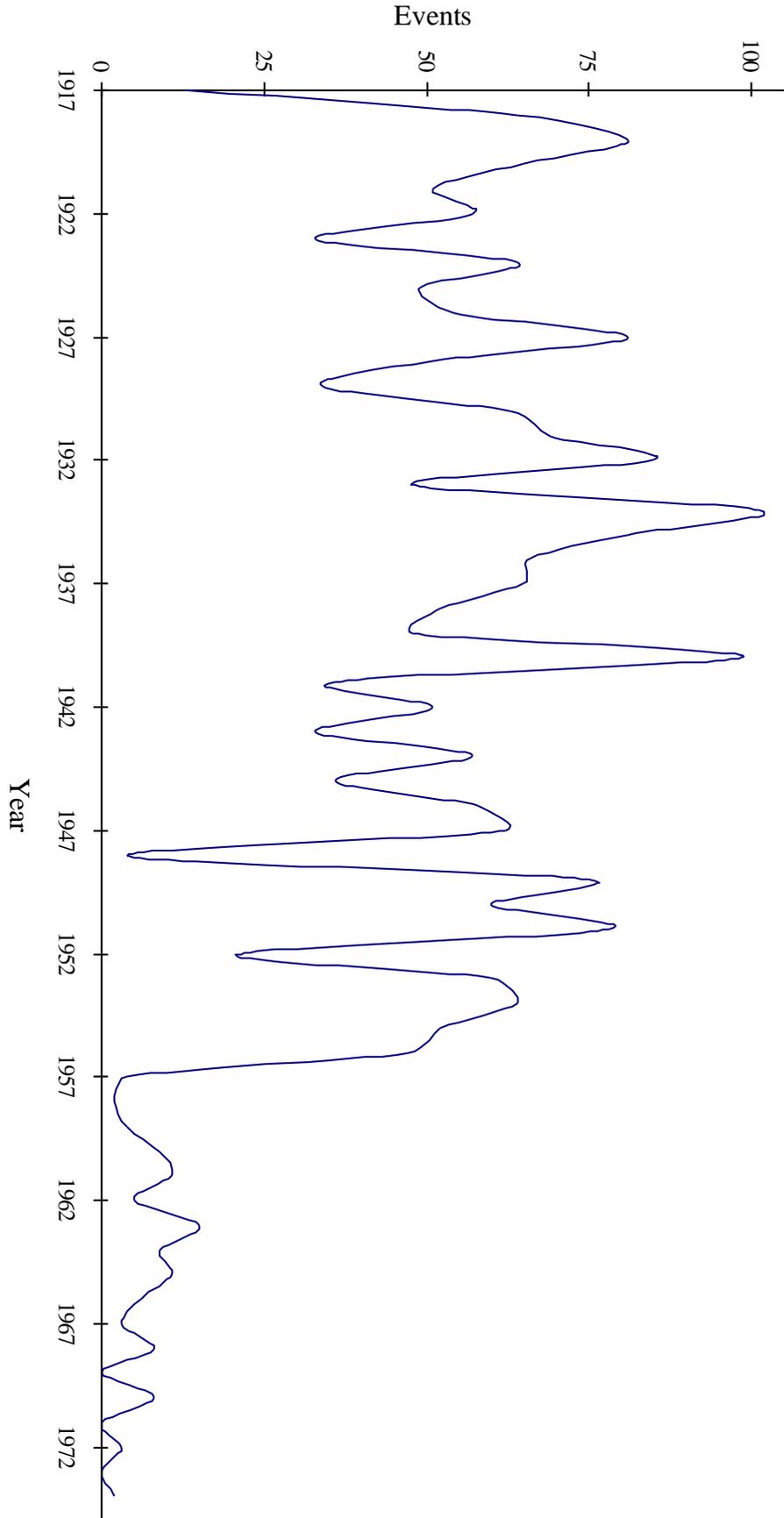


Figure 4.1. A linear representation of the yearly total of performance events given by Heifetz over the course of his professional career (1917-1974).

Year	Recital	Orchestra	Chamber	Record	Radio	Total
1917	8	3	0	2	0	13
1918	52	10	0	2	0	64
1919	70	7	0	4	0	81
1920	52	10	0	3	0	65
1921	47	4	0	0	0	51
1922	48	6	1	2	0	57
1923	32	1	0	0	0	33
1924	57	3	0	4	0	64
1925	48	0	0	1	0	49
1926	46	5	0	3	0	54
1927	80	1	0	0	0	81
1928	46	5	0	0	0	51
1929	29	5	0	0	0	34
1930	49	13	0	0	1	63
1931	56	13	0	0	0	69
1932	78	7	0	0	0	85
1933	32	14	0	0	2	48
1934	70	19	1	7	4	101
1935	53	19	0	7	2	81
1936	46	14	0	5	1	66
1937	39	18	0	5	3	65
1938	28	23	0	0	1	52
1939	32	10	0	2	4	48
1940	72	25	0	1	1	99
1941	15	11	0	9	1	36
1942	35	11	0	0	5	51
1943	21	5	0	0	7	33
1944	30	19	0	3	5	57
1945	1	23	0	5	7	36
1946	42	3	0	8	5	58
1947	29	21	0	6	6	62
1948	0	0	0	0	4	4
1949	36	27	4	3	5	75
1950	32	14	0	11	3	60
1951	30	33	0	8	7	78
1952	4	5	0	10	2	21
1953	36	14	0	7	3	60
1954	32	21	0	9	2	64
1955	35	10	0	7	0	52
1956	21	22	0	4	0	47
1957	0	0	0	4	0	4
1958	0	1	0	0	1	2
1959	0	1	0	3	0	4
1960	0	0	0	9	0	9
1961	0	0	4	7	0	11
1962	0	1	3	1	0	5
1963	0	1	3	11	0	15
1964	0	1	3	5	0	9
1965	4	0	2	5	0	11
1966	1	1	2	2	0	6
1967	0	1	0	2	0	3
1968	1	0	2	5	0	8
1969	0	0	0	0	0	0
1970	2	2	0	4	0	8
1971	0	0	0	0	0	0
1972	1	0	1	1	0	3
1973	0	0	0	0	0	0
1974	0	0	2	0	0	2
Total:	1578	483	28	197	82	2368

Table 4.3. Recitals, orchestral concerts, chamber music concerts, recording days, and radio broadcasts by Heifetz divided by year.

Period	Average	Description
1917-40	61	Heifetz begins adult professional career to much acclaim Largest number of performances Large percentage of recitals, low percentage with orchestra Two busiest years of career: 1934 (101) and 1940 (99)
1941-56	50	Fewer total performances Economic and social effects of World War II Heifetz took time out to play for troops during the war An 'orchestra-only' season through 1945 More equal spread between recitals and other events Sabbatical in 1948 Most intense recording years of entire career
1957-74	6	Significantly reduced workload Very few recitals or orchestral concerts Greater emphasis on chamber performances and recordings Begins teaching in California Three years with no performance events: 1969, 1971, 1973 Final appearance in a chamber music performance in 1974

Table 4.4. The three periods to Heifetz's performing career including both performance-related and biographical details.

In order to illustrate how the shape of Heifetz's career changed over time, figure 4.2 displays the proportional relationship of yearly performance events by type. Individual yearly event type data is shown as a percentage of the year's total performance events. For example, from 1917 to 1927 the actual number of performances Heifetz gave each year stayed relatively stable. However, figure 4.2 shows that during that same period, while the number of total yearly performances may have remained similar, the percentage of those performances that were recitals increased significantly. It was only from 1928 onwards that Heifetz began to spend more time performing with orchestra rather than in recital. These changes in proportion reveal a clear shift of emphasis. In the early years, it was practical for Heifetz to perform more recitals all over the country since they needed less organisation and did not require the employment of an orchestra by local concert promoters. As Heifetz became more established, the number of his appearances with orchestra matched and eventually overtook those with piano. It might also be suggested that as Heifetz got older, a single 20- or 30-minute concerto with orchestra might have been preferable to a full 90-minute recital.

Figure 4.2 reveals that radio broadcasts increased in number from 1930 to 1954, and chamber music performances did the same from 1961. The sudden increase in radio broadcasts is a result of the fact that before 1930, Heifetz had refused to play on the radio since he was unhappy with the quality of the reproduction and feared that his violin playing would not be represented in the best manner.²⁹⁴ In relation to the increase in chamber music performances from 1961, it has already been described in the biographical introduction how from the 1950s onwards, Heifetz began to spend more time teaching and playing chamber music with his friends and colleagues.

Finally, part of the performance event data not mentioned so far is Heifetz's collaboration with other musicians. As listed in appendix 11, the dataset reveals that Heifetz worked with no fewer than 124 conductors. While many of these names are well known, and their collaborations with Heifetz well documented, lots have until now been unacknowledged. Some of the obscure names in this list are conductors with whom Heifetz worked during overseas tours, names that few outside their home countries would probably have known, even at the time. The total number of collaborations reveals the extent of each working relationship Heifetz had with the conductors – some names appear only once, while others are found a few dozen times.

Appendix 12 contains 24 accompanists (pianists) found in the performance event data, and the number of collaborations. Heifetz worked for extended periods with particular accompanists, developing a close working relationship. This information is also useful when listening to recordings, since it reveals the extent of the collaboration between the performers. The third list based on the performance event data contains the 57 countries in which Heifetz performed, and the number of performances in each. This information is found in appendix 13 and shows the extensive nature of Heifetz's touring.²⁹⁵ Furthermore, it becomes clear where Heifetz spent most of his career. The top ten countries are, in order of total performances: USA, UK, Canada, Australia, Japan, France, Mexico, Italy, Cuba, and Argentina.

²⁹⁴ Heifetz discusses his upcoming radio 'debut' taking place 21 December 1930: 'With obvious faults in both transmission and reception, I have felt that hitherto broadcasting has been an injustice to both the artist and the public. While it is not yet perfect, I am informed that I may now look with confidence toward a true transference and reception of my music. If the public and I are pleased with the experiment I shall attribute it to the really remarkable development of the science of broadcasting and the co-incidental improvement of the receiving set'. From Elizabeth Stutsman, 'Jascha Heifetz: The Student's Prayer', *The Baton* (circa December 1930). The JH Collection, LoC, box 264.

²⁹⁵ See appendix 14 for a photograph of Heifetz with his own large map of the world on which he has plotted the routes taken during his many global tours.

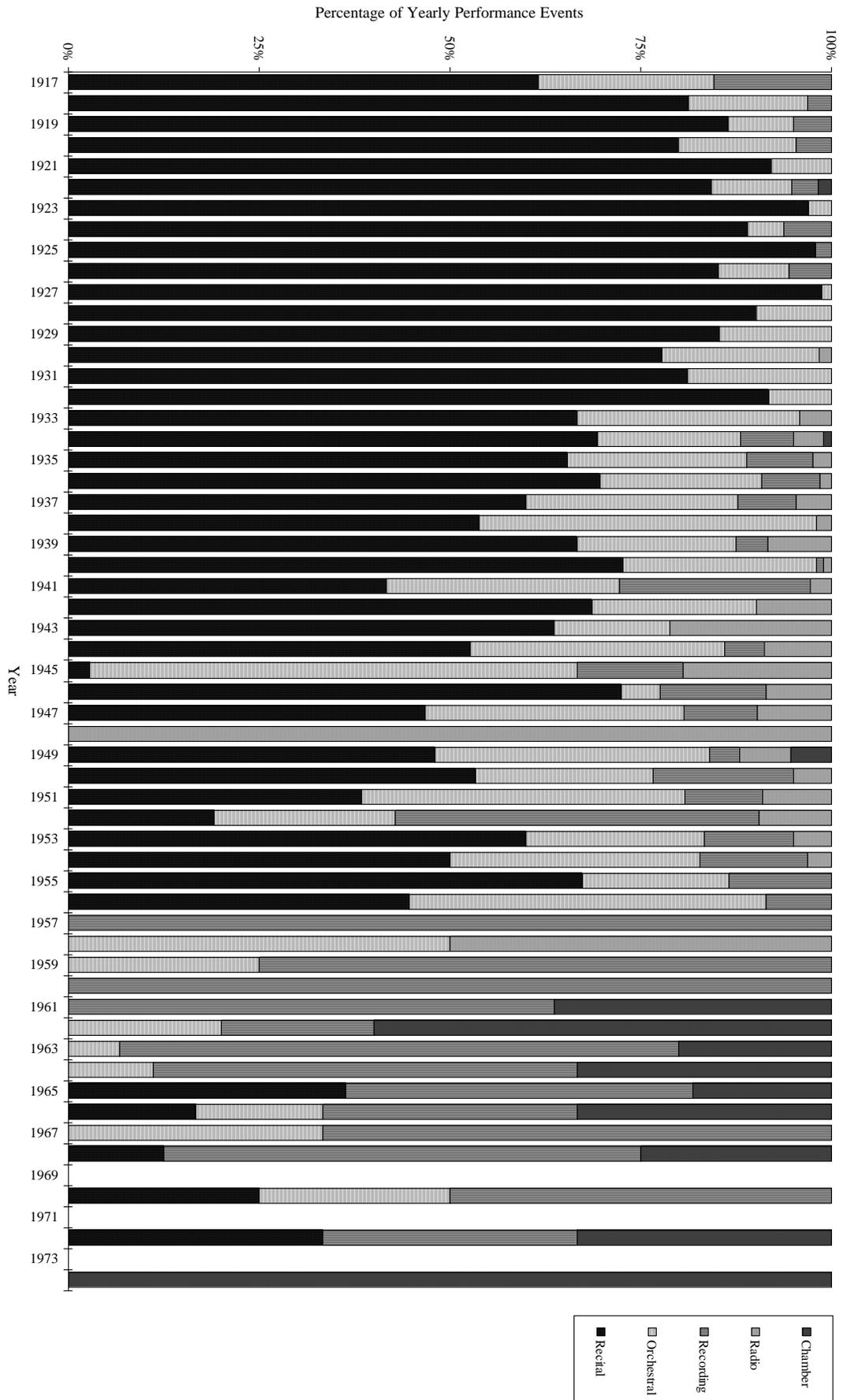


Figure 4.2. Proportional representation of Heifetz's career by performance event type.

CHAPTER 5

Distinctive aspects of Heifetz's concert programming

5.1 The 1917 recital repertoire as a foundation to a career

In his book *Violin Playing As I Teach It*, Heifetz's teacher Leopold Auer described in some detail how his students developed their repertoires.²⁹⁶ Auer states that students 'ought to neglect no opportunity of hearing violinists, always listening intelligently to what they play, and trying to study the effect of the music played'.²⁹⁷ However, while a student 'should learn all he possibly can from these artists, he must never imitate them'.²⁹⁸ Auer elaborates further on this, stressing that violinists should discover the particular repertoire that suits *their* playing. After all, repertoire

should mean those compositions which each individual violinist can play to best advantage, which he best feels and interprets, and his own instinct and judgment must be his ultimate guide in this ... I have always developed the repertoire of my pupils on broad lines of general appreciation and individual preference. The best of all schools, the best of all types, the music best adapted to the character and powers of the individual – this makes up the repertoire of the true artist violinist.²⁹⁹

As will be seen, there are unique characteristics to the repertoire and programming throughout the 2368 known Heifetz performance events. In light of Auer's comments on individuality of performance, and considering Auer's strong influence on his musical education, Heifetz clearly adheres to Auer's philosophy – he relied on those pieces which were 'best adapted to the character and powers of the individual'.

The USA debut recital on 27 October 1917 proved to be a foundation to Heifetz's career, particularly in terms of repertoire and recital structure. Furthermore, this debut and its repertoire became legendary, so much so that the famous violinist Joseph Szigeti in a *New York Times* article about concert programming in 1941 recalled an incident in which Heifetz's debut was discussed:

²⁹⁶ Auer, *Violin Playing As I Teach It*, 'The Violin Repertory of Yesterday and Today', 89-95.

²⁹⁷ *Ibid.*, 95.

²⁹⁸ *Ibid.*

²⁹⁹ *Ibid.*

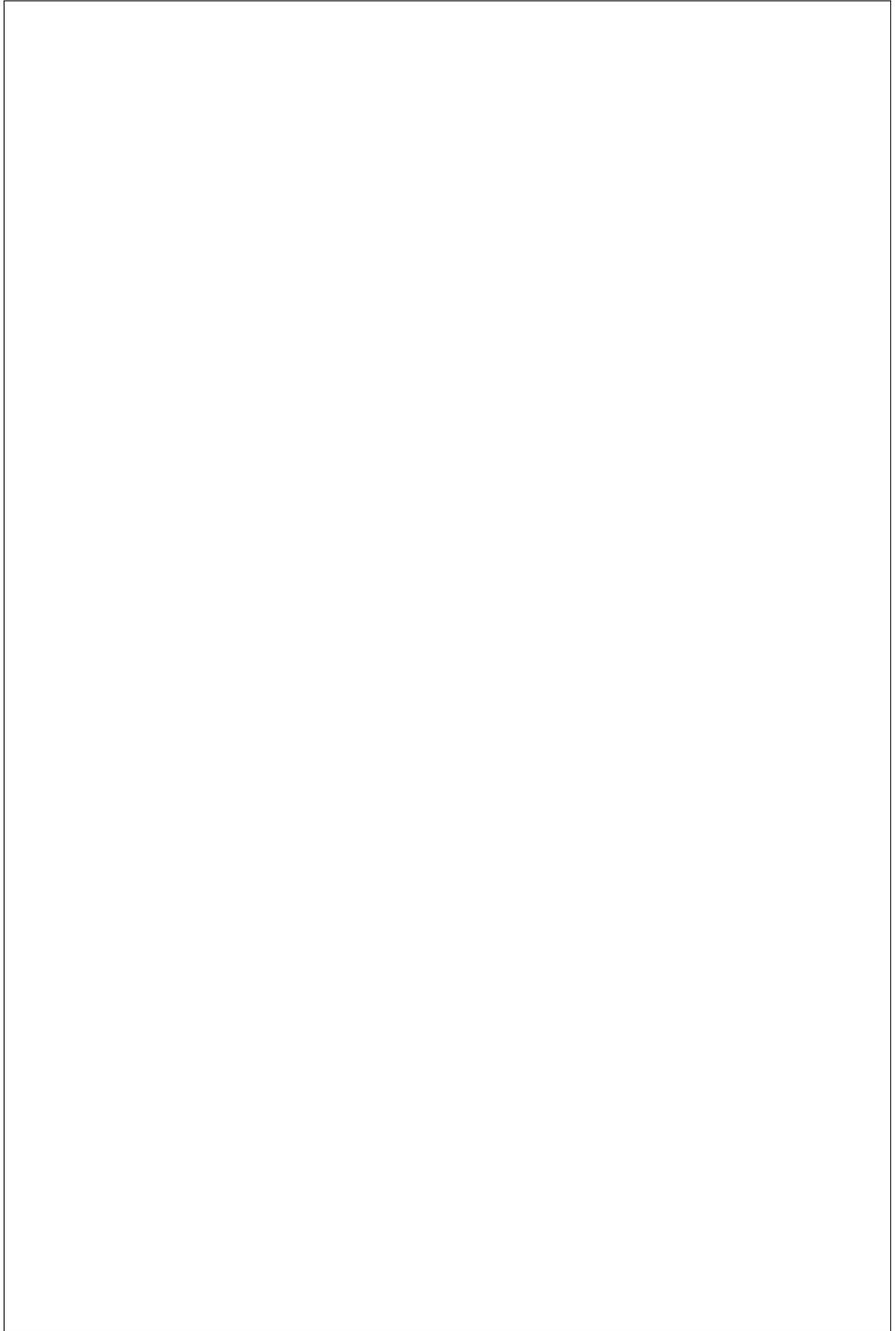


Figure 5.1. Heifetz Carnegie Hall debut. The year has been added in pencil, presumably by Heifetz, as it was not printed on the original programme. From The JH Collection, LoC, box 218, folder 1.

I am reminded of the well-meant advice that was given me when I first came to the United States in 1925, by some one who – as he thought – had his ‘finger on the public pulse’ and who was somewhat startled by the programme I presented. ‘Start a program with the Vitali Chaconne and follow it by something like the Wieniawski D minor Concerto’ was one of his admonitions. It was well-meant, but somehow or other I had never thought of playing just those two works at any of my concerts in America. While listening to him, it dawned upon me: these were precisely the two works that Heifetz had played at that legendary debut of his, in 1917.³⁰⁰

Szigeti was considered one of the most successful violinists of the twentieth century, so it seems remarkable that he was encouraged simply to emulate Heifetz’s choice of repertoire, and it is telling that Szigeti still remembered the event decades later.

As shown in figure 5.1, the debut contained a wide variety of repertoire in addition to the Vitali and Wieniawski pieces, including Auer’s virtuosic arrangement of Paganini’s famous Caprice No. 24, and the singing melody of Schubert’s *Ave Maria* as arranged by the nineteenth-century violin virtuoso August Wilhelmj. Although most of these pieces will still be familiar to violinists of the twenty-first century, the programme structure and choice of repertoire for a debut in 1917 certainly differ from what one might now expect. The practice of performing a concerto such as the Wieniawski with piano accompaniment is likely to be the main peculiarity, while pieces such as the *Ave Maria* might be considered too quaint, especially for a debut. In addition, one might still expect to hear Vitali’s Chaconne, but probably not as an opening piece, and almost certainly not with organ accompaniment.

The debut repertoire was formed largely of pieces Heifetz studied and performed while in Russia.³⁰¹ Heifetz’s earliest performance of a piece contained in the debut programme came almost a decade before the Carnegie Hall debut, on 29 May 1909, at the age of just eight, when he performed the Wieniawski Concerto as his graduation piece from the music school in Vilnius.³⁰² Heifetz’s connection with his St. Petersburg teacher Auer was apparent in the USA debut programme in the form of arrangements and transcriptions. Having taught Mischa Elman who was already famous by then, along with numerous other famous violinists, Auer had a reputation in the USA for producing outstanding young violinists, and so it was certainly in

³⁰⁰ Joseph Szigeti, ‘Ideas for Program Making’ *New York Times* (7 December 1941), xii. Also retold in Joseph Szigeti, *With Strings Attached: Reminiscences and Reflections by Joseph Szigeti* (London: Cassell & Co. Ltd., 1949), 236.

³⁰¹ See appendix 2.

³⁰² Kopytova, *Jascha Heifetz in Russia*, chapter 3.

Heifetz's favour to emphasise his violinistic pedigree.³⁰³ Judging from the continued inclusion of Auer arrangements and transcriptions later in his career, they appeared in the debut programme not simply out of loyalty, but from an affinity with the repertoire.

Two weeks after the Carnegie Hall debut, Heifetz began his professional recording career at the Victor studios in Camden, New Jersey, where he recorded five tracks with André Benoist at the piano. Of those five tracks, the Beethoven/Auer *Chorus of Dervishes* and the Schubert/Wilhelmj *Ave Maria* were from the debut recital. While both of these pieces are of similarly short lengths, thereby fitting easily on the 78-RPM disc, they captured two diverse aspects of Heifetz's musical persona – the singing and lyrical Schubert, and the technically demanding Beethoven.³⁰⁴ Heifetz's recording of the *Chorus of Dervishes* transcription remains a pinnacle of technical achievement, not least because only a handful of violinists have ever attempted to record it.³⁰⁵ Over the next few years, Heifetz recorded two other pieces from the debut repertoire, the slow movement of the Wieniawski Violin Concerto No. 2 and the Mozart Menuetto (believed to be from Divertimento No. 17, K. 334). This link between performances and recordings continued throughout the early years of Heifetz's career.

The debut recital repertoire remained central to Heifetz's first season of recitals in the USA, during which he played the same programme or close variants dozens of times. Meanwhile, printed concert programmes at these recitals often carried advertisements for local record dealers and a list of available Heifetz recordings. To stress the link further, those pieces in the programme recorded by Heifetz usually had an asterisk next to the title, with a helpful suggestion at the bottom of the page as to where records might be purchased locally. Heifetz's early years can be seen as fundamental not only for his own career, but in the growing appeal and ubiquity of recordings around the world.

³⁰³ Heifetz returned the favour with an appearance at Carnegie Hall to perform as part of Auer's 80th Birthday celebration 28 April 1925 (Auer's birthday was 7 June 1845 – the event was moved to avoid the summer break). For Heifetz's own concert programme from this event see The JH Collection, LoC, box 232, folder 6. For a detailed description of the event see Malan, *Efrem Zimbalist: A Life*, 166-167.

³⁰⁴ Auer's arrangement of Beethoven's *Chorus of Dervishes* contains prolonged passages of fingered octaves. See Jascha Heifetz and André Benoist, Ludwig van Beethoven, '*Chorus of Dervishes* (No. 3, op. 113, From 'The Ruins of Athens')', recorded 9 November 1917. Jascha Heifetz, 'The Jascha Heifetz Collection', RCA, vol. 1.

³⁰⁵ See Creighton, *Discopaedia*, 850.

The continued success of both the concerts and recordings was arguably one of the reasons why Heifetz continued to draw on the debut repertoire. A few years later, as Heifetz began to tour internationally, he used the same repertoire for each international debut, accompanied by the familiar record advertisements in each location. Table 5.1 contains the dates and locations of six major international debuts that took place in the years following the Carnegie Hall debut. By 1927, a decade after the American debut, Heifetz still continued to use the debut repertoire to introduce himself to new audiences.

Date	Country	Town	Pianist	‘Debut’ pieces
13/12/1917	Canada	Montreal	Benoist	8 of 9
05/05/1920	UK	London	Chotzinoff	9 of 9
07/12/1920	France	Paris	Chotzinoff	5 of 9
05/05/1921	Australia	Sydney	Chotzinoff	8 of 9
09/11/1923	Japan	Tokyo	I. Achron	8 of 9
.../08/1927	New Zealand	Auckland	I. Achron	5 of 9

Table 5.1. Six international debut recitals and the number of pieces from the original American debut. All concert programmes from August 1927 in Auckland, New Zealand show only year and month, not the date.³⁰⁶

Piece	Total performances	Last performance
Vitali: Chaconne	253	1956
Wieniawski: Concerto No. 2	179	1942
Schubert: <i>Ave Maria</i>	211	1950
Mozart: Menuetto	174	1951
Beethoven/Auer: <i>Dervishes</i>	160	1956
Paganini: Caprice No. 24	154	1951

Table 5.2. Selected debut pieces; total performances and the year of the final performance (includes performances as encores). Listed by debut programme order.

³⁰⁶ The decision to replicate the Carnegie Hall debut in London (5 May 1920) was not the original plan. New evidence in the form of an early concert announcement gives an entirely different programme for the English debut, a programme that was never heard. The original repertoire included: Franck, Sonata; Bruch, *Scottish Fantasy*; Dvořák, Slavonic Dance in G, No. 3; Burleigh, Moto-Perpetuo; Godowsky, *Légende*; Wieniawski, Saltarelle Caprice in Eb major; Rachmaninoff, *Vocalise*; Fiocco, Allegro; Paganini, *Non più mesta*. Source: Concert announcement for London debut (5 May 1920), Queen’s Hall, London, The Wolfsohn Musical Bureau. This discovery was made in 2008 by the late John Ronayne, a former co-leader of the Royal Philharmonic Orchestra under Sir Thomas Beecham, and former leader of the RTÉ Symphony Orchestra and the Bavarian Radio Orchestra.

From 1927 onwards, debut pieces continue to appear throughout Heifetz's recitals, but usually just one or two in a performance. As shown in table 5.2, many of the pieces appear hundreds of times, stretching nearly four decades from the debut recital itself. Taking into consideration that there are 1578 recitals listed in the performance event dataset, each of the six pieces in table 5.2 appeared in at least a tenth of all recitals Heifetz ever gave. The continued presence of these pieces further highlights how the debut repertoire came to define Heifetz in concert. While all violinists have pieces they rely upon, these are more likely to be the famous concertos and sonatas, not pieces like the *Ave Maria* or *Chorus of Dervishes*. Furthermore, as demonstrated in the comments made to Szigeti on his arrival in the USA in 1925, the repertoire Heifetz played for his debut recital was to some extent seen as 'his' repertoire.

The final performances of the debut repertoire coincide with the end of what was marked as the second period of Heifetz's career, described as 1941 to 1956. The third period of Heifetz's career was therefore not only a period in which Heifetz focussed on chamber music and recordings, but one in which he moved away from the early repertoire that had defined him for so many years. Two questions remain – was it the continued performance of this repertoire that formed Heifetz's musical personality in the minds of audiences and critics? or was it the musical personality that chose the most representative repertoire from the start?

Alongside debut repertoire that continued to feature in Heifetz's recitals, structural elements from the debut programme also permeate a significant proportion of later recitals. For example, where Heifetz programmed the Vitali Chaconne as the opening piece at the debut, he very often began later recitals with similar movements, such as Corelli's 'La Folia', or an entire baroque or classical sonata by a composer such as Mozart, Handel, Vivaldi, or Locatelli. In short, Heifetz had a tendency to open recitals with older or what might be described as more serious works. This tendency was apparent even during his performances for the troops during World War II. In a 1943 interview with the *Chicago News*, Heifetz described the act of opening with more serious repertoire in the context of his wartime performances:

I go out on the stage and I say, 'Now look, boys. I'm going to play some Bach for you. I don't care whether you like it or not. You're going to get it. It's your spinach. You'll take it and like it'. Then I play Bach. The ice is broken and the boys settle

back and enjoy themselves. After that I'm willing to give them anything they want for dessert.³⁰⁷

It is then explained that 'dessert ... usually consists of a helping of (Schubert's) "Ave Maria", which is among the favourite request numbers at camps'. Although on stage Heifetz was certainly playing up to his audience with his tongue-in-cheek explanation for starting with Bach, his desire to present what he thought was serious repertoire with inherent value (before playing less serious shorter pieces) explains why hundreds of recitals began with Handel or Locatelli sonatas, or similar. During an interview in 1962, when Heifetz had moved away from performing the debut pieces, he specifically recalled spending 'many years opening programmes with classical things, often Vivaldi and the Italians'.³⁰⁸

Carl Flesch in a discussion of 'violin repertoire and concert programmes'³⁰⁹ makes an observation regarding the 'eighteenth-century sonatas' that Heifetz so often played at the start of his recitals:

Although the abundance of specimens of this type is unquestionable, contemporary violinists in this respect, too, prefer well-trodden paths. One always finds the same six works listed: *Handel*, Sonatas in D major and in A major; *Tartini*, the 'Devil's Trill' Sonata, and the Sonata in G minor; *Corelli*, 'La Folia', and *Nardini*, the D major Sonata.³¹⁰

Flesch's comments might well have been directed at Heifetz, since of the pieces he highlights, only the Nardini Sonata does not feature prominently in the Heifetz repertoire. Since Flesch's book was published in 1930, let us briefly examine Heifetz's recital repertoire in 1929. Of the total 34 performances that year (see table 4.3), 5 were with orchestra and 29 with piano. Of those 29 recitals, 12 started with Vitali's Chaconne, 11 with a Locatelli Sonata in F minor, 2 with Handel Sonata in A major, 2 with a Medtner Sonata, and 2 with Saint-Saëns Sonata No. 1. Aside from the Medtner and Saint-Saëns sonatas, Heifetz clearly stuck to the older works. While the Locatelli and Vitali pieces were not specifically mentioned by Flesch, it is probable that since they both also featured frequently, they too formed part of the 'well-trodden path'.

³⁰⁷ "'Ave Maria" Vies with Bach in Heifetz Dish for Soldiers', *Chicago News* (18 March 1943). From The JH Collection, LoC, box 252.

³⁰⁸ Special Correspondent, 'Mr. Jascha Heifetz on the Violinist's Repertoire', *Times* (13 June 1962), 13. From The JH Collection, LoC, box 267.

³⁰⁹ Flesch, *The Art of Violin Playing*, book 2, 115-125.

³¹⁰ *Ibid*, 118. [italics taken from original]

Following the ‘spinach’ in the debut programme, Heifetz played Wieniawski’s Violin Concerto No. 2. Invariably this second position in the recital programme contained either a concerto with piano accompaniment such as the Wieniawski, or a more substantial classical sonata, such as a Beethoven or Brahms sonata, or even a Handel sonata. After that there might then be yet another sonata, but more often Heifetz moved directly onto ‘dessert’ or what he also called his ‘itsy-bitsies’.³¹¹ It is no coincidence that the *Chicago News* article mentions one of the debut pieces, Schubert’s *Ave Maria*, as an audience favourite. As in the debut programme, these short popular pieces always featured towards the second half of recitals, never appearing in the opening section. Heifetz arranged and transcribed many works for the violin, and it was in this latter part of the recital that these efforts were performed. This observation explains why the vast majority of what Heifetz transcribed and arranged was of these smaller dimensions and popular nature.³¹²

After the short pieces, Heifetz always ended his recitals with a fast-paced virtuoso piece (in the debut, Paganini’s *Caprice No. 24*), usually composed by one of the great violinist-composers such as Bazzini, Sarasate, Wieniawski or Paganini, although other works frequently played included Saint-Saëns’s *Introduction and Rondo Capriccioso* and Ravel’s *Tzigane*. These lively and impressive works brought Heifetz’s recitals to a thrilling climax, usually to be followed by a series of short encores. Further comments made by Flesch, this time concerning the final piece of a recital programme, suggest attitudes towards these pieces were not always fixed, and that Heifetz’s programming might have become clichéd by the middle of the twentieth century, at least in Flesch’s opinion:

In former times, it was thought quite natural for a virtuoso to end his programme with a fantasy on arias from some particular opera (‘Faust’ Fantasy, by Alard, Sarasate, Wieniawski; ‘Carmen’ Fantasy, by Sarasate, Hubay.) Nowadays this type of entertainment music has been relegated to the “sticks”, and one would hardly dare include such numbers in one’s programme in larger cities.³¹³

³¹¹ Kloss describes: ‘Another aspect of Mr. Heifetz’s teaching was his love of the “itsy-bitsy” (the three or four-minute ‘character’ piece, so popular a hundred years ago). He offered this “prize” only after he felt a student had all the musical staples in order (scales, *etudes*, Bach, Beethoven, *concerti*). Only then would he put one of these “itsy-bitsies” on the music stand and say, “This is a good one for you”. The student played the piece on the spot and inevitably went home with a treat ... a new reward’. Kloss, *Jascha Heifetz through My Eyes*, 17-18.

³¹² For a near-comprehensive list of published and unpublished transcriptions, original compositions and transcriptions for various instrumentations see the list of works by Jascha Heifetz in Agus, *Heifetz as I Knew Him*, 251-260.

³¹³ Flesch, *The Art of Violin Playing*, book 2, 125.

As for any musician engaged in a busy recital schedule, Heifetz drew on a particular group of pieces for a few months at a time. These pieces would be organised into a number of set programmes (the debut recital being a prominent example) and rotated over a period of months. Often pieces from one of the set programmes would be used in another, although the overall shape and structure of the recital as described above was rarely altered. Occasionally, individual pieces that had not featured in Heifetz's recital repertoire for a while suddenly reappeared. Reasons for these seemingly random selections could be that concert promoters requested them in advance, or Heifetz inserted them in preparation for an upcoming recording session, or they might even be programmed to coincide with the release of a recording.

When Heifetz toured the USA, the size of the country allowed him to move between large cities performing dozens of times without revisiting a location until the following season. During the earliest years when Heifetz toured largely within the USA, there was no need for him to prepare more than a handful of recital programmes each season, since it was unlikely that audiences would overlap. This situation was different during the international tours, especially when Heifetz arrived in a distant country such as Japan or Australia, where his concerts were in short supply and his gramophone records had already made him famous. During Heifetz's first tour to Australia in 1921, the overwhelming demand from audiences in the big cities of Sydney, Melbourne, Perth, and Brisbane ensured that in a matter of weeks Heifetz was required to perform no fewer than twelve entirely different recital programmes, with a different set of encores each time.³¹⁴ In an interview conducted on Heifetz's return to Australia in 1927, he talked at length of his repertoire and recital planning:

I have not counted it recently, but it certainly runs into several hundreds of pieces. In fact, I have enough for thirty-five recitals without repeating one piece. Of course, I learned a lot as a child, and I still go on learning. There are still about a hundred pieces waiting to be learned. At Sydney I gave quite a number of new pieces. There are probably three or four I shall give while I am in Perth, which have not been heard before.³¹⁵

The typical Heifetz recital structure first used at the debut remained in place for the entirety of his career, with surprisingly few exceptions. In what seems to be an acknowledgment of changing audience tastes later in the twentieth century, Heifetz

³¹⁴ Sometimes encore pieces were repeated in later recitals, probably owing to high demand.

³¹⁵ *The Daily News* (Perth, Australia) (17 June 1927), 1. From The JH Collection, LoC, box 248.

performed four recitals in 1965 with the pianist Lillian Steuber (the only female accompanist out of the 24 listed in appendix 12³¹⁶) during which he programmed nothing but three sonatas in each. These sonatas were drawn from a list including Beethoven's 'Kreutzer', Brahms's Sonata in D minor, and sonatas by Debussy, Strauss, and Fauré. These four recitals were particularly unusual, since they did not include a violin concerto with piano accompaniment, or any miniature pieces in the printed programme. From the performance event dataset it appears these four 'sonata' recitals from 1965 were actually the first recitals Heifetz had given since 1956. From 1965 until the end of his performing career in 1974, Heifetz gave fewer than half a dozen recitals.

5.2 Heifetz and the violin concerto

Like many violinists in the first half of the twentieth century, Heifetz performed violin concertos both in recital and with orchestra. As at the debut, the concerto was usually second in recital programmes, and would be the most substantial piece. When it came to programming violin concertos in orchestral concerts, Heifetz also had a surprising amount of control. It has long been rumoured that Heifetz insisted on performing his concerto at the end of orchestral concerts, contrary to the usual position of just before the intermission.³¹⁷ While Heifetz's earliest programmes list the concerto before the intermission, later on, a large number of programmes do indeed have the concerto at the end. Furthermore, evidence from the Library of Congress collection in the form of a printed programme from an orchestral concert in Havana, Cuba, supports this distinctive approach.³¹⁸ Dated 1 December 1947, this programme contains an insert printed with a revised programme list. It is clear the insert was added after the programme had been printed, and although the insert and the original contain exactly

³¹⁶ 'Lillian Steuber, was a faculty colleague at the University of Southern California, where they collaborated in a sonata series. She performed as soloist with such conductors as Rodzinski, Klemperer and Wallenstein, and William Shuman composed his piano cycle *Voyage* for her'. In Richard Freed, notes to 'The Jascha Heifetz Collection', RCA, vol. 43, 6.

³¹⁷ Erick Friedman, Heifetz's student and also his recording partner for the Bach 'Double' Concerto, wrote briefly about Heifetz insisting on playing last at orchestral concerts. See Erick Friedman, notes to 'The Jascha Heifetz Collection', RCA, vol. 31, 6.

³¹⁸ The JH Collection, LoC, box 226.

the same repertoire, the printed insert has the Brahms Violin Concerto as the final piece, whereas the original programme does not. It seems that whoever first printed the programme was not aware of Heifetz's unusual requirement and so the insert was printed later to correct the mistake.

Over the course of the 2368 known performance events, Heifetz performed 33 different violin concertos (table 5.3), many with piano accompaniment as well as with orchestra. On a number of occasions, radio broadcasts and recordings contained single concerto movements, but Heifetz never once split a concerto in concert. Out of the 33 concertos, Heifetz recorded or broadcast in full all but seven of them. Of those that were not recorded in full, Heifetz did record the slow movement of the Goldmark Violin Concerto twice.³¹⁹ Nor did Heifetz ever record or broadcast a concerto he did not also perform in concert. It became clear that unlike the rotating recital repertoire, Heifetz did not limit himself to playing particular concertos each season; moreover, he would often play a large number of different concertos within a short period of time. For example, by the end of 1918, just over a year after the debut, Heifetz had already performed 14 different concertos both in recital and with orchestra.

The list of 33 concertos in table 5.3 is almost identical to the Heifetz masterclass repertoire Sherry Kloss listed in her book.³²⁰ Differences between the lists include three concertos that Heifetz coached in his masterclass but never performed, namely Prokofiev's Violin Concerto No. 1, Hindemith's Violin Concerto, and Mozart's Violin Concerto in E (sic. Most probably in G).³²¹ The Hindemith Concerto was also found on one of Heifetz's handwritten repertoire lists under 'Concertos',³²² and a copy of the piece is present in his music score library.³²³ This evidence suggests that Heifetz studied the piece, even if it was not performed in concert. Of the 33 concertos Heifetz did play during his career, only one is not included in the list of masterclass repertoire – Castelnuovo-Tedesco's Violin Concerto No. 1.

Comparing table 5.3 to yet another list, that of repertoire Heifetz studied and performed during his youth in Russia (appendix 2), we see that most of the concertos

³¹⁹ In 1920 with J. Pasternack conducting – Jascha Heifetz, 'The Jascha Heifetz Collection', RCA vol. 1.; and in 1944 on the Bell Telephone Hour with Donald Voorhees conducting – Jascha Heifetz Collection, vol. 2, Doremi, DHR-7707 (1997).

³²⁰ Kloss, *Jascha Heifetz Through My Eyes*, 13.

³²¹ Also included in the masterclass (with Elizabeth Matesky) but not performed in concert is the Aram Khachaturian concerto. Heifetz had a personally dedicated score. See The JH Collection, LoC, box 110.

³²² The JH Collection, LoC, box 230.

³²³ The JH Collection, LoC, box 106, folder 8.

Heifetz performed during his career were first studied and performed while he was in Russia.³²⁴ Incredibly, Auer's choice of repertoire from the first decades of the twentieth century remained useful for over fifty years. The only concerto that Heifetz played in Russia but did not play from 1917 onwards is de Bériot's Violin Concerto No. 7, a piece he first played on 27 March 1908 at 7 years of age. It is likely that Heifetz no longer performed this piece because it is generally considered to be something of a student work. Finally, some concertos Heifetz did not play until after arriving in the USA include Bach's Concertos in E major and A minor, the Brahms Concerto, Mozart's Concerto in D, and Vieuxtemps Concerto No. 4 and No. 5. Heifetz likely studied these pieces after he arrived in the USA. Since Heifetz first performed the Brahms Violin Concerto in April 1918, just months after arriving in the USA, it is possible that he studied or began studying the piece with Auer before leaving Russia in 1917.³²⁵

During an interview published in 1972 (probably conducted earlier), Heifetz was asked about the concertos he played and gave a brief list of those that he had memorised and was 'ready to play at a moment's notice'.³²⁶ This informal list omitted a number of concertos from table 5.3, but did include Prokofiev's Violin Concerto No. 1 and Wieniawski's Violin Concerto No. 1, two pieces of which there is no evidence in the 2368 performance events. One might assume that, as with the Hindemith Violin Concerto, Heifetz studied the Prokofiev Violin Concerto No. 1 and Wieniawski Violin Concerto No. 1 but never performed them in concert. During the same interview, Heifetz gave a list of concertos he wanted to hear played more often. These included mostly pieces that he had played and recorded to great acclaim, including Bruch's Concerto No. 2 in D minor, the Wieniawski Concerto No. 1 (which he did not play), the Conus Concerto, Spohr's Concerto No. 8, and Bruch's *Scottish Fantasy*.

³²⁴ Of course, this excludes those concertos in table 5.3 that had not been composed by then.

³²⁵ It is possible that the home video footage of Auer and Heifetz from 1918 at Narragansett includes a lesson on the Brahms Concerto. The score held by Auer in the footage is large and clearly an orchestral score for a concerto. See bibliography under unpublished video for further information.

³²⁶ Samuel and Sada Applebaum, *The Way They Play*, book 1 (Neptune City, New Jersey: Paganiniana, 1972), 81.

Composer	Title
Bach	Concerto in E
Bach	Concerto in A minor
Beethoven	Concerto in D
Brahms	Concerto in D
Bruch	Concerto No. 1 in G minor
Bruch	Concerto No. 2 in D minor
Bruch	<i>Scottish Fantasy</i>
Castelnuovo-T (*)	Concerto No. 1 ‘Concerto Italiano’
Castelnuovo-T.	Concerto No. 2 ‘I Profeti’
Conus	Concerto in E minor
Elgar	Concerto in B minor
Ernst (*)	Concerto in F# minor
Glazunov	Concerto in A minor
Goldmark (*)	Concerto in A minor
Gruenberg	Concerto op. 47
Korngold	Concerto in D
Lalo	<i>Symphonie Espagnole</i>
Liapounoff (*)	Concerto op. 61
Mendelssohn	Concerto in E minor
Mozart	Concerto in A
Mozart	Concerto in D
Nardini (*)	Concerto in E minor
Paganini (*)	Concerto No. 1 in D
Prokofiev	Concerto No. 2 in G minor
Rózsa	Concerto op. 24
Saint-Saëns (*)	Concerto No. 3 in B minor
Sibelius	Concerto in D Minor
Spohr	Concerto No. 8 in A minor
Tchaikovsky	Concerto in D
Vieuxtemps	Concerto No. 4 in D minor
Vieuxtemps	Concerto No. 5 in A minor
Walton	Concerto in B minor
Wieniawski	Concerto No. 2 in D minor

Table 5.3. All violin concertos (33) in the dataset. A concerto marked with an asterisk indicates that while Heifetz performed it in concert, no complete recording exists. There are a number of references to a recording of Castelnuovo-Tedesco Concerto No. 1 for RCA with Toscanini in 1954 (see James Creighton, ‘Voyage of Discovery’, *Strad*, February 1986, 751; and Axelrod, *Heifetz*, 605), but the respected Heifetz biographers John and John Anthony Maltese believe this recording never took place. Notable exceptions to this list of concertos are examples by the following composers: Barber, Dvořák, Mozart (G), Prokofiev (No. 1), and Shostakovich (Nos. 1 and 2). There are rumours Heifetz made a recording of the Arnold Bax Violin Concerto for his own use but this has never been proven.³²⁷ Further rumours suggest Heifetz discussed a concerto commission with George Gershwin, but the composer died before embarking on the project.³²⁸

³²⁷ See correspondence in the *Gramophone*: C. R. Day, ‘Heifetz and Bax’ (April 1995), 6-7; and Graham Parlett, ‘Heifetz and Bax’ (June 1995), 6. See also Paulo Petrocelli, *The Resonance of a Small Voice: William Walton and the Violin Concerto in England Between 1900 and 1940* (Cambridge: Cambridge Scholars Publishing, 2010), 58. Petrocelli cites CD booklet notes by Lewis Foreman in which it is said that William Walton recalled that Heifetz ‘found (Bax’s) music disappointing’.

³²⁸ Heifetz’s daughter Josefa wrote the following about her father: ‘He deeply regretted waiting so long before asking Gershwin to write a violin concerto (Gershwin had accepted this challenge, but too late)’. Josefa Heifetz, notes to ‘The Jascha Heifetz Collection’, RCA, vol. 40, 8.

In another interview, this one from 1950, Heifetz went as far as to declare Bruch's *Scottish Fantasy* one of his favourite pieces.³²⁹ Other favourite concertos mentioned (given in no particular order) included those by Beethoven, Brahms, Tchaikovsky, Sibelius, Elgar, Walton, Gruenberg, Prokofiev (both), Mendelssohn, Bach (E and A minor), and Vieuxtemps (4 and 5). It is noteworthy that yet again, despite the lack of performance evidence, Heifetz referred to the Prokofiev Violin Concerto No. 1. If we return to the 1972 interview, we find that Heifetz reportedly said 'I often like to do the Goldmark with piano accompaniment'.³³⁰ Judging from the 2368 performance events, this statement was either misremembered by the author or an exaggeration by Heifetz, since he only ever performed the Goldmark Violin Concerto three times in recital, and that was decades earlier, in January 1922.

As displayed in table 5.4, certain concertos were performed more frequently than others. Those that Heifetz scheduled the most are also largely the ones that are still found on twenty-first century programmes. Concertos in the list that were written for Heifetz include those by Castelnuovo-Tedesco (No. 2), Gruenberg, Korngold, Rózsa, and Walton. Of these, the most frequently performed was the Walton, which Heifetz played just fourteen times with orchestra, compared with nearly 200 performances of the most popular works.³³¹ While Heifetz tried hard to promote these new concertos, it is revealing that they received relatively little concert exposure.

Of the ten most frequently played concertos in Heifetz's repertoire, only the Brahms and the Mozart D major concertos were not performed by him as a child.³³² As mentioned earlier, the Wieniawski Concerto was the first piece from the debut repertoire that Heifetz ever performed – in 1909 as a graduation piece.³³³ It therefore seems fitting that this piece became a foundation to Heifetz's adult repertoire.

³²⁹ Unknown author, 'Music for You', *House Beautiful* (August 1950), 71. As revealed in appendix 2, the *Scottish Fantasy* was one of the last pieces Heifetz performed in Russia before he left. It is possible, therefore, that it held some significance also for this reason.

³³⁰ Applebaum, *The Way They Play*, book 1, 82.

³³¹ Unlike the other concertos, which Heifetz recorded once each, he recorded the Walton twice – first with Eugene Goossens and the RCA Victor Symphony Orchestra (1941) and secondly with Walton conducting the Philharmonia Orchestra (1950). This was the only time Heifetz recorded one of 'his' concertos with the composer conducting.

³³² Gabriel Banat (editor of the *Mozart Violin Concerti: A Facsimile Edition of the Autographs*, New York: Raven Press, 1986) provides an interesting explanation for why Heifetz played the Mozart Concerto in A major so frequently: 'The violin often brought out the boisterous exuberance of the child in Mozart, and nowhere more so than in these concertos. That is perhaps why Heifetz, a former prodigy himself, takes to the extroverted character of the Fifth Concerto (in A) with an affinity that goes beyond his more objective approach to other works from the Classical era'. Gabriel Banat, notes to 'The Jascha Heifetz Collection', RCA, vol. 26, 4.

³³³ Kopytova, *Jascha Heifetz in Russia*, chapter 3.

On the other end of table 5.4, Bach's Concerto in E major was performed just once in concert.³³⁴ Considering Heifetz's extensive relationship with Bach's solo works, it is notable that neither the E major nor A minor concertos featured often.³³⁵ A likely explanation for this might be found in the comments of his teacher Auer, who in 1921 wrote of his own indifference towards the two concertos, and how that indifference shaped the repertoire he gave his students:

With regard to J. S. Bach's two Concertos for violin (E major and A minor), I have never given them to my pupils to study because, from my point of view, only the two slow movements in them are musically valuable and really worthy of their composer; while the first and last movements of each Concerto are not very interesting, either musically or technically. This, of course, is my own humble opinion.³³⁶

Considering Heifetz's international reputation, his influence on others, and the respect he engendered from colleagues and audiences alike, it is reasonable to consider table 5.4 as a reflection of not just Heifetz's career, but of wider musical taste in the early to mid-twentieth century (possibly with the exception of the approach to Bach's two solo concertos). However, without conducting significant and prolonged research into the repertoire of Heifetz's contemporaries, putting his concerto performances in context proves difficult. A compromise solution is to compare the number of Heifetz's performances of a concerto with the total number of recordings made of the same piece during that same period.

The right-hand column in table 5.4 provides the total number of recordings made of each concerto up to 1971, as listed in Creighton's *Discopaedia of the Violin*.³³⁷ Rather coincidentally, Creighton's timing could not have been better, since

³³⁴ The concert took place in Philadelphia, accompanied by the Club String Ensemble, 21 November 1933. Heifetz made one recording of the piece, with Alfred Wallenstein and the Los Angeles Philharmonic, 6 December 1953.

³³⁵ Fabian and Ornoy make the erroneous statement that in comparison to the Bach solo works, the 'Bach concertos are much better represented in both (Heifetz's) concert repertoire and discography'. See Fabian and Ornoy, 'Identity in Violin Playing on Records', 5.

³³⁶ Auer, *Violin Playing As I Teach It*, 97. Incidentally, Auer (and Heifetz) did not hold the same indifferent opinion towards Bach's concerto for two violins in D minor (BWV 1043). In fact, Auer was quite fond of the piece, as seen by the fact that Heifetz and Efrem Zimbalist performed that very concerto at Auer's 80th birthday celebration concert at Carnegie Hall on 28 April 1925, with Alexander Siloti at the piano (From The JH Collection, LoC, box 232). Heifetz recorded the 'Bach Double' twice – first in October 1946, with himself (pre-recorded), and then again in May 1961, with his student Erick Friedman. There is also video footage from the 1962 masterclass series in which Heifetz performs the entire double concerto with Friedman. Note: On account of its somewhat contrived nature, Heifetz's first recording of the 'Bach Double' (with himself) appears at the top of Norman Lebrecht's list of '20 Recordings that Should Never Have Been Made'. See Norman Lebrecht, *Maestros, Masterpieces and Madness* (London: Penguin Books, 2007), 282.

³³⁷ Creighton, *Discopaedia of the Violin*, 'Index of Composers', 843-925.

his survey ends almost exactly with Heifetz's retirement. While this approach is not ideal, since it compares live performances with recordings, it does provide a benchmark comparison between two reliable sources of data. Arguably, repertoire that was recorded more frequently was probably also performed more frequently. Evidence for this is found in the relationship between Heifetz's early concert repertoire and the recordings he released at that time. The most important point to make is that the relative values of the number of recordings is consistent; this means that, as with the Heifetz performances, it is clear which of the pieces were recorded more in relation to others.

To best way to interpret the list of total recordings in table 5.4 is to look for examples that contrast with Heifetz's output, in other words, to search for concertos that Heifetz played often that were not recorded often (relative to the other concertos), and for concertos that were recorded often, but that Heifetz did not play often. The results will give some insight into how Heifetz's repertoire was different from the mainstream, thereby revealing some of the distinctive or unique aspects of his programmes.

Starting from the bottom of table 5.4, one sees a contrast between the frequently recorded Bach concertos and the very small number of Heifetz performances of those two pieces, which is not surprising considering Auer's comments. Moving up the table, there are a number of concertos frequently played by Heifetz that were very rarely recorded by other violinists, including the Bruch D minor, the Conus, the Vieuxtemps No. 5, and Bruch's *Scottish Fantasy*. Fascinatingly, Heifetz mentioned three of those pieces in his previously cited 1972 interview. The interviewer retells the exchange:

I asked which concertos he thought were overplayed. He answered crisply that all the good ones were. 'But', he added, 'I would like to hear more of the Bruch D minor and the Wieniawski Concerto No. 1, the Conus Concerto and the Spohr No. 8, as well as Bruch's Scotch Fantasy'.³³⁸

Heifetz's comments suggest he was well aware over which concertos he had 'ownership', and which were rarely played by other soloists. This fact is not surprising, considering the level of control Heifetz exhibited across all spectrums of his music and life.

³³⁸ Applebaum, *The Way They Play*, book 1, 81.

Violin Concerto	Heifetz in recital	Heifetz with orchestra	Total Heifetz	Recordings by 1971
Mozart A major	157	24	181	57
Wieniawski No. 2	179	0	179	52
Mendelssohn	139	38	177	114
Beethoven	0	127	127	77
Brahms	0	122	122	59
Lalo <i>Symphonie Espagnole</i>	114	4	118	58
Bruch <i>Scottish Fantasy</i>	105	1	106	5
Glazunov	82	14	96	20
Mozart D major	71	24	95	47
Bruch G minor	80	9	89	63
Vieuxtemps No. 5	74	2	76	8
Tchaikovsky	27	49	76	98
Vieuxtemps No. 4	68	5	73	12
Conus	42	2	44	2
Sibelius	0	36	36	34
Bruch D minor	26	5	31	3
Paganini	30	1	31	37
Prokofiev No. 2	0	29	29	16
Nardini	26	0	26	9
Spohr	18	0	18	9
Elgar	0	15	15	7
Ernst	15	0	15	1
Walton	0	14	14	4
Bach A minor	0	13	13	56
Korngold	0	10	10	1
Castelnuovo-Tedesco No. 1	0	9	9	0
Gruenberg	0	7	7	1
Castelnuovo-Tedesco No. 2	0	6	6	1
Liapounoff	5	0	5	0
Goldmark	3	0	3	15
Saint-Saëns	2	0	2	15
Rózsa	0	2	2	1
Bach E major	0	1	1	60

Table 5.4. Violin concertos performed by Heifetz, not including recordings or broadcasts. Listed downwards from most performed and divided into performances either with piano accompaniment or with orchestral accompaniment. Note that concertos for more than one instrument, such as Brahms (violin and cello) and Bach (two violins) have been excluded from the list. The final column includes the total number of recordings of each concerto by any violinist (including Heifetz) by 1971, as listed in Creighton's *Discopaedia of the Violin*, 'Index of Composers', 843-925. Where there is only one recording listed, it is that by Heifetz, except in the case of the Ernst Concerto.

Concerning the Conus Concerto, Heifetz performed it a total of 44 times, and recorded it in 1952.³³⁹ By 1971, only one other violinist had recorded it – Boris

³³⁹ Jascha Heifetz, Izler Solomon, and the RCA Victor Symphony Orchestra, recorded 3 December 1952, in 'The Jascha Heifetz Collection', RCA, vol. 20.

Goldstein.³⁴⁰ The largest discrepancy between the frequency of Heifetz performances and the overall number of recordings relates to the Bruch *Scottish Fantasy*. Heifetz performed it 106 times, but by 1971, only three other violinists had recorded it – Alfredo Campoli, David Oistrakh, and Michael Rabin.³⁴¹ In notes to the RCA ‘Heifetz Collection’, Kolodin describes Heifetz’s relationship with the rarely recorded piece:

The rediscovery of Bruch’s *Scottish Fantasy* (which he pioneered in 1947 – another first recording) was followed by a second a decade or so later and a third for the sound track of his 1970 TV special (not approved for [audio] records). A work of singular sweetness and strength, it never sounds quite itself when heard in any but one of the three Heifetz performances.³⁴²

With these comparisons made, it is possible to summarise the differences between Heifetz’s repertoire and the mainstream. Heifetz differed from his contemporaries in that he hardly ever played the Bach concertos. Heifetz also differed from his contemporaries in that he frequently played the Bruch *Scottish Fantasy*, the Conus Concerto, and the Vieuxtemps Concerto No. 5. These are distinct, but not necessarily unique, aspects of Heifetz’s repertoire.

Where Heifetz can be described as unique is in those concertos that he played, but that no one else recorded (and which were probably rarely or never performed). As seen in table 5.4, these include concertos by Liapounoff, Korngold, Gruenberg, and Castelnuovo-Tedesco No. 2. Aside from the Liapounoff, the other three concertos were all written for Heifetz, so it is not hugely surprising that Heifetz was the only person to record them. One explanation for the lack of interest in these concertos might be the technical standard required to play them. Concerning the Gruenberg, Heifetz, as the recipient, was reported to have ‘remarked on the complexity of the work’. To that, Gruenberg replied ‘You’re Heifetz, aren’t you?’³⁴³ While this is probably a fanciful account, the reality is that the concerto is extremely demanding.

The technical requirements of the Gruenberg Concerto are mirrored by the Walton. In the notes to the CD release of the Walton and Gruenberg concertos, Richard Freed writes that:

³⁴⁰ During Heifetz’s tour of Russia in 1934, he listened to Boris Goldstein (1922-1987) and declared him one of Russia’s greatest young talents. Henry Roth in his biographical sketch of Goldstein notes that Goldstein’s ‘style indicates some Heifetz influence’. Henry Roth, *Violin Virtuosos: From Paganini to the 21st Century*, 292.

³⁴¹ Note that two of the five recordings of this piece listed in table 5.4 are by Heifetz, hence why there are only three other violinists who have recorded the piece.

³⁴² Irving Kolodin, notes to ‘The Jascha Heifetz Collection’, RCA, vol. 6, 8.

³⁴³ Richard Freed, notes to ‘The Jascha Heifetz Collection’, RCA, vol. 23, 4.

Walton, on the other hand, himself observed that Heifetz seemed to demand such difficulty in the solo part of his concerto as to intimidate other violinists from tackling it. For years, when other soloists did mutter about the work's 'impossible' difficulties, Walton would tell them to blame 'that damned Heifetz'.³⁴⁴

Considering Heifetz's reputation as having a 'perfect' technique, and his continued and unmatched success, it is not surprising that few, if any, other violinists attempted to play the concertos that were written for him. In fact, an online search reveals that while the Korngold Concerto is in recent years becoming more popular, there are still no other recordings of the Gruenberg Concerto, nearly seven decades after it was first premièred.³⁴⁵

5.3 Concertos with piano and concertos with orchestra

Another aspect of changing performance practice to examine is how Heifetz presented these concertos – whether in recital with piano, or with the accompaniment of an orchestra, as originally written. Musical taste concerning this issue shifted significantly during the twentieth century. In 1980, an article by the famous *New York Times* music critic Harold Schonberg posed the question 'Why Have Programs Changed?'.³⁴⁶ Schonberg wrote:

Nor did violinists like Jascha Heifetz or Mischa Elman concern themselves very much with the seriousness with which today's instrumentalists approach concert programs ... It must be years since a violinist last gave recitals built around a concerto. Standards today dictate that concertos are to be played the way they were written, and that means only with orchestra.

Schonberg continued, again singling out Heifetz since 'Heifetz would, like almost every violinist of his generation, put on his program, say, a Mozart concerto'. There is no doubt that Schonberg's observation is technically accurate; table 5.4 reveals that Heifetz did indeed perform the Mozart Violin Concerto in A major 157 times with

³⁴⁴ Ibid.

³⁴⁵ Heifetz first performed the Gruenberg Concerto in Philadelphia with the Philadelphia Orchestra and Eugene Ormandy at the Academy of Music, 1 and 2 December 1944. In a sign of recent popularity of the Walton Violin Concerto, Oxford University Press re-released a full score and a violin and piano reduction of the piece in May 2010.

³⁴⁶ Harold C. Schonberg, 'Why Have Programs Changed?' *The New York Times* (27 April 1980), section D, 19.

piano. However, there are some revealing anomalies present in Heifetz's performances of concertos – not all were performed with piano. Of the more popular repertoire, Heifetz never once performed the Beethoven, Brahms, Prokofiev, or Sibelius concertos with piano accompaniment. That is especially surprising considering that the Beethoven and Brahms concertos were two of the concertos he performed most frequently. It is as if Heifetz kept them for special occasions, which were the opportunities to perform them with orchestra in their original formats.³⁴⁷

In a brief interview published on the day of Heifetz's first performance in Australia during the 1927 World Tour, the reporter stressed that 'Mr. Heifetz does not agree with those who rigidly maintain that the orchestral part of a concerto should never be allotted to the piano'.³⁴⁸ The interview continues in Heifetz's own words:

There are some (concertos) for which an orchestra is essential. I should never, for instance, think of playing the Beethoven or Brahms Concertos without one. But the Mendelssohn Concerto, the Viotti, Lalo's 'Symphonie Espagnole' and others, can surely be satisfactorily given with a piano. There is this also to be considered, that if you remove all the concertos from the violinist's repertoire unless he can obtain an orchestra, you limit very seriously his choice of music. You leave him with a few fantasias and things of that kind.

Heifetz was not alone; Flesch, writing only a few years after Heifetz's interview, agreed that there were some concertos for which orchestral accompaniment was necessary, and some for which it could be discarded. Flesch states that 'just as the Brahms Concerto, when played with the piano in the concert hall, has the effect of a mutilation, so the orchestral apparatus in a concerto by Ernst, Paganini, or even Vieuxtemps, sounds too pretentious'.³⁴⁹ Flesch provides a long list of examples in both groups, and it is remarkable how closely they match Heifetz's performances. Ignoring the concertos that Heifetz never performed, Flesch writes that 'the piano represents only an unsatisfactory makeshift for the absolutely necessary orchestral apparatus ... in the concertos by Beethoven, Brahms ... Elgar, Prokofiev, and Sibelius'.³⁵⁰ Looking at Heifetz's performances, he never once performed any of these

³⁴⁷ It appears Heifetz held the Beethoven Violin Concerto in high regard from early on, and waited before performing it in public as an adult. Although he had performed fourteen different concertos by the end of 1918, it was not until 3 and 4 January 1919 that Heifetz first performed the Beethoven for an American audience (he had played it as a child already). The concerts were held in Symphony Hall in Boston, with the conductor Henri Rabaud and the Boston Symphony Orchestra.

³⁴⁸ 'Heifetz. Famous Violinist Arrives', *Sydney Herald* (14 May 1927). From The JH Collection, LoC, box 248.

³⁴⁹ Flesch, *The Art of Violin Playing*, book 2 (1930), 117-118.

³⁵⁰ *Ibid*, 117.

five concertos with piano. In relation to the concertos that ‘may be played with piano accompaniment without any damage done their musically important components’,³⁵¹ Flesch lists those by Bruch, Conus, Ernst, Glazunov, Goldmark, Lalo, Mendelssohn, Mozart, Paganini, Saint-Saëns, Spohr, Tchaikovsky, Vieuxtemps, and Wieniawski. Heifetz played all of these a number of times with piano (and some of them sometimes with orchestra). In fact, there is not a single concerto for which Heifetz and Flesch do not agree, suggesting a kind of unwritten law of musical taste guiding both in their opinions.

So, following Schonberg’s description of earlier recital practices and a perceived lack of ‘seriousness’ in Heifetz’s programmes,³⁵² it can be added that Heifetz was in fact fully aware of the issues involved, and was far from being alone in his approach. Heifetz consciously retained the Beethoven, Brahms, and a number of other concertos in his repertoire ‘the way they were written’ consistently throughout his career. In testament to his strict interpretative approaches, the irrefutable evidence in the performance event dataset confirms, as already stated, that Heifetz did not once perform the hugely popular Beethoven and Brahms concertos, amongst others, with piano.

How did Heifetz, Flesch, and others decide which concertos were or were not suited to piano accompaniment? Firstly, concertos by Mozart were clearly not considered important enough to be kept solely with orchestra – Schonberg mentioned them specifically, Flesch thought there would be ‘no damage done’ in recital, and we see in table 5.4 that Heifetz played the Concerto in A major an incredible 157 times with piano (only the Wieniawski No. 2 was played more often with piano). Flesch considers the issue of how to decide which concertos to play in recital, and states that ‘what is of the greatest moment is to find the line of demarcation’.³⁵³ Rather vaguely, Flesch describes this line as separating ‘all those violin concertos in which the orchestra appears as an accompanist rather than as a compeer’.³⁵⁴ This might explain why, in an era with much less focus on issues of performance practice, Mozart

³⁵¹ Ibid.

³⁵² Following Heifetz’s death in December 1987, Schonberg wrote again in the *New York Times* of Heifetz, that he was ‘apt to end his programs with lollipops of dubious musical taste’. However, the general tone of the article is one of quiet admiration: ‘But ask any violinist who was the greatest violinist of the century, and you will get only one answer: Jascha Heifetz’. From Harold C. Schonberg, ‘Critic’s Notebook; Repertory of Legends Immortalizes Jascha Heifetz’, *New York Times* (28 December 1987), section c, 20.

³⁵³ Flesch, *The Art of Violin Playing*, book 2, 117.

³⁵⁴ Ibid, 118.

concertos were considered no more than an important solo line with a simple accompaniment. Whatever the explanation, it is clear there was some consensus on the issue.

Far from his being stuck with one approach, the performance event data also reveal that Heifetz took part in the changing trends of the twentieth century, by gradually curtailing performances of concertos with piano accompaniment. As displayed in table 5.5, Heifetz performed the Mendelssohn and Tchaikovsky concertos from 1917 until the mid to late 1950s. In the case of the Mendelssohn, up until the 1930s the vast majority of performances were with piano accompaniment, with a few sporadic performances with orchestra. From the 1930s onwards, the performances with piano grew fewer, and although Heifetz continued to perform the concerto with orchestra until 1955, the last performance with piano accompaniment came as early as 1944.

The Tchaikovsky Concerto reveals an even clearer change, since performances with piano accompaniment ended by 1932, while Heifetz continued to perform it with orchestra for another 26 years. A revelation in table 5.5 is the period in the 1920s when Heifetz stopped performing the Tchaikovsky Concerto altogether. When Heifetz arrived in the USA, titles such as ‘New Russian Violinist’ appeared.³⁵⁵ It was therefore no surprise that the Tchaikovsky Concerto was a popular choice in concert; Heifetz even recorded the *Canzonetta* movement from the concerto as early as 1920 with orchestra. By 1921, it seems that Heifetz consciously omitted it from his repertoire, possibly to limit the focus on his Russian heritage, since in 1925 he acquired American citizenship. When Heifetz returned to the piece in 1930, he did so emphatically, with no fewer than 20 performances in a single year. However, a complete recording did not appear until 1937, when Heifetz recorded it with Sir John Barbirolli and the London Symphony Orchestra.

³⁵⁵ See figure 5.1 for Heifetz’s debut programme at Carnegie Hall.

	Mendelssohn		Tchaikovsky	
	Piano	Orchestra	Piano	Orchestra
1917	2	0	0	3
1918	12	0	0	3
1919	9	2	0	0
1920	11	0	1	4
1921	8	0	0	1
1922	2	0	0	0
1923	2	1	0	0
1924	1	0	0	0
1925	1	0	0	0
1926	12	1	0	0
1927	24	0	0	0
1928	2	1	0	0
1929	6	0	0	0
1930	3	1	20	0
1931	10	0	4	0
1932	6	1	2	3
1933	0	1	0	0
1934	6	2	0	2
1935	1	0	0	2
1936	0	0	0	1
1937	7	7	0	3
1938	1	1	0	2
1939	0	0	0	0
1940	5	0	0	2
1941	0	1	0	1
1942	1	0	0	2
1943	1	0	0	2
1944	1	0	0	3
1945	0	0	0	1
1946	0	1	0	0
1947	0	0	0	1
1948	0	0	0	0
1949	0	3	0	4
1950	0	3	0	0
1951	0	0	0	0
1952	0	2	0	0
1953	0	1	0	1
1954	0	3	0	6
1955	0	5	0	0
1956	0	0	0	0
1957	0	0	0	0
1958	0	0	0	1

Table 5.5. All Heifetz's performances of the Mendelssohn and Tchaikovsky concertos divided between piano and orchestral accompaniment, listed by year. Note that the final performance of either concerto came in 1958.

5.4 ‘Extraordinary talismans of personal identification’: the ‘itsy-bitsy’

In what was likely a rebuke to growing feeling against some of the shorter works violinists included in their recital programmes, Carl Flesch stated in 1930: ‘We violinists, however, cannot exist in the concert hall without smaller forms’.³⁵⁶ In Heifetz’s case, one might suggest that he was not simply ‘surviving’ on such pieces, but actually thriving. Schubert’s *Ave Maria* – a debut piece – was one of the most frequently requested short pieces, or ‘itsy-bitsies’, in the Heifetz repertoire. However, Heifetz was undoubtedly aware of the pitfalls of performing the same repertoire *ad infinitum*. In 1927, a newspaper journalist wrote in relation to Schubert’s *Ave Maria* that Heifetz was ‘called upon to play some numbers so often that they become stale to him’.³⁵⁷ Heifetz commented on this very issue in 1941, describing how he resolved the problem of overplaying some of the ‘itsy-bitsies’:

I had to stop playing the Schubert ‘Ave Maria’ for two years. I knew it so well, or thought I did, that it became mechanical to me. That was unfair to the music and to the public who heard it. I put it away, then approached it in a different way, and I hope I play it better.³⁵⁸

Heifetz clearly thought of his ‘itsy-bitsies’ as more than just trivial music, and he was prepared to take such measures as sidelining certain pieces from his repertoire in order to keep himself and his public interested. Heifetz’s ability to take his entire repertoire seriously can be seen as a vindication of Auer’s philosophy with regards selecting appropriate pieces. A review of a solo Bach performance in 1937 provides an excellent summary of Heifetz’s general approach to repertoire, and in particular the manner in which he approached the ‘itsy-bitsies’: ‘(Heifetz’s) Bach bears scarcely a greater stamp of devotion than his Wieniawski, but since he makes the latter sound almost like great music, the extent of his artistry is beyond reproach’.³⁵⁹ Insightful

³⁵⁶ Flesch, *The Art of Violin Playing*, book 2, 122.

³⁵⁷ Grant Showerman, ‘Heifetz States Luxuries spoil Genius, Talent’, *Oregon Daily Journal* (14 November 1927), 4. From The JH Collection, LoC, box 248.

³⁵⁸ ‘Heifetz Plans a Long Vacation – During Which He’ll Work’, *Philadelphia Bulletin* (24 July 1941). The performance event data reveals that Heifetz stopped playing the *Ave Maria* in recitals between 11 February 1935 (Miami) and 2 March 1940 (Jamaica), a period much longer than the two years Heifetz described in the interview. In a related discovery, a concert programme from 27 February 1936 (Palo Alto, California) includes a written request by either a concert promoter or audience member. Heifetz has crossed it out with a thick heavy line – the request reads: ‘Mr. Heifetz. Would you please play *Ave Maria* by Schubert-Wilhelmj’. Records reveal Heifetz did not oblige.

³⁵⁹ ‘Birmingham concert review’, *Musical Opinion* (London) (May 1937). From The JH Collection, LoC, box 269.

comments on this very subject were also made by Heifetz's producer John Pfeiffer, who in liner notes to a volume including a number of 'itsy-bitsies', wrote:

Heifetz endowed the preparation, performance and recording of these short works with the same refinement and nobility that he devoted to a concerto. He sings a Rachmaninoff song or rocks a Stravinsky cradle, dances to a Shostakovich tune and gives a nod to his Americana pride with Bennett and Shulman – all with the same commitment that he applied to the humanity of the Brahms Concerto and the super-humanity of the Beethoven.³⁶⁰

While the *Ave Maria* was certainly a regular feature in Heifetz recitals, appearing in the performance event dataset 211 times between 1917 and 1950, between 1929 and 1954, Heifetz performed the Dinicu/Heifetz *Hora Staccato* a staggering 358 times. After Heifetz completed the transcription of the piece in December 1929, its success and popularity exploded, and more than fifteen arrangements of the piece were published. An article from 1946 about the piece exposed something of Heifetz's reaction; the article is entitled 'Heifetz Sorry He Popularized Piece – He Has to Practice Now'.³⁶¹ In the words of the music critic Irving Kolodin, 'while reasserting his right to an old franchise – ownership, by acclamation, of *La Ronde des Lutins* – he established, by pre-emption of competition, a new one: Dinicu's *Hora Staccato*'.³⁶² The *Hora Staccato* was in every sense a Heifetz 'franchise'. A radio broadcast from 1943 reveals something of the binding association between Heifetz and the *Hora Staccato*. Just after Heifetz had performed this piece, the conductor and orchestra decided to surprise him. The radio announcer's transcript from the broadcast reveals all:

Now ladies and gentlemen, we are going to try something unusual. We hope that you enjoyed *Hora Staccato* well enough to hear it (played) again, right away. And that's exactly what we'll do, although this time Mr. Heifetz will listen, as (Donald Voorhees and) the Bell Telephone Orchestra presents a special version of 'Hora-Staccato' in which all of the violins play the solo part in tribute to Jascha Heifetz.³⁶³

³⁶⁰ John Pfeiffer, notes to 'The Jascha Heifetz Collection', RCA, vol. 35, 7.

³⁶¹ 'Heifetz Sorry He Popularized Piece – He Has to Practice Now', *The Globe and Mail* (Toronto, Canada) (28 January 1946), 9.

³⁶² Irving Kolodin, notes to 'The Jascha Heifetz Collection', RCA, vol. 3, 7.

³⁶³ *The Telephone Hour*, Radio Broadcast Transcript, The Bell Telephone System, NW Ayer & Son, Inc. Radio Program WEAJ (22 March, 1943 9:00-9:30pm 12:00-12:30am). From The JH Collection, LoC, box 229. Words in parentheses were pencilled onto the original document, probably by Heifetz. Many of the broadcast transcripts have pencilled alterations to the printed text. Often the alterations involve the use of less flamboyant adjectives to describe Heifetz and his violin playing. This is not surprising when considering the private annotations Heifetz made to some fanciful advertisements that were pasted into his scrapbooks.

Other short pieces that appear more than two hundred times in the performance event dataset include Heifetz's own arrangements of Gershwin pieces, his arrangements of a number of Debussy miniatures, an arrangement of Godowsky's *Viennese Waltz*, and a number of other similar pieces. There are reasons why Heifetz performed these miniatures hundreds of times – he had become strongly associated with them, and his audiences continued to demand them.³⁶⁴ This came not only out of Heifetz's style of playing, but also his ability to discover, arrange, and then programme pieces that audiences wanted to hear, pieces Irving Kolodin aptly described as 'extraordinary talismans of personal identification'.³⁶⁵

As a sign of the enduring association between Heifetz and these miniatures, one only has to turn to more than a dozen tribute recordings released over the last few decades.³⁶⁶ Violinists who have released entire albums of Heifetz transcriptions and arrangements include Salvatore Accardo (two volumes), Itzhak Perlman, Aaron Rosand, Ayke Agus, Sherry Kloss, Hideko Udagawa, Sergej Krylov, Vilmos Szabadi, Ruben Aharonian, Su Yeon Lee, and Elena Denisova. In addition to the tribute albums, Heifetz's transcriptions often appear on violin virtuoso compilations, including those by Jaime Laredo and Itzhak Perlman.³⁶⁷ 'Debut' albums by young violinists tend to feature Heifetz transcriptions, including two who continued to have successful careers: Sarah Chang, and Midori.³⁶⁸ It would be impossible to list every single recording of a Heifetz transcription since there are so many, and that fact in itself reveals the importance such pieces have in carrying forward the Heifetz legacy.

These recordings show that although Heifetz made over one hundred transcriptions in total, a small number of them feature almost every time. Unsurprisingly, the most popular pieces include *Hora Staccato*, the Gershwin transcriptions, Godowsky's *Viennese Waltz*, Prokofiev's *March*, and Ponce's *Estrellita*. There is little doubt that these works present a unique aspect of Heifetz's repertoire – partly through his role in transcribing them, but also through his many performances and recordings of the works.

³⁶⁴ Pieces mentioned in this context usually appear more often as encores than in the main recital programmes.

³⁶⁵ Irving Kolodin, notes to 'The Jascha Heifetz Collection', RCA, vol. 2, 11.

³⁶⁶ A list of these recordings can be found in the bibliography.

³⁶⁷ Jaime Laredo and Margo Garrett, 'Virtuoso! A Treasury of Favorite Violin Encores' (New York: Dorian Recordings, 1991); and Itzhak Perlman, 'Virtuoso Violin', EMI Classics (1974-1980), 2001.

³⁶⁸ Sarah Chang, 'Debut', EMI, 1992; and Midori, 'Live at Carnegie Hall', Sony Classics, 1990.



Figure 5.2. 'Spanish Pieces'. A list by Heifetz in pencil on a loose piece of paper. From The JH Collection, LoC, box 231.

5.5 Repertoire themes and groups

One distinct way in which Heifetz presented repertoire to his audience was in groups. Returning to the collection of notepapers in the Library of Congress collection, we find a number of thematic lists of repertoire. These include a 'Spanish Pieces' list (figure 5.2) and a list entitled 'Carnaval of Animals and Bugs (Insects)', shown in

figure 5.3.³⁶⁹ The list of Spanish pieces is a clear example of how Heifetz often tailored his recitals to his audiences. During international tours, Heifetz usually programmed at least one piece connected to the country where he was playing. The Spanish pieces found in the handwritten list featured frequently in concerts in not only Spain, but also Cuba, and many other South American countries that Heifetz visited during his South American tours of 1934 and 1940. In an interview conducted just prior to the 1940 tour of South America, Heifetz described why he would perform and transcribe local music: ‘With my fiddle I hope to be an ambassador of good will. I shall transcribe some of the music of Argentina, Chile and Brazil, and play it for their people. I believe we can make good feeling by means of music as well as by diplomacy’.³⁷⁰

Other examples of Heifetz’s geography-led programming include Elgar’s *La Capricieuse* in England, Boulanger’s *Cortège* in France, and Sibelius’s *Nocturne* in Finland. It is clear that during his overseas tours Heifetz would have what could be described as a ‘national’ slot in his recital programme (situated among the ‘itsy-bitsies’) in which he would insert an appropriate piece such as those mentioned above, depending on where he was playing.

In addition to Heifetz’s handwritten lists, some of the concert programmes include groups of repertoire that appear in the ‘dessert’ part of Heifetz’s recitals. As listed in table 5.6, sets of five or six pieces were often found grouped under headings such as ‘Five Dances’, ‘American Group’, ‘Russian Group’ and ‘Old Favourites’. The American and Russian groups contain pieces by composers from those countries, while the ‘Old Favourites’ group contains pieces that Heifetz played in the first years following his 1917 debut. Notably, the *Chorus of Dervishes* makes an appearance, further asserting the importance of this debut piece in Heifetz’s career.

³⁶⁹ One might suggest a link between Heifetz’s thematic lists of repertoire and the thematic collecting of music-themed stamps, also between the animals and bugs repertoire, and Heifetz’s fascination with bugs and butterflies as a young boy (Kopytova, *Jascha Heifetz in Russia*, 135).

³⁷⁰ ‘Heifetz Prepares His Programs at Redding Farm’, *The Hartford Times* (17 February 1940). From The JH Collection, LoC, box 253.

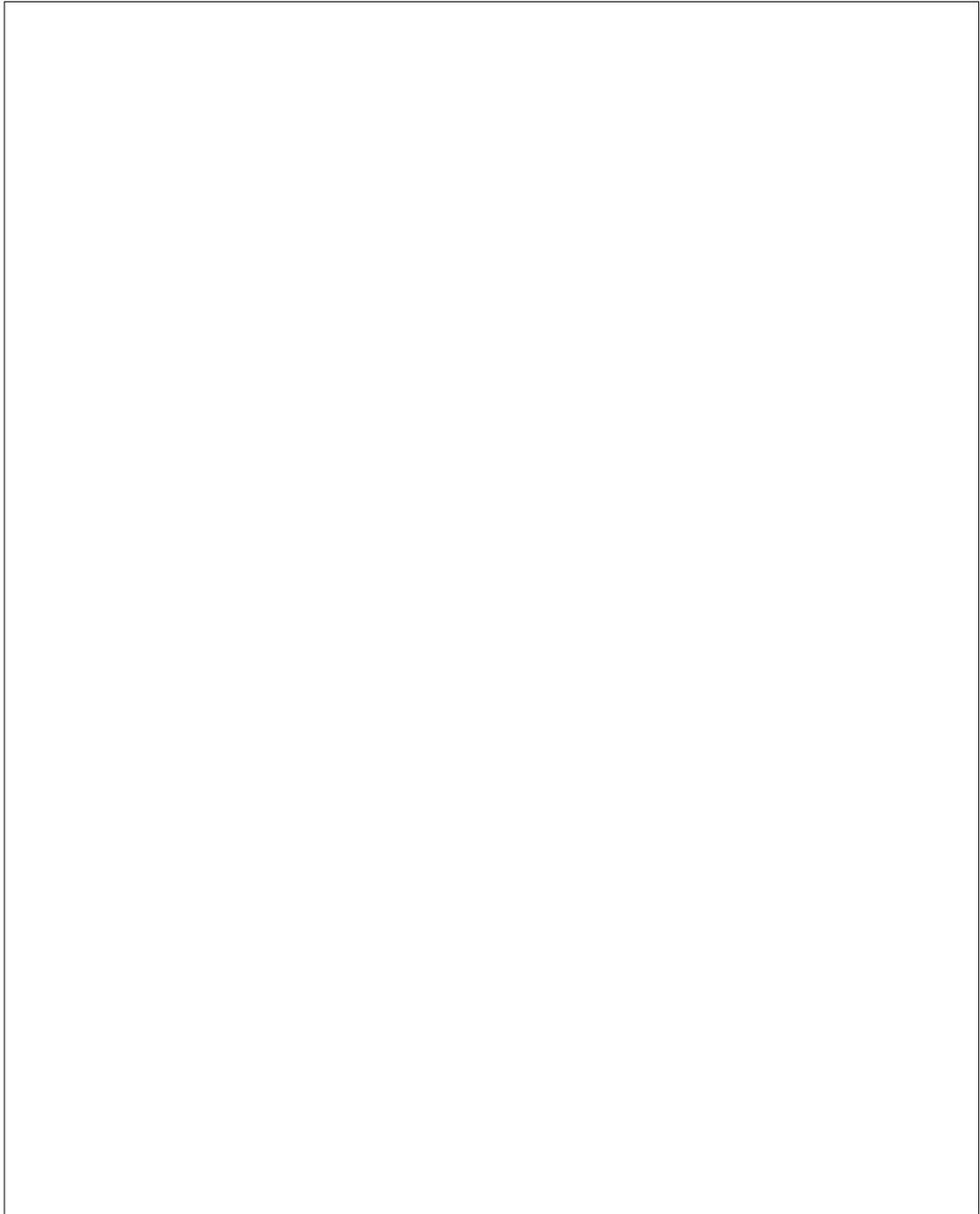


Figure 5.3. ‘Carnaval (sic) of Animals and Bugs (Insects)’ theme repertoire list, in Heifetz’s handwriting on a loose piece of personalised paper. From The JH Collection, LoC, box 230.

The group of pieces Heifetz entitled ‘Five Dances’ functioned as an international medley of dances: Hungarian, Spanish, Viennese, Irish, and Hebrew. Parenthesised indications of nationality were printed into the programme as in table 5.6, presumably to alert the audience to the details. Of the five dances, the Albeniz and the Castelnuovo-Tedesco were marked in all the programmes as ‘first performances’, even after they had been played a number of times across the USA,

and were no longer technically ‘first’ performances. This appears to be simply the action of a proactive concert agency attempting to increase the profile of recitals. After all, the geographic distance between performances was such that few would have been aware that the description ‘first performance’ applied only to that location.

October 1933 – June 1934: ‘Five Dances’

Brahms	Hungarian Dance No. 20 (Hungarian)
Albeniz-Heifetz	El Puerto (Spanish)
Castelnuovo-Tedesco	Alt-Wien (Viennese)
Grainger	Molly on the Shore (Irish)
Achron	Dance (Hebrew)

November 1938 – April 1947: ‘American Group’

Traditional/Heifetz	Deep River
Clarence Cameron White	Levee Dance
Cecil Burleigh	Giant Hills
Victor Herbert	A la Valse
Samuel Gardner	From the Canebrake
Louis Kroll	Perpetual Motion

January 1943 – May 1944: ‘Russian Group’

Prokofiev/Heifetz	Larghetto
Prokofiev/Heifetz	March
Shostakovich	Prelude
Glazunov	Meditation
Tchaikovsky	Scherzo

January 1947 – April 1947: ‘Old Favourites’

Dvořák	Slavonic Dance No. 2
Beethoven/Auer	Chorus of Dervishes
Achron	Stimmung in D minor
Tor Aulin	Humoresque
Suk	Burleska

Table 5.6. Repertoire groups discovered in Heifetz recitals, pieces and descriptions listed as found in the programmes. From The JH Collection, LoC, boxes 222, 224, 225, and 226.

In January 1934, during the period Heifetz included the ‘Five Dances’ group on his programmes, he was invited to perform at the White House by The President and Mrs. Roosevelt (see figure 5.4). The programme from this appearance is a perfect illustration of Heifetz’s approach to repertoire selection for specific occasions, and how he drew upon a distinct group of pieces over a set period. Although it is unknown who attended the event, or what kind of event it was, it can be surmised from the lack

of a concerto or serious sonata, and the abundance of ‘itsy-bitsies’ and lighter works, that it was quite a relaxed occasion, at least compared to Heifetz’s usual performances.

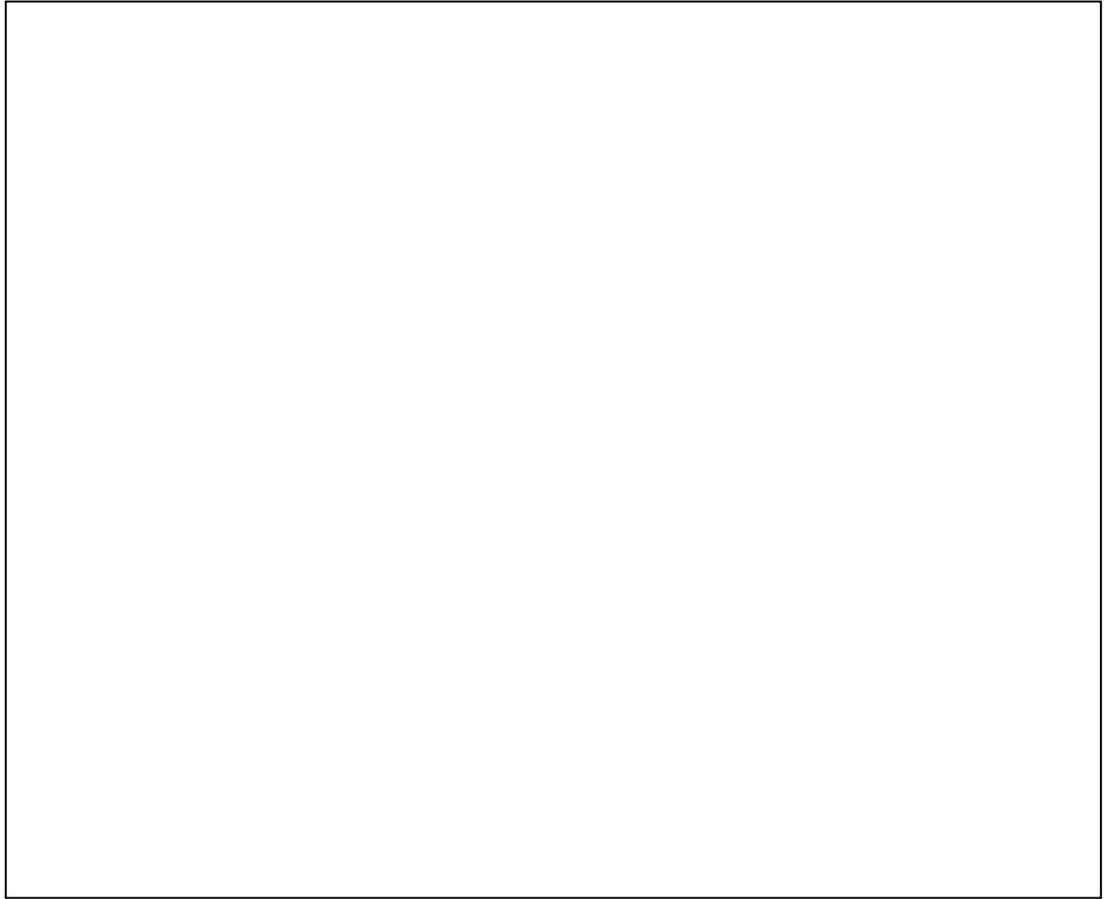


Figure 5.4. Invitation to Mr. and Mrs. Heifetz from The President and Mrs. Roosevelt, 11 January 1934. From The JH Collection, LoC, box 251.

As seen in figure 5.5, Heifetz included some of the ‘Five Dances’ group that he had been playing in his recitals during that period. He also included a debut piece, the *Chorus of Dervishes*, and a piece from the ‘Carnaval of Insects and Bugs’ list, Rimsky-Korsakov’s *Flight of the Bumble-Bee*. The difference between the unique structure of the White House recital and the structures employed in the vast majority of Heifetz’s recitals makes it clear that he carefully considered every aspect of programming; the uniqueness of a White House performance required a particular approach.

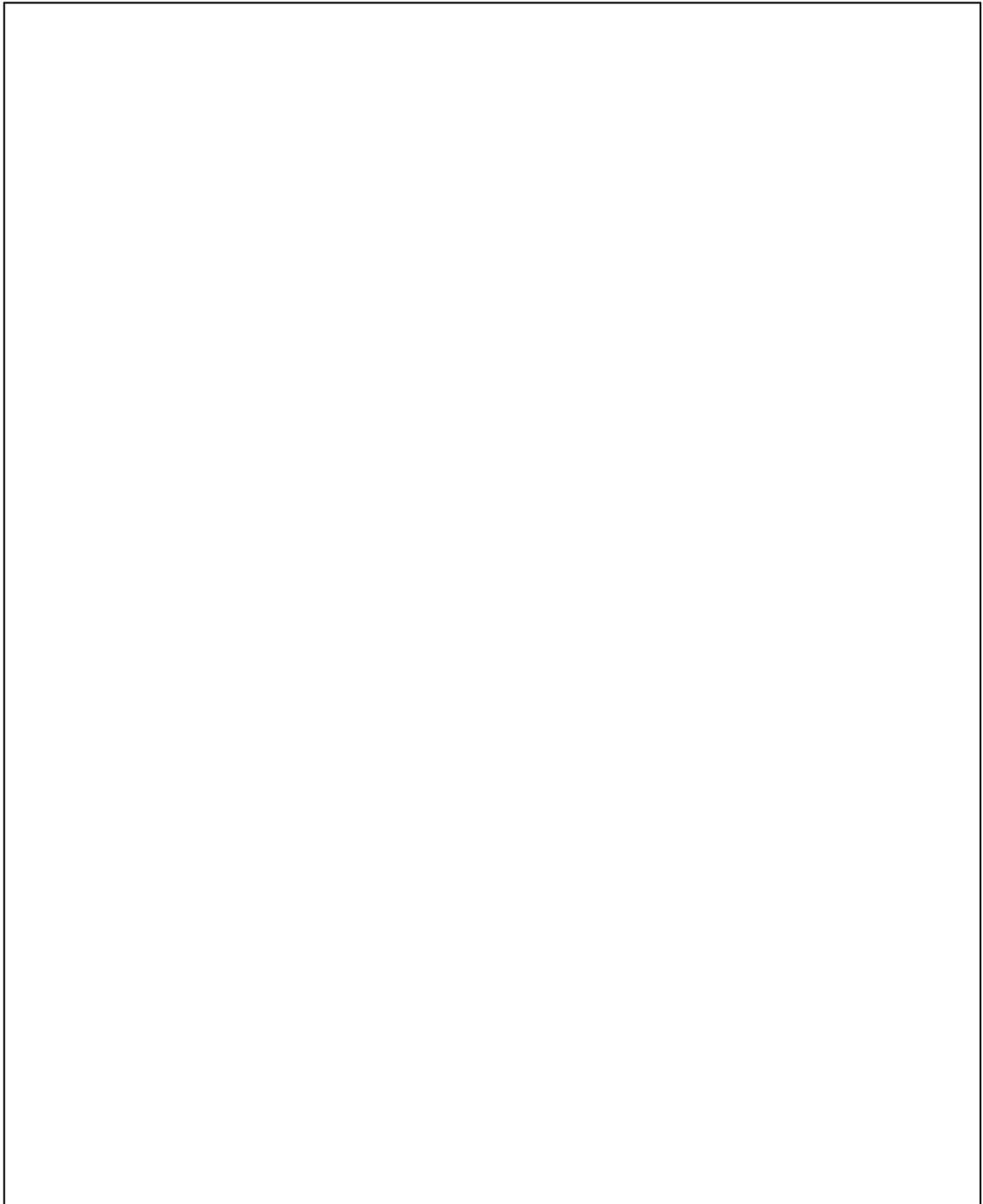


Figure 5.5. A programme from a White House performance on 11 January 1934. Heifetz has written '—H' adjacent to his transcriptions for violin and piano. The three horizontal grey pencil markings likely indicate either a pause or a brief stage exit. From The JH Collection, LoC, box 222.

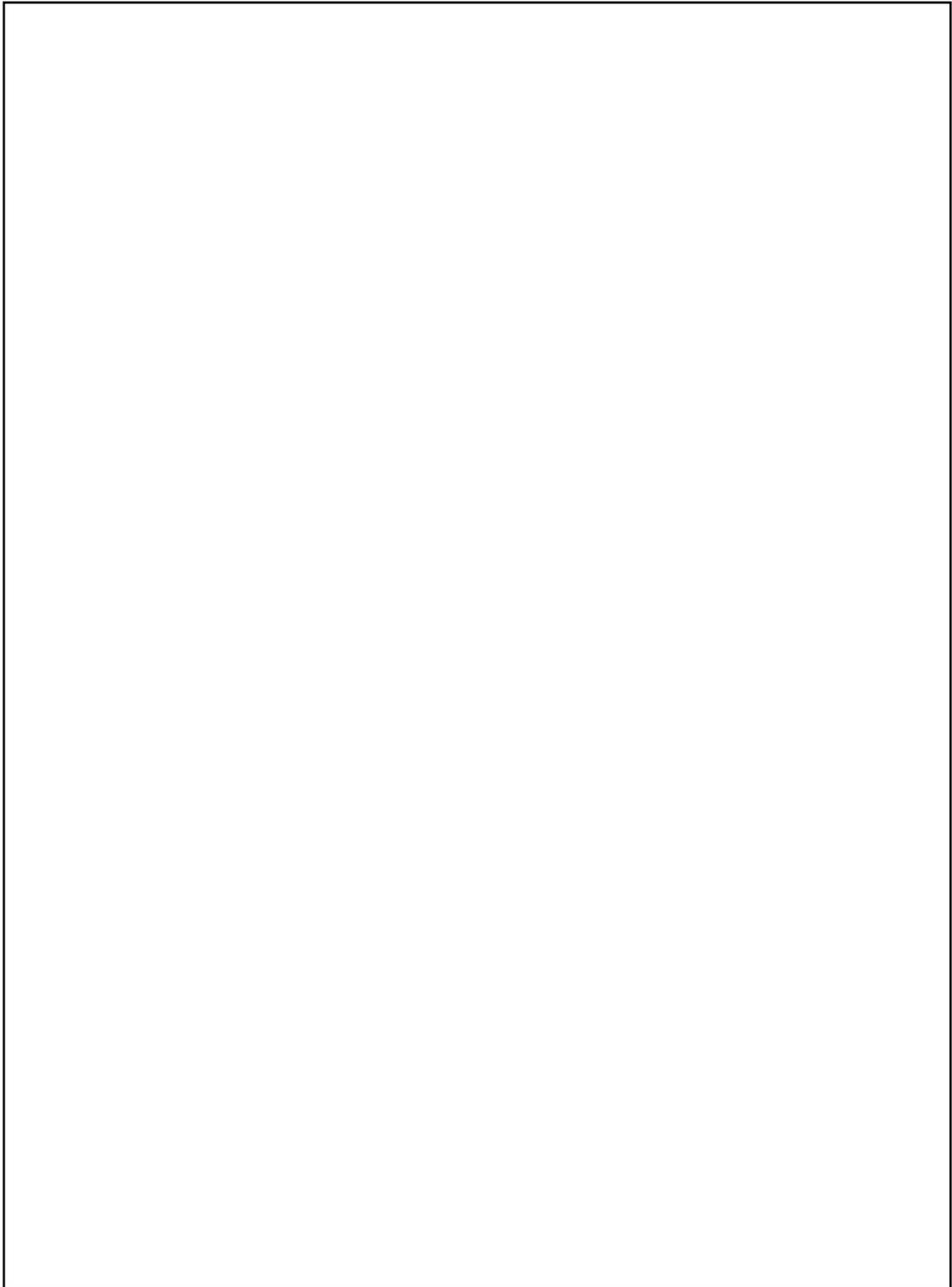


Figure 5.6. Inside page from the final recital programme. Heifetz did not write the encore piece on this programme, and there are no other markings. From The JH Collection, LoC, box 229.

5.6 The 1972 final recital: an unwavering approach

Heifetz played his final solo recital on 23 October 1972. It is entirely possible, owing to his advancing age, that Heifetz had already decided this would be his last recital in public. According to the performance event dataset, prior to 1972, the last solo recital Heifetz gave in the USA was as far back as 31 March 1968. In the intervening years, Heifetz taught, made recordings, played a number of chamber music concerts, and undertook a short tour to Israel in 1970. In light of his absence from the American concert platform, the return was highly anticipated, both by the public and presumably by Heifetz himself. The recital took place at the Dorothy Chandler Pavilion in Los Angeles, and takings were to benefit the University of Southern California, where Heifetz was then teaching. Grant Beglarian, who was the Dean of the USC School of Performing Arts at the time, wrote that it was Heifetz's desire to help 'his students and ... colleagues at the School of Music (that compelled him) to emerge from a decade-long (sic) absence from the concert stage to give a recital'.³⁷¹ Beglarian's exaggerated description of Heifetz's 'decade' away from the concert stage further attests to the intense anticipation preceding the recital.

Describing the event rather aptly, Beglarian reminded his readers that 'At 72 (sic), Heifetz had chosen a demanding program requiring enormous stamina even from artists one-third his age'.³⁷² Judging from the significance of this performance from so many perspectives, Heifetz undoubtedly spent much time selecting his repertoire and structuring the recital. As shown in figure 5.6, the pieces Heifetz chose reflect a variety of musical tastes. The recital in general sticks closely to the recital structures identified throughout his career, except that Heifetz only played one encore in 1972, when previously he might have given as many as seven. This decision surely relates to Heifetz's age; after the single encore and the ensuing applause, Heifetz spoke the words 'I am poop-ed'.³⁷³ In a sign of the overwhelming success of the venture, this single performance raised about US\$100,000.

As labelled in table 5.7, the final programme fits neatly into the structural format highlighted throughout this chapter. The only difference is that the Franck Violin Sonata is neither a baroque nor a classical piece, but it still fits the position as a

³⁷¹ Grant Beglarian, notes to 'The Jascha Heifetz Collection', RCA, vol. 46, 5.

³⁷² Ibid.

³⁷³ Ibid.

substantial sonata. Both the Franck and the Strauss sonatas were very popular pieces in the Heifetz repertoire, with 161 total performances of the Franck, and 79 of the Strauss.³⁷⁴ To put that in context, only one sonata featured more often than the Franck, Beethoven’s ‘Kreutzer’ Sonata. Following the two sonatas, Heifetz programmed three movements of solo Bach, keeping with his practice of programming serious works in the first half. In performing selected movements of the Partita in E major, at a time when violinists were generally recording and performing sonatas and partitas in their entirety, one could argue that Heifetz was evoking earlier periods in his career when omitting movements in this manner was more widely accepted. By virtue of including solo Bach in this final recital, Heifetz was acknowledging his long and illustrious relationship with these pieces.

Repertoire	Structural description
Franck: Violin Sonata in A	Opening piece: sonata or short piece
Strauss: Violin Sonata in E flat	Second: violin concerto or sonata
Bach: Prelude, Loure, Gigue	Short piece (not an ‘Itsy-Bitsy’)
Bloch: <i>Nigun</i>	‘Itsy-Bitsy’
Debussy: <i>La plus que lente</i>	‘Itsy-Bitsy’
Rachmaninoff: <i>Etude-tableau</i>	‘Itsy-Bitsy’
De Falla: <i>Nana</i>	‘Itsy-Bitsy’
Kreisler: <i>La Chasse</i>	‘Itsy-Bitsy’
Ravel: <i>Tzigane</i>	Final: substantial virtuosic showpiece
Castelnuovo-Tedesco: <i>Sea Murmurs</i>	Encore: Popular or lighter piece

Table 5.7. Repertoire from Heifetz’s final recital with structural descriptions.

Following the Bach movements, the next five pieces clearly fall into the ‘dessert’ category. Beglarian emphasised that Heifetz characterised these ‘five shorter works ... jokingly as his “itsy-bitsies”’.³⁷⁵ As this recital held such importance, it

³⁷⁴ Considering the physical attack on Heifetz in Israel after he played the Strauss Violin Sonata in 1953, it is noteworthy that Heifetz decided to include that piece in this final recital since it might have encouraged further discussion of the earlier event. In a description of Heifetz’s performing exploits in the 1930s, Irving Kolodin states the following in relation to the Strauss Sonata: ‘Outstanding among the explorations of this period was Heifetz’s sponsorship of a thoroughly enjoyable work by no less a master than Richard Strauss. It was the early Sonata in E-flat, which for unaccountable reasons had never attained even modest prominence – and no disc identity – since its creation in 1887. It was first brought to notice by Heifetz in a program that opened his fall season of 1933, on October 11, in Carnegie Hall’. Heifetz’s recording of the sonata, ‘made on February 6, 1934, is not only the work’s first but one that contributed much to its wider appreciation’. From Irving Kolodin, notes to ‘The Jascha Heifetz Collection’, RCA, vol. 2, 12.

³⁷⁵ Grant Beglarian, notes to ‘The Jascha Heifetz Collection’, RCA, vol. 46, 5.

seems reasonable to presume that much thought was given to the selection of each miniature; after all, Heifetz had literally hundreds of short pieces from which to choose. One might interpret the Bloch as an acknowledgement of his Jewish heritage, the Rachmaninoff as a reference to Russia. Furthermore, the Debussy reflects Heifetz's strong ties with France, from where he received the *Légion d'honneur*.

Concerning the Kreisler, Heifetz had not performed *La chasse* since 1949, suggesting that there was now some reason for Heifetz to play it again. Ever since Heifetz performed for Kreisler in Berlin in 1912 – the two sharing a birthday also – it seems Heifetz had a deep respect for Kreisler, hence the inclusion of the movement in the final recital. A number of items in the Library of Congress collection, among them letters, postcards, and signed photographs from Kreisler, reveal the relationship that existed between these two famous violinists.³⁷⁶ Furthermore, Amy Biancolli in her biography of Fritz Kreisler relays an interview in which Heifetz explains why he rarely, if ever, played Kreisler's *Caprice Viennois*. Heifetz supposedly answered: 'Nobody could play it the way the composer plays it ... I won't touch it'.³⁷⁷ This comment reveals great admiration for Kreisler, and one might assume that by including *La Chasse* in the final programme, Heifetz was acknowledging this.

By programming the Ravel *Tzigane*, Heifetz was maintaining his recital structure, placing a virtuosic showpiece at the end of the recital. Although the *Tzigane* was not composed until 1924, and Heifetz only began playing it in 1930, by 1972 he had performed it 241 times and recorded it in 1934 and 1953. It was one of the most frequently played pieces of his repertoire, and one with which he was closely associated. To put it in context, the *Tzigane* appeared more times than any individual violin concerto, and more than even the Schubert *Ave Maria*.

In terms of structure, the final recital supports observations made earlier in this chapter with regards to Heifetz's consistent approach to programming, and while none of the debut repertoire reappears in the final recital, remnants of that initial 1917 recital structure are clear. However, a comparison of the debut and final programmes also reveals something of the changes that both Heifetz and the wider music world experienced between 1917 and 1972. In particular, the final programme does not contain a violin concerto with piano accompaniment, suggesting an awareness by Heifetz of the changed attitude to that practice. Furthermore, the final programme

³⁷⁶ The JH Collection, LoC, boxes 251, 271, and 274.

³⁷⁷ Biancolli, *Fritz Kreisler: Love's Sorrow, Love's Joy*, 252.

contains an eclectic mix of older pieces with some composed during Heifetz's lifetime, such as the Ravel, and some by musicians with whom he had friendships, such as Kreisler, Rachmaninoff, and Castelnuovo-Tedesco. These personal connections in the final programme mirror the presence of Heifetz's teacher Auer as arranger in the debut programme. In other words, the final recital can be described as a distant relation of the debut recital, an example of how Heifetz retained a basic approach to recital programming throughout his career, but still allowing for certain changes that reflected wider trends.

5.7 Encores in Heifetz recitals

While concert programmes are often hard to source, information on encores is even harder to track down, and so the art of performing encores is often overlooked, even though it provides a unique insight into a performer's musical persona. As described earlier, Heifetz annotated many of his programmes with encores as in figure 5.7. This practice began from as early as January 1918 and continued for most of his career. This raw encore data has been entered into the Heifetz performance event dataset. In total, 640 of the 2368 performance events have encore data attached to them, with a total of 2408 encore pieces performed. The vast majority of performances with encores were recitals. No fewer than 623 of the 1578 recital programmes, more than a third, include a pencilled list of encores added by Heifetz himself. There were never more than seven encore pieces listed for a single performance, and the average number of encores for the 640 performance events is around four. From the encores that Heifetz noted down, it seems he played fewer as he aged. Taking into account that the encore information is incomplete, it still provides a unique perspective on Heifetz's attitude to the performance, and to his relationship with the public.

In the earlier years of his career, Heifetz frequently gave encores during recitals as well as at the end. In other words, Heifetz responded to enthusiastic audiences by repeating pieces before moving on to the next scheduled item. While this at first might appear to be a rather spontaneous act on Heifetz's part, evidence from the collection of programmes suggests that it was not always so simple. Many programmes show that Heifetz would repeat exactly the same piece in a number of

different recitals, indicating the ‘spontaneous’ gesture was planned ahead of time. This was especially the case when Heifetz performed a première, either of his own arrangement or a piece by another composer. While it is possible that audiences around the world consistently requested the same piece to be encored, it seems more likely that Heifetz was acutely aware of how to entertain his audiences and so scheduled repeats beforehand, making sure they would seem spontaneous.

A similar situation occurred with encores played at the end of recitals. While Heifetz would often vary the repertoire from one concert to the next, he generally selected from the same dozen encores over a few months. Sometimes Heifetz included the same set of encores at consecutive performances. For example, during a period of four months in 1953, the first two encores at the end of sixteen recitals were always the same: Mendelssohn/Heifetz ‘On Wings of Song’ and Gershwin/Heifetz ‘It ain’t necessarily so’.³⁷⁸ Often when Heifetz repeated sets of encores in consecutive performances, he saved himself the effort of writing out the individual pieces on the programme, preferring to write simply ‘same four encores’. The handwritten notes in figure 5.7 identify six encores, one of which was a repeat of ‘Jota’ (De Falla) which appeared in the printed programme. It should be noted also that pieces of solo Bach never featured as encores, aside from one single concert with orchestra, during which Heifetz played the Prelude after the Beethoven Concerto.³⁷⁹

In an interview from 1928, Heifetz described in detail his views on encores from his own perspective. The statement supports the findings from the performance event data already discussed:

It is a graceful gesture on the part of an audience to ask for encores. For my own part, I am delighted to play any number of encores, but there is a proper time and place for them. Ordinarily, the greatest and most insistent demand for encores comes after the most difficult and most taxing number on the program. When a violinist has played a half-hour concerto, he is temporarily fatigued and needs a brief rest before going on with his next number. The audience does not seem to understand this. The place for encores is not after the longest and most spectacular compositions, but after the shorter numbers that usually make up the latter half of the program. Here the artist can afford to be generous. Aside from exhausting the energy of the musician, it spoils the rhythm of a program to follow a dignified, heavy composition with a lighter encore.³⁸⁰

³⁷⁸ Between 16 February and 17 June 1953.

³⁷⁹ Concert at the Masonic Temple Auditorium, conducted by Oscar Anderson, with the Tri-City Symphony Orchestra, Davenport, Iowa, 26 November 1939.

³⁸⁰ ‘Indiscriminate Encore Harmful Heifetz Asserts’, *Miami News* 1928 (?). From The JH Collection, LoC, box 269.

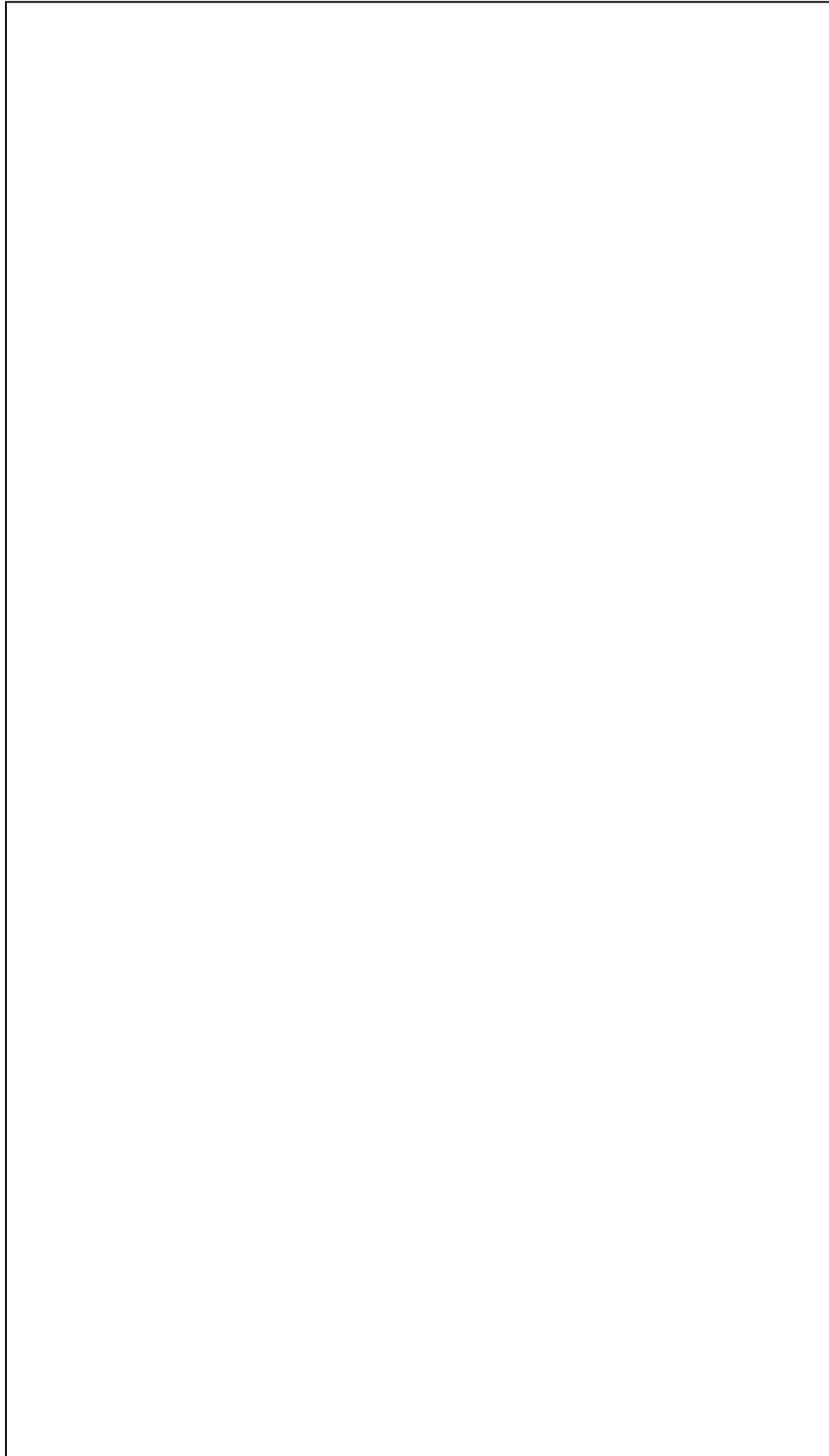


Figure 5.7. Concert programme at the Theatre Français, Constantinople (Istanbul), Turkey, 3 November 1928. Note the inclusion of 'March Turque' (Beethoven: Turkish March from 'The Ruins of Athens', op. 113), an example of repertoire appropriate to location. From The JH Collection, LoC, box 220.

CHAPTER 6

Bach's solo works in Heifetz's repertoire

6.1 Context and timeline of the solo works in Heifetz's career

When asked in an interview 'why Bach on every programme?',³⁸¹ Heifetz replied:

The answer is simple enough ... No musician has ever found bottom in Bach. You can play and play and play, and there is always something more in those scores. The feeling that Bach is merely mathematical and wrote pattern music without emotion is nonsense. The man is full of emotion; when Bach is dry you can always blame the performer. The most taxing programme I ever played was the two unaccompanied Bach sonatas – but what music!

It is not surprising that Heifetz was asked that question – of the 2368 documented performance events, a remarkable 546 include at least one movement of solo Bach. In other words, nearly one out of every four concerts, broadcasts, or recordings Heifetz ever played contained some solo Bach. Furthermore, out of just the 1578 recitals, 528 contained solo Bach, which is closer to one out of three. Of the 55 countries in which Heifetz performed, 46 witnessed performances of solo Bach; the other nine were places Heifetz visited infrequently.³⁸² Clearly, Bach's solo works formed an integral and significant part of Heifetz's repertoire. It is possible to go further, to state that of the entire repertoire, solo Bach as a set featured more often than any other piece or set of pieces.³⁸³ This is yet further evidence of Auer's philosophy manifesting itself in Heifetz's career – recalling a previous comment, Auer stated that the solo works 'form the basis of every well-constructed violin programme'.³⁸⁴ Of the concerto performances discussed in the previous chapter, even the most popular only appeared 180 times, which is significantly lower than 546 instances of solo Bach. For a more appropriate comparison, the number of times Heifetz performed any one of the ten Beethoven Violin Sonatas is just over 400. Table 6.1 reveals the prominent role the

³⁸¹ *Times* (Detroit, Michigan) (23 December 1934). From The JH Collection, LoC, box 269.

³⁸² See appendix 13 for a list of countries and the number of performances in each.

³⁸³ This firmly contradicts an observation by Fabian and Ornoy, who suggest that a 'lack of public interest might be one of the reasons for the relatively little role of the solos (Bach) in Heifetz's output'. See Fabian and Ornoy, 'Identity in Violin Playing on Records', 5.

³⁸⁴ Auer, *Violin Playing as I teach it*, 92.

Bach solo works had in Heifetz’s repertoire relative to other frequently played works from a variety of genres.

Repertoire	Total occurrences
Bach: Sonatas and Partitas	546
Beethoven: Sonatas (all)	402
Dinicu/Heifetz: <i>Hora Staccato</i>	358
Vitali: Chaconne	253
Ravel: <i>Tzigane</i>	241
Gershwin: (all arrangements)	229
Schubert: <i>Ave Maria</i>	211
Mozart: Violin Concerto in A	181
Wieniawski: Violin Concerto No. 2	179
Mendelssohn: Violin Concerto	177
Grieg: Sonatas (all)	169
Franck: Violin Sonata	161
Handel: Violin Sonatas (all)	138
Beethoven: Violin Concerto	127
Brahms: Violin Concerto	122
Brahms: Violin Sonatas (all)	112

Table 6.1. Most frequently performed repertoire in the performance event dataset, including concertos, sonatas, popular ‘debut’ repertoire, and other popular ‘itsy-bitsies’. To make the comparison fairer, sets of compositions such as all the Beethoven sonatas and all Gershwin arrangements are counted as individual groups.

Some caution was required in identifying performances of solo Bach in the performance dataset. A number of programmes omit details such as whether a movement had piano accompaniment, or if it was solo, while some programmes listed nothing more than the name Bach and then a single movement. However, the vast majority of the 546 solo Bach occurrences are easily documentable. Of these events, some included single movements, such as the Prelude or Chaconne, some included a selection of movements from a particular sonata or partita, and some contained complete sonatas or partitas. In a very small number of events, Heifetz included movements from two different sonatas and partitas together, but this was extremely rare (see this chapter’s opening quotation). Aside from Bach’s solo violin works, other pieces by Bach that featured in the Heifetz repertoire included the ‘Air on the G string’, Concertos in A minor and E major, Concerto in D minor for two violins, a number of Heifetz arrangements of Sinfonias, and Heifetz’s own arrangement of movements from Bach’s English Suites. Aside from the Air, which was frequently

programmed as an ‘itsy-bitsy’, the other Bach compositions, including, of course, the two solo concertos, which were unappreciated by Auer, did not feature often.

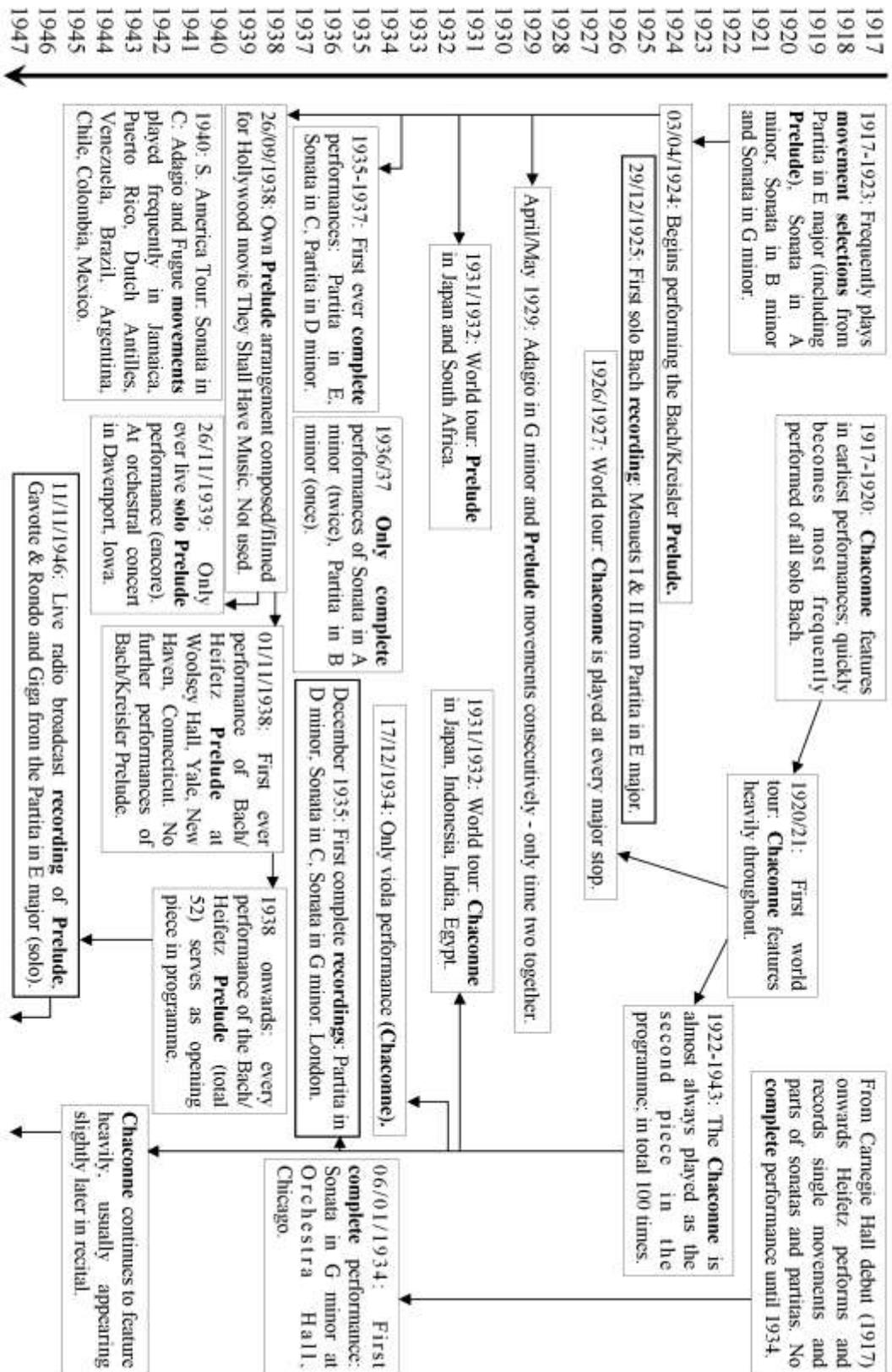


Figure 6.1. Timeline (1917-1947) of significant events involving Heifetz and solo Bach, with focus on the Chaconne and Prelude. Recorded events in thick outline.

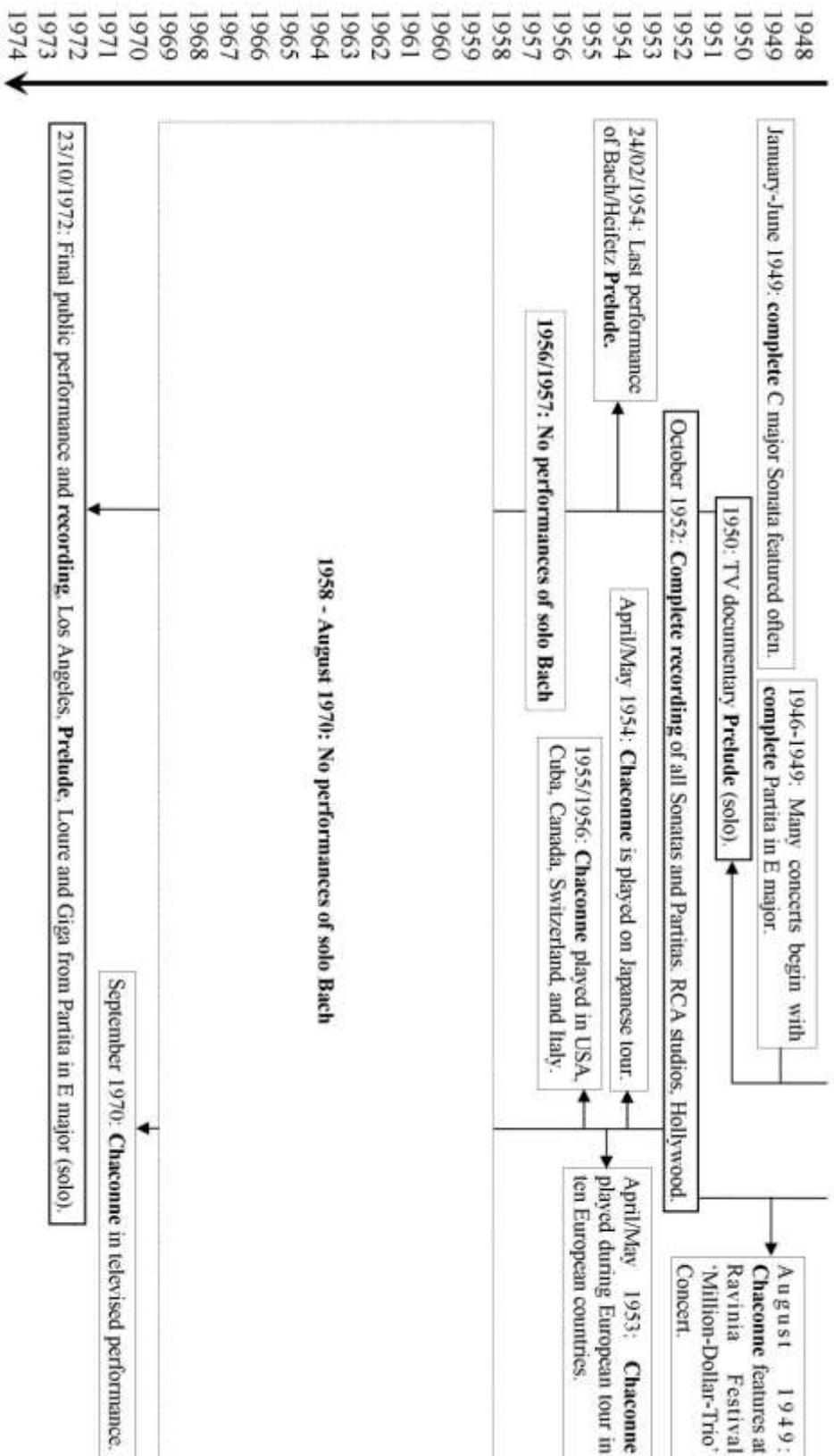


Figure 6.1. Heifetz and solo Bach timeline continued (1948-1974).

Having established the significance of solo Bach in Heifetz's career, the performance event dataset was used to conduct further analysis. Since there is no way to analyse automatically the repertoire in the Heifetz dataset, a method was required by which the solo Bach occurrences could be not only identified, but then interpreted as part of the entire career. As a comparison, identifying performances of the *Ave Maria* was relatively simple, accomplished with a simple 'search and find' technique. With the solo Bach on the other hand, searching for individual movements, combinations of movements, and entire sonatas and partitas, required more consideration due to their disparate nature. Having started with the dataset spreadsheet with 2368 rows, all those that did not contain any solo Bach were omitted – this left 546. This new spreadsheet was then printed onto 39 A4 sheets and assembled into a large document measuring approximately 3 x 1 metres.³⁸⁵ In this format, the data became more manageable, not least because of the size limitations of computer screens. The next stage was to take six colours, one for each of the sonatas and partitas, and highlight every performance appropriately. It was then possible to begin identifying trends among the performances and to make both general and more specific observations across the entire field of 546 performance events. The expanded timeline in figure 6.1 displays the most significant discoveries from the data in chronological order, with emphasis on the Prelude and Chaconne movements.

6.2 Empirical overview of Heifetz's Bach performances

Table 6.2 provides a breakdown of all solo Bach performance events, listed by individual sonata or partita and arranged in order of frequency of performance. Clearly, certain sonatas and partitas dominated over others. Along with the Partita in D minor (201 occurrences) and the Partita in E major (175 occurrences), Heifetz also performed the Sonata in G minor frequently (104 occurrences). In contrast, the Sonata in A minor and Partita in B minor appeared in a very small number of performances.

³⁸⁵ The complete 2368 performance event dataset was also printed out on A4 sheets and assembled in this manner. Even using a tiny size 5 font, the complete dataset measured 3.5 A4 pages across, and 47 A4 pages down – approximately 1 x 10 metres.

Name	Total	Complete	Partial
Partita in D minor	201	3	198
Partita in E major	175	51	124
Sonata in G minor	104	39	65
Sonata in C major	58	36	22
Sonata in A minor	9	3	6
Partita in B minor	6	2	4

Table 6.2. Table listing total performances, recordings, and radio broadcasts by Heifetz of each sonata and partita, listed by total. The total column does not add up to 546 (as in table 6.1), because some performance events included movements from more than one sonata or partita.

Name	1925	1935	1946	1950	1952	1970	1972
Partita in D minor		■			■	◆	
Partita in E major	◆		◆	◆	■		◆
Sonata in G minor		■			■		
Sonata in C major		■			■		
Sonata in A minor					■		
Partita in B minor					■		

Table 6.3. List of all Heifetz solo Bach recordings. A square indicates a complete recording and a diamond a partial recording. Listed from most frequently performed downwards, this produces the same order as table 6.2.

While it seems logical to assume that those pieces Heifetz performed most would also be the ones he recorded most, a comparison of table 6.3 with table 6.2 reveals just how close that correlation actually was.³⁸⁶ As documented in chapter 2, the most recorded by far were the Partita in D minor (two complete recordings and a recording of the Chaconne) and the Partita in E major (one complete recording, numerous other partial recordings, and a radio broadcast). The same two works were also by a considerable margin the most frequently performed. On a second tier of engagement, the Sonata in G minor and Sonata in C major featured less in concert and less on record. Finally, Heifetz's engagement with the Sonata in A minor and the Partita in B minor was very limited, with only a handful of performances and a single recording of each, done in 1952 as part of the entire solo Bach recording. Since

³⁸⁶ Note that the number of performances in table 6.2 includes recording events from table 6.3. The number of recordings in table 6.2 is small and as such, the recordings do not alter the overall spread of performances.

Heifetz was responsible for selecting his repertoire, the spread of solo Bach performances and recordings seems to reveal his favourites, both in terms of what he liked to perform, and what he thought his audiences wanted to hear. The correlation between solo Bach recordings and performances is not only a consequence of the trend that Heifetz began with his early Victor recordings in 1917, but it is a product of Heifetz's consistent approach – those pieces he favoured were frequently included in concert and released on record, while the others he relegated to less than a handful of performances, recording them just once as part of the entire solo Bach recording of 1952.

Returning to table 6.2, there is much to observe between complete and partial performances. In particular, Heifetz had a very lopsided relationship with the Partita in D minor. While it was clearly the most frequently performed item of solo Bach, only 3 of the 201 performances were of the entire partita, with 198 performances of just the Chaconne movement. One unusual and almost entirely forgotten performance of the Chaconne in 1934 was given on the viola (figure 6.2).³⁸⁷ A few weeks before the performance on the viola, Heifetz gave one of those three complete performances of the Partita in D minor at Carnegie Hall. The rarity of the complete Partita in performance was noted by the *New York Times*, which described how performances of the Chaconne were 'frequent', but that 'only rarely is there a recitalist with the hardihood to essay the entire suite'.³⁸⁸ This comment suggests that Heifetz was not the only violinist to perform the Chaconne more frequently than the complete partita.

Of all the sonatas and partitas, the only one performed more in complete form than in partial form was the Sonata in C major; all the others appeared much more frequently as single movements or groups of movements. Overall, Heifetz was more likely to perform part of a Bach sonata or partita than perform it in its entirety. This preference for single movements and selections is much less pronounced among modern performers, and while the Chaconne and Prelude are still frequently performed alone, the other movements are rarely separated from their original setting. Although there is no specific data to prove a changing approach to playing whole or partial sonatas and partitas, it is clear that violinists from the 1960s onwards have been more open to recording and playing entire sonatas and partitas, and even recording and performing the entire set, over two CDs, or over two concerts. In some

³⁸⁷ A review of this performance can be found in appendix 10, review D. 11.

³⁸⁸ O. T. 'Heifetz Triumphs in Second Recital', *New York Times* (2 December 1934).

respects, this change has been prompted by the increased capacity of recordable media, but it is also a result of changing musical attitudes and expectations from both performers and audiences.

There is evidence that Heifetz's approach to performing solo Bach changed with the wider trend – he began playing more complete sonatas and partitas. From the 1917 debut onwards, he regularly scheduled single movements or groups of movements of solo Bach in his programmes, as shown in figure 6.3. In 1925, Heifetz made his first recording of solo Bach – Menuets I & II from the Partita in E major. During this period, Heifetz did not record or perform any complete sonatas or partitas, and it was not until nearly two decades after his USA debut, on 6 January 1934 in Chicago, that he performed the whole Sonata in G minor, his first ever complete sonata or partita in live performance.

The following year in London, Heifetz recorded his first complete solo Bach works – the Partita in D minor, the Sonata in C major, and the Sonata in G minor. From then until the middle of 1938, aside from the Chaconne, which had long since become a staple in his programmes, Heifetz performed *only* complete sonatas and partitas, in stark contrast to the previous two decades. During this period, Heifetz performed the Partita in E major for the first time in its entirety and performed the Partita in B minor for what would be his only live performance of the piece. During this same period, Heifetz performed the Sonata in A minor twice – the only live performances he gave of that sonata.

Heifetz's most intense period with solo Bach was between 1934 and 1938; these years witnessed the appearance of the first complete recordings, performances of entire sonatas and partitas, and the only ever performances of the Partita in B minor and the Sonata in A minor. In addition, the list of yearly performances in chapter 4 (table 4.3) revealed that 1934 was the busiest performing year of Heifetz's entire career. With good reason, the music critic Irving Kolodin wrote in January of 1937 that 'few of Mr. Heifetz's recent recitals have lacked a Bach sonata or partita.'³⁸⁹ In this frenzy of solo Bach performances and recordings, Heifetz was moving away from truncated sonatas and partitas.

³⁸⁹ Irving Kolodin, notes to Jascha Heifetz, 'The Jascha Heifetz Collection', RCA, vol. 3, 6.

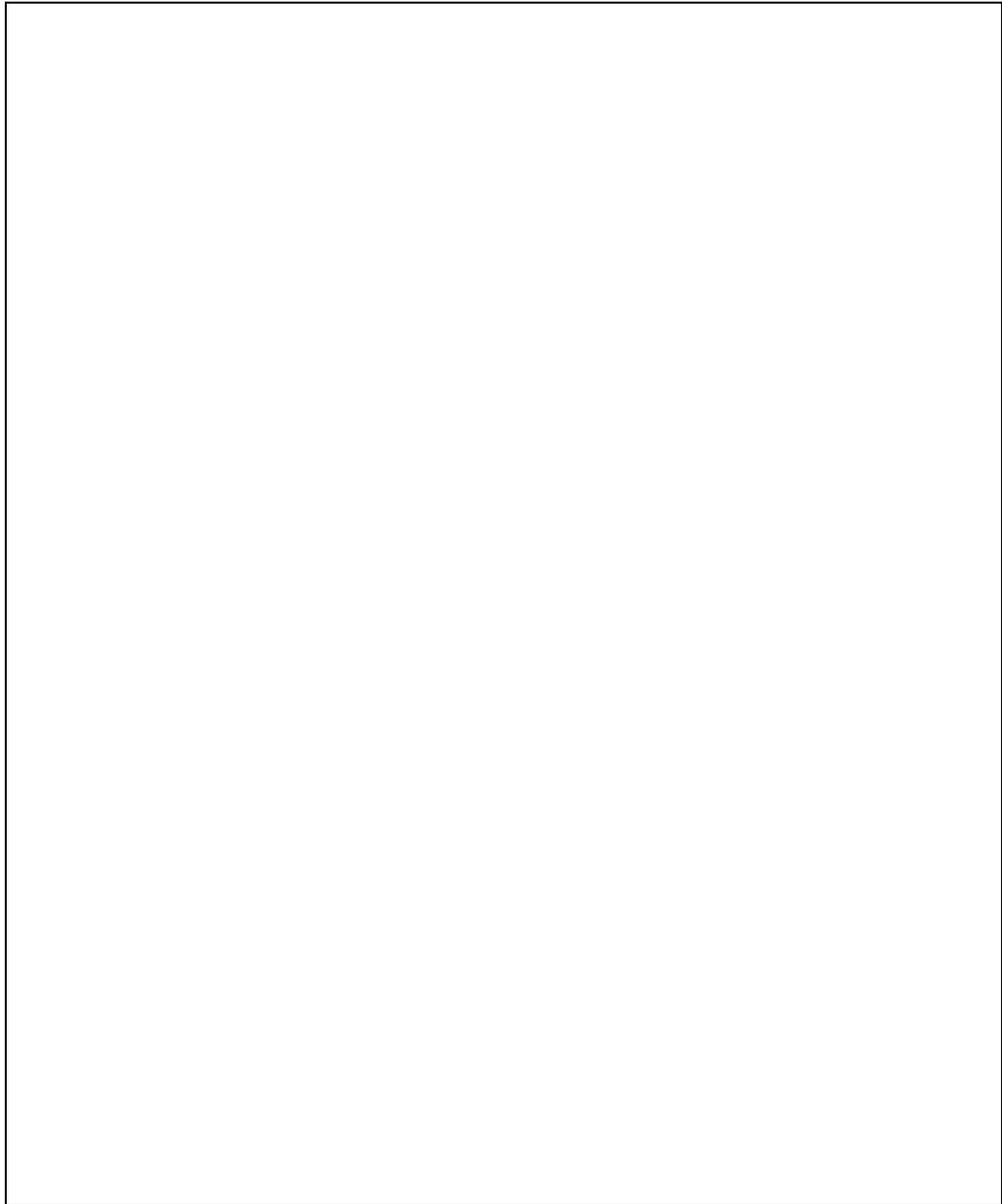


Figure 6.2. Beethoven Association concert at the Town Hall, New York City. Heifetz performed in a quartet and performed the Chaconne on the viola. From The JH Collection, LoC, box 222.

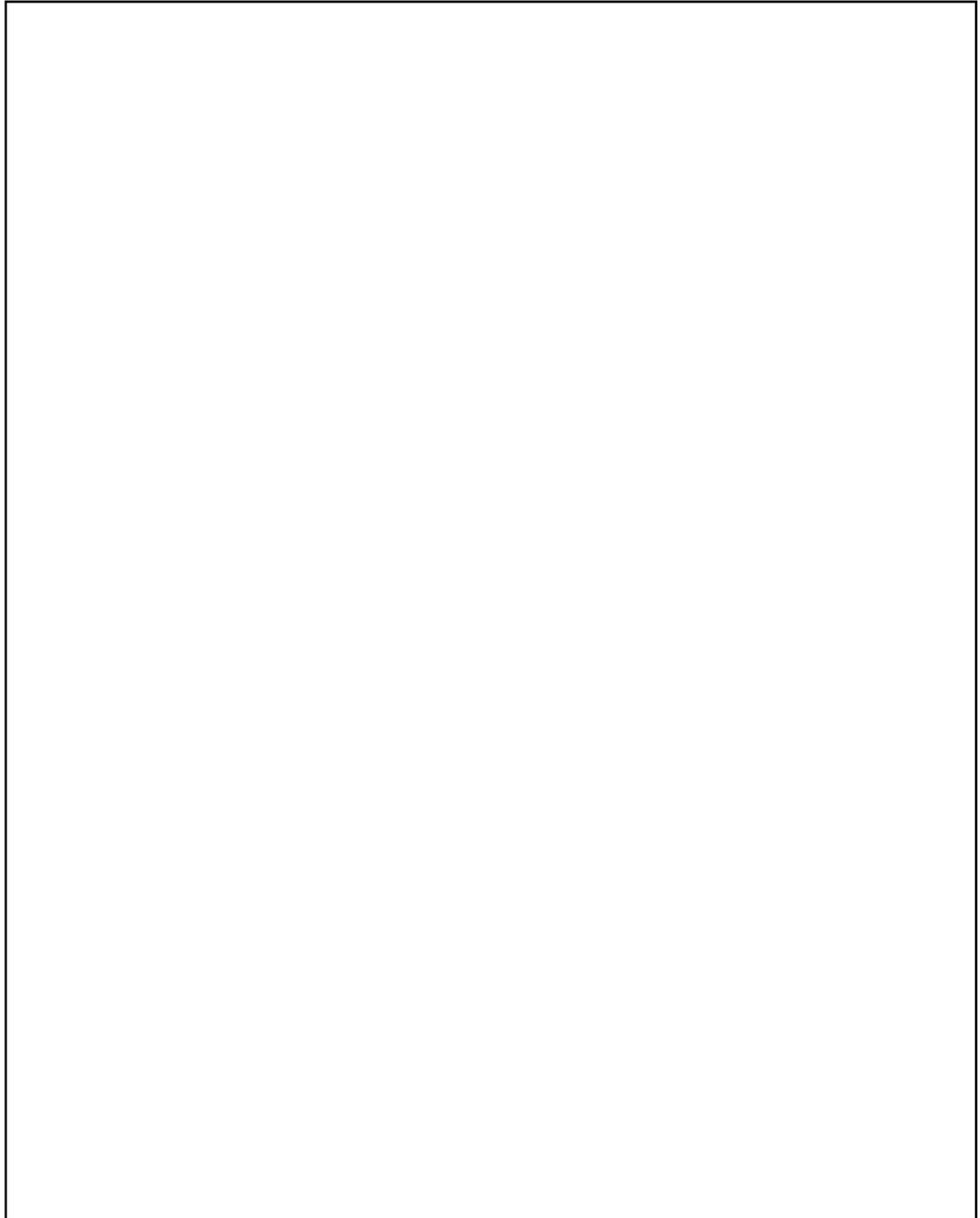


Figure 6.3. Heifetz concert at Carnegie Hall, 6 April 1920. The recital began with a selection of movements from the Partita in E major, played solo. The reference to ‘Sonata VI’ is an example of the confusion surrounding Bach’s solo violin works in the nineteenth and early twentieth centuries. From The JH Collection, LoC, box 218.

From 1938 onwards, Heifetz still performed selected movements from the solo works, but also continued playing entire sonatas and partitas. By 1943, Heifetz had relatively little solo Bach in what we might call his ‘rolling repertoire’ – just the Chaconne, the Partita in E major, and the Sonata in C major. None of the other sonatas and partitas featured. In March 1952, Heifetz gave a performance of solo

Bach just before retiring from the concert stage for the next half a year. One might guess at the repertoire Heifetz was working on during this break, since on his return, during an intense two-week period, Heifetz gave a performance on the Bell Telephone Hour on 13 October and then began a series of recording sessions two days later. During these recording sessions that lasted less than two weeks, Heifetz recorded five of the Beethoven Sonatas, and all the Bach sonatas and partitas. It is notable that in preparation for these recordings, Heifetz did not appear on the concert platform, and took a substantial amount of time out of his performing schedule. Prior to recording all the sonatas and partitas, Heifetz had not performed the Sonata in A minor and the Partita in B minor in public for more than 15 years.

6.3 Solo Bach and the Heifetz recital structure

In all but three of the 546 performances that included movements of solo Bach, the Bach appeared within the first five pieces on the programme. The Bach/Kreisler Prelude appeared twice as the sixth piece in a recital programme, both times during a tour of Japan in 1931.³⁹⁰ The only time a piece of solo Bach featured as the seventh piece in a recital programme was on 11 July 1934 in Buenos Aires, Argentina (figure 6.4). At this event, the seventh piece was also the last – the Bach/Kreisler Prelude. This was the only time in Heifetz’s career that he ended a recital with a piece of solo Bach,³⁹¹ and it is noteworthy that he chose the lively Prelude as a substitute for the virtuosic pieces that usually featured in this position. Oddly, the Buenos Aires recital was also the only one in which Heifetz performed both the Chaconne and Prelude movements in the same recital. One explanation might be that since the concert in question was the seventh Heifetz had given in Buenos Aires in the space of just three weeks (see Heifetz’s pencilled notes on the programme in figure 6.4), he would have needed to draw on a variety of repertoire and programming options in order to keep each recital unique.

³⁹⁰ In Tokyo, Japan, 27 September 1931, and in Kobe, Japan, 10 October 1931. From The JH Collection, LoC, box 221.

³⁹¹ The JH Collection, LoC, box 222, folder 4.

Opening piece (usually a baroque or classical sonata, or single movement)	
Prelude (arr. Heifetz) Partial Partita in E major	Partita in E major
Second piece (concerto with piano accompaniment or a sonata)	
Chaconne	Sonata in G minor
Partita in B minor	Sonata in A minor
Sonata in C major	Partial Sonata in G minor
Partial Partita in B minor	Partial Partita in D minor
Partial Sonata in C major	Partial Partita in E major
Third piece	
Chaconne	Prelude (arr. Kreisler)
Sonata in G minor	Sonata in C major
Partita in E major	
Fourth piece	
Chaconne	Prelude (arr. Kreisler)
Sonata in G minor	
Fifth piece	
Chaconne	
Sixth piece (twice: tour of Japan, 1931)	
Prelude (arr. Kreisler)	
Seventh piece (once: Buenos Aires, 1934, see figure 6.4)	
Prelude (arr. Kreisler)	

Table 6.4. Each recital position and the movements of solo Bach featured in that position.

In addition to the Buenos Aires recital with both the Chaconne and Prelude, Heifetz only ever used more than one sonata or partita in a single performance on five other occasions. These five recitals included both the Adagio in G minor and the Prelude consecutively, and took place during a European tour in April and May of 1929.³⁹² As described earlier, insatiable demand during overseas tours meant Heifetz was often reengaged for previously unscheduled performances, during which he would have to perform new repertoire in what were sometimes unfamiliar programming structures. All three of the recitals that contained solo Bach later than the first five positions in the programme, and all five of the recitals with more than one sonata and partita occurred during international tours. Clearly, Heifetz sometimes

³⁹² The JH Collection, LoC, box 220, folder 9.

had no choice but to relax his exacting approach to programming and repertoire during the more spontaneous moments of his career.

Table 6.4 shows the positions into which solo Bach was programmed in the 546 recitals containing solo Bach. The regular recital structure observed in the previous chapter usually included a baroque or classical sonata or single movement piece to begin with, followed by a concerto with piano accompaniment or a violin sonata. Table 6.4 reveals that the only solo Bach that would feature at the opening of any recital was one or more movements from the Partita in E major. In particular, the Prelude was a favourite as an opening piece, most likely due to its fanfare-like characteristics. Reviews of Heifetz's performances suggest that it was rare for any violinist to start a recital with the Partita in E major. While one reviewer wrote that 'the whole (partita) is heard more rarely and still more rarely as warming up number for an artist's recital',³⁹³ another wrote that 'to open a program with the formidable exactions of Bach's unaccompanied Partita in E major was a daring venture only a violinist of Mr. Heifetz's stature as an artist could attempt with success'.³⁹⁴ As might be expected, not all critics were impressed with Heifetz's decision to programme the Prelude at the opening, one claiming that 'The Bach Prelude seemed like an embarrassed guest in this program, in a hurry to get away before the Beethoven Sonata No. 7 came'.³⁹⁵

The second position in the recital was that most commonly filled with solo Bach, and every sonata and partita could, at one time or another, be found in this position. The only exception to this is the Prelude, which was never programmed second in a recital. This might be since Heifetz felt the Prelude was too short for this position, or maybe he thought the fanfare-like qualities suited the opening, but not the second position. Also unique to the second position in Heifetz's recitals is the programming of partial sonatas and partitas, which, aside from the partial Partita in E major, only appear in this position. After the second position in the recital, a progressively smaller variety of sonatas and partitas appear, until the fifth, sixth, and seventh positions, in which only the Chaconne and Prelude movements occurred.

³⁹³ Alice Eversman, 'Superb Artistry of Heifetz Still Expanding, Recital Shows', *The Evening Star* (Washington DC) (18 February 1946). From The JH Collection, LoC, box 252.

³⁹⁴ Noel Straus, 'Heifetz is at Best in Bach E Partita', *New York Times* (7 February 1946). From The JH Collection, LoC, box 252.

³⁹⁵ J. Fred Lissfelt, 'Heifetz (sic) at New Peak In Mosque Concert', *Pittsburgh Sun-Telegraph* (8 February 1939). From The JH Collection, LoC, box 262.

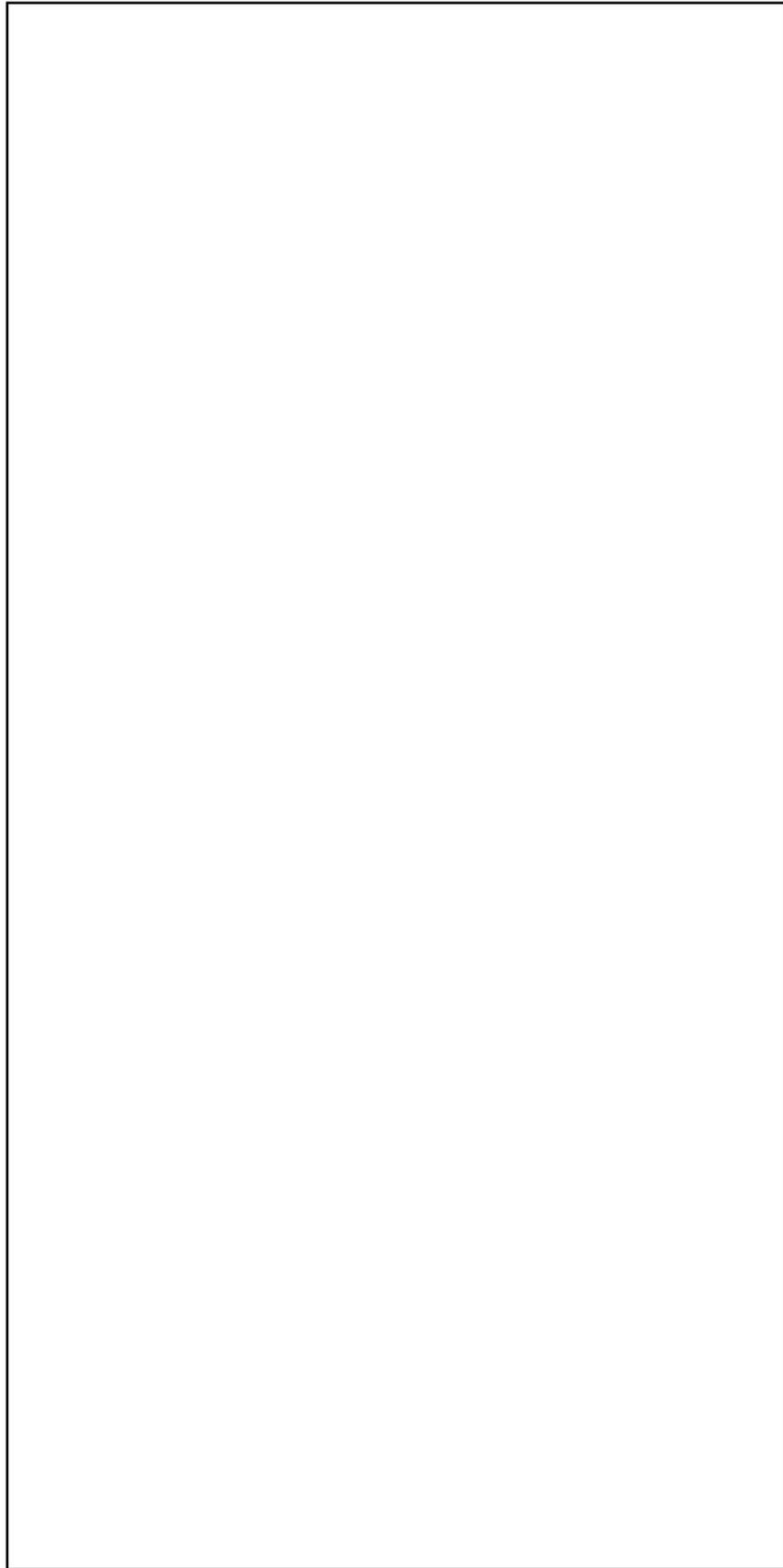


Figure 6.4. Programme from Heifetz concerts in Argentina, 6 and 11 July 1934; scribbled notes by Heifetz in blue pencil: '6th B. Aires' and '7th B. Aires'. The 11 July recital is the only one in the entire dataset to end with a piece of solo Bach. From The JH Collection, LoC, box 222, folder 4.

In his book *Violin Master Works and their Interpretation*, Leopold Auer described how to programme the Chaconne movement, and in doing so, he provided an insight into the possible reasons behind Heifetz's approach to programming solo Bach (italics are Auer's):

I always advise my pupils *never* to play the "Ciaconna" at the *beginning* of a recital or concert, but to introduce it in the *middle* of the programme, so that it will be possible for the violin – or rather the strings – to adapt themselves to the temperature of the hall in question.³⁹⁶

It has been shown that Heifetz never opened a concert or recital with the Chaconne, which might or might not be because of early advice from his teacher. More importantly, the reasons Auer gives for not starting with the Chaconne would seem to apply equally to any piece of solo Bach (aside from the flamboyant Prelude). Therefore, one might suggest that Heifetz was to some extent influenced by Auer in how he programmed solo Bach into his recitals.

6.4 Programming: the Prelude and the Partita in E major

The Partita in E major featured in some form throughout Heifetz's career, from the USA tour in 1918 to his final public recital in 1972. It also featured prominently in terms of recital structure, since it was often used to open recitals, in complete or partial form. Table 6.5 gives a detailed breakdown of all performance events that included the Partita in E major, in all formats. The Prelude movement had a major role, since it accounted for nearly two thirds of all performances from the Partita in E major. Furthermore, the Prelude was a feature of nearly all of the partial performances, and of course all the complete Partita performances. The seventeen partial performances attest to Heifetz's attitude towards splitting up the complete partita, which was in line with trends of the early to mid-twentieth century. In order to provide some context to these performance events, newspaper reviewers of Heifetz's Partita in E major performances sometimes discussed the merits of complete or partial Partita in E major performances. One critic in 1937 commented that 'Heifetz is one of

³⁹⁶ Auer, *Violin Master Works and their Interpretation*, 23.

the few artists who dare to give the whole series of pieces'.³⁹⁷ Another in 1946 wrote that 'while portions of the "Partita" are played frequently, the whole is heard more rarely'.³⁹⁸ These opinions mirror the previously quoted *New York Times* review of Heifetz's complete Partita in D minor performance in 1934. Clearly, it was still unusual for sonatas and partitas to be played in their entirety in the 1930s and 1940s, but Heifetz was considered one violinist who could successfully face this challenge.

Pieces	Occurrences
Complete Partita in E major	51
Partial performances	17
Prelude (with piano and solo)	107
Total	175

Table 6.5. Performance events that included the Partita in E major in its differing forms.

Pieces	Occurrences	From	To
Prelude (Kreisler)	42	1924	1932
Prelude (Heifetz)	52	1938	1954
Prelude (with piano, undefined)	11	n.a.	n.a.
Prelude (solo)	1	26/11/1939	
Prelude (solo – video)	1	1950	
Prelude movement (all)	107	1924	1954

Table 6.6. Performance events including the Prelude (as an individual movement). Programmes that listed the Prelude without clarification of the arrangement have been included separately. As already mentioned, the single solo Prelude performance came during an orchestral concert in Davenport, Iowa, following a performance of the Beethoven Violin Concerto.

Between 1918 and 1923, Heifetz performed combinations of movements from the Partita in E major, but did not perform it in its entirety, or the Prelude on its own. It was not until 1924 that Heifetz first performed the Prelude as a single movement, with the addition of the Kreisler accompaniment. Over the next decade, Heifetz performed the Bach/Kreisler Prelude 42 times. At every one of these recitals, the Prelude featured in the middle and later parts of recitals, between the third and

³⁹⁷ G. A. H. 'International Celebrity Concerts', *The Manchester Guardian* (UK) (15 March 1937). The JH Collection, LoC, box 269.

³⁹⁸ Alice Eversman, 'Superb Artistry of Heifetz Still Expanding, Recital Shows', *The Evening Star* (Washington DC) (18 February 1946). From The JH Collection, LoC, box 252.

seventh positions (see table 6.4). The consistent programming of the Bach/Kreisler Prelude among the ‘itsy-bitsy’ and shorter pieces, reveals something of Heifetz’s understanding of the arrangement. It was in 1936, nearly two decades after his American debut, that Heifetz first performed the entire Partita in E major. In 1938, just weeks after finishing his own arrangement of the Prelude for the purposes of filming the movie *They Shall Have Music*, Heifetz began playing it in a number of recitals (see table 6.6). Between 1938 and 1954, Heifetz programmed his own arrangement of the Prelude more than 50 times, every time as the opening piece (as shown in figure 6.5 at its première performance). During this period, Heifetz recorded the Prelude twice, in 1946 and 1952, but neither time with piano accompaniment, which was notable since in recital he *only* performed it with piano. In fact, aside from the unavailable Prelude performance filmed for *They Shall Have Music*, Heifetz never recorded it with piano accompaniment. Table 6.6 also confirms that after Heifetz introduced his own Prelude arrangement in 1938, he did not return to the Bach/Kreisler Prelude.

Some confusion seems to have surrounded the Bach/Heifetz Prelude during its first few live performances in November 1938. While one critic described it wrongly as ‘a clever arrangement of one of the preludes from Bach’s “Wohltemperiertes Klavier”’,³⁹⁹ another thought it was a transcription of a ‘delightful Overture to one of Bach’s ‘cello sonatas’.⁴⁰⁰ It seems odd that critics from respectable publications such as the *Boston Herald* and the *Brooklyn Eagle* made such mistakes; however, this highlights the fallibility of critics of the era, and emphasises the difficulty with which reliable data from the period is sought. Ultimately, these mistakes reveal that even by the late 1930s, the history and provenance of the Bach solo violin works was still something of a mystery to many.

Considering Heifetz’s meticulous nature, it is highly probable that the manner in which he programmed the Prelude in his recitals was a result of conscious decision-making. The fact that *every* performance of the Bach/Heifetz Prelude took place at the start of a recital and *every* performance of the Bach/Kreisler Prelude came in the short piece or ‘itsy-bitsy’ section of a recital suggests a markedly different attitude to each of the two arrangements. As one of the shorter pieces, the Bach/Kreisler Prelude had a

³⁹⁹ Alexander Williams, ‘Music’, *Boston Herald* (7 November 1938). From The JH Collection, LoC, box 261.

⁴⁰⁰ Miles Kastendieck, ‘Music of the Day’, *Brooklyn Eagle* (10 November 1938). From The JH Collection, LoC, box 261.

minimal role structurally in that it was just one of a few pieces to fill the space between the substantial sonata and the concerto, and the final virtuosic showpiece at the end of the recital. In contrast, the Bach/Heifetz Prelude takes on a significant structural role, since it opens the entire recital in fanfare-like fashion. Another reason for Heifetz to programme his own arrangement at the start of recitals might have been that he wanted to give it more prominence, and by doing so, draw for his audiences an obvious distinction between the Kreisler and Heifetz versions of the piece. It might have been that Heifetz considered his own accompaniment more fanfare-like than the Kreisler, and therefore more appropriate as an opening piece.

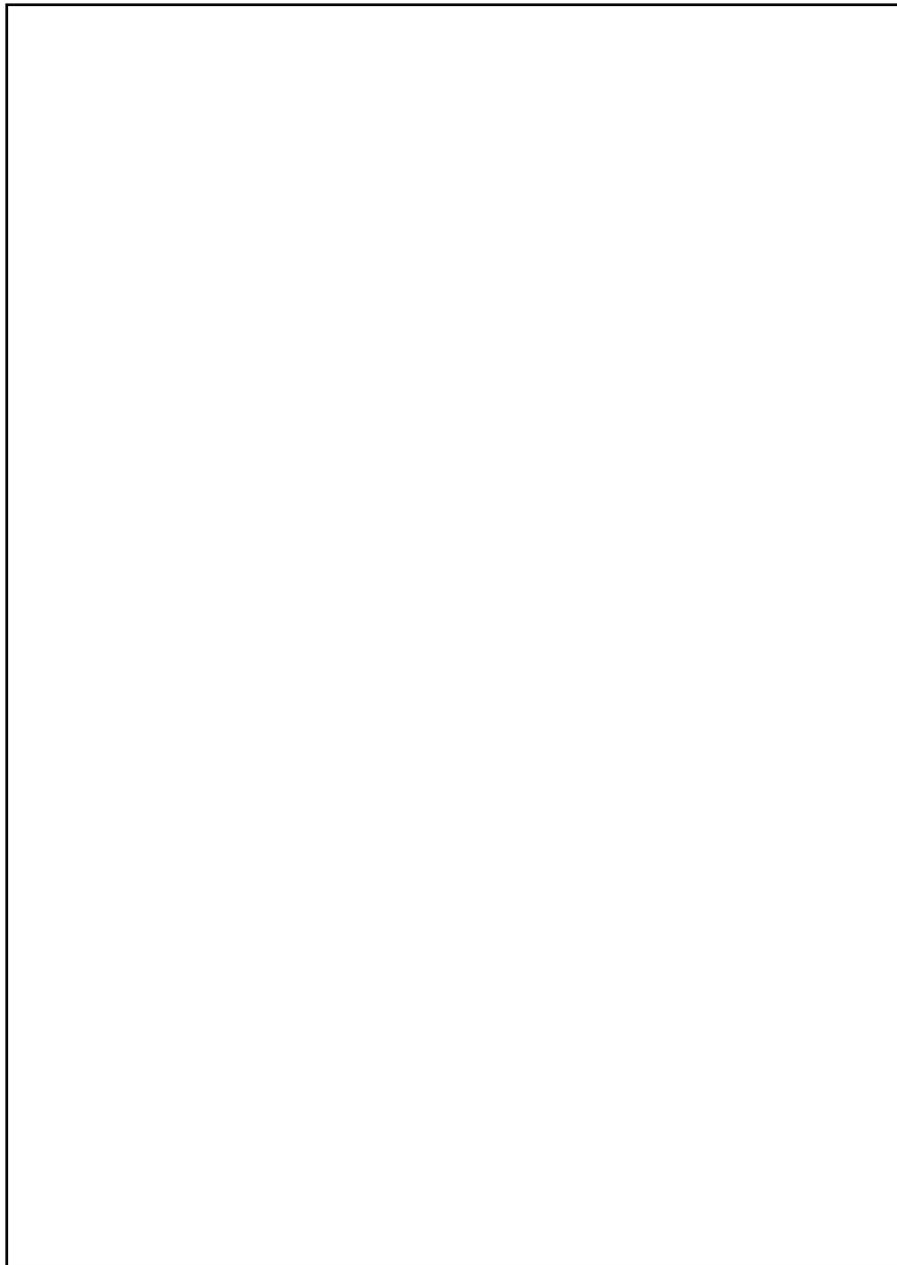


Figure 6.5. First performance of the Bach/Heifetz Prelude, 1 November 1938. The programme's cover page with Heifetz's annotation: 'New Haven'. From The JH Collection, LoC. Box 224.

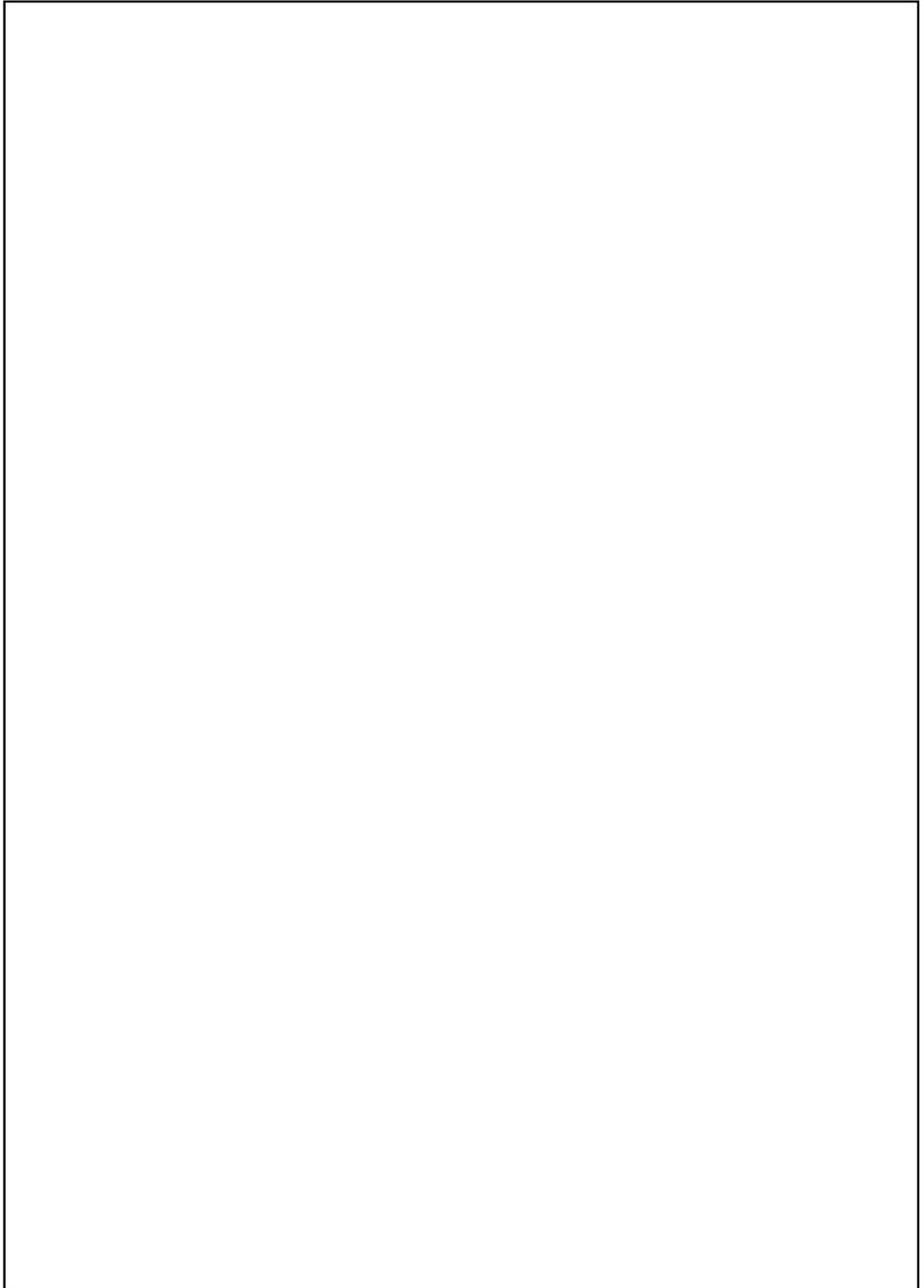


Figure 6.5. Concluded. First performance of the Bach/Heifetz Prelude, 1 November 1938. Encores listed in pencil by Heifetz.

6.5 Programming: partial performances of the Partita in E major

Aside from the Prelude performances, which have been dealt with separately, Heifetz programmed combinations of movements from the Partita in E major in seventeen individual performance events; these are documented in table 6.7. The list contains the event dates and the movements that were performed. Heifetz did not rest with a particular combination for long. Although the performances are listed chronologically, the combinations of movements also line up neatly, by virtue of the fact that Heifetz always played certain combinations of movements for set periods before moving to others – another sign of Heifetz’s absolute control over almost everything he did. Although many of the partial performances came in the early part of Heifetz’s career, he performed combinations as late as 1955, and finally in 1972 at what became his last recital and recording. It is a curious fact that for his final recital, Heifetz chose a set of three movements that he had never performed together before. Although never before played as a set of three movements, this 1972 combination was formed of movements that had been used since 1946, in contrast to the Bourrée and Menuet movements, which had not been used in partial performances since the 1920s.

Further insight into the act of performing selected movements from the Partita in E major can be found in the concert reviews. One reviewer in 1937 describes how ‘of the Bach partita in E ... the proportions to tickle the ear of the general musical public are two out of six – the prelude and the well-known and much “arranged” gavotte’.⁴⁰¹ That exact opinion is also held by another critic, who writes that ‘the popular things in the work (Partita in E) are, of course, the prelude and gavotte, and they are the musician’s choice too’.⁴⁰² Turning to Creighton’s list of Partita in E major recordings in appendix 9, it is revealing that the Gavotte actually appears more often than the Prelude in the list of recordings from the Partita in E major between 1889 and 1971. The popularity of the Gavotte movement on record and in concert explains some, if not all of the selections listed in table 6.7.

⁴⁰¹ T. M. B. ‘Heifetz A Little Too “Educative”’, *North Mail & Newcastle Chronicle* (2 April 1937). From The JH Collection, LoC, box 269.

⁴⁰² G. A. H. ‘International Celebrity Concerts’, *The Manchester Guardian* (UK) (15 March 1937). From The JH Collection, LoC, box 269.

Movements	Date	Note
Prelude, Menuet II, Loure, Gavotte	??/11/1918	First from Partita in E
Prelude, Menuet II, Loure, Gavotte	04/04/1920	Shuffled order
Gavotte, Menuet I & II, Loure, Prelude	23/02/1921	Shuffled order
Gavotte	02/07/1921	‘Popular’ movement
Prelude, Bourée, Menuets I & II, Gigue	25/11/1922	First without Gavotte
Prelude, Bourée, Menuets I & II, Gigue	26/11/1922	
Prelude, Bourée, Menuets I & II, Gigue	29/01/1923	
Prelude, Bourée, Menuets I & II, Gigue	22/03/1923	
Prelude, Bourée, Menuets I & II, Gigue	23/03/1923	
Menuets I & II	29/12/1925	Early electrical record
Prelude, Gavotte, Gigue	11/11/1946	Radio broadcast
Prelude, Gavotte, Gigue	16/01/1947	Two ‘popular’ pieces
Prelude, Loure, Gavotte	06/02/1955	Two ‘popular’ pieces
Prelude, Loure, Gavotte	13/02/1955	
Prelude, Loure, Gavotte	15/02/1955	
Prelude, Loure, Gavotte	20/02/1955	
Prelude, Loure, Gigue	23/10/1972	Last concert/recording

Table 6.7. All seventeen partial performances, recordings and broadcasts of the Partita in E major listed chronologically with movements in the order they appear in the programmes. For reference, the complete order of movements is: Preludio, Loure, Gavotte, Menuet I & II, Bourée, and Giga.

6.6 A Heifetz recital: repertoire and structure

It is now possible to assemble an overview of the repertoire and recital structure that shaped Heifetz’s career (table 6.8) and to observe the distinctive and unique elements of his approach. For each structural position, pieces from the debut repertoire, the final recital, the solo Bach pieces and the most popular general repertoire are listed. The repertoire is representative, and is not intended to be comprehensive.

FIRST PIECE	Usually a baroque or classical sonata, or single movement
Debut recital:	Vitali: Chaconne
Final recital:	Franck: Sonata in A
Solo Bach:	Prelude (with Heifetz accompaniment only) Partita in E major Partial Partita in E major
Popular repertoire:	Beethoven: Violin Sonatas Brahms: Violin Sonatas Corelli: Sonata in G minor Corelli: 'La Folia' Variations Grieg: Sonata in C minor, in G major Handel: Sonata No. 2 in E, No. 4 in D Locatelli: Sonata in F minor Mozart: various sonatas Tartini: 'Devil's Trill' Sonata
SECOND PIECE	Concerto with piano accompaniment, or sonata
Debut recital:	Wieniawski: Violin Concerto No. 2
Final recital:	Strauss: Violin Sonata
Solo Bach:	Chaconne Partita in B minor Sonata in G minor, A minor, C major Partial Sonata in G minor, C major Partial Partita in B minor, D minor, E major
Popular repertoire:	Beethoven: Violin Sonatas Brahms: Violin Sonatas Bruch: Violin Concerto in G minor Bruch: <i>Scottish Fantasy</i> Franck: Violin Sonata Glazunov: Violin Concerto Grieg: Violin Sonatas Lalo: <i>Symphonie Espagnole</i> Mendelssohn: Violin Concerto in E minor Mozart: Violin Concerto in A major

Table 6.8. Structural elements to Heifetz's recital programmes and repertoire typically performed in that position. Each recital section is listed in performance order.

SHORT PIECES	Short and light pieces: ‘itsy-bitsies’, arrangements, themes
Debut recital:	Schubert: <i>Ave Maria</i> Mozart: Menuetto Chopin: Nocturne in D Beethoven/Auer: <i>Chorus of Dervishes</i> Beethoven/Auer: <i>March Orientale</i> Tchaikovsky: <i>Melodie</i>
Final recital:	Bloch: <i>Nigun</i> Debussy: <i>La plus que lente</i> Rachmaninoff: <i>Etude-tableau</i> De Falla: <i>Nana</i> Kreisler: <i>La chasse</i>
Solo Bach: (Third Piece)	Chaconne Prelude (with Kreisler accompaniment only) Partita in E major Sonata in C major, G minor
Solo Bach: (Fourth Piece)	Chaconne Prelude (with Kreisler accompaniment only) Sonata in G minor
Solo Bach: (Fifth Piece)	Chaconne Prelude (with Kreisler accompaniment only)
Solo Bach: (Sixth/Seventh)	Prelude (with Kreisler accompaniment only)
Thematic/groups:	‘American Group’ ‘Carnaval of Animals and Bugs’ ‘Five Dances’ ‘Old Favourites’ ‘Russian Group’ ‘Spanish Pieces’ The ‘National’ slot
Heifetz arrangements:	Debussy/Heifetz: <i>Beau Soir</i> Dinicu/Heifetz: <i>Hora Staccato</i> Drigo/Heifetz: <i>Valse Bluette</i> Gershwin/Heifetz: Three Preludes Ponce/Heifetz: <i>Estrellita</i> Rimsky-Korsakov/Heifetz: <i>The Bumble Bee</i>

Table 6.8. Structural elements (continued).

FINAL PIECE	Substantial virtuosic work, usually by a violinist-composer
Debut recital:	Paganini/Auer: Caprice No. 24
Final recital:	Ravel: <i>Tzigane</i>
Popular repertoire:	Bazzini: <i>Ronde des Lutins</i> Bizet/Waxman: Carmen Fantasy Paganini: <i>I Palpiti</i> Ravel: <i>Tzigane</i> Sarasate: <i>Habanera</i> Sarasate: Introduction and Tarantella Sarasate: <i>Zigeunerweisen</i> Wieniawski: Polonaise in D Wieniawski: Scherzo-Tarantelle
ENCORES	Short pieces, 'itsy-bitsies', JH arrangement, <i>no solo Bach</i>
Debut recital:	(undocumented)
Final recital:	Castelnuovo-Tedesco: <i>Sea Murmurs</i>
Popular repertoire:	Achron: <i>Stimmung</i> Brahms/Joachim: Hungarian Dances De Falla: <i>Jota</i> or <i>Nana</i> Debussy: <i>La fille aux cheveux de lin</i> Drigo: <i>Valse Bluettes</i> Gershwin/Heifetz: Porgy and Bess selections Glazunov: <i>Meditation</i> Gluck: <i>Melody</i> Godowsky: <i>Alt-Wien</i> Grasse: <i>Waves at Play</i> Mendelssohn/Heifetz: <i>On Wings of Song</i> Moszkowski: <i>Guitarre</i> Mozart/Heifetz: Menuet Paganini/Kreisler: Caprice No. 20 Prokofiev: <i>Masks</i> (Romeo & Juliet) Rachmaninoff/Heifetz: <i>Oriental Sketch</i> Rameau/Heifetz: <i>Rigadoun</i> Ravel: <i>Habanera</i> or <i>Valses nobles et sentimentales</i> Sarasate: <i>Malaguena</i> or <i>Zapateado</i> Schumann/Heifetz: <i>Prophetic Bird</i> The 'National' slot

Table 6.8. Structural elements (concluded).

PART THREE

Defining a performer by interpretative approach:
Bach's Prelude performed by Heifetz

CHAPTER 7

Analysis of the Prelude in relation to performance

7.1 Overview of analytical sources in print

The aim of this chapter is to establish an analytical base from which to evaluate interpretative approaches to the Prelude. There are surprisingly few purely analytical studies of Bach's solo works. Joel Lester's *Bach's Works for Solo Violin* from 1999 takes various successful approaches to analysing the solo works, but does not provide comprehensive analyses of individual movements.⁴⁰³ Concerning the Prelude, Lester draws up a brief 'formal outline', which presents parallel sections of the movement side by side.⁴⁰⁴ The formal outline is not intended as a detailed analysis of the movement and functions as a means of comparing structural features of the Prelude with other movements in the solo works.

The only complete published analysis of the Prelude is that by the musical theorist Heinrich Schenker,⁴⁰⁵ who published two essays in 1924 analysing in detail the Largo from the Sonata in C major, and the Prelude from the Partita in E major. Schenker's analysis of the Prelude is a major work within his oeuvre since the Prelude is one of only a few compositions that he reduces to the rarest of his three background configurations – the 'octave line' *Urlinie*. Also relevant to the search for analytical sources is Smyth's discussion of Schenker's octave line.⁴⁰⁶ He evaluates Schenker's analytical approach and provides a simplified version of the Prelude octave line as an example. Taking a more performance-orientated approach to the solo works are various publications by Ornoy,⁴⁰⁷ Golan,⁴⁰⁸ and Schröder.⁴⁰⁹ In addition, many performance editions of the solo works by violinists contain useful analytical insights.

⁴⁰³ Lester, *Bach's Works for Solo Violin*.

⁴⁰⁴ *Ibid*, 53.

⁴⁰⁵ Heinrich Schenker, *The Masterwork in Music: A Yearbook*, vol. 1, Cambridge Studies in Music Theory and Analysis, ed. Ian Bent (Cambridge: Cambridge University Press, 1994), 39-53.

⁴⁰⁶ David Smyth, 'Schenker's Octave Lines Reconsidered', *Journal of Music Theory*, vol. 43, no. 1 (Spring 1999), 101-133.

⁴⁰⁷ Eitan Ornoy, 'Between Theory and Practice: Comparative Study of Early Music Performances', *Early Music*, vol. 34, no. 2 (May 2006); Ornoy, 'Recording Analysis of J. S. Bach's G Minor Adagio'.

⁴⁰⁸ J. S. Bach, *Mel Bay Presents Bach: Three Sonatas & Three Partitas for Solo Violin, BWV 1001-1006*, ed. Lawrence Golan (Pacific, Missouri: Mel Bay Publications, 2006).

⁴⁰⁹ Schröder, *Bach's Solo Violin Works*.

Problems arise with both academic analyses and performing edition analyses. Whereas performing editions often lack any substantial discussion of harmonic structure and broader structural issues, academic analysis such as that by Schenker often overlooks any direct relevance to performers. In fact Schenker states in the posthumously published *The Art of Performance* that ‘a composition does not require a performance in order to exist’⁴¹⁰ and that ‘the mechanical realization of the work of art can thus be considered superfluous’.⁴¹¹ While Schenker’s statements are clearly rather extreme, they highlight the general divide between analysts interpreting the score in a largely theoretical manner, and more performance-orientated writers and musicians who provide analytical insight into pieces for the benefit of performers.⁴¹²

For a more complete analysis of the Prelude, one should draw on both approaches. Therefore, for the purposes of this study, analysis will be divided into two strands which to some extent echo the terms ‘foreground’ and ‘background’ used in Schenkerian analysis.⁴¹³ The background will encompass the broader structural aspects of the movements – those that may not appear obvious from a performer’s perspective – while the foreground will focus on more detailed bar-to-bar elements of the composition, including dynamics, phrasing and other aspects of performance. Both of these perspectives will provide the information needed to develop a comprehensive approach to evaluating performances of the Prelude movement.

⁴¹⁰ Heinrich Schenker, *The Art of Performance*, ed. Heribert Esser, trans. Irene Schreier Scott (Oxford: Oxford University Press, 2000), 3.

⁴¹¹ *Ibid.*

⁴¹² For a comprehensive view of the relationship between analysis and performance, see Nicholas Cook, ‘Analysis Performance and Performing Analysis’, in Nicholas Cook, ed., *Rethinking Music* (Oxford: Oxford University Press, 2001), 239-261.

⁴¹³ See Allen Forte and Steven E. Gilbert, *Introduction to Schenkerian Analysis* (New York: Norton, 1982).

7.2 Background structure and foreground elements

Schenker's octave line is a representation of the Prelude's deepest structural level, as he understands it. Similarly, Lester's formal outline also describes this deep structural level, and in fact, figure 7.2 reveals that both Schenker and Lester share a number of observations. Of the two, Schenker's is more abstract since it relies on observations that are not immediately obvious, while Lester's formal outline reflects more of what a performer might observe. Also included in figure 7.2 is a continuous description of the Prelude's harmonic structure. Most striking about the Prelude is the well-proportioned underlying structure that becomes visible in figure 7.2. Although during performance the Prelude appears quite improvisatory in nature, the whole movement is firmly contained within a tightly conceived harmonic structure. Schenker's octave line reading in particular highlights the coherent nature of the piece that might not be immediately obvious to either listeners or performers. Lester's formal outline adds to that, by illuminating the manner in which sections of the piece relate to each other.⁴¹⁴



Figure 7.1. Simplified structure of the Prelude (implied or actual chord roots) – with bar numbers. The c# in bar 33 is marked as less significant – it is a transitory section that joins the opening tonic theme and the repeat in the subdominant.

As depicted in figure 7.1, the Prelude opens with a strong and easily identifiable tonic idea. The piece remains firmly in the tonic for the first 32 bars until an unexpected C# major begins a transition to an extensive repeat of the original material in the subdominant (bar 59; section B2; octave line '4'). Following the repeated material in the subdominant, a few bars in B minor (bars 83-89) lead to a modulatory passage that reaches what can be described as the harmonic climax of the piece in bar 93.⁴¹⁵ From there onwards, the piece moves through a series of extended

⁴¹⁴ To simplify Lester's outline in figure 7.2, sections have been assigned letters with the addition of a number to signify a correlation. For example, section B2 is a transposed variant of section B, while F is, according to Lester, a new section that is not derived from any previous section.

⁴¹⁵ Note that neither Schenker nor Lester identifies a harmonic climax as such, although Schenker's octave line '1' could be considered a climax in terms of the octave line structure.

harmonic progressions of Chord V-I (G#)-C#-F#-B-E to the end.⁴¹⁶ These underlying V-I resolutions draw the piece forward with a sense of inevitability. Table 7.1 presents this overview of the Prelude as separate from Lester's sections and Schenker's octave line.

Part	Bars	Description	Main key area
1	1-32	Theme, bariolage	E major
2	33-58	Transition	C# major
3	59-82	Theme, bariolage	A major
4	83-89	Build-up to harmonic climax	B min (G#dim7)
5	90-108	Build-up to and from harmonic climax	C# major
6	109-122	Dominant preparation	F# major
7	123-129	Final dominant	B major
8	130-138	Resolution	E major

Table 7.1. Simplified harmonic description of the Prelude

As delineated with double barlines in figure 7.1, it is possible to see the Prelude in three main parts: bars 1-82, 83-122, and 123-138. These subdivisions are suggested by two important harmonic events in the piece. Firstly, the intensifying harmonic material from bar 83 clearly takes it in a new direction that contrasts with the overall harmonic stability in the first 82 bars (tonic and subdominant). Secondly, at bar 123 the Prelude arrives at the final dominant area, then moving directly to the tonic at bar 130 (also Schenker's '1'). Incidentally, these three parts follow a distinct pattern, in that each subsequent part is just under half the length of the previous. The first part is 82 bars, the next 40 bars, while the last 16 bars long.

Foreground elements of the Prelude are presented in figure 7.3. Schenker's analysis of the Prelude is impressive not only in its comprehensive approach to the background structure, but also in its reduction of the foreground, and figure 7.3 mirrors some of his observations. However, Schenker somewhat inaccurately states in his analysis that he has shown 'what type of performance the E major Prelude demands'⁴¹⁷ even though he pays little attention to actual foreground performance issues. In contrast, figure 7.3 contains details of dynamics, articulation, ornamentation, small-scale motifs and bowings.

⁴¹⁶ This pattern of V-I resolutions can actually be started from bar 83 (see figure 7.1) if one takes bar 83 as a figuration of G#dim7. This then extends the series of V-I resolutions from bar 83 to the end.

⁴¹⁷ Schenker, *The Masterwork in Music*, 50.

Boxed text = Lester's 'formal outline' **Boxed number = Schenker's descending 'octave line'** **Unboxed text = harmonic description**

8 Section A 'introductory fanfare' Key: I

Prelude
Three-part structure
Part I
Bars 1-32: All within tonic: E, E7.

Section B 'tonic pedal + sequence'

1

20 Section C 'modulatory sequence' Key: -vi

7 Section D 'dom. pedal (of C#) + cadence'

6 Section E 'modulatory sequence' Key: -iv

Bars 33-50: First time away from tonic, modulations start, C# C#7, F#m, C, G# G#7.

4 Section B2 'transposed Key: IV'

Bars 59-82: A, F#7.

5

61

Figure 7.2. Background structure of the Prelude. Boxed text contains Lester's formal outline; boxed numbers contain Schenker's descending octave line; unboxed text is a general harmonic description of the composition.

70

Section C2 'recomposed & extended' Key: \rightarrow ii

Three-part structure Part 2

79 Bars 83-89: Bmin, various modulations.

87 **3** build up to harmonic climax of the piece \rightarrow gradual descent from harmonic climax

96 Section D2 'recomposed, more chromatic'

Bars 97-108: From C4 back to C4, (E), C47, F4, C4, F4, C4, C47, C4 Fmin, C47.

105 **2** Section F 'to down-pedal and tonic cadences' Key: \rightarrow i

Bars 109-122: From F4 (minor) back to F4 (Fmin), B7, E, B, B7, E7, A, B, E7, A, B7, E, F47

Three-part structure Part 3

115 Bars 123-129: Final dominant build up, B, (E), B7

123 **1**

Bars 130-138: Tonic and figuration, E, E7, A, E, B, E.

122

Figure 7.2. Background structure of the Prelude (concluded).

The image displays a musical score for the foreground analysis of the Prelude, covering measures 66 through 77. The score is written for piano and includes several annotations:

- Measure 66:** The first system shows the beginning of the analysis. The second system includes the annotation "Adding note - 3rd appearance" pointing to a specific note.
- Measure 67:** The first system includes the annotation "Adding note - 4th appearance" pointing to a specific note.
- Measure 68:** The first system includes the annotation "Pedal steps up from A to B♭" pointing to a specific note.
- Measures 69-77:** The score continues with various musical notations, including slurs and ties, indicating the progression of the analysis.

Figure 7.3. Foreground analysis of the Prelude (continued).

174 Change of the piece, that resolution system of the harmonically distant (third) system

175 Special in downward and upwardly oriented

177

181 Repeated resolution

active descent

or tone descent

Figure 7.3. Foreground analysis of the Prelude (concluded).

CHAPTER 8

Elements of interpretative approach: tempo and duration

8.1 Bach's solo violin works: a history of speed over substance

Tempo indications as such belong to that class of performance indications from which one cannot deduce the proper way of playing. The content itself, rather, should divulge how the required impression is to be evoked.⁴¹⁸

Many difficulties and ambiguities surround the communication of tempo, whether it is a composer labelling his composition, a performer deciphering a score, or an analyst interpreting a composer's intentions. In contrast, a down-bow, a specific fingering, or a glissando can be indicated and interpreted relatively unambiguously. Specifically, tempo can be communicated in three main ways: firstly, with a direction such as Lento, Allegro, or Presto; secondly, with a metronome marking; or thirdly, through the inherent musical content, without written indication, as described by Schenker above. It is not surprising that Bach's solo works have long offered violinists a broad canvas on which to decide their own tempos. The absence of any original metronomic markings and the ambiguity that surrounds many of the dance movements and their tempo markings has fostered a myriad of interpretations.

Robin Stowell conducted a survey of specific approaches to the issue of tempo in a number of solo Bach editions, and he singled out the Hermann edition (see table 2.3) as one that specifies metronome markings. Stowell observed that while the Joachim/Moser edition provides 'hints regarding the optimum tempo of individual movements, offering direct comparisons between them', others such as editions by Jean Champeil and Sol Babitz give directions based on the writings of prominent theorists from the eighteenth century. As then noted by Stowell with an aside, these writings are 'invariably conflicting'.⁴¹⁹ The Babitz edition in particular contains vague directions such as to play the Prelude 'with great declamatory freedom'.⁴²⁰ Of all the

⁴¹⁸ Schenker, *The Art of Performance*, 53.

⁴¹⁹ Robin Stowell. 'Bach's Violin Sonatas and Partitas: Building a Music Library: 5', *The Musical Times*, vol. 128, no. 1731 (May 1987), 253.

⁴²⁰ Johann Sebastian Bach, *Sonatas and Partitas for Solo Violin*, ed. Sol Babitz (Los Angeles: Early Music Laboratory, 1972), xxv.

criticism levied at solo Bach performances, a central issue is the question of tempo, usually the quickness of it.

As early as 1911, Albert Schweitzer suggested that ‘whoever blurs every detail through bad phrasing and wrong accentuation may be allowed to hasten the tempo – at least in this respect some interest will be left’.⁴²¹ In 1944, Carl Flesch voiced a similar opinion. During a lecture on the solo works, he lamented that ‘the tendency over the last decades has been to treat these marvellous sonatas as pieces of virtuosity and bravura, stripped of expression, causing them to be played on the whole too fast, at the expense of their expressive character’.⁴²² Of all the solo Bach movements, the Prelude is one that lends itself easily to the ideals of virtuosity and bravura, and, therefore, both Schweitzer and Flesch probably had the Prelude in mind. It seems the Prelude had been performed in a virtuosic vein for many years. Andreas Moser, Joachim’s collaborator, made specific mention of this issue some years earlier in his preface to the groundbreaking 1908 edition of the solo Bach, writing that

to race through the Prelude of the E Major Suite (sic) as a Moto Perpetuo, after the manner of some virtuosi, shows a lack of taste of which a true artist should never be guilty, above all in interpreting a composition of Bach’s, Allegro con brio or vivace should be the utmost limit of speed for the rendering of this inspired and brilliant concert piece.⁴²³

Moser’s direct reference to ‘the manner of some virtuosi’ suggests that it was the fashion for some at the start of the twentieth century to perform the Prelude as a ‘race’. Some years later in 1920, Moser went further, singling out the flamboyant Spanish virtuoso Pablo de Sarasate as taking ‘pride in rushing (the Prelude) to death in the shortest possible time’.⁴²⁴ Rather helpfully for this study, although Sarasate recorded very few pieces, one was the Prelude, which he immortalised in 1904.⁴²⁵ The recording is available today, and in spite of the poor mechanical reproduction, the virtuosic playing of the Spanish virtuoso is still clear. Lasting just 2:41, it is indeed very fast, so much so that some notes seem to be missing and passages are often

⁴²¹ Albert Schweitzer, *J. S. Bach*, trans. Ernest Newman, vol. 1 (New York: Dover Publications, Inc., 1966), 381.

⁴²² Carl Flesch, ‘Carl Flesch on J. S. Bach: From a lecture on the Six Sonatas for Solo Violin, by J. S. Bach given in Geneva, 1944’, *The Strad* (July 1990), 511.

⁴²³ Johann Sebastian Bach, *Six Sonatas and Partitas*, ed. Joseph Joachim and Andreas Moser (New York: International Music Company, 1908), preface.

⁴²⁴ Andreas Moser, ‘Zu Joh. Seb. Bachs Sonaten und Partiten für Violine allein’, *Bach-Jahrbuch* 17 (1920), 62. Cited in Lester, *Bach’s Works for Solo Violin*, 122.

⁴²⁵ Pablo de Sarasate, performer, Wadhurst, East Sussex: Pavilion Records Ltd (1904) 1992.

uneven. While it stands as a testament to a unique interpretative approach, one appreciates why Moser might have described such a performance as ‘rushed’. Furthermore, the violinist and author Henry Roth wrote in 1994 about Sarasate’s recordings for a Sarasate 150th anniversary issue of *The Strad*;⁴²⁶ he had the following comments to make about Sarasate’s Prelude:

His recording of Bach’s Preludio from the E major Solo Partita, played as a *moto perpetuo*, is slovenly, with no attempt at phrasing or stylistic probity. Clearly, neither profound musical introspection nor impassioned utterance were part of his intellectual or emotional equipment.

Since Flesch was still criticising violinists for playing fast in 1944, nearly four decades after Moser’s similar comments, it would seem that performances of the Prelude in the early twentieth century continually favoured the virtuosic over the merely expressive. Influence from the historically informed performance movement and other widespread changes in performance practice over the course of the twentieth century led to a divergence of this approach, in keeping with the general move away from the cult of the virtuoso that had dominated much of the nineteenth century.⁴²⁷ In other words, performances of the Prelude evolved away from the *moto perpetuo* approach epitomised by Sarasate. In his 2007 *Performer’s Guide to the Bach Sonatas and Partitas*, the baroque violinist Jaap Schröder discusses how to approach the Prelude, again, focussing on the question of tempo:

Believing that the violin interpretation should be inspired by the lute, I do not like the rigid and inflexible style that is often chosen. The fact that Bach’s solos were known as etudes ... was not helpful in this respect ... After such a prelude the dances will be experienced as an extension of that atmosphere ... My choice of tempo is consequently rather relaxed, approximately ♩=110.⁴²⁸

⁴²⁶ Henry Roth, ‘Violin sound from a century past’, *The Strad*, vol. 105, no. 1251 (July 1994), 688.

⁴²⁷ Interestingly, in his unpublished ‘Notes towards a theory of musical reproduction’, Adorno wrote in support of Sarasate’s recordings and against what he perceived to be the ‘streamlined music-making’ of Heifetz and his contemporaries: ‘Records of such famed and indeed authentic performers as Joachim, Sarasate, even Paderewski, have actually taken on the character of inadequacy. Joachim’s quartet, which established the style of Beethoven interpretation, would today probably seem like a German provincial ensemble, and Liszt like the parody of a virtuoso. The dreadful streamline music-making of Toscanini, Wallenstein, Monteux, Horowitz, Heifetz – certainly the decline of interpretation – proves a *necessary* decline[,] to the extent that everything else already seems sloppy, obsolete, clumsy, indeed provincial (and at the same time it is not – both! Formulate with the greatest care)’. In Henri Lonitz, ed., Wieland Hoban, trans., Theodor W. Adorno, *Towards a Theory of Musical Reproduction: Notes, a Draft and Two Schemata* (Cambridge: Polity, 2006), 6.

⁴²⁸ Schröder, *Bach’s Solo Violin Works*, 168.

Some years earlier, in 1990, Schröder made a recording of the Prelude that lasted 4:22. At nearly two minutes longer than Sarasate's recording of 1904, Schröder clearly represents the antithesis of the virtuosic *moto perpetuo* approach to the Prelude. Schröder has much in common with other recordings from the late twentieth century, and is more aligned with the opinions voiced many decades earlier by Flesch, Schweitzer, and Moser. While comparing durations is a relatively superficial manner of investigation, in that it does not account for the intricacies of performance, it is clear from the concerns of violinists, pedagogues, and musicologists alike that the question of tempo (and by extension duration) is fundamentally important to Prelude performance practice.

Unlike Schweitzer, Moser, or Flesch, Schröder gives a specific reason why he believes the solo works tended to be played fast – violinists from the nineteenth century onwards thought of them as studies. Seen more as pedagogical works, it was inevitable that certain movements would be used as vehicles for the display of technical skill and dexterity. Compounding this issue were various early editions of the solo works that were wrongly labelled as studies.⁴²⁹ As late as 1906, two years after Sarasate's whirlwind recording, and just two years before Moser's criticism of the 'racing' Prelude, Oskar Biehr's edition of the solo works carried the title 'Preparatory Studies for Playing in the Style of Bach'.⁴³⁰ It seems this 'misunderstanding' was also held by Heifetz's teacher Leopold Auer, who in 1925 described the Prelude movement as 'technically (the) most useful' out of the entire Partita in E major.⁴³¹ Heifetz alluded to the technical use of the solo works in 1938 when he described Bach as the 'A B C of any musical education',⁴³² and in an interview published in 1972, he described how 'their value even as technical studies is unlimited, and they should be used more by the advanced violinist'.⁴³³

Elaborating on Schröder's suggestion that the solo works were considered as studies, a number of reviews of Heifetz performances provide insight into the mixed feelings held towards these works. One critic in 1937 felt there was a lack of depth, particularly in the Partita in E major. The suggestion is that as simply a study, the solo Bach is not appropriate material for performance: 'Heifetz's technique is so colossal

⁴²⁹ Lester, *Bach's Works for Solo Violin*, 20.

⁴³⁰ *Ibid*, 22.

⁴³¹ Auer, *Violin master works and their interpretation*, 29.

⁴³² Jascha Heifetz, as told to Sumner George, 'Music For the Millions', *Ladies Home Journal* (July 1938), 22. From The JH Collection, LoC, box 262.

⁴³³ Applebaum, *The Way They Play*, book 1, 82.

that one felt that he was labouring through a restricted area, and longing for the more open spaces with their consequent opportunities for letting him really show his mettle'.⁴³⁴ A review from 1939 complained that the Bach solo works 'are prodigious technical studies, but not good fare for the average auditor',⁴³⁵ and another critic declared that 'Mr. Heifetz is one of those rare masters of the bow who can make a solo violin work of the extent of Bach's partitas a purely musical excursion rather than a seeming stunt or interminable exercise'.⁴³⁶

8.2 Metronome markings and durations as sources of data

There is little doubt that the duration of a recording can provide some indication of interpretative approach, as seen in the cases of Prelude recordings by Sarasate and Schröder. Furthermore, it is worth repeating that Heifetz himself felt it useful to add durations throughout his Marteau edition of the solo Bach and in many other scores and programmes. In his statistical analysis of tempi in the Partita in D minor, Pulley addresses the significance of studying the duration of performance as opposed to the actual tempo. While he acknowledges his study 'contains no formula to determine the *correct* tempo ... it provides a way to benchmark performances so they may be compared and their relative *tempi* assessed'.⁴³⁷ Bowen's examination of the relationship between tempo, tempo modulation, duration, proportion, and flexibility is much more comprehensive. Bowen gives 'a demonstration of the analytical techniques which are crucial to the history of recorded interpretation'.⁴³⁸

In comparing durations, there are a number of potential problems to highlight. Track lengths given on a CD cover or from an online store will often include periods of silence or applause, which must not be included in the duration. In addition, while in the case of the Prelude movement there are no repeat signs, any movement that has

⁴³⁴ R. C. S. 'Famous Violinist in Liverpool', *Liverpool Evening Express* (15 March 1937). From The JH Collection, LoC, box 269.

⁴³⁵ J. Willis Sayre, 'Jascha Heifetz Enthralls Huge Audience at Moore', *Seattle Post Intelligencer* (14 January 1939). From The JH Collection, LoC, box 262.

⁴³⁶ Q. 'Heifetz Opens Town Hall Endowment Series', *Musical America* (25 November 1936). From The JH Collection, LoC, box 269.

⁴³⁷ Pulley, 'A Statistical Analysis of Tempi in Bach's D Minor Partita', 108.

⁴³⁸ José Bowen, 'Tempo, duration, and flexibility', *Journal of Musicological Research*, vol. 16, issue 2 (1996), 113.

repeats would need to be dealt with accordingly. Pulley deals with this by selecting ‘segments from each movement – long enough to be timed accurately, but short enough to eliminate repeats that were not always followed’.⁴³⁹ While this does solve the immediate problem, worryingly, it also presents another, since his approach no longer takes into account the performer’s conception of an entire movement. Another problem is that since it was customary in the early part of the twentieth century for pieces to be cut in order to fit on shorter discs, it should be remembered that durations can only be compared when they are of exactly the same score. Fortunately for this study, all Heifetz’s four recordings of the Prelude are complete.

Metronome markings have been used throughout the literature to discuss both recordings and live performances. In a discussion of the Fugue from Bach’s Sonata in A minor, Joseph Szigeti compares average metronome markings, noting that Heifetz’s is particularly fast.⁴⁴⁰ Kevin Bazzana in his book on Glenn Gould uses metronome markings extensively to demonstrate differences between recordings of the same piece and to evaluate Gould’s understanding of tempo relationships between sections and movements of pieces.⁴⁴¹ Another fascinating use of both metronome markings and durations is in an article on the performance practice of Brahms by Bernard Sherman entitled ‘Metronome marks, timings, and other period evidence’.⁴⁴² Sherman writes that such period evidence can ‘tell us something about his performance practices’, and he uses the evidence ‘to critically assess two ideas that have gained currency: that Brahms wanted his works to be played according to proportional tempos, and that he generally played his works at faster tempos than mainstream performers of today’.⁴⁴³

Katz,⁴⁴⁴ Ornoy,⁴⁴⁵ Fabian,⁴⁴⁶ Pulley,⁴⁴⁷ and Milsom⁴⁴⁸ all use durations and metronome markings in analysing multiple recordings of the same piece.⁴⁴⁹ Katz

⁴³⁹ See Pulley, ‘A Statistical Analysis of Tempi in Bach’s D minor Partita’, 108.

⁴⁴⁰ Joseph Szigeti, *Szigeti on the Violin* (London: Cassell, 1969), 105.

⁴⁴¹ Kevin Bazzana, *Glenn Gould: The Performer in the Work* (Oxford: Oxford University Press (1997), 2003). See especially the discussion of one of Gould’s ‘most extreme interpretations, the first movement of Mozart’s Sonata in A major, K. 331’, 49; and the chapter on rhythm and tempo, 160-203.

⁴⁴² Bernard D. Sherman, ‘Metronome marks, timings, and other period evidence’, in Michael Musgrave and Bernard D. Sherman, eds., *Performing Brahms: Early Evidence of Performance Style* (Cambridge: Cambridge University Press, 2008), 99-130. For further use of metronome markings and durations, see in the same volume George Bozarth, ‘Fanny Davies and Brahms’ late chamber music’, 170-219.

⁴⁴³ Sherman, ‘Metronome marks, timings, and other period evidence’, 99.

⁴⁴⁴ Katz, ‘Beethoven in the Age of Mechanical Reproduction’, 38-54.

⁴⁴⁵ Ornoy, ‘Between Theory and Practice’, 233-247, and ‘Recording Analysis of J. S. Bach’s G minor Adagio’, 2-47. Also Fabian and Ornoy, ‘Identity in Violin Playing on Records’, 25-26.

presents metronome markings for short sections of the Beethoven Violin Concerto, comparing both ‘thematically stable areas’ and ‘transitional or more rhythmically active’ ones. In Ornoy, average metronome markings for entire performances are compared to highlight the differing approaches of both historically informed and ‘mainstream’ performers.⁴⁵⁰ Ornoy also attempts an even more detailed level of examination in which he presents the metronome markings for individual bars or sometimes only parts of a bar from the opening of the Adagio from Bach’s Sonata in G minor.⁴⁵¹

Fabian employs durations and metronome markings in her various studies, often with fascinating results. For example, a list of the durations of three movements of a Bach Brandenburg Concerto is used to illustrate that ‘the greatest diversity of tempo occurred in slow movements and the slightest in the final movements’.⁴⁵² Another component to Fabian’s work is the use of standard deviation as a statistical tool to describe the extremity of any particular recording within a larger field.⁴⁵³ Fabian discusses the relative worth of durations and metronome markings. In her study, metronome markings are used to supplement durations when the excerpts being compared contain more than one tempo, since the ‘proportional relationship might be easier to see with metronome marks’.⁴⁵⁴ Fabian points out that since average metronome markings make no adjustment for ‘*ritardandos* and *fermatas*’⁴⁵⁵ in the score, their relative value is lower than that of total durations.⁴⁵⁶

⁴⁴⁶ Fabian, ‘Musicology and Performance Practice’, 77-106, and ‘Toward a Performance History’, 87-108.

⁴⁴⁷ Pulley, ‘A Statistical Analysis’, 108-111.

⁴⁴⁸ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance 1850-1900*, 163.

⁴⁴⁹ Elizabeth Field discusses metronome markings in various performing editions of the solo Bach. In relation to the Giga in D minor, for example, she states that ‘as far as metronome markings are concerned, the more recent the edition, the faster the tempo’. Elizabeth Field, ‘Performing Solo Bach: An Examination of the Evolution of Performance Traditions of Bach’s Unaccompanied Violin Sonatas from 1802 to the Present’, D. M. A. diss., Cornell University (January 1999), 89. Pulley finds Field’s observations to be somewhat lacking, and enquires if her statement about metronome markings is ‘something that is only anecdotal (since) from (Field’s) own research, only three editors (Herrmann in 1900, Hambourg in 1935 and Champeil in 1959) indicate metronome markings’. See Pulley, ‘A Statistical Analysis’, 190.

⁴⁵⁰ Ornoy, ‘Between Theory and Practice’, 233-247.

⁴⁵¹ Ornoy, ‘Recording Analysis of J. S. Bach’s G Minor Adagio’, 4.

⁴⁵² Fabian, *Bach Performance Practice*, 115.

⁴⁵³ Fabian, *Bach Performance Practice*, and ‘Toward a Performance History’. For a detailed explanation and effective use of STDEV (standard deviation) see also Pulley, ‘A Statistical Analysis’.

⁴⁵⁴ Fabian, *Bach Performance Practice*, 103.

⁴⁵⁵ *Ibid.*

⁴⁵⁶ In a recent study from 2009, Fabian and Ornoy present average metronome markings for all movements of the solo Bach, from a variety of recordings. While the data does provide some insight into the recordings, it is potentially misleading to compare average metronome markings for extensive

To avoid what seem to be the shortcomings of average metronome markings, there are various approaches for obtaining metronome markings directly from recordings. However, different approaches can often result in different results – just compare the differing metronome markings given for exactly the same recordings by both Philip and Katz.⁴⁵⁷ Two main approaches include Ornoy’s ‘metronome and a tape machine’,⁴⁵⁸ and Katz’s slightly more complex ‘beats per minute counter’. The ‘beats per minute counter’ is a computerised approach that requires the listener to tap the beat with a computer key to produce a tempo measurement. Katz observed that while the accuracy of the tapping method was adequate for longer sections, it was less reliable for the shorter samples. For these, Katz used a stopwatch and a mathematical formula to work out the average metronome marking for individual sections.⁴⁵⁹ More recently, such mechanical approaches have been improved with the use of computer software such as Sonic Visualiser ‘which offers crucial advantages: you can tap the beats and then listen to them as you play back the music, and you can then edit them, if necessary slowing down the playback, until you are confident they are where you want them’.⁴⁶⁰

Unlike some of the pieces examined by Fabian (and Ornoy), and the Beethoven Violin Concerto examined by Katz, the Prelude movement does not contain any prescribed tempo changes. The uniformity of the rhythm and the unique nature of the composition itself, which gives the performer relatively little scope for rubato, pauses, or changes of tempo, suggests that average metronome markings can be quite meaningful when used to compare recordings of the Prelude and pieces like it.⁴⁶¹ Although similar to Katz’s approach for determining the average metronome

movements such as the Chaconne, since two similar marking would not necessarily denote any actual correlation between recordings. See Fabian and Ornoy, ‘Identity in Violin Playing on Records’, 25-26.

⁴⁵⁷ Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950* (Cambridge: Cambridge University Press, 1992), 16; and Katz, ‘Beethoven in the Age of Mechanical Reproduction’, 42. Almost every correlating reading is different by a few beats per minute. Concerning the Heifetz and Toscanini recording of the Beethoven Concerto, Katz gives the metronome marking for bars 1-9 of the first movement as 114, while Philip gives 116 for the same section. Tempos in bars 43-50 of that same performance also differ: Katz says 126, while Philip says 124. The most extreme difference is of 7 beats per minute, found in relation to bars 1-9 of the Szigeti and Bruno Walter recording: Katz gives a reading of 103, Philip just 96.

⁴⁵⁸ Ornoy, ‘Between Theory and Practice’, 234; Ornoy, ‘Recording Analysis of J. S. Bach’s G minor Adagio’, 10. These approaches are similar to Katz in ‘Beethoven in the Age of Mechanical Reproduction’.

⁴⁵⁹ Katz, ‘Beethoven in the Age of Mechanical Reproduction’, 42.

⁴⁶⁰ Nicholas Cook, ‘Methods for analysing recordings’, 232.

⁴⁶¹ These might include, for example, Paganini’s *Perpetuo Mobile*, the Presto from Sinding’s Suite for Violin and Orchestra, and Rimsky Korsakov’s *The Bumble Bee*.

marking of shorter sections using a stopwatch, the approach in this study of the Prelude will be slightly adapted to find the average metronome marking for the entire movement and not just a few bars. To calculate the average metronome marking for the entire Prelude (or any similar piece) from a duration, the following formula can be used:

$$\frac{(\text{number of bars} \times \text{beats in a bar})}{\text{duration in minutes}} = \text{average metronome marking}$$

Taking Sarasate's recording of the Prelude from 1904, with 138 bars in triple time, and a duration of 2:41, the completed formula looks like this:

$$\frac{414}{2:41 \text{ (161 seconds} \div 60 = 2.68)} = \text{♩} = 155$$

So, Sarasate played the Prelude at an average of 155 beats per minute, which in comparison to Schröder's suggestion of 110 beats per minute, re-emphasises the starkly differing approaches of the two violinists.

When there is a metronome marking in a score, or in some other publication, as with Schröder's performing guide, a different formula will work out the approximate duration of a hypothetical Prelude performance. This formula is:

$$\frac{(\text{number of bars} \times \text{beats in a bar})}{\text{♩} = X} = \text{duration in minutes}$$

Recalling Schröder's suggestion of 110 beats per minute, one can check how that compares to his Prelude recording of 4:22. The completed formula is:

$$\frac{414}{110} = (3.76) 3:48$$

Therefore, Schröder's 2007 suggestion of 110 beats a minute for the Prelude would result in a performance lasting 3:48, which is far shorter than his recording from 1990 lasting 4:22. So, Schröder's recording of the Prelude was over 30 seconds slower than suggested in his performing guide, indicating that he took the 'rather relaxed'

approach much more in the studio than in his theoretical writing. This underlines the difficulty of communicating tempo by metronome marking, and the fact that interpretative approaches can change greatly over time.

The method of tempo communication that has yet to be discussed is perhaps the least empirical, and therefore least definable – the use of (usually Italian) words such as *Allegro*, *Presto*, or *Lento*. In the case of the Prelude, Moser wrote that it should be played no faster than ‘*Allegro con brio*’ or ‘*Vivace*’. Marteau on the other hand, added the direction ‘*Allegro, non presto*’ to the Prelude (Heifetz crossed out these additional directions). As stated by Schenker, deducing an exact tempo from these differing directions is basically impossible, as one should in theory be able to understand the ideal tempo from the content itself. The idea that an Italian tempo description could carry the same meaning for a violinist in the twenty-first century as it did for Bach is quite a dubious proposition. In a short piece entitled ‘*On Time and Tempo*’,⁴⁶² Leon Botstein discusses this very issue, and concludes:

It is true that indications such as ‘*andante*’ might refer to relatively stable notions of how fast anyone might amble or stroll along. The same might be said for dance rhythms ... But as the indications ‘*con moto*’ or ‘*allegro ma non troppo*’ from nineteenth-century music indicate, the relative significance of such terms is vague at best.⁴⁶³

Efrati, in his treatise on Bach’s solo works for string instruments, came to a similar conclusion, but went further, stating that while

tempo indications and the names of the dances in the suites give an approximate idea of the speed at which to play the various movements ... it is pointless to try and establish the ‘right’ tempo (since) views differ widely (and) many dances have changed their character in the course of time together with the speed of execution.⁴⁶⁴

While the Prelude is not a traditional dance movement in the sense of a gigue or a minuet, the following observation by Le Huray would seem to apply equally to the Prelude as to the rest of the dance movements in the solo violin works. As Le Huray explains, ‘baroque dance movements ... were played at all sorts of different speeds’ and ‘Bach ... tended only to give a title to the movement, leaving the player

⁴⁶² Leon Botstein, ‘*On Time and Tempo*’, *The Musical Quarterly*, vol. 78, no. 3 (Autumn 1994), 421-428.

⁴⁶³ *Ibid*, 425.

⁴⁶⁴ Efrati, *Treatise*, 219.

to decide on its speed and character'.⁴⁶⁵ Lastly, one might reflect on the characteristics of the so-called 'French' and 'Italian' styles of performance, which seem to mirror the divergent approaches of Schröder (French?) and Sarasate (Italian?). As described by Efrati, the French style would suggest a more reserved speed with some rubato, while an Italian approach would be fast with almost no variation in speed.⁴⁶⁶

8.3 Heifetz's duration markings and his recordings

Heifetz's Marteau edition of the solo Bach with handwritten timings in minutes and seconds at the start of every movement provides an empirical base from which to examine his recordings of the piece. For the Prelude, Heifetz wrote the precise timing of 3:10 (which would amount to an average of $\text{♩} = 131$).⁴⁶⁷ As shown in table 8.1, all four of Heifetz's recordings are close to this pencil marking, and the 1952 recording in fact adheres to it precisely. Incidentally, the average of the four recordings is 3:09, just a second away. On the spectrum between Sarasate's 1904 recording lasting 2:41 ($\text{♩} = 155$), and Schröder's 1990 recording lasting 4:22 ($\text{♩} = 95$), Heifetz clearly leans towards the virtuosic *moto perpetuo* approach, in the so-called 'Italian' style. Furthermore, the observation that Heifetz played the Prelude quickly matches many of the comments by critics documented in appendix 10.

Remarkably, three of the four recordings are on or within just a few metronome markings of the Marteau standard. The one recording that precisely matches the written duration is the 1952 example, recorded under what were perfect studio conditions as part of the entire set of sonatas and partitas.⁴⁶⁸ It is possible, and indeed likely, that Heifetz recorded a number of takes before he settled on this. Each of the other three recordings was made under different conditions, which might have

⁴⁶⁵ Peter Le Huray, *Authenticity in Performance. Eighteenth-Century Case Studies* (Cambridge: Cambridge University Press, 1990), 37.

⁴⁶⁶ Efrati, *Treatise*, 225.

⁴⁶⁷ In comparison, Eduard Herrmann in his 1900 edition of the solo Bach (see table 2.3) suggests a metronome marking of $\text{♩} = 120$ (3:27), and Schröder suggests $\text{♩} = 110$.

⁴⁶⁸ For information on Heifetz's recording practices see Dennis D. Rooney, interview with John Pfeiffer, 'Perfect Record', *The Strad*, vol. 96, no. 1150 (February 1986), 754 [John Pfeiffer was Senior Producer at RCA and worked with Heifetz for over 32 years].

influenced their tempos: maybe the adrenaline involved in the live recording of 1946 spurred Heifetz to play faster, or maybe the intrusion of the video camera in 1950 meant he felt more under scrutiny, hence the slightly slower tempo. The main point to emphasise is that even though Heifetz's *Marteau* timings were made some time at the start of his career in the USA, decades later in 1952, when presented with ideal studio conditions, he still recreated the piece to exactly the same duration.

Year	Length	Average	Description
1946	2:59	♩ = 140	Live radio broadcast
1950	3:14	♩ = 128	Filmed for documentary
1952	3:10	♩ = 131	Studio – complete recordings
1972	3:12	♩ = 129	Recorded live at final recital

Table 8.1. Available Heifetz Prelude recordings: durations and average metronome markings.

For some performers, a correlation like that found in the Prelude recordings might be passed over as simply a coincidence, or something of minor significance. However, for Heifetz, who was so meticulous about timings, the correlation gives support to his lifelong characterisation as a perfectionist. In contrast, the inconsistency between Schröder's written suggestion in 2007 and his recording in 1990 would seem to be more typical, since performers do not always maintain precise and premeditated interpretative approaches over decades. Additionally, in relation to Heifetz's recordings of the Beethoven Violin Concerto (with Toscanini in 1940) and Beethoven's 'Kreutzer' Sonata (with Brooks Smith in 1960), Robert Philip observed that Heifetz was, in comparison to his contemporaries, 'unusually strict in (his) control of tempo'.⁴⁶⁹ Philip also observes that while Heifetz was 'unusually restrained (with regards to) tempo fluctuation in the 1930s, (he) changed very little in this respect in the post-war years'.⁴⁷⁰ This observation certainly matches the very similar durations discovered throughout Heifetz's Prelude recordings.

Expanding the investigation beyond the Prelude recordings, table 8.2 presents the durations of all Heifetz's recordings from the Partita in E major alongside the markings in the *Marteau* edition. In terms of conducting direct comparisons, only two of the movements pose any problem; the 1925 Menuet recording omits both of the

⁴⁶⁹ Philip, *Early Recordings and Musical Style*, 21.

⁴⁷⁰ *Ibid*, 24.

repeats in the second Menuet, while the 1972 recording of the Loure omits the second of the two repeats.⁴⁷¹ Heifetz's shifting attitude to repetitions is itself a comment upon his approach to these pieces. Although it is not known why Heifetz omitted certain repeats in 1925 and 1972, clearly, when it came to the complete studio recording in 1952, Heifetz played everything as Bach had written.

Movement	Marteau	1925	1946	1950	1952	1972
Prelude	3:10		2:59	3:14	3:10	3:12
Loure	4:05				4:09	3:04*
Gavotte & Rondo	2:40		2:40		2:40	
Menuet I & II	3:25	2:20*			3:33	
Bourrée	1:30				1:24	
Giga	1:50		1:45		1:46	1:40
Total:	16:40				16:42	

Table 8.2. Partita in E major: all durations from the Marteau edition and recordings. Asterisks denote recordings in which Heifetz omits certain repeats.

Table 8.2 shows that the correlation between the Marteau durations and Heifetz's recordings is certainly not limited to performances of the Prelude. One of two particularly striking revelations is the exact correlation between the two recordings of the Gavotte & Rondo and the Marteau duration, remarkable since the two recordings were made six years apart, one live and one under studio conditions. Secondly, although some of the movements recorded in 1952 do not match exactly the Marteau durations, there is an unmistakable consistency throughout. As a result, the entire Partita in E major recorded in 1952 is just two seconds longer than the Marteau marking. The difference between 16:40 in the Marteau and 16:42 in 1952 is a mere 0.2%. To put that figure into context, between Schröder's suggestion of $\text{♩} = 110$ (3:48) and his recording of 4:22 there is a difference of 14.9%.

Many questions arise from this discovery. Was Heifetz aware of the correlation? If so, did he deliberately intend to play the Partita in E major as indicated by his pencilled durations? Could any musician possess the ability to internalise

⁴⁷¹ It is possible to compare the average metronome marking for the 1972 and 1952 Loure recordings with a hypothetical Marteau metronome marking. Although Heifetz did not play the second Loure repeat in 1972, the average metronome marking for both the 1952 and 1972 Loure recordings is exactly $\text{♩} = 69$, which is extremely close to the hypothetical Marteau marking of $\text{♩} = 71$. In other words, the 1972 Loure was taken at exactly the same tempo as in 1952.

tempo to such an astonishing degree over so many decades? Considering the unlikelihood of a 0.2% difference, it seems there must be a simpler explanation. One might suggest that since the durations are so incredibly close, maybe Heifetz used that particular Marteau score and those particular pencil markings in some preparatory way for the 1952 studio recordings. This would date the markings in the 1950s, and not the 1920s, and would at first seem more plausible. However, while this cannot be conclusively proven false, there are a number of strong counter-arguments. Firstly, since recordings of individual movements from 1952 are both faster and slower than the Marteau markings, this suggests that they were not simply written out either just prior to the recording, or as a result of it. Secondly, as seen in table 8.3, the total duration of the Partita in E major is remarkably close to the Marteau duration, but none of the other sonatas and partitas exhibits that level of correlation.⁴⁷²

The most remarkable revelation in table 8.3 is the closeness of the duration of the two complete recordings of the Sonata in G minor from 1935 and 1952. Separated by nearly two decades, they both come to within a second of each other, even though the individual movements do not always correlate as closely. Does this still count as a correlation? It is quite conceivable that Heifetz had an awareness of the overarching timeframe of the entire sonata performance. In other words, whereas the Adagio takes slightly longer in 1952, the final Presto takes slightly less time as a counterbalance. This was also the case with the Marteau timings and the 1952 recording of the Partita in E major, where some individual movements differed but the overall duration was – as already stated – only two seconds (or 0.2%) apart. It is almost as if Heifetz had in mind his ideal musical canvas and ensured each movement fitted that overall scale. In fact, this could be linked to the descriptions of Heifetz's playing in architectural terms as outlined in chapter 3.

It is clear from table 8.3 that almost every time Heifetz re-recorded a movement it was slightly faster. Of the thirteen movements that were recorded in both 1935 and 1952, and the Chaconne that was then recorded yet again in 1970, only the Adagio in G minor took longer the second time.⁴⁷³ Similarly, table 8.2 showed the fastest recording of the Giga to be that from the final recital. These few examples,

⁴⁷² Table 8.3 contains all durations for the other three sonatas and two partitas. The Marteau edition is plotted against recordings from 1935, 1952 and 1970 (note that Heifetz only recorded BWV 1001, 1004 and 1005 in 1935, and only the Chaconne from BWV 1004 in 1970).

⁴⁷³ It should be noted that the Chaconne contains sections that might be played at various tempi; therefore, total duration might not be considered an entirely accurate means of comparison in this case.

along with the general consistency of tempo across the early and late recordings, suggest that Heifetz's technical facility did not diminish later in life in the way it did for other musicians.⁴⁷⁴ They also indicate that Heifetz paid absolutely no attention to the countless critics who described his playing as too fast.

Table 8.4 compares the other complete recordings with the Marteau durations. Aside from the Sonata in C major recording from 1952, every other complete sonata or partita recording took longer than the Marteau duration. This suggests that the scribbled durations were probably an enthusiastic youthful approach. Table 8.4 also shows that the Partita in E major recording from 1952 was the closest of all the complete sonata and partita recordings to their respective Marteau duration.

What does all this mean? The two partita recordings closest to the Marteau durations are the Partita in E major and the Partita in D minor, both from 1952. It was exactly these two partitas that were found to feature in Heifetz concerts and recordings far more than any other sonata or partita. It appears then that there is a link between Heifetz playing the pieces more often and being closer to the Marteau durations. One could surmise that since Heifetz performed these pieces more frequently, his interpretative approach remained more stable since there was little chance to forget the way he wanted the pieces to sound.

The closeness of the Sonata in C major recording from 1952 to the Marteau duration is also interesting. As discovered in chapter 6, in the years leading up to 1952, along with the Partita in D minor and the Partita in E major, Heifetz was also performing the Sonata in C major. On the other end of the scale, the Partita in B minor recording from 1952 was considerably different to the Marteau durations. This is unsurprising since, as shown in chapter 6, when it came to recording the Partita in B minor in 1952, Heifetz had not performed it in public since 1937. The Partita in B minor also happens to be the partita that was by far the least performed and recorded among all the sonatas and partitas. It is also by far the furthest from the Marteau markings.⁴⁷⁵

⁴⁷⁴ Philip, 'Flexibility of Tempo', in *Early Recordings and Musical Style* (1992), 7-36. Philip highlights cases in which performers get gradually slower as they age.

⁴⁷⁵ Not all of the recordings in table 8.4 follow this correlation. The Sonata in A minor – the second least performed and recorded work in Heifetz's career – is unexpectedly close to the Marteau duration.

Piece	Movement	Marteau	1935	1952	1970
Sonata in G minor BWV 1001	Adagio	4:10	4:35	4:43	
	Fuga	4:50	4:47	4:43	
	Siciliano	3:25	4:06	4:05	
	Presto	3:20	3:37	3:23	
	Total:	15:45	16:55	16:54	
Partita in B minor BWV 1002	Allemanda	4:50		4:54	
	Double	2:15		2:19	
	Corrente	2:30		2:41	
	Double	3:45		3:57	
	Sarabande	2:30		2:44	
	Double	1:40		1:43	
	Bourée	2:45		2:51	
	Double	2:40		2:51	
Total:	21:45		24:00		
Sonata in A minor BWV 1003	Grave	3:15		3:36	
	Fuga	6:00		5:59	
	Andante	5:10		5:37	
	Allegro	5:10		5:14	
Total:	19:35		20:26		
Partita in D minor BWV 1004	Allemanda	3:00	3:22	3:08	
	Corrente	2:40	2:50	2:39	
	Sarabanda	3:00	3:16	3:04	
	Giga	3:45	3:53	3:44	
	Ciaccona	12:50	13:02	12:52	12:42
Total:	25:15	26:23	25:27		
Sonata in C major BWV 1005	Adagio	3:45	4:05	3:49	
	Fuga	9:00	9:01	8:38	
	Largo	2:25	2:49	2:36	
	Allegro Assai	4:35	4:48	4:32	
Total:	19:45	20:43	19:35		

Table 8.3. Timings of the remaining movements from the Marteau metronome markings, and on record. In the B minor Allemanda of the Marteau edition Heifetz crosses out both repeats, but the marked duration matches his recording, which includes the repeats. For the Grave in A minor, the extra timing of 3:25 is given alongside 3:15. Heifetz wrote 'Approx 6:00' by the Fuga in A minor. The Andante in A minor has an extra timing of 5:30 in pencil. Heifetz marked 'approx 12:45' in blue pencil by the Chaconne and another duration of 12:50 written in grey pencil at the end; the 12:50 matches the total of the movement timings, hence 12:50 is used in this table. The Chaconne is subdivided with durations. The Fuga in C major has a halfway duration of 4:20. In the B minor and D minor Corrente movements, Heifetz writes the following in relation to the repeat: '1st Special 2nd not'. Note that the handwriting is not always clear; the word 'not' is possibly incorrect (it also looks like 'riot').

Piece	Year	Marteau	Recording	Difference
Partita in E major	1952	16:40	16:42	+0.2%
Partita in D minor	1952	25:15	25:28	+0.8%
Sonata in C major	1952	19:45	19:35	-0.8%
Sonata in A minor	1952	19:35	20:26	+4.3%
Partita in D minor	1935	25:15	26:23	+4.5%
Sonata in C major	1935	19:45	20:43	+4.9%
Sonata in G minor	1952	15:45	16:54	+7.3%
Sonata in G minor	1935	15:45	16:55	+7.4%
Partita in B minor	1952	21:45	24:00	+10.3%

Table 8.4. Complete recordings of sonatas and partitas compared to Marteau durations.

To summarise – when Heifetz played something frequently, he maintained his approach. When he played something less frequently, his approach was more likely to vary. This suggests that Heifetz developed a strong sense of the desired tempo for these works during the earlier part of his career, possibly even while studying with Auer in Russia. Whether or not he did it consciously, evidence points to the fact that Heifetz internalised a type of rhythm and speed that seemed to him to make sense of the implied sectionalisation, the drive of the work, and its implied harmonic rhythm, right through his career.

CHAPTER 9

Further elements of interpretative approach

9.1 Structure and Phrasing

Heifetz's arrangement of the Prelude is a vital source in understanding his unique interpretative approach. To contextualise an examination of Heifetz's arrangement, two other Prelude arrangements will be drawn upon – those of Schumann and Kreisler. There are no available recordings of Heifetz's Prelude arrangement, by anyone, so only his four solo recordings will be referenced. It should also be added that numerous correlations might be made, some stronger than others, between observations in this chapter and comments made by critics listed in appendix 10.

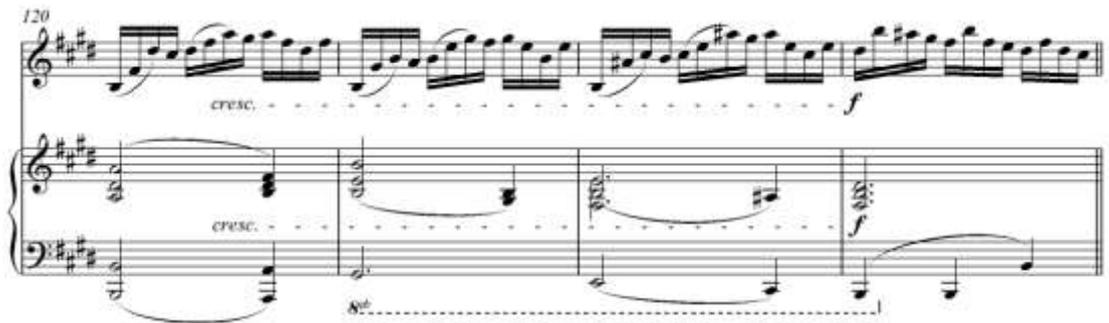


Figure 9.1. Heifetz's arrangement of the Prelude; bars 120-123.

Of the Heifetz, Kreisler, and Schumann arrangements, Heifetz's emphasises most the significant structural changes outlined in chapter 7. At the point in bar 123 when the violin arrives in the dominant key area for the last time before the final resolution, three aspects of Heifetz's piano part emphasise the importance of this moment (see figure 9.1). Firstly, a 3-bar crescendo in the piano (and violin) leads right into bar 123 and a *f* marking (important since the last *f* was back in bar 90). Secondly, for the first time in the arrangement, Heifetz uses a powerful octave bass line in the left hand of the piano, greatly emphasising the arrival onto the dominant B chord in bar 123. Thirdly, also for the first time in the arrangement, there is a single dotted minim in the right hand piano part in bar 123, filling the entire bar. This single held chord in the right hand produces a stable background over which the violin begins the

semiquaver cascade down through the dominant key before arriving on the final tonic at bar 130.

In all four Prelude recordings, Heifetz places great emphasis on this particular moment in bar 123. Every one of the recordings begins bar 120 at a *p* dynamic and crescendos through the four bars before arriving in bar 123 with some power. In addition, it is clear that Heifetz continually employs the same bowings on record as found in his arrangement. The three slurred notes on the first and second beats of bars 120, 121, and 122 are fundamental in building up to bar 123 – they ensure that the separately bowed semiquavers in bar 123 sound more like an arrival in a new section.

Figure 9.2. Heifetz's arrangement of the Prelude; bars 127-131.

Just as Heifetz emphasised the arrival in bar 123 on record and in his arrangement, he does much the same for the final tonic in bar 130, as shown in figure 9.2. While this arrival in the tonic does not feature in Lester's formal outline, Schenker places a structurally significant '1' at bar 130 to signify the final arrival in the tonic and the conclusion of his octave line structure. In Heifetz's arrangement, bar 130 is reached via a crescendo; it is preceded by strong octave movements in the left hand piano part, and a *poco rit.* is placed in bar 129 giving the performers time to emphasise the harmonic movement from dominant to tonic. In all four of his recordings, Heifetz plays a very pronounced crescendo from bar 128. Similarly, the *diminuendo* over the four semiquavers in bar 130 is executed precisely, most markedly in the 1952 studio recording. Although there is very little evidence of a *poco rit.* in the four recordings, Heifetz adds an element of tenuto to the final two semiquavers in bar 129 followed by a vibrato accent on the first note of bar 130.

A third prominent example of structural emphasis highlighted by Heifetz can be found in the approach leading to bar 90 – see figure 9.3. As shown in the structural

analysis, this section is one of the most chromatically intense of the entire piece and is harmonically the farthest section from the tonic key. Heifetz includes tenuto markings on the first note of each of the three bars leading up to the arrival in C# major. These tenuto markings in the piano mirror the strong notes in the violin part and help to emphasise the change of section that is coming. The crescendo in the piano runs right into the new section and, along with the violin crescendo, the dynamic build-up increases the significance of the arrival on the C# in bar 90.

Figure 9.3. Heifetz's arrangement of the Prelude; bars 86-91.

On record, Heifetz articulates this section very clearly. In the bars leading to bar 90 he crescendos, building slightly higher in each of bars 87, 88, and then 89. Due to the tempo at which Heifetz performs the Prelude, and the distance across strings between the first two notes in each of these three bars, it is very difficult to place greater emphasis on the e#, a', and b' semiquavers at the start of each bar. Whether or not Heifetz intended it, his piano accompaniment in these bars works to support the violinist, with a tenuto marking on the initial chord in each of the bars. On record Heifetz plays bar 90 differently – in particular with the 1946 recording, but also to a lesser extent all four, Heifetz builds in a dynamic increase through bars 87, 88 and 89 before playing a *subito piano* at bar 90 as the semiquavers begin to build upwards again. The effect of this is dramatic, since it enables Heifetz to begin yet another crescendo to bar 93, where he begins a slow descent that only releases at bar 109.

While both Kreisler and Schumann also include short crescendos and other structural markers in their arrangements, of the three versions, that by Heifetz appears to emphasise structural elements most of all. The manner in which Heifetz in his score emphasises structurally important changes suggests that he was acutely aware of the underlying structure of the piece, either consciously or through inherent musicality.

Arrangements reveal many details. There have been attempts at comparing Prelude arrangements. Schenker for example, writes that ‘Schumann frequently has the bass remain in place instead of shaping it, as Bach does, with motion’.⁴⁷⁶ Similarly, Lester compares the ‘... manner in which Bach’s arrangement maintains an eighteenth-century sound, whereas Schumann’s accompaniment turns the movement into a nineteenth-century *moto perpetuo*’.⁴⁷⁷ Lester goes further, suggesting a link between the style of Schumann’s ‘swift surface and swinging accompaniment’⁴⁷⁸ and the virtuosic recording of the piece by Sarasate in 1904. Although outside the scope of this thesis, an exhaustive comparative study of the accompaniments to the Prelude by Bach, Heifetz, Kreisler, Schumann, Mendelssohn, and others would provide a foundation upon which to discuss a myriad of performance practice issues.

9.2 Repeated ideas and motifs: the bariolage sections

The most prominent recapitulation in the Prelude is the return of the bariolage passage from bars 17-27 in the subdominant, bars 67-78. This repetition is highlighted in Lester’s formal outline and is alluded to in Schenker’s focus on the subdominant. Since these two sections are so similar, it is revealing to see how they are treated in the arrangements, since the accompaniments of Heifetz, Schumann, and Kreisler all approach it differently.

⁴⁷⁶ Schenker, *The Masterwork in Music*, 45.

⁴⁷⁷ Lester, *Bach’s Works for Solo Violin*, 117.

⁴⁷⁸ *Ibid*, 121.

Figure 9.4. Schumann's arrangement of the Prelude; bars 17-21 and bars 67-71.

Figure 9.5. Heifetz's arrangement of the Prelude; bars 17-21 and 67-71. Heifetz alters Bach's method of notating bariolage. He simplifies the visually awkward two-part interlocking semiquavers into a single line of semiquavers. Later on, Heifetz also alters Bach's notation in bar 134 so that the top line is notated separately from the notes underneath, which suggests it be given more emphasis.

Kreisler's accompaniment to the bariolage section is the most straightforward of all: dotted-minim chords in the right hand with an off-beat pedal octave E held in the left hand. Of the three accompaniments in question, only Kreisler's uses the same accompaniment for both bariolage sections. In contrast, figures 9.4 and 9.5 show that both Schumann's and Heifetz's accompaniments differ each time. Schumann has a simple offbeat chord on the second beat of each bar during the first bariolage section and then in the subdominant recapitulation includes a series of relentless staccato

quavers that mirror the harmonies produced by the violinist. This is an interesting strategy since it gives more energy and movement to the second bariolage, and supports Lester's description of Schumann's piano accompaniment as having a 'swift surface'.

While Heifetz's treatment of the two bariolage sections also differs, figure 9.5 shows that both retain some organic similarity. While the first bariolage section is accompanied by downward moving staccato quavers with a diminuendo to *p* in bar 29, the second one has ascending staccato quavers, with a crescendo leading to a *f* in bar 79. Just as with Schumann's treatment of the second bariolage, Heifetz gives the subdominant repeat more forward energy with ascending quavers and a building crescendo.

On record, Heifetz keeps faithfully to the dynamic contours laid out in his edition – in other words, he plays each bariolage section with its differing dynamics as written in his edition. This desire to vary repeated passages matches observations made by Fabian and Ornoy, who state that in the solo Bach generally, 'Heifetz employs bolder expressive means in repeats where he varies articulation and bowing'.⁴⁷⁹ This is by no means the usual approach; Milstein, for example, 'in general ... is more even and restrained, with little difference between repeats'.⁴⁸⁰

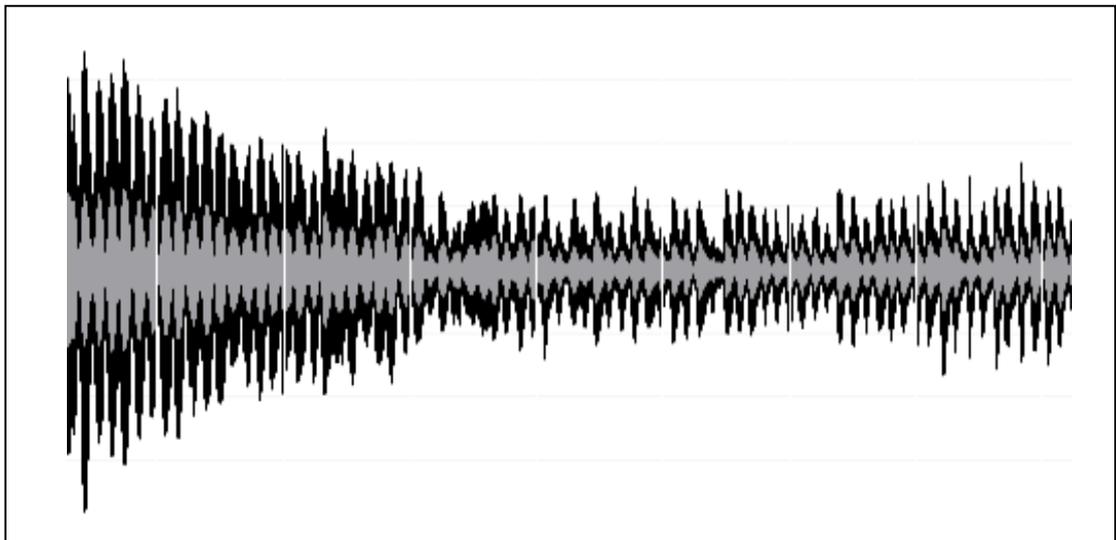


Figure 9.6. A graphical reproduction of Heifetz's sound between bars 23 and 31 in his 1946 recording of the Prelude, produced using Sonic Visualiser audio analysis software. Vertical white lines appear at 1-second divisions. Created August 2008. <http://www.sonicvisualiser.org>.

⁴⁷⁹ Fabian and Ornoy, 'Identity in Violin Playing on Records', 7. This might explain the markings Heifetz made in his Marteau score next to the repeated sections. See table 8.3.

⁴⁸⁰ Ibid.

A good example of Heifetz's precision can be found in the 1946 Prelude recording. In this recording, during the first bariolage section, Heifetz moves from a strong *f* sound at the top of the descending figuration to a *p* in the following section with a gradual diminuendo that sounds almost perfect in its execution. The graphical representation of Heifetz's graduated diminuendo in figure 9.6 clearly supports this observation – the smoothness of the progression is clear. One might suggest that this is another example of an aspect of Heifetz's performance that a critic would have considered 'architectural', or 'chiselled'.

9.3 Repeated ideas and motifs: the building motif

The 'building' motif identified in chapter 7 is another prominent repetition in the Prelude. As set out in figure 9.7, this motif appears five times in various forms throughout the movement. It has been described here as the 'building' motif for the obvious reason that it builds gradually in an ascending arpeggio or dominant seventh pattern. The underlying structure of this motif is presented in figure 9.8. None of the five building motif appearances is exactly the same, but each follows the same structural pattern.

Appearance 1



Appearance 2



Appearance 3



Appearance 4



Appearance 5



Figure 9.7. The five separate appearances of the 'building' motif.

29 *Building motif - Appearance 1*

Figure 9.8. The underlying harmony of the building motif.

Schumann

29

Kreisler

29

Heifetz

29

Figure 9.9. The building motif in bars 29-32 accompanied by Schumann, Kreisler, and Heifetz.

In terms of piano accompaniment to the building motif, Schumann, Kreisler, and Heifetz all employ some repetition at each appearance. Of the five building

motifs, the accompaniment to the fifth appearance in bars 90-93 is consistently different to the others, in the arrangements of Schumann, Kreisler, and Heifetz. This is unsurprising considering that bar 93 has been identified as containing the harmonic climax of the entire movement. As displayed in figure 9.9, Heifetz, Kreisler, and Schumann all use the melodic and rhythmic unit of the Prelude's opening bar to accompany the building motif. This recurs for each of the first four building motif appearances. The fact that all three accompaniments draw on the highly recognisable opening idea to accompany the building motif adds further structural and musical significance to this repeated element.

A close examination of Heifetz's four recordings of the Prelude reveals that the building motif follows the dynamic contours as set out in his edition. What also becomes certain from listening to Heifetz's recordings of this piece is exactly why the fifth appearance of the building motif has a different accompaniment to the others: the rise to the harmonic climax in bar 93 is one of the most significant moments of the piece. Heifetz crescendos from a lesser dynamic up to what could be described as *f* or even *ff*. Since none of the other building motifs continue to such a climax, the fifth appearance of the motif is unique in that it holds not only a local motivic role, but also an overall structural one.

9.4 Structural dynamics and discrepancies

As one would expect, the autograph score of the Prelude has very few dynamic markings. Those markings that Bach does include are more than simply localised dynamic devices; they function as precise structural signposts. As shown in figures 9.10, 9.11, and 9.12, Bach uses the repeated '*f* to *p*' baroque echo in the lead up to significant changes of section or key to emphasise further the new section with an immediate dynamic contrast. In figures 9.10 and 9.12 (the two bariolage sections), Bach uses the 2-bar echo effect twice before arriving on the *f* in bar 17 and 67 respectively. It is noteworthy that Bach used identical dynamics for both the tonic and subdominant bariolage sections. The structural dynamics in figure 9.11 are similar to the other two examples in that the repeated '*f* to *p*' echo is used in the lead to a *f* in bar 51. But whereas figures 9.10 and 9.12 consist of alternating 2-bars of *f* and *p*, figure

9.11 starts with 2-bar alternations that become single bar alternations of *f* and *p* as the *f* in bar 51 approaches. The arrival in bar 51 is significant because it functions as a chord I resolution of the chord V pedal note preparation that stretched over 10 bars.

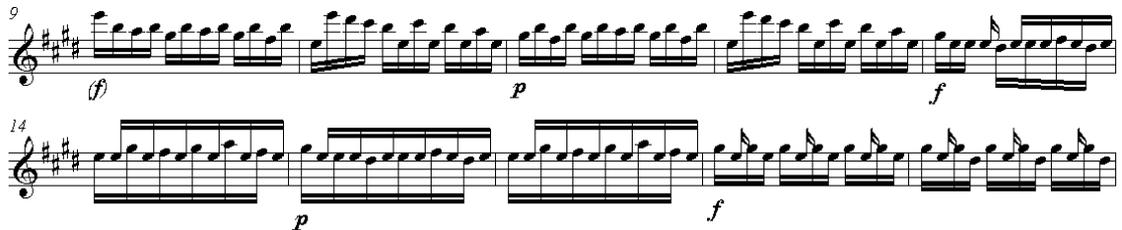


Figure 9.10. From the autograph: Bach's dynamics as part of the structure, bars 9-18.



Figure 9.11. From the autograph: Bach's dynamics as part of the structure, bars 43-52.



Figure 9.12. From the autograph. Bach's dynamics as part of the structure, bars 59-68.

Heifetz, Kreisler, and Schumann approach these structurally important dynamics differently. Schumann is the only one of the three to retain all of Bach's dynamics. By contrast, Heifetz and Kreisler manipulate the original dynamics to produce a more nuanced effect when compared to Bach's terraced dynamics. As seen in figure 9.13, changes to Bach's structural dynamics ensure that the first crescendo from bar 13 provides a bigger contrast when the *p* arrives in bar 15. However, the crescendo in bar 16 undermines the dynamic contrast that Bach intended in bar 17. The exact dynamics in Heifetz's edition can be heard in every one of his recordings; they are in that sense, essentially 'perfect' reproductions.

The image displays two systems of musical notation for the first seven bars of a piece. The top system, labeled 'from Bach's autograph manuscript', shows a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *f* and transitions to *p* in the second bar. The bottom system, labeled 'from Heifetz's arrangement', shows both violin and piano parts. The violin part is identical to the autograph. The piano part includes a bass line with a key signature of two sharps, a dynamic marking of *f* in the first bar, and *p* in the second bar. It also features fingering numbers (1, 2, 3, 4) and a 'V Pos.' marking in the final bar.

Figure 9.13. Bach's autograph and Heifetz's arrangement of the Prelude; bars 9-17.

As mentioned earlier, Heifetz completed his Prelude arrangement with some haste. As a possible consequence of this, some discrepancies exist between Heifetz's autograph manuscript and the published score. As shown in figure 9.14, there is a *ff* in bar 134 and a *f* in bar 136 of the autograph manuscript. However, in the published edition, these two dynamic markings are reversed. By placing the *ff* in bar 136 and not bar 134, the loudest dynamic coincides with the final arrival in the tonic, thus increasing the feeling of finality.⁴⁸¹ While it is possible to debate the finer shades of dynamics in this edition, in each of Heifetz's four recordings the dynamic remains *f* or *ff* from bar 134 to the end.

The image shows two systems of musical notation for bars 133-136. The top system, 'Heifetz autograph manuscript', shows a melodic line in treble clef with a key signature of two sharps. It starts with a dynamic marking of *ff* in bar 134 and *f a tempo* in bar 136. The bottom system, 'Heifetz published edition', shows the same melodic line but with a dynamic marking of *f* in bar 134 and *ff a tempo* in bar 136. The notation for the notes and rests is identical between the two systems.

Figure 9.14. Bars 133-136 from both the Heifetz autograph manuscript and edition.

Another small and somewhat related discrepancy also occurs in the final bars. As shown in figure 9.14, an extra E has been omitted from bar 135. The effect of the extra E in the autograph manuscript is to place greater emphasis on this cadence by

⁴⁸¹ These two minor discrepancies are present in both the published violin and piano parts.

enhancing the sound of the stopped E with the open string.⁴⁸² By emphasising this cadence, the following resolution is made more significant. In all four of Heifetz's recordings he plays just one E, on the open string. While an open E string might seem an unusual choice, it is used to good effect, since it contrasts with the downbeat E semiquaver in bar 136, which Heifetz on record always played as a stopped note.

9.5 Special effects: articulation

In keeping with Bach's uncluttered score, Heifetz, in his arrangement of the Prelude, has used restraint with regards to articulation. There are only a few printed suggestions for articulation, which are highlighted in figure 9.15. Heifetz introduces accents (keeping Bach's original slurs) to emphasise what is already alluded to by the repetition of the appoggiatura. Kreisler also uses this same articulation in these bars, while Joachim places diminuendo lines across each pair of semiquavers in his edition. In bar 42, Heifetz writes tenuto lines to bring out the lower part of a bariolage-like figuration. Since Heifetz only adds these markings in one bar, their significance appears debatable. In terms of the Prelude's structure, these articulation markings all occur in the section between the tonic and subdominant bariolage sections.



Figure 9.15. Heifetz edition of the Prelude; bars 39-42.

One of the greatest similarities between all four of Heifetz's recordings is his use of articulation to colour certain passages. Although not present in his edition or in any of his scores, Heifetz usually emphasises dynamic contrasts through articulation and bow technique. For example, returning briefly to figures 9.10, 9.11, and 9.12, whenever there are immediate contrasts of *f* and *p* Heifetz usually plays the *f* with a *detaché* bow stroke whereas the *p* bars are played with an off-string staccato articulation. Not only does this enable Heifetz to define the contrasting sections, but it

⁴⁸² Fritz Kreisler's edition also has this doubled E.

also allows him to display his highly developed control of the bow, especially in the *p* bariolage sections, which require a greater amount of skill to play off-string at that dynamic.

9.6 Special effects: bowings

Bach did not include any written bowings in his score. The scope for adding bowings in the Prelude is limited, since so much of the musical text carries it implicitly. For example, the bariolage sections (bars 13-28 and 63-78) can only really be played with alternating down- and up-bows. In addition, the majority of the scalar semiquaver passages are more brilliant and effective when played with alternating down- and up-bows. A decision on bowing is needed in the first bar of the piece. Bach gives no clue as to whether to start the piece with an up- or down-bow, and editors have been divided on the issue, with many refraining from adding any suggestion.⁴⁸³ As in the Joachim/Moser edition, Heifetz places a down-bow at the opening, which arguably provides a stronger and more energetic opening to the movement. Heifetz's 1950 recording of the Prelude on video clearly shows him starting with a down-bow. While there is no way of knowing for sure in the other three recordings, it does sound as if they start with a down-bow. Another bowing issue is the final bar. In the autograph manuscript, Bach slurs the first three semiquavers of both groups, whereas in Heifetz's arrangement he (and others including Flesch and David) slurs the first two semiquavers in the bar and then leaves the other six semiquavers as separate bows. The effect of this bowing over that of the original is to facilitate the crescendo and increase the energy and movement towards the climactic end on the high tonic final note. Unsurprisingly, Heifetz follows his exact printed bowing in the 1950 video. By slowing down the other three recordings with computer software, it became possible to hear that they too were played with this printed bowing.⁴⁸⁴

⁴⁸³ Editions including those by Hellmesberger, Wroński, and David have no bowing indication at the start.

⁴⁸⁴ Sonic Visualiser audio analysis software was used to slow down by 160% the 1946, 1952, and 1972 recordings in order to identify where the bow changes took place.

9.7 Special effects: fingerings

Heifetz includes fingerings in his published edition only where he thinks they are necessary, expecting performers to work out the common sense option most of the time.⁴⁸⁵ Unusually, there are instances where these fingerings seem to go against what a violinist might expect. Shown in figure 9.16, Heifetz's fingerings in bars 13 and 63 suggest an unorthodox approach to the start of the bariolage section and the fingerings do not follow the logical fingering of the bariolage technique.

Figure 9.16 consists of three musical staves. The top staff is a single line of music in 3/4 time, labeled 'most logical bariolage fingering-maintaining the open string on alternate notes'. It shows a sequence of notes with fingerings: 2, 1, 2, 3, 1, 3, 2, 3, 4, 2. The middle staff shows bars 11-14 of Heifetz's arrangement, starting with a piano (*p*) dynamic and moving to a forte (*f*) dynamic. It includes fingerings: 1, 0, 1, 0, 2, 0, 3, 0, 1, 0. Arrows point to the notes where Heifetz's fingering differs from the logical one. The bottom staff shows bars 61-64 of Heifetz's arrangement, starting with a piano (*p*) dynamic and moving to a mezzo-forte (*mf*) dynamic. It includes fingerings: 0, 0, 2, 1, 0, 2, 0, 3, 0, 1, 0. Arrows point to the notes where Heifetz's fingering differs from the logical one.

Figure 9.16. A comparison of the logical bariolage fingering with bars 11-14 and 61-64 from Heifetz's arrangement.

To be sure, the bariolage effect is created when 'the same note is played alternately on two strings – one stopped and one open – resulting in the juxtaposition of contrasting tone-colours'.⁴⁸⁶ In figure 9.16, arrows identify the notes where Heifetz differs from the logical bariolage fingering. It might be suggested that this gives the start of the bariolage sections a different sound. A correlation could also be drawn between Heifetz's simplification of the notation and his fingering in this section. Unfortunately, in the four recordings, the difference between a stopped E and an open E at Heifetz's tempo is impossible to detect.⁴⁸⁷

⁴⁸⁵ Even Heifetz pencilled some fingerings into his *own* copy of his *own* published edition of the Prelude.

⁴⁸⁶ David Boyden, 'Bariolage', *Grove Music Online*, Oxford Music Online; accessed 26 August 2008.

⁴⁸⁷ The video resolution of the 1950 Prelude video recording also does not allow for a judgement in this matter.

9.8 Special effects: ornamentation – the trill in bar 135

In the autograph manuscript of the Prelude (figure 9.17, or see appendix 5), Bach did not include any ornamentation on the cadential f#" in bar 135. Similarly, Heifetz did not include any ornamentation in his manuscript or published edition (see figure 9.14) and crossed out a printed trill in his Marteau edition on that very note. Conversely, many violinists on record and in concert play a trill on this note, and many editions include a trill, including those by David, Flesch, Galamian, Joachim (in brackets), Kreisler, and Schröder.⁴⁸⁸ The general confusion surrounding this trill is apparent in Lawrence Golan's 'Scholarly Performing Edition', in which the author is unable to give a firm answer to the issue, stating simply that an 'appoggiatura trill should probably be added to the cadential dotted figure'.⁴⁸⁹

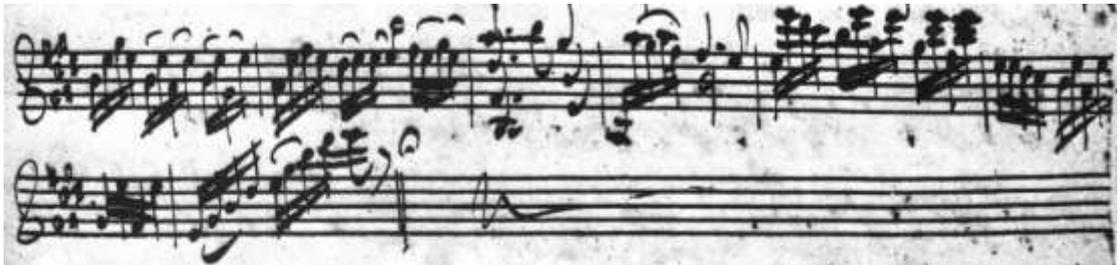


Figure 9.17. The last lines of Bach's autograph manuscript.

In an interview, the former Heifetz student Homer Holloway recalled that during a masterclass on the Prelude in 1966, Heifetz insisted that if Homer was to play the trill then it should be a trill *from* the note, implying an oscillation beginning upwards.⁴⁹⁰ Any other approach and Heifetz would deem it a 'bad habit'. Mr. Holloway remembered that at the time the idea of omitting the trill ran contrary to his own listening experience, especially as he recalled the recordings of Kreisler. When pressed by Mr. Holloway on the issue of the trill, Heifetz would simply say 'If you can force yourself to change', and would point out that there was no trill in the autograph manuscript, but that it 'might sound fancier'. Heifetz then said that he himself had played it in concert both with and without a trill. While Heifetz might have occasionally played the trill in concert (after all, he did perform the piece over 150 times in total), it is not present in any of his four recordings. Moreover, on record,

⁴⁸⁸ Schröder, *Bach's Solo Violin Works*, 170. Schröder suggests 'a fast trill on the F sharp'.

⁴⁸⁹ J. S. Bach, *Three Sonatas & Three Partitas for Solo Violin*, ed. Lawrence Golan, 79.

⁴⁹⁰ Homer Holloway, interview with the author and Thomas O'Donnell, Atlanta, Georgia, 4 June 2007.

the sustained fifth double-stopped b" and f#" in place of the trill is emphasised with strong vibrato by Heifetz, leading to the quaver e" on the open string.

9.9 Special effects: portamento

In relation to portamento, Robert Philip suggests that 'Heifetz made a particular speciality of it'.⁴⁹¹ Philip conducts a short study of a number of recordings of the Schubert/Wilhelmj *Ave Maria*, which produces interesting results.⁴⁹² Of five recordings made between 1914 and 1931, former Auer student Isolde Menges plays thirteen portamenti, Heifetz twelve, while Efrem Zimbalist plays ten and Bronislaw Huberman and Kreisler (with the singer John McCormack) just eight. Even among his contemporaries, it seems Heifetz used portamento more frequently. A further study to identify portamenti in Heifetz's playing is one by Fabian, who observes that 'among the recordings of Bach's Solos portamento is employed more liberally by Huberman, Heifetz, Enesco, and Telmányi up to the 1950s'.⁴⁹³ In the study by Fabian and Ornoy, the result is the same: 'Our investigation confirms the status quo. Heifetz plays *portamenti* much more frequently than anyone else'.⁴⁹⁴ Fabian and Ornoy then add that in the Bach solo works, Heifetz used portamento particularly in repeats to add 'additional emphasis or expression'.⁴⁹⁵ There are of course no repeats in the Prelude, so this cannot be investigated here.

Mark Katz in his study of recordings of the Beethoven Violin Concerto also makes some useful observations concerning Heifetz's use of portamento.⁴⁹⁶ Katz takes the passage in the Larghetto between bars 43 and 49 and discovers that out of more than thirty recordings, from 1922 to 1998, Heifetz (with Toscanini in 1940) had the largest number (13) of portamenti.⁴⁹⁷ Katz observed that in general, the number of portamenti decreased over the course of the twentieth century, and he drew up an

⁴⁹¹ Philip, *Early Recordings and Musical Style*, 145.

⁴⁹² *Ibid.*, 176-178.

⁴⁹³ Fabian, 'Toward a Performance History', 92.

⁴⁹⁴ See Fabian and Ornoy, 'Identity in Violin Playing on Records', 30.

⁴⁹⁵ *Ibid.*

⁴⁹⁶ Katz, 'Beethoven in the Age of Mechanical Reproduction', 40.

⁴⁹⁷ Second in this list is Szigeti in 1932, who played 12 portamenti in this section. Heifetz again features in third place again, with his 1955 recording that contained 11 portamenti in this same section.

average number of portamenti for three periods: 1922-44 has an average of 9.44 slides; 1947-58 has an average of 5.75; and 1960-98 just 2.6. Falling in the second period, Heifetz's 1955 recording with Charles Munch contains 11 portamenti, which is about double the average of the period, even if fewer than the 1940 recording with Toscanini. Of course, Heifetz's actions in a few pieces cannot be considered conclusive evidence of his wider approach to an interpretative device, but the Katz, Philip, and Fabian examples do provide some contextual insight into Heifetz recordings of a large-scale concerto, an 'itsy-bitsy', and the Bach solo works.

As shown in figure 9.18, fingerings in Heifetz's Prelude edition suggest or imply the use of portamento. In relation to the 1-1 fingering in bar 40, Heifetz in his 1946 recording clearly does the 1-1 slide. He then also slides 1-1 on the second appoggiatura in bar 40. In the other recordings Heifetz can be heard sliding between the two appoggiatura notes in bar 40 and even in bar 41, where it would have been much simpler technically to use two different fingers and avoid the portamento slide.



Figure 9.18. Heifetz arrangement of the Prelude; bars 39-41.

Since Heifetz in each of his four recordings actively uses the portamento technique where it is neither necessary nor convenient from a technical perspective, it suggests a strong desire to personalise his performance with this device. Fabian and Ornoy write that 'Heifetz's varied types of slides could all be intentional, contributing to his unique sound and colourful tonal palette, i.e. part of his artistic signature'.⁴⁹⁸ As shown, the portamento has fallen out of favour in modern times; as a tool of performance it was more widely used during the first half of the twentieth century. It could be argued that in using a subtle portamento between adjacent notes, Heifetz wanted to emphasise the appoggiatura sound (see figure 9.18) in much the same way a singer might slide from the top note downwards. True to his characterisation as a perfectionist, Heifetz played exactly the same portamento in 1946 as in 1972.

⁴⁹⁸ Fabian and Ornoy, 'Identity in Violin Playing on Records', 31.

Fabian states that Heifetz makes his portamenti ‘louder and slower when the apparent intention is to add emphasis or to heighten the force of expression’.⁴⁹⁹ To demonstrate that in the Prelude, one particular portamento Heifetz used in both 1946 and 1972 has a larger structural significance – between the first two notes in bar 89 (see figure 9.3). In sliding upwards to the d^{'''}, Heifetz is adding to the significance of the dramatic build-up between bars 87 and 93. As the highest note in the sequence between bars 86 and 90, the top d^{'''} is paramount to the upwards momentum and the portamento clarifies this. Similarly, in both 1946 and 1972, Heifetz also plays a very small downwards portamento between the top d^{'''} in bar 93 and the subsequent b^{''}, thus bringing a sense of symmetry and poise to this entire section.

9.10 Special effects: harmonics and vibrato

Katz’s study of Beethoven Violin Concerto recordings singles out Heifetz as a violinist who used harmonics frequently.⁵⁰⁰ While Heifetz uses six harmonics in the post-cadenza solo, more than any other violinist in his set of 32, ‘the majority of violinists recording since the 1960s use none’.⁵⁰¹ Fabian and Ornoy also find that Heifetz sometimes plays more harmonics than other violinists.⁵⁰²

There are no harmonics marked into Bach’s score of the autograph manuscript of the Prelude, nor does Heifetz’s arrangement include any harmonics. One place where a harmonic is sometimes used is the final note of the piece. While the harmonic allows for an extra brightness and cleanness, by stopping the note, the violinist can then vibrate, unlike on a harmonic. In each of Heifetz’s four recordings, he invariably plays a stopped note on the final e^{'''} and vibrates strongly and firmly. This decision fits with the fast-paced approach that Heifetz takes, since it allows for a more flamboyant ending.

As an expressive device, vibrato is generally employed more effectively on melodic lines, and so the Prelude does not present many opportunities for its use. With the assistance of computer software, the slow motion sound of Heifetz’s

⁴⁹⁹ Ibid.

⁵⁰⁰ Katz, ‘Beethoven in the Age of Mechanical Reproduction’, 52.

⁵⁰¹ Ibid.

⁵⁰² Fabian and Ornoy, ‘Identity in Violin Playing on Records’, 10.

recordings reveals that Heifetz uses a fast vibrato not only on the final top note, but also to great effect throughout the fast semiquavers and in the last few bars of the piece, employing the effect to place emphasis on certain notes important to the melodic line such as the top notes in the chordal passage in bar 134 (see figure 9.14). This finding mirrors the observations of other writers such as Robert Philip, who highlights Heifetz, after Kreisler, as one of the ‘younger players who had adopted the continuous vibrato’⁵⁰³ in the 1920s. Philip continues, emphasising that ‘of the violinists who were already playing with continuous vibrato in the 1920s and 1930s, the majority, following the examples of Kreisler and Heifetz, played with quite a fast vibrato ... though Heifetz’s vibrato is faster than any of these’.⁵⁰⁴ Furthermore, Fabian and Ornoy analyse the speed of vibrato used by Heifetz, Szigeti, Milstein, Menuhin, and Enescu in various recordings of the solo Bach (movements: Andante in A minor, Loure in E major, Sarabande in D minor) and conclude that averaged across the recordings, Heifetz in both his 1935 and 1952 recordings had the highest average rate of vibrato, at 7.7 cycles per second.⁵⁰⁵

Daniel Leech-Wilkinson in his examination of changing performance styles in violin playing looks at Heifetz’s vibrato and makes some interesting observations that agree with and build on the findings outlined already. While Heifetz is acknowledged as having an ‘international career and an equally international style’,⁵⁰⁶ Leech-Wilkinson believes that

what differentiates Heifetz has much to do with his extremely flexible vibrato usage. In his Brahms (Concerto) slow movement, for example, high notes have the deepest and fastest vibrato, low notes the most shallow and slow, all of which forms a more complex picture than one might think. Deep, fast and slow can all be used to signal feeling; what kind of feeling depends on the combination: deep plus fast tends to suggest excitement, while slow plus shallow suggests heartfelt feeling but of a more restrained sort. The low notes add into the mix the richest sounds Heifetz makes. In other words, he has a number of different ways of producing intense expressivity, and tends to make different effects in different registers, giving a sense of lively responsiveness to the changing surface of the music.⁵⁰⁷

⁵⁰³ Philip, *Early Recordings and Musical Style*, 106.

⁵⁰⁴ *Ibid.*, 108.

⁵⁰⁵ The other average number of cycles per second vibrato readings are: Szigeti 1933: 6.2; Szigeti 1949: 6.3; Szigeti 1955: 5.7; Milstein 1956: 6.6; Milstein 1975: 6.6; Enescu 1940: 6.2; Menuhin 1935: 7.0; Menuhin 1957: 7.5. See Fabian and Ornoy, ‘Identity in Violin Playing on Records’, 31-32.

⁵⁰⁶ Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*, chapter 5, paragraph 22. See also in the same publication, an examination of Heifetz’s vibrato in his 1926 recording of Schubert’s *Ave Maria*, chapter 8, paragraphs 56-58.

⁵⁰⁷ *Ibid.*

Obviously there is much more scope for the use of vibrato in the slow movement of the Brahms Violin Concerto than in the Prelude. Nevertheless, correlations can be made, including how Heifetz plays the final high note in the Prelude and how he plays the high notes in the concerto, with what Leech-Wilkinson describes as ‘the deepest and fastest vibrato’. Having described the general aspects of Heifetz’s vibrato, Leech-Wilkinson then draws a useful connection between Heifetz’s imperturbable stage appearance and the type of vibrato he used:

Individual notes tend to be quite even, so his playing sounds regular and controlled and yet intensely engaging, which matches well with the many reports of a striking contrast between his inexpressive appearance and highly expressive sounds. In fact, while commenting on how he looked in performance they were, without realising it, talking about the sounds too.⁵⁰⁸

9.11 Summary of Heifetz’s interpretative approach to the Prelude

Across a wide variety of issues, it has become clear that Heifetz possessed a strict and unwavering understanding of the Prelude throughout his life. This encompassed his Marteau edition markings from the 1920s, his own published edition of the piece in 1938, and his recordings in 1946, 1950, 1952, and 1972. The interpretative approach was apparent in not only very similar tempi and durations, but also in the choice of identical fingerings, bowings, vibrato, portamenti, all of which remained extraordinarily consistent.

In trying to categorise a performance of the Prelude as one of the aforementioned national idioms, Heifetz’s performances of the piece were consistently of a highly virtuosic nature, which would suggest more of an ‘Italian’ style of performance. This can primarily be seen in the choice of a fast tempo that places all of Heifetz’s performances much closer to Sarasate’s recording in 1904 than Schröder’s in 1990. Other aspects of the Heifetz Prelude performance that fit this characterisation include the dramatic dynamic effects and the flamboyant ascent to the stopped final e^{'''} with vibrato.

Fabian and Ornoy discovered that Heifetz’s unwavering interpretative approach to the Prelude also applied to other movements from the solo works. In

⁵⁰⁸ Ibid.

relation to the Fugue from the Sonata in C major (the 1935 and 1952 recordings), they observe that

Heifetz's later recording provides further evidence for his consistent practice. He again uses spiccato in the first episode (mm. 66-92), drops the dynamic level suddenly in m. 115, followed by long slurs until m. 121 b. 3. The execution of the highly polyphonic texture of mm. 147-165 is also similar in both recordings: the chords are broken from top to bottom to highlight the bass line, while quadruple-stops are presented with firm attacks, their higher notes held out to convey the melodic contour (mm. 157-161).⁵⁰⁹

Fabian and Ornoy then construct a table to compare descriptions between both of Heifetz's (1935 and 1952) and both of Milstein's (1954 and 1975) recordings of the C major Fugue.⁵¹⁰ The table is divided into twelve sections, and a description of each section in each recording is provided. It is startlingly clear that Heifetz rarely changed his interpretative approach, compared to Milstein, who played almost every section differently in the second recording.

Heifetz is also shown to maintain his approach across numerous recordings in a study by Pulley, who examines a pool of 18 recordings of the complete Partita in D minor.⁵¹¹ Pulley divides the selected recordings into time periods; the 'Recordings 1930-60' group includes Heifetz's 1935 and 1952 recordings. Having established the durations of the individual movements, Pulley then creates a chart in which he plots the standard deviation from the mean for each performer for each movement of the Partita in D minor. Pulley's chart reveals that Heifetz's recordings from 1936 and 1952 are consistently different to the others (usually faster). In other words, even though the durations between these two Heifetz recordings are not the same (see table 8.3), they both follow a tight overarching tempo structure – the Allemanda both times is comparatively very fast, the Courante is significantly slower, the Sarabande and Gigue are faster, and then the Chaconne is slower again.⁵¹² In spite of the faster overall tempos in the more recent set, Heifetz maintained an exact correlation between movements in both 1936 and 1952.

Another study discovers similarities between recordings of the same piece by Heifetz. Leech-Wilkinson in his discussion of Heifetz's vibrato refers to an essay in

⁵⁰⁹ Fabian and Ornoy, 'Identity in Violin Playing on Records', 13.

⁵¹⁰ *Ibid*, 15.

⁵¹¹ Pulley, 'A Statistical Analysis'.

⁵¹² *Ibid*, 110. Note that Pulley does not always use complete movements for his comparative analysis – no indication is given for the recordings in question.

which one of his students ‘noted (Heifetz’s) remarkable consistency, even in quite minute details, in all three recordings of the Brahms concerto, 1935, 49 and 55, despite changes in tempo and recording technique’.⁵¹³ It is becoming very apparent that even when Heifetz did not play something to the same overall duration – as with the Partita in D minor recordings and a few of the Prelude recordings – it is likely and probable that expressive devices within the performance are very similar.

Finally, a reliable written account that describes Heifetz’s ability to recreate his own performances repeatedly is provided by the violinist and author Henry Roth, who experienced Heifetz’s playing in person during filming and recording sessions for the movie *They Shall Have Music*. This account is particularly revealing because it describes Heifetz performing for the camera while his own recording is played back over the loud speakers. Clearly, in this particular case, it was paramount that Heifetz recreate his performance exactly, otherwise the video footage would not fit with the audio recording. Roth explains:

Heifetz was punctiliously faithful to his own preset fingerings, bowings, and musical game plan during each performance. I recall vividly the filming of *They Shall Have Music* in 1938. Sitting on the first stand of the adult orchestra, virtually at Heifetz’s elbow, I heard him perform repeatedly, over a period of five days, Saint-Saëns’s *Introduction and Rondo Capriccioso*, Wieniawski’s Polonaise No. 1, and Tchaikovsky’s *Andante Cantabile*, while he played along with the pre-recorded sound track at performance level dynamics.

Every note, even in the most dexterous passage, every lyrical phrase and bowing stroke, was impeccably attuned to the amplified sound track performance. And both the Saint-Saëns and Wieniawski pieces were practically indistinguishable from his previous phonograph recording performances in every detail.⁵¹⁴

Heifetz’s desire to maintain a specific approach to a piece in performances and recordings has been identified throughout his repertoire; the examples given here include the Prelude, the Fugue from the Sonata in C major, the entire Partita in D minor, the Brahms Violin Concerto, Saint-Saëns’s *Introduction and Rondo Capriccioso*, Wieniawski’s Polonaise No. 1, and Tchaikovsky’s *Andante Cantabile*. It would seem likely that to some extent, Heifetz’s insistence and his ability to recreate his interpretations contributed to his audiences describing his performances as ‘perfect’ – Heifetz’s performances were to some extent ‘perfect’ representations of

⁵¹³ Leech-Wilkinson, *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*, chapter 5, paragraph 22, footnote 36. Cites Helen Ashcroft, ‘Jascha Heifetz’s personal style: critical methodologies in the analysis of performance’, MMus special study (King’s College London, 2002 (unpublished)), 14.

⁵¹⁴ Roth, *Violin Virtuosos: From Paganini to the 21st Century*, 108.

what he wanted to communicate. Since Heifetz's audiences were also largely familiar with his recordings, it is likely that particular interpretations of pieces became expected, and Heifetz was able to reproduce his interpretations, time and time again. As Roth identified, in a Heifetz concert, what was heard on stage was 'practically indistinguishable from his previous phonograph recording performances in every detail'. If what Heifetz played in concert did mirror his records, then is it any wonder his critics and audiences described the playing as 'perfect'?⁵¹⁵ Robert Cowan cites a telling remark from an article in the *Musical Times* of spring 1920 after Heifetz played his London debut: 'I heard one lady say after the concert, "He is quite as good as his records"'.⁵¹⁶ On the other hand, for those who yearned for more spontaneous and 'improvised' Heifetz performances, the machine-like repetition of particular interpretations probably highlighted an aspect of Heifetz's character that was perceived to be 'cold' and 'imperturbable' – is it any surprise that the *Bystander* Christmas cartoon came out just a few years later?

⁵¹⁵ This opens up the ongoing discussion of how the standard of playing on record differs from that in concert, and the growing reliance on studio editing. Until the middle of last century, such editing was unavailable, and so it might be considered even more impressive that performers of the era, including Heifetz, only released recordings that were in fact 'live'. For a discussion of approaches to recording, both with and without editing, see Philip's chapter 'The Experience of Recording' in *Performing Music in the Age of Recording*, 26-62; Roger Heaton, 'Reminder: A recording is not a performance', in *The Cambridge Companion to Recorded Music*, 215-220; Day, *A Century of Recorded Music*, 'Making Recordings', 1-57; Dorottya Fabian, 'Classical Sound Recordings and Live Performances: Artistic and Analytical Perspectives', in Mine Doğantan Dack, ed. *Philosophical Reflections on Sound Recordings* (London: Middlesex University Press, 2008), 232-260.

⁵¹⁶ Robert Cowan, notes to 'The Jascha Heifetz Collection', RCA, vol. 18, 5. The article in the *Musical Times* was written by Alfred Kalisch.

PART FOUR

Defining a performer in historical and interpretative context:
Heifetz and the recorded performance tradition of the Prelude

CHAPTER 10

Historical context: the recorded performance tradition

10.1 A recorded performance tradition

If a single recording of Antonio Vivaldi performing one of his concertos were, by some miracle, to become available, it certainly would be remarkable, but one would only be able to make accurate observations relating to that particular performance document and not to the performance style of the era or to Vivaldi's own general style. José Bowen articulates this idea further, stating that when listening to a recording, it should be remembered that 'not all nuance is due to individual choice', and one must find a way to distinguish between 'the general *style* of the period, the specific *traditions* of the musical work, and the individual *innovations* of the performer'.⁵¹⁷ The surest way to distinguish between these traits is to listen to as many different recordings, from as many different performers, from the largest span of time possible. In other words, to appreciate whether Vivaldi's *accelerando* on every ascending semiquaver passage was a trait unique to the piece, unique to Vivaldi's violin playing, or a part of the general performance practice of Vivaldi's time, one would have to hear other recordings of Vivaldi and hear as many of his contemporaries as possible. In addition, in order to frame Vivaldi's concerto recording historically, one would need to hear examples made both earlier and later than that recording. With access to this timeline of recordings, it would then become possible to begin tracing the life of certain aspects of interpretative approach, possibly identifying where Vivaldi's style originated and determining to what extent Vivaldi influenced subsequent generations of performers.

The term 'recorded performance tradition' as applied in the current context covers every extant recorded example of a particular piece. This chapter will examine the idea of an individual recorded performance tradition and the historical methods for studying such traditions. The specific recorded performance tradition of Bach's Prelude will then be outlined and discussed in preparation for the next chapters, which

⁵¹⁷ Bowen, 'Finding the Music in Musicology', 445.

will examine elements of interpretative approach across the recorded performance tradition of the Prelude.

10.2 Developing methods for studying recorded performance traditions

Although recordings have existed for over a century, methods for empirically studying and evaluating them have been slow to develop. Compared to the fixed properties of a printed score, recordings have posed problems for academics, and ‘our discomfort with the variable aspects of music largely explains why musicology has been reluctant to study performance events even as regards its central repertoire’.⁵¹⁸ The lack of a method to analyse recordings accurately ensured that while scores and compositions were analysed by countless academics and analysts, recordings were discussed by critics, record purchasers, and record companies. As Daniel Leech-Wilkinson describes: ‘Most discussion of performance style until quite recently was to be found in the work of collectors and enthusiasts, whose minute and deep knowledge of recorded performances remains as yet unmatched’.⁵¹⁹

With strong influence from record companies, conflicts between artistic and commercial concerns arose early on in the recording industry. Take for example a letter from an astute reader of *The Gramophone* in 1943 who felt it necessary at that time to remind his fellow readers that

the gramophone has a further function, a function which is, in the long run, more important than the satisfying of the immediate demands of different sections of the public. The influence which the gramophone will have on future performances is but dimly realised ... In 100 years’ time no conductor should have the effrontery to perform (Elgar) without first of all studying Elgar’s ... records.⁵²⁰

Edward Elgar was actually one of the earliest recording enthusiasts, beginning for the Gramophone Company in 1914. His biographer Jerrold Northrop Moore describes how twenty years later, when Elgar and many others had committed their interpretations to disc, ‘the position of the gramophone as a musical historian was

⁵¹⁸ Bowen, ‘Finding the Music in Musicology’, 429.

⁵¹⁹ Leech-Wilkinson, ‘Recordings and histories of performance style’, 247.

⁵²⁰ ‘Gramophone Influence on “the Future”’, correspondence, *The Gramophone*, vol. xx (January 1943), 116.

established'.⁵²¹ As the twentieth century progressed, the same popular songs, sonatas, symphonies, and concertos were recorded and re-recorded by performers all keen to present the same popular repertoire. If, as Northrop Moore asserted, the gramophone had become a 'musical historian', then it became the role of publications such as *The Strad* and *The Gramophone* to function as curators and guides to this burgeoning history.⁵²² As multiple recordings of popular pieces appeared, non-empirical methods for evaluating and differentiating between them developed out of necessity. Bombarded with marketing from record companies, audiences could at least find some guidance in the pages of these publications. Simon Frith describes how 'the record review was born as a consumer guide and marketing device; it involved comparing different recorded versions of the same number and rating them'.⁵²³ Frith also notes that reviews in publications such as *The Gramophone* had two purposes, which were 'to educate as well as influence the listener'.⁵²⁴

An attempt to educate and influence readers can be found in *The Gramophone* of May 1943. In an editorial, Compton Mackenzie writes of the Beethoven Violin Concerto, that 'readers are most anxious to obtain an opinion of the recordings in circulation'.⁵²⁵ Mackenzie starts by listing four recordings of the work by Heifetz, Kreisler, Szigeti, and Huberman, and continues to discuss basic details such as the issuing companies, the number of discs used, and the price. However, Mackenzie then departs from the comparative discussion and begins a detailed description of the historical context to the piece's composition. This historical context spans three quarters of the article, followed by a quick summary of the recordings, in which Mackenzie states that he has 'no hesitation whatever in declaring that the version played by Joseph Szigeti on five light-blue Columbia discs is by far the best of them'.⁵²⁶ Mackenzie assures his readers that he has never 'made a sweeping statement with more confidence' as he had 'all four versions played over ... behind a screen and ... never hesitated to declare for Szigeti at any part of the disc'.

⁵²¹ Jerrold Northrop Moore, *Elgar on Record* (London: Oxford University Press, 1974), 1.

⁵²² For a discussion of the early development of journals and criticism relating to recorded performance, see Simon Frith, 'Going critical: Writing about recordings' in *The Cambridge Companion to Recorded Music*, 267-282.

⁵²³ Frith, 'Going critical: Writing about recordings', 268.

⁵²⁴ *Ibid*, 270.

⁵²⁵ Compton Mackenzie, 'Beethoven Violin Concerto in D', editorial, *The Gramophone*, vol. xx (May 1943), 167.

⁵²⁶ *Ibid*, 169.

How peculiar that in a publication devoted to recordings and in an article purportedly about recordings in circulation, Mackenzie spends almost the entire article describing historical context, finally selecting his own favourite recording with what appears to be mere subjectivity. There is no talk of how, where, or when the recordings were made, and there is no discussion of any of the interpretative approaches that the individual violinists or conductors might have used. This subjective approach from 1943 starkly contrasts Katz's objective approach from 2003 in his study 'Beethoven in the Age of Mechanical Reproduction'. Also, Mackenzie's focus on the composition over the performance echoes an observation by José Bowen in his dissertation, which is referred to in an article by Fabian. Fabian writes that 'accounts of concerts in the British press around the mid-nineteenth century tend to focus on the program, that is, on the works performed, rather than their performances'.⁵²⁷ There is clearly a long history of hesitation towards the discussion of performance.

Four decades after Mackenzie's editorial, an article in 1983 for *The Strad* entitled 'The Elgar Sonata on Record'⁵²⁸ discusses just four recordings of the piece – those by Sidney Weiss, Yehudi Menuhin, Hugh Bean, and Albert Sammons. Turning to Creighton's list of violin recordings, even by 1971 there were at least four other recordings not mentioned in the article.⁵²⁹ Similar to Mackenzie, the author of this article allots nearly half his space to the historical context of the work, that is, not to the historical contexts of the performing tradition.

A few years later in an issue of *The Strad* from 1989, the approach begins to improve. A discussion of the Tchaikovsky Violin Concerto is divided into two separate articles, one dealing with historical context⁵³⁰ and one with a discussion of fourteen recordings of the concerto.⁵³¹ By 2007, an article about the recorded performance tradition of the Sibelius Violin Concerto in *The Strad* draws on a field of

⁵²⁷ Fabian, 'Recordings of Joachim, Ysaÿe and Sarasate', 192, discussing José Bowen, *The conductor and the score: the relationship between interpreter and text in the generation of Mendelssohn, Berlioz and Wagner*, PhD diss., Stanford University (Ann Arbor, Mich.: UMI Dissertation Services, 1993), 480-500.

⁵²⁸ Brian Harvey, 'The Elgar Sonata on Record', *The Strad*, vol. 93, no. 115 (March 1983), 792-795.

⁵²⁹ Creighton, *Discopaedia*, 862. Recordings by Hayward, Loveday, Rostal, and Tryon.

⁵³⁰ David Brown, 'In the Beginning. David Brown recounts the history of the Tchaikovsky Violin Concerto', *The Strad*, vol. 100, no. 1191 (July 1989), 551-552.

⁵³¹ James Forrest, 'Spoilt for Choice. The Tchaikovsky Violin Concerto on CD – and before', *The Strad*, vol. 100, no. 1191 (July 1989), 553-559.

26 recordings (from Heifetz in 1935 to Joshua Bell in 1999).⁵³² Unlike Mackenzie's editorial, and the two articles from 1983 and 1989, this 2007 attempt contains some objective commentary. For example, the author observes that 'In Heifetz's day the norm for a performance was anything from 26 to 29 minutes ... but today ... timings have ballooned to between 32 and 34 minutes'. The author also states that Heifetz's tempi 'in his second recording are probably the fastest on record, cutting a minute off his first'. The author also comments upon specific alterations made to the score, including that Heifetz extended 'the finale's last ascending scale to the G beyond the written E flat, presumably for bravura effect'.

The development of a broader and more empirical approach to studying recorded performance traditions has resulted in more useful and informative insight, and it is clear that a successful study of a particular recorded performance tradition depends heavily on the number of recordings examined. In support of this claim, Nicholas Cook states in relation to such studies, that the 'use of large numbers of recordings bolsters confidence that the resulting distributions are statistically significant'.⁵³³

While the internet has made it easier to find recordings, there is still a need for reliable information about them.⁵³⁴ Did Mackenzie in 1943 know of Georg Kulenkampff's recording of the Beethoven Violin Concerto issued seven years earlier?⁵³⁵ Was the author of the Tchaikovsky Violin Concerto article aware that although he listened to fourteen recordings in 1989, by 1971, 98 had already been made?⁵³⁶ Even if the authors had been aware of these other recordings, how feasible would it have been for them to locate and incorporate them into their studies?

A further problem with the attempts at examining recorded performance traditions is the role of subjectivity. The fragility of subjective analysis is greatly compounded when dealing with multiple recordings. Although more objective than previous attempts, the Sibelius Violin Concerto article from 2007 relies heavily on the author's personal reaction to the recordings. Take for example the description of a 'fiercely sweet upper register', or a 'safe, generalised conception', or adjectives such as 'cold', 'brusque', 'methodical', 'silvery', 'wiry', or 'strong'. Used without

⁵³² Richard S. Ginell, 'Fire and Ice', *The Strad*, vol. 118, no. 1409 (September 2007), 76-80.

⁵³³ Cook, 'Methods for analysing recordings', 235.

⁵³⁴ Bowen, 'Finding the Music in Musicology', 422.

⁵³⁵ Georg Kulenkampff, Hans Schmidt-Isserstedt and the Berlin Philharmonic Orchestra, 'The Telefunken Recordings', CDEA 5018 (Oxford: Dutton Records (1936/37), 1998).

⁵³⁶ Creighton, *Discopaedia*, 906.

technical equivalents, these terms could easily apply to any number of recordings. Furthermore, some adjectives such as ‘aristocratic’, ‘safe’, or ‘controlled’, which all appear in the articles mentioned here, can be understood both positively and negatively, and will probably mean different things to different people at different times. Although readers will often be able to imagine a type of sound, or even a particular recording they think of as ‘methodical’ or ‘silvery’, the lack of empirical foundation to this approach leaves it at best, in danger of being misunderstood, and at worst, no more than a self-indulgent commentary on the part of the critic.⁵³⁷

10.3 Discographic sources, recorded documents, studying solo Bach

Discographic information is vital to the study of any recorded performance tradition.⁵³⁸ An article on discography from as recently as 1979 states that ‘there is no formal agreement about what the subject really is’.⁵³⁹ By 2001, there were still calls for an ‘increase in ... production and distribution of discographies’.⁵⁴⁰ A growing number of discographies have been published in recent years, and the internet has spawned countless sources amassed by publishers, performers, record collectors, and general enthusiasts.⁵⁴¹ While these sources are of varying standards, and should often be treated with care, it has never before been so easy to locate such information. Simon Trezise in his 2009 article ‘The recorded document: Interpretation and discography’⁵⁴² gives a detailed overview of discographies. Although Creighton’s *Discopaedia of the Violin* is not mentioned by name, Trezise discusses at length how to approach such data and provides other useful information about LP records and

⁵³⁷ A possible solution would involve presenting a set of subjective written descriptions and a set of recordings to a group of participants who chose from a list. A study on these lines is described with interesting results in Mark Tanner, *The Power of Performance as an Alternative Analytical Discourse: The Liszt Sonata in B Minor, 19th-Century Music*, vol. 24, no. 2, Special Issue: Nineteenth-Century Pianism (Autumn, 2000), 173-192.

⁵³⁸ For an informative overview of discographic sources around the world, see Day, *A Century of Recorded Music*, ‘Collections of recordings in Europe and North America’, 231-237, and ‘Britain’s national archive of sound recordings’, 237-244.

⁵³⁹ Michael H. Gray, ‘Discography: Its Prospects and Problems’, *Notes*, 2nd series, vol. 35, no. 3 (March 1979), 578.

⁵⁴⁰ Bowen, ‘Finding the Music in Musicology’, 432.

⁵⁴¹ For a list of selected discographies, see the list given in the introduction to this thesis.

⁵⁴² Trezise ‘The recorded document: Interpretation and discography’ in *The Cambridge Companion to Recorded Music*, 186-209.

how sound transfers affect recorded documents. As Trezise explains at the start of the article, ‘to understand what we hear from recordings we must first understand them as sources of evidence’.⁵⁴³

Another source of discographic information Trezise does not mention is an unprecedented online project that was completed in December 2008. Named the ‘Gramophone Archive’,⁵⁴⁴ it will have a significant effect on the study of recorded sound. The archive provides full text search access to every word published in *The Gramophone* from 1923 to the present day.⁵⁴⁵ The Gramophone Archive includes ‘over 100,000 pages, containing hundreds of thousands of articles and reviews’.⁵⁴⁶ Furthermore, it was rightly observed that ‘there would finally be a vast archive of informed recommendation and comment available to all’. This archive of ‘informed’ recommendation is the result of over eighty years of reviews and represents one of the most significant sources yet available in the field of discographic study. However extensive this resource is, it should always be remembered that critics provide recommendations and opinions, not objective analyses.

To complement the increasing number of discographic sources, countless historical recordings are being released on CD by dedicated ‘historical’ record labels such as Naxos Historical, Symposium, Pearl, Biddulph, Doremi, Testament, Marston Records, Nimbus, Cembal d’amour, and Opal.⁵⁴⁷ In addition to these CDs, online archives with recordings to download freely have flourished, including CHARM,⁵⁴⁸ the Internet Archive,⁵⁴⁹ the Canadian Gramophone Project,⁵⁵⁰ the British Library Archival Sound Recordings,⁵⁵¹ and Damian’s 78s,⁵⁵² a site containing hundreds of digital downloads.

Recent developments in sound analysis software have provided researchers with new methods for dealing with historical recordings and discographic

⁵⁴³ Ibid, 186.

⁵⁴⁴ <http://www.gramophone.net>; accessed 10 March 2010.

⁵⁴⁵ In a similar project, *The Strad* magazine, first published in May 1890, began a similar digitisation project in 2010; unlike the Gramophone site, it is a paid subscription service.

⁵⁴⁶ Editorial, ‘Gramophone’s online archive unveiled’, *Gramophone*, vol. 86, no.1040 (January 2009), 12.

⁵⁴⁷ Additionally, record labels such as EMI and DG are releasing recordings from their back catalogues.

⁵⁴⁸ <http://www.charm.rhul.ac.uk/sound/sound.html>; accessed 13 March 2010.

⁵⁴⁹ <http://www.archive.org/details/audio>; accessed 13 March 2010.

⁵⁵⁰ <http://www.collectionscanada.gc.ca/gramophone/m2-120-e.html>; accessed 13 March 2010.

⁵⁵¹ <http://sounds.bl.uk>; accessed 13 March 2010.

⁵⁵² <http://www.damians78s.co.uk>; accessed 13 March 2010.

information.⁵⁵³ In particular, studies dealing with recorded performance histories have focussed on interpretative approaches such as duration, tempo, dynamics, and articulation in the solo instrument repertoire. Focussing on recordings of solo instrument repertoire ensures better results from the computer software, which currently works more effectively with the sound of a single instrument. Future improvements to this software will undoubtedly make it easier to study recordings of other genres, and will allow for detailed observation of performer interaction.⁵⁵⁴ One particular study that has involved both empirical and subjective approaches is Mark Tanner's examination of performances of Liszt's Sonata in B minor.⁵⁵⁵ This study engages with empirical data such as 'mean average performance'⁵⁵⁶ and with 'extramusical narratives associated with the Sonata'.⁵⁵⁷

Bach's solo violin works have become a common vehicle for those studying recorded performance traditions. Fabian examines the entire set of sonatas and partitas,⁵⁵⁸ Fabian and Ornoy also survey recordings of the entire set,⁵⁵⁹ Pulley concentrates on the Chaconne,⁵⁶⁰ Ornoy looks at the first nine bars of the Adagio in G minor,⁵⁶¹ and Puiggròs Maldonado investigates the Double in B minor.⁵⁶² Why are these pieces so appropriate for such studies? The solo works consist of just a single instrumental line, which is easier to analyse. They are immensely popular with violinists and so are represented handsomely on record, with examples from every decade of the recording era. In addition, the solo works were written and performed long before the recording era, which made them a common choice of repertoire

⁵⁵³ <http://www.sonicvisualiser.org>; accessed 13 March 2010. Sonic Visualiser is intended to 'be of particular interest to musicologists, archivists, signal-processing researchers and anyone else looking for a friendly way to take a look at what lies inside the audio file'. See also W. Luke Windsor, 'Measurement and models of performance', in Susan Hallam, Ian Cross and Michael Thaut, eds., *The Oxford Handbook of Music Psychology* (Oxford: Oxford University Press, 2009), 323-325.

⁵⁵⁴ For a discussion of performer interaction, see Windsor, *Coordination: within and between performers*, 'Measurement and models of performance', 326.

⁵⁵⁵ Tanner, 'The Liszt Sonata in B Minor'.

⁵⁵⁶ *Ibid*, 178. This average was derived from 31 recordings of the piece and is depicted on a graph of bar number against metronome marking. Tanner explains how he selected the 31 recordings. In Tanner's words, the average 'represents a "non-performance," or a mathematical and theoretical average of the performances. These cover a broad range of recordings, with some representation for each decade, different nationalities, and both live and studio performances'.

⁵⁵⁷ *Ibid*, 183.

⁵⁵⁸ Fabian, 'Toward a Performance History'.

⁵⁵⁹ Fabian and Ornoy, 'Identity in Violin Playing on Records'.

⁵⁶⁰ Pulley, 'A Statistical Analysis'.

⁵⁶¹ Ornoy, 'Recording Analysis of J. S. Bach's G Minor Adagio'.

⁵⁶² Montserrat Puiggròs Maldonado, 'Comparative analysis of expressivity in recorded violin performances. Study of the Sonatas and Partitas for solo violin by J. S. Bach'. Thesis, Department of Information and Communication Technologies, Universitat Pompeu Fabra (Barcelona, Spain, September 2007).

among the earliest recording artists – as mentioned earlier, there is an example from as early as 1892. Finally, the popularity of the solo works has resulted in a considerable amount of written material, by performers, teachers, and critics, all of which aids the study of the recorded performance tradition.

10.4 The recorded performance tradition of the Prelude

Bowen highlighted the difficulty in locating multiple recordings of the same piece when he observed that ‘many libraries might aim to have all the Handel operas available, but few would aim for all recordings of Brahms’ First Symphony’.⁵⁶³ For the Partita in E major, Creighton’s *Discopaedia of the Violin* lists 87 recordings by 69 individual violinists up to 1971.⁵⁶⁴ In addition to Creighton’s list, online resources such as internet search engines, online stores, music downloads, and online forums are vital in the search for recordings, since they represent an ever-updated source of information.⁵⁶⁵ As with the Creighton list, the internet sources are not always labelled accurately, and digital downloads in particular usually lack accompanying details about the recording.⁵⁶⁶ Taking a recording made in the 1960s for example – in the case of a download, it might have been re-released already on both cassette tape and CD, and so the year given on the website could refer to either of the re-releases and often will not refer to the year in which the recording was actually made. Additionally, not all recordings are released immediately after being recorded, so information must be cross-referenced where possible.⁵⁶⁷ In total, more than 160 recordings of the Prelude were identified from printed and online sources.

Having identified these recordings, the second stage was to locate as many of them as possible. Here again Bowen summarises the difficulties faced by the

⁵⁶³ Bowen, ‘Finding the Music in Musicology’, 433.

⁵⁶⁴ Creighton, *Discopaedia*. See appendix 9 for adaptation of this information.

⁵⁶⁵ These sources include <http://www.violinist.com>; <http://www.jsbach.org> (recommended recordings); <http://www.bach-cantatas.com> (listings of recordings); <http://www.classicalcdexchange.co.uk>; <http://www.youtube.com>; all last accessed 13 March 2009.

⁵⁶⁶ Online, many recordings of the Bach solo violin works are listed simply as Partita in E or Sonata in G minor, without the name of the performer. The Lara Lev Prelude recording is listed on www.amazon.com as being performed by ‘Apex’, who are in fact the record label.

⁵⁶⁷ Date verification is possible with sources such as <http://www.gramophone.net>, <http://www.bach-cantatas.com>, and <http://www.grovemusiconline.com>; all last accessed 13 May 2009.

researcher, when he states that ‘even given a complete discography ... the task of securing reliable copies of all recordings is again hardly non-trivial’.⁵⁶⁸ While institutions such as the British Library hold a large number of recordings, for both copyright and logistical reasons, it was deemed necessary to acquire or purchase the recordings for this study. Recordings were sought on any available medium, including LP record, CD, video, and digital download. Where possible, recordings were digitised into waveform audio format (.wav) in order to maintain the highest quality of sound, although this was not possible for recordings acquired online as lower quality MP3 files.

In total, 136 recordings of the Prelude by 124 performers were located for this study.⁵⁶⁹ The earliest were recorded by Sarasate and Kreisler in 1904 onto wax cylinders, and the most recent was Tasmin Little’s 2008 recording which was released directly as an MP3 file, freely available from Little’s website. The recordings that were not located are extremely rare and almost impossible to find, and some LP records that were located were simply too expensive to include in this study.

While the assembled set of Prelude recordings does not cover its entire recorded history, for the purposes of this study, this set will be taken to represent at the very least, a good impression of the recorded performance tradition. Among the recordings included in the set, there are examples from almost every decade from 1904 to 2008, recordings by both men and women, old and young, by period instrument performers, performers using the ‘Bach bow’,⁵⁷⁰ violinists of many nationalities, violinists from diverse schools of playing, recordings made both live and in the studio, some with piano accompaniment, and finally, some arranged for other instruments such as solo viola, electric guitar, orchestra, or even ukulele or banjo.

One indicator of the popularity of this Prelude is the number of times other composers have transcribed it or arranged it for different instruments. These

⁵⁶⁸ Bowen, ‘Finding the Music in Musicology’, 433.

⁵⁶⁹ For the entire list of recordings with bibliographic information see appendix 15.

⁵⁷⁰ The ‘Bach bow’ was invented in the mid-twentieth century. Its curved and convex shape was intended to be used specifically for the polyphonic writing of Bach’s works for solo violin. Fabian and Ornoy explain: ‘... the conviction of the time that aimed to perform every note according to its written value and which provided ground for the idea that Bach must have used a special curved bow able to sound all 4 strings at once. The bogus Bach-bow, advocated by Albert Schweitzer and created by the German Ralph Schroeder and the Danish Knud Vestergaard, was used primarily by Emil Telmányi. It was not until the early 1960s that this notion was seriously undermined by the findings of researchers and practitioners’. In Fabian and Ornoy, ‘Identity in Violin Playing on Records’, 17-18. For further information see also Emil Telmányi, ‘Some Problems in Bach’s Unaccompanied Violin Music’, *The Musical Times*, vol. 96, no. 1343 (January 1955), 14-18.

arrangements are so numerous and have been recorded so often that they have come to form part of the recorded performance tradition of the piece. Not unlike Bowen's description of the changing concept of a particular musical work, these arrangements of the Prelude have played a role in the transmission of the piece throughout its history, from Schumann's addition of a piano accompaniment to recent transcriptions for instruments Bach would not even have recognised.⁵⁷¹ Out of the 136 recordings, 82 are for solo violin and 54 are transcriptions and arrangements (including 4 for violin and piano). The broad range of arrangements in this set is shown in table 10.1.

Piano	14	Guitar	14
Violin and Piano	4	Lute	4
Orchestral	3	Lute-Harpsichord	3
Viola	2	Cello	2
Clavichord	1	Clavicembalo	1
Piccolo Cello	1	Electric Guitar	1
Irish Harp	1	Banjo	1
Ukulele	1	Harp & Organ	1

Table 10.1. List of Prelude arrangements and number included in this study

Once the 136 recordings were obtained, their details were entered into a spreadsheet with the following headings: instrumentation; name of performer; year of recording; total duration; standard deviation of the duration; gender of performer, year of birth; country of birth; teacher; accompaniment; historically informed performance; trill in bar 135. Where information was not available on a record sleeve or CD booklet, the internet was used to locate the missing details. In a few instances, certain pieces of information were unobtainable in spite of reasonable enquiry. This is hardly surprising, considering there are potentially more than 1500 pieces of information required just for the study of this single Prelude movement. A complete study of the entire solo works (136 versions) would produce 3645 individual durations – over 270 hours of music. In comparison, the 136 Prelude recordings total approximately 8 hours.

⁵⁷¹ José Bowen, 'The History of Remembered Innovation: Tradition and Its Role in the Relationship between Musical Works and Their Performances', *The Journal of Musicology*, vol. 11, no. 2 (Spring 1993), 139-173.

Decade	Recordings	Decade	Recordings
1900s	4	1960s	4
1910s	0	1970s	8
1920s	1	1980s	15
1930s	5	1990s	42
1940s	5	2000s	44
1950s	8		

Table 10.2. All 136 recordings of the Prelude sorted by decade recording was made.

Of the 124 performers represented in the Prelude recordings, Pablo de Sarasate and Hugo Heermann,⁵⁷² both born in 1844, have the earliest birthdates. Furthermore, the Creighton list of recordings in appendix 9 shows that both Sarasate and Heermann were born decades before any other violinist who recorded any other movement of the Partita in E major. It is also likely that of the 124 Prelude performers in this set, Sarasate and Heermann were the oldest at the time of recording, although this is not known for certain. The breakdown of Prelude recordings by decade can be seen in table 10.2.⁵⁷³ While there are a disproportionate number of recordings from the 1980s onwards, this does not alter the fact that the recordings represent the recorded performance tradition of the Prelude in the most accurate manner possible. The reason for the imbalance is partly that there were fewer recordings made in the early part of the last century. Of the Prelude recordings made in the first half of the twentieth century, many are difficult to trace because they have been unavailable for decades. With improvements in technology, the cost of producing a recording has dropped in recent years, which has encouraged artists to release their own CD recordings independently of any established record label. Of particular note in this context, Annie-Marie O’Farrell, John King, and Garrett Fischbach have released recordings of the Prelude on their own dedicated record labels.

The four recordings for violin and piano are of the arrangements by either Schumann or Kreisler. The majority of the arrangements for lute are Bach’s own adaptation of the Prelude, BWV 1006a. All of the arrangements for solo piano are that by Sergei Rachmaninoff, and in fact, the first recording of this arrangement is by

⁵⁷² Note: Hugo *Heermann* (violinist); Eduard *Herrmann* (solo Bach edition 1900 – as held in the Heifetz Collection); F. *Hermann* (solo Bach edition 1896).

⁵⁷³ Only an approximate year is known for the George Enescu (Georges Enesco) Prelude recording.

Rachmaninoff himself in 1942. For an arrangement or transcription to be included in this set, it had to be of the same number of bars and basic notation as the original. For this reason, a small number of recordings that were located could not be included because they did not exactly match the original Prelude. The purpose of this policy was that for those recordings that have been included, it is possible to compare and contrast solo violin recordings with recordings on other instruments.

Very few of the recordings had any direct pedagogical link to Heifetz – Auer did not record the Prelude, and neither did the majority of Heifetz’s students. What is included is Agus’s recording of the Rachmaninoff piano arrangement and Yuval Yaron’s solo violin recording (Yaron studied in the Heifetz masterclass at the University of Southern California in 1974). The recordings of Elman and Milstein are to be noted since they were also pupils of Leopold Auer in Russia.⁵⁷⁴

Other studies of individual recorded performance traditions have tended to use far fewer recorded examples.⁵⁷⁵ However, one should remember that it is not necessarily the quantity of recordings that matters, since certain pieces will have been recorded with differing frequency. For example, one would probably expect to find far fewer recordings of Beethoven’s Symphony No. 1 in comparison with either No. 5 or No. 9. One of the problems researchers have faced is that they have, understandably, focussed on popular works, which makes it incredibly hard to identify and locate all (or even a reasonable majority) of the recordings ever made. It would certainly prove easier in many respects to examine the recorded performance tradition of a less well known work, since it might be possible to acquire nearly all recorded examples, and thereby have a comprehensive representation of the recorded history in question.

It is worth comparing the recordings assembled here and those included in a similar study, Fabian’s ‘Towards a Performance History of Bach’s Sonatas and

⁵⁷⁴ Note: the violist Scott Slapin described how as a child, his mother ‘played the 2nd Heifetz (Prelude) recording over and over in the car’. Scott Slapin, email to the author, 16 November 2008.

⁵⁷⁵ Katz takes 32 recordings of the Beethoven Violin Concerto (Katz, ‘Beethoven in the Age of Mechanical Reproduction’); Bowen uses 72 recordings of the second movement of Beethoven’s Symphony No. 5 (Bowen, ‘Finding the Music in Musicology’); Fabian investigates 34 recordings of Bach passion recordings and 44 of the Brandenburg Concertos (Fabian, *Bach Performance Practice*); Fabian in ‘Toward a performance history’ uses no more than 60, of which some are of just individual movements of solo Bach (see discography, 104-105); Molina-Solana et al. use 23 (Miguel Molina-Solana, Josep Lluís Arcos and Emilia Gomez, ‘Using Expressive Trends for Identifying Violin Performers’, The Artificial Intelligence Research Institute, Spain, ISMIR Session 4b, 2008. www2.iiia.csic.es/~arcos/papers/2964.pdf); and Puiggròs Maldonado takes 19 (Maldonado, ‘Comparative analysis of expressivity in recorded violin performances’).

Partitas for Solo Violin: Preliminary Investigations'.⁵⁷⁶ It is a study of all the solo sonatas and partitas. Fabian's discography includes 60 entries, from single movements such as Sarasate's Prelude in 1904, to complete sets such as Heifetz's in 1952. The earliest recording is from 1903, and the latest from 2001. There are 45 individual violinists featured, including 7 that are identified as playing 'baroque violin'. Of the 60 recordings, 38 are either of just the Prelude or include the Prelude as part of a bigger set, and of those 38, at least 33 are included in this current study.⁵⁷⁷

Fabian states that 'all together, there have been more than 40 complete sets and many single works or movements recorded since Joachim's historic 1903 recordings'.⁵⁷⁸ The fact is that according to Creighton's *Discopaedia of the Violin*, by 1971, there were at least 320 recordings (complete and partial) from the solo works (see table 2.1). Considering the findings of this chapter, we can also assume that there has been an explosion of recorded activity in the last forty years, which suggests that total recordings from the sonatas and partitas are now likely to double those listed by Creighton in 1971. The significance of this for studies into the recorded history of the works is that Fabian's discography probably accounts for no more than about 10% of the total. For all the many accurate observations made in the study, one cannot help but feel that a broader set of recordings would have produced a more reliable and comprehensive set of results, just as Cook surmised.⁵⁷⁹

The current set of Prelude recordings is also not complete, but considering the study is restricted to just the Prelude movement, it is more comprehensive. Creighton listed just 87 recordings of the Partita in E major in 1971, and only 58 of those included a recording of the Prelude movement (see appendix 9). The current set of 86 (including 4 with piano accompaniment) should be considered a majority of all the violin recordings available.

The question of how best to represent the recorded performance tradition of a piece is not a simple one. Of course, of the 320 solo Bach recordings listed by Creighton, many are obscure and probably impossible to locate. For this reason, it is possible to argue that by including just the more popular recordings in such a study, one is representing a more realistic impression of the recorded performance tradition.

⁵⁷⁶ Fabian, 'Toward a Performance History', 104-105.

⁵⁷⁷ Problems with cross-referencing publication and recording dates mean that this figure is not certain.

⁵⁷⁸ Fabian, 'Toward a Performance History', 92-93.

⁵⁷⁹ Cook, 'Methods for analysing recordings', 235.

While this might in fact be true, decisions as to which recordings to include and which to omit should wherever possible be made not only on the basis of which recordings are easily available. It should be a part of the researcher's work to conduct a fuller discographic study before embarking on any further investigation of the recordings. In practice, the constraints of time force the researcher's hand, and until there are even more comprehensive depositories of recordings, it will only be possible to locate a fraction of Creighton's 320 recordings. One solution is to seek out expert collectors and enthusiasts who, as Leech-Wilkinson pointed out, often have 'minute and deep knowledge of recorded performances'.⁵⁸⁰

⁵⁸⁰ Leech-Wilkinson, 'Recordings and histories of performance style', 247.

CHAPTER 11

Distinctive elements of interpretative approach

11.1 Tempo and Duration

Having identified, located, and categorised 136 recordings of the Prelude, it is now possible to investigate elements of interpretative approach across the entire set. To achieve the most useful results, some of the same interpretative approaches discussed in relation to Heifetz's Prelude recordings (chapters 8 and 9) will now be applied to the wider recorded performance tradition of the Prelude in order to place the previous observations in historical context. Most importantly, this chapter will investigate the question of tempo (and duration) in the Prelude, since it is the single most frequently discussed issue by performers, critics, academics, and audiences. Other aspects of the Prelude's recorded performance tradition will be examined, including the influence of historically informed performance. Specific interpretative devices that will be examined include ornamentation (the infamous trill in bar 135) and the use of portamento. Since it was possible to compare the four recordings Heifetz made, and to make observations based on the differences and similarities between them, this chapter will examine how other performers approach the Prelude when re-recording the movement. By observing the approach others take to re-recording the Prelude, it will be possible to comment upon Heifetz's tendency to perform pieces in very similar ways, even after many years.

Providing a benchmark for further investigation, figure 11.1 plots the durations of all the 136 Prelude recordings against the year of recording. The trend line clearly indicates that over the course of the last century or so, there has been a gradual tendency to take more time over the Prelude. With an average duration of 3:41, the vast majority of recordings slower than the average were issued in recent years. In fact, for more than fifty years, Menuhin's 1936 recording was the only one longer than the overall average, albeit by very little. From the set of 136 recordings, 103 are by men and 33 by women. While the average duration for the entire set is 3:41, men average a slightly faster time of 3:38 and women a slightly slower time of 3:49. The vast majority of early recordings were by men; the first female to record the

Prelude in this set was Johanna Martzy in 1954. Period instrument performers are almost equally divided between men (8) and women (7). Heifetz's four recordings are highlighted in bold and underlined. All four of them are faster than the trend line and considerably faster than the average. Of particular note is that Heifetz's 1946 live recording is the seventh fastest of the entire group of 136.⁵⁸¹

While the very slowest recordings have occurred largely from the 1950s onwards, very fast recordings come from every decade. Table 11.1 lists both the ten shortest and ten longest recordings of the group arranged by duration. Of the ten shortest, the spread of years is balanced, and while the very shortest recording was made as early as 1904, the other nine cover the entire century. In comparison, the very longest recordings as listed in table 11.1 do not originate from a broad spread of time, but mostly from the 1990s onwards. In addition, none of the ten longest recordings is by a solo violinist.⁵⁸² In light of these observations, one can conclude that while the tendency to play the Prelude at a relatively fast pace continued more or less unabated throughout the last century, the last few decades have witnessed a strong trend towards comparatively slow recordings. Taking the two most extreme recordings from the set, Holzenberg's recording from 1997 on the lute lasting 5:26 is more than double the duration of Sarasate's solo violin recording of 2:40 from 1904.⁵⁸³

As in studies by Fabian⁵⁸⁴ and Pulley,⁵⁸⁵ the standard deviation (STDEV) of each recording from the mean will be used to understand further the relationships between individual durations. In essence, STDEV describes a duration in terms of how closely it relates to the mean. While the majority of recordings will fall no further than 1 STDEV away from the mean, very long and very short examples will fall further away. Mathematically speaking, 68% of examples can be expected to fall within 1 STDEV of the mean, 95% within 2 STDEV, 99.7% within 3 STDEV and 99.99% (or 9999 examples out of 10,000) within 4 STDEV. In other words, a greater

⁵⁸¹ Pulley observes in his study of Partita in D minor recordings that 'of the faster recordings, the most extreme is the *Allemanda* played by Heifetz in 1952, which lies just short of two standard deviations above the mean'. In fact, in Pulley's study, Heifetz in 1952 is fastest in four out of the five Partita in D minor movements. Heifetz's 1936 recording of the Partita in D minor is also fast in relation to the other recordings, and it is among the fastest of the set. As noted earlier, Pulley's study does not examine complete movements, only sections, so his observations should be treated with some caution. See Pulley, 'A Statistical Analysis', 109-110.

⁵⁸² For a complete list of the 136 recordings by duration, see appendix 18.

⁵⁸³ Of course, the nature of the instrument influences the choice of tempo.

⁵⁸⁴ Fabian, *Bach Performance Practice*, 103.

⁵⁸⁵ Pulley, 'A Statistical Analysis'.

STDEV will indicate a more unusual or extreme choice of tempo in that recording.⁵⁸⁶ Unlike the approach used by Fabian, this study will not describe STDEV to two decimal places. This is in order to avoid a false sense of consistency concerning the data, since the STDEV is entirely dependent on the set of recordings being used and is therefore in no way an absolute. For this type of study, knowing that Performer A's recording of a piece is 2.13 STDEV slower than the average adds very little that cannot be expressed by describing it as just over 2 STDEV slower.

No.	Instrument	Performer	Year	Duration
1	Solo Violin	Sarasate, Pablo de	1904	02:40
2	Viola	Deych, Alex	1999	02:48
3	Solo Violin	Brooks, Brian	2001	02:57
4	Solo Violin	Szigeti, Joseph	1908	02:58
5	Solo Violin	Wallfisch, Elizabeth	1997	02:58
6	Solo Violin	St. John, Lara	2006	02:58
7	Solo Violin	Heifetz, Jascha	1946	02:59
8	Solo Violin	Milstein, Nathan	1932	03:03
9	Solo Piano	Labé, Thomas	1990	03:04
10	Solo Violin	Menuhin, Yehudi	1957	03:05
127	Ukulele	King, John	1998	04:36
128	Lute-Harpsichord	Heindel, Kim	1991	04:40
129	Guitar	Vondiziano, Paul	1995	04:41
130	Guitar	Ragossnig, Konrad	1976	04:52
131	Guitar	Söllscher, Göran	1984	05:00
132	Irish Harp	O'Farrell, Annie-Marie	2008	05:05
133	Lute	O'Dette, Paul	2006	05:05
134	Lute	Lindberg, Jakob	1992	05:10
135	Guitar	Cifali, Milena	2007	05:23
136	Lute	Holzenberg, Oliver	1999	05:26

Table 11.1. The ten shortest and ten longest recordings by duration. Complete listings in appendix 18.

In the case of the 136 available Prelude recordings, the STDEV is 31.5 seconds. Since the average is 3:41, the boundaries for each STDEV are calculated by adding or subtracting 31.5 seconds from 3:41. These linear boundaries for STDEV have been included in figure 11.2. It is immediately noticeable that while no recording

⁵⁸⁶ The STDEV variation of the Prelude can only be examined in relation to itself. A similar study of other movements from Bach's solo works would show which movements have greater variation in tempo on record. By describing 1 STDEV as a percentage of the total duration it would be possible to conduct simple comparisons between movements. In a somewhat similar manner, Fabian and Ornoy present STDEV scores for a number of recorded solo Bach movements, highlighting extreme tempi. Fabian and Ornoy, 'Identity in Violin Playing on Records', 17-18.

is ever more than 2 STDEV faster than the mean (Sarasate is the fastest, at just less than 2 STDEV), the recordings by Holzenberg and Cifali are more than 3 STDEV slower than the mean. This tendency by a number of performers to play the Prelude at an extremely slow tempo offsets the fact that while there are 79 recordings faster than the average, there are only 57 that are slower.

The horizontal direction of the STDEV lines in figure 11.2 indicates that the chart evaluates individual recordings against the entire recorded history. A problem with this chart arises when taking a recording such as that by Sarasate that falls nearly 2 STDEV faster than the mean. Even though Sarasate's recording is clearly the fastest on record, when modern listeners hear the recording, they inevitably judge it against all the other recordings made since then (as already stated, there is a spread of over 5 STDEV between Sarasate and Holzenberg). In contrast, Sarasate's contemporaries would not have found his tempo quite as extreme, since it was not that much faster than other recordings from the era.⁵⁸⁷ One way of addressing this issue is presented in figure 11.3 in the form of a chart depicting STDEV from the trend line, as opposed to from the mean. While Sarasate's recording in figure 11.2 was a whole 2 STDEV faster than the mean, in figure 11.3 it is now a little less than 1 STDEV from the hypothetical 'trend' of his contemporaries. The use of both figures 11.2 and 11.3 allows for more relevant observations that can take into account the changing approach to the piece over time.

While Heifetz falls between 1 STDEV and 2 STDEV in figure 11.2, in figure 11.3 he is much closer to the trend line. In other words, Heifetz's recordings of the Prelude will sound faster to modern audiences than they did to his contemporaries. This is particularly interesting when considering how many contemporary critics commented on Heifetz's tempo. The average duration of all recordings prior to Heifetz's first Prelude recording in 1946 stood at 3:18 – substantially shorter than the average of 3:41 over the entire recorded history. This would mean that just as with Sarasate's 1904 recording, Heifetz's recordings were generally shorter than those of his contemporaries, but would not have sounded as extreme as they do in comparison with longer recordings from the second half of the twentieth century.

⁵⁸⁷ This did not hold back a reviewer of Sarasate's recording in 1963 who lamented that the 'temptation to play that Partita movement three times too fast should have been resisted'. M. M. 'Masters of the Violin', Review of Sarasate and Ysaÿe historical recordings, *The Gramophone* (June 1963), 31.

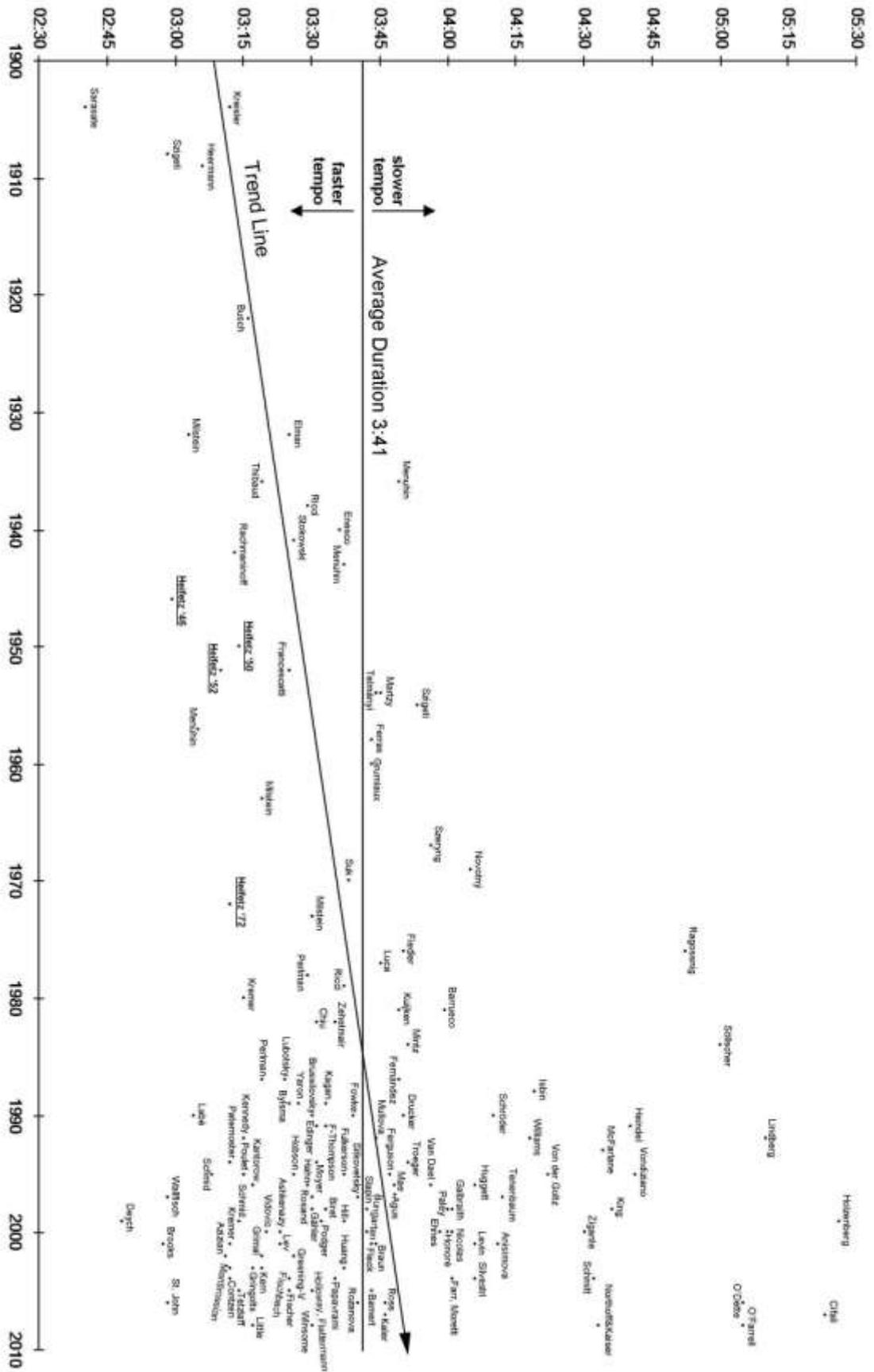


Figure 11.1. 136 recordings of Bach's Prelude: total duration plotted against year of recording with trend line and mean average.

Although it is not known whether Heifetz heard the early Prelude recordings of Sarasate, Kreisler, Szigeti, and Heermann, it is fair to assume that during his formative years, Heifetz would have heard performances of the piece by other violinists. Is it possible that Heifetz heard Sarasate, Kreisler, Szigeti, or Heermann in concert? Kreisler toured Moscow, St. Petersburg, and other Russian cities in 1910.⁵⁸⁸ Since Heifetz arrived in St. Petersburg to begin his violin studies in January 1910,⁵⁸⁹ there is a chance Heifetz attended a Kreisler concert. As mentioned earlier in the thesis, what is known for certain, however, is that Heifetz did meet Kreisler on 20 May 1912 in Berlin at a private musical event held at the residence of Mr. Arthur Abell in honour of two violin prodigies – Heifetz, and a now unknown name, Laszlo Ipolyi.⁵⁹⁰ The event was attended by some of the great violinists of the time, including Willi Hess, Michael Press, Alexander Petschnikoff, and Hugo Heermann, who had recorded his Prelude only a few years earlier. Heifetz performed the Mendelssohn Violin Concerto and a number of Kreisler miniature pieces for the assembled musicians, and Kreisler himself played the piano accompaniment to all the pieces. It is easy to imagine the influence such an experience would have had on the young Heifetz. In his Kreisler biography, Louis Lochner included the following unreferenced quotation from Heifetz: ‘I met Kreisler for the first time in 1912 in Berlin. There was a gathering of critics and musicians at the home of a man named Abell. I simply worshiped Kreisler, and when, somewhat later, I gave a recital in Bechstein Hall, Berlin, I tried to imitate my idol’.⁵⁹¹

As might be expected, Heifetz’s earliest recordings from this period have a very strong sense of Kreisler’s performance style about them.⁵⁹² However one characterises Heifetz’s violin playing in later years, few would argue that as a boy, Heifetz played in a manner more representative of Kreisler and Sarasate than of his later self. Although Heifetz developed a unique style as he matured, the early exposure to some of the most influential violinists of that period undoubtedly influenced his approach to the violin, and therefore also to the Prelude.

⁵⁸⁸ Louis P. Lochner, *Kreisler* (Neptune City, New Jersey: Paganiniana (1950) 1981), 131.

⁵⁸⁹ Kopytova, *Jascha Heifetz in Russia*, chapter 4.

⁵⁹⁰ *Ibid*, chapter 9.

⁵⁹¹ Lochner, *Kreisler*, 128.

⁵⁹² Jascha Heifetz, et al., ‘The Dawn of Recording. The Julius Block Cylinders’ (Canada: Marston Records, 2008); Jascha Heifetz, ‘Legendary Treasures: Jascha Heifetz Collection Vol. 5’ (Doremi (1911, 1945) 2000).

The pencilled duration Heifetz wrote at the start of his Marteau edition Prelude was 3:10. That sits snugly between Kreisler 1904 at 3:12 and Heermann 1909 at 3:06 – the two violinists Heifetz met in 1912. This evidence suggests a link between Heifetz’s tempo and the early virtuosic performances of the 1900s and 1910s. While Heifetz’s recording of 2:59 from 1946 is not in line with his pencilled duration, it suggests that if anything, Heifetz was prone to playing the Prelude faster, in a similar spirit to Sarasate. Figure 11.2 also shows that between the virtuosic recordings of the early 1900s and Heifetz’s recording in 1946, there was only one other recording that was similar, that of Milstein in 1932, another pupil of Auer. If indeed Heifetz’s approach to the Prelude owed anything to the early 1900s virtuosic style, then the 1946 recording, more than any other, provides a glimpse of those origins.

Since the Prelude recordings by instruments other than the violin have a strong influence on the recorded performance tradition as presented in the charts, the next step is to examine the set of 86 violin (and violin and piano) recordings separately. Similar to the trend seen over the 136 recordings, figure 11.4 reveals that as a group, violin recordings of the Prelude have also been getting longer over the last century.⁵⁹³ Figure 11.4 shows that the spread of durations is significantly narrower when discussing just the violin recordings of the Prelude and not those on other instruments. The longest recording by a violinist is Schmitt who takes 4:32. While this did not appear particularly long when viewed in the context of all 136 recordings of the Prelude, compared with just the violin recordings, it is substantially slower.

At 3:31, the mean average duration of the violin recordings is ten seconds less than the mean of the entire set on account of the faster recordings from the first half of the century, largely by violinists. As the 86 recordings of the Prelude performed on violins have a narrower range of durations, the STDEV is much narrower at just 20 seconds. In other words, 68% of solo violin recordings will fall within 20 seconds of the mean. Both figures 11.5 and 11.6 place the 86 violin recordings according to their STDEV from this new average and trend. Similar to the STDEV charts for the 136 recordings, Sarasate can be found 2.5 STDEV faster than the mean but only just over 1.5 STDEV faster than the trend line in the STDEV charts for the 86 violin recordings. At 4:32, Schmitt is just short of 3 STDEV from the trend line and just over 3 STDEV from the mean.

⁵⁹³ For a complete list of 86 recordings by duration, see appendix 19.

Even with the faster average and the smaller STDEV, Heifetz's four recordings relate to the set of 86 violin recordings much the same as they do to the broader set of 136 recordings – that is, they all sit around 1 STDEV faster than the mean. In terms of duration, it cannot be said that Heifetz is extreme in comparison with the wider set of recordings. Figures 11.5 and 11.6 reveal dozens of other recordings that are further than Heifetz from the mean and the trend. In fact, figure 11.6 shows that recent recordings by Wallfisch, Brooks, St. John, and a number of others are in fact relatively further from (faster than) the trend than any of Heifetz's recordings. It is fascinating, therefore, to recall the critical reviews of Heifetz's Prelude performances, which so frequently mention excessive speed. One explanation for this might be that in concert Heifetz probably performed the Prelude closer to the tempo of the 1946 live recording, not the slightly slower tempos of the other recordings. Once Heifetz had been characterised (usually justifiably) as playing fast, even a reasonably fast tempo was heard as extreme by critics.

Concerning the earliest recordings, an interesting observation can be made from the duration data. Recalling the Eduard Herrmann edition of the solo works published in 1900, Herrmann gave the Prelude a metronome marking of $\text{♩} = 120$ (see table 2.3), which would suggest a performance lasting about 3:27. Looking at the recordings over the following decades, there is not a single one that even comes close to Herrmann's suggestion. The chronological list of durations in appendix 17 reveals that the first recordings to come close to Herrmann's suggested tempo were not made until the 1930s – Mischa Elman in 1932 (3:25), and Yehudi Menuhin in 1936 (3:49).

Fabian makes some interesting observations in her article on the recorded performance history of the Bach solo violin works. She states that 'broadly speaking, tempo choice seems to fluctuate more in the Partitas, especially in terms of degree. There are quite a few with more than ± 2 STDEV and four with about ± 3 '.⁵⁹⁴ Fabian identifies Sarasate's 1904 Prelude recording as being about 3 STDEV faster than the mean.⁵⁹⁵ As we have seen, placed against the average of 86 violin recordings as in figure 11.5, Sarasate is in fact only 2.5 STDEV faster in this study (and therefore less extreme than in Fabian's study). When placed against the trend as in figure 11.6, Sarasate is now only 1.5 STDEV away, which is just under half of Fabian's reading, and indicates that Sarasate was not nearly as extreme in his approach to tempo as one

⁵⁹⁴ Fabian, 'Toward a Performance History', 98.

⁵⁹⁵ The exact figure Fabian gives for Sarasate's Prelude is 3.16 STDEV.

might be led to believe.⁵⁹⁶ While Fabian is correct in that Sarasate's recording is one of the most extreme overall, the difference in STDEV readings between this study and hers is a result of the number of recordings being used. Whereas Fabian only has 38 violin recordings of the Prelude in her study (33 of which are also used here), there are 86 in this study. These observations show the importance of searching for as many recorded examples as possible. A closer look at Fabian's set of 38 Prelude recordings reveals there are very few originating from the first half of the twentieth century, which explains why Sarasate's recording is viewed as more extreme in relation to the more recent examples.

Fabian also observes that 'apart from the extremes, overall trends seem to be similar in earlier and more recent times'.⁵⁹⁷ This observation does not appear to apply to the Prelude data, since there are clearly many more slower recordings in the last fifty years than in the first fifty as displayed on the chart. Again, the accuracy of any observation is based on the quantity of recordings being examined. The small but numerous discrepancies between Fabian's observations and the current ones reveal some of the difficulties involved in conducting such studies, since everything is described relative to the particular set of recordings. The larger and more representative the set of recordings, the greater the accuracy.

11.2 Period instrument performance of Bach's Prelude

One of the most prominent trends in late twentieth century performance has been the early music movement, which has had a profound influence on the performance of Bach's music in particular. Inevitably, this trend has influenced performances of the solo violin works, and it is impossible to discuss the history of the Prelude on record without exploring this issue. Fabian provides a useful overview of the situation in relation to Bach's solo violin works:

⁵⁹⁶ Of course, as already highlighted, in relation to the wider recorded performance tradition as seen through the 136 recordings, Sarasate in figure 11.2 and figure 11.3 is even less extreme. The extremely slow recordings of recent decades function to offset the extremely fast recordings in the chart, in particular that of Sarasate.

⁵⁹⁷ Fabian, 'Toward a Performance History', 98.

The increasing awareness of historical practices and experiences with playing on period instruments led to a new trend in interpretation that utilized the characteristic short articulation of the baroque bow, placed emphasis on rhythmic grouping and pulse, and did not strive for sustaining polyphonic lines. While the first such recording by Sergiu Luca from 1976-77 is not well known ... the escalation of available recordings that use a period violin and bow has been considerable, especially since the mid-1990s. Furthermore, the playing of artists like Christian Tetzlaff and Thomas Zehetmair who use modern violins (and bows) is also audibly inspired by historical performance practice.⁵⁹⁸

Fabian also discusses the issue of tempo in relation to recordings by both historically informed performers and others. She compares recordings on period instruments with the rest and concludes that ‘in some cases the former are faster than the latter, in others it is the other way round, and quite often there is no difference’.⁵⁹⁹ Fabian then gives a list of specific movements played differently by period instrument violinists; the ‘B minor Allemanda, the D-minor Corrente and Ciaccona and the E-major Minuet II are rendered faster by period instrument violinists but the B-minor Corrente and E-major Preludio slower’.⁶⁰⁰ Some of these observations match those made in the current study, but while it is largely true that period instrument performers generally perform the Prelude more slowly than others, figure 11.7 shows that the issue is more complicated.

Figure 11.7 highlights recordings by period instrument performers⁶⁰¹ and, for reasons that will be explained shortly, by violinists who recorded the Prelude with piano accompaniment. For the sake of clarity, it does not highlight violinists like Tetzlaff and Zehetmair whom Fabian describes as being inspired by historical performance practice. Arrows on the chart highlight a number of varying trends or connections between recordings of the Prelude. Fabian’s observation that period performers generally play the Prelude more slowly is borne out in the recordings of Luca, Kuijken, Schröder, Huggett, Van Dael, and Schmitt, who are all much slower (progressively so) than the trend line and the mean (see also figures 11.5 and 11.6). These six violinists are clearly following a trend towards more expansive performances of the Prelude.

⁵⁹⁸ Ibid, 92.

⁵⁹⁹ Ibid, 99.

⁶⁰⁰ Ibid.

⁶⁰¹ To be sure, the recordings identified here as by period instrument performers are largely the same ones as identified by Fabian in her discography. Ibid, 104.

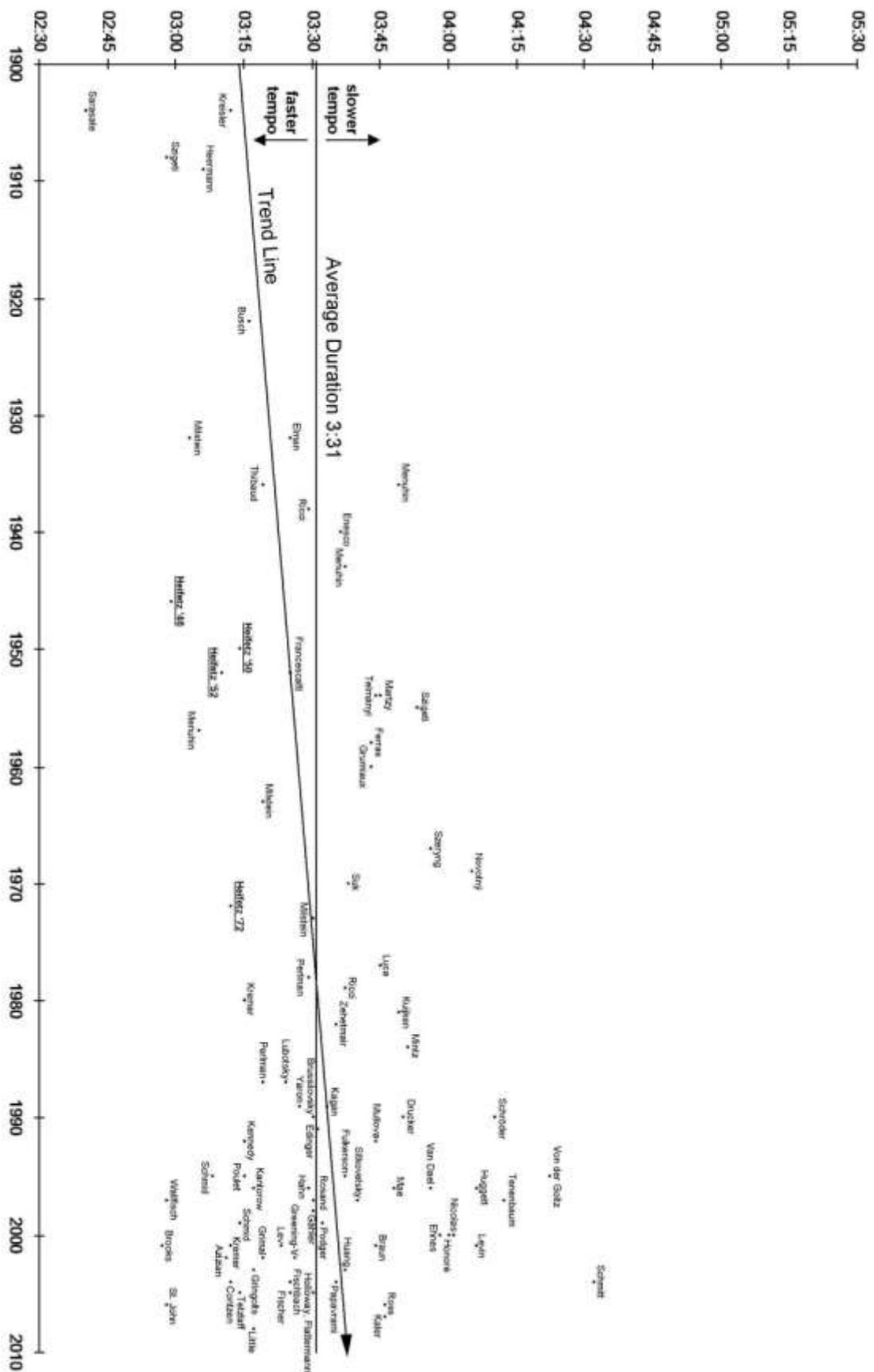


Figure 11.4. 86 recordings of the Prelude for violin and violin and piano, year plotted against duration. The trend line and the average line are also included.

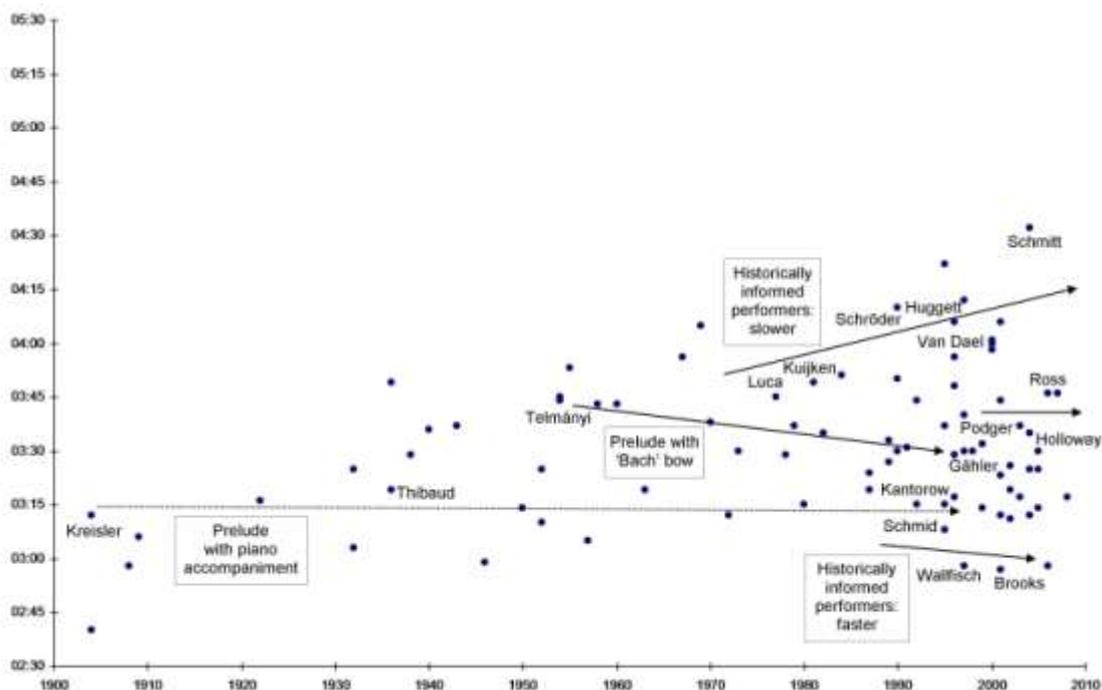


Figure 11.7. Trends among recordings by historically informed performers (only 86 violin and violin and piano recordings plotted). Kreisler, Thibaud, Kantorow and Schmid have piano accompaniment; Telmányi and Gähler use the Bach bow; Luca, Kuijken, Schröder, Huggett, Van Dael, and Schmitt are historically informed performers getting slower; Wallfisch and Brooks are historically informed performances getting faster. Ross, Podger, and Holloway are the remaining historically informed performers.

At the other extreme, two period instrument performers – Wallfisch and Brooks – play the Prelude at a very fast pace, and the short durations of these recordings have not been heard since Sarasate nearly a century earlier. While it would be possible to dismiss these two recordings as simple anomalies, it is conceivable that they represent a new approach to the Prelude by two important figures in the field of period performance.⁶⁰² With an ever-increasing number of historical recordings available, could it be that the influence of the past is emerging in a revival of the early twentieth-century approach to the Prelude? Along with the period instrument performances of Wallfisch and Brooks, two other recordings in recent years by St. John and Deych also experiment with a very fast tempo reminiscent of Sarasate and the early twentieth century. Regardless of the reasoning behind these fast recordings,

⁶⁰² Wallfisch won a prize for the most outstanding solo Bach performance at the 1974 Carl Flesch Violin Competition, see notes to *Bach Sonatas and Partitas for solo violin*, Elizabeth Wallfisch, Hyperion, 1997; Brooks studied with the Polish violinist Szymon Goldberg and has worked with period-instrument orchestras such as the English Baroque Soloists, the London Classical Players and the English Concert, <http://sarasamusic.org/aboutus/musician-bios/BrianBrooks.shtml>; accessed May 2008.

it is clear they represent a very different view of the Prelude in comparison with the six violinists whose recordings have been getting slower ever since Sergiu Luca made the first period instrument recording in the 1970s. Somewhere between the long and the short period instrument recordings are those by Ross, Podger, Holloway, and Gähler.

Changing critical reaction to period instrument recordings reveals the wider change in public taste. As arguably the first recording of the solo works to use an ‘original’ instrument, coming after nearly a century of other recordings, Luca’s 1977 attempt was reviewed with some hesitation in *The Gramophone*. The reviewer cautioned that ‘prospective buyers should first sample them carefully’⁶⁰³ before adding them to their collection. The same reviewer comments upon Luca’s tempo in the Prelude movement in particular, calling it ‘modest’ in comparison with Menuhin’s recording.⁶⁰⁴ Yet again, the central theme for reviewers is the tempo of the Prelude. Likewise, in a 1997 review of Wallfisch’s Bach recordings, the reviewer singles out the ‘somewhat scurried E major Preludio’.⁶⁰⁵

Of the longer period instrument recordings, the van Dael Prelude is described as having a ‘jerky opening’ that is ‘gratuitously unconnected to any particular interpretative *raison d’être*’.⁶⁰⁶ Such ‘jerky’ passages are not confined to van Dael; other period instrument recordings of the Prelude also have a tendency to alter the *moto perpetuo* undercurrent of the piece. One recording that significantly alters the steady nature of the *moto perpetuo* feel is Schmitt’s, which is also the longest recording of the Prelude by any of the 86 violinists in this study. In a review of Schmitt’s recordings of the complete solo works, the *Gramophone* review describes a ‘highly personal approach, with substantial tempo change, rhythmic distortions and exaggerated pauses between phrases (that are) disturbing and counterproductive’.⁶⁰⁷ The reviewer then singles out the Prelude for particular mention:

In movements like the Prelude to the Third Partita ... which have a *moto perpetuo* character, it’s surely important to keep any liberties within bounds, a certain degree of

⁶⁰³ M. H. ‘Bach Sonatas and Partitas for Unaccompanied Violin: Sergiu Luca’, review, *Gramophone* (April 1978), 1744.

⁶⁰⁴ The reviewer does not specify which of Menuhin’s Prelude recordings he or she had in mind.

⁶⁰⁵ L. S. ‘Bach Sonatas and Partitas for Solo Violin: Elizabeth Wallfisch’, review, *Gramophone* (August 1997), 72.

⁶⁰⁶ J. F.-A. ‘Bach Sonatas and Partitas for Solo Violin: Lucy van Dael’, instrumental review, *Gramophone* (May 1999), 77.

⁶⁰⁷ Duncan Druce. ‘Bach Sonata No. 2, Sonata No. 3, Partita No. 3: Hélène Schmitt’, instrumental review, *Gramophone* (May 2006), 90.

flexibility gives such pieces a proper sense of expressive range, of emphasis and relaxation, but it's just as important to give an impression of continuous, regular movement.

The issue of 'jerky' or uneven tempo in period instrument recordings is also discussed by Fabian, who uses the word 'angular' and singles out (from the entire set of solo works) the Prelude recording by Huggett as an example of this style.⁶⁰⁸ From the current set of 86 violin recordings, Huggett's recording of the Prelude is by far one of the longest in terms of duration, and it possesses many of the rhythmic characteristics found in Schmitt and van Dael. Fabian draws a distinction between "'traditional" (or "mainstream")' recordings, which she calls 'phrased', and historically informed recordings, which she describes as 'articulated' performances.⁶⁰⁹ Fabian explains that in historically informed performances,

tempo fluctuates in a somewhat angular manner in those renditions where the performer articulates the music in greater detail. By 'angular', I mean tempo differences that are either pronounced (i.e. a quasi sudden arrest or rush ahead) or closely linked to rhythmic grouping and therefore locally nuanced.⁶¹⁰

Recorded evidence certainly supports these observations; the recordings of many period instrument performers follow this approach closely. Fabian agrees that 'exaggerated articulation of the smallest units, too many stresses and too much dynamic nuancing can quickly lead to mannerism ... as can be observed in certain movements on the recordings of van Dael, Wallfisch and Huggett, among others'.⁶¹¹ However, in certain movements such as the Prelude, Fabian suggests that such 'angular', or 'jerky' stresses and nuances might be desirable, and she contrasts the historically informed recording by Podger, with its 'angular' tempo, to the mainstream recording by Sarasate. Fabian states that 'the perception of structure and harmonic implications in movements like the *Preludio* ... can also be much enhanced when the hidden or implied polyphony is brought to the fore through rhythmical stress, rubato, and a feeling of improvisation'.⁶¹² Fabian's suggestion is clearly based on personal preference – no doubt there are just as many performers and listeners who would prefer the 'phrased' approach to the Prelude over the 'angular' tempo exhibited by

⁶⁰⁸ See also: Lindsay Kemp, 'Going Solo', *The Gramophone* (January 1996), 16. Monica Huggett talks about recording the solo Bach.

⁶⁰⁹ Fabian, 'Toward a Performance History', 99.

⁶¹⁰ *Ibid.*

⁶¹¹ *Ibid.*, 97.

⁶¹² *Ibid.*

many of the historically informed performers. What Fabian's descriptions do provide is yet more evidence that there are a number of very contrasting approaches to the Prelude, and they revolve around the issues of tempo – ranging from smooth (*moto perpetuo*) to 'angular'.

Finally, the instruments used by the historically informed performers deserve special mention. Fabian gives a description of the unique features available to those performing with a baroque violin and bow:

The baroque violin and bow allow for the exploitation of low positions and the use of the sonorous open gut strings. Players can easily skip strings because they use the middle of the bow much more than the upper half, which is what is typical of modern bowing.⁶¹³

Although Luca's recording in 1977 was considered the first on an original instrument, Telmányi's recording two decades earlier in 1954 was the first to use a special bow – the aforementioned 'Bach bow', developed to play multiple stopped passages in Bach's solo works. Telmányi focussed attention on a new range of interpretative approaches to the pieces, which one contemporary reviewer described as a 'new world'⁶¹⁴ of sound. Some decades later, Rudolf Gähler also used a curved 'Bach bow' for his recording. Since this unusual bow is designed for playing and holding multiple-stopped chords, the Prelude with (for the most part) its single line, does not sound particularly different, that is, until the final triple-stopped chords towards the end of the piece. When these chords are played with this bow they take on a jarring quality, as their ringing resonance contrasts abruptly with the lightweight passagework that filled the rest of the movement.

While Heifetz's record collection in the Library of Congress does not include any period instrument performances, it is possible he heard of Telmányi's new approach in the early 1950s. Since the early music attempts only began with Luca in 1977, such approaches had no influence on Heifetz – even if such historically informed recordings had been made earlier, it is unlikely Heifetz would have adapted his own approach.

⁶¹³ Fabian, 'Toward a Performance History', 97.

⁶¹⁴ 'Bach: Sonatas and Partitas for solo violin. Emil Telmányi, review, *Gramophone* (November 1954), 256.

11.3 Historically informed performance: piano accompaniments

A form of historically informed performance not to be overlooked is the recent return to Prelude performances with piano accompaniment.⁶¹⁵ As shown in figure 11.7, these recent recordings with piano accompaniment by Kantorow and Schmid are the first for more than half a century. The liner notes for the Kantorow and Schmid recordings make a strong case for reviving the use of the piano accompaniment to the Prelude. The accompaniment is described as ‘one of the most important witnesses in the history of Bach reception’,⁶¹⁶ and listeners are advised to hear the recordings as ‘one great composer’s view of another ... a labour of love for Schumann’.⁶¹⁷

For those performing the Prelude with piano accompaniment in the twentieth century, authentic documents of this approach include the recordings of Kreisler and Thibaud from 1904 and 1936, respectively. According to Creighton, other violinists to have recorded the Prelude with Kreisler’s piano accompaniment include Gabriel Georges Bouillon, Yovanovitch Bratza, Eddy Brown, Daisy Kennedy, Mary Law, William Primrose (viola), Denise Soriano, and Josef Wolfsthal. In addition, other arrangements on record include those by Saint-Saëns, Nachéz, Burmester, and Henriques. Unsurprisingly, these recordings are difficult to find, especially as most have not been commercially reissued in recent years, or in fact ever. The fact that only the Kreisler and Thibaud recordings of the Prelude with Schumann’s piano accompaniment are easily available suggests that it is they that have become the main recorded representatives of this former approach to the Prelude. Therefore, it appears to be more than a coincidence that in figure 11.7 the durations of Kreisler, Thibaud, Kantorow, and Schmid all fall within a range of just eleven seconds: Kreisler 3:12, Thibaud 3:19, Schmid 3:08, and Kantorow 3:17.⁶¹⁸

Considering that the recordings with piano accompaniment are all very quick relative to the mean, could there be a reason why the addition of a piano accompaniment prompts violinists to play the piece faster? Schmid’s recording of the Prelude from four years later, this time without a piano accompaniment, is at a

⁶¹⁵ The only accompaniment recorded in the last few decades is that by Schumann.

⁶¹⁶ Notes to Benjamin Schmid and Lisa Smirnova, *Bach 6 Sonatas* (Germany: Dabringhaus und Grimm, 1995), 10.

⁶¹⁷ Notes to Jean-Jacques Kantorow and Gordon Back, *Bach-Schumann* (Droffig Recordings, 1996), 5.

⁶¹⁸ Schumann does not give any additional tempo or metronome marking. See Robert Schumann, arr., *Klavierbegleitung zu den Sonaten für Violine Solo* (Leipzig: Peters, 1853), 91-97.

slightly more relaxed tempo. Unfortunately, there is no available recording of Heifetz playing his arrangement with piano, as it would have provided a fascinating link between the recordings of Kreisler and Thibaud, and Kantorow and Schmid. It would also have been possible to observe how Heifetz's performance of the Prelude with piano accompaniment differed, if at all, from his performances for just solo violin.

11.4 Special effects: the trill in bar 135

As described earlier, Heifetz did not play a trill in bar 135 in any of his recordings, he crossed it out of his Marteau edition, and he strongly encouraged his students not to play it, in spite of the fact that it was a common feature on the concert platform and on record. Of the 136 Prelude recordings in this study, only twelve (of which four are Heifetz's) omit the trill.⁶¹⁹ Furthermore, figure 11.8 reveals that Heifetz was the first to record the Prelude without the trill, doing so three times before Telmányi also omitted it in 1954. Also of note is the fact that Kremer omits the trill in both of his recordings, which also both have very similar durations to Heifetz's recordings.

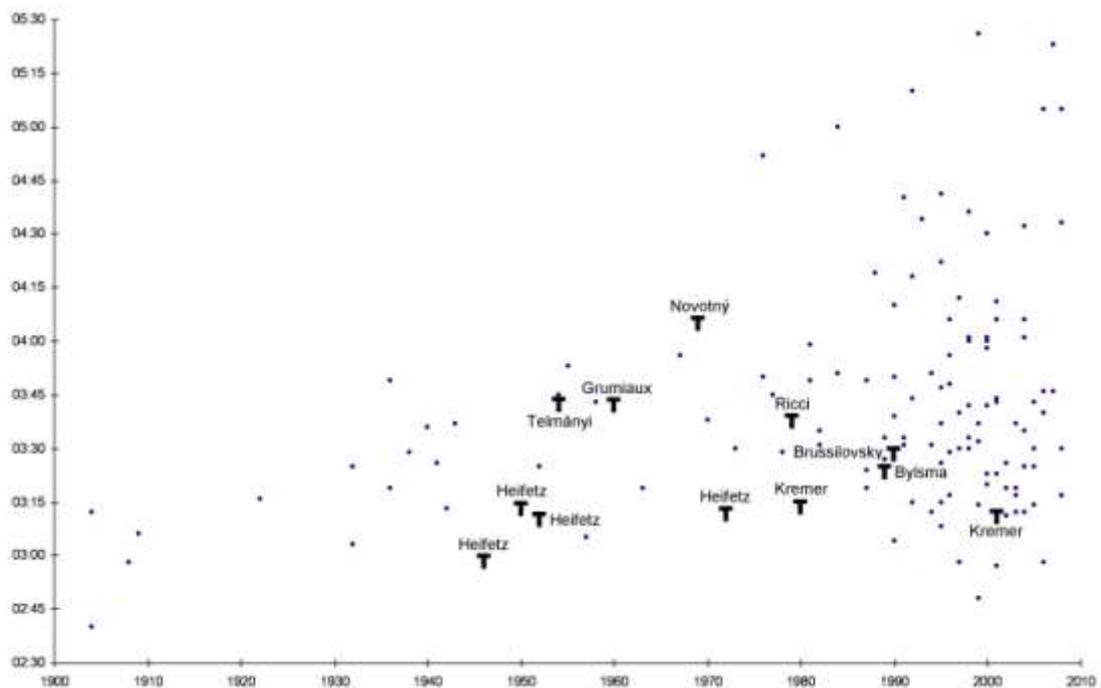


Figure 11.8. Recordings of the Prelude without a trill in bar 135 indicated with a 'T'.

⁶¹⁹ Rachmaninoff's transcription for piano solo does not include a trill.

Judging from the small percentage of recordings that omit the trill, it seems that even though Heifetz championed the omission, his efforts had very little effect. Why did Heifetz omit the trill? Since he had the a photostat of the autograph manuscript and was so meticulous in his attention to detail throughout the solo works, it would seem likely that Heifetz simply wanted to follow the score in what he perceived as being an authentic approach. It is likely also that Telmányi omitted the trill for similar reasons, since he was striving for an ‘authentic’ approach, especially when considering his use of the ‘Bach bow’. While there are no definitive answers to these queries, Heifetz clearly made a conscious decision to omit the trill, especially considering that every previous recording up until 1946 included it (see figure 11.8). As a performance tradition develops over time, Bowen points out that ‘the effect of each (individual) performance ... grows smaller’.⁶²⁰ Bowen also highlights the fact that ‘mutations may be conscious artistic choices, but those which are best suited to their environment are more likely to reproduce’. In the current context, it would seem that Heifetz’s artistic decision to omit the trill was not particularly suited to the environment, since it has not had a significant effect on other performers of the piece.

11.5 Special effects: portamento in the Prelude

Owing to its quick-paced semiquavers and relentless forward movement, the Prelude is not a piece that lends itself particularly well to the use of portamento, and only a few examples were found in Heifetz’s recordings – between appoggiatura notes. A few opportunities appear over the final four bars in which a performer could potentially slide between notes. The first opportunity, shown with an ‘A’ in figure 11.9, involves moving from the first position double-stop chord to a quaver e” that is usually played in either third or fourth position in preparation for the higher passage that follows. The shift from first, to third or fourth positions, can be completed with or without a portamento. In addition, the final bar contains a group of notes, marked with a ‘B’, which could be played with a portamento between two or more of the notes. This time, the performer must make it from first position at the start of the bar to

⁶²⁰ Bowen, ‘The History of Remembered Innovation’, 164.

either third or fourth position for the final note. An audible shift may or may not be used during the process of shifting upwards.



Figure 11.9. Bach's Prelude in E major, last line, bars 135-138: two possible 'hotspots' for portamenti, where position shifting is required on the violin, and where a slide might be introduced between any of the shifts. Note that the upwards direction of the lines refer to the upwards shifting on the violin.

As described in Philip's study on portamento,⁶²¹ portamento as an expressive device was most prominent in the early twentieth century, gradually falling out of favour as the century progressed. For that reason, we should expect similar observations from the Prelude recordings. Of the current set, only five violinists include an audible portamento at either position 'A' or 'B' as shown in figure 11.9. Of the five, it is not surprising that four of them were recorded before 1936, the only other being Mullova in 1992 who included an audible portamento at position 'B'. Other portamenti in position 'B' occur in recordings by Thibaud in 1936, Elman in 1932, and Kreisler in 1904 (he slides twice in bar 138). In position 'A', only Milstein in 1932 and Kreisler in 1904 include an audible portamento. Therefore, aside from Mullova's lone example from 1992, all other instances of portamento clearly fall in the early twentieth century.

In portamento position 'A', violinists over the course of the middle and late twentieth century can be heard in what Bowen would call a 'mutation' of the performance tradition. While the early virtuosic approach of Sarasate and others involved a relentless quick motion with almost no 'jerkiness', slower performances of the piece often include a short break between the dotted crochet f#" (with trill) and the e" quaver, allowing the quaver to attach itself to the semiquaver flourish that follows. This approach is quite clinical in nature and somewhat cautious in the context of a *moto perpetuo* movement, since it breaks the forward momentum for a short time. In particular, period instrument performers such as Wallfisch and Huggett and a number of mainstream violinists strive for this clinical approach by including this short break. In contrast, Heifetz in all four of his recordings does not allow for any break between the notes, preferring to push the momentum through to the end of his *moto perpetuo*

⁶²¹ Philip, *Early Recording and Musical Taste*, 141.

performance. Again, this observation clearly links Heifetz's performances with those of the early twentieth-century virtuosic style, and in contrast to the 'angular' recordings of the historically informed and historically influenced performers of the late twentieth century.

11.6 Performers re-recording the Prelude

It has already been noted that Heifetz maintained his interpretative approach to the Prelude's tempo consistently throughout his early markings and four recordings. To put this information in context, it may be useful to examine the recordings of other violinists who recorded the piece more than once over many years. It will then be possible to see whether other performers also maintain a single approach, or if the Heifetz approach to consistency is unique to him. Of the 124 individual performers in this set of Prelude recordings, seven are represented more than once – Milstein and Menuhin three times each, Ricci, Szigeti, Kremer, Perlman, and Schmid twice.⁶²² As depicted with arrows in figure 11.10, these violinists mostly played with a different tempo in subsequent recordings. The most extreme divergence is found with Szigeti who, in his second recording of the Prelude, 47 years after the first, took 55 seconds longer. Conversely, over the course of 21 years, Menuhin took 44 seconds less.

Born in 1892, Szigeti was still only a teenager when he made his first Prelude recording in 1908. Having studied the Prelude movement with the virtuoso Jenő Hubay,⁶²³ Szigeti included the single Prelude movement in his debut programme in Berlin in 1905.⁶²⁴ Szigeti later wrote that his 'nerves in the studio are about the same as they are on a concert platform',⁶²⁵ which suggests that his nervousness in live performance was not a significant factor in speed variation (though dry or echo-

⁶²² Generally, the most successful and famous violinists are the ones who have the opportunity to record pieces more than once. Kreisler also made another Prelude recording with his own piano accompaniment in 1912 with George Falkenstein (New York City, 18 December 1912, *The Strad*, C 12728-1). See Biancolli, *Fritz Kreisler*, or Glaspole, Pfeiffer, et al., 'Kreisler Discography', *The Strad* (January 1987), 61-67.

⁶²³ Joseph Szigeti, *Szigeti on the Violin* (New York: Dover Publications (1969) 1979), 4.

⁶²⁴ Joseph Szigeti, *With Strings Attached: Reminiscences and Reflections* (London: Cassell & Co. Ltd, 1949), 88.

⁶²⁵ Josef Szigeti, with W. S. M., 'Josef Szigeti Chats about the Gramophone', *Gramophone* (May 1929), 525.

inducing acoustics might, for example). Szigeti's 1908 recording lasts just 2:58, which is the fourth shortest out of the entire set of 136 recordings. In addition, the link between Sarasate's 1904 recording and Szigeti's, only four years later, cannot be overlooked, since they take a very similar approach to tempo. In his 1969 autobiography, Szigeti's opinion on the early twentieth-century approach to the Prelude makes for interesting reading:

The way the famous Prelude of the E major Partita used to be treated in the Sarasate-Kubelik period, as a technical showpiece to be rattled off at the highest possible speed, was typical of the complete misunderstanding at the time of the essential nature of the Bach Sonatas.⁶²⁶

Like Flesch and Moser decades earlier, Szigeti identified Sarasate as someone he perceived to be misinterpreting the Prelude.⁶²⁷ It is notable that Szigeti does not directly acknowledge having been part of the interpretative approach that he so derided in his autobiography. Tellingly, in 1929 he wrote about his own early recordings that he had 'done (his) best to get them out of the catalogue!'⁶²⁸ What is clear, is that Szigeti's second recording of the Prelude in 1955 reveals he no longer played the piece in the same virtuosic manner, and he did not record the Prelude without the rest of the sonata.⁶²⁹ Looking back at the trend line in figure 11.6, it can be seen that while Szigeti's 1908 recording was less than 1 STDEV faster, his 1955 recording was more than 1 STDEV slower.⁶³⁰ This would suggest Szigeti overcompensated in his rebuttal of the 'Sarasate-Kubelik' approach to the Prelude, ending up as much slower as he had been faster than the norm.⁶³¹

⁶²⁶ Szigeti, *Szigeti on the Violin*, 125.

⁶²⁷ Szigeti attended a Sarasate concert at the Wigmore Hall circa 1906-1907. He recalled that little impression was made, on account of his 'callow youth'. Concerning Sarasate's Prelude recording, Szigeti writes that 'his recording of the Bach Prelude in E ... is in such contradiction to everything a Carl Flesch or a W. J. Wieniawski says about Sarasate's exemplary intonation, technical polish and other virtues that I prefer to let the reader form his own opinion'. Szigeti, *Szigeti on the Violin*, 170.

⁶²⁸ Josef Szigeti, with W. S. M., 'Josef Szigeti Chats about the Gramophone', 525.

⁶²⁹ In a related issue, Szigeti played an erroneous g[#] instead of an a in bar 128 in his earlier recording but not in his later one. As described earlier, the a appears in the Bach autograph, but the g[#] was found in various early editions. Heifetz – possibly through his familiarity with the manuscript and other sources – always played the correct a in his recordings, and he also cancelled the g[#] in his Marteau edition.

⁶³⁰ Fabian and Ornoy give Szigeti's 1955 Prelude recording a STDEV of -0.96 (i. e. nearly 1 STDEV slower). As discussed previously, fewer recordings have been used in the Fabian (and Ornoy) studies, which often produces a slightly differing result to the current study. See Fabian and Ornoy, 'Identity in Violin Playing on Records', 26.

⁶³¹ In his study of complete Partita in D minor recordings, Pulley observes that out of five recordings from 1930-60 (including Heifetz in 1936 and 1952), Szigeti in 1955 is always on the slow side and is often the slowest. In the Allemanda movement in particular, he is nearly 3 STDEV slower than the others. This information matches the observations made here concerning his 1955 Prelude

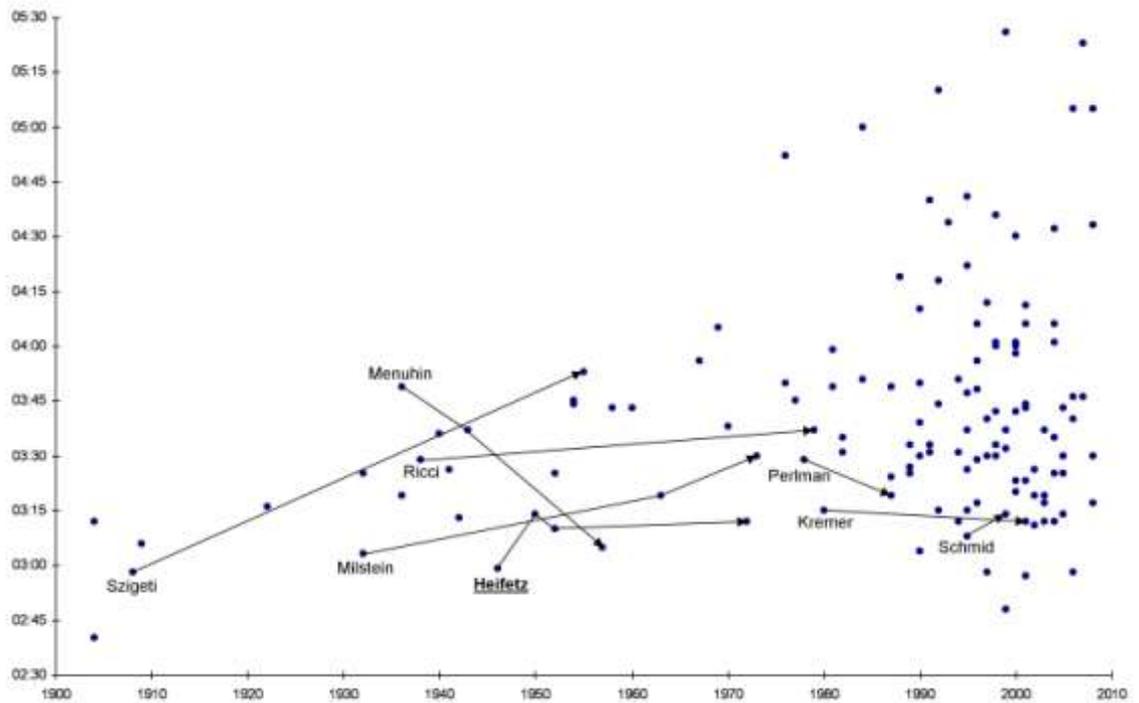


Figure 11.10. Re-recording trends among 136 recordings of the Prelude.

Katz found further evidence of Szigeti's later change in performance style in his study of Beethoven Violin Concerto recordings, where he discovered that Szigeti's comments from later in life contrasted significantly with his earlier actions. In discussing the use of harmonics in the concerto, Katz writes that 'in the preface to his 1962 edition of the Concerto, Szigeti remarks on "the abuse of harmonics (in the) bad old days", citing in particular the use of three consecutive harmonics in mm. 522-23 of this passage'.⁶³² Katz then notes that in Szigeti's 1932 recording of the concerto, Szigeti uses two consecutive harmonics in that very same place. Again, this is an example of how performers frequently change their approaches to aspects of performance over time. Szigeti's deliberate change of interpretative approach in relation to the harmonics in the Beethoven Violin Concerto and the tempo of the Prelude are in stark contrast to Heifetz's consistency. In general, one would expect Szigeti's flexibility to be more representative of the majority of musicians in this

recording, which shows Szigeti to be slower than any other violinist up to that point. See Pulley, 'A Statistical Analysis', 110.

⁶³² Katz, 'Beethoven in the Age of Mechanical Reproduction', 52.

matter, since performers are not expected to play something the same way for their entire career, and changes in approach are accepted, and often even welcomed.⁶³³

As to those two violinists from whom three recordings of the Prelude were available to this study (Milstein and Menuhin), their interpretations move in a single direction, both in terms of duration and overall musical approach. As seen in figure 11.10, Menuhin's recordings get consistently quicker while Milstein's get consistently slower. Milstein's first recording from 1932 shares much with Szigeti's early 'virtuosic' recording and it sounds almost breathless at what is a relatively fast tempo. This is not particularly surprising considering the comments Milstein made about his time in the Pyotr Stolyarsky violin class (sometime between 1912 and 1915). Milstein recalled playing the Allegro Assai from Sonata in C major in unison with other violinists: 'That allegro has to be played in controlled tempo, but we little Russians shot it out very fast, without problems, like a *perpetuum mobile*'.⁶³⁴ Milstein also describes how when he was studying with Auer, he played the Fugue from the Sonata in G minor 'also very fast'.⁶³⁵

As the duration of Milstein's recordings increases, so does the focus on accuracy and cleanliness. Milstein's 1963 recording is much less flamboyant and an obvious move away from the virtuosic approach to which he first adhered. In his 1973 recording, Milstein arrives at an interpretation that is significantly different from that of 1932.⁶³⁶ As described by the *Gramophone*, in the 1973 recording, 'every phrase is shaped with meaning, every line is musically alive and in matters of technique there are no question marks either. (The) performance is of such strong personality that it is self-recommending'.⁶³⁷ While Milstein did not write about the Prelude movement as did Szigeti, the move from the virtuosic style of his youthful 1932 recording to the more refined approach of 1973 is clearly part of the same overall trend of the recorded

⁶³³ Kevin Bazzana in his book on Glenn Gould presents some useful information we can use to demonstrate how performers can change their approach to certain works over time. Bazzana provides a table of 'Differing Gould tempos'. Take for example J. S. Bach's *The Art of Fugue*, Contrapunctus 1; Gould's four recordings are as follows: 1957 Moscow, ♩ = 67; 1959 on film, ♩ = 59; 1962 with organ, ♩ = 124; 1979 on film, ♩ = 72. See Bazzana, *Glenn Gould: The Performer in the Work*, 163.

⁶³⁴ Milstein and Volkov, *From Russia to the West*, 23. Also cited in Fabian and Ornoy, 'Identity in Violin Playing on Records', 5.

⁶³⁵ Ibid.

⁶³⁶ Fabian and Ornoy give Milstein's 1973 (released 1975) recording a STDEV of -0.04 in comparison with a STDEV of 0.99 for a 1955 recording (not used in this current study). This indicates that the 1955 Milstein recording is about 1 STDEV faster than the mean, which suggests that, if it had been available for this study, it would have fitted into the progression of durations outlined in this text. See Fabian and Ornoy, 'Identity in Violin Playing on Records', 26.

⁶³⁷ S. W. 'Bach: Partitas; Nathan Milstein', review, *Gramophone* (November 1976), 837.

performance tradition away from the flashy performances of the early 1900s. Fabian and Ornoy pick up on this very issue when they describe Milstein's 1973 recording as showing 'more flexibilities and expressive nuances'⁶³⁸ in comparison with his earlier efforts. They also suggest this might be because of 'the impact of changing scholarly beliefs regarding baroque performing conventions and Bach's presumed intentions'.⁶³⁹ There is a feeling in *From Russia to the West* that Milstein found Auer's approach to the solo Bach limited. For example, Milstein retrospectively criticised Auer's request to stress the theme in a Bach fugue, and he added authoritatively that 'at that time, no one understood this'.⁶⁴⁰ Such comments suggest Milstein developed his own understanding throughout the course of his career, an observation that closely fits with the findings in relation to his three Prelude recordings.⁶⁴¹

Compared with Milstein's recordings, Menuhin's three Prelude recordings move in the opposite direction. While the earliest recording from 1936 is very broad and lyrical, the 1943 and 1957 recordings get progressively more virtuosic, both in terms of tempo and with a more carefree attitude that resembles the early recordings of Sarasate and Szigeti.⁶⁴² If we focus on the final two bars of the piece, we find that Menuhin in 1936 and 1943 ends the Prelude with a small but significant ritardando, placing the final note precisely. In his 1957 recording, however, Menuhin plays the ending as a virtuosic flourish, with a clear accelerando up to a short final note, thus over the course of his three Prelude recordings, moving towards the more virtuosic approach of the 1900s, which by all the evidence was clearly against the general trend.

What do these observations tell us about Heifetz's consistent approach to the Prelude? Szigeti, Milstein, and Menuhin all provide clear examples of how, for whatever reason, musicians can alter their approach to a piece over time. While some changes in approach are not borne of musical factors, such as slowing down in old age

⁶³⁸ Fabian and Ornoy, 'Identity in Violin Playing on Records', 39.

⁶³⁹ Ibid.

⁶⁴⁰ Milstein and Volkov, *From Russia to the West*, 23.

⁶⁴¹ Margaret Campbell writes that Milstein 'felt that his Bach had changed'. In *The Great Violinists*, 135. Also cited in Fabian and Ornoy, 'Identity in Violin Playing on Records', 6.

⁶⁴² Fabian and Ornoy give Menuhin's 1934 (1936) Prelude a STDEV of -0.7 and the 1957 a STDEV of 1.16. Looking back to figures 11.5 and 11.6, it is clear that Fabian and Ornoy's STDEV reading is very similar to the current study, although more so on the STDEV from the average line, and not the trend. This is due to the comparatively lower number of recordings used in their study. See Fabian and Ornoy, 'Identity in Violin Playing on Records', 26.

or the effect of performing in a different acoustical environment, some changes can be directly linked to a specific reasoning, such as Szigeti's rejection of the 'virtuosic' style in his second Prelude recording. That Heifetz did not stray from his early conception of the Prelude reveals a consistent approach in spite of advancing age and changing trends. It should be made clear that it is neither a positive nor a negative trait to maintain an interpretative approach, and so there is no particular reason to pass judgement on Heifetz's steadiness. What is certain, is that Heifetz did maintain his interpretative approach to an astounding degree, even though many others changed and altered their own.

CHAPTER 12

Further exploration of historical and interpretative context

12.1 Closer examination of eleven representative recordings

Leaving behind the broader focus of the previous chapter, a representative sample of recordings will be used for further investigations. Four of the eleven violin recordings listed in table 12.1 are by Heifetz and the rest have been chosen to cover the many aspects of the recorded performance tradition that have already been identified.

Year	Name	Particular attributes
1904	Sarasate	First recordings; shortest; subject of much debate
1909	Heermann	Early recording; short duration; virtuosic style
1946	Heifetz	First of four; live; seventh shortest of 136 recordings
1950	Heifetz	Second of four; taken from video
1952	Heifetz	Third of four; studio; part of complete recordings
1955	Szigeti	Rebuttal of his earlier virtuosic or 'Italian' style recording
1972	Heifetz	Fourth and last; live at Heifetz's final concert in LA
1996	Huggett	Period instrument violinist; slow recording
1997	Wallfisch	Period instrument violinist; one of the fastest on record
2001	Kremer	Modern violinist; no trill and duration as Heifetz
2004	Schmitt	Period instrument; slowest recording by any violinist

Table 12.1. Eleven representative recordings of the Prelude, Heifetz recordings in bold.

To discover more about these representative recordings, it is first necessary to divide each one into smaller parts, similar to how Bowen divided up symphony recordings by their individual movements.⁶⁴³ The analysis of the Prelude from chapter 7 provides a useful template for dividing the Prelude into eight parts. As listed in table 12.2, each part is described as a percentage of the entire piece. Using these percentages, it is possible to compare recordings of any duration and to calculate how they relate to this theoretical point of reference. The closer performers are to a steady metronomic tempo in their performances, the more closely the proportions of their recording will adhere to the percentages set out in table 12.2.

⁶⁴³ Bowen, 'Tempo, duration, and flexibility'.

Part	Bars	Description	% of piece
1	1-32	Theme, bariolage	23.2
2	33-58	Transition	18.8
3	59-82	Theme, bariolage	17.4
4	83-89	Build-up to harmonic climax	5.1
5	90-108	Build-up to and from harmonic climax	13.8
6	109-122	Dominant progression	10.1
7	123-129	Final dominant	5.1
8	130-138	Resolution	6.5

Table 12.2. Structure of the Prelude; each part as a percentage of the piece.

As defined by the Grove Dictionary of Music, a *moto perpetuo* movement is one in which ‘rapid figuration is persistently maintained’.⁶⁴⁴ Therefore, recordings that stick more closely to the metronomic proportions as set out in table 12.2 – in other words, recordings in which the speed of the figuration is ‘persistently maintained’ – will be said to be displaying more *moto perpetuo*-like qualities. If, for example, the bariolage parts take a smaller proportion of the overall duration than set out in table 12.2, then it can be assumed that they are played faster, and at a speed not as persistently maintained in relation to the rest of the movement. Also, if a larger proportion of time is allotted to the final resolution part, it will signify a slower speed relative to the rest of the movement. Since there is clearly an implied need to slow down slightly in the final resolution, it should be no surprise to find recordings consistently slowing in that part. By that same token, there is no inherent reason for recordings to slow down or speed up in any of the other parts.

Presented in table 12.3 are the percentage proportions of these eight parts for each of the selected eleven Prelude recordings, and a hypothetical average derived from the eleven recordings. For the most part, the proportions fall close to the metronomical standard. The only part that is consistently different is the final one, which is of course the only time in the Prelude when the *moto perpetuo* figuration is interrupted. All eleven performances take more time here. These observations are similar to those made by Bowen, who discovered that ‘despite (a) variety of tempos, all of the conductors ultimately produce performances of similar proportions’.⁶⁴⁵

⁶⁴⁴ Michael Tilmouth, ‘Moto perpetuo’, in *The New Grove Dictionary of Music and Musicians*; accessed 12 September 2007.

⁶⁴⁵ Bowen, ‘Tempo, duration, and flexibility’, 124.

Part:	1	2	3	4	5	6	7	8
% of piece:	23.2	18.8	17.4	5.1	13.8	10.1	5.1	6.5
Sarasate 1904	22.6	18.6	17.2	5.0	13.4	9.8	4.8	8.6
Heermann 1909	22.2	18.8	17.0	4.9	13.5	10.2	4.9	8.5
Heifetz 1946	22.1	18.4	17.0	4.9	13.2	10.1	5.0	9.3
Heifetz 1950	22.4	18.8	16.8	4.8	13.7	10.3	5.0	8.2
Heifetz 1952	22.5	18.8	16.8	4.1	14.2	10.2	5.0	8.4
Szigeti 1955	21.8	18.5	16.6	4.5	13.6	11.0	4.9	9.1
Huggett 1996	22.2	18.4	16.5	4.9	13.5	10.3	5.0	9.2
Heifetz 1972	21.3	19.4	15.9	4.6	13.2	10.9	5.4	9.3
Wallfisch 1997	21.9	18.7	16.3	4.9	13.7	11.1	4.8	8.6
Kremer 2001	22.6	18.6	16.7	4.8	13.5	10.1	5.2	8.5
Schmitt 2004	20.6	19.9	17.0	4.5	13.7	11.0	4.7	8.6
Average of 11:	22.0	18.8	16.7	4.7	13.6	10.5	5.0	8.8

Table 12.3. Individual part proportions in eleven representative Prelude recordings. Sonic Visualiser was used to mine this data. The audio files were slowed down to -160% speed to identify the exact start and end of each part.

Part:	1	2	3	4	5	6	7	8	
% of piece:	23.2	18.8	17.4	5.1	13.8	10.1	5.1	6.5	Fluct %
Sarasate 1904	-0.6	-0.2	-0.2	-0.1	-0.4	-0.3	-0.3	+2.1	4.2
Heermann 1909	-1.0	0.0	-0.4	-0.2	-0.3	+0.1	-0.2	+2.0	4.2
Heifetz 1946	-1.1	-0.4	-0.4	-0.2	-0.6	0.0	-0.1	+2.8	5.6
Heifetz 1950	-0.8	0.0	-0.6	-0.3	-0.1	+0.2	-0.1	+1.7	3.8
Heifetz 1952	-0.7	0.0	-0.6	-1.0	+0.4	+0.1	-0.1	+1.9	4.8
Szigeti 1955	-1.4	-0.3	-0.8	-0.6	-0.2	+0.9	-0.2	+2.6	7.0
Huggett 1996	-1.9	+0.6	-1.5	-0.5	-0.6	+0.8	+0.3	+2.8	9.0
Heifetz 1972	-1.0	-0.4	-0.9	-0.2	+0.3	+0.2	+0.1	+2.7	5.8
Wallfisch 1997	-1.3	-0.1	-1.1	-0.2	-0.1	+1.0	-0.3	+2.1	6.2
Kremer 2001	-0.6	-0.2	-0.7	-0.3	-0.3	0.0	+0.1	+2.0	4.2
Schmitt 2004	-2.6	+1.1	-0.4	-0.6	-0.1	+0.9	-0.4	+2.1	8.2
Average of 11:	-1.2	0.0	-0.7	-0.4	-0.2	+0.4	-0.1	+2.3	5.3

Table 12.4. Individual part fluctuations from the metronomical line and total percentage fluctuation from the metronomical line for each entire recording. The fluctuation percentage is a cumulative figure adding together both positive and negative fluctuations throughout the eight sections. Each recording will, of course, have an equal amount of positive and negative fluctuation – faster parts will be balanced with slower parts, proportionally speaking.

If a recording exhibiting greater adherence to the metronomical beat maintains more persistent figuration, and if maintaining persistent figuration is a basic trait of a *moto perpetuo* approach, then the recordings with the lowest percentage of fluctuation

as shown in table 12.4 are surely the ones that are in more of a *moto perpetuo* style. Similarly, those recordings that have a greater percentage of fluctuation from the metronomic line can be said to be less persistent, and therefore in less of a *moto perpetuo* style. This certainly applies to the recording by Sarasate, the violinist consistently identified as the purveyor of the most *moto perpetuo*-like approach to the Prelude. The Sarasate recording has one of the lowest percentages of fluctuation of all the recordings in table 12.4, at just 4.2. The individual part fluctuations in Sarasate's recording reveal that he maintained a remarkably strict tempo throughout his recording, just taking time over the final resolution, as expected. It is Sarasate's consistent metronomical rhythm that produces the 'persistent' *moto perpetuo* style. This link between virtuosic and persistent performances and lower percentage fluctuation from the metronomical line is further supported by Heermann's recording from the same period as Sarasate's, with an identical percentage fluctuation of just 4.2, and very small variations between the respective parts.

Since the virtuosic and *moto perpetuo* recordings from the early 1900s have a low percentage of fluctuation from the metronomic line, it is not surprising to find that many of the violinists who do not take the same approach have a much higher fluctuation. With not only the longest duration, but an approach to phrasing that could be described as 'jerky', Schmitt's recording has one of the largest fluctuations of all the eleven recordings in table 12.4. Interestingly, although they follow very different approaches, both Schmitt and Sarasate have the same fluctuation percentage in the final part, exactly 2.1, which suggests that they both slow down to the same relative degree. Where the two recordings differ is in Schmitt's constant fluctuation throughout the piece – what Fabian would describe as 'angular' – some parts in the Schmitt recording are much slower, and some much faster than the metronomical line. This is especially clear when compared with the very metronomical fluctuation readings from the Sarasate and Heermann recordings. Huggett, another period instrument performer with one of the longest durations of the larger set, has the greatest percentage of fluctuation of all the eleven recordings, which is not surprising considering the strong link between playing the piece more slowly and playing it less persistently. Combining the Schmitt and Huggett evidence, it is clear that it is not only the total duration of these recordings that is far removed from the virtuosic early

1900s recordings, but also the approach to persistent figuration, which suggests that there is indeed a quantifiable *moto perpetuo* interpretative approach.⁶⁴⁶

The Wallfisch recording, which is also a period instrument performance, does not exhibit quite the same level of fluctuation as found in the period instrument performances of Schmitt and Huggett. In fact, the Wallfisch fluctuation percentage appears to fall in the middle of the eleven recordings. Unlike many of the other slower-paced period instrument performances, Wallfisch takes a different approach to the Prelude, which was noted already since hers is the fifth shortest of all 136 recordings. Table 12.4 reveals that it is not just in duration that Wallfisch diverges from the other period performances – the more persistent nature of the Wallfisch figuration, identified with a lower fluctuation percentage, suggests a closer link to the virtuosic and *moto perpetuo* approach of Sarasate and Heermann than to the period performances of Schmitt and Huggett.

Also of note in table 12.4 is the percentage fluctuation of Szigeti's recording. As described in the previous chapter, Szigeti turned away from the virtuosic approach to the Prelude of which he had been part in 1908, and his 1955 recording was seen as a rebuttal of sorts. The relatively high percentage of fluctuation in Szigeti's 1955 recording suggests that it was indeed a very different performance to those from the start of the century that he believed were 'misunderstandings' of Bach's music. Kremer also fits within these observations, since his recording has the same low fluctuation as Sarasate's and Heermann's, and it is one of the shorter recordings from the set of 136.

What is there to say about Heifetz's Prelude recordings in this respect? His four fluctuation percentages vary from 5.8 in 1972 to 3.8 in 1950, which also happens to be the lowest fluctuation rate of all eleven recordings. In other words, Heifetz's 1950 recording is the closest of all eleven recordings to the metronomical line, even closer than the recordings of Sarasate, Heermann, and Kremer. In addition, Heifetz's other three recordings all have relatively small fluctuations in relation to the other performers. This confirms that Heifetz's performances of the Prelude fell firmly in the

⁶⁴⁶ This study of Prelude performances seems to counter the general expectation that earlier recordings had a more flexible and free approach to tempo modulation and rubato. Rather than being a contradiction, this can be seen as simply a result of the Prelude's *moto perpetuo* nature, which was approached in a steady and persistent fashion by most early violinists, but which is now open to various more flexible interpretations. For discussions of tempo and flexibility, see Fabian and Ornoy, 'Identity in Violin Playing on Records', 18; Philip, *Early Recordings and Musical Style*, 7-69; Day, *A Century of Recorded Music*, 149-198; Katz, 'Beethoven in the Age of Mechanical Reproduction', 41-46.

moto perpetuo category of interpretative approach, not just in terms of overall duration, but also in terms of persistent figuration and low fluctuation from the metronomical mean. Also evident from table 12.4 is how two recordings of the same or very similar durations can have markedly different internal proportions. Heifetz 1946 and Wallfisch are only a second different and only 0.6% apart in terms of overall fluctuation. However, Heifetz takes longer over the final resolution, while Wallfisch is faster in the two bariolage parts, relatively speaking.

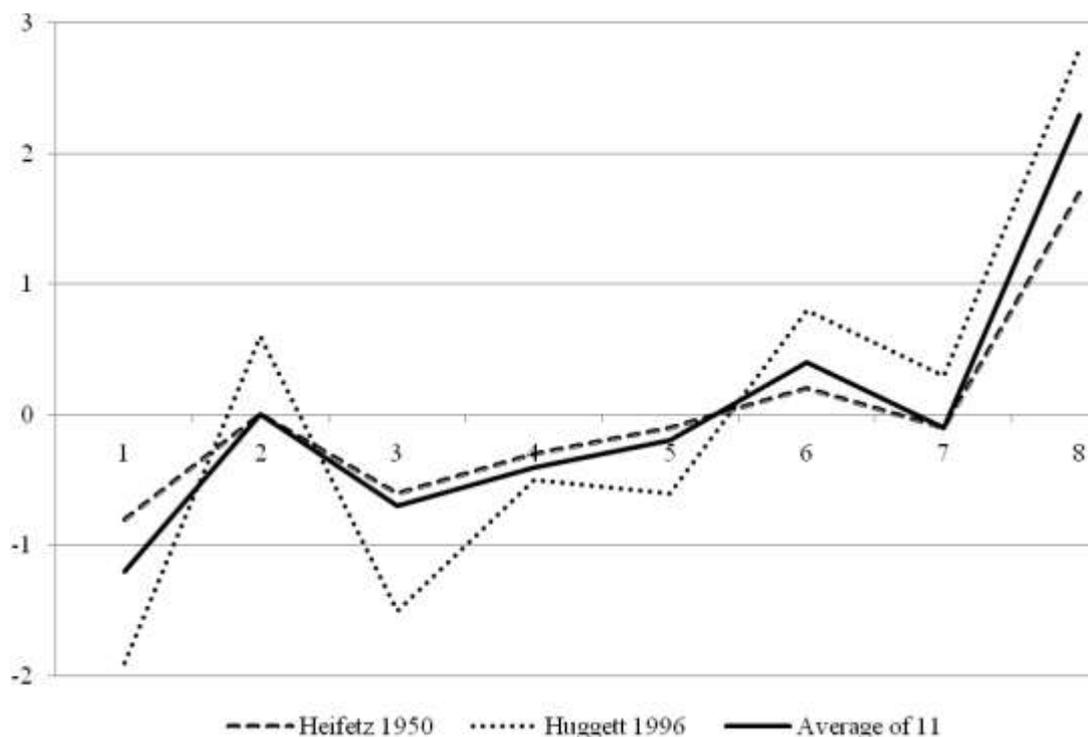


Figure 12.1. Individual part fluctuations of two Prelude performances – Heifetz 1950 and Huggett 1996 – and the average taken from the 11 representative recordings; percentage fluctuation plotted against part.

Taking the recordings with both the lowest and highest percentage fluctuations – Heifetz 1950 and Huggett 1996 – it is possible to display these results alongside the average of 11 to emphasise further the two main approaches to the Prelude. The horizontal axis at zero in figure 12.1 represents what would be an entirely metronomical performance of the Prelude.⁶⁴⁷ Therefore, the distance of the line from the axis represents how much faster (below the line) and how much slower (above the line) the individual recordings are in each of the eight parts. As described

⁶⁴⁷ A computer midi performance would be a good example of this.

earlier, it is notable that for all the differences between the performers (and the average line), there is a clearly a similar contour to all three variants – that is, they all to some degree produce certain sections faster and certain sections slower. As would be expected, the Heifetz line remains closer to the horizontal axis, since it is in effect more ‘metronomical’ and in the *moto perpetuo* style. In contrast, the Huggett line can be seen to take those tempo modifications, present also in the Heifetz recording, to more extreme lengths. To put those two performances in context, the average line provides a benchmark to compare against – just as would be expected, it sits firmly between the two ‘extreme’ Prelude interpretations.

12.2 Overview of the recorded performance tradition

Summarising the investigation into the eleven representative recordings, table 12.5 presents the recordings in order of percentage fluctuation from the metronomical line along with descriptions of interpretative approaches identified previously. It is clear that generally, shorter durations relate to smaller fluctuation percentages, while the longer durations relate to higher levels of fluctuation from the metronomical line.

Figure 12.2 draws together the various investigations into the Prelude’s recorded performance tradition. Heifetz’s four recordings have been shaded in grey. They inhabit an important position in the complete recorded performance tradition – aside from Menuhin’s recording in 1957, there is a noticeable gap between Heifetz’s very fast live recording in 1946 and the revival of the virtuosic tempi in the 1990s. It might be said that Heifetz’s recordings (and his live performances, judging by the critical reaction) were somewhat responsible for keeping the virtuosic or *moto perpetuo* approach to the Prelude in the public consciousness for many decades. While this is difficult to verify, it has been seen that neither Szigeti nor Milstein continued to play the Prelude in the style they both inherited from the early part of the century. Was it the Heifetz reputation that intimidated other violinists from imitating him during his lifetime? Did others consciously avoid playing in the same style so as not to be compared?

Recording	% Fluctuation	Duration	Description
Heifetz 1950	3.8	2:59	virtuosic, metronomical, racing, <i>moto perpetuo</i> , 'Italian', rushed
Sarasate 1904	4.2	2:40	
Heermann 1909	4.2	3:06	
Kremer 2001	4.2	3:12	
Heifetz 1952	4.8	3:10	
Heifetz 1946	5.6	2:59	
Heifetz 1972	5.8	3:12	
Wallfisch 1997	6.2	2:58	
Szigeti 1955	7.0	3:53	
Schmitt 2004	8.2	4:32	'jerky', 'angular', longest, non- <i>moto perpetuo</i> , expansive, period instrument, 'improvised', 'French', non-metronomical
Huggett 1996	9.0	4:06	

Table 12.5. The eleven Prelude recordings listed by percentage fluctuation from the metronomical line, with duration and description of interpretative approach. Note that Kremer 2001 is very similar to Heifetz's recordings in terms of fluctuation from the metronomical line and in terms of overall duration. In addition, Kremer was also one of the few violinists not to play the trill in bar 132, an interpretative approach that Heifetz began on record.

Timothy Day in *A Century of Recorded Music* discusses changes in performing styles on record. Having concluded that 'performing characteristics or norms of style shifted through general artistic and aesthetic and intellectual movements',⁶⁴⁸ Day makes a relevant observation that might explain the role Heifetz played in not only the performance history of the Prelude, but also of violin playing in general. In a section headed 'Trail-blazers', Day states that:

... the particular achievements of individual artists or performing groups might be of crucial significance: musicians like Kreisler and Heifetz ... in the twentieth century the mastery and idiosyncratic brilliance of outstanding executants of this kind have had the kind of far-reaching effect on performing styles that would have been inconceivable except for recorded performances.⁶⁴⁹

⁶⁴⁸ Day, *A Century of Recorded Music*, 167-168.

⁶⁴⁹ Ibid.

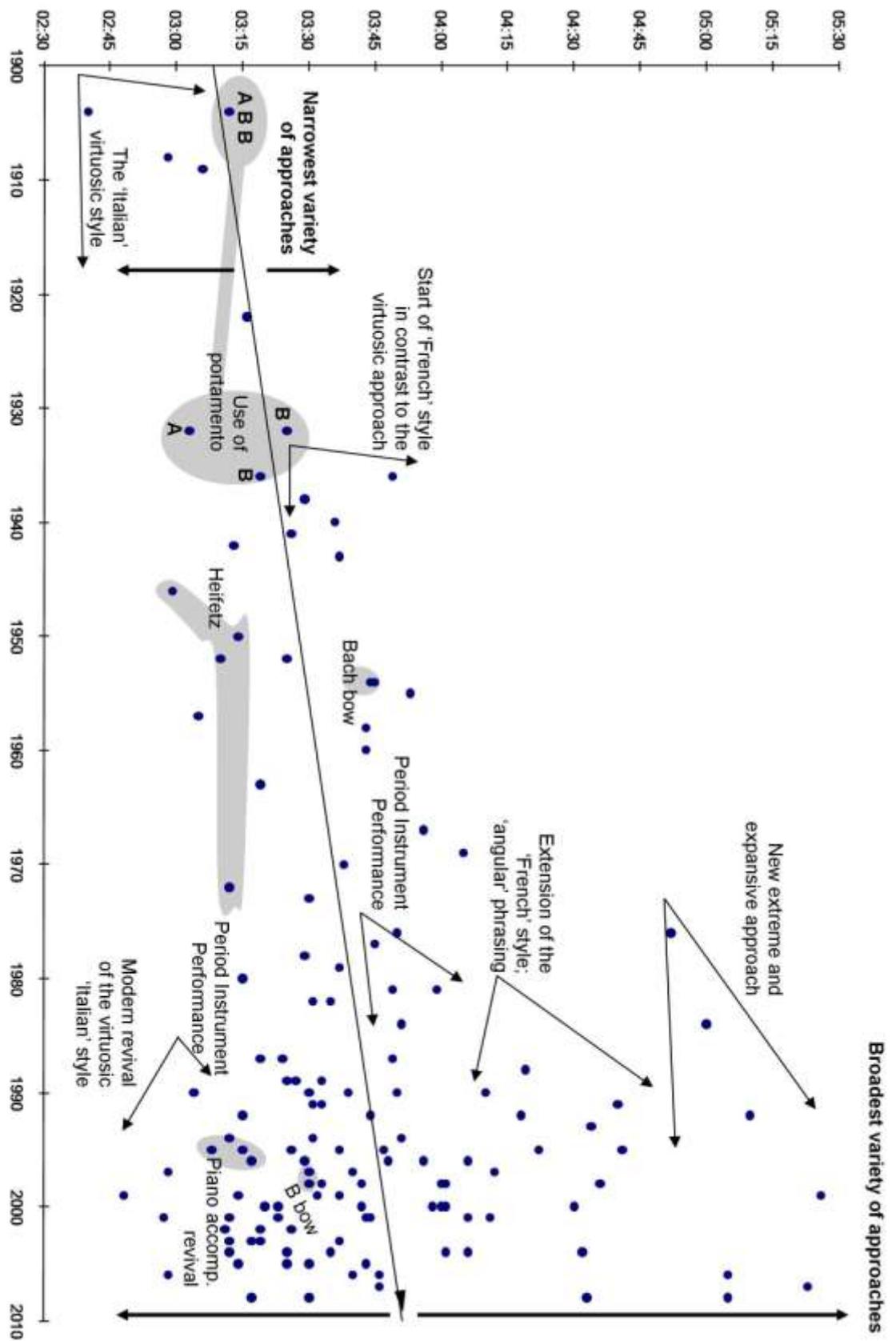


Figure 12.2. Performance styles or trends across the entire recorded performance tradition of the Prelude. Instances of the two portamenti discussed previously are marked with either an 'A' or a 'B'.

It seems therefore that individual performers can and have had a significant effect on the recorded history of pieces. However, as described earlier, Bowen observed that as a performance history develops, individual representatives have less influence. In the case of the Prelude, this is particularly true, since it would be almost unthinkable for one new recording in 2010, however influential, to create a significant change to the overall form of the recorded history. In that sense, recordings in the first half of the twentieth century made a greater relative impact, since there was much less of a prior recorded performance tradition with which to compete. Bowen also observes that ‘recent recordings get progressively flatter over time, both within and between sections’.⁶⁵⁰ Judging by the eleven recordings that have been divided up into parts, recordings of the Prelude do not seem to be getting progressively flatter over time.

As depicted with thick vertical black arrows in figure 12.2, the variety of approaches to the Prelude at any one time increases throughout the century. While violinists in the early 1900s only performed the Prelude in a virtuosic and *moto perpetuo* manner (at least on record), by the end of the century, a vast array of differing approaches can be clearly identified. This might be explained by the wider availability of recordings, an increase in individualism, or simply an expansion of musical creativity. What is remarkable is the cross-fertilisation of approaches such as the return to a more virtuosic approach. Other approaches that have developed in recent years include various avenues of period instrument performance, and the gradual slowing of the Prelude when performed on guitar, lute, and other instruments. This slowing has produced new and distinct performances, some of which could not have been envisaged by Bach, nor probably anyone before about 1970 – who knows what will be heard in the next fifty years.

As discussed, a large influence on the Prelude’s recorded history has been the use of period instruments and the role of the historically informed performance movement. Leech-Wilkinson elaborates on a point also made earlier by Fabian: in a discussion of how performance styles change, he points out that as the role of historically informed performers increased, ‘the next generation of mainstream players and singers began to adopt HIP characteristics – cleaner sound, smaller-scale articulations – until at present it is often hard to tell what one is listening to’.⁶⁵¹ It is

⁶⁵⁰ Bowen, ‘Tempo, duration, and flexibility’, 134.

⁶⁵¹ Leech-Wilkinson, ‘Recordings and histories of performance style’, 254.

this cross-fertilisation of styles and the development of new styles that is vividly apparent in the recorded performance history of the Prelude.

With that in mind, a number of recent studies of recordings have concluded that performance styles are becoming more homogenised and that diversity is in fact slowly being eroded. Fabian's study entitled 'Diversity and homogeneity in contemporary violin recordings of solo Bach' is her direct response to commentators such as Philip⁶⁵² and Day,⁶⁵³ who she says 'lament the increased uniformity of interpretations as we move from the early decades of recording to mid-century and beyond'.⁶⁵⁴ In his book *Performing Music in the Age of Recording*, Philip writes: 'The loss of diversity has been hastened by the availability of recordings of the best players from around the world. Naturally, when everyone hears everyone else all the time, there is a steady drip of mutual influence'.⁶⁵⁵ In response, Nicholas Cook, in relation to a study of Chopin recordings states that 'there is little evidence here of the narrowing range of stylistic options which many commentators have put down to the baleful influence of recordings'.⁶⁵⁶ Leech-Wilkinson also questions the threat of homogenisation in recorded style:

Recordings function as one-to-many disseminators that can spread stylistic variants very fast. On the one hand this can encourage homogenisation, but on the other it engineers rapid change, and however strong the homogenising tendency a new recording can always spread new variants. So it's highly likely that performance style has changed more rapidly since recordings became commonly listened to by musicians than before.⁶⁵⁷

What then can be said about the recorded performance tradition of the Prelude? While there is clearly a merging of styles, there is also the creation of new ones that flourish gradually and almost organically. The result is that there are many more approaches to the Prelude now than there have been at any previous point in its recorded history. One only has to listen to a variety of recent performers to hear the differing approaches. While the current observations are of course made in reference to only one movement from only one set of pieces (albeit a very important set), it appears the observations have wider relevance. Further investigation is needed into

⁶⁵² Philip, *Performing Music in the Age of Recording*.

⁶⁵³ Day, *A Century of Recorded Music*.

⁶⁵⁴ Dorottya Fabian, 'Diversity and homogeneity in contemporary violin recordings of solo Bach', *International Symposium on Performance Science*, AEC, 2009.

⁶⁵⁵ Philip, *Performing Music in the Age of Recording*, 24.

⁶⁵⁶ Cook, 'Methods for analysing recordings', 241.

⁶⁵⁷ Leech-Wilkinson, 'Recordings and histories of performance style', 259.

the true extent of homogenisation in recorded (and live) performance. While it has been almost fashionable to lament the days when performers had their own individual sound and were easily identifiable on record, more and more evidence seems to suggest that the situation is far from that simple.

Having acknowledged that there are a variety of styles and approaches to the Prelude, and that individual performers can have a wide-reaching effect, there are two questions to be asked. Firstly, how is it that the same piece of music can produce such differing performances (Sarasate vs. Holzenberg for example)? Secondly, why have such new extreme approaches come about?

In answer to *how* such a variety of approaches has emerged, one would be inclined to suggest a re-evaluation of the idea – as Schenker described – that there is an innate tempo present in such movements. There are clearly almost unlimited options available to performers of this piece, and violinists (and other instrumentalists) will continue to find new ways to perform it. In answer to the question of *why* the extreme examples have come about, it is hard not to see the long and slow recordings as gestures specifically in reaction to the *moto perpetuo* approach of the early twentieth century – as compensating counterbalances to what many (including Moser, Flesch, Schröder, etc.) perceived to be the excesses of the age of the virtuoso. Another more colourful explanation for the development of the extreme approaches is the theory of runaway sexual selection, which Leech-Wilkinson applies in this specific context. He believes that

we can better understand the general direction of style change by invoking the theory of runaway sexual selection. Variants that bring advantages (in animals, mates; in musicians, work) will be copied in an exaggerated form, as rivals attempt to outbid others for the available resources. Over time, attractive traits will become inflated until eventually the cost of maintaining them outweighs the benefits. (Peacock tails are the usual example, attracting mates to the point where males with the largest tails can no longer escape predators, in which case the genes for the largest tails die out.) In music we can see a very clear example of this process in the gradual inflation of expressivity from the oldest recorded performers (onwards) ... Younger performers attracted attention and approval by playing with more accuracy and greater restraint, causing a gradual deflation in expressivity as faithfulness to the score became seen as a virtue.⁶⁵⁸

In relation to the Prelude, the ‘variants that brought advantages’ from the middle of the century onwards were clearly the performances that moved away from the *moto*

⁶⁵⁸ Ibid, 257.

perpetuo approach – those that were slower and more paced. It is these that continued to be ‘copied in an exaggerated form’ over the course of the latter decades of the twentieth century, culminating in the longest recordings on guitar, lute, and harp, and also by some period instrument violinists. If we are to pursue this theory further, it should be expected that the continuing elongation of the Prelude in performance will begin to lose its attraction, and thus some other turn in events will occur. After all, for how much longer can performers slow down the Prelude before audiences turn away (or before recording contracts are eaten up by predators)? In fact, there is reason to suggest this is already starting to happen – recent fast performances by Brooks, Wallfisch, St. John, and Deych are all vying for attention and approval. If that is the case, then these recent recordings, taking on characteristics of Sarasate’s era and of the historically informed performance movement, along with numerous other influences, present a new direction in the performance practice of the Prelude.⁶⁵⁹

⁶⁵⁹ One important but untouched aspect of this debate is record sales. It would be revealing to examine unit sales figures for each of the 136 Prelude recordings. Although this information is almost impossible to acquire, it would add a further level of insight to the investigations conducted in this thesis. For example, while the recordings of Heifetz, Menuhin, Kremer, and other highly successful musicians probably sold relatively well, examples by more obscure musicians would have had a significantly smaller impact on others, and therefore a smaller influence on the recorded performance tradition of the Prelude. Furthermore, it would be possible to gauge the commercial success of certain approaches against others. This investigation also has its problems; for example, it is likely that Vanessa Mae’s version of the Prelude sold well, even though some would consider it of limited value.

CODA

Conclusions and future projects

I. Reflections upon the discoveries made throughout the thesis

The findings of this thesis have emerged initially from four distinct but interlinked investigative approaches. The areas of focus have been: Heifetz's critical standing and relationship to Bach's works for solo violin; his attitudes to repertory and programming, especially the role of solo Bach in his career; his interpretative approach to the Bach Prelude from the Partita in E major (BWV 1006); and finally, the manner in which Heifetz's performances and recordings of the Prelude fit in the context of general performance trends of that piece throughout the twentieth century.

The thesis draws on many sources, including the Library of Congress Jascha Heifetz Collection, original interviews with former students, friends and colleagues of Heifetz, published theoretical and biographical sources, and many recordings. Since the Library of Congress collection had only ever featured in one previous publication (Kopytova's biography), it was imperative that methods be found to assimilate the collection's remarkable contents into any new research; for this reason, many of my investigative approaches draw on the archive. Since Heifetz flatly refused to write an autobiography, and did not wish to co-operate on any biography, the archive now provides arguably the most authentic and reliable insight into his career.

Many of the most important discoveries in the thesis came directly from the material in the Library of Congress collection. An investigation of previously unexamined editions and manuscripts of solo Bach (table 2.7) proved revealing, since judging from Heifetz's pencil markings and the physical state of the editions, it was determined that the Marteau edition had been used most frequently. This edition contained pencilled duration markings for every movement, which have never before been noted, and this unexplored empirical evidence significantly broadened the investigation into Heifetz's interpretative approach to the Prelude (part three).

Heifetz's interpretative approach to the solo works is examined through the reactions of contemporary critics, specifically with 15,000 newly discovered clippings from the Library of Congress (chapter 3). It became clear that three particular themes

pervaded almost every response to Heifetz: the perfection of his technique and timings; his unique approach to concert programming, repertoire selection, and encores; and Heifetz's performative gestures as epitomised by his 'poker-face' and the charge that he appeared 'cold' on stage. While the themes are not revelations in themselves, no one has yet distilled general critical reaction to Heifetz into these three inclusive terms: perfection, programming, and performative gestures. Furthermore, the collection of critical reactions to the solo Bach contained in appendix 10 is arguably the most comprehensive source relating to the specific issue of one performer's approach to one set of works. Clearly there is much to be learnt from such reports – not only about the performer and the repertoire, but also the changing opinions of critics throughout the relevant period.

Also drawing heavily on archival research, the examination of Heifetz's attitudes to repertoire and programming throughout his career produced many insightful results (part two). New methods were devised to harness the comprehensive new information available in the primary documents, resulting in a comprehensive and unrivalled 'Heifetz performance event dataset'. The dataset follows in the steps of various recent AHRC projects, but with such a uniquely rich archive, the Heifetz dataset is arguably of much greater practical use. The method for creating the dataset is presented in the hope that such an investigative approach might be adopted towards other performers (chapter 4).

The completed Heifetz dataset produced new empirical observations of Heifetz's iconic life, including an overall view of his career (table 4.2), and a linear chart based on yearly performance totals (figure 4.1). In conjunction with the exact performance event numbers presented in table 4.3, the proportional representation of Heifetz's career (figure 4.2) presents a unique method for interpreting an entire musical career. The fusion of empirical, biographical, and musical information produced accurate new conclusions about Heifetz's career, and the majority of investigations in chapter 4 have never been conducted in relation to any performer. A press photograph of Heifetz (appendix 14) shows him to be a keen observer of his own international travel, but it is unlikely that even he possessed such precise information on his career.

The dataset also produced new comprehensive lists of historical information such as the overview of 124 conductors Heifetz worked with throughout his career and the total number of performances he gave with each one (appendix 11). Many

names are familiar, but some are obscure and unknown; as such, this list represents the only available reference to these musical collaborations. The list of 24 Heifetz accompanists (appendix 12) and total performances together provides insight into whom Heifetz performed with and the true extent of these musical collaborations. The third list drawn from the dataset includes the 57 countries Heifetz performed in and the total number of performance events in each (appendix 13). No study has documented Heifetz's international tours in such precise detail. Clearly, once such studies are conducted in relation to other performers, it will become possible to make other observations – did Heifetz perform more or less frequently than his colleagues? Did other violinists travel as widely as Heifetz in the early twentieth century? Did other performers have similarly long relationships with particular accompanists?

Although Heifetz and his contemporaries have long been criticised for playing concertos with piano accompaniment, the dataset revealed a more nuanced approach. The list of Heifetz performances of the Mendelssohn and Tchaikovsky concertos (table 5.5) proves that throughout his lifetime, Heifetz gradually moved away from playing the pieces with piano accompaniment, and eventually *only* played them with orchestra. Furthermore, Heifetz *never* played certain concertos, such as the Sibelius, Beethoven, and Brahms, with piano accompaniment. This discovery suggests a need to re-examine the wider programming habits of twentieth-century performers.

The dataset revealed that, contrary to almost all previously held opinions, the Bach solo works featured very prominently in the Heifetz career – a third of all recitals Heifetz gave contained some solo Bach (chapter 6). Furthermore, compared with performances of other repertoire, including the concertos and ‘itsy-bitsies’ for which Heifetz was so famous, solo Bach came top of the list by a significant margin (see table 6.1). This discovery proved highly surprising and is an excellent example of how empirical investigation into performing careers can produce new insights. One wonders why Heifetz did not become more closely associated with the pieces in the mind of the public. Heifetz's personalised accounts of Bach might have gone against wider trends of the twentieth century, which often sought more sterile and ‘authentic’ interpretations. Other contemporary violinists such as Menuhin, Milstein, and Szigeti might have been more closely associated with solo Bach because their interpretations in general received greater approval from contemporary critics and audiences, even though they most probably did not perform solo Bach any more than Heifetz, and probably sold a comparable number of records.

Other important discoveries in the thesis are presented in the form of lists. The list of Heifetz's childhood repertoire (appendix 2) is the most comprehensive of its kind and will provide modern violinists, teachers, and students with information on the pieces the young Heifetz learnt and the pace at which he learnt them. Furthermore, the list of concertos Heifetz performed during his career and the total occurrences provides a useful point from which twentieth-century repertoire might be discussed (see table 5.3).

One of the problems with studies into recorded performance traditions is that the reader is often given very little background information, which can hinder a complete understanding of the research. For this reason, bibliographic information for all the 136 Prelude recordings is listed in appendix 15. Furthermore, appendices 16, 17, 18, and 19 all contain comprehensive lists of the Prelude recordings arranged alphabetically, chronologically, and by duration. With these lists, readers can conduct their own research on other violinists, thereby widening the value of this study.

The use of technological methodologies throughout the thesis was limited. Although Sonic Visualiser software was used to determine the exact lengths of sections in the eleven representative Prelude recordings (chapter 12), its 'visual' component was only employed once, to demonstrate the smoothness of a Heifetz diminuendo (figure 9.6). Considering the growing use of such software in the study of recorded sound, one might argue that this thesis could have used software more heavily. However, such research methods sometimes lack wider contextualisation. This thesis restricted itself to the 'manual' inspection of just a handful of representative recordings (chapter 12); it was possible to observe countless trends and styles within the Prelude's recorded performance tradition, without relying too much on computerised approaches.

II. Issues concerning the choice of the Prelude as a case study

Considering that the aim of this thesis was to investigate performer uniqueness in relation to Jascha Heifetz, was the Prelude (and the solo works) the most appropriate choice for a case study? Firstly, it is necessary to present the arguments against using the Prelude. In terms of its actual composition, the Prelude is relatively limited in

scope; it is short, written for just a solo instrument, and deviates little from a single musical idea – the *moto perpetuo*. Furthermore, the Prelude does not include a singing melodic line, uses only a few of the left hand positions, includes little double-stopping, and does not require any extended violin techniques developed by virtuoso-violinists from Paganini onwards. In terms of using the Prelude as a way to explore Heifetz’s violin playing, there are certainly problems. Henry Roth writes that ‘despite (Heifetz’s) magnificent instrumentalism, Bach’s works are not among those for which the violinist is most celebrated ... (and) ... it is in such music that Heifetz has been dealt his harshest criticism’.⁶⁶⁰ Roth’s observations are valid – Heifetz was widely praised for his interpretations of many concertos, sonatas, and short itsy-bitsy pieces, but much less so for his solo Bach performances. Ultimately, Heifetz’s reputation and musical persona were not founded on his solo Bach interpretations.

In the initial stages of the thesis, the Heifetz discography was surveyed extensively in search of representative pieces. An initial plan was to locate a piece that had not only been recorded by Heifetz, but also by his teacher Auer, and also by some of his own students. This search proved fruitless, since Auer only made a handful of recordings, and no single work could be traced through the violin playing generations. While there are multiple recordings of other pieces, such as the Mendelssohn Concerto, for example, no other work was as generously represented on record, on film, and in documentary sources as the Prelude. As mentioned earlier, there are no recordings of the Prelude by Heifetz students, except the recording of the Rachmaninoff piano transcription by Ayke Agus. If recordings of the Prelude by Auer and Heifetz’s students had been available, they would have presented the opportunity to chart cross-generational influences, such as vibrato style, use of portamento, tempo, and so on.

The many successful investigations in this thesis all suggest that the piece did indeed function usefully as a case study and also uncovered some of the changing background assumptions to musical criticism during the twentieth century. There are few other pieces that have been performed, discussed, and analysed by such a wide variety of people over more than a century, and it is this vast source of interaction with the movement that provided the thesis with its solid basis for interpreting Heifetz’s position. In fact, the variety of sources relating to Heifetz and the Prelude

⁶⁶⁰ Henry Roth, *Violin Virtuosos From Paganini to the 21st Century* (Los Angeles: California Classics Books, 1997), 109.

made the piece an almost inevitable choice. The most important sources included: Heifetz's own arrangement of the Prelude and its autograph manuscript kept in the Library of Congress, Heifetz's collection of solo Bach scores, many with annotations and even duration markings, and Heifetz's four recordings of the piece from an extended period of time, including one video recording.

One important reason for using the Prelude as a case study relates to Heifetz's reputation for playing everything fast. The Prelude is undoubtedly a piece ripe for virtuosic indulgence, a factor that proved central to contextualising Heifetz's interpretative approach. Heifetz's recordings of the Prelude were indeed found to be among the fastest on record, but a number of violinists played the piece even faster. Of course, comparisons of this nature should not be taken too seriously, since the subject is musical performance, and not competitive sport.

One of the benefits of using the Prelude as a case study was that it produced very well-defined results from the Sonic Visualiser software. Take for example the graphical representation of a diminuendo in figure 9.6 – Heifetz's sound would not have been so clear if the recording had been a concerto with full orchestral accompaniment. It is for this exact reason that the solo works have already featured extensively in numerous academic studies (chapter 8 references). This facilitated comparisons between discoveries in this thesis and other studies. For example, the STDEV of individual Prelude recordings in the present set of 136 differed from the STDEV given by Fabian in her similar study with a much smaller set of recordings (see chapter 11).

A final justification for using the Prelude and other solo works as a case study relates to the fact that the sonatas and partitas have become a fundamental part of the violin literature, and are seen as 'boilerplate' for famous violinists. Looking at Creighton's list of solo Bach recordings, it is clear that almost every important name from the twentieth century played some or all of the sonatas and partitas. Viewed in this context, it is less unusual that Heifetz was not immediately associated with the works, even though he played them so frequently. In fact, this provides further justification for using the Prelude in this case study, since as a pillar of the violin literature, the piece can be seen almost as a comparative litmus test of any violinist's playing. Few other pieces have attained the dominant position of Bach's solo works.

III. Towards a theory of performer uniqueness: the performer profile

Any investigation of performer uniqueness revolves around a number of critical research questions: who is the performer, what (and where and when and why) does the performer play, how does the performer play, and how does the performer's way of playing compare to other performers? The four-part structure of this thesis was devised specifically to address these questions in a clear and comprehensive manner. Furthermore, to produce related and connected answers, a case study was selected, to be used throughout the investigations – the Prelude and the solo works. By focussing on a set work, each investigative approach led to an accumulation of insight into the wider evaluation of the performer.

The first of the four thesis parts introduced the performer and the case study repertoire, and content from this part appeared throughout the thesis. The second part investigated what the performer played, and provided answers to related questions such as where, when, and why he played. Again, like part one, the content of this second part became critical to the rest of the thesis, and the performance event dataset (chapter 4) in particular provided the means for answering research questions in parts three and four. The third part of the thesis questioned how Heifetz played, with specific focus on the case study. This part of the thesis relied heavily on the introductory part and also the dataset from part two. The fourth and final part investigated how Heifetz's violin playing compared to the violin playing of others, with specific focus on his performances of the case study. This part drew extensively on discoveries in part three, since without having some idea of how Heifetz played, it would not be possible to compare him to others, and to place him in historical context. Ultimately, the four parts of the thesis work successfully as individual entities, and as a whole, they enhance and deepen the overall investigation into Heifetz's uniqueness as a performer.

Specific links between parts of the thesis produced particularly useful information. For example, the early investigation into Heifetz's solo Bach scores held at the Library of Congress (part one) produced a foundation from which his interpretative approach could be examined (part three). Since there was no previous research into Heifetz's scores and manuscripts, it was critical that such an examination be carried out as part of this comprehensive investigation. Also, many of the elements of interpretative approach examined in relation to Heifetz in part three

(structure and phrasing, bowings, ornamentation (the trill), portamento, harmonics) were also used in part four in relation to the entire recorded performance tradition of the Prelude. Without first examining the most relevant elements of interpretative approach in relation to Heifetz on his own, it would have been much more difficult to approach the entire set of 136 recordings. Without the separate parts of the thesis, such investigations would have been cumbersome and significantly more confusing to readers. In addition, it should be noted that although investigative approaches were tailored specifically to the evaluation of Heifetz, much could apply to any performer.

The specific investigation into Heifetz and performer uniqueness has shown that only a thin line exists between what is interesting or unusual about a performer and what is actually unique. It is worth clarifying the difference in this context – while a musician’s general overall performer profile might be considered unique, there are only likely to be a few attributes that no one else exhibits. In essence, true performer uniqueness arises from having a unique element in the performer profile or from having a unique balance between the individual elements in a performer profile. The uniqueness of Heifetz’s performer profile depends on a variety of attributes, some which are in themselves unique, and some that are simply distinctive. The Heifetz performer profile will be outlined later.

To understand the uniqueness of a particular performer profile, it is important to discuss at a general level how and why performances vary. There has been a tendency for researchers to study performance only from the perspective of ‘techniques’ rather than looking also at critical interpretation. A performer’s range of ‘techniques’ includes aspects like fingering, bowing, uses of ornamentation and portamento, and so on. These are elements that were discussed in this thesis, and the discoveries will be incorporated into the Heifetz performer profile. In addition, a performer’s stylistic and interpretative approaches also form a central part of their musical persona, and so deserve a place in the profile. A performer’s stylistic approach will vary according to a number of issues, which generally relate either to the repertoire being performed (early music, romantic, atonal, etc.) or the performers themselves (violin school, tradition, personality traits). It is also important to note that simply because a performer profile is unique, or because attributes in that profile are unique, it does not necessarily make for a successful or valuable performer. Attributes can be simply novel or bizarre, in contrast to valuable attributes that serve to deepen

and enrich insights into the music and the role of the performer, which by their presence suggest new and relevant approaches in the realm of performances.

A prominent example of a uniquely bizarre attribute is the extremely wide vibrato employed by the Polish violinist Anna Karkowska in a number of recordings for a CD that has yet to be released, but which has been previewed online.⁶⁶¹ In mostly standard concerto repertoire, Karkowska uses a vibrato that frequently oscillates between a tone and even a third, producing a warbling sound unlike any other violinist. It is certainly a unique and unusual attribute, and as a result of its peculiarity, the vibrato has provoked a fierce debate amongst violinist and musicians. A thread on the popular internet forum www.violinist.com entitled ‘Anna Karkowska. Violinists: A well-executed prank? Or am I just not getting it?’⁶⁶² received a deluge of opinions in a few days, with an overwhelmingly negative reaction to the unique attribute. In fact, this post became the most discussed thread of 2010,⁶⁶³ clearly showing the controversial nature of the exaggerated attribute. The widely-read music critic and commentator Norman Lebrecht entered the ‘exaggerated vibrato’ debate with a column in the December 2010 issue of *The Strad*⁶⁶⁴ and a post on his online blog.⁶⁶⁵ Lebrecht writes somewhat diplomatically: ‘I don’t want to prejudge your reaction, but you may find comparisons with Heifetz and Oistrakh ever so slightly stretched’.⁶⁶⁶ Clearly, although Karkowska exhibits a truly unique attribute, the overall value of her performances is debatable.

Returning to the issue of performer profiles, a clear answer to the question of why performances vary is to say that they vary according to the primary objective of the performer. A useful discussion of performance objectives can be found in the work of Lydia Goehr, who has written about the evaluation of performers in terms of

⁶⁶¹ ‘Virtuosity’, part one, Anna Karkowska and the London Symphony Orchestra, <http://www.youtube.com/watch?v=ICp-1YLKegM>; accessed 1 December 2010. See also a humorous reaction to Karkowska’s playing and a light-hearted comparison to Heifetz, <http://www.youtube.com/watch?v=XZkMvwwLfhw>; accessed 1 December 2010.

⁶⁶² ‘Anna Karkowska. Violinists: A well-executed prank? Or am I just not getting it?’ posted 15 October, <http://www.violinist.com/discussion/response.cfm?ID=18706>; accessed 1 December 2010.

⁶⁶³ Laurie Niles, ‘Violinist.com’s Top Blogs and Discussions of 2010’ (31 December 2010) <http://www.violinist.com/blog/laurie/201012/11944>; accessed 4 January 2011.

⁶⁶⁴ Norman Lebrecht, ‘Comment’, *The Strad* (December 2010), 33.

⁶⁶⁵ Norman Lebrecht, ‘Sorting out the Fluffy Fiddle’, *Slipped Disc*, http://www.artsjournal.com/slippeddisc/2010/12/sorting_out_the_fluffy_fiddle.html; accessed 1 December 2010.

⁶⁶⁶ Norman Lebrecht, ‘Comment’, *The Strad* (December 2010), 33.

their attempts at reaching ‘two dominant performance conceptions’.⁶⁶⁷ She summarises the two ideals as:

The perfect performance of music

In pursuit of this ideal, the performer is invariably viewed in relation to the composition, which is considered to be the central object (musical masterpiece); always a performance *of* something. Within this conception, performers are judged on a scale. At one end of the scale, a performer is considered no more than a ‘necessary evil’ in the presentation of the masterpiece. At the other end of the scale, a performer might be considered a ‘great interpreter of musical masterpieces’, as someone who can bring an important interpretation of a piece to the public. In either case, the performer is evaluated primarily in terms of the presentation of the musical score.

The perfect musical performance

This ideal centres on the musical event as the important factor, with less focus placed on the faithful reproduction of the musical score. This conception also places performers on a scale. At one end, a performer might be seen as no more than a ‘circus performer’ or as the ‘devil’s servant’, while at the other extreme, a performer might be described as an ‘inspired enchanter magically and mythically expressing the passions of the human soul through the transcendental musical language’.

It is important to clarify that a performer could be pursuing multiple objectives (ideals) to varying degrees in any particular performance or throughout his or her career; it is the balance between these objectives that provides an insight into the performer’s uniqueness. An example of a changing performance objective was discovered in relation to Szigeti’s Prelude recordings from 1908 and 1955 (see chapter 11). In this regard, Heifetz was found to maintain his performance objectives for the Prelude, although this does not necessarily mean that Heifetz only had one objective throughout his entire repertoire and his entire career.

⁶⁶⁷ Lydia Goehr, ‘Conflicting Ideals of Performance Perfection in an Imperfect Practice’, in *The Quest for Voice* (Los Angeles: University of California Press, 1998), 132-173. See page 140 for overview of the two performance conceptions.

It is also possible that there is a difference between what a performer aims for and what the audience perceives. In other words, while a conductor might aim for a deeply inspired and enchanting reading of a Beethoven symphony, the audience might receive it as an unfaithful representation of the score, and therefore deem it an unsuccessful performance. Without the presence of reliable comprehensive autobiographical information as to the performance aims of a performer throughout his or her career, it is necessary to conduct detective work to piece together such information.

IV. Heifetz and his performance objectives

What can be said about Heifetz's performance objectives in light of Goehr's two conceptions? This thesis has provided insight into what Heifetz did throughout his career, and often it has been possible to suggest reasons behind his actions. In relation to some specific repertoire, there appears to be a disconnect between Heifetz's intentions and objectives, and the manner in which his performances were received. One of the most prominent examples of this happens to concern the solo Bach. For all Heifetz's reverence and respect for Bach's solo violin music, his performances of the pieces were largely criticised for being over-personalised and lacking authenticity; a detailed summary of the situation is given by Roth:

Everything Heifetz played was stamped indelibly with his personal brand. However, certain masterworks, particularly those of Bach, do not profit from over-personalization ... It is obvious that he approached his recorded performances of the Bach solo sonatas and partitas with genuine deference to the composer, and negotiated the music with care, consideration, and exactness. Yet for all that, his overpowering violinistic personality, as vested in his sound and stylistic devices (although he seemed to make an honest attempt to curb excesses), endowed the music with a personal aura, particularly in the slower movements, which is an anathema to those who demand that these masterworks be completely free from even the slightest personalization by the performer ... They accused him of serving himself rather than serving the music. ... Those who insist that Bach's solo works be uncontaminated by the performer's personality must seek elsewhere.⁶⁶⁸

⁶⁶⁸ Roth, *Violin Virtuosos From Paganini to the 21st Century*, 109.

Roth makes a series of important points, emphasising the discrepancy between what Heifetz strove for and what his audiences understood. This misunderstanding between Heifetz and his public is also documented in a number of reviews found in appendix 10. In Goehr's terms, one might say that Heifetz strove for the *perfect performance of solo Bach*, but his audiences and critics largely felt Heifetz was after the *perfect musical performance of solo Bach*, which was not always what they were looking for. In fact, the solo Bach pieces have become so inextricably linked with the idea of a masterpiece that any performer who plays the pieces is invariably judged in terms of how perfectly they represent the score. This is largely a result of the historically informed performance movement and a more general shift towards 'authenticity', especially in relation to the works of baroque and classical composers. This is why Roth uses the term 'uncontaminated' when he aptly describes the expectations for performances of Bach. In this sense, it was inevitable that the personalised Heifetz approach did not sit well with solo Bach, even if Heifetz was aware that solo Bach required 'a genuine deference to the composer', and even if he 'seemed to make an honest attempt to curb excesses'.

There is much evidence outlined throughout this thesis that reveals just how passionately Heifetz strove for faithfulness to Bach's score, even if this aspect of his interpretations often went dismissed or unnoticed: he acquired a facsimile before it was widely available, he made informed corrections in his personal Marteau edition of the works, and although the reasoning was flawed, Heifetz omitted the trill in the Prelude, most probably on the grounds that it did not feature in the original manuscript, and therefore considered it extraneous. Furthermore, it was demonstrated that although Heifetz only played selected movements from sonatas and partitas in the early part of his career, later on, he began to play complete sonatas and partitas more frequently. This indicates an awareness of the developing trends concerning how the pieces should be most authentically presented in concert and on record.

Although many critics followed the line that Heifetz over-personalised his solo Bach, one review stands out as exhibiting a more nuanced and contextualised understanding of Heifetz's attempts towards the *perfect performance of solo Bach*. The words of Mortimer Frank were printed as liner notes to the solo Bach volume (complete 1952 set) from the complete RCA Heifetz Collection. Frank aptly summarises Heifetz's special relationship with solo Bach, giving Heifetz credit for some of the conscious differences in his recordings of the pieces:

When Jascha Heifetz made these [solo Bach] recordings, few if any major instrumentalists took such historical performance traditions into account. Viewed in this context, his recordings are in some respects a reaction against the encrustations of Romantic tradition that veiled Baroque style. A case in point is his tone. Bach's violin – with its short fingerboard, lack of inner bracing and relatively low tension of its gut strings – was incapable of the full sonority that the modern technically modified instrument can produce. And lacking a chin rest, it was held in a position that prevented a rich vibrato. Either through awareness of this or simply from apt instincts, Heifetz, in these performances, maintains a leaner, purer tone than that which he favoured for the Tchaikovsky or Brahms concertos. Then too he grasps the implicit emotional contrasts between movements, faster ones executed with pointed élan, slower ones with a breadth that never cloys or becomes sentimental.

Obviously it would be foolish to claim that these are stylized readings in every detail. Appoggiaturas, for instance, are played as before-the-beat decorations, altering slightly the melodic line as Bach conceived it. Still, from a violinist whose training was rooted in 19th-century tradition, these performances stand as one of many examples of the way in which Heifetz was a transcendent artist, not only in his technical brilliance but in his intuitive grasp of style as well.⁶⁶⁹

There are other times Heifetz can be seen striving towards *perfect performances of music*; evidence presented in previous chapters revealed that Heifetz sought 'authenticity' not only in relation to solo Bach. His reluctance (or at times refusal) to perform certain major concertos with piano, such as the Beethoven, Brahms, and Sibelius, indicates a desire to maintain some reverence towards the composer's wishes.⁶⁷⁰ In addition, it was shown in table 5.5 that Heifetz mirrored the general trend away from performing concertos with piano. These actions suggest Heifetz frequently had a strong desire to adhere to the composer's wishes.

Another element of Heifetz's career that proves relevant in the discussion of his performance objectives is his reluctance to play and record much of the most virtuosic repertoire – specifically the concertos and shorter pieces of Ernst and Paganini. Heifetz never recorded the Paganini Concerto, and according to the performance event dataset, although he played it in concert a total of 31 times (see table 5.4), the last performance came as early as 1938. In relation to the Ernst Concerto, Heifetz never recorded it, and all but one of his fifteen performances of the piece came before 1937. John Pfeiffer, Heifetz's record producer, explained: 'I tried to get him [Heifetz] to do a lot of recording he would never do, the Paganini concertos

⁶⁶⁹ Mortimer Frank, notes to 'The Jascha Heifetz Collection', RCA, vol. 17, 5-8.

⁶⁷⁰ A recent release of a live recital recording by David Oistrakh includes a performance of the Sibelius Concerto with piano accompaniment. David Oistrakh and Vladimir Yampolsky, Montevideo, Uruguay, 9 April 1954, The Sodre Collection. The Chopin Society of Hong Kong Ltd. (2006).

... but he always said “not for me”⁶⁷¹. In an article about Heifetz’s unpublished recordings, James Creighton (author of the *Discopaedia*) made specific mention of his desire to unearth a Heifetz recording of the Paganini Concerto:

I wonder about the possibility of the Carnegie Hall Recording Company having recorded the 10 November 1938 recital, with Emanuel Bay at the piano, at which Jascha Heifetz played the Paganini Concerto No. 1 (first movement – arranged and with cadenza by Wilhelmj).⁶⁷²

For someone who possessed an allegedly ‘perfect’ technique, why did Heifetz shy away from pieces made to showcase such technique? Why did Heifetz never record the Ernst and Paganini concertos, and why did he only ever perform and record three of the Paganini Caprices – numbers 13, 20, and 24 – and always with piano accompaniment? Furthermore, why did the virtuosic pieces gradually fall out of Heifetz’s concert repertoire from the late 1930s? In an interview with Heifetz in 1978, the Heifetz biographer Herbert Axelrod asked Heifetz about this issue, but Heifetz’s answer is vague and inconclusive:

A: ‘You recorded many violin concerti and small pieces, why did you not record some of the difficult concerti like the Paganini and Ernst pieces?’

H: ‘I played these in public as you know, preferring the Wilhelmj (sic) version of the Paganini. But I never felt my technique was so perfect that I cared to make a public record of my performance. In those days, there was no dubbing or splicing!’⁶⁷³

A more plausible explanation lies in Goehr’s discussion of the two performance conceptions. In relation to the concept of the *perfect musical performance*, Goehr explains that one of the traditions exemplifying that conception is that of the virtuoso, as exemplified by Chopin, Liszt, and Paganini. It could be argued that by avoiding the repertoire most closely associated with the tradition of the virtuoso, Heifetz (consciously or unconsciously) wished to avoid being seen only in the context of that tradition. Since Heifetz clearly possessed a remarkable technique, he was at risk of being labelled simply as a virtuoso or circus performer, and the gradual reduction of the virtuoso pieces in his repertoire functioned, deliberately or not, to limit this association. Ayke Agus recalled that Heifetz did not like people to

⁶⁷¹ Dennis Rooney, interview with John Pfeiffer, ‘Perfect Record’, *The Strad*, February 1986, 754. Heifetz also answered such requests coyly by saying he did not feel his technique was sufficient.

⁶⁷² James Creighton, ‘Voyage of Discovery’, *The Strad*, February 1986, 751.

⁶⁷³ Axelrod, *Heifetz* (1990), 604.

congratulate him on a ‘virtuosic’ performance; he always wanted them to listen through the virtuosity for the music.⁶⁷⁴

Further evidence in the Library of Congress archives reveals that Heifetz actively strove to distance himself from the ‘virtuoso’ label – proofs for programmes and other broadcast transcripts contain text often with Heifetz’s pre-publication amendments. In a preliminary draft of text to accompany a 1961 chamber music programme, Heifetz substitutes the word ‘virtuosi’ with ‘artists’ and crosses out the word ‘virtuoso’ in relation to an encore piece.⁶⁷⁵ In a radio broadcast transcript from 1954, the following introduction to Wieniawski’s Polonaise in D has been crossed out entirely by Heifetz: ‘The Polish composer Henri Wieniawski, often compared in looks and temperament to Paganini, went in for some mighty tricky violin composing’.⁶⁷⁶

As described in chapter 3, one of the three main themes running through critical reaction to Heifetz’s playing was that he appeared ‘cold’ on stage, and that his performative gestures were very limited. This theme can be linked to Goehr’s two performance conceptions, which depend on either the overt visibility or invisibility of the performer. In relation to the *perfect musical performance*, Goehr explains that such a conception relies heavily on a performer’s visibility, and she provides examples such as Liszt and Paganini, who both captivated their audiences as much with their presence as with their sound. In relation to the *perfect performance of music*, the opposite is the case. An inherent requirement for ‘performance transparency’⁶⁷⁷ demands that ‘given music’s purely sonorous nature, the visual dimensions of a performance be disregarded by the audience as inessential or as necessary evils’.⁶⁷⁸ It appears then, at least in relation to the two performance conceptions, that with his ‘poker face’, Heifetz was instinctively striving to reduce his physical presence on stage, in order to focus the audience’s attention on the music being performed. In doing so, one might say that his ideals closely resemble Goehr’s description of the *perfect performance of music*. However, in attempting to reduce his

⁶⁷⁴ Ayke Agus, in conversation with the author, Los Angeles, California, USA, 19 January 2011.

⁶⁷⁵ Draft programme text: ‘Heifetz-Piatigorsky Concerts In The Pilgrimage Theater with Primrose and Guests: August 9, 13, 16, 1961, Hollywood, California’. From The JH Collection, LoC, box 256. We can be sure this is Heifetz’s writing because he has signed it at the bottom with a note to someone asking that his amendments be observed.

⁶⁷⁶ The Bell Telephone Hour Broadcast Transcript, 25 January 1954. From The JH Collection, LoC, box 231.

⁶⁷⁷ Goehr, *The Quest for Voice*, 142.

⁶⁷⁸ *Ibid*, 143.

stage presence, Heifetz in fact attracted more attention to himself, as seen in the relentless discussion of his performative gestures (chapter 3).

It would be a mistake to understand Heifetz's efforts simply in terms of that single objective. Turning to another critical reaction theme outlined in chapter 3 – programming – it appears that in many ways, Heifetz often strove for the *perfect musical performance*, since he clearly did not only perform masterworks, but also lighter pieces that entertained his audiences, often to the annoyance of the critics. The critics demanded Heifetz play works of a more serious nature, and some could not contemplate anything else: 'The idea of a man of his attainments playing Victor Herbert's "A la Valse" twice is quite simply ludicrous'.⁶⁷⁹ One critic in particular found Heifetz's and the audience's love for the lighter repertoire so terrible that he resorted to childlike retaliation: 'Jascha Heifetz, that fine violinist, played right down to our level last night in Carnegie Hall, and us musical babykins, a dreat (sic) big three thousand of us, we thanked 'oo Unkie Jascha, very much'.⁶⁸⁰ An 1946 advertisement for Heifetz's lighter recordings on the Decca label reveals a great deal about the target audience and the recording's objective. The colour advertisement includes an image of a young couple embracing and a large heart design covering most of the page. There is very little mention of the repertoire (which included, alongside the regular itsy-bitsies, an arrangement of Irving Berlin's *White Christmas* for violin and orchestra, and two tracks with Bing Crosby), with focus largely on the entertainment value of the music. The text reads:

The sweetest story ever told ... by Decca. Sentimental? You bet we are. And proud of it. The love of a boy for a girl is music and sunsets and starlight ... Decca listens to the heartbeats of *all* America. Listens and records ... So that you may enjoy every word and note of America's love music, listen for the love stories of all America ... on Decca records.⁶⁸¹

Heifetz's attempt to pursue *perfect musical performance* in the form of mass entertainment can be observed in his various movie appearances, including primarily *They Shall Have Music*. Although Heifetz performs standard concert repertoire in that movie, he only plays, for example, the last movement of the Mendelssohn Concerto

⁶⁷⁹ Alexander Williams, 'Music', *Boston Herald* (7 November 1938). From The JH Collection, LoC, box 261.

⁶⁸⁰ James Whittaker, 'Heifetz in "Baby" Carnegie Concert', *Mirror* (New York) (31 October 1940). From The JH Collection, LoC, box 261.

⁶⁸¹ *The sweetest story ever told*, Decca Records Advertisement (17 February 1946). From The JH Collection, LoC, box 252.

(he never once played individual concerto movements in live concert), and during the performance of the Saint-Saëns *Introduction and Rondo Capriccioso*, the music is interrupted with a small amount of spoken dialogue. Clearly, the movie does not present perfect performances of these pieces, but aims to entertain its audience.

Although the itsy-bitsies in Heifetz's repertoire belong more to an 'entertainment' genre rather than a serious music genre, it could be argued that Heifetz maintained his serious objectives regardless of what he played. To recall the comments of one critic mentioned earlier, Heifetz's 'Bach bears scarcely a greater stamp of devotion than his Wieniawski, but since he makes the latter sound almost like great music, the extent of his artistry is beyond reproach'.⁶⁸² Furthermore, Heifetz's record producer John Pfeiffer commented aptly on this very issue when he noted the following:

Heifetz endowed the preparation, performance and recording of these short works with the same refinement and nobility that he devoted to a concerto. He sings a Rachmaninoff song or rocks a Stravinsky cradle, dances to a Shostakovich tune and gives a nod to his Americana pride with Bennett and Shulman – all with the same commitment that he applied to the humanity of the Brahms Concerto and the super-humanity of the Beethoven.⁶⁸³

Pfeiffer is not alone in his thoughts; quotations used throughout this thesis and also in appendix 10 suggest Heifetz was widely known for being a 'perfectionist' with all his performances, be they in a concert hall, in a hospital, or even on the frontline during World War II. Furthermore, it was demonstrated that when Heifetz performed 'badly', in the guise of Joseph Hague (chapter 3), he still maintained a high level of concentration and preparation. In fact, Heifetz's performances under the guise of Joseph Hague all constitute examples of Heifetz aiming for *perfect musical performances* (in that context). *Hague's Vieuxtemps Concerto* performance described in chapter 3 certainly does not aim for an authentic performance of the score; moreover, the performance aims simply to showcase the 'bad' performer. One might see Heifetz's Hague performances as a counterbalance to the usually strict approach he applied to much of his work.

Related to the concept of *the perfect musical performance* is Heifetz's tendency to add or remove notes (or sometimes entire movements) from

⁶⁸² 'Birmingham concert review', *Musical Opinion* (London) (May 1937). From The JH Collection, LoC, box 269.

⁶⁸³ John Pfeiffer, notes to 'The Jascha Heifetz Collection', RCA, vol. 35, 7.

compositions. By altering the ‘sacred’ manuscript, Heifetz subscribes to the notion that the actual performance event takes precedence over the requirement to faithfully reproduce a score in its complete form. Of course, as discovered earlier in this thesis, in relation to solo Bach, Heifetz made great efforts to be faithful to the score. However, in a number of other cases, he did the opposite. In the Tchaikovsky Concerto, Heifetz invariably performed Auer’s edition, which included various changes to the score. Heifetz omitted the *Intermezzo* from Lalo’s *Symphonie Espagnole* (other violinists also do this), and also made cuts in the Bruch *Scottish Fantasy*. As mentioned earlier, in recordings of the Sibelius Concerto, it has been noted that Heifetz ‘second-guesses the composer by extending the finale’s last ascending scale to the G beyond the written E flat, presumably for bravura effect’.⁶⁸⁴ Whether or not bravura effect was always Heifetz’s aim, the changes to scores and the omitting of movements suggests Heifetz frequently pursued the ideal of *perfect musical performance*, even at the expense of an entirely faithful performance.

Heifetz’s chamber music has been largely overlooked in the literature, but it provides great insight into his interpretative approaches. Aside from sporadic performances during the first part of his career (see table 4.3), Heifetz performed regular chamber music concert in public (he often played music with friends at private gatherings) in the latter part of his career, during which time he collaborated with many famous musicians. Many of these collaborations were released on record and the Heifetz chamber music discography is significant.⁶⁸⁵ Heifetz had a passion for this music, as described by his record producer John Pfeiffer: ‘Heifetz’s last recordings were largely devoted to chamber music, which he loved, performed in the concerts that he organized together with cellist Gregor Piatigorsky. “He and Grisha enjoyed the series so much that they wanted to record some of it.”’⁶⁸⁶

There are a number of reasons why these chamber recordings provide insight into Heifetz’s career: they were recorded later in his life after a long career in which he continued to work on and refine his playing; more time was made available for

⁶⁸⁴ Ginell, ‘Fire and Ice’, *The Strad* (September 2007), 76.

⁶⁸⁵ Molkhou, ‘Heifetz on disc and film’, *The Strad* (January 1995), 90-97.

⁶⁸⁶ Rooney, ‘Perfect Record’, *The Strad*, 756. Note that Heifetz never recorded any string quartet music, although he did play and record piano and string trios, quintets, sextets, octets and other chamber pieces. Various former Heifetz students and colleagues suggested that this was because Heifetz did not wish to encroach upon or compete with famous long-established string quartets. Is this yet another sign of Heifetz’s acute awareness of his own wider significance in the music world?

rehearsal and preparation;⁶⁸⁷ Heifetz had already established his reputation and did not need to prove anything; many of the collaborators were friends and colleagues, and Heifetz built up strong musical relationships over a number of years; his performance schedule was less demanding from the 1950s onwards, allowing him more time to prepare for the chamber music.

On a musical level, the Heifetz chamber music recordings have divided critics for many of the same reasons as for the solo Bach – over-personalisation and fast tempi. As with Heifetz’s solo and orchestral recordings, the chamber recordings are immediately recognisable, and Heifetz invariably dominates the musical textures. Various former colleagues, including the violinist Arnold Belnick (who recorded the Mendelssohn Octet with Heifetz – see appendix 20, photograph 3), described how during recording sessions, Heifetz always ensured he was closest to the microphones. While a piece such as the Mendelssohn Octet certainly benefits from a dominant lead violin, most chamber works require more collaboration and balance, and it is this factor that sometimes irked the critics.

In respect to Goehr’s performance conceptions, Heifetz’s performances and recordings of chamber music in general appear to pursue the ideal of a *perfect musical performance* rather than a perfect presentation of the score. In other words, one could describe many of the Heifetz chamber music recordings as passionate and thrilling performances, but not necessarily as faithful or authentic readings of the works. This might also partially explain why few of the Heifetz chamber music recordings are currently available for purchase, since they are not generally considered to be definitive performances of the music. This is of course in contrast with Heifetz’s ‘serious’ concerto recordings, such as those by Beethoven, Brahms, and Sibelius, which are all widely available on various CD releases.

As discussed in chapter 5, Heifetz commissioned original violin concertos from a number of composers, including Castelnuovo-Tedesco, Gruenberg, Korngold, Rózsa, and Walton (and an unfulfilled request to Gershwin). Perhaps more than any other aspect of his output, the *Heifetz* concertos present the most direct insight into the uniqueness of Heifetz as a performer. Heifetz’s recordings of these pieces have invariably become definitive, and all subsequent attempts by other violinists are compared to Heifetz. Take for example a recent review of Matthew Trusler’s

⁶⁸⁷ Martin Goldman, *Dangerous Harmonies: The Memoir of Harold Coletta*, ‘Appendix B: Jascha Heifetz; Music’s Meticulous Master’ (BookSurge, LLC, 2004), 207.

recording of the Rózsa and Korngold concertos.⁶⁸⁸ Robert Maxham writes in a review for the *Fanfare* magazine: ‘Each time I review a new recording of Korngold’s concerto, I think (and perhaps hope), at least for a few measures, that it will break the spell of Heifetz’s performance – his sound still creeps into the ear on every hearing’.⁶⁸⁹ Comments of this nature accompany almost every new release of a *Heifetz* concerto. For this reason, it seems apt to describe the Heifetz performances and recordings of these pieces as complete *perfect musical performances of the music*. On a related note, the dataset in chapter 5 revealed that Heifetz never once performed one of these concertos with piano accompaniment (table 5.4), a sign that, as with the Beethoven and Brahms concertos, Heifetz felt some pieces should be kept in their original formats.

The *Heifetz* concertos are ideally written to showcase his most important musical qualities, which is not surprising given the fact that the pieces were composed with Heifetz in mind, and often with his input. In other words, the concertos, and Heifetz’s performances of them, contain the essence of Heifetz’s expressive uniqueness as a performer, much in the way the Paganini concertos and short pieces are generally considered to be reflections of Paganini’s performance style. To cater to Heifetz’s ‘perfect’ technique, all of the concertos are highly demanding technically, but crucially, none of them rely solely on virtuosity and technical brilliance – they are serious musical works in which substantial musical content is expressed through virtuosic writing for the violin. The mix of virtuosic and substantial musical elements perhaps explains why these pieces suited Heifetz more than the concertos of Paganini and Ernst, which rely largely on more virtuosic elements.

A common theme running through all the concertos written for Heifetz is their proximity, musically speaking, to Hollywood and the film industry. As one observer wrote:

Though Heifetz’s uncompromising standards and the movie business were irreconcilable, the combination of Heifetz and Hollywood proved productive, eventually resulting in a happy collaboration between the violinist and a number of composers working for the studios.⁶⁹⁰

⁶⁸⁸ Matthew Trusler, with Düsseldorfer Symphoniker and Yasuo Shinozaki, *Rózsa Korngold Violin Concertos* (Orchid, 2009).

⁶⁸⁹ Robert Maxham, Classical reviews – Composers & Works, ‘Matthew Trusler: Rózsa, Korngold on Orchid’, 17 December 2010, <http://www.fanfaremag.com/content/view/41110/10246>; accessed 4 January 2011.

⁶⁹⁰ Gabriel Banat, notes to The Heifetz Collection, RCA, vol. 21, 4.

This ‘happy collaboration’ provided Heifetz with music tailored to his unique performer profile, and provided the composers with a performer who would lend his considerable interpretative powers to the presentation of their musical works. The vivid and evocative film music style of the Korngold Concerto, for example, suits Heifetz’s colourful sound: ‘the principal themes are drawn from material Korngold had composed for the films ... its three movements comprise a full-blooded concerto in the composer’s late Romantic style, a style to which Heifetz was especially responsive’.⁶⁹¹ In many ways, the vivid and evocative film music resembled many of the light-hearted itsy-bitsies that Heifetz performed so frequently.

Other elements of Heifetz’s commissioned concertos that might be seen as specifically tailored to Heifetz include the Jewish aspect of Castelnuovo-Tedesco’s Concerto No. 2 – ‘I Profeti’, or ‘The Prophets’. The three movements of this concerto carry the names of Isaiah, Jeremiah, and Elijah. Richard Freed points out that

while the richly evocative music may be said to be more or less ‘Hebraic’ in character, the composer stated he had no specific programmatic intent but hoped only to suggest in a very general way ‘the flaming eloquence of the ancient prophets among the surrounding voices of the people and voices of nature’.⁶⁹²

Perhaps as a reflection of Heifetz’s successful assimilation into American life, he asked for ‘an *American* concerto ... when he commissioned Gruenberg’.⁶⁹³ The piece contains much that is ‘American’ in nature, including spirituals, barn dances, and ‘the old country tune *The Arkansas Traveler*, suggested, if not quoted outright’.⁶⁹⁴

As a final comment on the concertos Heifetz commissioned and performed, one might lament the Gershwin Violin Concerto which was discussed but never completed. In an introduction to the Carl Fischer ‘Heifetz Plays Gershwin’ score edition, Schuyler Chapin explains the situation and explores the issue of imagined performances:

‘George Gershwin was a good friend of mine’, [Heifetz] once told me, ‘we often played together. I asked him to write a concerto for the violin but he died before he had a chance to do it’. But the next best thing for Heifetz was to transcribe a lot of Gershwin’s music, including the Preludes, large parts of *Porgy and Bess* and ... *An American in Paris*. As far as I know he never played this piece [*An American in*

⁶⁹¹ Ibid.

⁶⁹² Richard Freed, notes to The Heifetz Collection, RCA, vol. 43, 4.

⁶⁹³ Ibid, 3.

⁶⁹⁴ Ibid.

Paris] in public but you only have to look at it to know what thrilling ideas he had and imagine how it would have sounded in his hands.⁶⁹⁵

Reflecting Chapin's words on a fictitious Gershwin Concerto, one might say that you only have to imagine the piece to know what thrilling ideas Heifetz would have had and how it would have sounded in his hands. One can clearly begin to imagine how such a concerto would have encapsulated the Heifetz style and sound, and of all the legendary violinists of the twentieth century, it is Heifetz who would have been best suited to interpreting and performing a Gershwin concerto. Perhaps the ease with which such a fictitious performance can be conjured up reveals something of Heifetz's uniqueness as a performer.

V. The Heifetz performer profile: overview and bar chart

It is clear that Heifetz oscillates between both of Goehr's performance conceptions; while he can often be seen striving for *perfect performances of music*, there are just as many instances where it is more accurate to describe his efforts as chasing the *perfect musical performance*. As predicted, it is this ability to straddle various conceptions that enables Heifetz to excel in a wide variety of situations, resulting in his lifelong success and enduring legacy. Goehr's explanation of how the most successful performers embrace both conceptions clearly applies to Heifetz:

Many performers – and Liszt was exemplary – thus aimed to be both great virtuoso and great *Werktreue* [faithful to the masterpiece] performers at the same time, and they did this by aspiring to produce a perfect performance of music as they aspired also to produce a perfect musical performance ...⁶⁹⁶

Continuing, Goehr makes a further point about the complicated role of virtuoso performance, a point which holds great relevance in understanding Heifetz's performance objectives:

... Their resulting position demonstrated not only that *the performing of a performance* is a complex event in so far as the performers may simultaneously strive

⁶⁹⁵ Jascha Heifetz, *Heifetz plays Gershwin: For Violin and Piano*, The Heifetz Collection (New York: Carl Fischer, 2000), 4.

⁶⁹⁶ Goehr, *The Quest for Voice*, 171.

to meet historically conflicting ideals. It also demonstrated that the less elite conception of virtuoso performance striving towards the ideal of the perfect musical performance had a legitimate, although antagonistic, role to play in a practice increasingly seeing itself in elite terms.⁶⁹⁷

Heifetz certainly felt some discomfort with the virtuoso label – he shied away from certain virtuosic pieces, he refrained from the lively performative gestures often associated with performers such as Paganini and Liszt, and he edited text to limit references to virtuosity. It appears Heifetz was instinctively aware of the less elite status of virtuoso performance and the *perfect musical performance*, and he strove to maintain a balance between the faithful reproduction of a score and the successful entertaining of an audience. What made Heifetz a uniquely successful musician was this seemingly natural ability to amalgamate performance conceptions. In other words, by his inherent technical ability, Heifetz was seen as a virtuoso, but that aspect of his profile was complemented by a deep and innate musical nature which accorded him a position above that of either just ‘great virtuoso’ or ‘great interpreter’.

From early on in his career – in fact from the day after his 1917 Carnegie Hall debut – Heifetz was described by the international press as the perfect technician, a label which over time risked categorising him as merely a ‘virtuoso’. Clearly, a violinist with a perfect technique but little else would struggle to achieve and maintain a successful career. It is no surprise therefore that he consistently underplayed his virtuoso credentials and succeeded in balancing his phenomenal technique with a voracious passion for musical expression, as seen through his many concerto commissions, his arrangements and transcriptions, his collaborations with unlikely partners such as Bing Crosby, and his unfailing commitment to producing great performances of great music.

To summarise the points made in this study, the following (representative) lists show Heifetz’s balanced approach to performance:

Aiming for authentic performances of music

- In pursuit of authentic solo Bach: acquired facsimile, amendments to score, ‘leaner tone’, precise durations, move towards complete sonatas and partitas
- Notable technical proficiency as a means for accurately reproducing scores
- Striving for ‘invisibility’ through limited performative gestures; ‘poker face’

⁶⁹⁷ Ibid. (continuation)

- Preparing and presenting ‘itsy-bitsies’ as if they were more profound works
- Reducing and eventually omitting largely virtuosic music from his repertoire
- Editing text in press releases to limit references to ‘virtuoso’ and ‘virtuosic’
- Never performing certain concertos with piano; gradually reducing all concerto performances with piano
- Commissioning original pieces in the ‘serious’ concerto genre, and never performing these concertos with piano
- Resistance to the medium of radio broadcast until such time as the technology was better able to reproduce the performance

Aiming for successful musical performances

- Early willingness to perform selected movements from solo Bach sonatas and partitas;
- 1934 performance of the Bach Chaconne on viola
- Taking part in Hollywood movies – entertainment music
- Transcribing and arranging pieces for his own use
- Adding or removing notes/bars/sections, sometimes for bravura effect
- Omitting movements from major works
- To captivate audiences: popular itsy-bitsies, repertoire themes and groups
- Producing the Decca recordings for a more popular market
- Willingness to include many encores during and at the end of recitals
- ‘Virtuosic’ and personalised chamber music performances and recordings
- Performances for troops on the frontline and in hospitals during World War II
- Making records and performing as Joseph Hague
- Composing and releasing popular songs under the pseudonym Jim Hoyle
- General appreciation and enjoyment of jazz music and improvisation

Before we assemble Heifetz’s performer profile, an overlooked aspect of his uniqueness must be briefly addressed – the instruments and bows Heifetz used throughout his career, since they undoubtedly contribute to the Heifetz sound. Fortunately, information on this subject is widely available.⁶⁹⁸ Heifetz owned a number of great instruments during his lifetime, including a Carlo Tononi violin from

⁶⁹⁸ Cozio.com, ‘Owner: Jascha Heifetz’, <http://www.cozio.com/Owner.aspx?id=41>; accessed 12 January 2011.

1736 which was bought by his father Ruvini in 1914 in Berlin and used in the earliest recordings and the Carnegie Hall debut,⁶⁹⁹ the ‘Dolphin’ Stradivarius of 1714, known as one of the top three violins made by Stradivari and, Heifetz’s favourite, the David/Heifetz Guarneri Del Gesù of 1742 bought in 1922.⁷⁰⁰ Kenway Lee provides a summary:

The true ‘voice’ of Heifetz and his ‘del Gesù’ were (sic) first recorded in 1925. Thereafter Heifetz made some 180 recordings of short pieces, approximately 45 of sonatas, 47 of concertos, 33 of chamber music, and over a dozen showpieces with orchestra using this instrument – making it the most recorded violin in history. A handful of records were, however, made on his Strad of 1731 and the famous ‘Dolphin’ Strad of 1714. But he eventually sold his Strads and performed only on the Guarneri, preferring its more robust and richer tonal qualities.⁷⁰¹

It is not surprising that great violinists are closely associated with their instruments; most of them played examples by either Antonio Stradivari or Giuseppe Guarneri *del Gesù*. It is notable also that, like Heifetz, many of the most famous violinists have preferred instruments by Guarneri over Stradivari – Menuhin, Perlman, Kreisler, and of course, Paganini, whose favourite instrument was nicknamed ‘Il Cannone’. Lee points out a fascinating link between Paganini and Heifetz, who both willed their beloved Guarneri violins to cities – Paganini’s to Genoa, and Heifetz’s to San Francisco.⁷⁰²

Moving on to the subject of bows, Joseph Gold provides a useful summary of the general preferences among great violinists:

Some performers were practically married to certain makes. Elman was an exclusive Voirin player, Szeryng had his Peccates, Kreisler his Hills, Milstein always used a Tourte and Vieuxtemps liked Kittels so much that he had six of them. Leopold Auer also preferred Kittel bows and brought a pair of them from Russia to America.⁷⁰³

Heifetz owned many bows by different makers. The ‘four good bows’ referred to in his will were by four of the most famous makers – Kittel, Tourte, Peccatte and Vuillaume.⁷⁰⁴ Lee explains that the ‘Kittel was presented to Heifetz by his beloved Professor Auer in the early 1920s. As with the Guarneri, Heifetz was very attached to

⁶⁹⁹ Kenway Lee, ‘Jascha Heifetz’s Carlo Tononi violin, 1736’ (*The Strad*), January 1995, 50-51.

⁷⁰⁰ Author unknown, Stewart Pollens, photographer, ‘The “David/Heifetz” Del Gesù 1742’, *The Strad* (December 1988), 1000-1003.

⁷⁰¹ Kenway Lee, ‘Premier Violinist’, *The Strad* (January 1995), 46.

⁷⁰² *Ibid*, 48.

⁷⁰³ Joseph Gold, ‘Favourite Bow: A personal recollection of Jascha Heifetz and his Kittel Bow’, *The Strad* (May 1991), 438.

⁷⁰⁴ Lee, ‘Premier Violinist’, 49.

this bow and did not permit anyone else to use it'.⁷⁰⁵ Gold posits that Heifetz can be seen with the Kittel bow in the majority of publicity photographs and in all of his movie appearances. This Kittel, made circa 1860, is described as 'a veritable *ne plus ultra*, fashioned of the most lustrous pernambuco with an intense translucency'.⁷⁰⁶ Gold provides one last piece of relevant information: 'While the Kittel was Heifetz's favourite bow, he did not use this bow exclusively. He had other bows for different purposes. He used a Hill bow for teaching and playing chamber music with friends'.⁷⁰⁷

Following the myriad investigations into Heifetz's interpretative approaches, it is now possible to present a template of his performer profile (see figure I). This is of course a non-scientific tool which functions to draw together the many disparate discoveries made in this thesis and to demonstrate the importance of attributes, be they standard, distinct, or even unique. The profile also provides a template with which Heifetz might be compared with other violinists.

VI. Heifetz's performer profile in historical context

Concerning Goehr's two performance conceptions, Heifetz was found to be balanced between the two; however, without conducting extensive research into the performing careers of other musicians, any attempt to comment on the performance profiles of other violinists must be made on the basis of general impressions and available sources. Ultimately, any iconic musician will fall somewhere on an imaginary scale between great virtuoso and great interpreter; this position is also subject to change throughout a performer's career, just like Szigeti as seen through his changing approach to the Prelude.

⁷⁰⁵ Ibid.

⁷⁰⁶ Joseph Gold, 'Favourite Bow', *The Strad* (May 1991), 439.

⁷⁰⁷ Ibid.

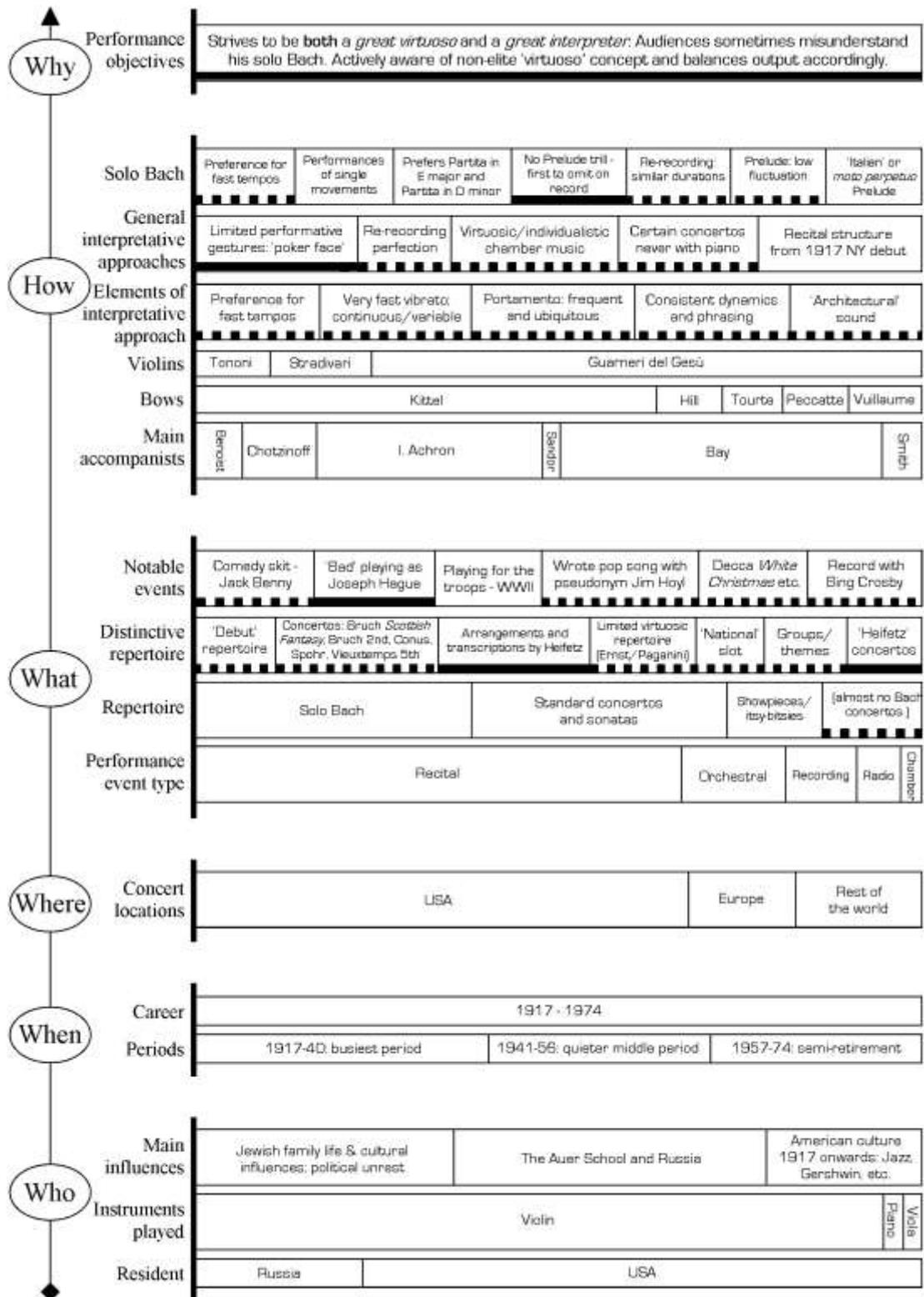


Figure 1. Heifetz's performer profile. Where relevant, some attributes are arranged chronologically from left to right. The main accompanists are arranged chronologically from left to right, and are presented proportionally according to the number of performance events (see appendix 12). Wherever possible, related attributes have been fitted proportionally on the horizontal axis. The proportions are intended as a basic reference point for discoveries made in this study. Wholly unique attributes are identified with a thick horizontal black line; distinctive attributes are identified with a thick horizontal dotted line; the remaining attributes are 'standard', in the sense that they appear to varying degrees in many performer profiles. Of course, often, it is a particular combination of standard attributes that leads to a performer's uniqueness. Note that although Heifetz's childhood in Russia is described in the 'who' section, his professional career is taken from his arrival in the USA, as outlined in this thesis.

Of those violinists largely associated with the ‘virtuoso’ label, the most prominent is Paganini (1782-1840), who was famous for his virtuosity and showmanship – his *perfect musical performances* – and came to epitomise the virtuoso ideal. Another historical violinist described as a ‘virtuoso’ is Sarasate (1844-1908), whose 1904 Prelude recording provides a clear insight into his performance objectives. The Czech violinist Jan Kubelik (1880-1940) was known widely for his interpretations of the virtuoso repertoire. In his book *Great Masters of the Violin*, Boris Schwarz writes that Kubelik was

a fantastic technician, particularly in terms of left-hand technique ... Even at the height of his career – between 1900 and 1910 – Kubelik was mainly interesting as a virtuoso. His best pieces were the Paganini Concerto in D and the *Ronde des Lutins* by Bazzini. When it came to a Mozart concerto or a Beethoven romance, Kubelik had much less to communicate.⁷⁰⁸

Another violinist classified largely as a ‘virtuoso’ was also Czech, Váňa Příhoda (1900-1960). Harris Goldsmith, in liner notes for a Příhoda CD, wrote the following about the violinist:

It is probably not only the author of the entry in the latest *Grove’s Dictionary* who believes that: Příhoda was a romantic virtuoso whose subjective approach to music sometimes went beyond good taste and was not always in harmony with a work’s stylistic demands, but his vibrantly expressive phrasing and passionate feeling, his excellent technique, was best displayed in the works of Paganini.⁷⁰⁹

Of those violinists who believed less in virtuosity and more in the value of interpretation, two early names are Louis Spohr (1784-1859) and Joseph Joachim (1831-1907). Schwarz explains that ‘Spohr represented the German countercurrent to the influence of Paganini. He stood for solid musicianship and opposed the inroads of virtuosity; to him, Paganini represented a kind of charlatanry’.⁷¹⁰ Joseph Joachim, the early promoter of Bach’s solo works, is said to have ‘inaugurated a new era – that of the art of interpretation’. Schwarz continues:

Prior to Joachim, the great violinists rarely, if ever, performed the music of other composers; they concentrated on playing their own works, tailored to fit their own technical ability, designed to highlight their personal style ... The nineteenth century

⁷⁰⁸ Boris Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman and Perlman* (London: Robert Hale, 1983), 397.

⁷⁰⁹ Harris Goldsmith, notes to: ‘Váňa Příhoda, Gioconda DeVito with Paul van Kempen, ‘The Art of the Violin Vol. 2’, A Classical Record (New York, 1995), 4.

⁷¹⁰ Schwarz, *Great Masters of the Violin*, 243.

brought a gradual change: the egocentric virtuosos began to take interest in the music of other composers, but often with little respect for the integrity of the original version. Joachim represented a new type of artist, willing to submerge his own personality into the work of another composer, eager to serve the cause of great music through his own musicianship. He became the ideal interpreter of great masterworks.⁷¹¹

It was around the start of the twentieth century that some violinists began to bridge the two disparate conceptions of violinistic perfection. Schwarz explains:

A new type of violin virtuoso emerged. He belonged to a generation that had absorbed Paganini's technique and Joachim's musicianship and proceeded to modernize the violinistic vocabulary for the twentieth century ... this new breed of virtuoso [included] superb technicians and sensitive musicians with creative talents, combining instinct and intellect, and determined to take the stigma off the tarnished concept of virtuoso.⁷¹²

While violinists such as Kubelik and Přihoda continued to pursue the virtuoso approach and others such as Marteau (1874-1934) and Flesch (1873-1944) followed on from Joachim's work-orientated approach, Schwarz posits that the new breed of great virtuoso-interpreter violinists began with Eugène Ysaÿe (1858-1931) and Fritz Kreisler (1875-1962). This is of particular interest in relation to Heifetz, since Kreisler was a great influence early in his life. In many ways, Kreisler's performer profile is similar to Heifetz's – both were known for their individualistic sound and interpretative skills, and both were considered technical masters, even if Kreisler was later outshone by his younger rival in this regard. Furthermore, in terms of repertoire, both Kreisler and Heifetz embraced the miniature, or itsy-bitsy, and both violinists were responsible for countless arrangements and transcriptions (and compositions in Kreisler's case) which they included in almost all their recitals. Both violinists were known widely for their performances and interpretations of these short pieces just as much as the major sonatas and concertos.

Another virtuoso-interpreter keen to 'take the stigma off' the concept of virtuosity was the Ukrainian-born violinist Mischa Elman (1891-1967), an Auer student famous for both his excellent technique and beautiful singing tone. Elman's performer profile is very similar to that of Heifetz (and Kreisler); they shared many early cultural and musical influences and both later moved to the USA (Elman's Carnegie Hall debut came in 1908). Also, for example, in the 1910s Elman made

⁷¹¹ Ibid, 259.

⁷¹² Ibid, 279.

lighter ‘entertainment’ recordings with Enrico Caruso, just like Heifetz did with Bing Crosby some years later.⁷¹³ Elman and Heifetz performed recitals with similar repertoire and structures. Elman once described his typical or ideal recital – a Handel sonata, Franck Sonata, Bach Chaconne, Conus Concerto, a Vieuxtemps Concerto, and the Saint-Saëns *Introduction and Rondo Capriccioso*.⁷¹⁴ Unlike Elman, Heifetz would have included itsy-bitsy pieces in the place of the two concertos. Elman explains: ‘I consider an ideal program one which does not include “arrangements”. As a rule, I am not in favor of them ...’⁷¹⁵ However, the Elman biographer Allan Kozinn reports that Elman’s ‘audience loved the small pieces – indeed, many sat patiently through Handel and Brahms sonatas just to hear them, and for some, the concert didn’t begin in earnest until the encores’.⁷¹⁶ Clearly, judging from the description of his ideal concert, Elman was not as comfortable as Heifetz with the seemingly ‘non-elite’ status of the lighter works, even if they formed a large part of his output. By all accounts, Elman did not possess Heifetz’s technical or interpretative abilities, but he mirrors Heifetz in his striving to be both a virtuoso performer and a great interpreter of masterpieces.

Arguably, Heifetz went further than Kreisler, Elman, or Ysaÿe in incorporating both the virtuosic and interpretative perfection outlined by Goehr and epitomised by Paganini and Joachim, and it is this unique balance between the two performance objectives that arguably made Heifetz the most successful violinist in history. Schwarz explains:

One violinist alone reached that exalted level – Jascha Heifetz ... Heifetz, with his absolute perfection of technique, his controlled intensity, and his enormous repertoire, came to represent the ideal of twentieth-century violin playing. He was not a ‘Paganini redivivus’ as so many claimed; he was truly a new breed of virtuoso-musician. Now that he has left the center stage that he occupied for so long, the musical world searches in vain for a successor.⁷¹⁷

Schwarz, who in this 1983 publication examined and evaluated the entire history of violinists and violin playing up to that point, could not identify another violinist who so perfectly married the two performance conceptions. There have been

⁷¹³ Allan Kozinn, ‘The Mischa Elman Legacy – Recordings’, *Mischa Elman and the Romantic Style* (New York: Harwood Academic Publishers, 1990), 365-395. Note that in the same vein, Kreisler made recordings with the famous tenor John McCormack.

⁷¹⁴ Applebaum, *The Way They Play*, book 1, 16.

⁷¹⁵ *Ibid.*

⁷¹⁶ Kozinn, *Mischa Elman and the Romantic Style*, 77.

⁷¹⁷ Schwarz, *Great Masters of the Violin*, 279.

numerous great violinists over the last fifty years, and although many are frequently described as great interpreters *and* great virtuosos, none appear to have achieved Heifetz's unique balance between the two conceptions.

The graphical representation in figure II is the author's understanding and interpretation of Schwarz's descriptions, of general references, and of widely held opinions. Following Schwarz's recommendations, Joachim, Paganini, and Heifetz epitomise the known extremes of performance conceptions, be it great virtuoso, great interpreter, or great 'virtuoso-musician'. Of course, such a chart is open to criticism; there is an inherent fallacy in such subjective observations, and for that reason it is not intended to be definitive, but to illustrate discoveries made in this study. Furthermore, it should be noted that such a chart does not account for changes in performer objectives. For example, a young Szigeti and a young Heifetz might both appear closer to the 'great virtuoso' axis.

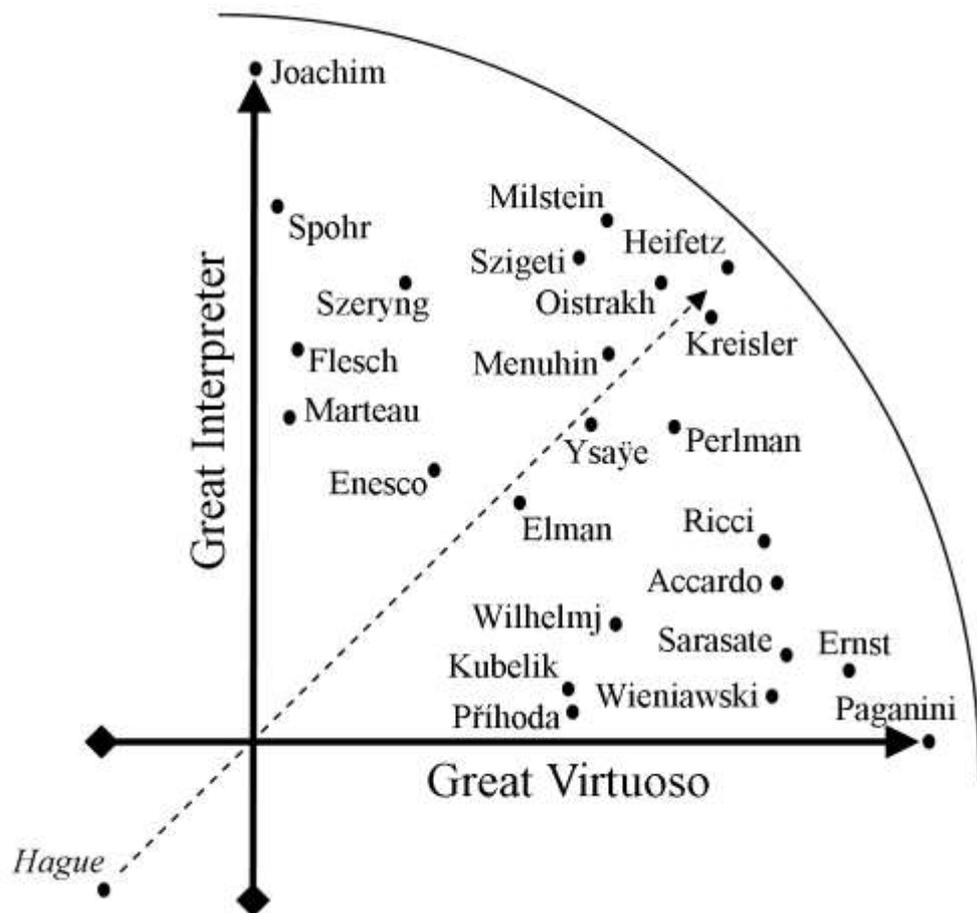


Figure II. Twenty-five violinists from Paganini onwards plotted according to their relation to the two performance conceptions. Joseph Hague is included as a counterbalance, and to demonstrate the versatility of a chart set out in this manner, which can accommodate any performer.

The curve in figure II ensures that a more accurate picture can be drawn – for example, although Heifetz is placed at the extreme position between both conceptions, it is still possible to plot other violinists as greater interpreters, or greater virtuosos, comparatively speaking. This is more realistic than arguing that Heifetz was the greatest technician *and* the greatest interpreter, which of course is an unsubstantiated and wholly unlikely claim. This thesis argues that he was the greatest at marrying the two concepts. To summarise: the curve limits the hierarchical repercussions from such a schematic, still allowing for future developments.

Although Schwarz and some others believe there is no successor to Heifetz, either now or in the future, the chart does allow for such developments, if and when they arise. With the passing of time, musical tastes, interpretative approaches, and performance objectives inevitably alter. Even as early as 1971, Schonberg wrote that with ‘a new and anti-Romantic breed of critics and musicians coming up, (Heifetz’s) art has, in some quarters, been questioned’.⁷¹⁸ In spite of this, Heifetz and his approach to violin playing continue to be held in high esteem, and it seems ‘the Heifetz standard, if not the Heifetz style, (will) remain the yardstick by which we may judge succeeding generations of fiddlers’.⁷¹⁹

VII. Reception history and possible future avenues of investigation

An integral and often overlooked part of evaluating performers and their performances relates to the process by which they are received in the early twenty-first century. Evaluation of both historical and modern performers by their recordings must take into account the efforts of other important figures, including recording engineers, record companies and producers, and even label designers; each one influences how we hear (and picture) a performer. This is particularly important for historical musicians, who are represented solely by their recordings. Issues are varied; for example, those involved with the commercial side of releasing and marketing records might decide to capitalise on a particularly enticing concept. Take for example four CDs by the violinist Gil Shaham, almost all released on the prestigious Deutsche

⁷¹⁸ Harold C. Schonberg, ‘Heifetz Makes Rare TV Appearance’, *New York Times* (24 April 1971).

⁷¹⁹ Daniel Cariaga, ‘Music Review’, *Los Angeles Times* (25 October 1972).

Grammophon label: ‘Violin Romances’,⁷²⁰ ‘The Fiddler of the Opera’,⁷²¹ ‘Devil’s Dance’,⁷²² and ‘Sarasate: Virtuoso Works’.⁷²³ It is no coincidence that the themes of these CDs reflect the extremes of Goehr’s two performance conceptions.

A recent example of the importance of presentation relates to Sony Classical’s releases of ‘Original Jacket’ CD collections for a number of mostly historical performers, including Leonard Bernstein, Montserrat Caballé, Pablo Casals, Glenn Gould, Vladimir Horowitz, Eugene Ormandy, Itzhak Perlman, Arthur Rubinstein, Igor Stravinsky, George Szell, and Bruno Walter. These collections include re-releases of CDs fashioned in the same manner as the original LPs. In other words, the ‘original jacket’ CDs contain the same tracks as the original LPs, and the printed jackets are smaller scale reproductions of the old LP covers. In addition, the CDs themselves are often produced to look like LP records, with black grooves circling outwards from the central hole. There is clearly a reason why the record companies have gone to the effort of recreating the artwork and general feel of the original LPs.

The upcoming Heifetz ‘Complete Original Jacket Collection’ will include over 100 CDs,⁷²⁴ which is significantly more than the 66 CDs in the last complete set released in 1994.⁷²⁵ Although the newer set will include some additional material, the large discrepancy in number of discs between the collections is due to the fact that the original LPs contained significantly less music than an average CD, and since the LPs are replicated, the new ‘original’ CDs often only hold half of their capacity. This discrepancy provides conclusive proof that Sony’s concern for replicating the original LPs is higher than their concern for reducing costs by amalgamating the recordings onto fewer discs. This fact emphasises the growing interest in striving to reproduce the original release format as authentically as possible. Why is this? The aim is to ensure as much as possible that modern listeners share the experiences of contemporary listeners who bought and experienced Heifetz records during the

⁷²⁰ Gil Shaham, ‘Violin Romances’, Deutsche Grammophon, 1996.

⁷²¹ Gil Shaham, ‘The Fiddler of the Opera’, Deutsche Grammophon, 1997.

⁷²² Gil Shaham, ‘Devil’s Dance’, Deutsche Grammophon, 2000.

⁷²³ Gil Shaham and Adele Anthony, with Orquesta Sinfónica de Castilla y León, ‘Sarasate: Virtuoso Violin Works’, Canary Classics, 2009.

⁷²⁴ http://www.amazon.com/Complete-Original-Jacket-Collection-Heifetz/dp/B00467EKKO/ref=sr_1_1?ie=UTF8&qid=1292826095&sr=8-1; accessed 20 December 2010. Not to be confused with Sony Classical’s Heifetz Original Jacket Collection (2008) which only contained ten CDs.

⁷²⁵ In fact, according to the updated ‘Heifetz Official Web Site’, this set is considered by the Guinness Book of World Records ‘to be the largest ever release devoted to the work of a single instrumentalist’. <http://www.jaschaheifetz.com>; accessed 27 January 2011.

violinist's lifetime – a kind of authenticity of listening. Incidentally, there has not yet been an attempt to recreate the contents and format of a 78-RPM disc, most probably because it would be too hard to justify a CD filled with just four minutes of music.

On a related note, the Heifetz chamber music and commissioned concerto recordings have been somewhat overlooked in previous academic research, quite possibly because they have not always been widely available. Although most of the commercial recordings were issued as part of the complete RCA set in 1994, since then, many of these volumes have been out of print, and while re-releases of the standard concertos and sonatas have been forthcoming on budget labels such as Naxos Historical, many of the chamber music and commissioned concertos recordings have not. With the upcoming re-release of the entire Heifetz Collection by Sony Classical, these recordings will be accessible once again. It is worth emphasising that any further study into Heifetz's violin playing would do well to start with these chamber and concerto recordings, since they clearly represent an overlooked but hugely significant part of Heifetz's overall output.

In the wider study of performer uniqueness, it is clear that analytical and empirical studies will provide a firm basis for moving on from the largely biographical and anecdotal efforts of the twentieth century. Countless archives remain underused. Although significantly smaller than the Heifetz Collection, the Fritz Kreisler Collection at the Library of Congress contains a fascinating array of rare performance documents.⁷²⁶ In the United Kingdom, the AHRC concert programme projects outlined in this thesis (chapter 4) provide a promising starting point from which to embark on studies, but more should be done to locate and preserve large individual performer collections. Of particular interest is the impressive Yehudi Menuhin Archive held by the Royal Academy of Music,⁷²⁷ which contains many of the same types of items found in the Heifetz Collection – correspondence, programmes, photographs, manuscripts, and so on.⁷²⁸

In order to assist future researchers, perhaps it would be wise to begin more serious empirical observations of violinists during their lifetimes. Although modern technology has made it easier to record, catalogue, and document performances, if we are to gain a better understanding of performer uniqueness in the twenty-first century,

⁷²⁶ The Fritz Kreisler Collection, Music Division, The Library of Congress, Washington DC.

⁷²⁷ <http://apollo.ram.ac.uk/emuweb/pages/ram/Query.php>; accessed 14 January 2011.

⁷²⁸ <http://news.bbc.co.uk/1/hi/entertainment/3493096.stm>; accessed 14 January 2011.

it is imperative that comprehensive detailed performance records are kept. Do Kremer, Perlman, and Ricci have collections of performance documents to match those collected by Heifetz? Are we really documenting the careers of the younger musicians? By overcoming our natural reluctance to studying and analysing performance as a separate entity, we will gain an ever more profound understanding of how the rich history of musical performance has developed and will continue to develop.

KILLED IN ACTION BY A FLYING STACCATO
SO HERE ARE LYING HIS REMAINS
NO MORE CONCERTS, NO MORE TRAINS

(Heifetz's own epitaph, written in 1924)

APPENDIX 1

The Jascha Heifetz Collection, Music Division, Library of Congress, Washington DC, USA. Materials examined during three fellowships at the John W. Kluge Centre, Library of Congress: 22 May-20 December 2007; 23 June-1 September 2008; 24 June-1 September 2009. The Library of Congress dedicated finding aid for this collection is <http://hdl.loc.gov/loc.music/eadmus.mu003008>

Music scores, orchestral parts, and manuscripts

Box	Description
1	Heifetz Compositions: concerto cadenzas Brahms, Beethoven, Mozart, Paganini; ‘When You Make Love to Me’ various editions; notated pieces of composition paper
3	J. S. Bach: works for solo violin – Heifetz’s holographs
5-7	Dinicu/Heifetz: Hora Staccato
13	Heifetz, arr.: The Star Spangled Banner, La Marseillaise, God Save the King
14	Waxman: Carmen Fantasy
23-24	Editions, arrangements, and facsimiles of the Bach solo works
28-29	Beethoven: Violin Concerto, cadenzas to the Violin Concerto (Auer, Joachim, Kreisler)
33	Beethoven: Romance in F and G for violin and orchestra, Chorus of Dervishes
78-80	Ernst: Violin Concerto, op. 23
98	Handel: Sonata IV
110-111	Korngold: Violin Concerto (with dedication to Heifetz from Korngold)
112-113	Kreisler: various short pieces
120-121	Mendelssohn: Violin Concerto, String Octet
134-136	Paganini: 24 Caprices, Non più mesta, I Palpiti, God Save the King, Moto Perpetuo,
156	Sarasate: Zigeunerweisen
160	Franz Schubert: Ave Maria; François Schubert: L’Abeille
167	Shostakovich: Violin Concerto, Ševčík: Schule der Violintechnik
169	Sibelius: Violin Concerto in D minor;
181	Tchaikovsky: Violin Concerto in D major
190	Vitali: Chaconne
191	Vivaldi: Concerto for three violins, Suite in A major
208	Index card file of Heifetz’s Library

Concert programmes, etc.

Box	Description
218	Concert programmes: 1917-1921
219	Concert programmes: 1922-1926
220	Concert programmes: 1927-1929
221	Concert programmes: 1930-1932
222	Concert programmes: 1933-1935
223	Concert programmes: 1936-1938
224	Concert programmes: 1938-1941
225	Concert programmes: 1941-1945
226	Concert programmes: 1946, 1947, 1949

227	Concert programmes: 1949-1953
228	Concert programmes: 1953-56, 1958-1959, 1961-1963
229	Concert programmes: 1964-1968, 1970, 1972, 1974
230	Concert programmes, radio programmes: 1950-1958, programme files
231	Programme files; programme notebook
232	Oversized concert programmes: 1917-1933
233	Oversized concert programmes: 1933-1972
234	Correspondence

Photographs, scrapbooks, albums, miscellaneous

Box	Description
235	Photographs: Heifetz and Heifetz with violin
236	Photographs: Heifetz with other musicians
237	Photographs: Farm, They Shall Have Music, electric car, RCA Italy headquarters
240	Programme book from the 1910s
248	Book of clippings from 1913-1957 and the tour 1926-1928
249	'JoJo and Bobby' [Josepha and Robert] album; season 1923-24; scrapbook 1911-1926
250	Album 1911; notebook; photograph album 1909; clippings 1938; Auer concert album, 'Chile '34'
251	Album of souvenirs from 1912-1934
252	Scrapbook press clippings 1939-1942-1944, clippings 1939-1946
253	Summer concert scrapbook; 1949 photos; clippings, memorabilia, 1924-1925, 1927-28
254	Photos 1926-27, World Tour album; clippings 1923-34
255	Scrapbook of clippings; 1946-1952
256	Pressbooks for RCA etc.
257	Correspondence, clippings re: instituting the 911 emergency telephone service; stamp collection; repertoire lists
258	Roll of Posters 1911 and France 1938
259	Souvenir book 1947; 1914-1952
260	Clippings from January 1940-July 1940
261	Scrapbook of clippings from 1937-41
262	Scrapbook of clippings from June 1938 – July 1939
264	Scrapbook of 1928-29-30, tour and clippings
265	Souvenir book from 1953; clippings and memorabilia 1910-1971
266	Japan tour April-May 1954; Europe 1954-1957; photo album 1954-1960
267	Scrapbook of clippings from 1952-1981
268	Scrapbook of clippings and photographs 1939-1940
269	Scrapbook of clippings 1935-1936
270	Souvenir book 1938-1939
271	Photos and memorabilia 1937-1949
272	Honorariums
273	Red velvet postcard book; family photos
274	'The Side Show'; correspondence, UN 11 th anniversary, memorabilia 1921-1940, Mexico
275	Miscellaneous portraits etc.
276	Roll of posters from Russia, early
277	Roll of posters from Germany 1913 and France 1930s
278	Roll of posters – France 1933 and 1929
279	Roll (Side Show)
280	Postcard collection from Russian early years

APPENDIX 2

Heifetz's repertoire in Russia. Translated and edited from Galina Kopytova's book *Jascha Heifetz in Russia* in collaboration with Alexandra Wiktorek. The list was compiled using source materials such as concert programmes and notices. The list also takes into account works that were not listed in programmes but that Heifetz played as encores. Those works marked with an asterisk were first performed on gramophone recordings and those marked with two stars were written about but not performed publicly. Conjectures for what the incomplete titles should be are in brackets. The pieces are listed in order of first public performance. Note that dates are given according to the Julian calendar. When a performance occurred outside Russia, the Gregorian calendar date is given in parentheses.

1906	
7 December	Singelée, 'Fantasie Pastorale', op. 56
1907	
12 December	De Bériot, 'Aria with Variations'
1908	
27 March	De Bériot, Concerto No. 7 in G major, op. 76
17 May	Dont, Etude [Dont-Auer, Etude, op. 35, no. 15]
2 November	Sarasate, 'Fantasia' on a Theme from Gounod's opera <i>Faust</i>
1909	
2 May	Mendelssohn, Concerto in E minor, op. 64
29 May	Wieniawski, Concerto No. 2 in D minor, op. 22
1910	
5 November	Paganini, Concerto No. 1 in D major, op. 6, ed. Wilhelmj
9 December	Chopin-Sarasate, 'Nocturne' in E-flat major, op. 9, no. 2 Paganini-Auer, 'Caprice', op. 1, no. 24
1911	
17 April	Saint-Saëns, <i>Introduction and Rondo Capriccioso</i> , op. 28
13 May	Popper-Auer, Spinning Wheel, Concert Etude, op. 55, no. 1
May	*François Schubert, 'The Bee', op. 13, no. 9 *Kreisler, <i>Caprice Viennois</i> , op. 2 *Dvořák-Wilhelmj, <i>Humoresque</i> , op. 101, no. 7 *Auer, Romance in F major, op. 4 *Drdla, Souvenir *Drdla, Serenade No. 1 in A major
31 July	Alard, Symphonic Duet for Two Violins, op. 31

1 September Glazunov, Concerto in A minor, op. 82

29 December Sarasate, *Zigeunerweisen*, op. 20

1912

14 January Bazzini, *La Ronde des Lutins*, op. 25

28 January
(10 February) Bach-Wilhelmj, Aria (on the G string) from Suite in D for String Orchestra Cui, *Orientale*. From the cycle *Kaleidoscope*, op. 50, No. 9

3 February
(16 February) Wieniawski, Caprice [*Valse-Caprice*, op. 7]

10 February
(23 February) Tchaikovsky, Concerto in D major, op. 35 (first two movements)

8 April Tchaikovsky, Concerto in D major, op. 35
Bach, Chaconne. From Partita No. 2 in D minor for solo violin
Schubert-Wilhelmj, *Ave Maria*, op. 52, No. 6
Kreisler, *Schön Rosmarin*
Kreisler, *The Hunt* (in the style of Cartier)
Chopin-Auer, Nocturne in E minor, op. 72, No. 1
Wieniawski, *Souvenir de Moscow*, op. 6

11 May
(24 May) Handel-Hubay, Larghetto from Sonata No. 4 in D major
Haydn-Auer, Vivace from Quartet in D major, op. 64, No. 5

26 July Tchaikovsky, *Mélodie* from the cycle *Souvenir d'un lieu cher*, op. 42, No. 3. Edited by Auer.

4 August Handel, Largo [from Sonata No. 6 in E major]

29 September
(12 October) Bruch, Concerto No. 1 in G minor, op. 26
Bach-Auer, *Siciliana* from Sonata No. 2 for flute and harpsichord
Mozart-Auer, Gavotte from the opera *Idomeneo*
Ernst, Variations on an Irish Theme

10 October
(23 October) Tchaikovsky, *Sérénade Mélancolique*, op. 26

1 November
(14 November) Sarasate, Carmen Fantasy, op. 25

24 November
(7 December) Fiocco, Allegro

26 November
(9 December) Cui, Lullaby, op. 20, No. 8

30 November
(13 December) Conus, Concerto in E minor
Tartini-Kreisler, Variations on a Theme by Corelli

1913

27 March Ernst, Concerto 'Pathétique' in F# minor, op. 23
Sgambati, Serenade, op. 24, No. 2
Kreisler, *Preludium und Allegro* (in the style of Pugnani)

	Wieniawski, Polonaise in A major, op. 21 Paganini, <i>Moto Perpetuo</i> , op. 11
21 July	Bach, Double Concerto in D minor
17 September (30 September)	Mozart-Burmester, Minuet in D major from Divertimento No. 17 Beethoven, Romance No. 1 in G major, op. 40
19 September (2 October)	Vitali-Charlier, Chaconne in G minor Schumann-Auer, The Prophetic Bird, op. 82, No. 7
24 September (7 October)	Aulin, <i>Humoresque</i> from the suite 'Four Watercolors' Aulin, Lullaby
1 October (14 October)	Lalo, <i>Symphonie Espagnole</i> , op. 21 Auer, Concert Tarantella, op. 2
4 December	Beethoven, Concerto in D major, op. 61
20 December	Wieniawski, Fantasia on a theme from Gounod's opera <i>Faust</i> , op. 20
<hr/>	
1914	
<hr/>	
25 January (7 February)	Goldmark, Concerto in A minor, op. 28 Handel, Sonata No. 6 in E major
<hr/>	
1915	
<hr/>	
1 March	Tartini-Kreisler, Sonata 'Devil's Trill', G minor Grieg, Sonata No. 3 in E minor, op. 45 A. S. Taneyev, <i>Dreams</i> , op. 23 Sarasate, <i>Malaguena</i> from the cycle 'Spanish Dances', op. 21, No. 2 Sarasate, <i>Habanera</i> from the cycle 'Spanish Dances', op. 21, no. 2
8 April	Corelli-David, <i>La Folia</i> , op. 5, No. 12 Mendelssohn-Achron, Song without Words, op. 19, No. 1 Elgar, <i>La Capricieuse</i> , op. 17 Drigo-Auer, <i>Valse Blurette</i> from the ballet <i>Les Millions d'Arlequin</i>
15 April	Achron, Dance Improvisation, op. 37 Saminski, Lullaby
25 April	Achron, Hebrew Melody, op. 33 Achron, Hebrew Dance, op. 35, No. 1
3 October	Achron, Hebrew Lullaby, op. 35, No. 2
20 December	Franck, Sonata in A major Bach, Andante in C major and Allegro in A minor [from Sonata No. 2 in A minor for solo violin] Tchaikovsky-Bezekirsky, Valse-Scherzo, op. 34 Paganini-Kreisler, Introduction and Variations on a theme from the aria 'Di tanti palpiti' from Rossini's <i>Tancredi</i> op. 13

1916

- 27 January Saint-Saens, Concerto No. 3 in B minor, op. 61
Saint-Saens, *Havanaise*, op. 83
Paganini-Kreisler, Caprice, op. 1, No. 13
Paganini-Kreisler, Caprice, op. 1, No. 20
Sarasate, Introduction and Tarantella, op. 43
- 8 February Kreisler, Sicilienne and Rigaudon (in the style of Francoeur)
- 29 February **Sinding, Suite in A minor, op. 10
- 22 March Debussy, *La plus que lente*
- 17 August
(30 August) Kreisler, Menuet (in the style of Porpora)
- 22 August
(4 September) Juon, *Arva (Valse Mignonne)* op. 52, No. 2
Aulin, Gavotte and Musette from the cycle 'Four poems in the form of a suite', op. 15, No. 4
- 12 September
(25 September) Beethoven-Auer, *Turkish March*, from 'The Ruins of Athens', op. 113
Beethoven-Auer, *Chorus of Dervishes*, from 'The Ruins of Athens', op. 113
Kreisler, *Tambourin Chinois*, op. 3
- 10 October
(23 October) Mendelssohn-Achron, On the Wings of Song, op. 34, No. 2
- 22 December Handel, Sonata No. 4 in D major
Beethoven, Romance No. 2 in F major, op. 50
Wagner-Wilhelmj, Album Leaf
Weber-Kreisler, Larghetto from Sonata No. 1, F major
Paganini, 'La Campanella', finale of the Concerto No. 2 in B minor, op. 7
-

1917

- 9 January Mozart, Concerto No. 5, A major
Bach, Siciliano and Presto [from Sonata No. 1 in G minor for solo violin]
Cui, Cavatina and Canzonetta from Concert Suites, op. 25, No. 3 and No. 2
Glazunov, Grand Adagio from the ballet *Raymonde*
Wieniawski, Scherzo-Tarantella, op. 16
- 31 January Tchaikovsky, Scherzo from *Souvenir d'un lieu cher*, op. 42, No. 2, ed. Auer
Suk, Sorrowful Melody, op. 17, No. 3
Suk, *Burlesque*, op. 17, No. 4
Bach, Gavotte-Rondo from Partita No. 3 in E major for solo violin
Gluck-Kreisler, *Melodie* from the opera *Orpheus and Eurydice*
- 27 February **Bruch, Concerto No. 2 in D minor, op. 44
**Tartini-Kreisler, Fugue from Sonata in A major
**Kreisler, *Scherzo* (in the style of Dittersdorf)
**A. S. Taneyev, Small Waltz
- 13 & 20 March Paganini, Fantasia on the theme 'God save the King', op. 9
Bruch, *Scottish Fantasy*, op. 46
Achron, *Suite* (in the old style), op. 21
-
-

APPENDIX 3

Published editions of Bach's sonatas and partitas 1843-1971. Adapted and edited from: J. S. Bach, *Sonatas and Partitas*, ed. Max Rostal (London: Edition Peters, 1982), 135. Editions found in Heifetz's collection now at the Library of Congress highlighted in bold.

Year	Editor	Location	Publisher
1843	F. David	Leipzig	Kistner
1865	J. Hellmesberger	Leipzig	Peters
1879	A. Dörffel	Leipzig (Bach-Ges.)	Breitkopf & Härtel
1887	E. Pinelli	Milan	Ricordi
1889	H. Sitt	Leipzig	Kistner
1896	F. Hermann	Leipzig	Breitkopf & Härtel
1901	A. Rosé	Vienna	Universal-Edition
1905	E. Kross	Mainz	Schott
1906	O. Biehr	Leipzig	Steingräber
1907	A. Schulz	Braunschweig	Litolff
1908	Joachim/Moser	Berlin	Bote & Bock
1908	E. Naudaud	Paris	Costellat
1913	W. Besekirsky	Warsaw	Idnikowski
1915	T. Nachéz	London	Augener
1915	L. Capet	Paris	Sénart
1915	P. Lemaître	Paris	Durand
1917	L. Auer	New York	Fischer
1919	A. Busch	Bonn	Simrock
1920	H. Wessely	London	Williams
1921	M. Anzoletti	Milan	Ricordi
1921	J. Hubay	Vienna	Universal-Edition
1922	H. Marteau	Leipzig	Steingräber
1922	E. Kurth	Munich	Drei Masken
1922	L. Niverd	Paris	Gallet
1922*	E. Herrmann	New York	Schirmer
1925	B. Eldering	Mainz	Schott
1930	C. Flesch	Leipzig	Peters
1934	J. Hambourg	London	Oxford UP
1934	E. Polo	Milano	Ricordi
1935	J. Garcin	Paris	Salabert
1940	G. Havemann	Berlin	Bote & Bock
1950	W. M. Luther	Kassel	Bärenreiter [facsimile]
1950	J. Feld	Prague	Orbis
1958	J. Champeil	Paris	Heugel
1958	G. Hausswald	Kassel	Bärenreiter Neue Bach-Ausgabe
1963	K. Mostrass	Moscow	unknown
1967	R. Efrati	Jerusalem	unknown
1970	T. Wroński	Krakow	Polskie Wydawnictwo Muzyczne
1971	I. Galamian	New York	International Music Co.

* It appears that Rostal has given the Herrmann date incorrectly, since all other sources indicate 1900.

APPENDIX 4. Bach: Prelude, Partita in E major, BWV 1006, transcribed by the author from the autograph.

Preludio

J.S. Bach

The musical score for the Prelude, Partita in E major, BWV 1006 by J.S. Bach, is presented in ten staves. The key signature is E major (three sharps) and the time signature is 3/4. The score begins with a treble clef and a key signature of three sharps. The first staff contains the initial notes of the piece. The second staff starts with a measure rest and a dynamic marking of *p*. The third staff starts with a measure rest and a dynamic marking of *f*. The fourth staff starts with a measure rest and a dynamic marking of *p*. The fifth staff starts with a measure rest and a dynamic marking of *f*. The sixth staff starts with a measure rest and a dynamic marking of *f*. The seventh staff starts with a measure rest and a dynamic marking of *f*. The eighth staff starts with a measure rest and a dynamic marking of *f*. The ninth staff starts with a measure rest and a dynamic marking of *f*. The tenth staff starts with a measure rest and a dynamic marking of *f*.

APPENDIX 4. Prelude (continued).

Musical score for the Prelude (continued), measures 31-61. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked with a quarter note. The score consists of ten staves of music, each starting with a measure number. The key signature is three sharps (F#, C#, G#). The score includes dynamic markings: *p* (piano) and *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line at measure 61.

31

34

37

40

43

46

49

52

55

58

61

p

f

p

f

f

p

f

f

p

f

APPENDIX 4. Prelude (continued).

Musical score for Appendix 4, Prelude (continued), measures 64-97. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of a single melodic line with various rhythmic patterns and dynamics. Measure 64 starts with a treble clef and a key signature of three sharps. The first three measures of the system are marked with a dynamic of *p* (piano). The fourth measure of the system is marked with a dynamic of *f* (forte). The score continues with various rhythmic patterns and dynamics, including a section marked *f* starting at measure 67. The piece concludes at measure 97.

APPENDIX 4. Prelude (concluded).

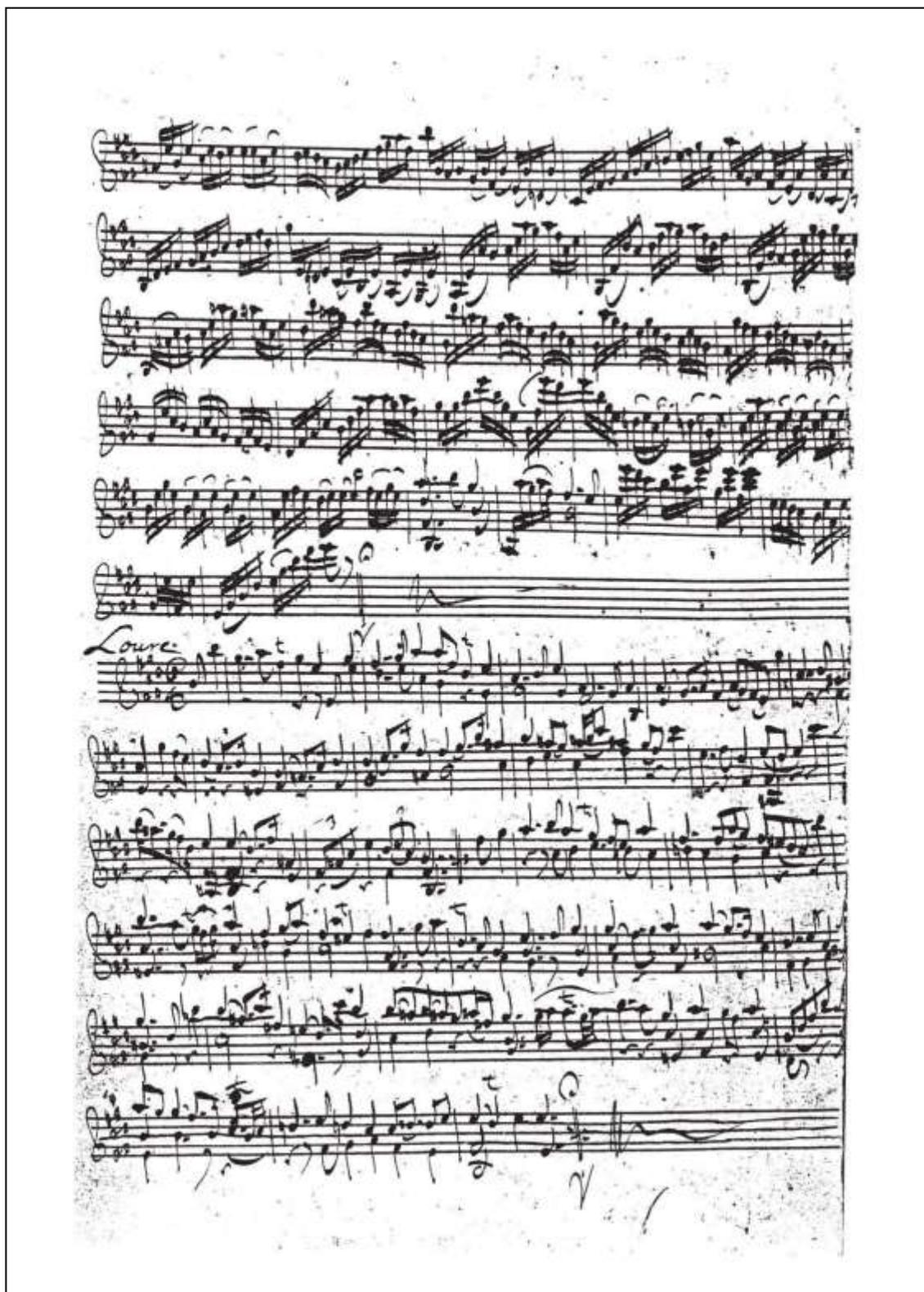
The image displays a musical score for the conclusion of a prelude, spanning measures 101 to 135. The score is written in a single system on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of triplets and slurs. The piece concludes with a final cadence in measure 135, marked with a double bar line and repeat dots.

APPENDIX 5. J. S. Bach's autograph manuscript of the Prelude, BWV 1006.

Partia 5^{ta} à Violino solo senza Basso.

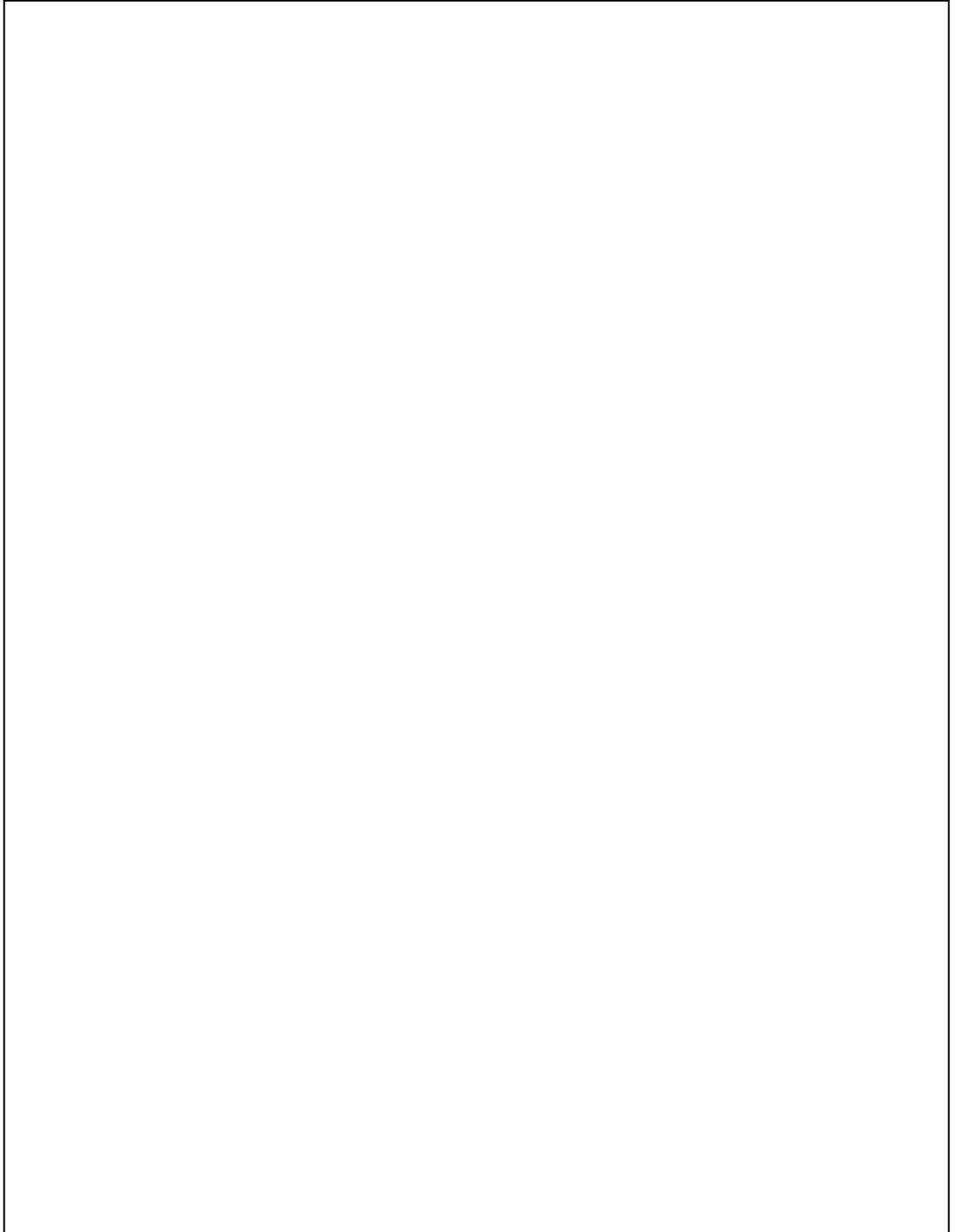
Preludio.

APPENDIX 5. Prelude autograph manuscript (concluded).



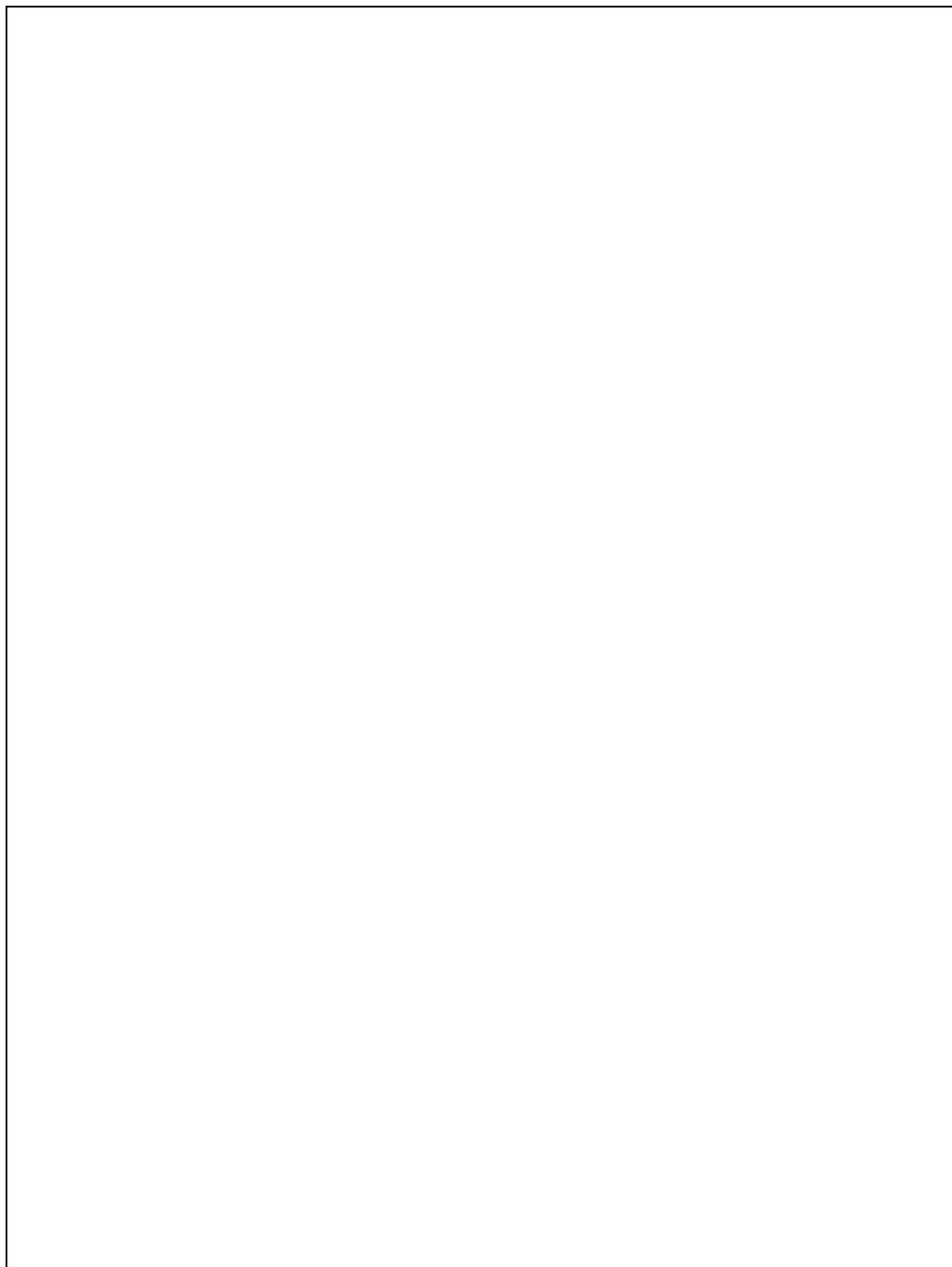
APPENDIX 6

First page of Heifetz's Prelude arrangement autograph manuscript. From The JH Collection, LoC, box 3.



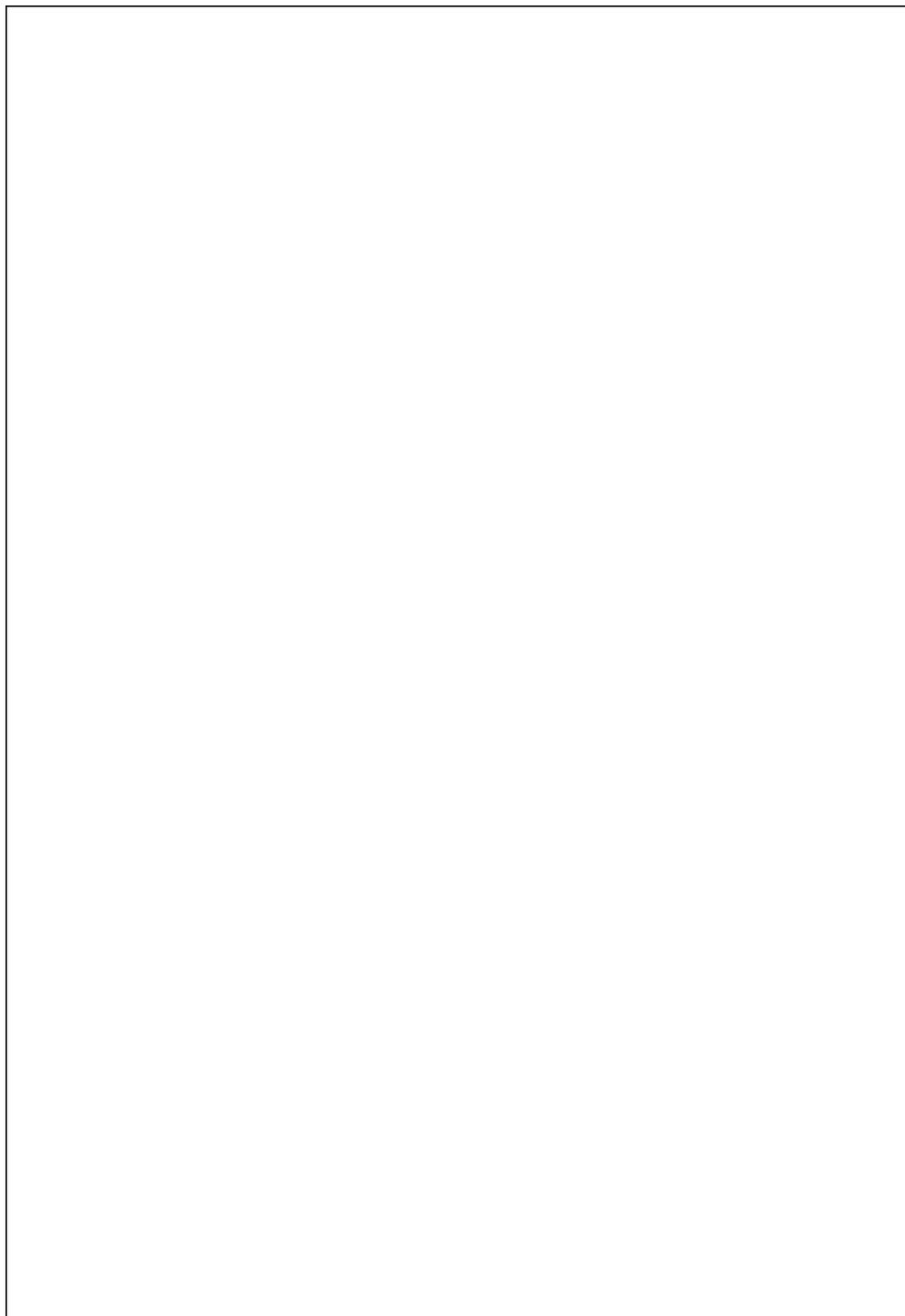
APPENDIX 7

First page of the Marteau edition of the Prelude owned by Heifetz. From The JH Collection, LoC, box 3.



APPENDIX 8

First page of Heifetz's arrangement of the Prelude published by Carl Fischer Inc., New York, 1938.



APPENDIX 9

Recordings of the Partita in E major up to 1971. Adapted, arranged, and edited from: James Creighton, *Discopaedia of the Violin, 1889-1971* (Toronto: University of Toronto Press, 1974). 69 violinists and 87 recordings. To avoid repetition, Heifetz's recordings have been omitted. Some details remain untraceable. This is inevitably not a complete list, but a very good representation of the recordings made up to this date.

VIOLINIST	DATES	SELECTION	VERSION	PIANIST
Bachmann, Alberto	1875-1963	Gavotte	Original	
Benedetti, René	1901-1975	Prelude	Original	
Bouillon, Gabriel Georges	1898-?	Gavotte	Kreisler	L. Petitjean
Bratza, Yovanovitch	1904-1964	Prelude/Gavotte	Kreisler	Unknown
Bress, Hyman	1931-1995	Complete	Schumann	K. Bergemann
Bress, Hyman (2)	1931-1995	Complete	Original	
Brown, Eddy	1895-1974	Gavotte	Kreisler	Unknown
Büchner, Otto	1924-?	Complete	Original	
Burmester, Willy	1869-1933	Gavotte	Burmester	Unknown
Busch, Adolf	1891-1952	Prelude/Gavotte	Original	
Champeil, Jean	1910-?	Prelude/Loure/ Gavotte/Menuets	Original	
Cillario, Carlo Felice	1915-2007	Prelude	Original	
Dessau, Bernard	1861-1923	Rondo	Original	
Dumont, Jacques	1913-	Complete	Original	
Dunn, John	1866-1940	Gavotte	Original	
Elman, Mischa	1891-1955	Gavotte	Original	
Elman, Mischa (2)	1891-1955	Prelude	Original	
Enescu, Georges	1881-1955	Complete	Original	
Erlih, Devy	1928-?	Complete	Original	
Eweler, Grete	?	Gavotte/Rondo	Original	
Fachiri, Adila	1888-1962	Gavotte/Rondo	Unknown	E Hobday
Fichtenholz, Mikhail	1920-?	Complete	Original	
Fidemann, Samuel	?	Gavotte	Original	
Fidemann, Samuel (2)	?	Gavotte	Original	
Figuroa, José C.	1905-1998	Complete	Original	
Francescatti, Zino	1905-1991	Prelude	Original	
Francescatti, Zino (2)	1905-1991	Complete	Original	
Geyer, Stefi	1893-1958	Loure	Original	
Gimpel, Bronislaw	1911-1979	Complete	Original	
Goldin, Milton	?	Gavotte	Original	
Grumiaux, Arthur	1921-1986	Complete	Original	
Hall, Marie	1884-1947	Gavotte	Original	
Heermann, Hugo	1844-1935	Prelude	Original	
Henriques, Fini Valdemar	1867-1940	Menuets	Henriques	Unknown
Jarry, Gérard	1936-2004	Prelude	Original	
Kennedy, Daisy	1893-?	Prelude	Kreisler	Unknown
Koutzen, Boris	1901-1966	Prelude	Original	
Kreisler, Fritz	1875-1962	Prelude	Kreisler	Unknown
Kreisler, Fritz (2)	1875-1962	Prelude	Kreisler	G. Falkenstein

Kreisler, Fritz (3)	1875-1962	Gavotte	Kreisler	G. Falkenstein
Kreisler, Fritz (4)	1875-1962	Gavotte	Kreisler	C. Lamson
Kreisler, Fritz (5)	1875-1962	Gavotte	Kreisler	F. Rupp
Kubelik, Jan	1880-1940	Prelude	Original	
Kulenkampff, Georg	1898-1948	Gavotte/Rondo	Original	
Kulka, Konstanty	1947-	Complete	Original	
Laredo, Jaime	1941-	Complete	Original	
Lautenbacher, Suzanne	1932-	Complete	Original	
Law, Mary	1890-1919	Gavotte	Kreisler	Unknown
Loveday, Alan Raymond	1928-	Complete	Original	
Magyar, Tamás	1913-?	Complete	Original	
Marteau, Henri	1874-1934	Bourée	Original	
Marteau, Henri (2)	1874-1934	Complete	Original	
Martzy, Johanna	1924-1979	Complete	Original	
Menges, Isolde	1893-1976	Gavotte	Kreisler	E. Beattie
Menuhin, Yehudi	1916-1999	Complete	Original	
Menuhin, Yehudi (2)	1916-1999	Complete	Original	
Menuhin, Yehudi (3)	1916-1999	Prelude	Original	
Menuhin, Yehudi (4)	1916-1999	Complete	Original	
Merckel, Henri	1897-?	Menuets	Original	
Milstein, Nathan	1903-1992	Complete	Original	
Mitnitzley, Issay	1887-?	Prelude	Saint-Saëns	Unknown
Olevsky, Julian	1926-1985	Complete	Original	
Parlow, Kathleen	1890-1963	Gavotte	Original	
Primrose, William	1904-1982	Gavotte	Kreisler	Unknown
Ricci, Ruggiero	1918-	Complete	Original	
Sarasate, Pablo	1844-1908	Prelude	Original	
Schneider, Alexander	1908-1993	Complete	Original	
Schroder, Rolf	1901-?	Complete	Original	
Shkolnikova, Nelli	1927-2010	Complete	Original	
Soriano, Denise	1916-2006	Prelude	Kreisler	M. Tagliafero
Strock, Leo	?	Gavotte	Original	
Strockoff, Leo	?	Prelude	Nachéz	Unknown
Strockoff, Leo (2)	?	Gavotte	Original	
Suk, Joseph	1929-	Prelude/Loure	Original	
Suk, Joseph (2)	1929-	Complete	Original	
Szeryng, Henryk	1918-1988	Complete	Original	
Szeryng, Henryk (2)	1918-1988	Complete	Original	
Szigeti, Josef	1892-1973	Prelude	Original	
Szigeti, Josef (2)	1892-1973	Gavotte	Original	
Szigeti, Josef (3)	1892-1973	Complete	Original	
Telmányi, Joseph	1892-1988	Prelude/Gavotte	Original	
Telmányi, Joseph (2)	1892-1988	Complete	Original	
Thibaud, Jacques	1880-1953	Gavotte	Schumann	Unknown
Thibaud, Jacques (2)	1880-1953	Prelude/Gavotte	Schumann	T. Janopoulo
Végh, Sandor	1912-1997	Complete	Original	
Weintraub, Jacques	?	Prelude	Original	
Wolfsthal, Josef	1899-1931	Prelude	Kreisler	Unknown

APPENDIX 10

A chronological overview of critical reaction to Heifetz's performances of Bach's solo violin works. The excerpts have been selected and grouped by sonata and partita, and spellings have been kept in their original form. This is arguably the most comprehensive collection of its kind, as it is based on Heifetz's own archive of clippings, which has so far been little used.

Partita in G minor: Complete

- G.1 Throughout the Bach, the breadth and splendour of Mr. Heifetz's tone matched the subject he was expounding ... the performance of the Bach was epochal ... setting the leading voice in exquisitely modulated color before the accompanying voices.⁷²⁹
- G.2 A violinistic tour de force, producing the effect of rich contrapuntal tones of a master at the organ.⁷³⁰
- G.3 The outstanding event of the evening was perhaps the Bach Sonata in G Minor for violin alone. This piece is a stupendous miniature in which the vasat (sic) conceptions of genius seek expression through the slender medium of four strings and a bow. It is musically and technically one of the most difficult of works, and seldom if ever has it been heard in the superb publication given it by Heifetz last night – an interpretation unique for its breadth of style, profundity of understanding and technical mastery.⁷³¹
- G.4 (A) distinguished, authoritative utterance.⁷³²
- G.5 Breathtaking as a technical feat; it was magnificent from the musical standpoint ... precision and clarity. The leading voices ... always predominate, while the three and four-part chords of the accompanying (sic) harmonies sounded with perfect resonance.⁷³³
- G.6 It was in the unaccompanied Sonata in G minor that the flawless technique of Heifetz proved itself equal to the most difficult of passages. In retrospect, Heifetz' audience received equal satisfaction from the performance whether they were seeking the technical perfection of which the expert alone may judge, or the rarely attained perfect beauty of lovely music, with its universal appeal.⁷³⁴
- G.7 His tone is jeweled. His dexterity of bow and left-hand fingers admits only the human minimum of error ... In Bach's unaccompanied G minor Sonata, Heifetz inscribed a performance in the book of choice memory. The performance was ardent. It had noble height and breadth. Some of its tone was velvet, some slashed out an exciting energy. The intricate many voices in the 'Fugue' movement sang with amazing strength and individual purity.⁷³⁵

⁷²⁹ H. H. 'Heifetz in Recital at Carnegie Hall', *New York Times* (18 October 1934).

⁷³⁰ 'Heifetz's Concert a Pure Classic', *NY World Telegram* (18 October 1934). From The JH Collection, LoC, box 264.

⁷³¹ Edwin H. Schloss, 'Bach Sonata Leads in Heifetz Recital', *Philadelphia Record* (7 February 1936). From The JH Collection, LoC, box 264.

⁷³² Edward Durney, 'Large Audience Hears Heifetz', *Buffalo News* (12 February 1936). From The JH Collection, LoC, box 264.

⁷³³ Isabelle Workman Evans, 'Music Review', *Buffalo Courier* (12 February 1936). From The JH Collection, box 264.

⁷³⁴ 'Many Acclaim Technique of Heifetz Violin', *Tribune* (Oakland, California) (21 February 1936). From The JH Collection, LoC, box 264.

⁷³⁵ Alexander Fried, 'Greatness of Heifetz Reflected in Recital', *Examiner* (San Francisco) (21 February 1936). From The JH Collection, LoC, box 264.

- G.8 For once the standard of the music measured up to the standard of the playing. It seemed as if some disembodied spirit had hold of the violin, and by its enchantment was turning the instrument into an organ when necessary, into an orchestra when desirable, and into a superterrestrial choir. The Bach unaccompanied sonatas always seem to me like an endlessly extended line that grows and buds, sends off shoots and filaments that expand, intertwine and continuously grow more complicated, until in the end a vast pattern of arabesque is revealed. So it was with the sonata Heifetz played, except that the arabesque was shot full of gorgeous sonorous colour, and truly heroic feeling.⁷³⁶
- G.9 The highlight of the program was a magnificent exposition of the Bach g-minor Sonata for violin alone. Its lines were finely chiselled, and its rendition technically immaculate, the ideal of Bachian art.⁷³⁷
- G.10 The audience was moved deeply for the first time by the Bach Sonata in G minor for violin alone. Here was a feat of sheer heroism for the average listener. To dispense with all support and hew the rugged themes of Bach from that frail instrument ... was nothing short of a miracle ... Heifetz is not showing signs of wear in his technique although it would not be anything more than human if he did.⁷³⁸
- G.11 Perfection of violin playing always is realized at a Heifetz recital ... The outstanding number artistically was the Bach ... This music is of the organ style and the artist achieved his greatest effects in the 'adagio-fuga'.⁷³⁹
- G.12 The violinist's really deep musicianship was revealed in Bach's Sonata in G minor for violin alone. The extreme technical difficulties of this work were quite obvious, but the supreme art of it all was still more outstanding, with its beautiful harmonic effect and delicate elaborations. The violin has been called a prima donna of instruments, but in the hands of a genius like Heifetz it becomes almost a quartet of prima donnas.⁷⁴⁰
- G.13 And in the Bach unaccompanied G minor Sonata, he played the 'Siciliana' with impeccable nobility, and he worked though the intricacies of the 'Fugue' and 'Presto' with a thrilling clarity of warmth and swift exhilaration. Yes, Heifetz is one of the unchanging verities. He is sometimes not the world's most touching violinist. But in craftsmanship and taste he is consummately fascinating.⁷⁴¹
- G.14 The formal purity of (Heifetz's) Bach.⁷⁴²
- G.15 Heifetz has always been something of a trail-blazer, and I personally wish he would do something to dispel the fad whereby every violinist has to play one of the Bach unaccompanied sonatas, to the complete neglect of the same composer's infinitely more charming and approachable sonatas for violin and piano. But the colossal Gothic power, the severe, gigantic thrust of the G minor unaccompanied sonata were thrillingly realized in Heifetz's performance last night.⁷⁴³

⁷³⁶ Alfred Frankenstein, 'Recital Presented by Heifetz', *San Francisco Chronicle* (22 February 1936). From The JH Collection, LoC, box 264.

⁷³⁷ Richard D. Saunders, 'Music Fans Hail Heifetz' Violin Genius', *Citizen News* (Hollywood) (26 February 1936). From The JH Collection, LoC, box 269.

⁷³⁸ Isabel Morse Jones, 'Large and Brilliant Audience Hears Heifetz at Auditorium', *Los Angeles Times* (26 February 1936). From The JH Collection, LoC, box 269.

⁷³⁹ 'Heifetz Thrills with his Violin', *Press* (Grand Rapids, Michigan) (20 October 1936). From The JH Collection, LoC, box 269.

⁷⁴⁰ 'Heifetz Thrills Large Audience', *News* (Birmingham, Alabama) (28 October 1936). From The JH Collection, LoC, box 269.

⁷⁴¹ Alexander Fried, 'Heifetz Hailed as Eternal Music Verity', *San Francisco Examiner* (3 November 1940). From The JH Collection, LoC, box 252.

⁷⁴² Howard Taubman, 'Jascha Heifetz Has Anniversary', *New York Times* (18 November 1940). From The JH Collection, LoC, box 252.

⁷⁴³ Alfred Frankenstein, 'The Word For Heifetz – Perfection', *San Francisco Chronicle* (3 November 1942). From The JH Collection, LoC, box 252.

- G.16 Then there was the greatest of the Bach unaccompanied sonatas – the one in G-minor – in which all the voices of the complex fugue came out clearly, with no attempt to make the fiddle sound like a pipe organ or a brass band, as some violinists do. The finale of this sonata is a shower of fast sixteenth notes, but the subtle patterns of differently accented rhythms stood out unmistakably and elegantly.⁷⁴⁴
- G.17 Then after the intermission (sic), came a nobly classical rendering of the unaccompanied Bach Sonata in G minor.⁷⁴⁵
- G.18 How can you call it an off night, and go indifferently home, when it happens to be Jascha Heifetz on that peculiarly baffling Saturday night concert series in Orchestra Hall? Grant that for one reason or another he was not in peak form, that some of his playing was flawed, and some, for Heifetz, perfunctory. Note, for what it might be worth, that he chose the piano rather than his fabled ear to tune his violin for the solo Bach. But wonder what price imperturbability even to a poker face when concert conditions turn intolerable. Between the wandering people and the wandering music, things calmed down enough just before the intermission to give Mr. Heifetz his most normal moments in the solo Bach, the Sonata in G minor. The fugue was not played in true Heifetz terms, but the adagio had the singing warmth that is his voice in music, and the siciliana and presto spun like vocalization at the brisker prods of Toscanini.⁷⁴⁶

Partita in G minor: Partial (Adagio & Fugue)

- G.19 (Heifetz's) beautiful singing tone.⁷⁴⁷
- G.20 For the writer the most interesting and the most moving performance of the evening was the movement from Bach's unaccompanied sonata. The music, in itself of infinite richness and sometimes of searching pathos, has particularly the quality of line, the intellectual design, the deep and contained feeling which Mr. Heifetz so fortunately conveys. His performance was almost sculptural, and this with the ease and mastery which should ever be present when a violinist undertakes such music. Up to that point in the program – and it is of interest as signifying the esteem in which Bach was held as well as Heifetz – the applause was the heaviest of the evening.⁷⁴⁸
- G.21 There was much that was admirable, above all technically.⁷⁴⁹
- G.22 He did not come through altogether scatheless, either as to quality or intonation.⁷⁵⁰
- G.23 The familiar Heifetz qualities again were in welcome evidence when he voiced the ... broad, solid strophes of Bach.⁷⁵¹
- G.24 In contestably the finest of Mr. Heifetz' offerings (in spite of the indelible fact that all his playing was done in the superlative degree) was Bach's 'Adagio and Fugue' for violin alone.

⁷⁴⁴ Henry Simon, 'Lots of Notes, And All Good', *PM* (New York) (18 November 1942). From The JH Collection, LoC, box 252.

⁷⁴⁵ Elinor Hughes, 'Jascha Heifetz', *Boston Herald* (22 March 1943). From The JH Collection, LoC, box 252.

⁷⁴⁶ Claudia Cassidy, 'When it Happens to Heifetz Isn't It Time to Clear Things Up?', *Chicago Daily Tribune* (25 January 1954).

⁷⁴⁷ 'A Brilliant Violinist', *Edinburgh Evening News* (6 October 1928). From The JH Collection, LoC, box 264.

⁷⁴⁸ Olin Downes, 'Ovation to Heifetz', *New York Times* (12 October 1932).

⁷⁴⁹ Pitts Sanborn, 'Heifetz Wins High Ovation in Concert', *NY World Telegram* (12 October 1932). From The JH Collection, LoC, box 264.

⁷⁵⁰ Oscar Thompson, 'Music', *NY Evening Post* (12 October 1932). From The JH Collection, LoC, box 264.

⁷⁵¹ Leonard Liebling, 'Jascha Heifetz Impressive with Art of Fiddle and Bow', *NY American* (12 October 1932). From The JH Collection, LoC, box 264.

All the movements were skillfully bathed in kaleidoscopic color effects laid on by a master hand. So poetic and yet so scientifically convincing a pronouncement of these movements is very rarely met with, and never before have I heard any prominent violinist play them with the identical perfection of tone and of quality in its every measure that bewitchingly graced it under Mr. Heifetz's velvety fingers. Jascha's technique is as perfect as the contrapuntal structure of Bach's 'Adagio and Fugue', as Heifetz' mastery of it seems effortless.⁷⁵²

- G.25 Mr. Heifetz set forth the fugue as a classic work of art, and incidentally himself as a consummate artist.⁷⁵³
- G.26 Every subject was presented with perfect clarity, the tone was impeccable throughout, and there was none of that sense of strain that is often present in Bach's unaccompanied violin music.⁷⁵⁴
- G.27 I thought his playing last night showed more of verve and warmth than in many a season, at the sacrifice, perhaps, of a mite of that coldly faultless technique for which he has become noted. The technique was still amazing, but less precise nor quite as finely moulded as usual ... The Bach, played without accompaniment, was rough, compared to his customary finished ease.⁷⁵⁵

Partita in B minor: Complete

- B.1 Jascha Heifetz gave an exhibition of superior violin playing.⁷⁵⁶

Sonata in A minor: Complete

- A.1 Mr. Heifetz was intent on setting forth the heart of the score. He did not underline difficult passages, nor did he scotch them. Virtuosity was integral to a musician's treatment of the score.⁷⁵⁷
- A.2 Mr. Heifetz brought the expected imperturbable poise and clarity. Prodigies of just intonation were performed in the Fugue that forms its second movement, and the Andante was especially notable for breadth and warmth of tone.⁷⁵⁸
- A.3 It was interesting to hear the subtle differentiation of tonal texture employed.⁷⁵⁹
- A.4 The Bach Sonata in A minor, being written without accompaniment, gave Heifetz an opportunity to show what he could do by way of playing duets, trios and quartets with himself ... One could enthuse more ... if Heifetz didn't invariably give the unfortunate, and probably

⁷⁵² Nathan Meyerowitz, 'Jasha (sic) Heifetz, World's Greatest Violinist Stirs 10,000 with his art', *Brooklyn Advertiser* (14 October 1932). From the JH Collection, LoC, box 264.

⁷⁵³ London Music Critic, 'London Concerts', *Scotsman* (15 October 1928). From The JH Collection, LoC, box 264.

⁷⁵⁴ 'Concert Notes', *Morning Post* (London) (18 October 1928). From The JH Collection, LoC, box 264.

⁷⁵⁵ Julian Seaman, 'Music', *NY Mirror* (13 October 1932). From The JH Collection, LoC, box 264.

⁷⁵⁶ 'Mr. Heifetz in Recital', *Press* (Utica, NY), unknown date.

⁷⁵⁷ H. T. 'Music In Review', *New York Times* (15 October 1936).

⁷⁵⁸ Winthrop Sargeant, 'Heifetz in Initial Recital of Season', *New York American* (15 October 1936). From The JH Collection, LoC, box 269.

⁷⁵⁹ Jerome D. Bohm, 'Heifetz Gives First Recital of Season Here', *New York Herald Tribune* (15 October 1936). From The JH Collection, LoC, box 269.

unintentional, impression that the whole business of fiddling was a bloody bore and the ecstatic applause gave him no reaction other than an acute pain in the neck.⁷⁶⁰

- A.5 The eminent artist played very beautifully. The repose, the dignity and the finish of his style were matched by the exquisite taste, the perfect understanding of the nature of the composition and the immersion of the artist in the work itself. Mr. Heifetz has long been known as a consummate Bach player and he was quite that last evening.⁷⁶¹
- A.6 Memorable indeed was the noble breadth of style displayed by Mr. Heifetz in the Grave and the Andante of the Sonata, nor was his firm and dashing treatment of the fugue less noteworthy.⁷⁶²
- A.7 To the writer of these lines, the high point of the evening (was) the epical reading of the great fugue in the Bach sonata.⁷⁶³
- A.8 The violinist's technical mastery and breadth of interpretation were evidenced in Bach's A minor sonata for violin alone.⁷⁶⁴
- A.9 Tonally, neither the Vivaldi-Busch suite nor the unaccompanied Bach music represented Heifetz at his best. In style and various technical considerations, however, there was no mistaking the artistry of the playing.⁷⁶⁵

Partita in D minor: Complete

- D.1 Frequent are performances of its concluding chaconne, only rarely is there a recitalist with the hardihood to essay the entire suite ... So completely was Mr. Heifetz master of those feats of bowing and fingering that this music demands, so poised and assured the art with which he overrode every difficulty, so free from visible effort and yet so highly intensified his achievement of the stupendous architecture, and withal so musical, that the listener was swept along on a tide of tonal splendour. In the chaconne, moreover, was an exaltation that was something neither of tone nor of technique. Its larger moments struck fire.⁷⁶⁶

Partita in D minor: Chaconne

- D.2 Mr. Heifetz's second item was played without an accompaniment – a Chaconne of Bach; for one listener, at least, this was the supreme achievement of the evening. The purity of tone and delicacy of interpretation ... make it difficult to believe that the violin can ever find a more completely satisfying manifestation.⁷⁶⁷

⁷⁶⁰ Danton Walker, 'Heifetz' (sic) 1st Recital Fills Carnegie Hall', *Daily News* (15 October 1936). From The JH Collection, LoC, box 269.

⁷⁶¹ W. J. Henderson, 'Jascha Heifetz Opens Season', *NY Sun* (15 October 1936). From The JH Collection, LoC, box 269.

⁷⁶² Pitts Sanborn, 'Mr. Heifetz Returns', *Christian Science Monitor* (20 October 1936). From The JH Collection, LoC, box 269.

⁷⁶³ Steven Kennedy, 'Concerts', *Music Courier* (24 October 1936). From The JH Collection, LoC, box 269.

⁷⁶⁴ 'Heifetz Recital', *Musical Leader* (Chicago) (24 October 1936). From The JH Collection, LoC, box 269.

⁷⁶⁵ E. 'Concerts', *Musical America* (25 October 1936). From The JH Collection, LoC, box 269.

⁷⁶⁶ O. T. 'Heifetz Triumphs in Second Recital', *New York Times* (2 December 1934).

⁷⁶⁷ 'Superb Beethoven and Bach', *The Englishman* (Calcutta, India) (3 March 1927). From The JH Collection, LoC, box 248.

- D.3 A dazzling performance ... Beautiful rich tone ... perfection of the double-stopped section.⁷⁶⁸
- D.4 Ease of technique ... calm, masterful, aloof ... Playing the Bach Chaconne in this manner even seemed to accentuate sensational achievement.⁷⁶⁹
- D.5 Heifetz revealed new phases of his art last night in a perfectly balanced performance of the Bach Chaconne ... It was a wonderful experience to hear the Chaconne played as Heifetz did it. A breadth of phrasing that one does not usually associate with this violinist gave majesty. The contrapuntal scheme was developed with absolute clarity of line.⁷⁷⁰
- D.6 The Chaconne had the flawless perfection which might have been expected, for Heifetz technical difficulties appear to be non-existent and the mind of the listener is free to dwell on the wonders of the composition itself.⁷⁷¹
- D.7 A still more severe and exacting classic was the gigantic Chaconne of Bach, for the solo instrument. Without an accompanying background, Bach demands of the performer increasing difficulties in this work. Heifetz accomplished the supreme degree of mastery in the Chaconne. And in this the purely musical interest (the vital matter) comes first; the astonishing technical perfection then must be given its due place. The performance was in every way amazing.⁷⁷²
- D.8 Seldom with a nobler suavity and a finer scholarship ... the grand resonance of the artist's tone as well as in the dignity of his phrasing and nuance.⁷⁷³
- D.9 (The Chaconne was) freed from the shackles of inadequate technique.⁷⁷⁴
- D.10 Jascha Heifetz came about as close to playing an unfamiliar program yesterday afternoon at the Civic Opera house as any violinist who has visited the community in recent seasons. There was only one exception, though it was a large one. It was the Bach Chaconne. His tone, always of pure gold, has become a little more personal than it used to be, which is a change for the better ... in the same completely imperturbable, completely deft, completely finished manner that he used to.⁷⁷⁵
- D.11 Mr. Heifetz's treatment of the Chaconne on the viola made possible the perception of new riches in the music. Mr. Heifetz played the instrument with commanding virtuosity; his interpretation was moving in its simplicity and penetration.⁷⁷⁶ (see figure 6.2)
- D.12 The performance of the Bach Chaconne was a masterly one, and directed attention to the work itself rather than to the technical accomplishment.⁷⁷⁷
- D.13 His peculiar mastery ... He caught the architectural features of the music most effectively.⁷⁷⁸

⁷⁶⁸ 'The Magic Bow', *Sun* (Sydney, Australia) (18 May 1927). From The JH Collection, LoC, box 248.

⁷⁶⁹ 'The Heifetz Recitals', *Telegraph* (Sydney, Australia) (18 May 1927). From The JH Collection, LoC, box 248.

⁷⁷⁰ 'Heifetz Entrances', *Melbourne Herald* (Australia) (6 July 1927). From The JH Collection, LoC, box 248.

⁷⁷¹ 'Bach and Beethoven', *Argus* (Melbourne, Australia) (6 July 1927). From The JH Collection, LoC, box 248.

⁷⁷² 'Consummate Artistry', *Age* (Melbourne, Australia) (6 July 1927). From The JH Collection, LoC, box 248.

⁷⁷³ W. J. Henderson, 'Heifetz Plays New Concerto', *NY Sun* (22 January 1930). From The JH Collection, LoC, box 264.

⁷⁷⁴ Oscar Thompson, 'Music', *NY Post* (22 January 1930). From The JH Collection, LoC, box 264.

⁷⁷⁵ Edward Moore, 'Heifetz Plays Unusual Music', *Chicago Daily Tribune* (24 February 1930).

⁷⁷⁶ H. T. 'Concert', *New York Times* (18 December 1934).

⁷⁷⁷ 'Celebrity Concert'. *Liverpool Echo* (4 November 1935). From The JH Collection, LoC, box 269.

- D.14 Musicianship apparent in every bar. A full appreciation of its rich texture, and there was no feeling that an accompaniment was lacking. The rendering was so lucid that one could follow the development of the music at every stage.⁷⁷⁹
- D.15 The performance of this stupendous work for solo violin should be banned (in public at least) to any but players of Heifetz's standing ... A magnificently built structure ... Technically it was as perfect as we hoped to hear, and one was hardly prepared for quite so much musical enjoyment.⁷⁸⁰
- D.16 The pure, cool, classical detachment of his earlier manner has given way to a much more romantic outlook. There would seem to be now a greater warmth, a more human approach. He is the great technician he always was and his brilliance is not merely spectacular in detail – rather it resides in the accuracy of his intonation and the precision with which he articulates his music.⁷⁸¹
- D.17 The playing of Heifetz seemed to mark the culmination of a process of development towards our full knowledge of the piece. Every note was given with purity of tone and exactness of intonation, and melodic eloquence was as true in the florid sections as in the cantabile. When he wishes to do so Heifetz can keep a continuity of phrase that goes beyond our experience of anything of the kind attempted by other players, and he gets such effects by the sensibility of his right wrist. The ends of his phrases are dovetailed so skilfully into the opening notes of succeeding passages that listeners can imagine a whole pageful of legato notes as being taken in a single bow. This smoothness of delivery enables the performer to build up a splendid arch of melody in the Chaconne, and it avails him with equal success in passages of double stopping. And the passionate intensity of his reading must have dispelled any doubts as to whether he would identify himself fully with the music. Every detail of the work was as warm with life as it was polished in execution.⁷⁸²
- D.18 For whatsoever reason, the chaconne was not maintained at a consistent level of concentration. Despite many excellences, Mr. Heifetz seemed unable to come to grips with the thought and emotion. Lest this bare statement be prejudicial to the whole truth, let it be reported that the audience called the violinist to the stage four times. The performance was, indeed, one that could meet many standards; but not always those which Mr. Heifetz himself has time and again taught us to seek.⁷⁸³
- D.19 When he plays unaccompanied Bach, for instance, he does not press frantically as if to compensate for the loss of pianistic support. There may be some justification for considering his suave performance of the Chaconne yesterday a little too much like putting Bach in a dinner coat, but on the other hand, he did not make Bach grunt and heave, which is a blessing you can't dismiss too casually. We personally feel Heifetz's smooth, swift and freshly distilled version, since it clearly outlines the structure of the work, still gives us true Bach without getting too belligerent about it.⁷⁸⁴

⁷⁷⁸ 'Master Violinist', *Edinburgh Evening News* (18 November 1935). From The JH Collection, LoC, box 269.

⁷⁷⁹ Music Critic, 'An "Almost Uncanny" Violinist', *Dundee Evening Telegraph* (20 November 1935). From The JH Collection, LoC, box 269.

⁷⁸⁰ 'A Violinist Celebrity', *Glasgow Evening News* (21 November 1935). From The JH Collection, LoC, box 269.

⁷⁸¹ 'Celebrity Concert', *Liverpool Daily Post* (4 December 1935). From The JH Collection, LoC, box 269.

⁷⁸² G. A. H. 'Brand Lane Concert – Heifetz', *The Manchester Guardian* (16 (?) December 1935). From The JH Collection, LoC, box 269.

⁷⁸³ G. G. 'Heifetz Presents Varied Program', *New York Times* (2 December 1937).

⁷⁸⁴ Helen Buchalter, 'Music', *News* (Washington) (3 January 1938). From The JH Collection, LoC, box 261.

- D.20 The Bach Chaconne for violin displayed more than technical mastery. The melody Bach never abjured was heard above the chords and four-stringed counterpoint. Heifetz kept the song in mind always.⁷⁸⁵
- D.21 The Russian-born virtuoso stepped to the stage to play, unaccompanied, Bach's stately Chaconne, with more of the lucid chords so difficult to execute on the violin's fingerboard.⁷⁸⁶
- D.22 The second portion of the program was opened with Bach's Chaconne for violin alone, a difficult selection exquisitely played.⁷⁸⁷
- D.23 The second division of the concert opened with the great Chaconne from the D minor Suite for violin alone by Bach. Mr. Heifetz, who played it, accomplished a miracle of art – one for which it is difficult to find adjectives of praise that would not seem extravagant. It was not alone the technical skill that made the performance so notable, the absence for instance, of the hacking chord-playing which so often enters into the negotiation of the piece, but the breadth of conception, the musicianship which was hung on every phrase.⁷⁸⁸
- D.24 Following intermission Heifetz played without piano accompaniment the Chaconne by Bach, a gem of violin music and one that brought a storm of applause for the artist.⁷⁸⁹
- D.25 The virtues are enormous clarity and precision and ceaseless attention to tone. But the tone-obsession can become a vice. Each little phrase, each little sequence must have its spit and polish of super-expressiveness. The effect can become cloying, as in the Bach 'Chaconne'. In that great test of a fiddler's prowess, Mr. Heifetz has appalling accuracy and facility. But he substitutes his own special branch of heart-rending pathos for the profound and tragic gracity the 'Chaconne' has in its sombre moments.⁷⁹⁰
- D.26 It would have been a pity to be shut out from the Mozart, or not to have returned from intermission in time for the Bach Chaconne, for they were the summit of the afternoon ... Unless my memory is playing tricks, the last time I heard Heifetz play unaccompanied Bach it was a monumental structure in chiselled tone. This time the great Chaconne lost none of its grandeur, but it was a personal testament in cathedral shadows shot with sun, and never before had I heard it end with so lingeringly poignant a sound, as if the voice so evoked were reluctant to die.⁷⁹¹
- D.27 A single figure under the white glare of three batteries of spotlights on the naked stage slowly raises a violin to begin an impeccable performance of Bach chaconne. Jascha Heifetz plays for television.⁷⁹²
- D.28 One take is made of the Bach 'Chaconne', and that night he is back to make another. Now there is a *diapason* (tuning fork in French) to prove the piano is a bit off. After one of many skirmishes over the intense lighting needed for color TV, he begins. After several bars, Pfeiffer stops him and asks him to start again ('What's the trouble. Is it me?' he asks). He

⁷⁸⁵ Isabel Morse Jones, 'Heifetz Artistry Revealed Again at Philharmonic', *Los Angeles Times* (16 February 1944).

⁷⁸⁶ Marschal Rothe, 'Heifetz Presents Concert Superbly', *The Chattanooga Times* (27 February 1946). From The JH Collection, LoC, box 252.

⁷⁸⁷ Miriam Rosenbloum, 'Heifetz Played Flawlessly Despite Impromptu Migration', *Chattanooga News Free Press* (27 February 1946). From The JH Collection, LoC, box 252.

⁷⁸⁸ Felix Borowski, 'Huge Crowd at Ravinia for Master Group', *Chicago Sun Times* (12 August 1949). From The JH Collection, LoC, box 255.

⁷⁸⁹ Maurice Halliburton, 'Heifetz' (sic) Music Beggars Words', unknown publication (Tulsa, Oklahoma) (14 January 1950). The JH Collection, LoC, box 255.

⁷⁹⁰ Henry Butler, 'Offers Accuracy and Facility', *Indianapolis Times* (4 March 1950). From The JH Collection, LoC, box 255.

⁷⁹¹ Claudia Cassidy, 'Heifetz Plays Mozart and Bach Chaconne as Summit of 2d Recital', *Chicago Daily Tribune* (13 March 1950).

⁷⁹² Henry Raymond, 'Jascha Heifetz Plays and Conducts for French TV', *New York Times* (22 September 1970).

starts again and this time only goes a couple of bars ('That's no good'). A third start, and this time right through. Nothing moves, it seems, but the bow and the arm that propels it, the fingers of the left hand and the TV cameras. At the end there is a good ten seconds of absolute silence.⁷⁹³

- D.29 The high point in the program comes when Heifetz is all alone in the recording studio, running through Bach's Chaconne for solo violin. Here is no supporting pianist or orchestra, no presold audience come to see a 'name' in action. Only a microphone, some jaded professional engineers – and Bach. The Chaconne is easily the loftiest work in the violin repertory. Its heights can be scaled only by musical Hillarys, its foothills are strewn with the corpses of overconfident amateurs. It may sound to the musically unsophisticated like Fifteen Minutes in the Dentist's Chair but, played with no fear of its fantastic technical demands, it is the Moment of Truth for violinists. For the Chaconne moves through the entire range of human emotion, from the despairing outcry of the opening through moods of religious exaltation and even playful skittishness, allowing a violinist to show what he's got as a musician and as a man. Heifetz plunges into it like a great bullfighter entering the ring, emerging triumphant and only a little sweaty at the end. Anyone who admires ultimate professionalism in anything will find it the experience of a lifetime.⁷⁹⁴
- D.30 But as the centerpiece there was the Bach Chaconne, the Bible of violin playing. How does he play? Still with the same precision, the same elegance and security. The Chaconne went with extraordinary polish. Here is one of the monumental pieces of the literature, and Heifetz as usual made it sound easy. He made his sound so easy that his performance might be attacked as glib, as it has been in the past. But it wasn't. It was a beautifully planned, brilliantly executed example of romantic playing – but a romanticism tempered by classicism.⁷⁹⁵
- D.31 But then followed something extraordinary in TV history: nearly 13 minutes of unaccompanied violin as Heifetz played the Bach Chaconne. While the idolatry that marked the entire program reached something of a high as Robinson introduced the Bach saying 'practically a signature of Heifetz', the playing that followed made idolatry easy to understand, sacrilege notwithstanding. It was an immaculate, deeply personal, and strongly felt performance, with fantastic, indeed, flawless projection. At 70 Heifetz has not altered those musical tastes which have always marked his playing of this music. There are pauses other violinists avoid, but the architecture of the music and its very intent was totally exposed and expounded. To be capable of such an achievement is given to few mortals. Last night the public saw Heifetz the human being, as well as inside aspects of Heifetz the artist that have never before been permitted.⁷⁹⁶
- D.32 For his showpiece, Heifetz performed the difficult 'Chaconne' by J. S. Bach in effortless and compelling style – unaccompanied. Production, as noted, was primarily turning the camera loose to study Heifetz at work, the exception being when he fronted the full orchestra which permitted a little diversity of camera angles.⁷⁹⁷
- D.33 Instead of opening the program, Bach comes in the middle, and the chaconne from the Partita in D minor may set a record of sorts. It is safe to venture that never before has a major TV network opened its cables to 12 minutes and 40 seconds of unaccompanied violin. Even a tone-deaf viewer will find the beauty of Heifetz' left hand irresistible – unique and unforgettable.⁷⁹⁸

⁷⁹³ David Stevens, 'Jascha Heifetz in Paris', *International Herald Tribune* (23 September 1970). From The JH Collection, LoC, box 267.

⁷⁹⁴ Richard Freedman, 'Jascha Fiddles up a storm at 70', *Life* (23 April 1971). From The JH Collection, LoC, box 267.

⁷⁹⁵ Harold C. Schonberg, 'Heifetz Makes Rare TV Appearance', *New York Times* (24 April 1971).

⁷⁹⁶ Paul Hume, 'Heifetz' (sic) TV First', *The Washington Post* (24 April 1971). From The JH Collection, LoC, box 267.

⁷⁹⁷ Bok. 'Heifetz', *Variety* (28 April 1971). From The JH Collection, LoC, box 267.

⁷⁹⁸ Francis Robinson, 'Heifetz making TV debut', *Washington Post Service* (April 1971). From The JH Collection, LoC, box 267.

Sonata in C: Complete

- C.1 Bach's unaccompanied C major sonata brought the first half of the program to a close. If I could summon the necessary courage I would say that the 'Fuga' of this finger-breaking work is both overlong and ungratefully projected and that it is humanly impossible to give to the chords that support the melodic line their musical due. However, Mr. Heifetz tackled it nobly. And the overwhelming response of the audience caused me to suspect my own reaction to the sonata's more complicated sections.⁷⁹⁹
- C.2 Mr. Heifetz allowed himself a short pause after the gigantic fugue. But there was not the slightest sign of fatigue either in fingers or in bow-arm when he resumed his task. His tone was as polished, his intonation as remarkable as before.⁸⁰⁰
- C.3 Unflagging in its energy. If you want technical brilliance intensified to an almost diabolic pitch here is your man. And yet – how I wish sometimes that he would make a mistake!⁸⁰¹
- C.4 With astonishing facility. The Fuga was technique triumphant. I am not a great enthusiast for unaccompanied Bach, but Mr. Heifetz made me sit up, and take very particular notice.⁸⁰²
- C.5 So urbane and suave in the softer passages and in the louder so strong and clear.⁸⁰³
- C.6 Heifetz's tone, of course, is perfect, the most absolutely perfect violin tone of this epoch. The severe, unaccompanied Bach.⁸⁰⁴
- C.7 With the Bach Sonata in C for unaccompanied violin, he won success d'estime, naturally enough. It is difficult to say whether the lengthy applause which greeted him after the stupendous fugue came from those who appreciated his marvellous playing or from those who thought that he had exorcised himself of Bach and could get on with the 'Afternoon of a Faun' or something. Rather to the dismay of the anti-Bach faction, Mr. Heifetz whipped into the last two movements. His was a most impressive feat of violin playing.⁸⁰⁵
- C.8 It is not exaggerating to say that it was a stupendous feat, one that left Heifetz physically exhausted ... and the audience as well. Without a noticeable error, he played the prodigiously taxing and decidedly geometric score with the effect of a quartet. There were four voices in the music, with thirds and sixths and contrapuntal passages, the melody skipping from one voice to another with what might well have been bewildering results. But Heifetz achieved an astonishing unity and logic and clarity to give the music its every due. Although the music is far from being popular fare, it brought thunderous applause.⁸⁰⁶
- C.9 Heifetz is a pure classicist in the best sense of the expression. It is that capacity for nobility in music and reverence for its implications that enabled him to arouse such enthusiasm by his playing of the Bach C Major Sonata, unaccompanied. Oddly enough, a scarcely discernible bowing fault in the opening adagio marred the white perfection of the work but it served in the

⁷⁹⁹ Samuel Chotzinoff, 'Words and Music', *NY Post* (10 October 1935). From The JH Collection, LoC, box 269.

⁸⁰⁰ F. Bonavia, 'Heifetz The Virtuoso', *Daily Telegraph* (London) (23 November 1935). From The JH Collection, LoC, box 269.

⁸⁰¹ Stephen Williams, 'Effortless Brilliance of Heifetz' (London) (23 November 1935). From The JH Collection, LoC, box 269.

⁸⁰² J. A. Forsyth, 'Workmanlike Playing: Heifetz Gets on with the Job', *Star* (London) (23 November 1935). From The JH Collection, LoC, box 269.

⁸⁰³ S. G. 'Last Night's Music', *Morning Post* (London) (23 November 1935). From The JH Collection, LoC, box 269.

⁸⁰⁴ Nina Pugh Smith, 'Peerless Heifetz in Recital', *Times-Star* (Cincinnati) (14 January 1937). From The JH Collection, LoC, box 269.

⁸⁰⁵ Frederick Yeiser, 'Heifetz Recital', *Cincinnati Enquirer* (14 January 1937). From The JH Collection, LoC, box 269.

⁸⁰⁶ Charles F. Cole, 'Jascha Heifetz at the Eastman', *Times Union* (Rochester, NY) (13 February 1937). From The JH Collection, LoC, box 269.

end merely to remind his listeners that he was only human, after all, and not a God. The breadth of his treatment of the many-voiced Bach, with such triumphant virtuosity in the fugue, left an indelible impression with those who love the nobler of the violin classics.⁸⁰⁷

- C.10 He did things in the Bach sonata on one violin that gave full suggestion of two instruments, sometimes of three. It was supreme technic (sic) put to wholly musical service.⁸⁰⁸
- C.11 Mr. Heifetz received an ovation at the conclusion of the Fuga in the Bach Sonata in C for violin alone.⁸⁰⁹
- C.12 Technically it was a finished performance, nor did it lack vitality and sweep. The concluding allegro was tossed off with infinite zest.⁸¹⁰
- C.13 To be fair to the audience ... it accorded tumultuous applause to the stiffest number of the afternoon, Bach's C major Sonata for violin alone. Whether this applause, both at the end of the Fugue and at the end of the Finale, was intended as a tribute to the music or to the value of the violinist may not be said. To make any of these unaccompanied sonatas sound as this one was made to sound yesterday is a tour de force. Nor was the performance wanting on the side of musicianship.⁸¹¹
- C.14 Perhaps there is no music quite so difficult as that of Bach for the solo instrument. No doubt the first consideration is the staggering virtuosity requisite in mere playing of all the notes. Yet the qualities of intellectual perception demanded are of even more importance, so far as an audience is concerned. Mr. Heifetz brought out both in positively dazzling manner. It really seems ungrateful to suggest that his bowing of the chords in the fugue was a little too robust.⁸¹²
- C.15 He did not do his usual immaculate playing in the Vivaldi-Busch Suite nor in the Bach Sonata, much of which sounded labored. But the slow movement of the Bach gave indications of better playing to come ... the real Heifetz tone and virtuosity were very much in evidence.⁸¹³
- C.16 I never heard a more stunning revelation of virtuosity than Heifetz achieved in his unbelievable performance of the Bach's Sonata No. 3 (in C major), for violin alone. The masterful bowing and fingering that accomplished the intricate contrapuntal melodies and sweeping chords was utterly thrilling. It was the nearest approach to a one-man string quartet you or I will ever hear.⁸¹⁴
- C.17 These master violinists like to play Bach sonatas unaccompanied; Kreisler played Chaconne in November, and last evening Heifetz offered the third of the series of such compositions by the German classicist. They are prodigious technical studies, but not good fare for the average auditor. Of course it represented the ultimate as a display of virtuosity.⁸¹⁵

⁸⁰⁷ David Kessler, 'Heifetz Recital Enshrines Him as "Best Violinist"', *Rochester Journal* (13 February 1937). From The JH Collection, LoC, box 269.

⁸⁰⁸ Stewart B. Sabin, 'Heifetz Recital Ends Series', *Rochester Democrat Chronicle* (13 February 1937). From The JH Collection, LoC, box 269.

⁸⁰⁹ G. M. S. 'Concert review: Boston, February 14 1937', *Musical America* (NY) (10 March 1937). From The JH Collection, LoC, box 269.

⁸¹⁰ Alexander Williams, 'Music', *Herald* (Boston) (15 February 1937). From The JH Collection, LoC, box 269.

⁸¹¹ Warren Storey Smith, 'Heifetz Heard in Recital', *Boston Post* (15 February 1937). From The JH Collection, LoC, box 269.

⁸¹² C. W. D. 'Music', *Boston Morning Globe* (15 February 1937). From The JH Collection, LoC, box 269.

⁸¹³ Marjory M. Fisher, 'Jascha Heifetz Wins Plaudits of Big Crowd', *San Francisco News* (10 January 1939). From The JH Collection, LoC, box 262.

⁸¹⁴ Richard E. Hays, 'Heifetz Again Thrills Crowd', *Seattle Times* (14 January 1939). From The JH Collection, LoC, box 262.

⁸¹⁵ J. Willis Sayre, 'Jascha Heifetz Enthralls Huge Audience at Moore', *Seattle Post Intelligencer* (14 January 1939). From The JH Collection, LoC, box 262.

- C.18 ... this mighty work wore the dexterous bow down to a feel of velvet, a quality for which Heifetz is noted and in which perfection he seems to stand alone. With four fingers the great master managed those three voices as perfectly as if they were one, his right (sic) palm and thumb caressing the neck of this vocal Stradivarius into a response that seemed superhuman. This offering was, of course, unaccompanied, for it contained all necessary to its revealing in itself. It was magnificent and all the other adjectives the language offers.⁸¹⁶
- C.19 There was an occasionally done Bach Sonata (C major No. 3) for violin alone on the list last night. It is doubtful if Heifetz has played it much, certainly not often here. It lacked conviction. At times even the intonation was not sure. But he built steadily a true sonata structure and finally reached a notable climax in the Allegro.⁸¹⁷
- C.20 To be sure, Heifetz struck fire from the nobly symmetric, Gothic stones of Bach's tonal edifice.⁸¹⁸
- C.21 The feature of the recital was the great C-major sonata of Bach for violin unaccompanied ... in which Mr. Heifetz did just about the finest Bach playing that has been heard in Philadelphia for many years. The hideously difficult fugue, which is the principal movement of the four, following the adagio introduction, was not only a magnificent piece of violin playing in its perfection but also a remarkable bit of interpretation. He kept the fugal line extremely clear, notably when the principal part lay on the G string ... an exceedingly difficult thing to accomplish with chords on the three upper strings. The slow movement was also exceptionally well performed, with a fine feeling for the musical content, and the finale was a masterpiece of clean fingering and bowing, as well as of interpretation.⁸¹⁹
- C.22 Old legends, old catchwords die hard – a truism affirmed by Mr. Heifetz's performance last night of the unaccompanied sonata in C of Bach (No. 3), which was as remote from the 'classic perfection' and 'aristocratic restraint', still bracketed with this artist's name as anything could be. His playing of the fugue, for example, made no concession to tonal suavity in its pursuit of the thematic essence, which was separated from the contrapuntal elaboration in a most remarkable way. In this accomplishment Mr. Heifetz's technical finesse was of course a major factor, but much of the effect could also be attributed to his superb conception of the score, his sure sense of which notes were to be exposed, which subdued. The opening adagio was also beautifully played, though with some tonal roughness.⁸²⁰
- C.23 Mr. Heifetz played at this recital with that rare talent for combining feeling and technical form which always arouses the manifest appreciation of his hearers.⁸²¹
- C.24 As always, his (Heifetz's) tone was very beautiful and his calm stage presence a definite addition.⁸²²
- C.25 The audience showed its enthusiasm in especially warm applause after the impressive Bach reading. Mr. Heifetz was in his usual fine form technically, but with an added warmth and depth to his wonderful interpretation of Bach and Beethoven particularly, although all were superbly done.⁸²³

⁸¹⁶ Carl Bronson, 'Heifetz Thrills Big Audience in Recital', *Los Angeles Herald Express* (18 January 1939). From The JH Collection, LoC, box 262.

⁸¹⁷ Isabel Morse Jones, 'Program by Heifetz Impressive', *Los Angeles Times* (18 January 1939). From The JH Collection, LoC, box 262.

⁸¹⁸ Bruno David Ussher, 'Speaking of Music', *Pasadena Star News* (21 January 1939). From The JH Collection, LoC, box 262.

⁸¹⁹ Samuel L. Laciari, 'Music', *Evening Public Ledger* (Philadelphia) (13 February 1939). From The JH Collection, LoC, box 262.

⁸²⁰ 'Heifetz Plays', *New York Sun* (16 February 1939). From The JH Collection, LoC, box 262.

⁸²¹ W. 'Heifetz Gives Third Recital of Season', *Musical America* (25 February 1939). From The JH Collection, LoC, box 262.

⁸²² 'Mischa Elman with Philharmonic', *Baltimore Morning Sun* (26 February 1939). From The JH Collection, LoC, box 262.

⁸²³ 'Heifetz in Recital', *Musical Courier* (1 March 1939). From The JH Collection, LoC, box 262.

- C.26 The violinist employed a small, thin tone, which persisted even in the last of the classics presented, the Bach unaccompanied Sonata in C major. It was a tone without the characteristics usually associated with Mr. Heifetz's performances, and evidently adopted on purpose to lend the early compositions played a completely different dynamic frame from the modern works played after the intermission.⁸²⁴
- C.27 The soloist was in full flight as he entered upon Bach's unaccompanied Sonata No. 3 in C Major, and seldom does one hear violin playing of such breadth and nobility. It is giant's music and Heifetz played it like a giant, with tremendous breadth of tone, firm and unshakeable feeling for its mighty architecture, and a rhythmic drive that made the audience break into the work with a salvo of applause at the end of the stirring fugue.⁸²⁵
- C.28 The Bach C major sonata ... has some of the most difficult places of any work that Bach scored for the violin unaccompanied. What did we hear of deterioration? The introduction, with the chords, often so uncomfortably written, and the thread of melody that is woven through them, now in an upper, now in a middle, now in a lower voice, was so negotiated, in the purely technical sense, and so perfectly balanced between the voice parts, that one simply marvelled. As for the fugue, played with unsurpassable clarity and control, one asks if a broader tempo would not have been advisable in accordance with the principle, widely accepted, that Bach thought fundamentally in the organ manner? With a broader tempo, the themes could have been sung in a grander way, and occasional chords effects given a deeper sonority. And what of the finale, tossed off at a tempo considerably faster than the 'allegro assai' of the score? These are questions of taste, and of whether, if Bach had composed his sonata today, with the modern bow and modern conceptions of tempi, he would have agreed with Heifetz. What can conclusively be stated is that he played the slow movement with a loftiness of line and an absence of sentimentality that were in the grandest spirit, and that as violin playing the performance was unique.⁸²⁶
- C.29 For despite Vieuxtemps' Fifth Concerto, a climactic choice of patrician virtuosity, this was a performance keyed to the lyrical dusk of music that the unaccompanied Bach might thrust thru it like a shaft of sunlight. Mr. Heifetz chose the Sonata No. 3 in C major, and he played it with a shining perfection that displayed not the man but the music. Even the formidable fugue was so serenely a part of the whole it was twice beautiful because of the two slow movements, notably the wonderfully shaped little largo, that created its home in time and space.⁸²⁷
- C.30 So it was that Mr. Heifetz played Bach's Third Sonata for violin alone, especially the bold severity of the great fugue.⁸²⁸
- C.31 The modern school of violin performance stands on a higher level than that of earlier times, when a fiddler was often – but not always – a virtuoso first and a serious musician second. Heifetz, who is both in equal measure, included on his list two Sonatas for piano and violin, the tremendous C major Sonata by Bach for violin alone, not to mention a new set of Variations on a Theme by Fiorillo, and – as a concession to pyrotechny-loving (sic) people – the 'I Palpiti' of Paganini. But of greater wonder was Heifetz' way with Bach's Sonata, the noble auspiciousness of its reading, the marvel of the Fugue impeccably performed.⁸²⁹

⁸²⁴ Noel Straus, 'Scarlatti's Music Played By Heifetz', *New York Times* (2 March 1944).

⁸²⁵ Albert Goldberg, 'Heifetz Delights Capacity Audience', *Los Angeles Times* (12 January 1949).

⁸²⁶ Olin Downes, 'Heifetz Returns to Recital Stage', *New York Times* (27 January 1949).

⁸²⁷ Claudia Cassidy, 'On The Aisle', *Chicago Daily Tribune* (19 April 1949).

⁸²⁸ Claudia Cassidy, 'Heifetz Proves Himself Professional Artist, Not That That's News', *Chicago Daily Tribune* (10 March 1952).

⁸²⁹ Felix Borowski, 'Heifetz, Ill, Plays Recital With Masterful Artistry' (Chicago) (10 March 1952). From The JH Collection, LoC, box 255.

Sonata in C: Partial (Adagio & Fuga)

- C.32 This was one of the most masterly performances of Bach music heard in the course of recent seasons. Technically it was titanic ... In all the swift and complicated double stopping of the fugue there was not one rough or inaccurate tone.⁸³⁰
- C.33 Terrific and bewildering.⁸³¹
- C.34 Purity of tone, and technical dexterity were outstanding.⁸³²
- C.35 Miraculous perfection rare even in these days of Bach reanimated. He traversed the Fugue with a technical mastery that overcame a hundred exactions with a single surety, plasticity and ease. Upon the whole Fugue played a fine strong propulsive power; a rhythmical sensibility and persistence that drove it before (the audience) in vivid life. Modelled the songful measure of the Adagio into shapes of beauty, clothed them in riches of tone, carried every period to full and serene expansion.⁸³³

Partita in E major: Complete

- E.1 If there were a few moments, as at the closing bars of the prelude in which Mr. Heifetz's tone was not as absolutely immaculate as is its wont, in its entirety it arrived at the nobility and expansiveness anticipated. The artist made two or three slight alterations in the time value of notes in the Loure, but undoubtedly had good authority for them ... the gigue being quite breath-taking for the ease and perfection with which it was negotiated.⁸³⁴
- E.2 Undoubtedly for the majority of hearers the climax of the recital was reached with the ... E major partita of Bach for violin alone. In this the glories of the violinist's tone were loosed and the perfection of his technic (sic) richly revealed. The whole performance glowed with vitality. It had a remarkable incisiveness of rhythm and a dash and elan that quite carried away the assembly.⁸³⁵
- E.3 Mr. Heifetz does not appear to have the necessary resources of musical feeling and style. Instead, there are affectation, sentimentally, finickiness – tremulous swells on one note, on two or three notes, exaggerated swells on entire phrases. And his playing remains interesting solely for its phenomenal command of the instrument – his ability to make the most difficult things sound effortless, his perfect intonation, his beautiful tone, all of which were to be heard last night and justified the enthusiasm of the audience.⁸³⁶
- E.4 Among the memorable features of this concert were the buoyant elan and brilliance with which Mr. Heifetz played the prelude in the partita, and his opulence of tone in the familiar gavotte later in this work.⁸³⁷

⁸³⁰ W. J. Henderson, 'Heifetz Crowds Carnegie Hall', *Sun* (New York) (30 January 1928). From The JH Collection, LoC, box 248.

⁸³¹ Charles D. Isaacson, 'Heifetz the Enigma', *Telegraph* (New York) (30 January 1928). From The JH Collection, LoC, box 248.

⁸³² 'Jascha Heifetz', unknown publication, New York (29 February 1928). From The JH Collection, LoC, box 248.

⁸³³ 'Music and Musicians', *Boston Transcript* (19 March 1928). The JH Collection, LoC, box 248.

⁸³⁴ N. S. 'Heifetz Plays at Town Hall', *New York Times* (12 November 1936).

⁸³⁵ W. J. Henderson, 'Heifetz Aids Town Hall Fund', *Sun* (New York) (12 November 1936). From The JH Collection, LoC, box 269.

⁸³⁶ B. H. Haggin, 'Music of The Day', *Daily Eagle* (Brooklyn) (12 November 1936). From The JH Collection, LoC, box 269.

⁸³⁷ 'Heifetz Plays in Town Hall Fund Concert', *New York Herald Tribune* (12 November 1936). From The JH Collection, LoC, box 269.

- E.5 (The) effortless ease with which the violinist tossed off the brilliant and busy prelude of the Bach Partita. Mr. Heifetz is one of those rare masters of the bow who can make a solo violin work of the extent of Bach's partitas a purely musical excursion rather than a seeming stunt or interminable exercise.⁸³⁸
- E.6 The Bauch (sic) 'Partita' (E major) for violin alone, music dear to the heart of the cultured musician but also music that appeals to the layman when recreated by such an artist as Heifetz. ... a comprehensive technic and his interpretative ability and versatility was quite apparent.⁸³⁹
- E.7 Performed in severe classical style, and with great strength in tone and phrasing.⁸⁴⁰
- E.8 Throughout the contrapuntal intricacies of the Partita, there was not a trace of the scratchiness into which even the best violinists sometimes fall in music of this character.⁸⁴¹
- E.9 Such a programme, if catholic, is also searching. Of the great violinists of the past generation only Ysaye might have attempted it. One cannot imagine Joachim choosing Glazunov as a possible solo piece or Sarasate performing a whole Bach partita. Mr. Heifetz played it all without a single technical slip. In Bach's unimpassioned, serene music, Mr. Heifetz's range shows limitations. It is perhaps not without significance that of all the Bach sonatas and partitas he chose the one which has not a piece comparable with the Chaconne or the fugues.⁸⁴²
- E.10 A wonderful exhibition of jugglery in unaccompanied Bach, the Partita in E major. This most attractive work was brilliantly played.⁸⁴³
- E.11 When Mr. Heifetz came to Bach's Partita in E the linear merits of his playing reasserted themselves: the opening Prelude was both strong and vigorous, and the repeated notes were played with a decisive emphasis that made the piece sound like a Toccata – so much so that one almost wondered whether Bach had not conceived it originally for keyboard. (It seems to show that he excels in music where technique and subject-matter interpenetrate rather than in music which requires imaginative or historical interpretation.⁸⁴⁴
- E.12 The performance could truly be described as great, and it illuminated in splendid fashion the composer's art of writing solo music for strings – his blending of virtuosity with deep thought and emotion. Every phrase was shaped sensitively, and harmonic implications during the passages of running notes were always made evident. The popular things in the work are, of course, the prelude and gavotte, and they are the musician's choice too. Heifetz is one of the few artists who dare to give the whole series of pieces.⁸⁴⁵
- E.13 Such an essentially classical group (including Partita in E) did not do justice to the soloist: and vice versa. Heifetz's technique is so colossal that one felt that he was labouring through a

⁸³⁸ Q. 'Heifetz Opens Town Hall Endowment Series', *Musical America* (25 November 1936). From The JH Collection, LoC, box 269.

⁸³⁹ William Henry Tuckley, 'Heifetz Tone is Impressive', *Post-Standard* (Syracuse, NY) (November 1936). From The JH Collection, LoC, box 269.

⁸⁴⁰ 'Edinburgh Recital by Heifetz', *Edinburgh Evening News* (8 March 1937). From The JH Collection, LoC, box 269.

⁸⁴¹ F. T. 'Heifetz at Covent Garden', *Morning Post* (London) (12 March 1937). From The JH Collection, LoC, box 269.

⁸⁴² F. B. 'Jascha Heifetz at Covent Garden', *Daily Telegraph* (12 March 1937). From The JH Collection, LoC, box 269.

⁸⁴³ J. A. Forsyth, 'Beethoven & Bach', *Star* (London) (12 March 1937). From The JH Collection, LoC, box 269.

⁸⁴⁴ 'Mr. Jascha Heifetz', *The Times* (London) (13 March 1937). From The JH Collection, LoC, box 269.

⁸⁴⁵ G. A. H. 'International Celebrity Concerts', *The Manchester Guardian* (15 March 1937). From The JH Collection, LoC, box 269.

restricted area, and longing for the more open spaces with their consequent opportunities for letting him really show his mettle.⁸⁴⁶

- E.14 In the Partita we got the whole of Heifetz and not quite all of Bach ... the perfect violinist who approaches his playing from the instrumental side and is apt to apply to varying moods of different composer the same general terms of interpretation. But perfection of playing brings to the listener its own satisfaction.⁸⁴⁷
- E.15 Playing that was inspired ... the greatness of Bach's Partita in E major was fully realised. In the Partita we heard with advantage Heifetz range from the most delicate pianissimo to a bigness of tone that was quite immense without the slightest loss of quality.⁸⁴⁸
- E.16 It was finely balanced, and with every detail exactly in place. Beautiful tone was the order here as in all the music played ... Its difficulties disappeared in the stream of splendidly rhythmic tone, and there was never a faulty intonation in the very intricate writing.⁸⁴⁹
- E.17 The Partita in E for violin alone was a stirring piece of technical mastery. After the rather severe first half, in which pieces of the more educative rather than more popular type were lumped somewhat too much together, the audience did get a chance in a miscellaneous group, into which he put some warmth and colour.⁸⁵⁰
- E.18 Of the Bach partita in E (violin alone), it is probable that even yet the proportions to tickle the ear of the general musical public are two out of six – the prelude and the well-known and much 'arranged' gavotte. However, it was all masterly playing, and particularly justified is that claim for Heifetz of flawless intonation.⁸⁵¹
- E.19 His rhythmic sense is uncanny, his phrase moulded in a manner masterly. His bow is dexterous, his tone rich, and there is a heavenly beauty in his soaring on the E string. And in everything he does there is elegance and poise ... For next Heifetz came on alone and even more astounded us who are already astounded beyond words with the terrific gymnastics of Bach's Partita in E minor (sic).⁸⁵²
- E.20 Heifetz was masterly in every way. The infallible technique was here simply a perfect means to a musical end. One was never obliged, as it so often happens, to forgo some of the music's rhythmic life for the sake of wonders of dexterity. The wonders just happened incidentally to Bach's musical intentions, and every movement shaped itself as an organic piece without perceptible obstacles.⁸⁵³
- E.21 Heifetz was perfect in technical mastery, and as much the musician's violinist as is Rachmaninoff the musician's pianist.⁸⁵⁴

⁸⁴⁶ R. C. S. 'Famous Violinist in Liverpool', *Liverpool Evening Express* (15 March 1937). From The JH Collection, LoC, box 269.

⁸⁴⁷ Music Critic, 'Celebrity Concert in Glasgow', *Glasgow Herald* (31 March 1937). From The JH Collection, LoC, box 269.

⁸⁴⁸ Music Critic, 'Violinist Who is Inspired', *Glasgow Evening News* (31 March 1937). From The JH Collection, LoC, box 269.

⁸⁴⁹ D. M. 'Brilliant Heifetz', *Glasgow Evening News* (31 March 1937). From The JH Collection, LoC, box 269.

⁸⁵⁰ 'Heifetz's Mastery', *Newcastle Evening Chronicle* (2 April 1937). From The JH Collection, LoC, box 269.

⁸⁵¹ T. M. B. 'Heifetz A Little Too "Educative"', *North Mail & Newcastle Chronicle* (2 April 1937). From The JH Collection, LoC, box 269.

⁸⁵² Clef, 'Heifetz, the Magic Fiddler', *Birmingham Pagette* (3 April 1937). From The JH Collection, LoC, box 269.

⁸⁵³ E. B. 'The Matured Art of Heifetz', *Birmingham Post* (3 April 1937). From The JH Collection, LoC, box 269.

⁸⁵⁴ 'Three Famous Soloists have appeared in Glasgow' *Musical Opinion* (London) (May 1937). From The JH Collection, LoC, box 269.

- E.22 His Bach bears scarcely greater stamp of devotion than his Wieniawski. But since he makes the latter sound almost like great music, the extent of his artistry is beyond reproach. The Partita in E (unaccompanied) of Bach was not altogether happy: it brought to light the unpleasant truth that the audience as a whole was in no way attuned to the music – there was much impatient clapping between the movements – and Heifetz was undeniably aware of this. Nevertheless, it was mastery of a high order. The opening Preludio with its strong foreshadowing of the ‘Wir danken dir’ sinfonia was breathtaking; and the famous Bourrée delightfully spirited, and full of deft touches.⁸⁵⁵
- E.23 The inclusion of the whole E Major Partita for violin alone by Johann Sebastian Bach was rather surprising on a Heifetz program. When playing for the men in the service, he doubtless found Bach rewarding. The audience listened to its six divisions with rapt attention last night. It was played with rare grace and at entertaining tempos. That is, the first Prelude with its difficult bowing was taken very rapidly and the several dance movements, Gavotte, two Minuets, Bouree and Gigue in precise and rhythmical balance.⁸⁵⁶
- E.24 And since his program, with the exception of the magnificent Bach E-major Partita for violin alone, was less notable than the manner in which it was performed, there is little left to say.⁸⁵⁷
- E.25 To open a program with the formidable exactions of Bach’s unaccompanied Partita in E major was a daring venture only a violinist of Mr. Heifetz’s stature as an artist could attempt with success. It was delivered from start to finish with disarming effortlessness in a reading of remarkable spontaneity and imaginative insight. The Prelude said the last word in lightness of bowing, evenness of fingers and perfection of passagework at dizzy speed. Yet, even more extraordinary was the subtlety of coloring and plasticity of melodic outline that made a real poem of a piece of that under less knowing hands becomes chiefly a display of mechanical skill ... The Loure, with its intensity and warmth of tone; the Gavotte, with its rhythmic fascination and play of hues, the finely contrasted minuets, in which a most ethereal treatment of pianissimo in the second of the two worked with magic effect, and a similarly impressive handling of the Bourrée and Gigue, resulted in a disclosure of the Partita as a whole that for once made the work come fully to life in every measure and seem all too brief.⁸⁵⁸
- E.26 His program started out in a familiar way too, with the Bach E major Partita for solo violin.⁸⁵⁹
- E.27 It follows that the expressive capacity of modern music surpasses that of the old masters, by virtue of its vastly expanded vocabulary. Heifetz proved this by defining the rhythmic activity and the patterned symmetry of a Bach Partita with flawless tone and taste. This music could not have been played better.⁸⁶⁰
- E.28 The program departed from the customary by being opened with the Bach ‘Partita in E major’ for violin alone. While portions of the ‘Partita’ are played frequently, the whole is heard more rarely and still more rarely as warming up number for an artist’s recital. Never has Heifetz’ tone been more eloquent or his musicianship so prominent as in the playing of this number. The variety of nuance, the charm of phrasing and the warmth and delicacy, to say nothing of the surety of delivery, exerted a spell over the audience. With the years, Heifetz’ tone has

⁸⁵⁵ ‘Birmingham concert review’, *Musical Opinion* (London) (May 1937). From The JH Collection, LoC, box 269.

⁸⁵⁶ Isabel Morse Jones, ‘Heifetz Brilliant in Concert’, *Los Angeles Times* (4 January 1946).

⁸⁵⁷ Robert A. Hague, ‘Heifetz Plays Like Heifetz’, *PM* (New York) (7 February 1946). From The JH Collection, LoC, box 252

⁸⁵⁸ Noel Straus, ‘Heifetz is at Best in Bach E Partita’, *New York Times* (7 February 1946). From The JH Collection, LoC, box 252.

⁸⁵⁹ Ray C. B. Brown, ‘Heifetz has Afternoon of Novelty’, *The Washington Post* (18 February 1946). From The JH Collection, LoC, box 252.

⁸⁶⁰ Glenn Dillard Gunn, ‘Capacity Audience Hears Heifetz in “Finest” Recital’, *Times-Herald* (Washington DC) (18 February 1946). From The JH Collection, LoC, box 252.

taken on greater vibrancy and depth so that now its extraordinary purity and mobility has the added appeal of emotional warmth.⁸⁶¹

- E.29 The violinist began with the unaccompanied Partita in E major of the greatest Bach. He scaled its heights and followed its traceries with a noble classicism which he yet managed to surround with the gentle fragrance of a more romantic era.⁸⁶²

Partita in E major: Prelude (solo)

- E.30 Jascha Heifetz ... played flawlessly and received an ovation that ended only when he came out and did Bach's prelude ... for violin alone.⁸⁶³

Partita in E major: Prelude (Kreisler)

- E.31 With that facile and brilliant technique ... and with artistic phrasing and clarity.⁸⁶⁴
- E.32 Tone of a purity like that of new-fallen snow. Also he had at hand, if a non-expert in violin technique may make bold to speak, all that mechanical proficiency with which he is able to amaze the world. His sound musicianship, too, Mr. Heifetz had at call, musicianship of a quality extremely rare, although, in truth, his phrases in ... shaped themselves not so exquisitely as might have been expected ... and (the Prelude) suffered from a pace too rushing.⁸⁶⁵
- E.33 In the Bach-Kreisler prelude Mr. Heifetz met with some difficulties which he speedily remedied.⁸⁶⁶
- E.34 A lapse of memory which caused him to lose his way in the labyrinth of a well-known Praeludium of Bach made it necessary for him to stop and repeat the piece, only to escape a second disaster by the narrowest of margins. Yet these rare lapses from perfection only served to increase the realization of his habitual faultlessness, and the audience applauded with even more than the usual cordiality.⁸⁶⁷
- E.35 Heifetz has been famous for his remarkable poise, and he exhibited this quality when memory failed him in a Bach-Kreisler prelude. Nonchalantly, he stopped his accompanist, Isidor Achron, and proceeded to play the piece all over again. He fared no better the second time, but violinist and pianist managed at least, to make both ends meet.⁸⁶⁸

⁸⁶¹ Alice Eversman, 'Superb Artistry of Heifetz Still Expanding, Recital Shows', *The Evening Star* (Washington DC) (18 February 1946). From The JH Collection, LoC, box 252.

⁸⁶² Walter Monfried, 'Heifetz Plays Here Again; What More Need Be Said?', *Milwaukee Journal* (6 April 1946). From The JH Collection, LoC, box 255.

⁸⁶³ 'Heifetz, Rachmaninoff in Paris Appearances', *Musical Courier* (8 May 1937). From The JH Collection, LoC, box 269.

⁸⁶⁴ Maurice Rosenfeld, 'Jascha Heifetz Brilliant in Violin Recital Here', *Chicago News* (January 1929). From The JH Collection, LoC, box 264.

⁸⁶⁵ 'Music', *Boston Herald* (14 January 1929). From The JH Collection, LoC, box 264.

⁸⁶⁶ 'Heifetz Offers Fresh Program', *Boston Traveler* (14 January 1929). From The JH Collection, LoC, box 264.

⁸⁶⁷ 'Jascha Heifetz at Symphony Hall', *Boston Globe* (14 January 1929). From The JH Collection, LoC, box 264.

⁸⁶⁸ Moses Smith, 'Heifetz Plays Fine Program Superbly', *Boston American* (14 January 1929). From The JH Collection, LoC, box 264.

- E.36 The glory of that legato, the silver beauty of a delicate, long drawn note, and the crisp pointed perfection of every detail of technical difficulty need not be celebrated here ... the perfection of such double stopping as was shown in the Bach-Kreisler 'Prelude'.⁸⁶⁹
- E.37 Heifetz's Bach would be more human with a few technical flaws. Played in a way to make violin students gasp with admiration ... Taken at a terrific pace which made it a feat, and it was not notable for shapeliness.⁸⁷⁰

Partita in E major: Prelude (Heifetz)

- E.38 His Bach prelude, which he arranged for violin, was a marvel of intricate design molded into dignified form that always fitted into the great organ master's pattern.⁸⁷¹
- E.39 Mr. Heifetz produced phenomenally brilliant sonorities. Too much brilliance, in fact, characterized his playing in his own transcription, of a Bach prelude, which piece, also, was done too fast to suit one listener's taste.⁸⁷²
- E.40 A clever arrangement of one of the preludes from Bach's 'Wohltemperiertes Klavier'.⁸⁷³
- E.41 Opening the concert was his own transcription of the delightful Overture to one of Bach's 'cello sonatas'.⁸⁷⁴
- E.42 Ingenious treatment of the piano part.⁸⁷⁵
- E.43 Mr. Heifetz has been playing for a film in Hollywood, and this his transcription of the Prelude is a part of the music he arranged and performed for that show. Probably in Hollywood they would not believe that the producers were getting their money's worth if Mr. Heifetz had only played the piece without a piano accompaniment, as it was written. But that is Hollywood. Why the accompaniment in Carnegie Hall? The audiences there are fairly well inured to the Bach accompaniment sonatas and partitas in the original. The Prelude of the E major Partita has yet, in this writer's experience, to gain by the addition of any piano part. With flooding inspiration and the most cunning workmanship, Bach, by means of the melodic trceries of the solo violin gives the clear impression of harmony, so that accompanying chords on the keyed instrument are superfluous. When the arrangement gives sundry motives derived from the violin part to the pianist as a species of development of the composer's thought, they are simply superfluous. The prelude loses, definitely, by this treatment, loses its lightness and its sculpturesque detail. Last night it also lost by the tempo Mr. Heifetz took in the performance. He turned the passage into a kind of 'moto perpetuo' showing clearly that he could play the thing as fast as he chose without the batting of an eye. But that has long been known to Mr. Heifetz's audiences, who are also accustomed to looking to him for substantial music. And

⁸⁶⁹ C. Pannill Mead, 'Heifetz Perfection Fully Appreciated by Audience', *Milwaukee Sentinel* (13 February 1929). From The JH Collection, LoC, box 264.

⁸⁷⁰ Isabel Morse Jones, 'Heifetz Art Revealed in New Aspect', *Los Angeles Times* (20 April 1929).

⁸⁷¹ 'Heifetz', *Cleveland News* (5 November 1938). From The JH Collection, LoC, box 262.

⁸⁷² 'Music – Symphony Hall', *Boston Globe* (7 November 1938). From The JH Collection, LoC, box 261.

⁸⁷³ Alexander Williams, 'Music', *Boston Herald* (7 November 1938). From The JH Collection, LoC, box 261.

⁸⁷⁴ Miles Kastendieck, 'Music of the Day', *Brooklyn Eagle* (10 November 1938). From The JH Collection, LoC, box 261.

⁸⁷⁵ Oscar Thompson, 'American Group Given By Heifetz', *Sun* (New York) (10 November 1938). From The JH Collection, LoC, box 261.

- there is melodic interest in the violin figurations. The prelude is more than a technical and rhythmical exercise.⁸⁷⁶
- E.44 The program began auspiciously with a Prelude by Bach, whose measures were set forth in an engrossing manner and with abundant perception of their substance, combined with superb technique and impeccable intonation.⁸⁷⁷
- E.45 The concert began with Bach's E major Prelude from the sixth sonata for violin alone. Heifetz had himself contrived a piano accompaniment, a strange affair which seemed to clash with the violin part.⁸⁷⁸
- E.46 Mr. Heifetz opened his program by introducing his own arrangement for violin and piano of the prelude of Bach's E major Partita written for violin unaccompanied, a transcription of one of the most-transcribed of Bach's compositions made for the violinist's recent Hollywood experiences, and he played it at so breath-taking a tempo as to inject an unwontedly exciting element into it.⁸⁷⁹
- E.47 Last night's program began with Mr. Heifetz's own transcription of the Prelude to the E major Partita of Bach, which was written without a piano accompaniment, and for which the violinist has supplied one in his 'arrangement'. Whether or not this marvellous music gains or loses by its pianistic embellishment is certain to be productive of opinion, the fast tempo of the Prelude's performance also suggesting a debatable question as to whether it did not lose by being taken at such rapid a pace.⁸⁸⁰
- E.48 A truly exhilarating playing of Bach's prelude, noted on the program as transcribed by Heifetz.⁸⁸¹
- E.49 We cannot truthfully say that we ever enjoyed Heifetz's Bach or Brahms interpretations. Both lack a certain depth of emotional color which, strange to say, was also evident in his playing of the Vieuxtemps Ballade et Polonaise. However, notwithstanding these short-comings, Heifetz remains in the front rank of latter-day violinists and his name is still to be conjured with in the musical world.⁸⁸²
- E.50 The Bach Prelude seemed like an embarrassed guest in this program, in a hurry to get away before the Beethoven Sonata No. 7 came.⁸⁸³
- E.51 It would not be possible to imagine a more virile account of the brilliant E major prelude of Bach.⁸⁸⁴
- E.52 Heifetz opened his concert with a difficult Bach number 'Prelude'. This was a transcription by Heifetz, who gave it much life.⁸⁸⁵

⁸⁷⁶ Olin Downes, 'Heifetz is Heard at Carnegie Hall', *New York Times* (10 November 1938). From The JH Collection, LoC, box 261.

⁸⁷⁷ Grena Bennett, 'Heifetz Scores in American Program at Carnegie Hall', *New York Journal American* (10 November 1938). From The JH Collection, LoC, box 261.

⁸⁷⁸ Samuel Chotzinoff, 'Heifetz Gives First Recital of Season at Carnegie Hall', unknown publication (10 November 1938). From The JH Collection, LoC, box 261.

⁸⁷⁹ 'Heifetz Plays American Group', *Music America* (New York) (25 November 1938). From The JH Collection, LoC, box 262.

⁸⁸⁰ A. J. Warner, 'Heifetz Gives Recital', *Times Union* (Rochester, NY) (26 November 1938). From The JH Collection, LoC, box 262.

⁸⁸¹ Stewart B. Sabin, 'Heifetz Retains Masterly Ways as of Old', *Rochester Democrat-Chronicle* (26 November 1938). From The JH Collection, LoC, box 262.

⁸⁸² 'A Typical Heifetz Concert', *The Argonaut* (San Francisco) (13 January 1939). From The JH Collection, LoC, box 262.

⁸⁸³ J. Fred Lissfelt, 'Heifetz (sic) at New Peak In Mosque Concert', *Pittsburgh Sun-Telegraph* (8 February 1939). From The JH Collection, LoC, box 262.

⁸⁸⁴ Glenn Dillard Gunn, 'Heifetz (sic) Plays Southern Music in Recital Here', *Times Herald* (20 February 1939). The JH Collection, LoC, box 261.

- E.53 Presented in his customary straightforward and objective manner was Bach 'Prelude'.⁸⁸⁶
- E.54 Technical mazes of Bach. The delicate but strong spiccato, which is one of the many remarkable features of Heifetz' playing, was given opportunity for display in the Bach prelude. Heifetz again proved that Bach's compositions assume a special beauty and meaning when played on the violin.⁸⁸⁷
- E.55 Heifetz began with a vivacious performance of Bach's E Major Prelude, first movement of the sixth sonata for unaccompanied violin. Like Kreisler, he has seen fit to give it support in which the piano sounds the canto fermo of the melody obscured by the dazzling sixteenth-note figures. In the Heifetz transcription the violin loses itself in the filigree. It isn't pure Bach by a whole lot and one missed the sharp double-stops by which the melodic line is conserved in the original version.⁸⁸⁸
- E.56 That the musical highpoint and the instrumental highpoint were at different ends of the program is not of real importance. The program led off with Heifetz's own transcription of a Bach prelude, a work of considerable proportion, which the violinist attacked with very fruitful vigor. He was at the helm securely from the start of the evening, and was in fine form throughout.⁸⁸⁹
- E.57 In the opening number of the matinee concert, Bach's 'Prelude'. Heifetz played with such a complete grasp of the meaning of the music, such effortless mastery of his instrument, that the cadets seemed to settle back in their seats relaxed. His incredible technical mastery was so obviously complete that the cadets were apparently unaware of it and we listened without worrying whether he would manage that tricky chromatic passage or muff that run in thirds. We no longer were hearing violin playing. We were hearing music as the composer wanted us to hear it, unconscious of any instrumental barrier.⁸⁹⁰
- E.58 Heifetz's first rendition was Bach's 'Prelude' which he described as 'musical spinach – whether you like it or not, it's good for you'.⁸⁹¹
- E.59 Jascha Heifetz, who opened his recital last night in Carnegie Hall by playing the prelude of a Bach partita at a far livelier clip than the music demanded, continued with an evening of superlative violin playing, of which perhaps only he, of all living virtuosos, is capable.⁸⁹²

Partita in E: Partial (various)

- E.60 Mr. Heifetz has scheduled somewhat of a novelty for the radio audience with the performance of a masterpiece for violin alone, He will play three of the seven parts from Johann

⁸⁸⁵ 'Heifetz Again Enthralls Local Audience', *Seattle Star* (10 January 1940), The JH Collection, LoC, box 268.

⁸⁸⁶ Anne Stein Roth, 'An Audience that Overflows City Auditorium Is Charmed By the Music of Jascha Heifetz', *Rocky Mountain News* (17 January 1940). From The JH Collection, LoC, box 261.

⁸⁸⁷ 'Heifetz Thrills Music Lovers With Versatile Program', *Salt Lake Tribune* (30 January 1940). From The JH Collection, LoC, box 261.

⁸⁸⁸ John Rosenfield, 'First Heifetz Recital in Eleven Seasons', *Dallas Morning News* (6 November 1942). From The JH Collection, LoC, box 252.

⁸⁸⁹ R. H. H. 'Heifetz Fails to Produce "News" at His Concert Here', *Hampshire Gazette* (Northampton, Massachusetts) (27 February 1943). From The JH Collection, LoC, box 252.

⁸⁹⁰ Donald Johnson, 'Heifetz Gives Concert for Hospital Patients', *Santa Ana Register* (17 September 1943). From The JH Collection, LoC, box 252.

⁸⁹¹ 'Heifetz Plays for Hospital Patients', *Star and Herald* (Panama RP) (16 November 1943). From The JH Collection, LoC, box 252.

⁸⁹² Olin Downes, 'Heifetz Displays Top Virtuoso Form', *New York Times* (4 March 1953). From The JH Collection, LoC, box 267.

Sebastian's (sic) Bach's 'Partita No. 3' seldom performed on the air in its original form. They are the gay 'Prelude'; the stately 'Gavotte and Rondo' and the dance-like 'Gigue'.⁸⁹³

- E.61 Seldom heard on the air is an unaccompanied violin solo. Beautiful as the instrument is in the right hands, the microphone doesn't lend itself to pleasant reproduction of the string tones. However, the one and only Jascha Heifetz has no fear of this idiosyncrasy and tonight will play sections of the violin Partita No. 3 by Johann Sebastian Bach ... It should be good listening.⁸⁹⁴
- E.62 The disciplined mastery of Jascha Heifetz' violin playing remains undimmed ... he played with the precision and commanding authority that are the hallmarks of his art. There was a moment when the violinist seemed to be compounding the feat of being Heifetz. He took the Prelude of Bach's Partita No. 3 at a tempo that would have meant disaster for most other virtuosos, and he kept it going firmly and securely as though it were a simple thing to do. Possibly this was not the tempo that everyone would have agreed with, but there was no resisting the brilliance of the achievement. The audience responded with a brief flurry of applause, even though it was clear that Mr. Heifetz was poised for the next movement. He played the three sections of the Bach partita so appealingly that one regretted he did not see fit to perform the entire work. One regretted it more because the Medtner music that followed was thin stuff, even if it was played impeccably (Prelude, Loure, Gavotte and Rondeau).⁸⁹⁵
- E.63 For some listeners, the miniatures were always the high point of a Heifetz recital, and this occasion provided a whole bouquet of them, from three excerpts from Bach's E Major Partita to the single encore (Prelude, Loure, Gigue).⁸⁹⁶
- E.64 I thought the three movements of the Bach [Prelude, Loure, Gigue] were altogether perfect, both technically and musically, and were the soundest proof the evening offered of the fact that Heifetz is still Heifetz.⁸⁹⁷
- E.65 The Bach Partita in E Major, Prelude, Loure and Gigue, offered the challenge that all ambitious violinists welcome, but only a few meet with musical master – the delineation of elaborate architectural structures of sound with one bow, four strings, and incredibly agile fingers. If there had been any lingering doubt as to the proficiency of an aging artist they were dispelled by this performance; and the glory of it was that the exhilaration, the poetic charm, and the vital gaiety of the music were realized with no hint of effort.⁸⁹⁸

Miscellaneous – Heifetz and the Bach solo violin works

- M.1 There has for many years been some difference in the numberings of the six solo sonatas and also with regard to the names of the words. Some writers refer to them as sonata, others as partitas and still others as suites. And as to the numberings, the one played by Mr. Heifetz was given on the program as No. 3, whereas in both the Ferdinand David and the Hellmesberger editions it is No. 5, and the E major sonata has been mentioned as No. 3, whereas in both of

⁸⁹³ 'Jascha Heifetz to Appear on "Telephone Hour" Program' (Shreveport, Louisiana) (10 November 1946). From The JH Collection, LoC, box 255.

⁸⁹⁴ Jim Tranter, 'Heifetz Challenges Microphone Tonight', *Buffalo News* (11 November 1946). From The JH Collection, LoC, box 255.

⁸⁹⁵ Howard Traubman, 'Violinist in Program at Carnegie Hall', *New York Times* (16 February 1955).

⁸⁹⁶ Daniel Cariaga, 'Music Review', *Los Angeles Times* (25 October 1972).

⁸⁹⁷ Alfred Frankenstein, 'Heifetz in Rare Recital on Coast To Bolster Music School Fund', *New York Times* (25 October 1972).

⁸⁹⁸ Ronald D. Scofield, 'Heifetz returns, still incomparable', *News-Press* (Santa Barbara, California) (29 October 1972). From The JH Collection, LoC, box 267.

the editions above mentioned it is given as No. 6. However, the safest way to identify them is by key, as all six are in different tonalities.⁸⁹⁹

- M.2 [Heifetz describes a time when the piano did not arrive for a South American concert] ‘The concert started at 6:45 and we left the theatre at 9:45’.⁹⁰⁰ ‘There was an unaccompanied sonata of Bach on the program, luckily, so finally I walked out and announced that I would play Bach – the whole sonata instead of two movements as programmed – in the hopes that a piano would arrive during the playing. As I was finishing the second movement, the piano arrived, and the stagehand having heard the applause that started at the end of the second movement, decided it was enough Bach and started pulling the curtain down, so I found myself squeezed between the upright and the edge of the curtain. After much waving of hands and indignation the curtain was finally raised and I finished the last two movements of Bach (as announced by me to the audience)’.⁹⁰¹
- M.3 When Jascha Heifetz made these recordings, few if any major instrumentalists took such historical performance traditions into account. Viewed in this context, his recordings are in some respects a reaction against the encrustations of Romantic tradition that veiled Baroque style. A case in point is his tone. Bach’s violin – with its short fingerboard, lack of inner bracing and relatively low tension of its gut strings – was incapable of the full sonority that the modern technically modified instrument can produce. And lacking a chin rest, it was held in a position that prevented a rich vibrato. Either through awareness of this or simply from apt instincts, Heifetz, in these performances, maintains a leaner, purer tone than that which he favoured for the Tchaikovsky or Brahms concertos. Then too he grasps the implicit emotional contrasts between movements, faster ones executed with pointed élan, slower ones with a breadth that never cloys or becomes sentimental.
- Obviously it would be foolish to claim that these are stylized readings in every detail. Appoggiaturas, for instance, are played as before-the-beat decorations, altering slightly the melodic line as Bach conceived it. Still, from a violinist whose training was rooted in 19th-century tradition, these performances stand as one of many examples of the way in which Heifetz was a transcendent artist, not only in his technical brilliance but in his intuitive grasp of style as well.⁹⁰²
- M.4 The most vociferous criticism of Heifetz has been levelled at his interpretations of the Bach solo sonata cycle. These Olympian works require an approach that can tolerate only minimal personalization. One can readily note that he holds the composer in tremendous respect. But interpretative anonymity is impossible for the overwhelming Heifetz sound and musical personality. Viewing the cycle as a whole, he does not separate sufficiently the character of the performer from the character of the music. The faster movements are noticeably more satisfying than those demanding spiritual repose. Yet, the 1935 Heifetz recording of the mighty Chaconne is an impressive performance by any standards.⁹⁰³
- M.5 Everything Heifetz played was stamped indelibly with his personal brand. However, certain masterworks, particularly those of Bach, do not profit from over-personalization. It is in such music that Heifetz has been dealt his harshest criticism. It is obvious that he approached his recorded performances of the Bach solo sonatas and partitas with genuine deference to the composer, and negotiated the music with care, consideration, and exactness. Yet for all that, his overpowering violinistic personality, as vested in his sound and stylistic devices (although he seemed to make an honest attempt to curb excesses), endowed the music with a personal aura, particularly in the slower movements, which is an anathema to those who demand that these masterworks be completely free from even the slightest personalization by the performer. It is not difficult to respect this point of view, provided it is not itself exaggerated

⁸⁹⁹ Samuel L. Laciari, ‘The Critic Talks to Music Lovers’, *Philadelphia Evening Public Ledger* (18 February 1939). The JH Collection, LoC, box 262.

⁹⁰⁰ ‘Troubles of a Virtuoso’, *Milwaukee Journal* (12 June 1940). From The JH Collection, LoC, box 260.

⁹⁰¹ Virginia Boren, ‘Heifetz Humorist, also, as this Interesting Letter Reveals’, *The Seattle Sunday Times* (30 June 1940). From The JH Collection, LoC, box 268.

⁹⁰² Mortimer Frank, notes to ‘The Jascha Heifetz Collection’, RCA, vol. 17, 5-8.

⁹⁰³ Henry Roth, ‘Jewel in the Crown’, *Strad*, February 1986, vol. 96, no. 1150, 746.

... More than a few of these same critics accepted, yes, even extolled the personalized Bach of a Casals, Kreisler, or Landowska, but abhorred the glittering musicality of Heifetz when it was applied to Bach. They accused him of serving himself rather than serving the music. If one listens without bias to the *Chaconne* as recorded by Heifetz in 1935, there is much to admire, as there is in various single movements of the complete Bach solo works (1952). The root of the Heifetz-Bach dichotomy lies in the matter of spiritual repose, which happens to be a quality not in keeping with the aggressive, urgent, imperious Heifetz temperament. Bach's solo works, perhaps to a greater degree than any music in the violin repertoire, demand this spiritual repose. Despite his magnificent instrumentalism, Bach's works are not among those for which the violinist is most celebrated. Those who insist that Bach's solo works be uncontaminated by the performer's personality must seek elsewhere.⁹⁰⁴

M.6 [Heifetz referring to the solo Bach in his masterclass] 'You have to know the rules before you can break them'.⁹⁰⁵

M.7 [Heifetz during a masterclass; Erick Friedman performs the Fugue in G minor and is stopped abruptly by Heifetz]

JH: No F. No F. No lower F. There is no F there.

EF: I have it in my lower edition.

JH: No. Out. (Heifetz sings the melody line).⁹⁰⁶

⁹⁰⁴ Roth, *Violin Virtuosos From Paganini to the 21st Century*, 109.

⁹⁰⁵ Kloss, *Jascha Heifetz Through My Eyes*, 115.

⁹⁰⁶ Heifetz Masterclass, National Educational Television, University of Southern California, 1962.

APPENDIX 11

As found in the performance event dataset: Conductors (124) with whom Heifetz performed (1917-1974) and total number of performance events.

Hermann Abendroth	2	Vittorio Gui	1
Maurice Abravanel	2	Richard Hageman	2
Victor Alessandro	3	Julius Harrison	1
Modeste Alloo	2	Hamilton Harty	1
Oscar Anderson	1	Walter Hendl	8
Peter van Anrooy	1	Alexander Hilsberg	1
Enrique F. Arbos	4	Alfred Hertz	1
Robert Armbruster	1	Ernst Hoffmann	1
Constantin Bakaleinikoff	1	Willem van Hoogstraten	1
Giuseppe Bamboschek	1	Jascha Horenstein	4
John Barbirolli	17	Jose Iturbi	8
Howard Barlow	1	Leon Jehin	1
Thomas Beecham	6	Thor Johnson	6
Sidney Beer	1	Olav Kielland	1
Eduard van Beinum	1	Hans Kindler	3
Leonard Bernstein	9	Erich Kleiber	1
Adrian Boult	1	Otto Klemperer	4
Paul Breisach	1	Paul Kletzki	1
Richard Burgin	1 *	Victor Kolar	6
Salvador Camarata	1	Andre Kostelanetz	1
Basil Cameron	1	Sergei Koussevitzky	24
Saul Caston	4	Josef Krips	2
Juan José Castro	1	Karl Krueger	2
Guido Cantelli	3	Rafael Kubelik	2
Sergiu Celibidache	1	Efrem Kurtz	8
Andre Cluytens	1	Hans Lange	1
Albert Coates	5	Erich Leinsdorf	2
Walter Damrosch	13	Paul Lemay	1
Désiré Defauw	6	Ernest MacMillan	6
Antal Dorati	4	Fritz Mahler	2
Massimo Freccia	4	Nikolai Malko	2
Ossip Gabrilowitsch	9	Zubin Mehta	1
Philippe Gaubert	3	Howard Mitchell	3
Alexander V. Gauk	1	Dimitri Mitropoulos	13
Vladimir Golschmann	15	Bernardino Molinari	2
Eugene Goossens	17	Pierre Monteux	15
Henri Goudeover	1	Charles Munch	7
Odd Grüner-Hegge	1	Zsolt Nandor	2

Rudolf Nilius	1	Jacques Singer	2
Arundel Orchard	1	Alexander Smallens	3
Aleksandr I. Orlov	4	Nikolai Sokoloff	10
Eugene Ormandy	21	Izler Solomon	7
Paul Paray	9	William Steinberg	16
Josef Pasternack	4	Reginald Stewart	7
William J. Pickerill	1	Frederick Stock	12
Walter Poole	1	Josef Stransky	7
Henri Rabaud	2	Walter Susskind	1
Erno Rapee	2	George Szell	9
G. K. Raudenbush	2	Victor Tevah	3
Clarence Raybould	1	Arturo Toscanini	10
Fritz Reiner	23	Henri Verbrugghen	4
Max Reiter	5	Donald Voorhees	53
Pedro Antonio Rios Reyna	1	Alfred Wallenstein	23
P. J. Robert	1	Bruno Walter	3
James P. Robertson	2	William Walton	1
Artur Rodzinski	20	Franz Waxman	1
Landon Ronald	2	Adolf Wiklund	1
Olav Rootz	1	Hans Wilhelm	1
François Ruhlmann	1	Albert Wolf	1
Malcolm Sargent	14	Henry Wood	1
Fabien Sevizky	10	Victor Young	1
Nathaniel Shilkret	1		

* Richard Burgin was the concertmaster of the Boston Symphony Orchestra and replaced Sergei Koussevitzky at short notice for one performance (8 November 1938).

Note: Heifetz recorded the Sibelius Violin Concerto with Leopold Stokowski in 1934, but this recording was not released at the time. It has not been included in the performance event dataset.

APPENDIX 12

As found in the performance event dataset: Pianists (24) with whom Heifetz performed (1917-1974) and total number of performance events.

Isidor Achron	524
Joseph Achron	2 *
Emanuel Bay	725
André Benoist	104
Benno Moiseiwitsch	1
Samuel Chotzinoff	210
John Crown	1
Hamilton Harty	1
Vladimir Horowitz	1
José Iturbi	1
William Kapell	1
Milton Kaye	4 **
Jacob Lateiner	10
Seymour Lipkin	0 ***
A. D. Makarov	1
Leonard Pennario	13
Artur Rubinstein	8
Theodore Saidenberg	1
Arpad Sandor	36
Alexander Siloti	1
Brooks Smith	75
Lillian Steuber	8
Boris Zakharoff	2
Efrem Zimbalist	1 ****

* The composer Joseph Achron, Isidor's brother, was named on two programmes: 19 December 1930 in Chicago's Orchestral Hall, and 14 February 1930 in Stuttgart, Germany. These are the only two times the name Joseph is clearly distinguished on the programmes. However, owing to the shared surname, it is possible that a few other Achron performances might have been Joseph's.

** These do not including USO (United Service Organizations) performances during World War II due to limited performance data.

*** No printed performance materials for events with Lipkin were located, but he did accompany Heifetz on USO tours during the war years. See John and John Anthony Maltese, 'The Heifetz War Years', *The Strad*, December 2005.

**** Three pieces played as part of Auer's 80th birthday concert at Carnegie Hall, 28 April 1925.

Note: On 18 February 1924, Heifetz played a joint recital with the famous cellist Pablo Casals in an apartment at 3 East 75th Street, New York City. Although most of the programme was played individually, the two played together Brahms 'Andante' at the end of the recital.

Note: Heifetz occasionally performed the Vitali Chaconne with organ. These are the organists: Frank L. Sealey (27 October 1917); Will Macfarlane (30 January 1919); H. L. Balfour (28 November 1920); Frank Asper (14 January 1935); Vernon de Tar (25 January 1950); Richard Ellsasser (4 August 1950).

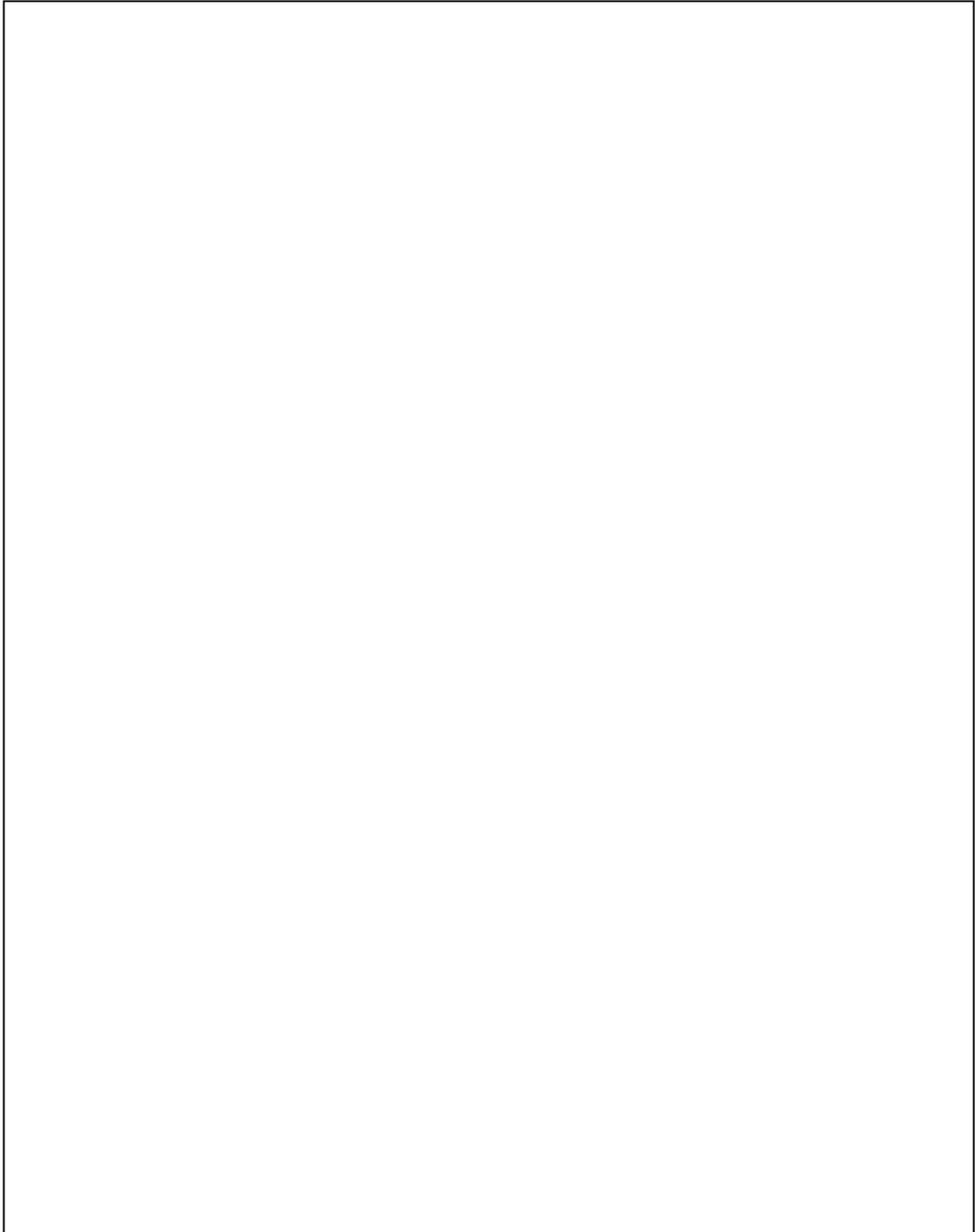
APPENDIX 13

As found in the performance event dataset: Heifetz performances by country (1917-1974). Total number of performance events in each of 57 countries. Names given as used at the time Heifetz visited.

Argentina	30		Italy	33
Australia	51		Jamaica	2
Austria	5		Japan	46
Belgium	9		Latvia	2
Brazil	18		Mexico	35
Burma	4		Monaco	2
Canada	60		New Zealand	17
Chile	13		Norway	5
China	10		Palestine	16
Colombia	6		Panama	1
Costa Rica	2		Peru	4
Cuba	32		Philippines	9
Czechoslovakia	1		Poland	3
Denmark	7		Portugal	7
Dominican Republic	1		Puerto Rico	3
Dutch Antilles	1		Romania	2
Ecuador	2		Singapore	3
Egypt	10		South Africa	20
Finland	1		Soviet Union	10
France	42		Spain	14
Germany	15		Sweden	4
Greece	2		Switzerland	7
Guatemala	1		Trinidad	2
Holland	10		Turkey	2
Hungary	13		United Kingdom	119
India	11		Uruguay	6
Indonesia	6		USA	1612
Ireland	2		Venezuela	7
Israel	10			

APPENDIX 14

Heifetz on tour – a photograph used for publicity circa 1930 by Constance Hope Associates, Inc. The caption on the reverse of the photograph reads: ‘Transforming an old nautical map into a chart of his four world concert and numerous transcontinental tours, Jascha Heifetz makes quite a hobby of statistics. He can show you exactly by what routes he has totalled one million five hundred thousand miles of concert travel, 300,000 of which were made by air’. From The JH Collection, LoC, box 271.



APPENDIX 15

Bibliographic listing – 136 recordings of Bach’s Prelude used in this study of recorded performance tradition. Some entries duplicate sources listed in the bibliography, but are included here for the sake of completeness. Unless indicated otherwise, recordings are in CD format.

Solo violin (82 recordings, 71 violinists)

- Azizian**, Sergej, Hamburg, Germany: The International Music Company, AG, 2002.
Braun, Matitiah, MP3 download, MSR Classics (2001), 2002.
Brooks, Brian, MP3 download, Arts Music, ARZ 47581 (2001), 2003.
Brussilovsky, Alexandre, MP3 download, Suoni E Colori (1990), 1999.
Busch, Adolf, MP3 download, East Barnet: Symposium Records (1922), 1994.
Contzen, Mirijam, Arte Nova, 2004.
Dael van, Lucy, Munich, Germany: Naxos (1996), 1999.
Drucker, Eugene, MP3 Download, Parnassus Records, 2000.
Edinger, Christiane, Naxos Records, 1991.
Ehnes, James, MP3 download, Analekta, 2000.
Elman, Mischa, Biddulph Records, 80206-2 (1932), 2003.
Enesco, Georges, Como, Italy: Istituto Discografico Italiano (c.1940), 1999.
Ferras, Christian, www.youtube.com, 1958.
Fischbach, Garrett, MP3 download, Garrett Fischbach Label, 2004.
Fischer, Julia, MP3 download, Pentatone Classics, 2005.
Flattermann, Helmuth, MP3 Download, Point Classics, 2005.
Francescatti, Zino, ‘Zino Francescatti Vol. 1’, Doremi (1952), 2002.
Fulkerson, Gregory, New York: Bridge Records (1995), 2000.
Gähler, Rudolf, Germany: Arte Nova Classics, 1998.
Greening-Valenzuela, James, MP3 download, Con Brio Recordings (2002), 2003.
Grimal, David. ‘Sonates et Partitas Pour Violon Seul’. France: Transart: Transart Live, 2002
Gringolts, Ilya, Deutsche Grammophon, 2003.
Grumiaux, Arthur, Germany: Philips Classics Productions (1960), 1993.
Hahn, Hillary, Sony Music Entertainment (1996), 1997.
Heermann, Hugo, ‘Great Violinists Vol. 1’. Hertfordshire: Symposium Records, 1071 (c.1909), 1989.
Heifetz, Jascha, ‘Legendary Treasures: Jascha Heifetz Collection Vol. 2’. Doremi, DHR-7707 (1946), 1997.
Heifetz, Jascha, *Heifetz — Piatigorsky*, VHS video, Long Branch, New Jersey: Kultur International Films, No. 1101 (1950).
Heifetz, Jascha, ‘The Heifetz Collection’, vol. 17, Germany: BMG Classics (1952), 1994.
Heifetz, Jascha, ‘The Heifetz Collection’, vol. 46, Germany: BMG Classics (1972), 1994.
Holloway, John, MP3 download, ECM New Records (2005), 2006.
Honoré, Philippe, MP3 Download, Decca, 2000.
Huang, Bin, MP3 Download, Naxos, 2003.
Huggett, Monica, United Kingdom: Virgin Veritas (1996), 2004.
Kagan, Oleg, European Union: Erato Disques (1989), 2004.

Kaler, Ilya, Canada: Naxos, 2008.

Kennedy, Nigel, Germany: EMI Classics, 1992.

Kremer, Gidon, Hanover, West Germany: Philips, Polygram (1980), 1981.

Kremer, Gidon, Munich, Germany: ECM Records (2001), 2005.

Kuijken, Sigiswald, Deutsche Harmonia Mundi (1981), 2001.

Lev, Lara, Germany: Warner Classics, Apex, Warner (2001), 2002.

Levin, Zaida, MP3 download, MSR Classics (2001), 2003.

Little, Tasmin, MP3 download, *The Naked Violin*, www.tasminlittle.com, 2008.

Lubotsky, Mark, Brilliant Classics, 1987.

Luca, Sergiu, Elektra Nonesuch Recordings (1977), 1992.

Mae, Vanessa, Emi Records, 1996

Martzy, Johanna, Korea: EMI Music Korea, EMI Classics (1954), 2007.

Menuhin, Yehudi, United Kingdom: Naxos Historical Records (1936), 2001.

Menuhin, Yehudi, United Kingdom: BBC Music Magazine (1943), 1997.

Menuhin, Yehudi, United Kingdom: EMI Records (1957), 1998.

Milstein, Nathan, 'The Auer Legacy Volume Two'. Northumberland: Appian Publications & Recordings, CDAPR 7016 (1932), 1992.

Milstein, Nathan, performer, from Bardet, Pierre-Olivier and Stephen Wright, producers, Nathan Milstein, EMI Classics DVD, Classic Archive (1968), 2003.

Milstein, Nathan, Germany: Deutsche Grammophon (1973), 1998.

Mintz, Shlomo, MP3 download, Deutsche Grammophon (1984), 2004.

Mullova, Viktoria, Philips Classics (1992), 2006.

Nicolas, Marie-Annick, MP3 download, Alphée (2000), 2005.

Novotný, Břetislav, MP3 download, Supraphon Music (1969), 2007.

Papavrami, Tedi, MP3 download, Aeon (2004), 2005.

Perlman, Itzhak, London: Allegro Films, Teldec Video, VHS Video (1978), 1992.

Perlman, Itzhak, Germany: EMI Classics (1987), 1988.

Podger, Rachel, MP3 download, Channel Classics, CCS 12198 (1999), 2007.

Poulet, Gérard, France: Arion (1995), 2003.

Ricci, Ruggiero, 'Ruggiero Ricci: The 1938 Electrola Recordings'. London: Biddulph Recordings (1938).

Ricci, Ruggiero, Millenium Classics, MCS Records (1979), 1996.

Rosand, Aaron, Englewood Cliffs, New Jersey: Vox Music Group (1997), 1998.

Ross, Jacqueline, England: Sanctuary Records Group Limited (2006), 2007.

Sarasate, Pablo de, 'Sarasate: The Complete Recordings'. Wadhurst, East Sussex: Pavilion Records Ltd (1904), 1992.

Schmid, Benjamin, Germany: Oehms Classics (1999), 2003.

Schmitt, Hélène, European Union: Alpha (2004), 2006.

Schröder, Jaap, European Union: Naxos (1990), 2005.

Sitkovetsky, Dmitry, Stuttgart, Germany: Hänssler Edition Bachakademie (1997), 1998.

St. John, Lara, Ancalagon LLC (2006), 2007. MP3.

Suk, Josef, EMI Classics (1970), 2005.

Szeryng, Henryk, Hamburg: Deutsche Grammophon (1967), 1996.

Szigeti, Joseph, Classica D'oro (1908), 2001.

Szigeti, Joseph, Vanguard Classics (1955), 2004.

Telmányi, Emil, England: Testament Records, Decca (1954), 2003.

Tenenbaum, Mela, MP3 download, ESS.A.Y Recordings, 1997.

Tetzlaff, Christian, MP3 download, Hänssler Classic (2005), 2006.

Von der Goltz, Conrad, MP3 download, Bella Musica Edition, 1995.
Wallfisch, Elizabeth, London: Hyperion Records Limited, 1997.
Yaron, Yuval, European Union: Accord, Universal (1989), 2000.
Zehetmair, Thomas, European Union: Warner Classics, Apex (1982), 2007.

Violin and piano (4 recordings)

Kantorow, Jean-Jacques and Gordon Beck, Droffig Recordings, 1996.
Kreisler, Fritz, 'Great Violinists: Volume 1'. Hertfordshire: Symposium Records, 1071 (1904), 1989.
Schmid, Benjamin and Lisa Smirnova, Germany: Dabringhaus und Grimm, 1995.
Thibaud, Jacques, and Tasso Janopoulo, 'J. Thibaud Volume 3', Italy: Fono Enterprise (1936), 1999.

Solo piano (14 recordings)

Agus, Ayke, Protone Records, California, 1997.
Ashkenazy, Vladimir, MP3 download, Decca, 2000
Biret, Idil, MP3 download, Naxos, 1996.
Chiu, Frederic, MP3 download, Harmonia Mundi (1991), 2002.
Fergus-Thompson, Gordon, 'Bach Transcribed' London: ASV Ltd. 1991.
Fowke, Philip, MP3 download, CRD Records (1990), 2007.
Hobson, Ian, MP3 download, Arabesque Recordings, 1995.
Kern, Olga, MP3 download, Harmonia Mundi (2003), 2004.
Labé, Thomas, MP3 download, Dorian Recordings (1990), 1994.
Mardirossian, Vahan, MP3 download, Transart Live, 2003.
Moyer, Frederick, MP3 download, Jupiter JRI Recordings, 1994.
Paley, Alexander, MP3 download, Leipzig: Hänssler Classic (1998), 2007.
Rachmaninoff, Sergei, MP3 download, RCA Victor Gold Seal (1942), 1992.
Rozanova, Elena, MP3 download, Satirino Records, 2006.

Solo clavichord (1 recording)

Troeger, Richard, MP3 download, Lyrichord Discs Inc. (1994), 2005.

Solo clavicembalo (1 recordings)

Winsome, Evans, MP3 download, Celestial Harmonies, 2008.

Solo Viola (2 recordings)

Deych, Alex, MP3 download, Alex Deych Label (1999), 2002.
Slapin, Scott, MP3 download, Eroica Classical Recordings, 1998.

Solo cello (2 recordings)

Anisimova, Tanya, MP3 download, Celle-Stial Records (2001), 2003.

Paternoster, Vito, MP3 download, Magnatune (1994), 2003.

Solo piccolo cello (1 recording)

Bylsma, Anner, MP3 download, Sony BMG Music Entertainment (1989), 2002.

Orchestra (3 recordings)

Bamert, Matthias, MP3 download, BBC Philharmonic, Chandos 2005.

Fiedler, Arthur, Boston Pops, MP3 Download, DG (1976), 2007.

Stokowski, Leopold, performer/arranger, AAY Orchestra, Cala Records Ltd. (1941), 2000.

Solo guitar (14 recordings)

Barrueco, Manuel, MP3 download, Vox (1981), 2007.

Bungarten, Frank, Germany: Dabringhaus und Grimm (2000), 2001.

Cifali, Milena, MP3 download, Hardrush Music, 2007.

Fernandez, Eduardo, MP3 download, Decca (1987), 2002.

Galbraith, Paul, Hollywood, California: Delos International, 1998.

Isbin, Sharon, MP3 download, EMI Classics (1988), 2008.

Moretti, Filomena, MP3 download, Transart, 2004.

Ragossnig, Konrad, MP3 download, Claves Records (1976), 2000.

Silvestri, Michael, MP3 download, itsaboutmusic.com, 2004.

Söllscher, Göran, MP3 download, DG (1984), 2003.

Vidovic, Ana, MP3 download, Naxos, 2000.

Vondiziano, Paul, MP3 download, Paul Vondiziano, 1995.

Williams, John, MP3 download, Sony (1992), 1993.

Zigante, Frédéric, MP3 download, Stradivarius, 2000 (2008).

Solo electric guitar (1 recording)

Ferguson, Kevin, MP3 download, *Strad to Strat*, Debone (1995), 1999.

Solo Irish harp (1 recording)

O'Farrell, Annie-Marie, MP3 download, Annie-Marie O'Farrell, 2008.

Solo lute (4 recordings)

Holzenberg, Oliver, MP3 download, Haenssler Classic (1999), 2000.

Lindberg, Jakob, MP3 download, BIS Records (1992), 1994.

McFarlane, Ronn, MP3 download, Dorian Recordings (1993), 1997.
O'Dette, Paul, MP3 download, Harmonia Mundi (2006), 2007.

Solo lute-harpsichord (3 recordings)

Hill, Robert, MP3 Download, Haenssler Classic, 1999.
Heindel, Kim, MP3 Download, Dorian Recordings (1991), 1995.
Farr, Elizabeth, MP3 Download, Naxos (2007), 2008.

Solo banjo (1 recording)

Fleck, Bela, MP3 download, Sony Classical, 2001.

Solo ukulele (1 recording)

King, John, Nalu Compact Discs, St. Petersburg, Florida, 1998.

Harp and organ (1 recording)

Kaiser, Olja and Ulrike **Northoff**, MP3 Download, K&K Verlagsanstalt, 2008.

APPENDIX 16

A list of 136 Bach Prelude recordings arranged alphabetically and by instrument.

No.	Instrument	Performer	Year	Duration
1	Solo Violin	Azizian, Sergej	2002	03:11
2	Solo Violin	Braun, Matitiah	2001	03:44
3	Solo Violin	Brooks, Brian	2001	02:57
4	Solo Violin	Brussilovsky, Alexandre	1990	03:30
5	Solo Violin	Busch, Adolf	1922	03:16
6	Solo Violin	Contzen, Mirijam	2004	03:12
7	Solo Violin	Dael van, Lucy	1996	03:56
8	Solo Violin	Drucker, Eugene	2000	03:50
9	Solo Violin	Edinger, Christiane	1991	03:31
10	Solo Violin	Ehnes, James	2000	03:58
11	Solo Violin	Elman, Mischa	1932	03:25
12	Solo Violin	Enesco, Georges	1940	03:36
13	Solo Violin	Ferras, Christian	1958	03:43
14	Solo Violin	Fischbach, Garrett	2004	03:25
15	Solo Violin	Fischer, Julia	2005	03:25
16	Solo Violin	Flattermann, Helmuth	2005	03:30
17	Solo Violin	Francescatti, Zino	1952	03:25
18	Solo Violin	Fulkerson, Gregory	1995	03:37
19	Solo Violin	Gähler, Rudolf	1998	03:30
20	Solo Violin	Greening-Valenzuela, James	2002	03:26
21	Solo Violin	Grimal, David	2002	03:19
22	Solo Violin	Gringolts, Ilya	2003	03:17
23	Solo Violin	Grumiaux, Arthur	1960	03:43
24	Solo Violin	Hahn, Hillary	1996	03:29
25	Solo Violin	Heermann, Hugo	1909	03:06
26	Solo Violin	Heifetz, Jascha	1946	02:59
27	Solo Violin	Heifetz, Jascha	1950	03:14
28	Solo Violin	Heifetz, Jascha	1952	03:10
29	Solo Violin	Heifetz, Jascha	1972	03:12
30	Solo Violin	Holloway, John	2005	03:30
31	Solo Violin	Honoré, Philippe	2000	04:00
32	Solo Violin	Huang, Bin	2003	03:37
33	Solo Violin	Huggett, Monica	1996	04:06
34	Solo Violin	Kagan, Oleg	1989	03:33
35	Solo Violin	Kaler, Ilya	2007	03:46
36	Solo Violin	Kennedy, Nigel	1992	03:15
37	Solo Violin	Kremer, Gidon	1980	03:15
38	Solo Violin	Kremer, Gidon	2001	03:12
39	Solo Violin	Kuijken, Sigiswald	1981	03:49
40	Solo Violin	Lev, Lara	2001	03:23
41	Solo Violin	Levin, Zaida	2001	04:06
42	Solo Violin	Little, Tasmin	2008	03:17
43	Solo Violin	Lubotsky, Mark	1987	03:24
44	Solo Violin	Luca, Sergiu	1977	03:45
45	Solo Violin	Mae, Vanessa	1996	03:48
46	Solo Violin	Martzy, Johanna	1954	03:45
47	Solo Violin	Menuhin, Yehudi	1936	03:49

48	Solo Violin	Menuhin, Yehudi	1943	03:37
49	Solo Violin	Menuhin, Yehudi	1957	03:05
50	Solo Violin	Milstein, Nathan	1932	03:03
51	Solo Violin	Milstein, Nathan	1963	03:19
52	Solo Violin	Milstein, Nathan	1973	03:30
53	Solo Violin	Mintz, Shlomo	1984	03:51
54	Solo Violin	Mullova, Viktoria	1992	03:44
55	Solo Violin	Nicolas, Marie-Annick	2000	04:01
56	Solo Violin	Novotný, Břetislav	1969	04:05
57	Solo Violin	Papavrami, Tedi	2004	03:35
58	Solo Violin	Perlman, Itzhak	1978	03:29
59	Solo Violin	Perlman, Itzhak	1987	03:19
60	Solo Violin	Podger, Rachel	1999	03:32
61	Solo Violin	Poulet, Gérard	1995	03:15
62	Solo Violin	Ricci, Ruggiero	1938	03:29
63	Solo Violin	Ricci, Ruggiero	1979	03:37
64	Solo Violin	Rosand, Aaron	1997	03:30
65	Solo Violin	Ross, Jacqueline	2006	03:46
66	Solo Violin	Sarasate, Pablo de	1904	02:40
67	Solo Violin	Schmid, Benjamin	1999	03:14
68	Solo Violin	Schmitt, Hélène	2004	04:32
69	Solo Violin	Schröder, Jaap	1990	04:10
70	Solo Violin	Sitkovetsky, Dmitry	1997	03:40
71	Solo Violin	St. John, Lara	2006	02:58
72	Solo Violin	Suk, Josef	1970	03:38
73	Solo Violin	Szeryng, Henryk	1967	03:56
74	Solo Violin	Szigeti, Joseph	1908	02:58
75	Solo Violin	Szigeti, Joseph	1955	03:53
76	Solo Violin	Telmányi, Emil	1954	03:44
77	Solo Violin	Tenenbaum, Mela	1997	04:12
78	Solo Violin	Tetzlaff, Christian	2005	03:14
79	Solo Violin	Von der Goltz, Conrad	1995	04:22
80	Solo Violin	Wallfisch, Elizabeth	1997	02:58
81	Solo Violin	Yaron, Yuval	1989	03:27
82	Solo Violin	Zehetmair, Thomas	1982	03:35
83	Violin/Piano	Kantorow, Jean-Jacques	1996	03:17
84	Violin/Piano	Kreisler, Fritz	1904	03:12
85	Violin/Piano	Schmid, Benjamin	1995	03:08
86	Violin/Piano	Thibaud, Jacques	1936	03:19
87	Solo Piano	Agus, Ayke	1997	03:48
88	Solo Piano	Ashkenazy, Vladimir	2000	03:23
89	Solo Piano	Biret, Idil	1998	03:33
90	Solo Piano	Chiu, Frederic	1982	03:31
91	Solo Piano	Fergus-Thompson, Gordon	1991	03:33
92	Solo Piano	Fowke, Philip	1990	03:39
93	Solo Piano	Hobson, Ian	1995	03:26
94	Solo Piano	Kern, Olga	2003	03:19
95	Solo Piano	Labé, Thomas	1990	03:04
96	Solo Piano	Mardirossian, Vahan	2003	03:12
97	Solo Piano	Moyer, Frederick	1994	03:31
98	Solo Piano	Paley, Alexander	1998	04:00
99	Solo Piano	Rachmaninoff, Sergei	1942	03:13
100	Solo Piano	Rozanova, Elena	2006	03:40

101	Clavichord	Troeger, Richard	1994	03:51
102	Clavicembalo	Winsome, Evans	2008	03:30
103	Viola	Deych, Alex	1999	02:48
104	Viola	Slapin, Scott	1998	03:42
105	Cello	Anisimova, Tanya	2001	04:11
106	Cello	Paternoster, Vito	1994	03:12
107	Piccolo Cello	Bylsma, Anner	1989	03:25
108	Orchestral	Bamert, Matthias	2005	03:43
109	Orchestral	Fiedler, Arthur	1976	03:50
110	Orchestral	Stokowski, Leopold	1941	03:26
111	Guitar	Barrueco, Manuel	1981	03:59
112	Guitar	Bungarten, Frank	2000	03:42
113	Guitar	Cifali, Milena	2007	05:23
114	Guitar	Fernandez, Eduardo	1987	03:49
115	Guitar	Galbraith, Paul	1998	04:01
116	Guitar	Isbin, Sharon	1988	04:19
117	Guitar	Moretti, Filomena	2004	04:01
118	Guitar	Ragossnig, Konrad	1976	04:52
119	Guitar	Silvestri, Michael	2004	04:06
120	Guitar	Söllscher, Göran	1984	05:00
121	Guitar	Vidovic, Ana	2000	03:20
122	Guitar	Vondiziano, Paul	1995	04:41
123	Guitar	Williams, John	1992	04:18
124	Guitar	Zigante, Frédéric	2000	04:30
125	Electric Guitar	Ferguson, Kevin	1995	03:47
126	Irish Harp	O'Farrell, Annie-Marie	2008	05:05
127	Lute	Holzenberg, Oliver	1999	05:26
128	Lute	Lindberg, Jakob	1992	05:10
129	Lute	McFarlane, Ronn	1993	04:34
130	Lute	O'Dette, Paul	2006	05:05
131	Lute-Harpsichord	Hill, Robert	1999	03:37
132	Lute-Harpsichord	Heindel, Kim	1991	04:40
133	Lute-Harpsichord	Farr, Elizabeth	2004	04:01
134	Banjo	Fleck, Bela	2001	03:43
135	Ukulele	King, John	1998	04:36
136	Harp/Organ	Northoff/Kaiser	2008	04:33

APPENDIX 17

A list of 136 Bach Prelude recordings arranged chronologically.

No.	Instrument	Performer	Year	Duration
1	Violin/Piano	Kreisler, Fritz	1904	03:12
2	Solo Violin	Sarasate, Pablo de	1904	02:40
3	Solo Violin	Szigeti, Joseph	1908	02:58
4	Solo Violin	Heermann, Hugo	1909	03:06
5	Solo Violin	Busch, Adolf	1922	03:16
6	Solo Violin	Elman, Mischa	1932	03:25
7	Solo Violin	Milstein, Nathan	1932	03:03
8	Solo Violin	Menuhin, Yehudi	1936	03:49
9	Violin/Piano	Thibaud, Jacques	1936	03:19
10	Solo Violin	Ricci, Ruggiero	1938	03:29
11	Solo Violin	Enesco, Georges	1940	03:36
12	Orchestral	Stokowski, Leopold	1941	03:26
13	Solo Piano	Rachmaninoff, Sergei	1942	03:13
14	Solo Violin	Menuhin, Yehudi	1943	03:37
15	Solo Violin	Heifetz, Jascha	1946	02:59
16	Solo Violin	Heifetz, Jascha	1950	03:14
17	Solo Violin	Francescatti, Zino	1952	03:25
18	Solo Violin	Heifetz, Jascha	1952	03:10
19	Solo Violin	Martzy, Johanna	1954	03:45
20	Solo Violin	Telmányi, Emil	1954	03:44
21	Solo Violin	Szigeti, Joseph	1955	03:53
22	Solo Violin	Menuhin, Yehudi	1957	03:05
23	Solo Violin	Ferras, Christian	1958	03:43
24	Solo Violin	Grumiaux, Arthur	1960	03:43
25	Solo Violin	Milstein, Nathan	1963	03:19
26	Solo Violin	Szeryng, Henryk	1967	03:56
27	Solo Violin	Novotný, Břetislav	1969	04:05
28	Solo Violin	Suk, Josef	1970	03:38
29	Solo Violin	Heifetz, Jascha	1972	03:12
30	Solo Violin	Milstein, Nathan	1973	03:30
31	Orchestral	Fiedler, Arthur	1976	03:50
32	Guitar	Ragossnig, Konrad	1976	04:52
33	Solo Violin	Luca, Sergiu	1977	03:45
34	Solo Violin	Perlman, Itzhak	1978	03:29
35	Solo Violin	Ricci, Ruggiero	1979	03:37
36	Solo Violin	Kremer, Gidon	1980	03:15
37	Guitar	Barrueco, Manuel	1981	03:59
38	Solo Violin	Kuijken, Sigiswald	1981	03:49
39	Solo Violin	Zehetmair, Thomas	1982	03:35
40	Solo Piano	Chiu, Frederic	1982	03:31
41	Solo Violin	Mintz, Shlomo	1984	03:51
42	Guitar	Söllscher, Göran	1984	05:00

43	Guitar	Fernandez, Eduardo	1987	03:49
44	Solo Violin	Lubotsky, Mark	1987	03:24
45	Solo Violin	Perlman, Itzhak	1987	03:19
46	Guitar	Isbin, Sharon	1988	04:19
47	Solo Violin	Kagan, Oleg	1989	03:33
48	Solo Violin	Yaron, Yuval	1989	03:27
49	Piccolo Cello	Bylsma, Anner	1989	03:25
50	Solo Violin	Brussilovsky, Alexandre	1990	03:30
51	Solo Violin	Drucker, Eugene	1990	03:50
52	Solo Violin	Schröder, Jaap	1990	04:10
53	Solo Piano	Fowke, Philip	1990	03:39
54	Solo Piano	Labé, Thomas	1990	03:04
55	Solo Violin	Edinger, Christiane	1991	03:31
56	Solo Piano	Fergus-Thompson, Gordon	1991	03:33
57	Lute-Harpsichord	Heindel, Kim	1991	04:40
58	Solo Violin	Kennedy, Nigel	1992	03:15
59	Lute	Lindberg, Jakob	1992	05:10
60	Solo Violin	Mullova, Viktoria	1992	03:44
61	Guitar	Williams, John	1992	04:18
62	Lute	McFarlane, Ronn	1993	04:34
63	Solo Piano	Moyer, Frederick	1994	03:31
64	Clavichord	Troeger, Richard	1994	03:51
65	Cello	Paternoster, Vito	1994	03:12
66	Solo Violin	Fulkerson, Gregory	1995	03:37
67	Solo Piano	Hobson, Ian	1995	03:26
68	Guitar	Ferguson, Kevin	1995	03:47
69	Solo Violin	Poulet, Gérard	1995	03:15
70	Violin/Piano	Schmid, Benjamin	1995	03:08
71	Solo Violin	Von der Goltz, Conrad	1995	04:22
72	Guitar	Vondiziano, Paul	1995	04:41
73	Solo Violin	Dael van, Lucy	1996	03:56
74	Solo Violin	Hahn, Hillary	1996	03:29
75	Solo Violin	Huggett, Monica	1996	04:06
76	Violin/Piano	Kantorow, Jean-Jacques	1996	03:17
77	Solo Violin	Mae, Vanessa	1996	03:48
78	Solo Piano	Agus, Ayke	1997	03:48
79	Solo Violin	Rosand, Aaron	1997	03:30
80	Solo Violin	Sitkovetsky, Dmitry	1997	03:40
81	Solo Violin	Tenenbaum, Mela	1997	04:12
82	Solo Violin	Wallfisch, Elizabeth	1997	02:58
83	Solo Violin	Gähler, Rudolf	1998	03:30
84	Solo Piano	Biret, Idil	1998	03:33
85	Solo Piano	Paley, Alexander	1998	04:00
86	Viola	Slapin, Scott	1998	03:42
87	Guitar	Galbraith, Paul	1998	04:01
88	Ukulele	King, John	1998	04:36
89	Viola	Deych, Alex	1999	02:48
90	Lute-Harpsichord	Hill, Robert	1999	03:37

91	Lute	Holzenberg, Oliver	1999	05:26
92	Solo Violin	Podger, Rachel	1999	03:32
93	Solo Violin	Schmid, Benjamin	1999	03:14
94	Solo Piano	Ashkenazy, Vladimir	2000	03:23
95	Solo Violin	Ehnes, James	2000	03:58
96	Solo Violin	Honoré, Philippe	2000	04:00
97	Solo Violin	Nicolas, Marie-Annick	2000	04:01
98	Guitar	Bungarten, Frank	2000	03:42
99	Guitar	Vidovic, Ana	2000	03:20
100	Guitar	Zigante, Frédéric	2000	04:30
101	Cello	Anisimova, Tanya	2001	04:11
102	Solo Violin	Braun, Matitiah	2001	03:44
103	Solo Violin	Brooks, Brian	2001	02:57
104	Solo Violin	Kremer, Gidon	2001	03:12
105	Solo Violin	Lev, Lara	2001	03:23
106	Solo Violin	Levin, Zaida	2001	04:06
107	Banjo	Fleck, Bela	2001	03:43
108	Solo Violin	Azizian, Sergej	2002	03:11
109	Solo Violin	Greening-Valenzuela, James	2002	03:26
110	Solo Violin	Grimal, David	2002	03:19
111	Solo Violin	Gringolts, Ilya	2003	03:17
112	Solo Violin	Huang, Bin	2003	03:37
113	Solo Piano	Kern, Olga	2003	03:19
114	Solo Piano	Mardirossian, Vahan	2003	03:12
115	Solo Violin	Contzen, Mirijam	2004	03:12
116	Lute-Harpsichord	Farr, Elizabeth	2004	04:01
117	Solo Violin	Fischbach, Garrett	2004	03:25
118	Guitar	Moretti, Filomena	2004	04:01
119	Solo Violin	Papavrami, Tedi	2004	03:35
120	Solo Violin	Schmitt, Hélène	2004	04:32
121	Guitar	Silvestri, Michael	2004	04:06
122	Solo Violin	Fischer, Julia	2005	03:25
123	Solo Violin	Flattermann, Helmuth	2005	03:30
124	Solo Violin	Holloway, John	2005	03:30
125	Solo Violin	Tetzlaff, Christian	2005	03:14
126	Orchestral	Bamert, Matthias	2005	03:43
127	Lute	O'Dette, Paul	2006	05:05
128	Solo Violin	Ross, Jacqueline	2006	03:46
129	Solo Violin	St. John, Lara	2006	02:58
130	Solo Piano	Roanova, Elena	2006	03:40
131	Guitar	Cifali, Milena	2007	05:23
132	Solo Violin	Kaler, Ilya	2007	03:46
133	Solo Violin	Little, Tasmin	2008	03:17
134	Irish Harp	O'Farrell, Annie-Marie	2008	05:05
135	Harp/Organ	Northoff/Kaiser	2008	04:33
136	Clavicembalo	Winsome, Evans	2008	03:30

APPENDIX 18

A list of 136 Bach Prelude recordings arranged by duration.

No.	Instrument	Performer	Year	Duration
1	Solo Violin	Sarasate, Pablo de	1904	02:40
2	Viola	Deych, Alex	1999	02:48
3	Solo Violin	Brooks, Brian	2001	02:57
4	Solo Violin	Szigeti, Joseph	1908	02:58
5	Solo Violin	Wallfisch, Elizabeth	1997	02:58
6	Solo Violin	St. John, Lara	2006	02:58
7	Solo Violin	Heifetz, Jascha	1946	02:59
8	Solo Violin	Milstein, Nathan	1932	03:03
9	Solo Piano	Labé, Thomas	1990	03:04
10	Solo Violin	Menuhin, Yehudi	1957	03:05
11	Solo Violin	Heermann, Hugo	1909	03:06
12	Violin/Piano	Schmid, Benjamin	1995	03:08
13	Solo Violin	Heifetz, Jascha	1952	03:10
14	Solo Violin	Azizian, Sergej	2002	03:11
15	Violin/Piano	Kreisler, Fritz	1904	03:12
16	Solo Violin	Heifetz, Jascha	1972	03:12
17	Cello	Paternoster, Vito	1994	03:12
18	Solo Violin	Kremer, Gidon	2001	03:12
19	Solo Piano	Mardirossian, Vahan	2003	03:12
20	Solo Violin	Contzen, Mirijam	2004	03:12
21	Solo Piano	Rachmaninoff, Sergei	1942	03:13
22	Solo Violin	Heifetz, Jascha	1950	03:14
23	Solo Violin	Schmid, Benjamin	1999	03:14
24	Solo Violin	Tetzlaff, Christian	2005	03:14
25	Solo Violin	Kremer, Gidon	1980	03:15
26	Solo Violin	Kennedy, Nigel	1992	03:15
27	Solo Violin	Poulet, Gérard	1995	03:15
28	Solo Violin	Busch, Adolf	1922	03:16
29	Violin/Piano	Kantorow, Jean-Jacques	1996	03:17
30	Solo Violin	Gringolts, Ilya	2003	03:17
31	Solo Violin	Little, Tasmin	2008	03:17
32	Violin/Piano	Thibaud, Jacques	1936	03:19
33	Solo Violin	Milstein, Nathan	1963	03:19
34	Solo Violin	Perlman, Itzhak	1987	03:19
35	Solo Violin	Grimal, David	2002	03:19
36	Solo Piano	Kern, Olga	2004	03:19
37	Guitar	Vidovic, Ana	2000	03:20
38	Solo Violin	Lev, Lara	2001	03:23
39	Solo Piano	Ashkenazy, Vladimir	2000	03:23
40	Solo Violin	Lubotsky, Mark	1987	03:24
41	Solo Violin	Elman, Mischa	1932	03:25

42	Solo Violin	Francescatti, Zino	1952	03:25
43	Piccolo Cello	Bylsma, Anner	1989	03:25
44	Solo Violin	Fischbach, Garrett	2004	03:25
45	Solo Violin	Fischer, Julia	2005	03:25
46	Orchestral	Stokowski, Leopold	1941	03:26
47	Solo Violin	Greening-Valenzuela, James	2002	03:26
48	Solo Piano	Hobson, Ian	1995	03:26
49	Solo Violin	Yaron, Yuval	1989	03:27
50	Solo Violin	Ricci, Ruggiero	1938	03:29
51	Solo Violin	Perlman, Itzhak	1978	03:29
52	Solo Violin	Hahn, Hillary	1996	03:29
53	Solo Violin	Milstein, Nathan	1973	03:30
54	Solo Violin	Brussilovsky, Alexandre	1990	03:30
55	Solo Violin	Flattermann, Helmuth	2005	03:30
56	Solo Violin	Rosand, Aaron	1997	03:30
57	Solo Violin	Gähler, Rudolf	1998	03:30
58	Solo Violin	Holloway, John	2005	03:30
59	Clavicembalo	Winsome, Evans	2008	03:30
60	Solo Piano	Chiu, Frederic	1982	03:31
61	Solo Violin	Edinger, Christiane	1991	03:31
62	Solo Piano	Moyer, Frederick	1994	03:31
63	Solo Violin	Podger, Rachel	1999	03:32
64	Solo Violin	Kagan, Oleg	1989	03:33
65	Solo Piano	Fergus-Thompson, Gordon	1991	03:33
66	Solo Piano	Biret, Idil	1998	03:33
67	Solo Violin	Zehetmair, Thomas	1982	03:35
68	Solo Violin	Papavrami, Tedi	2004	03:35
69	Solo Violin	Enesco, Georges	1940	03:36
70	Lute-Harpsichord	Hill, Robert	1999	03:37
71	Solo Violin	Menuhin, Yehudi	1943	03:37
72	Solo Violin	Ricci, Ruggiero	1979	03:37
73	Solo Violin	Fulkerson, Gregory	1995	03:37
74	Solo Violin	Huang, Bin	2003	03:37
75	Solo Violin	Suk, Josef	1970	03:38
76	Solo Piano	Fowke, Philip	1990	03:39
77	Solo Violin	Sitkovetsky, Dmitry	1997	03:40
78	Solo Piano	Roanova, Elena	2006	03:40
79	Viola	Slapin, Scott	1998	03:42
80	Guitar	Bungarten, Frank	2000	03:42
81	Solo Violin	Ferras, Christian	1958	03:43
82	Solo Violin	Grumiaux, Arthur	1960	03:43
83	Banjo	Fleck, Bela	2001	03:43
84	Orchestral	Bamert, Matthias	2005	03:43
85	Solo Violin	Telmányi, Emil	1954	03:44
86	Solo Violin	Mullova, Viktoria	1992	03:44
87	Solo Violin	Braun, Matitiah	2001	03:44
88	Solo Violin	Martzy, Johanna	1954	03:45
89	Solo Violin	Luca, Sergiu	1977	03:45

90	Solo Violin	Ross, Jacqueline	2006	03:46
91	Solo Violin	Kaler, Ilya	2007	03:46
92	Guitar	Ferguson, Kevin	1995	03:47
93	Solo Piano	Agus, Ayke	1997	03:48
94	Solo Violin	Mae, Vanessa	1996	03:48
95	Guitar	Fernandez, Eduardo	1987	03:49
96	Solo Violin	Menuhin, Yehudi	1936	03:49
97	Solo Violin	Kuijken, Sigiswald	1981	03:49
98	Orchestral	Fiedler, Arthur	1976	03:50
99	Solo Violin	Drucker, Eugene	1990	03:50
100	Clavichord	Troeger, Richard	1994	03:51
101	Solo Violin	Mintz, Shlomo	1984	03:51
102	Solo Violin	Szigeti, Joseph	1955	03:53
103	Solo Violin	Szeryng, Henryk	1967	03:56
104	Solo Violin	Dael van, Lucy	1996	03:56
105	Solo Violin	Ehnes, James	2000	03:58
106	Guitar	Barrueco, Manuel	1981	03:59
107	Solo Violin	Honoré, Philippe	2000	04:00
108	Solo Piano	Paley, Alexander	1998	04:00
109	Lute-Harpsichord	Farr, Elizabeth	2004	04:01
110	Guitar	Galbraith, Paul	1998	04:01
111	Solo Violin	Nicolas, Marie-Annick	2000	04:01
112	Guitar	Moretti, Filomena	2004	04:01
113	Solo Violin	Novotný, Břetislav	1969	04:05
114	Solo Violin	Huggett, Monica	1996	04:06
115	Solo Violin	Levin, Zaida	2001	04:06
116	Guitar	Silvestri, Michael	2004	04:06
117	Solo Violin	Schröder, Jaap	1990	04:10
118	Cello	Anisimova, Tanya	2001	04:11
119	Solo Violin	Tenenbaum, Mela	1997	04:12
120	Guitar	Williams, John	1992	04:18
121	Guitar	Isbin, Sharon	1988	04:19
122	Solo Violin	Von der Goltz, Conrad	1995	04:22
123	Guitar	Zigante, Frédéric	2000	04:30
124	Solo Violin	Schmitt, Hélène	2004	04:32
125	Harp/Organ	Northoff/Kaiser	2008	04:33
126	Lute	McFarlane, Ronn	1993	04:34
127	Ukulele	King, John	1998	04:36
128	Lute-Harpsichord	Heindel, Kim	1991	04:40
129	Guitar	Vondiziano, Paul	1995	04:41
130	Guitar	Ragossnig, Konrad	1976	04:52
131	Guitar	Söllscher, Göran	1984	05:00
132	Irish Harp	O'Farrell, Annie-Marie	2008	05:05
133	Lute	O'Dette, Paul	2006	05:05
134	Lute	Lindberg, Jakob	1992	05:10
135	Guitar	Cifali, Milena	2007	05:23
136	Lute	Holzenberg, Oliver	1999	05:26

APPENDIX 19

A list of 86 Bach Prelude recordings for solo violin arranged by duration.

No.	Instrument	Performer	Year	Duration
1	Solo Violin	Sarasate, Pablo de	1904	02:40
2	Solo Violin	Brooks, Brian	2001	02:57
3	Solo Violin	Szigeti, Joseph	1908	02:58
4	Solo Violin	Wallfisch, Elizabeth	1997	02:58
5	Solo Violin	St. John, Lara	2006	02:58
6	Solo Violin	Heifetz, Jascha	1946	02:59
7	Solo Violin	Milstein, Nathan	1932	03:03
8	Solo Violin	Menuhin, Yehudi	1957	03:05
9	Solo Violin	Heermann, Hugo	1909	03:06
10	Violin/Piano	Schmid, Benjamin	1995	03:08
11	Solo Violin	Heifetz, Jascha	1952	03:10
12	Solo Violin	Azizian, Sergej	2002	03:11
13	Violin/Piano	Kreisler, Fritz	1904	03:12
14	Solo Violin	Heifetz, Jascha	1972	03:12
15	Solo Violin	Kremer, Gidon	2001	03:12
16	Solo Violin	Contzen, Mirijam	2004	03:12
17	Solo Violin	Heifetz, Jascha	1950	03:14
18	Solo Violin	Schmid, Benjamin	1999	03:14
19	Solo Violin	Tetzlaff, Christian	2005	03:14
20	Solo Violin	Kremer, Gidon	1980	03:15
21	Solo Violin	Kennedy, Nigel	1992	03:15
22	Solo Violin	Poulet, Gérard	1995	03:15
23	Solo Violin	Busch, Adolf	1922	03:16
24	Violin/Piano	Kantorow, Jean-Jacques	1996	03:17
25	Solo Violin	Gringolts, Ilya	2003	03:17
26	Solo Violin	Little, Tasmin	2008	03:17
27	Violin/Piano	Thibaud, Jacques	1936	03:19
28	Solo Violin	Milstein, Nathan	1963	03:19
29	Solo Violin	Perlman, Itzhak	1987	03:19
30	Solo Violin	Grimal, David	2002	03:19
31	Solo Violin	Lev, Lara	2001	03:23
32	Solo Violin	Lubotsky, Mark	1987	03:24
33	Solo Violin	Elman, Mischa	1932	03:25
34	Solo Violin	Francescatti, Zino	1952	03:25
35	Solo Violin	Fischbach, Garrett	2004	03:25
36	Solo Violin	Fischer, Julia	2005	03:25
37	Solo Violin	Greening-Valenzuela, James	2002	03:26
38	Solo Violin	Yaron, Yuval	1989	03:27
39	Solo Violin	Ricci, Ruggiero	1938	03:29
40	Solo Violin	Perlman, Itzhak	1978	03:29
41	Solo Violin	Hahn, Hillary	1996	03:29

42	Solo Violin	Milstein, Nathan	1973	03:30
43	Solo Violin	Brussilovsky, Alexandre	1990	03:30
44	Solo Violin	Rosand, Aaron	1997	03:30
45	Solo Violin	Gähler, Rudolf	1998	03:30
46	Solo Violin	Holloway, John	2005	03:30
47	Solo Violin	Flattermann, Helmuth	2005	03:30
48	Solo Violin	Edinger, Christiane	1991	03:31
49	Solo Violin	Podger, Rachel	1999	03:32
50	Solo Violin	Kagan, Oleg	1989	03:33
51	Solo Violin	Zehetmair, Thomas	1982	03:35
52	Solo Violin	Papavrami, Tedi	2004	03:35
53	Solo Violin	Enesco, Georges	1940	03:36
54	Solo Violin	Huang, Bin	2003	03:37
55	Solo Violin	Menuhin, Yehudi	1943	03:37
56	Solo Violin	Ricci, Ruggiero	1979	03:37
57	Solo Violin	Fulkerson, Gregory	1995	03:37
58	Solo Violin	Suk, Josef	1970	03:38
59	Solo Violin	Sitkovetsky, Dmitry	1997	03:40
60	Solo Violin	Ferras, Christian	1958	03:43
61	Solo Violin	Grumiaux, Arthur	1960	03:43
62	Solo Violin	Telmányi, Emil	1954	03:44
63	Solo Violin	Mullova, Viktoria	1992	03:44
64	Solo Violin	Braun, Matitiahu	2001	03:44
65	Solo Violin	Martzy, Johanna	1954	03:45
66	Solo Violin	Luca, Sergiu	1977	03:45
67	Solo Violin	Ross, Jacqueline	2006	03:46
68	Solo Violin	Kaler, Ilya	2007	03:46
69	Solo Violin	Mae, Vanessa	1996	03:48
70	Solo Violin	Menuhin, Yehudi	1936	03:49
71	Solo Violin	Kuijken, Sigiswald	1981	03:49
72	Solo Violin	Drucker, Eugene	1990	03:50
73	Solo Violin	Mintz, Shlomo	1984	03:51
74	Solo Violin	Szigeti, Joseph	1955	03:53
75	Solo Violin	Szeryng, Henryk	1967	03:56
76	Solo Violin	Dael van, Lucy	1996	03:56
77	Solo Violin	Ehnes, James	2000	03:58
78	Solo Violin	Honoré, Philippe	2000	04:00
79	Solo Violin	Nicolas, Marie-Annick	2000	04:01
80	Solo Violin	Novotný, Břetislav	1969	04:05
81	Solo Violin	Huggett, Monica	1996	04:06
82	Solo Violin	Levin, Zaida	2001	04:06
83	Solo Violin	Schröder, Jaap	1990	04:10
84	Solo Violin	Tenenbaum, Mela	1997	04:12
85	Solo Violin	Von der Goltz, Conrad	1995	04:22
86	Solo Violin	Schmitt, Hélène	2004	04:32

APPENDIX 20

Research fieldtrip and interviewee photographs: June-September 2007.



1. The author with father-and-son Heifetz biographers John and John Anthony Maltese; Atlanta, Georgia, USA, 2 June 2007.



2. The author with former Heifetz student Homer Holloway. Mr. Holloway recalled at length his time in the Heifetz masterclasses and performances of Bach's Prelude; Atlanta, Georgia, USA, 4 June 2007.



3. Arnold Belnick demonstrates an aspect of Heifetz's technique on his Stradivari, 14 September 2007. Mr. Belnick often performed chamber music with Heifetz. Most notably, he recorded the Mendelssohn String Octet with Heifetz in 1961.



4. The author with former Heifetz student Ron Folsom in Los Angeles, 16 September 2007.



5. Former Heifetz student Brian Leonard demonstrates a stretching technique he said he was taught by Jascha Heifetz. This has not been corroborated by any other source and so remains unconfirmed. Los Angeles, 16 September 2007.



6. Discussing Heifetz's practice methods in the Heifetz studio. The author with Heifetz's former student and companion, Ayke Agus, inside the relocated Jascha Heifetz studio designed by Lloyd Wright; Colburn School of Music, Los Angeles, USA, 17 September 2007.



7. The author with Annette Kaufman, 17 September 2007. Mrs Kaufman, a pianist, was married to the successful and much-recorded violinist Louis Kaufman (pictured in the Milton Avery painting). The Kaufmans were friends with the Heifetzes, and informal music-making would take place in their home.



8. The outside of the Jascha Heifetz Studio (design: Lloyd Wright) in its new location at the Colburn School of Music, Los Angeles. 17 September 2007.

APPENDIX 21

A list of contents on the accompanying data CD arranged by folder and year – to be used on a computer. Unless indicated otherwise, all items are audio files. All eleven Prelude recordings from chapter 12 have been included, including all of Heifetz's examples that feature throughout the thesis. Other Heifetz recordings include examples from Russia in 1911 which are among the earliest available (see chapter 1) and also other recordings from 1917 made just after the debut at Carnegie Hall. The *Ave Maria* and *Chorus of Dervishes* both featured on the debut programme (see chapter 5). Heifetz's 1935 version of the *Hora Staccato* is included (with Emanuel Bay at the piano). Both of Heifetz's recordings of the *Vieuxtemps Concerto No. 4* are included – the 'proper' version from 1935 and the 'imitation' version from the masterclass in 1962 (see chapter 3). For further details about individual items see the bibliography.

HEIFETZ PRELUDE RECORDINGS

1. 1946
 2. 1950
 3. 1952 (video)
 4. 1972
-

OTHER PRELUDE RECORDINGS

1. 1904 Pablo de Sarasate
 2. 1909 Hugo Heermann
 3. 1955 Joseph Szigeti
 4. 1996 Monica Huggett
 5. 1997 Elizabeth Wallfisch
 6. 2001 Gidon Kremer
 7. 2004 H el ene Schmitt
-

HEIFETZ VARIOUS RECORDINGS

1. 1911 Fritz Kreisler *Caprice Viennois*
 2. 1911 Anton n Dvoř k/August Wilhelmj *Humoresque* (op. 101 no. 7)
 3. 1911 Franois Schubert *L'Abeille (The Bee)*
 4. 1917 Franz Schubert/August Wilhelmj *Ave Maria*
 5. 1917 Ludwig van Beethoven/Leopold Auer *Chorus of Dervishes*
 6. 1917 Antonio Bazzini *Ronde des Lutins*
 7. 1937 Grigoraş Dinicu/Jascha Heifetz *Hora Staccato*
-

HEIFETZ PERFORMING VIEUXTEMPS CONCERTO NO. 4 (first movement only)

1. 1935 with John Barbirolli and the London Philharmonic Orchestra
 2. 1962 with Brooks Smith (piano), from a Heifetz masterclass (video)
-
-

BIBLIOGRAPHY

Primary Sources

Music Division, Library of Congress, Washington DC, USA.

The Jascha Heifetz Collection (See appendix 1)
The Louis Kaufman Collection
The Fritz Kreisler Collection
The Artur Rubinstein Collection

National Postal Museum, Smithsonian Institution, Washington DC, USA

The Jascha Heifetz Stamp Collection. Five volumes of music-themed stamps. Music – Worldwide, accession no. 1978.0197 (The curator Jim O'Donnell provided expert advice and insight into the collection).

Books and Articles

Owing to their scarcity and value as a complete set, all the articles from the Heifetz scrapbooks in the Library of Congress collection that were used in the thesis are included here for future reference. For items found in the collection, a box number is given at the end of each reference. It should be pointed out that only a small percentage of all the articles contained in the Heifetz scrapbooks were used in this thesis, with particular focus on those articles relating to Heifetz's performances of Bach's works for solo violin. Multiple entries for individual authors are arranged chronologically. Individual liner notes from the 46 volumes of the 1994 RCA 'Jascha Heifetz Collection' are listed under recordings.

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Interviews

Interviews conducted for this thesis

The following interviews were mostly arranged and conducted in collaboration with Thomas O'Donnell, a colleague and a friend. Mr. O'Donnell has been a violinist with the Atlanta Symphony Orchestra for thirty-six years, and is an authority on violins and violinists of the past.

The interviewees gave freely and generously of their time, for which the author is extremely grateful. While not all have been quoted in the body of the thesis text, discussions and opinions expressed during interviews were fundamental in gathering an understanding of Heifetz from those who had dealt with him personally.

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Audio Recordings

The RCA Complete Heifetz Collection

Released in 1994, this 46-volume (66-CD) collection is the most comprehensive source of Heifetz recordings. Each volume has an individual booklet containing a short essay on Heifetz and the recordings and repertoire presented in that album – these are unique insights that have generally not been published in any other form or location. As this collection is now unavailable, and extremely difficult to find, brief descriptions of the volumes are included here. Also, the author of each individual short essay is noted.

Heifetz, Jascha et al., *The RCA Jascha Heifetz Collection*, 46 vols., Germany: BMG Classics (1917-1972), 1994.

Volume	Description and name of author responsible for short essay
1	1917-1924 The acoustic recordings. Notes by Irving Kolodin.
2	1925-1934 Achron, Bach, Debussy, Drigo, Grieg, Korngold, etc. Notes by Irving Kolodin.
3	1934-1937 Bach, Bazzini, Dinicu, Glazunov, Szymanowski, Vieuxtemps, etc. Notes by Irving Kolodin.
4	1935-1939 Brahms Concerto, Sonata, Fauré Sonata, Prokofiev Concerto, etc. Notes by Irving Kolodin.

- 5 1939-1946 Beethoven Concerto, Brahms Double, Walton Concerto etc. Notes by Irving Kolodin.
- 6 1946-1947 Arensky Concerto, Bach Double, Bruch Scottish, Vieuxtemps No. 5. Notes by Irving Kolodin.
- 7 1949-1951 Beethoven Kreutzer, Elgar Concerto, Tchaikovsky Concerto etc. Notes by Richard Freed.
- 8 1950-1955 Bruch Concerto, Handel Sonata, Ravel Tzigane, Wieniawski, etc. Notes by Irving Kolodin.
- 9 Chamber Music Collection I: Grieg, Handel, Mozart, Sinding. Notes by Richard Freed.
- 10 Chamber Music Collection II: Beethoven, Mozart. Notes by Richard Freed.
- 11-15 Concerto Collection: Bach, Beethoven, Brahms, Bruch Glazunov, etc. Notes by Mortimer H. Frank, Harris Goldsmith, and George Jellinek.
- 16 Beethoven Violin Sonatas. Notes by Harris Goldsmith.
- 17 Bach Sonatas and Partitas for Solo Violin. Notes by Mortimer H. Frank.
- 18 EMI Masters: Bach Partita in D minor, Sibelius Concerto, Franck Sonata, etc. Notes by Robert Cowan.
- 19 51 Miniatures – 1944-1946. Notes by John and John Anthony Maltese.
- 20 Bruch Concerto No. 2, Conus Concerto, Wieniawski No. 2 etc. Notes by unnamed author.
- 21 Korngold Concerto, Rózsa Concerto, Waxman ‘Carmen’ Fantasy. Notes by Gabriel Banat.
- 22 Chausson Poème, Lalo Symphonie Espagnole, Sarasate Zigeunerweisen. Notes by George Jellinek.
- 23 Gruenberg Concerto, Walton Concerto. Notes by Richard Freed.
- 24 Bach Concerto No. 1 in A minor, Vitali Chaconne, etc. Notes by George Jellinek.
- 25 Beethoven Serenade (trio), Spohr Concerto No. 8 and Double Quartet. Notes by George Jellinek
- 26 Mozart Concerto No. 5 in A, Quintet in G minor, Sonata in B flat. Notes by Gabriel Banat.
- 27 Arensky Trio in D minor, Kodály Duo, Turina Trio No. 1. Notes by Leonard Pennario.
- 28 Beethoven Trio in E flat, Boccherini Sonata, Brahms Quintet No. 2. Notes by Richard Freed.
- 29 Beethoven Trio in B flat op. 97, Schubert Trio in B flat, op. 99. Notes by unnamed author.
- 30 Beethoven Trio in E flat, Handel Passacaglia, Mozart Concerto No. 4. Notes by Harris Goldsmith.
- 31 Benjamin Romantic Fantasy, Brahms Hungarian Dance No. 7, etc. Notes by Erick Friedman.
- 32 Brahms Trio in B, op. 8, Dohnányi Serenade in C, Strauss Sonata. Notes by Gabriel Banat.
- 33 Dvořák Trio in E minor ‘Dumky’, Franck Quintet in F minor, Sibelius Nocturne. Notes by Harris Goldsmith.
- 34 Bach Chaconne, Mendelssohn Trio No. 2 in C minor, Mozart Quintet in C. Notes by Harris Goldsmith.
- 35 Bennett ‘A Song Sonata’, Mendelssohn Octet, Heifetz on music interview. Notes by John Pfeiffer.
- 36 Mendelssohn Trio in D minor, Tchaikovsky Trio in A minor. Notes by George Jellinek.
- 37 Bach Sinfonia No. 3 in D, Schubert Ave Maria, Quintet in C, Trio No. 2. Notes by Richard Freed.

- 38 Brahms Trio No. 2 in C, Schubert Trio No. 2 in E flat. Notes by Myra C. Livingston.
- 39 Dvořák Trio in F minor, Tchaikovsky Souvenir de Florence. Notes by Laurence Lesser.
- 40 Pieces by Achron, Debussy, Dinicu, Drigo, Gershwin, Kroll, Wieniawski etc. Notes by Josefa Heifetz.
- 41 Brahms Sextet in G, Dvořák Quintet in A. Notes by Jacob Lateiner.
- 42 Beethoven Trio in D, Brahms Quartet in C minor, Schubert Fantasie in C. Notes by Harris Goldsmith.
- 43 Castelnuovo-Tedesco No. 2, Ferguson Sonata, Khachaturian Sonata in G minor. Notes by Richard Freed.
- 44 Debussy La fille, Sonata No. 3, Martinu Duo, Ravel Trio, Respighi Sonata. Notes by Richard Freed.
- 45 Debussy Beau soir, Fauré Sonata, Saint-Saëns Sonata. Notes by Brooks Smith.
- 46 The Final Recital. Bach, Bloch, Debussy, Franck, Kreisler, Strauss etc. Notes by Grant Beglarian.

Other Heifetz Recordings

These include off-the-air recordings and other recordings that are sometimes duplicates of items in the RCA 1994 collection.

- Heifetz, Jascha and Benno Moiseiwitsch, William Kapell, and Artur Rubinstein. 'Great Violinists. Heifetz', 8.110990, European Union: Naxos Historical, CD (1937/1950/1951) 2005.
- Heifetz, Jascha and Emanuel Feuermann, John Barbirolli, William Steinberg, Eugene Ormandy, 'Great Violinists. Heifetz', 8.110940, Canada: Naxos Historical, CD (1934/1939/1947) 2000.
- Heifetz, Jascha and Arturo Toscanini, Serge Koussevitzky, 'Great Violinists. Heifetz', 8.110936, European Community: Naxos Historical, CD (1939/1940) 2000.
- Cantelli, Guido and Jascha Heifetz, 'Schubert, Schumann, Mendelssohn', ARPCD 0052, Germany: Disco Trading, CD (1951/1952) 2002.
- Heifetz, Jascha, and Dimitri Mitropoulos, Arturo Toscanini, 'Beethoven, Brahms, Live', IDIS 6528, Italy: Istituto Discografico Italiano, CD (1956/1935) 2007.
- Heifetz, Jascha, and Fritz Kreisler, Nathan Milstein, Richard Crooks, Helen Traubel, 'Concert Hall. Original "Live" Broadcasts', CD-2589, Nostalgia Company, CD, from Lionel Barrymore, *Concert Hall*, programmes 11-14.
- Heifetz, Jascha, and Igor Gorin, Nathan Milstein, and Jan Peerce, 'Concert Hall. Original "Live" Broadcasts', sound recording, CD-2595, Redmond Nostalgia, Nostalgia Company, CD, from *Concert Hall*, programme 96 & 106.
- Heifetz, Jascha and Bob Hope, Ginny Simms, 'Command Performance, Original "Live" Broadcasts', CD-1516, Nostalgia Company, CD, from The Armed Forces Radio Service, *Command Performance*, 7 and 14 July 1942.
- Heifetz, Jascha and Nelson Eddy, The Ink Spots, 'Command Performance Original "Live" Broadcasts', CD-1847, Nostalgia Company, CD, from The Armed Forces Radio Service, *Command Performance*, programme 45 & 46, 2 & 6 January 1943.
- Heifetz, Jascha, 'The Telephone Hour', CD-2496, Nostalgia Company, CD, from *The Telephone Hour*, 1 November 1943 and 25 March 1946.
- Heifetz, Jascha, 'Jascha Heifetz Rediscovered', European Union: RCA Red Seal (1922-28, 1936) 2002.
- Toscanini, Arturo and Jascha Heifetz, 'Toscanini Concert Edition', Germany: Naxos Historical, CD (1944), 1998.
- Heifetz, Jascha and Erich Kleiber, Howard Barlow, 'Legendary Treasures. Jascha Heifetz Collection Vol. 1', DHR-7705, Doremi, CD (1932, 1943-1945) 1998.
- Heifetz, Jascha and Donald Voorhees, Emanuel Bay, 'Legendary Treasures. Jascha Heifetz Collection Vol. 2', DHR-7707, Doremi, CD (1943, 1945, 1946) 1997.

- Heifetz, Jascha and Donald Voorhees, Arturo Toscanini, 'Legendary Treasures. Jascha Heifetz Collection Vol. 3', DHR-7717, Doremi, CD (1935-1948) 1998.
- Heifetz, Jascha and Donald Voorhees, 'Legendary Treasures. Jascha Heifetz Collection Vol. 4', DHR-7725, Doremi, CD (1950, 1948, 1949) 1999.
- Heifetz, Jascha and Artur Rodzinski, 'Legendary Treasures. Jascha Heifetz Collection Vol. 5', DHR-7727, Doremi, CD (1911, 1945) 2000.
- Heifetz, Jascha and Donald Voorhees, Emanuel Bay, 'Never-Before-Released and Rare Live Recordings. Volume 1', Historic Series, CD 113, Cembal d'amour, CD (1940-51) 2005.
- Heifetz, Jascha and William Steinberg, Serge Koussevitzky, 'Never-Before-Released and Rare Live Recordings. Volume 2', Historic Series, CD 115, Cembal d'amour, CD (1949) 2001.
- Heifetz, Jascha and Dimitri Mitropoulos, Efrem Kurtz, Donald Voorhees, Emanuel Bay, 'Never-Before-Released and Rare Live Recordings. Volume 3', Historic Series, CD 118, Cembal d'amour, CD (1940, 1942, 1947, 1951) 2001.
- Heifetz, Jascha and Serge Koussevitzky, Donald Voorhees, Robert Armbruster, Emanuel Bay, 'Never-Before-Released and Rare Live Recordings. Volume 4', Historic Series, CD 120, Cembal d'amour, CD (1942-1950s) 2003.
- Heifetz, Jascha and Donald Voorhees, Emanuel Bay, Milton Kaye, 'Never-Before-Released and Rare Live Recordings. Volume 5', Historic Series, CD 121, Cembal d'amour, CD (1943-1950) 2003.
- Heifetz, Jascha and Donald Voorhees, Emanuel Bay, 'Never-Before-Released and Rare Live Recordings. Volume 6', Historic Series, CD 122, Cembal d'amour, CD (1943-1952) 2004.
- Auer, Leopold and Mischa Elman, Jascha Heifetz, Isolde Menges, Kathleen Parlow, Cecilia Hansen, 'The Auer Legacy Volume One', Northumberland: Appian Publications & Recordings, CDAPR 7015, CD (1909-1921), 1991.
- Zimbalist, Efrem and Francis Macmillen, Nathan Milstein, Toscha Seidel, Eddy Brown, 'The Auer Legacy Volume Two', Northumberland: Appian Publications & Recordings, CDAPR 7016, CD (1909-1941), 1992.
- Dushkin, Samuel and May Harrison, David Hochstein, Alexander Petschnikoff, Mishel Piastro, Myron Polyakin, Max Rosen, Mischa Weisbord, 'The Auer Legacy Volume Three', Northumberland: Appian Publications & Recordings, CDAPR 7017, CD (1914-1939), 1998.
- Heifetz, Jascha and Milton Kaye, Emanuel Bay, Bing Crosby, 'Heifetz. It Ain't Necessarily so', New York: Universal Music Group (1944-1946), 2006.
- Heifetz, Jascha and Josef Hofmann, Paul Pabst, Leonid Kreutzer et al., John and John Anthony Maltese, producers, 'The Dawn of Recording. The Julius Block Cylinders', Canada: Marston Records, 2008.
- Heifetz, Jascha. 'The Complete Original Jacket Collection', Sony Classical, 2010 (2011). http://www.amazon.com/Complete-Original-Jacket-Collection-Heifetz/dp/B00467EKKO/ref=sr_1_1?ie=UTF8&qid=1292826095&sr=8-1; accessed 20 December 2010.

Unpublished Heifetz Recordings

- Heifetz, Jascha and Emanuel Bay (Joseph Hague and Floyd E. Sharp) 'The Joseph Hague Recordings Volume 1', CD transfer from LP.
- Heifetz, Jascha and Emanuel Bay (Joseph Hague and Floyd E. Sharp) 'The Joseph Hague Recordings Volume 2', CD transfer from LP.
- Heifetz, Jascha and Arturo Toscanini, 'Rehearsal for the Official RCA Recording. 11 March 1940, Beethoven Violin Concerto op. 61'.
- Heifetz, Jascha and Gregor Piatigorsky, Leonard Bernstein, 'Live, Hollywood Bowl, Los Angeles, 1 September 1963, Brahms Double, Handel Passacaglia'.
- Heifetz, Jascha and Leopold Stokowski, 'Unpublished Studio Recording, 24 December 1934, Sibelius Concerto' Matrix No. CS-87058-1 to CS-87065-1.

- Heifetz, Jascha and Gregor Piatigorsky, 'Live Carnegie Hall, New York, 15 October 1966, Conus Concerto, Brahms Double Concerto',
- Heifetz, Jascha and Charles Munch, 'Beethoven Violin Concerto op. 61, Live, 25 November 1955, Boston', from radio broadcast.
- Heifetz, Jascha and Paul Paray, 'Beethoven Violin Concerto, op. 61, Live, 9 December 1959, United Nations Headquarters, General Assembly Hall, New York, from radio broadcast.
- Heifetz, Jascha and Donald Voorhees, 'Rehearsal for The Bell Telephone Hour (Excerpt), 21 June 1948, Lalo Symphony Espagnole op. 21'.
- Heifetz, Jascha and Zubin Mehta, 'Beethoven Violin Concerto, Live, 6 December 1964, Dorothy Chandler Pavilion, Los Angeles.
- Heifetz, Jascha and Bell Telephone Hour Orchestra with Donald Voorhees, 1944, 'Mairzy Doats', <http://www.youtube.com/watch?v=P1co8F9MGFs>; accessed 4 December 2009.
- Heifetz, Jascha and Bell Telephone Hour Orchestra with Donald Voorhees, 'Star Spangled Banner' arranged by Jascha Heifetz, accessed August 2008: [it is believed this is an off-air recording of a radio broadcast made 5 October 1942 with Donald Voorhees and the Bell Symphonic Orchestra. The cover sheet to this broadcast is reprinted in this thesis as figure 1.4] http://www.youtube.com/watch?v=irS_nT2bA88; accessed 14 February 2009.
- Heifetz, Jascha, and Rudolf Koelman. 'Phone Conversation'; accessed August 2009: <http://www.youtube.com/watch?v=ue4jbU9n6mQ>.

Recordings by Heifetz students and colleagues

These are intended as a guide, and are not intended to be comprehensive.

- Agus, Ayke, 'Ayke Agus Doubles. Heifetz Transcriptions', Los Angeles, California: Protone Records.
- . 'Musical Mementos of Jascha Heifetz', Los Angeles, California: Protone Records, PRCD 1108.
- Amoyal, Pierre and Pascal Rogé, 'Franck Sonata and Chausson Concerto', London: The Decca Record Company (1994), 1995.
- Amoyal, Pierre and Frederic Chiu, 'Brahms: The Sonatas for Violin & Piano', Los Angeles, California: Harmonia Mundi USA (2001), 2002.
- Belnick, Arnold and Sergei Silvansky, 'Music of Grażyna Bacewicz. Violin Sonatas 3, 4, 5, Partita', Lomita, California: Cambria, CD-1052, 1995.
- Belnick, Arnold and Adrian Ruiz, 'Edvard Grieg Music for Violin and Piano', Lomita, California: Cambria, CD-1076, 1995.
- Belnick, Arnold and Albert Dominguez, 'Prokofiev Music for Violin and Piano', Lomita, California: Cambria, CD-1096 (1991), 1993.
- Fodor, Eugene, and Erich Leinsdorf, with the New Philharmonia Orchestra. 'Eugene Fodor Plays Tchaikovsky Violin Concerto', RCA Red Seal, ARL1-0781, LP,
- Friedman, Erick and Seiji Ozawa, 'Tchaikovsky Violin Concerto', New York: BMG, RCA Victor Silver Seal (1965), 1990.
- Janowski, Piotr and Wolfgang Plagge, 'Henryk Wieniawski Volume 1', Norway: 2L2 Recordings (1997-1999), 2001.
- . 'Henryk Wieniawski Volume 2', Norway: 2L2 Recordings (1997-2002-2004), 2005.
- Kloss, Sherry and Ayke Agus, 'Sherry Kloss Plays Forgotten Gems from the Heifetz Legacy', Los Angeles, California: Protone Records, 1988.
- Kloss, Sherry and Mark Westcott, 'Lost and Found Treasures of the Heifetz Legacy', vol. 1, Ashland, Oregon: Kloss Classics, 1997.
- Kloss, Sherry and Mark Westcott, 'Lost and Found Treasures of the Heifetz Legacy', vol. 2, Ashland, Oregon: Kloss Classics, 2008.
- Kamei, Yukiko and Chitose Okashiro, 'Walton and Franck Sonatas', New York: ProPiano Records, 1994.

Recordings dedicated to Jascha Heifetz – ‘tribute’ recordings

These are included as a guide, and are not intended to be comprehensive. In addition to those listed below, recordings by Agus and Kloss from the list of student recordings should be added. Recordings that contain Heifetz transcriptions and arrangements, but are not wholly dedicated to such pieces, are included in the other audio recordings section.

Accardo, Salvatore and Laura Manzini, ‘Omaggio a Heifetz Vol. 1’, Italy: Foné, 1999.

———. ‘Omaggio a Heifetz Vol. 2’, Italy: Foné, 1999.

Aharonian, Ruben and Svetlana Safonova, ‘Heifetz Transcriptions’, Hollywood, California: Delos International Inc., 2005

Denisova, Elena, and Alexei Kornienko, ‘Jascha Heifetz: Miniatures for Violin and Piano’, Germany: Arte Nova Classics, 1999.

Kryov, Sergej and Stefania Mormone, ‘A tribute to Jascha Heifetz’, Italy: Agorá Musica (1996) 1997.

Perlman, Itzhak and Samuel Sanders, ‘A tribute to Jascha Heifetz’, Ocean, New Jersey: Musical Heritage Society, CD (1974) 1995.

Rosand, Aaron and John Covelli, ‘Virtuoso Violin Encores. Heifetz Transcriptions’, Cliffs, New Jersey: The Vox Music Group

Szabadi, Vilmos and Márta Gulyás, ‘The Heifetzian Violin Vol. 1’, Hungary: Hungaroton Classic Ltd. 1996.

Udagawa, Hideko and Pavel Gililov, ‘Hideko Udagawa plays Heifetz Transcriptions’, ASV DCA 624, 1998.

Yu Leon, Lee with Michael Chertock. ‘Heifetz Transcriptions’, Naxos, April 2006.

Other audio recordings

Chang, Sarah. ‘Debut’, EMI, 1992.

Kulenkampff, Georg, Hans Schmidt-Isserstedt and the Berlin Philharmonic Orchestra, ‘The Telefunken Recordings’, sound recording, CDEA 5018, Oxford, UK: Dutton Records (1936/1937), 1998.

Joachim, Joseph, and Pablo de Sarasate and Eugène Ysaÿe. England: Opal records, Pavilion Records (Pearl), Opal CD 9851, 1992.

Laredo, Jaime and Margo Garrett. ‘Virtuoso! A Treasury of Favorite Violin Encores’, New York: Dorian Recordings. 1991.

Midori. ‘Live at Carnegie Hall’, Sony Classics, 1990.

Oistrakh, David and Vladimir Yampolsky. Montevideo, Uruguay, 9 April 1954, The Sodre Collection. The Chopin Society of Hong Kong Ltd. (2006).

Perlman, Itzhak. ‘Virtuoso Violin’, EMI Classics (1974-1980), 2001.

Ricci, Ruggiero, with Norman del Mar and the Sinfonia of London. ‘Ruggiero Ricci Plays Brahms Violin Concerto’ [with recordings of 15 different cadenzas], London: Biddulph Recordings, 1991.

Shaham, Gil. ‘Violin Romances’. Deutsche Grammophon, 1996.

———. ‘The Fiddler of the Opera’. Deutsche Grammophon, 1997.

———. ‘Devil’s Dance’, Deutsche Grammophon, 2000.

Shaham, Gil and Adele Anthony, with Orquesta Sinfónica de Castilla y León, ‘Sarasate: Virtuoso Violin Works’. Canary Classics, 2009.

‘The Recorded Violin: The History of the Violin on Record’. From the collection of Raymond Glaspole, notes by Tully Potter, vol. 1. BVA 1, 1990.

‘The Recorded Violin: The History of the Violin on Record’. From the collection of Raymond Glaspole, notes by Tully Potter, vol. 2. BVA 2, 1990.

Trusler, Matthew with Düsseldorfer Symphoniker and Yasuo Shinozaki, Rózsa Korngold Violin Concertos. Orchid, 2009.

Video Recordings

- 'Heifetz – Piatigorsky'. VHS, Long Branch, New Jersey: Kultur International Films, No. 1101 (1950), 1991.
- 'Heifetz – Rubinstein – Piatigorsky', EMI Classics, Classic Archive, DVD, 2002.
- Bardet, Pierre-Olivier and Stephen Wright, producers, *Nathan Milstein*, EMI Classics, Classic Archive (1957, 1963, 1968), 2003.
- Browning, Kirk, director, *Heifetz. The Greatest Violinist of the Twentieth Century in Performance*, VHS, Winchester: Amati Video, 1970.
- Hammid, Alexander, director, *Heifetz Master Classes*, vol. 1, VHS, New Jersey: Kultur International Films, No. 1266, 1962.
- . *Heifetz Master Classes*, vol. 2, VHS, New Jersey: Kultur International Films, No. 1267, 1962.
- Mayo, Archie, director, *They Shall Have Music*, Classic Collection, Samuel Goldwyn Home Entertainment, VHS B&W, S.I.G. Video Gems Limited 1994, from Samuel Goldwyn Productions Inc. 1938.
- Menuhin, Sir Yehudi, 'Yehudi Menuhin. The violin of the century', VHS, EMI Classics, 1996
- Monsaingeon, Bruno, director, *The Art of Violin*, DVD, Germany: Warner Music Group Company, 2000.
- Nupen, Christopher, director, *Itzhak Perlman: Virtuoso Violinist. 'I know I played every note'*, VHS, London: Allegro Films, Teldec Video (1978), 1992.
- Ulmer, Edgar G., director, *Carnegie Hall*, DVD remake, New York: Bel Canto Society (1947), 2005.
- Rosen, Peter, producer, *Jascha Heifetz: God's Fiddler*. New York: Peter Rosen Productions, forthcoming Spring 2011 (2010). [Significant contributions from the author].
- Wyler, William, director, and Catherine Wyler, producer, *The Love Trap & A Documentary Portrait of the Hollywood Legend William Wyler*, DVD, New York: Universal/Kino Video, 1929 & 2002.

Unpublished video

Heifetz, Jascha. Private, unreleased, and previously undocumented home video footage recorded between 1918 and the 1950s. Circa 270 minutes in both b/w and colour; no audio. Filmed by Jascha Heifetz and others, in Argentina, Australia, Cuba, Egypt, Hong Kong, India, Italy, Japan, Monte Carlo, Palestine, Singapore, Spain, UK, and USA. Persons featured include: Isidor Achron (accompanist), Leopold Auer (teacher), Emanuel Bay (accompanist), Andre Benoist (accompanist), Louise Benoist (daughter of Andre), Samuel Chotzinoff (accompanist), Anna Heifetz (mother), Elza Heifetz (sister), Jay Heifetz (son), Josepha Heifetz (daughter), Pauline Heifetz (sister), Ruvim Heifetz (father), Florence Vidor (first wife), Suzanne Vidor (step-daughter), Frances Spiegelberg (second wife), Roy Heifetz (the Heifetz dog), Alfred Hertz (conductor), Helen Keller (American author/activist), Gregor Piatigorsky (cellist), Artur Rodzinski (conductor), Landon Ronald (conductor), Arthur Rubinstein (pianist), Arturo Toscanini (conductor), Susana Walton (wife of William), William Walton (composer), William Wyler (film director), Efrem Zimbalist (violinist), Maria Zimbalist (daughter of Efrem), Efrem Zimbalist Junior (son of Efrem), Alma Gluck (Zimbalist) (wife of Efrem). Some highlights in the footage include an outdoor scene between Heifetz and Leopold Auer from circa 1918 in which Auer is teaching Heifetz something from a score while Heifetz tries it on his violin; footage taken at an outdoor Heifetz recital in Japan, September 1923; Heifetz meeting with William Walton and his wife Susana in London, June-July 1950.

Miscellaneous

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- Concert announcement for London debut (5 May 1920). Queen's Hall, London, The Wolfsohn Musical Bureau. Owned by the late John Ronayne. Wimbledon, London.
- Dataset: Wigmore Hall 1906-07. *Concert Life in Nineteenth-Century London Database Project*. Unpublished database, <http://www.brookes.ac.uk/schools/apm/music/cl19c-db/homepage.htm>; accessed 28 August 2009.
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- Goldwyn Inc., Samuel. Letter to Jascha Heifetz. Dated 11 June 1938. Private copy.
- 'The Jascha Heifetz Collection Sale', Auction Catalogue, Superior Stamp & Coin Company, Beverly Hills, California, 1, 2, 3, 4 October 1989. Beverly Hills: Superior Stamp & Coin Co., Inc., 1989, 504 pp.
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- . Supplement No. 430. 'Jascha Heifetz'. *The Strad*, vol. 36, no. 430, February 1926.
- . Supplement No. 568. 'Jascha Heifetz'. *The Strad*, vol. 48, no. 568, August 1937.
- . Photographic Supplement. 'Jascha Heifetz'. *The Strad*, vol. 97, no. 1157, September 1986.
- Jascha Heifetz Symposium, 'The Jascha Heifetz Symposium of Individual Style'. Connecticut College, New London, Connecticut. 13-27 June 2010. Brochure: <http://www.klossclassics.com/docs/brochure2010.pdf>; accessed February 2010.
- Koh, Jennifer. 'Events: J. S. Bach – Sonatas and Partitas for Solo Violin', Lunchtime Concerts at Philosophy Hall, Columbia University, USA (28, 29, 30 September 2009, and 22, 23, 24 March 2010), <http://www.millertheatre.com/events/eventsdetails.aspx?nid=1321>; accessed May 2009.
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- Reker, Mary Lou. 'The Night Jascha Heifetz Played Off Key'. Unpublished paper. Library of Congress, John W. Kluge Centre, 2008.
- Sarlo, Dario. Spreadsheet dataset of 2368 Heifetz performance events with details of date, type of performance, repertoire, encores, performers, country, town, venue, etc. Excel spreadsheet format, 2007-2010. Unpublished.
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- . Arturo Toscanini to William Wyler. 4 February 1950.
- . Bruno Walter to William Wyler. 4 February 1950.

