

Jascha Heifetz's Transcriptions for Violin: A Study of Their Genesis and Style

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1. Title

Jascha Heifetz's Transcriptions for Violin: A Study of their Genesis and Style

2. Project Background

(a) **Biography.** Jascha Heifetz was born in Vilna, Lithuania on February 2, 1901. He began playing the violin at the age of three and received his first lessons from his father, Ruvin Heifetz, a violinist with the Vilna Symphony. Jascha then studied with Ilya Malkin, a former student of the great Leopold Auer. At age six, he appeared as a soloist in Kovno playing the Mendelssohn Concerto, and in 1910, he entered the St. Petersburg Conservatory as a pupil of Professor Auer. "[In] order to enable father Heifetz to reside in St. Petersburg (a city closed to Jews), he too was enrolled as a conservatory student in Auer's class, a formality which gave the family a residence permit."¹ By age eleven, now a brilliant prodigy, Jascha performed the Tchaikovsky Violin Concerto with the Berlin Philharmonic conducted by Artur Nikisch in 1912. However, the critics were rather unkind:

with his 3/4 violin he is not able to float above the orchestra though the accompaniment was as discreet as possible, and his tone which sounds so admirably expressive in smaller halls, became lost in the big space almost to the point of being inaudible. . . . It does him damage.²

Shortly before the Russian Revolution, the Heifetz family was forced to leave Lithuania and came to the United States. October 27, 1917, at 3pm the 16-year-old Jascha made his outstanding American debut at Carnegie Hall. This time, the critics were thrilled and a writer for *The American* wrote:

It was an occasion never to be forgotten, this sweeping triumph of a boy . . . who cast a spell of utter amazement over every professional listener . . . To dilate upon the mechanical proficiency

¹ Boris Schwarz, *Great Masters of The Violin: From Corelli and Vivaldi to Stern, Zukerman and Perlman* (New York: Simon and Schuster, 1983), 433.

² *Ibid.*, 434

Jascha Heifetz has obtained on his instrument seems almost superfluous, when it can be described by one word: perfection? The tone he draws from his strings is . . . breathless, a delicately refined expressiveness that can only come from the sound of a poet.³

Another critic, Samuel Chotzinoff reported:

The 16-year-old violinist seemed the most unconcerned of all the people in the hall as he walked out on the stage and proceeded to give an exhibition of such extraordinary virtuosity and musicianship as had not previously been heard in that historic auditorium.⁴

After his début, Heifetz became "the musical idol of America,"⁵ and in the same year he gave 30 performances in New York alone.⁶

Throughout his life, Heifetz made recordings of more than 100 composers' works that spanned several centuries. Paul Louis states:

If I were to describe his playing style with one word, it is subtle. He used a fast bow, fast vibrato and if one look at his posture, his elbow is very high. He believed that there are a couple aspects of music. That is, self respect, musically speaking, integrity and enthusiasm.⁷

He also commissioned works from many composers including Joseph Achron, Mario Castelnuovo-Tedesco, Louis Gruenberg, Erich-Wolfgang Korngold, Miklos Rozsa, Cyril Scott and Sir William Walton, which he performed and recorded. He made a film called *They Shall Have Music* in 1939 in which he performed with a youth orchestra. Always interested in discovering new and less known works he championed the concerti of Glazunov (in A minor), and Elgar (in B minor). He popularized these works as well as the concerti by Sibelius (in D minor), Prokofiev No.2 (in G minor) and Korngold (in D minor), these works garnered favor with other violinists due to their difficulty as technical demands.⁸ As a result, serious violinists now added these concerti to their repertoire.

³ Artur Weschler-Vered, *Jascha Heifetz* (New York: Schirmer Books, 1986), 63.

⁴ Tracie Louck, "Official Web Site of Violinist Jascha Heifetz," Estate of Jascha Heifetz c/o CMG Worldwide, <http://www.jaschaheifetz.com/index.html> (Accessed November 16, 2008).

⁵ Ibid

⁶ Ibid

⁷ Paul Louis. "Heifetz in Performance" RCA Red Seal. BMG, 2004

⁸ Schwarz, 437

As a composer, Heifetz transcribed and arranged one hundred and four works for violin and piano, and under the alias Jim Hoyle, he composed some popular songs including "When You Make Love to Me," sung and recorded by both Bing Crosby and Margaret Whiting in 1946. The total number of 146 comes from my counting of transcriptions, mostly based on Carl Fischers publication.

Heifetz was also an active chamber musician. He played and recorded piano trios with Artur Rubinstein and Emanuel Feuermann (later replaced by Gregor Piatigorsky after Feuermann's premature death, string trios with Feuermann and William Primrose, and duos with Piatigorsky.⁹

Heifetz taught at the University of Southern California, and "over a ten-year period, more than 150 students attended Heifetz's class at USC."¹⁰ Some of these master classes were filmed and shown on television. His notable students include Pierre Amoyal, Paul Rosenthal, Elaine Skorodin, Erick Friedman, Sherry Kloss, Yuval Yaron, Elizabeth Matesky, Clair Hodgkins, Eugene Fodor, Yukiko Kamei, Varujan Kojan and Min Park. He became an American citizen in 1925 and in the 1940s he settled in Beverly Hills, California. In 1972, he gave his last public concert and spent the remainder of his life devoted to teaching at the University of Southern California.

(b) Transcriptions and Arrangements. Heifetz transcribed more than 100 works for violin and piano during his lifetime. Eager to add more literature to the violin encore repertoire, in 1927, Heifetz made his first transcription in Mexico City, with Ponce's *Estrellita*. In 1930,¹¹ he published Dinicu's Hora Staccato, which became one of his most famous transcriptions. He continued transcribing works from the Baroque period to the twentieth century, including compositions by Bach, Beethoven, Debussy, Gershwin, Prokofiev and many others.

These works were published with meticulous editing, such as fingerings, bowing, dynamics, articulations and slides which characterize his interpretation in detail. Ayke Agus, who was a violinist and the piano accompanist of Heifetz class, mentioned in her book *Heifetz As I Knew Him*:

Heifetz uncovered for me the hidden possibilities of a composition and showed me how to recompose an original piece to make it suitable for the violin and piano combination. I understood, then and there, that his transcriptions were no literal arrangements of the original

⁹ Schwarz, 440.

¹⁰ Ibid., 441.

¹¹ Sherry Kloss. *Jascha Heifetz Through my Eyes* (Muncie: Kloss Classics, 2000), PAGE!!!

materials, but new creations that the composer himself could have written, had he conceived his composition for violin and piano as equal partners.¹²

Many of Heifetz's transcriptions were written to display his virtuosic violin technique such as Dinicu's *Hora Staccato*, which involves up-and down bow staccato, "trick" bowing that only a few violinists can achieve. Heifetz enjoyed playing these pieces as encores. According to Agus, Heifetz also enjoyed playing an arrangement of the third movement of Rachmaninoff's *Sonata for Cello and Piano* op.19, which was never published, as well as *Preludio* from Bach *Partita No.3* for solo violin in his program.¹³

Heifetz was particularly interested in George Gershwin's music and once asked the composer to write for him. Gershwin, unfortunately, died before he could write for Heifetz. Agus recalls her memory of Heifetz on Gershwin's music. "Heifetz felt a certain affinity to George Gershwin's jazzy style, and he told me:

that was perhaps the reason why the Gershwin transcriptions turned out to be something I am proud of. Besides, I hope my arrangements are proof enough of my love and admiration for Gershwin.' Another time he said. 'I wish I had half of Gershwin's talent.'¹⁴

Heifetz transcribed five selections: *Summertime* and *A Woman is a Sometime Thing*; *Bess, You is My Woman Now*; *It Ain't Necessarily So*; *My Man's Gone Now*; and *Tempo di Blues* from Gershwin's opera *Porgy and Bess*, *An American in Paris*, originally written for orchestra, and *Three Preludes* for Piano. Many of these jazz style transcriptions were played and recorded by Soviet violinists such as Kogan, Bezrodny, Goldsten, and Gutnikov according to Henry Roth, author of *Violin Virtuosos: From Paganini to the 21st Century*, "demonstrating the geographical extent of the Heifetz influence."¹⁵

Heifetz recorded about sixty of these transcriptions, showing his interpretation and including his violinistic idiosyncrasies such as finger slides, rapid position changes, vibrant double stops, continuous nuances, and *portamenti*.¹⁶ All these transcriptions are truly unique and bear Heifetz's fingerprint.

¹² Ayke Agus. *Heifetz As I knew Him* (Portland:Amadeus Press, 2001), 189

¹³ Ibid., 194

¹⁴ Ibid., 194

¹⁵ Henry Roth. *Violin Virtuosos: From Paganini to the 21st century*(115

¹⁶ Ibid.,115.

3. Statement of purpose/research objectives

The purpose of this paper is to explore the nature and style of Jascha Heifetz's transcriptions and to investigate his working methods to find out how he arranged and composed them. Transcriptions can be seen as a form of composition. When performers transcribe an original work, they often transform the piece into something of their own, and the piece now becomes partially the work of a new composer, the transcriber. Therefore, when we perform a transcription, it is important to understand the transcriber's intentions. These are the questions I want to investigate.

1. What types of work did Heifetz transcribe? What genres and composers are they? How many?
2. How did Heifetz go about making these transcriptions? How and why did he choose these particular works? How did he choose his dedicatees? What was his working method? Did he work at the piano?
3. What makes Heifetz's violin transcriptions stand out from other works of this type? (How are Kreisler's transcriptions different?)
4. Are there different styles of violin writing in the transcriptions? Lyricism? High virtuosity? Technical demands: fingering, slides, bowings?
5. Is there any change of style in the transcriptions across Heifetz's career?

I intend to do Option 2, a paper plus a recital.

This is my proposed **Recital Program**

Debussy: Girl With The Flaxen Hair(arrangement)

Ponce: Estrellita(My Little Star), Mexican Serenade(his very first transcription)

Brahms:Hungarian Dances No.7(arrangement)

Achron: Hebrew Melody(arrangement)

Gluck: Melodie

Prokofiev: March from Opera "Love For Three Oranges"

Dinicu: Hora Staccato

Saint-Saens: Swan

Rachmoninoff: Prelude No.5

Gershwin: Porgy and Bess

Summertime-A Woman is a Sometime Thing

My Mans's Gone Now

It Ain't Necessarily So

Tempo Di Blues

Bess, You Is My Woman Now

Foster: Old Folks at Home

Jeannie With the Light Brown Hair

Herbert: A La Valse

Traditional-Heifetz: Deep River

White: Levee Dance

Goddard: Lullaby

6. Literature review and justification of research project

Part I. Literature review

I have read several books and articles about Jascha Heifetz. Unfortunately, the authors tend to criticize his personality rather than give objective assessments of his career as a performer and transcriber. They do not address his influence on violin history. For example, Ayke Agus's "*Heifetz As I Knew Him*" is basically her memory of his personality, not about Heifetz as a musician. I wish she remembered more about the details of Jascha Heifetz as the artist and the teacher. Jascha Heifetz did not approve Dr. Herbert Axelrod's book "*Heifetz*," for publication. There are many errors in the book, although the photos and some other materials give a glimpse into the career of Heifetz. He was the unofficial biographer of Heifetz.

The book "*Jascha Heifetz*" by Artur Weschler-Vered took on the intimidating job of writing what claims to be "the first full-length biography." It is not without interest, but it is not a very good biography. Heifetz was an intensively private man, who did not like to talk about himself and resisted interviews and questions about his personal life, and would-be biographers. Heifetz himself gave his own biography as follows: "Born in Russia, first lesson at three, debut at seven, debut in America at seventeen. That's all there really is." In general, Artur Weschler-Vered's book is strongest on the early years and the late years of Heifetz's life, but there is gap in the middle years, an extensive period of time which Heifetz's prime during which he has little of nothing to report. Unfortunately, these are the years the reader would be most interested in. The author got his facts incorrect such as he mentioned that Heifetz appeared in only one movie, "*They Shall Have Music*" (1938), when in fact, he appeared in another, entitled "*Carnegie Hall*" (1947). Weschler-Vered also glesed over

Heifetz's teaching years at the University of Southern California and the University of California at Los Angeles, both important periods in Heifetz's later years as a teacher and pedagogue. Artur Weschler-Vered. However, Artur Weschler-Vered did include a comprehensive discography, implied by Julian Futter, which lists all of Heifetz's recordings (1917-1972). As well, Vered's biography contains two sections of photographs illustrating the violinist's life from childhood to his last concerts, a bibliography, notes, and an index.

Most recently Sherry Kloss illuminated the career of during his teaching years in Southern California. She explained his concerns about his students and teaching style¹⁷. She also made two good recordings of Heifetz's transcriptions. Because of her close association with Heifetz, this recording reflects his performance style.

Few authors discuss the transcriptions. The most important are Sherry Kloss and Ayke Agus. Agus made the list of his most of transcriptions and Kloss explained how she approached his transcriptions in her recital programs. However, no one went through his all transcriptions to find out what they are about. Therefore I will analyze his transcriptions, connections with his dedicatees, and what kind of genres he transcribed from.

Therefore, I would like to research Jascha Heifetz with emphasis on his transcriptions so that I can share several true perspective of Jascha Heifetz as a composer, teacher and violinist which he deserves.

Part II. Justification of research project

I have attended "Jascha Heifetz - Development of Personal Style" music institute every summer for last seven years. The music institute has been taught by Heifetz's former pupil and teaching assistant Sherry Kloss, Claire Hodgkins, another pupil and an assistant for fourteen years before Kloss, and Gerald Robbins, an accompanist of Heifetz's master classes. Claire Hodgkins is a founder of Jascha Heifetz Society, and Sherry Kloss is a co-founder and serves as an artistic director. Sherry Kloss also plans and arranges the music institute every year. The institute holds master classes for a full week and helps develop individual's own personal style on Heifetz transcriptions. All member of the faculty had once been students and participants in Heifetz's master classes so they have personal experiences with Heifetz.

When I first attended the institute, I was truly fascinated by Heifetz's transcriptions and his teaching at University of Southern California I studied transcriptions every year

¹⁷ Sherry Kloss. *Jascha Heifetz Through my Eyes*(Muncie: Kloss Classics, 2000)

and decided to make it my research topic. As I was seeking information for Heifetz transcriptions, I was surprised by the lack of resources about Heifetz transcriptions. There were numerous books and articles discussing his performance career but not his transcription or Heifetz as a professor. Thus, it was an obvious decision for me to make this my research topic.

6. Methodology and sources

I will research Heifetz's playing styles. In his ways of interacting with composers, and approaches to contributing to the violin repertoire. I will demonstrate the significant role of performers in the process of composition, as well as his influence on the violin repertoire through his own compositions, the programming and promoting of works he admired and the transcribing and arranging of works of others.

Specifically, I will examine his biography, then his playing style, using published criticism from contemporary observers. I will also include this author's evaluation of his playing developed by observing videos and listening to recordings of his performances. I will interview his assistants Claire Hodgkins, Yukiko Kamei, Sherry Kloss, to evaluate how he approached his transcriptions. His unique contributions to the violin repertoire will then be discussed. I hope to give performing violinists an understanding of Jascha Heifetz not only through their extensive involvement in adding to the repertoire, but also as promoters of the violin as a solo instrument in the twentieth century. For specifics on methodology see next section.

7. Chapter Outline

Introduction

1. Heifetz's biography.
2. His playing style.

Body

Heifetz's transcriptions

- i. Types

What type of original compositions did Heifetz transcribe? What is the genre of original piece? Who were composers of those? How many pieces did Heifetz transcribe?

Heifetz transcribed 104 original pieces. See attachment for the comprehensive list. Heifetz transcribed piano pieces, opera, folk song, and etc.

ii. Genesis

Why did Heifetz decide to write transcriptions? Why did he choose these particular works? How did he choose his dedicatees? What was his working method? Did he work at the piano?

Heifetz made transcriptions during his concert tours. He made a note of date, location and dedicatee for each transcription. He himself was a pianist and spent most of time at the piano when he was working on transcriptions.

iii. Style

What makes Heifetz's violin transcriptions stand out from other works? For instance, how are Kreisler's transcriptions different?

Heifetz was a pianist. His piano part is not only the accompaniment but an equal partner for the violin. I had a recital with Heifetz's studio accompanist Gerald Robbins. He said Heifetz's piano part is technically and musically as difficult as violin part. I will interview Gerald Robbins and ask him about his experiences with Heifetz as his studio accompanist. I am also going to compare Heifetz's transcriptions with Kreisler's by analyzing harmony and form.

iv. Interviews with former assistants

Are there different styles of violin writing in the transcriptions? Lyricism? High virtuosity? Technical demands: fingering, slides, bowings?

I will interview his former assistants Claire Hodgkins, Sherry Kloss and Yukiko Kurakata. Claire Hodgkins was an assistant for fourteen years, and most of his transcriptions were made during these years.

v. Are there any changes of style in the transcriptions across Heifetz's career?

I will answer these questions by reading a number of books and articles such as "Heifetz As I knew Him" by Ayke Agus, "Heifetz" by Herbert R. Axelrod, "The Jascha Heifetz Master Class," by Sybil Maxwell, "Heifetz: Aloof, Awe-Inspiring" by Dorle Soria and etc. I will also analyze transcriptions in terms of forms and harmonies.

Conclusion

8. Significance of the project

Jascha Heifetz had a great influence on twentieth century violin history. My project on transcriptions will give other people an insight into his importance as an arranger and transcriber, which is a part of his career that tends to be overlooked. People often don't play his transcriptions in recitals therefore I hope my paper will encourage violinists to re-examine their approach to learning and programming.

It is my hope that this research serves as a model for future research on other performers with the same type of perspective. Great violinist-transcribers for further research include Fritz Kreisler (1875-1962), Nathan Milstein (1903-1992).

Furthermore, I hope that this research forms a basis for examination of other transcribers, not only of violin, but also of other instruments - people who inspired and shaped the repertoire of their time.

9. Bibliography

BIBLIOGRAPHY

Primary Sources

Books

Agus, Ayke. *Heifetz As I Knew Him*. Portland, Oregon. Amadeus Press, 2001.

Ayke Agus, who was a violinist and the piano accompanist of the Heifetz clan, discusses her professional experiences working with the virtuoso in her book *Heifetz As I Knew Him*. In particular she mentions that "Heifetz uncovered for me the hidden possibilities of a composition and showed me how to recompose an original piece to make it suitable for the violin and piano combination. I understood, then and there, that his transcriptions were no literal arrangements of the original materials, but new creations that the composer himself could have written, had he conceived his composition for violin and piano as equal partners."

Auer, Leopold. *Violin Playing as I Teach It.* New York: Frederick A. Stokes, 1921.

This book consists of ten chapters which provide specific details on one of three distinct topics. The first subject area consists of basic information about violin playing, including posture and bow technique in general. Secondly, Auer discusses specific information about hand bow technique and left hand finger technique, and lastly, he discusses the mental practice required for stage presentation. In regards to these subjects, the author, Leopold Auer (1845-1930), is considered the most prominent teacher in violin history. He instructed a number of prominent violinists, among them were some considered to be the greatest of their era and whose fame endures to this day. Moreover, Auer's teaching (including the information provided in this text) is still a strong influence on current violin pedagogy. In fact, Auer's book, first published in 1921, is still used by students today.

Axelrod, Herbert R. *Heifetz.* Neptune City, N.J.: Paganiniana Publications, 1976.

In this work by Axelrod, the author reasons that Heifetz was too authoritarian as a teacher and lacked personal communication skills. Heifetz taught more than 150 students over a ten-year period while holding his professorship position. It is apparent by watching the master class films of many of these sessions that Heifetz was in fact a teacher who possessed great concentration and paid attention to detail while at offering valuable constructive criticism. It was not uncommon for him to demonstrate difficult passages on the violin or to accompany his students on the piano. Arguably, however, his perfection of pitch and technique plus his strong musical style may have overwhelmed some students individually. The resulting effects of his personality and teaching/playing style on students was that Heifetz's technical perfectionism could become a goal unto itself.

Kloss, Sherry. *Jascha Heifetz Through my Eyes: the Eyes are the Mirror of Soul.* Muncie, Indiana. Kloss Classics, 2000.

Sherry Kloss, teaching assistant of Jascha Heifetz, inherited the Heifetz-Tononi violin from her professor. Unlike many of the books on Heifetz that discuss his "cold personality", she brings to light his personal care and extols his teaching style with his students. The book includes her experiences as a student and as the last teaching assistant. Kloss explains his style of quoting his words to students. The "Heifetz

Caprices" photo album at the end of the book provides an important glimpse into the true personality of the man and artist.

Martens, Frederick Herman. *Violin Mastery: Talks with Master Violinists and Teachers, Comprising Interviews with Ysaye, Kreisler, Elman, Auer, Thibaud, Heifetz, Hartman, Maud Powell and others.* New York: Frederick A. Stokes Company, 1919.

In his contribution to this book, Heifetz explains that fingerings, slides, and dynamics often reflect the personality of the performer. He further points out that fingering varies from one performer to another. One of the principal reasons for this variation is the physical differences of the hands between individuals. However, performers may also choose to adopt certain fingerings, slides, and dynamics as a means to accommodate various musical expressions, such as subtle differences of tone color produced by different strings. Heifetz's changes of fingering are made to simplify the technique or to create coloristic sound affects.

Articles

Axelrod, Herbert. "Jascha Heifetz: an Interview with Herbert Axelrod".
Journal of the Violin Society of America, USA. Vol.IV/1 (Winter 1977-78):
136-40.

Heifetz's addition of slides might reveal one of his distinguishing stylistic traits; his use of slide sometimes creates an enhancement or a diminution of musical energy. Heifetz hopes his work as a transcriber and editor will inspire future musicians to find their own style and art.

"Heifetz Plays Benefit". N.A. *New York Times.* (April 29, 1918): 11.

According to this article, Heifetz brought Jewish (Folk) Music work to international audiences through concerts that featured canonical works from other eras and rural miniatures representing a host of different traditional musical cultures. In one of his first American performances, Heifetz performed "Hebrew Melody" along with Achron's "Hebrew Dance" at the Metropolitan Opera in 1918 in a benefit concert earning 15,000 dollars for Jewish soldiers and their families. The New York Times

reported on the audience's emotional reaction to hearing these rural miniatures (transcription): "The celebrated violinist won an ovation from the house when he played on muted strings a Jewish melody and dance of Joseph Achron". "Hebrew Melody" was recorded by Jascha Heifetz, Ida Haendel, Joseph Hassid, Mischa Elman, and other prominent musicians.

Maxwell, Sybil. "The Jascha Heifetz Master Class". *American String Teachers*. 9/3 (1959): 2.

The Heifetz master class was held two times a week. Students needed to prepare two Paganini caprices, one concerto, one sonata and one Heifetz transcription for each class. They never knew who would be called to play in the class and thus needed to be perfectly ready at all times. Otherwise, if one was not prepared when called upon, they were "out" of the class for the next year. Heifetz used to say in this regard that "there is a two-way door in my class - 'in and out'". As part of the class Heifetz would demonstrate fingering, slides, and dynamics to the students with the aim of increasing their violinistic musical expression. His changes of fingering are designed to simplify technique and create coloristic effects.

Soria, Dorle J. "Heifetz: Aloof, Awe-Inspiring". *Musical America*, 108 (May 1988): 12-15.

The following quotations best illustrate various artists' opinions of Jascha Heifetz. Ivry Gitlis is quoted as saying, "people would say Heifetz was cold. Close your eyes and listen". Henryk Szyering called him "the Emperor". Pinchas Zukerman considered Heifetz, "the King of Virtuosos". Fritz Kreisler, after hearing Heifetz for the first time when he played the Mendelssohn Concerto at age twelve, remarked, "gentleman, shall we all now break our violins across our knees?".

Secondary Sources

Books

Stowell, Robin. "Other Solo Repertory" In *The Cambridge Companion to the Violin*. ed. Robin Stowell, 194-209. New York: Cambridge University Press, 1992.

Stowell divided the violin repertoire with four further areas which are unaccompanied violin, variations, short genre pieces for violin with orchestra or keyboard and transcriptions. In Transcriptions and fantasias sections, He explained Kreisler's transcriptions as pseudo-Classical pieces that he wrote or arranged himself and ascribed

quite falsely to earlier master such as Paganini or Tartini. Transcriptions became a popular pieces in the nineteenth century. Joachim arranged Brahms's Hungarian Dances, Wilhelmj did Schubert's Ave Maria, Bach's 'Air on the G String' and Ernst did Schubert's Erlkonig.

**Szigeti, Joseph. *Szigeti on the Violin*. New York: Frederick A. Praeger, 1969;
New York: Dover Publications, Inc. 1979**

The rural miniature was a very popular genre among Russian Jewish and Hungarian composers, though many other composers of rural miniatures hailed from Western Europe, the United States, and elsewhere. Rural miniatures were a prominent feature of the repertoire of a great number of violinists in the first half of the twentieth century. These violinists performed and arranged the rural miniatures during their careers. The violinist Zoltan Szekely, Joseph Szigeti both studied at the Ferenc Liszt Academy of Music in Budapest, Jascha Heifetz who studied at the St.Petesburg Conservatory. For example, Szigeti arranged *Hungarian Folk Tunes* and Szekely set *Romanian Folk Dances*. Heifetz arranged several Joseph Achron's "Hebrew Dance op.35, no.1.

Wen, Eric. "Miniature Masterpieces." *Strad* 98 (January 1987):51-59

Eric Wen surveyed Kreisler's achievement as a composer, transcriber and arranger. He divided the sections by Kreisler's compositions, Kreisler's fingerings and bowings, and Kreisler's orchestrations. Kreisler especially favored the light music of his native Vienna as a basis for his transcriptions, but often branched into music representing other cultures. Above all, in each of his works, there was a common thread to be found; the Kreisler spirit pervaded every note he ever put onto paper. Kreisler's compositions are, at a glance, mere trifles. They are short in duration, simple in scope, and at first glance not "masterpieces." Eric Wen reported that Kreisler's contribution to the violin literature is immensely significant and his works have become established as an essential part of the violin repertoire.

Roth, Henry. *Violin Virtuosos: From Paganini to the 21st Century*. Los Angeles: California Classics, 1997.

Roth explains in his book that Heifetz's playing style, particularly considering his coordination of both left and right hands, was incomparable. With the use of a high-wrist bow hand and an emphasis on the index finger along with his intense and fast

fingertip vibrato he produced a virile sound. His bow speed was extremely fast and the bow itself was almost always near the bridge. His violin playing is indeed seen as very nearly perfect. In addition, his technique made it possible for him to express music more freely and emotionally because it allowed him great freedom in choosing fingerings and bowings. In comparison, most other violinists were limited in expression due to their need to search for technically secure fingerings and bowings.

Schwarz, Boris. *Great Masters of the Violin: from Corelli and Vivaldi to Stern, Zukerman, and Perlman.* New York: Simon & Schuster, 1983.

Schwarz examines a number of great violinists, including Jascha Heifetz. Born on February 2, 1901, Heifetz began playing the violin at the age of three and received his first lesson from his father. He studied with Leopold Auer at St. Petersburg in 1910 at the age of nine and quickly became a child prodigy, playing the Tchaikovsky Violin Concerto with the Berlin Philharmonic under Artur Nikisch. Heifetz and his family emigrated to the United States in 1917 and he made his American debut when he was sixteen. After his debut, Heifetz became the musical idol of America. During the course of his life Heifetz made recordings of over 100 composers' works that spanned several centuries.

Weschler-Vered, Arthur. *Jascha Heifetz.* New York: Schirmer Books, 1986.

The author discusses Heifetz as composer. In this role Heifetz transcribed and arranged over one hundred works. He also commissioned works from a variety of composers such as Joseph Achron, Mario Castelnuovo-Tedesco, Erich-Wolfgang Korngold, Miklos Rozsa, performing and recording a great many of these. Heifetz also showed an interest in playing new and/or underrated works such as Prokofiev's Violin Concerto no.2, Korngold's Violin Concerto in D major, and both the Glazunov Violin Concerto and Elgar Violin Concerto, neither yet favored by other contemporary violinists due to their difficulty.

Articles

Bennett, Roy E. "The Brahms Transcriptions of the Opus 120 Sonatas." *American String Teacher* 36 (Winter 1986): 76-9.

The most famous examples of transcriptions in this category of works transcribed by the

original composers are by Johannes Brahms in the Romantic Period. Inspired by the famous clarinetist Richard Mühlfeld (1856-1907), Brahms composed several pieces for clarinet shortly before his death, representing a resurgence of new compositions in his later years. His Two Sonatas for Clarinet and Piano (Op. 120, No. 1 and No. 2) were completed during the summer of 1894 in Ischl, and were premiered by Mühlfeld and the composer for the sister of the Duke of Meiningen on September 19, 1894. Later, these two works were transcribed for viola by Brahms after Joseph Joachim's suggestion, and published under the title of "Zwei Sonaten für Klarinette (oder Bratsche) und Pianoforte von Johannes Brahms Op. 120. Nr. 1 F moll, Nr 2 Es Dur" in 1895. A violin version of these two pieces was also published, but never gained prominence in the violin literature due to the existence of three original violin sonatas by Brahms. In addition, the natural rich sonorities of both the viola and the clarinet are well suited to evoking the unique melancholic feeling of Brahms's final compositions.

Cellier, Alexandre and Fred Rothwell. "Is Transcription Permissible?" *The Musical Times* 66:992 (Oct. 1925): 900-2.

Alexandre Cellier and Fred Rothwell cited the viola as an example among several instruments that need to rely on transcriptions. They mentioned that "certain instruments, such as the viola, so deserving of admiration, are created for so poorly as regards repertoire, that they are compelled to borrow from those more richly endowed." Transcribed music plays an important role in the development of viola solo literature for the following reasons: enrichment (viola's capacity as a solo instrument by well known composer), performance (expand the viola repertoire), pedagogy (for younger violist).

Forbes, Watson. "The Value of Transcriptions." *The Strad* 89 (April 1979): 1111-5.

Forbes expressed his attitude toward transcriptions at the Sixth International Viola Congress in 1978. Since the leading composers of the past such as Bach, Handel, Haydn, Mozart, and Tchaikovsky did not leave any major work for solo viola, violists are at great disadvantage when beginning to develop their own repertoire. For this reason, arranging works of other media written by major composers can resolve this problem. Forbes pointed out that even instruments with their own countless music such as the piano and violin frequently use transcriptions to expand their repertory, and so violists should explore the potential of arrangements. In response to the issue of authenticity, Forbes indicated that even original works such as Beethoven's symphonies and Bach's unaccompanied sonatas for violin are often performed in different styles due to

advancements in instrument construction and the resulting changes in sound. A slight loss of authenticity should be tolerated as long as it does not affect the musicality. However, Forbes warned that the quality of the viola repertory is more important than the quantity. He believed that arranging a work for another instrument is like translating a book into a different language. Forbes recalled that the most pleasant viola recital he had ever heard was full of arrangements.

Gurry, Keith C. "Fritz Kreisler." *The Strad* 85(March 1975):681-83

Gurry explained Kreisler's works and briefly his life. Fritz Kreisler made an important contribution to the violin literature in his original compositions, transcriptions, and arrangements. A master of the miniature, he produced primarily short, charming pieces, rich in concentration, color, and character. His complete oeuvre includes more than sixty transcriptions and arrangements, approximately forty original compositions, including several pieces for children, two operettas, several individual songs for voice, a string quartet, and cadenzas for the Beethoven and Brahms violin concerti and four concerti by Mozart.

Rawlins, Joseph Thomas. "The Arrangement and its Role in the Performer's Repertoire." *American Music Teacher* 33 (1984): 26-8.

Transcribing works for the string instrument is more complicated than it may seem from choosing the music to editing it. It is not just a mechanical process of changing the pitches or transposing the key. Joseph Rawlins argues that a proper arrangement must suit the performer in four ways, in acceptance, quality, suitability, and performance opportunity. A good transcription requires at least the following features: 1. Maintenance of the instrument's idiomatic sound and playing. 2. A familiarity with the original music in order to preserve the musical character of the composer. 3. A suitable and comfortable arrangement for both the performer and the audience. In searching for material to transcribe, one must keep the suitability of the works for the performance in mind. A composition should not be transcribed if the original piece's musical intent cannot be reproduced within the technical limits of the instrument.

Online Resources

Boyd, Malcolm. "Arrangement" Grove Music Online ed. L.Macy (Accessed 7,

September. 2008) <<http://www.grovemusic.com.proxy2.library.uiuc.edu>>

Malcolm Boyd said it is necessary for instrumentalists to use a great number of arrangements in order to extend the repertoire. The word "Arrangement" is commonly used among musicians, however the word may be taken to mean either the transference of a composition from one medium to another or the elaboration or simplification of a piece, with or without a change of medium.

Ter, Ellington. "Transcription (i)" Grove Music Online ed. L.Macy (Accessed 27, September 2008) <<http://www.grovemusic.com.proxy2.library.uiuc.edu>>

Ellington discusses the transcription in Ethnomusicology. He mentioned by the late 20th century, changing emphases in ethno- musicological theory and method make it possible to ask whether transcription has not at least declined in importance, or even become a peripheral or anachronistic remnant of outmoded ideas and methods. He concludes that because of the subjectivity and complexity of transcription, ethnomusicologists should modify their methods frequently, practice their craft by transcribing music from a variety of styles, and discuss techniques with others.

Whittall, Arnold. "*Transcription*" The Oxford Companion to Music Online ed. (Accessed 7, September 2008) <<http://www.grovemusic.com.proxy2.library.uiuc.edu>>

The term "*Transcription*" often used interchangeably with "*Arrangement*." It is however possible to make a difference between those term. He explained transcription as copying a composition while changing layout or notation and arrangement as changing the medium such as Schoenberg's arrangement of Brahms's op.25. Transcription is also carried out by ethnomusicologists when they attempt to capture in staff notation a performance recorded in the field.