

THE RECONSTRUCTION OF EUGÈNE YSAÏE'S VIOLIN CONCERTO IN G MINOR (1910)

by

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To my mom and dad

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Introduction

Eugène Ysaÿe (July 16th, 1858 -May 12th, 1931), a Belgian violinist-composer, was one of the greatest violinists at the turn of the 20th century whose musical legacy influenced multiple generations of musicians. Rooted in the French-Belgium violin school, Ysaÿe studied with Henryk Wieniawsky and Henry Vieuxtemps after graduating from the Royal Conservatory of Liège; he soon established early success in his 20s as a virtuoso in western European countries. He reached the peak of his performing career from around 1890s to 1910s, where he had numerous concert tours throughout Europe, United States and Russia. Taking up the artistic role of Pablo Sarasate, Ysaÿe was a strong interpreter in bringing music from scores to live performances. He maintained very close relationships with composers in César Franck's circle, many of whom dedicated at least one of their most significant compositions to Ysaÿe. These include Franck's Violin Sonata in A Major (1886), Debussy's String Quartet (1893), and Chausson's Poème (1896), which are considered some of the finest chamber and concerted works ever written in the history of music.

As a violinist-composer, Ysaÿe was well-known for his creation of the Six Sonatas for Solo Violin, Op.27 (1924). The Sonatas became standard repertoire for international competitions, along with Bach's Six Sonatas and Partitas for solo violin and Paganini's 24 Caprices. Each of the Sonatas was dedicated to one violinist from the younger generation; they demonstrated Ysaÿe's musical aesthetics and playing philosophy, a combination of evolutionary techniques with various musical interests in the light of modern violin playing. In addition to Op.27, Ysaÿe was also the first composer of the genre, the violin poem. His Poème élégiaque in D minor, Op. 12, was the first violin poem ever written, which inspired Chausson to write his own Poème, Op. 25, dedicated to Ysaÿe. Treatises including ten preludes, etudes, and scales were also wrote by Ysaÿe, demonstrating his explorations of various violin approaches.

Ysaÿe composed throughout his life but only some of his works survived to this day. Although several of his works were arranged by his descendants after his death, many works

remained unknown and unpublished, including at least six violin concertos.¹ Several of them were listed in the report, *Eugène Ysaÿe: an inventory of the available orchestra materials*, by Anne-France Massaut who is the librarian of the Liège Royal Philharmonic.²

However, the effort of rediscovering Ysaÿe's unpublished works has never stopped, and it in fact has become much more active among musicians of the 21st century. Several unknown violin works has been discovered and performed. These include the Concerto in E Minor (1885-86), the Concerto in D Minor (1884), and the Concerto No.8, and an older version of the solo sonata No.6.

Within this context, Ysaÿe's unknown Violin Concerto in G Minor (first sketched in 1893, finalized in 1910) was rediscovered and reconstructed by Romanian violinist Sherban Lupu, along with other pieces discovered from the library archives in the cities of Liège and Brussels. This Concerto was not played in Ysaÿe's time nor ever mentioned in any written sources.

As Lupu's recording of the Concerto in G Minor (1910) was released in October 2021 and his edited version used in the recording will be published soon, this paper aims at introducing Ysaÿe's Violin Concerto in G Minor to the canon of string literature. Based on the author's knowledge, this paper is the first academic source written about Ysaÿe's unpublished G Minor Concerto and can serve as a starting point for future researchers.

The "reconstruction" in the title of the paper represents two distinct aspects of the perceptions of this research: the first aspect is the modern reconstruction, including the larger context of rediscovering Ysaÿe's unpublished works by modern musicians, the reconstruction process of the G Minor Concerto by Romanian violinist Sherban Lupu, and information regarding

¹ Six violin concertos were first suggested in Antoine Ysaÿe's biography, while a total of eight concertos were mentioned in other written sources.

² Anne-France Massaut, *Eugène Ysaÿe: an inventory of the available orchestra materials* (Orchestralibrary.com, 2017), accessed April 1, 2022, www.orchestralibrary.com/Nieweg%20Charts/Ysayeworksinventoryoforchestramaterials170110.pdf. See also Table 1. 3. 1 and Table 1. 3. 2.

all existing versions and editions of the Concerto; the second aspect is the historical reconstruction, including a review of Ysaÿe's professional life as a musician and a study of inner transformation of the Concerto based on the comparison study of different versions of Ysaÿe's manuscript (from 1893 to 1910), which overlaps with the peak of his performing career. By observing the transforming process through different versions in chronological order, this study will eventually help people better understand the final version of the Concerto, as well as how Ysaÿe's style as a violinist-composer transformed throughout his career. In editor Sherban Lupu's own words: "It is indeed a historical milestone towards understanding Ysaÿe's creative genius. It will serve to better understand his influence on the violin repertoire in his creative output."³

During the writing process, the author was aware of the challenge of writing about a work by such a distinguished composer for which there are almost no pre-existing written sources. A certain level of courage was needed to speculate on the process in making the work, based on the rediscovered manuscripts and existing music literature. The manuscripts themselves are often difficult to decipher, given the composer's handwriting and his tendency to write in a mixture of French and Walloon. Mistakes are inevitable; over time, these things will become clearer.

The paper is organized in three chapters. The first chapter aims to provide the historical context of when the Concerto was composed and the modern context of when the Concerto was rediscovered. The review of Ysaÿe's professional life and his multiple identities in the music field provides a foundation for future studies and statements in this paper, while the review of some recently unearthed works by Ysaÿe explained the overall trends in the area.

Chapter 2 traces violinist Sherban Lupu's research in the libraries of Liege and Brussels, and the music he discovered there, with a focus of the Violin Concerto in G Minor. Section 3.2 provides information regarding all existing versions of the Concerto, including hundreds of pages of Ysaÿe's unpublished manuscripts. Those pages were organized into several versions and at

³ Email message to author, December 14, 2020.

least three versions are in their complete stages. A recent discovered letter by Ysaÿe to Irma Sèthe, as the only source that the composer ever mentioned the work, will be used as a reference to explain its initial creation. Section 3.2 will also give information of the latest performance edition, consisting of an edited solo violin part by Sherban Lupu, an orchestral score by composer Sabin Pautza, as well as a printed piano score reproduced directly from Ysaÿe's manuscript and its adaptation with the violin part by the author for her lecture-recital.

Chapter 3 provides a manuscript-based study that examines the inner transformation of the Concerto since its first sketch. It narrows down the structural and thematic changes of the Concerto over the years by comparing the major sections from versions 1893, 1908, and 1910 vertically. Critical commentary is given after each example, related to Ysaÿe's evolving violin approaches and style. The letter to Irma will be used again to explain Ysaÿe's musical thoughts on the main themes of the earliest version. In addition, some of Ysaÿe's original markings will be reproduced in the excerpts.

In doing so, one would not only gain a better understanding of the final version of the Concerto, which is beneficial to both researchers and performers, but also a better understanding of how Ysaÿe "becomes" Ysaÿe, as this Concerto witnessed a sense of rising "Ysaÿe-ian" style during his developmental period as a violinist composer. Chapter 3 will conclude with a final analysis which examines the overall style of the final version 1910 as a whole by exploring the inner relationship of each major section.

In general, this paper pays less attention to the edited version, limiting its discussion of specific music examples to Ysaÿe's manuscripts. It is because the author valued the historical aspects of the work as a priority within the limited scope of the paper. It is also because the edited version will not have been published yet by the time of the paper's submission. Some of the edited markings by Lupu will be pointed out in the footnotes. In addition, as can be seen in the outline, the paper takes a broader view of the work, covering a mix of elements of music literature, theory and performance practice.

Why was the Concerto not published in Ysaÿe's time, not even in the final version? This must remain a question, but it is hoped the following will begin to suggest some answers.

Chapter 1: Eugène Ysaÿe: Old and New

Foreword

Ysaÿe's significance as a figure in the history of the violin has been broadly covered by many scholars in a variety of publications. However, this topic is worth being presented again since this paper deals with a rediscovered work by him. Different from works from Ysaÿe's late period such as Op.27, the Violin Concerto in G Minor was composed through the composer's middle period from the 1890s to the 1910s, overlapping with the peak of his performing career as a virtuoso, and associated with the transitional stage to his mature musical style. The rediscovered Violin Concerto (1893-1910) might not completely overlap with the background of his Op.27, the Six Violin Sonatas. Thus, reviewing Ysaÿe's life, especially his early and middle periods, proves to be essential to understand the context of this rediscovered piece.

Section 1.1 provides a brief review summarizing Ysaÿe's professional events, circles, and major achievements by dividing his life into three periods. It will be followed by the review of Ysaÿe's multiple identities as a virtuoso, interpreter, chamber musician, composer, conductor, and music director in Section 1.2, so as to allow us to better understand his special role and significant in the music history.

While Section 1.1 and 1.2 present the context of when the Concerto was composed at the turn of the 20th Century, Section 1.3 provides the context of when the Concerto was rediscovered. Since the 21st century, there has been a trend of rediscovering many of the composer's unpublished works, including several earlier violin Concertos and the original version of the No.6 Sonata.

1.1 Biographical review

Information regarding historical events and facts mentioned in this paper mainly rely on two biographies. Antoine Ysaÿe, Eugène's son, wrote a biography of his father titled *His Life, Work and Influence* published in 1947.⁴ Later, he revised the previous biography and published another version, *Ysaÿe (by his son Antoine)* in 1980.⁵ These collective works contain many important unpublished notes and letters by Ysaÿe, tracing his life trajectory, his achievements, and his strong belief in music. However, Antoine Ysaÿe paid close attention to the married life between Ysaÿe and Louise from the perspective of a son, which resulted in a lack of a coherent storyline focusing on Ysaÿe's professional music life. Jessika Ulrike Rittstieg reviewed it as an understandable romanticization.⁶

The second source used here is the biographical review by Michel Stockhem titled *Eugène Ysaÿe et la Musique De Chamber*.⁷ While referring to several pre-existing biographies by Quintin⁸, Antoine Ysaÿe, Lev Ginsburg⁹ and Ernest Christen¹⁰, Stockhem had corrected some mistakes that appeared in Antoine's book, while tracing Ysaÿe's musical activity as a soloist and chamber musician; this information was further supported by detailed information of his performances, including details of the repertoire that was played, the dates of the concerts, and the collaborators, which proved very helpful for future music research.

⁴ Antoine Ysaÿe and Bertram Ratcliffe, *Ysaÿe: His Life, Work, and Influence* (London: William Heinemann, 1947).

⁵ Antoine Ysaÿe, *Ysaÿe*, trans. Frank Clarkson (England: W. E. Hill & Sons, 1980).

⁶ Jessika Ulrike Rittstieg, "Continuity and Change in Eugène Ysaÿe's Six Sonatas, Op.27, for solo violin" (PhD diss., Open University, 2018), 20, accessed January 14, 2022, ProQuest Dissertations & Theses.

⁷ Michel Stockhem, *Eugène Ysaÿe: et la Musique De Chamber*, (Liège: Pierre Mardaga, 1990), 10.

⁸ José Quintin, *Eugène Ysaÿe: Étude biographique et criti* (Brussels, 1938).

⁹ Lev Ginsburg, *Prof. Lev Ginsburg's Ysaÿe*, ed. Herbert R. Axelrod, trans. X. M. Danko (Neptune City, NJ: Paganiniana Publications, 1980).

¹⁰ Ernest Christen, *Ysaÿe*, 2nd ed. (Geneva: Labor et Fides, 1947).

In addition to these two books, Boris Schwarz's scholarly review for Eugène Ysaÿe in his book *Great Masters of the Violin*¹¹ has also been used as a reference when reviewing Ysaÿe's historical significance and artistic philosophy.

If, as Michel Stockhem argued, Ysaÿe's first American tour in 1894 marked the height of his career to the outbreak of World War I in 1914,¹² then 1868-1893 can then be seen as his early stage, as he moved from being a young prodigy to occupying the position of a violin faculty. Ysaÿe initially took violin lessons from his father before he entered the Liège Conservatory to study with Désiré Heynberg and Rodophe Massart. After winning several competitions at the conservatory and achieving the highest distinction, he took lessons with legendary violinists Henryk Wieniawsky in Brussels and Henry Vieuxtemps in Paris. It was during this time that Ysaÿe started to build up his artistic network and made some friends who became some of his intimates, such as Théodore Lindenlaub, the journalist and who worked at *Le-Temp*.¹³ Lindenlaub was the dedicatee of Ysaÿe's *Amitié*, Op.26¹⁴ and his name has also been found on the manuscript of Ysaÿe's Violin Concerto in G minor (1910) as one of the early dedicatees. At the time, Ysaÿe had already gained early success as a rising virtuoso – a fact which enabled him to get his first professional job – concertmaster at Benjamin Bilse's orchestra in Berlin (the former of Berlin Philharmonic) in 1879. Pianist Anton Rubinstein regarded Ysaÿe's playing as "the only surviving violinist that reminds him [of] Wieniawsky",¹⁵ and this renowned pianist supported and collaborated with him when Ysaÿe went to Russian cities for a series of concerts during 1892-1893. After this, he met with some great virtuosos during his tour, and after

¹¹ Boris Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman and Perlman* (New York: Simon and Schuster, 1983).

¹² Michel Stockhem, "Ysaÿe, Eugène," *Grove Music Online*, ed. Deane Root, accessed Jan 24, 2022, <http://www.oxfordmusiconline.com>.

¹³ Antoine Ysaÿe, *Ysaÿe*, trans. Frank Clarkson (England: W. E. Hill & Sons, 1980), 35-41.

¹⁴ See Barbara Bong, Liner notes to *Eugène Ysaÿe: Harmonies du soir*, Musique en Wallonie MEW1472, 2014, Naxos Music Library, <https://cdn.naxosmusiclibrary.com/sharedfiles/booklets/MEW/booklet-MEW1472.pdf>.

¹⁵ Michel Stockhem, *Eugène Ysaÿe: et la Musique De Chamber*, (Liège: Pierr Mardaga, 1990), 18.

being encouraged by Rubinstein, Ysaÿe found his strength in becoming a concert soloist rather than an orchestra player. He decided to go back to Paris and let himself become fully immersed in the society of French music, which was at the time, centered around Camille Saint-Saëns, César Franck, and Franck's followers, including Vincent d'Indy (1851-1931), Gabriel Fauré (1845-1924), Ernest Chausson (1855-1899), and Guillaume Leuku (1870-1894); these renowned individuals gathered in *Société nationale* - the semi-public chamber music salon. After his debut with the Colonne Orchestra in 1885, Ysaÿe soon impressed the French music society, including its critics.¹⁶

In the same year that Ysaÿe married Louise (1886), he accepted the appointment of a faculty position in his native country at the Brussels Conservatory, with a permitted three-month absence on a yearly basis for him to engage in concert tours. Subsequently, Ysaÿe actively connected with and collaborated with Franckist composers, to the extent that they had mutual influence upon each other in the art of chamber music and playing. Ysaÿe and his quartet, Quatour Ysaÿe, had received dedications for a number of violin and chamber music repertoire, some of which have become extremely famous today, including the Violin Sonata by César Franck (1868) as a wedding gift, Ernst Chausson's Poème (1896) and his Violin Concerto with Piano and String Quartet (1889-1891), Violin Sonata in G Major by Guillaume Lekeu (1892), String Quartet No.1 in D major by Vincent d'Indy Op.35 (1890), the only string quartet by Debussy (1893), and the Piano Quintet in D minor Op.89 (1905) by Gabriel Faure. Throughout his life, Ysaÿe gave numerous performances and premieres of this repertoire; therefore, he not only introduced these works to European audiences, but also to that of Russia and the United States.¹⁷

¹⁶ Ibid., 19-20.

¹⁷ Antoine Ysaÿe, *Ysaÿe*, trans. Frank Clarkson (England: W. E. Hill & Sons, 1980), 46-54.

This middle period, from 1894 to 1914, was the peak of Ysaÿe's career. He had built up a universal reputation while going on five American concert tours within 20 years, each lasting for several months. As Michel Stockhem pointed out, the season of 1901-1902 marked the peak of his art—he played with the best orchestras under the best conductors; he collaborated with unsurpassed pianists, his brother Theophile Ysaÿe, Pugno and Busoni; he organized the Ysaÿe Concerts and directed the Ysaÿe Quartet and Symphony Society that became the most famous throughout Europe. He also finished several of his own compositions which represented a high level of artistic brilliance.¹⁸

However, these numerous performances had caused Ysaÿe severe fatigue in his hand from overuse. In his later years, he switched his focus from performing to the realm of teaching, composing, and conducting. After World War I, Ysaÿe revisited America and accepted the conductorship of the Cincinnati Philharmonic Orchestra. As director from 1919 to 1922, Ysaÿe promoted works by Franco-Belgium composers in the concert halls of the United States. After the expiration of the contract, he decided to go back to Belgium to devote the rest of his art to his own country. One year later, he composed one of the most significant unaccompanied solo violin collections in history—Ysaÿe's Six Sonatas for Solo Violin, Op.27.

¹⁸ Michel Stockhem, *Eugène Ysaÿe: et la Musique De Chamber*, (Liège: Pierre Mardaga, 1990), 25-46.

1.2 Ysaÿe's multi-identities and some important studies

Ysaÿe is the violinist of all violinists. This proves to be true, not merely because of his mastery of the violin helped him stand out as being among the first ranks of musicians, but also due to the substantial multiple identities he occupied in different areas of the musical world. It was a common practice for musicians from his day to be a performer, composer, and teacher at same time, but it is argued that each of Ysaÿe's roles in the realm of music – concertmaster, concert soloist, Quartet founding member, orchestral conductor, violin professor, composer, and music director -- are all interrelated and distinctive in their own ways. To consider them separately, there are many comparable musicians. But collectively, it is hard to find any musician who mastered their arts in so many different dimensions with the same degree of achievement. From this specific perspective, Ysaÿe stands as a very special figure in history.

As a violinist, Ysaÿe would have primarily identify himself as an interpreter rather than simply a virtuoso. An interpreter can be very virtuosic, but a virtuoso might not have the same interpretive talent. In addition to Ysaÿe's extraordinary control of tone color and his physical capability of utilizing dazzling techniques, he carried his interpretive mission into every single piece of music that he performed. He was known of processing music from manuscripts that were sent directly to him, editing them with his fingerings and bowings for a better musical effect, and then interpreting the composer's intentions into his live performances. For example, Chausson's *Poème* is a collaborative work between the two, as Antoine Ysaÿe described it as "rather a piece by Ysaÿe than a work for Ysaÿe"¹⁹. In Ysaÿe's own words, "without the interpreter, the composition is a voice crying in the wilderness. The musical composition and its interpreter share one life; separated they die. The interpretative artist is the life-blood of music."²⁰

¹⁹ Antoine Ysaÿe, *Ysaÿe*, trans. Frank Clarkson (England: W. E. Hill & Sons, 1980), 107-110. As Antoine Ysaÿe detailed in the book, his father composed the double-stops section of the *Poème* for Chausson.

²⁰ Antoine Ysaÿe and Bertram Ratcliffe, *Ysaÿe: His Life, Work, and Influence* (London: William Heinemann, 1947), 382-83.

Not surprisingly, Ysaÿe devoted his interpretive art into the realm of chamber music. French Romantic composers are well-known for their chamber works, but the genre was not favored in the Franco-Belgium area in the nineteenth century under the impact of Wagnerism, until the rise of *Société nationale de musique* founded in Paris by French nationalists and *Les Vingt* founded in Brussels. These two art organizations launched many premiere concerts, propagating chamber music by avant-garde French composers centered around Franck's circle. String quartets, which represent the most intimate performance setting, have long been an experimental ground for new music.

Ysaÿe, in the center of Parisian music life, eagerly sought new compositions from the composers of the circle. Similar to the relationship of the Schuppanzigh Quartet to Beethoven, Quatuor Ysaÿe, founded the Ysaÿe with Mathieu Crickboom, Leon Van Hout and Joseph Jacob in 1888, become the perfect medium for compositions by composers such as Debussy and Fauré. Numerous efforts had been made to assimilate works featuring new compositional techniques; again, Ysaÿe has received accolades for his interpretive talent, as Vincent d'Indy recalled after hearing his own works played by the quartet: "this was the first time I had heard the work and I had the satisfaction of seeing that I was not deceiving myself in writing it, which gave me a great deal of pleasure. But then, this man Ysaÿe is really an artist of genius. Right from the start he can understand and assimilate a work, transmit it into the minds of his companions and explain to them exactly what has to be done."²¹

In addition to the quartet and the quintet, Ysaÿe gave countless concerts of violin and piano sonatas, another form of the genre, during his concert tours all around the world. Although he collaborated with many great pianists, including his brother Theophile Ysaÿe and Ferruccio Busoni, the concert tours with Raoul Pugno are the most successful ones. Their duos covered a

²¹ Antoine Ysaÿe, *Ysaÿe*, trans. Frank Clarkson (England: W. E. Hill & Sons, 1980), 121-122.

wide range of sonata repertoire, both new and old, and achieved extraordinarily high artistic standards.

Generated by his primary identity as an interpreter, Ysaÿe's own compositional style and value has evolved over the years. But first it remains important to mention that in his notes on the Beethoven Violin Concerto, which he had to wait to play until he was his 30s, he reflects his ideology on two opposite kinds of violin repertoire. Boris Schwarz summarized it as works "for violin" and works "by the means of violin" in his *Great Master of the Violin*.²² The former one includes works born out of the instrument that is violinistic, such as works by Tartini or Sarasate; the latter one contains works where the music is expressed through the violin but is lacking in violinicity. For example, Ysaÿe argued that the greatness of the Beethoven concerto could be found in its lyricism rather than its violinistic effects, such as double stops. Thus, the interpretive task is to sing through the melody from the heart rather than through the techniques.²³

Indeed, one might easily understand the difference between these two as works by a non-violinist composer and works by violinist-composers; however, the concept of the two might not always overlap, considering even Paganini composed works in the pure *Cantabile* style. Works from the latter category are also not necessarily easier than the former ones. For example, the controversial Schumann Violin Concerto in D Minor, once having been under the mandate of restricted access for a hundred years after the composer's death at Joseph Joachim's request, demands not only the interpretation task of its performers for its repetitive melodic contents, but also great physical challenges throughout the work.

Although Ysaÿe did not have any academic training in composition, he was composing music all the time from the 1880s to the 1920s. His earlier works were in a similar style as his teachers Vieuxtemps and Wieniawsky, and as such, a lack of originality can be seen in several of

²² Boris Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman and Perlman* (New York: Simon and Schuster, 1983), 291-292.

²³ Antoine Ysaÿe, *Ysaÿe*, trans. Frank Clarkson (England: W. E. Hill & Sons, 1980), 175-181.

his earlier works, including the early Concertos. Towards the end of the 19th century, the closer he collaborated with the Parisians and studied their scores, the more he was influenced by the Franckist style and Impressionism; from this, the clearer he saw his internal goal of seeking out a musical vehicle that could fulfill his wish to “combine musical interest with great virtuosity,”²⁴ a much more appreciated style in the middle of the two categories. It was under this wish he embraced the first milestone in his composition—*Poème élégiaque*, sketched around 1892-1896 and orchestrated in 1902-1903, a work that directly inspired Chausson to compose his *Poème*. It is conceived by Antoine as “a work conceived *for* the violin and made possible only *by* the violin and certain passages have an unforgettable poignancy.”²⁵ *Poème élégiaque* is the first poem ever created for violin and orchestra, which is a single movement piece that integrates melancholy and virtuosity; as described by Ysaÿe, a picture painted without a model. Perhaps the adoption of a Symphonic Poem into a work for violin was inspired by Franz Liszt, as argued by Barbara Bong:

If the personality of Liszt had a decisive influence on the performing career of Eugène Ysaÿe, it seems equally legitimate to suppose that it suggested a compositional path to follow: that of the *Poem*.²⁶

However, the tradition of the Symphonic Poem existed in France even before Liszt’s ideas were taken up there, as an important orchestral genre prompted by *Société nationale de musique*.²⁷ Ysaÿe had composed ten such works during his life, including *Chant d’hiver Op.15* and *Amitié*, Op.26, while the later one, composed at the end of the 1920s, was dedicated to Theodore Lindenlaub, one of the early dedicatees of the G Minor Concerto.

After many years of practice, the creation of the Six Sonatas for Solo Violin Op.27 (1924) marked Ysaÿe’s highest artistic achievement. This achievement was accomplished through the highly improvised style and polyphonic writing in its rhetorical effect, the innovative

²⁴ Ibid., 136-137.

²⁵ Ibid., 137.

²⁶ Barbara Bong, Liner notes to *Eugène Ysaÿe: Harmonies du soir*, Musique en Wallonie MEW1472 2014, Naxos Music Library, <https://iub.naxosmusiclibrary.com/catalogue/item.asp?cid=MEW1472>.

²⁷ Macdonald Hugh, “Symphonic poem” *Grove Music Online*, ed. Deane Root, accessed Jan 2022. <http://www.oxfordmusiconline.com>.

violin techniques that inspired contemporary music, and the combined style influenced by the Franck circle and impressionism. Based on those accomplishments, the *Encyclopedia of Violin* referred to Ysaÿe as the “Dean of the Modern Violin School.” Furthermore, Ysaÿe conveyed his admiration of the old master J. S. Bach through musical references, in terms of the same larger organization and borrowed themes. He also explored the possibility of polyphonic writing of independent voices which made the set distinctive as compared to the rather monophonic Paganini Caprices.

Research about Ysaÿe’s Op.27 has been conducted through various approaches. The famous six dedicatees of Ysaÿe’s included Joseph Szigeti, Jacques Thibaud, George Enescu, Fritz Kreisler, Mathieu Crickboom, and Manuel Quiroga; inevitably, these names have drawn much attention. Their composer-violinists’ relationships were recorded in both Antoine and Michael Stockhem’s book, which had become the focal point of many of Ysaÿe’s studies. Above all, Bertram Greenspan’s *The Six Sonatas for Unaccompanied Violin and Musical Legacy of Eugène Ysaÿe* appeared as the first academic dissertation on Ysaÿe.²⁸ Under the direction of Josef Gingold (Ysaÿe’s famous pupil who premiered the *Ballade*), the paper was written in 1960s, when the general cultural value of music (in Western Europe and United States) was dominated by Germanic influence. French music towards the beginning of 20th century, dominated by the Franck school, had been neglected by music critics. Thus, this work aimed at introducing and establishing the significance of Eugène Ysaÿe’s Op.27. He covered the background of composer-violinist relationship, the general analysis of each sonata, and Ysaÿe’s contribution to violin techniques. Greenspan concluded that Ysaÿe’s role served as the bridge between the accomplishments of Paganini and the great violinists of the contemporary period around the 1960s. This thesis gave a very solid foundation for future music research.

²⁸ Bertram Greenspan, “The Six Sonatas for Unaccompanied Violin and Musical Legacy of Eugène Ysaÿe” (DM diss., Indiana University, 1969).

Manuscript study has always been an indispensable approach in reconstructing a composer's intention. A composer's original handwritten notes found in a manuscript might not appear in a later published score. In his doctoral dissertation, *The Six sonates pour violon seul, op. 27 of Eugène Ysaÿe: critical commentary and interpretive analysis of the sketches, manuscripts, and published editions*, Ray Iwazumi presented critical commentary and interpretive analysis by carefully examining and comparing Ysaÿe's manuscripts and sketches of Op.27 to the published editions.²⁹ It was to follow Ysaÿe's compositional intention and logic, and its major content was organized by focusing on three elements followed by Iwazumi's critical comment: consideration of violinistic logic (bowing, fingering, articulation, etc.), musical logic (notation, harmony, rhythm, etc.), and historical and background issues. Described by the author as "an intimate lesson with Ysaÿe," this dissertation has provided a helpful model for the current thesis of manuscript study of works by Ysaÿe.

As Iwazumi's thesis questioned the lack of both an in-depth discussion of the historical background and a thorough theoretical analysis of the Six Sonatas at the end of the document, a recent study by Jessika Ulrike Ritstiege seemed to fill that gap. In the first half of her doctoral thesis, *Continuity and Change in Eugène Ysaÿe's Six Sonatas, Op.27, for solo violin*, she offered a comprehensive review and analysis of the musical and social context of Eugène Ysaÿe as well as his aesthetic preferences, ranging from the focal point of Ysaÿe to the circles and the societies around him.³⁰ She also presented a perspective to examine Op.27 from the nature of its styles—the fantasia tradition, which began to emerge in the late eighteenth century. In the second half, Ritstiege analyzed each sonata from a more formal and thematic perspective by providing the outline demonstrating stylistic fluidity. She argued that Ysaÿe's styles are inseparable from past,

²⁹ Ray Iwazumi, "The Six sonates pour violon seul, op. 27 of Eugène Ysaÿe: critical commentary and interpretive analysis of the sketches, manuscripts, and published editions" (DMA diss., Juilliard School, 2004).

³⁰ Jessika Ulrike Rittstiege, "Continuity and Change in Eugène Ysaÿe's Six Sonatas, Op.27, for solo violin" (PhD diss., Open University, 2018), accessed January 14, 2022, ProQuest Dissertations & Theses.

present, and future, which “testify to his commitment to balancing the continuation of the musical tradition with making a unique and personal contribution to its development.”³¹ In short, Riststieglitz’s paper offers a deeper understanding of the relationship between Ysaÿe’s aesthetic development in the historical and musical context, which has inspired the author of the current thesis in many ways.

Back to the discussion of Ysaÿe’s multi-identities, he was also an established and renowned violin teacher. Like all those great masters, Ysaÿe channeled his teaching principles and philosophy through two main areas of focus: teaching and treatises (or études). Though Ysaÿe was a very strict professor who required a high level of performance standards of his students, he was very kind and generous in giving technical suggestions. As Irma Sèthe recalled, “pupils he appreciated could turn up at his home at any hour of the day and he was always there for them.”³² While Alfred Marchot, Mathieu Crickboom, Louis Persinger, Josef Gingold, Ernest Christen, etc. are among his famous students, Ysaÿe also directly influenced violinists after his generation who came to him, including George Enesco, Jacques Thibaud, Nathan Milstein, and, indirectly, Yehudi Menuhin.³³

Ysaÿe’s études, which contain his unique approach for fingering patterns and fingering choices, are worth mentioning here. Having not been discussed much yet, the Six Sonatas, although extremely virtuosic, fit one’s hands very well, different than that of the Paganini Caprices. Although they both demand extensive use of octaves and tenths sometimes, a mature violinist would recognize the surprising ease in Ysaÿe’s virtuosic passages. It is noticeable that Ysaÿe’s fingering in particular relies on the strength and the mobility of the first finger as the base of left hand, maximizing music effects without the left hand being too unnatural or awkward.

³¹ Ibid., 213.

³² Antoine Ysaÿe, *Ysaÿe*, 154-156.

³³ Schwarz, *Great Masters of the Violin*, 292.

Three studies for solo violin by Ysaÿe have been published; the earliest one, *Etude Posthume* (dated 1886), is a combination of a technical exercise and its practical use.³⁴ As Jerrold Rubenstein wrote at the end of the published edition, what would be found in the Six Sonatas can already be glimpsed in this early work. The critical edition of *Exercises and Scales* published by *Edition Ysaÿe* outlined the kind of daily practice recommended by Ysaÿe to his pupils.³⁵ As Szigeti wrote in the preface, this set of scales and exercise and the instructions by Ysaÿe are disciplines which visibly stem from Ysaÿe's own playing. The *Ten Preludes for Violin Solo*, *Op. 35*, includes practical solutions for violin double stop playing from unisons to tenths, especially the various kinds of fourths and fifths that Ysaÿe used very often in his works.³⁶ Ysaÿe had an almost systematic approach to violin playing, as seen in those three etude collections along with his other compositions, which were all created when new harmonic possibilities took over.

Last but not least, considering Ysaÿe's leadership in the realms of orchestral conducting, directing, concert organizing and managing, he was also a social influencer who connected artists with one another, and who represented music as a universal art. During his lifetime, he was the one of the major artists at *Société Nationale* and the *Les XX*. Ysaÿe himself also founded many music groups such as Ysaÿe Concerts, Ysaÿe Quartet, *Société Moderne*, as well as the orchestra *Symphonique Société* which became one of the most famous in Europe towards the end of the nineteenth century.³⁷

While his mastery of the violin and his personal connections with the French composers generated his creative output, these various music societies actually represent the major output and contributions of his life.

³⁴ Eugène Ysaÿe, *Etude posthume*, rev. Jerrold Rubenstein (Brussels: Schott Frères, 1989).

³⁵ Eugène Ysaÿe, *Exercises and scales: daily practice* (Brussels: Editions Ysaÿe, 1967).

³⁶ Eugène Ysaÿe, *Ten preludes, for violin. Essay on the modern technique of the violin*, trans. A. de Ribeaupierre (Brussels: Schott Frères, 1952).

³⁷ Stockhem, 21-49.

1.3 Trend of rediscovering Eugène Ysaÿe's unpublished works in the 21st century

Ysaÿe composed from the time of his youth in Berlin and Paris to the end of his life. The exemplary quality of his solo violin sonatas is proven by the frequency with which they are performed. However, many of his works stayed unknown and unpublished for years, and one may wonder why. The following interview with Ysaÿe by Frederick H. Martens in the 1910s shows the modest and humble side of him, a man who once doubted the value of his own compositions: "I have some violin studies, in manuscript, which I may publish someday, devoted to that end. I am always somewhat hesitant about publishing – there are many things I might publish, but I have seen so much brought out that was banal, poor, unworthy, that I have always been inclined to mistrust the value of my own creations rather than fall into the same error."³⁸

The earliest evidence regarding Ysaÿe's unknown and unpublished works can be found in Antoine Ysaÿe's biographies: "He was, however, crossing numerous musical thresholds with works newly sprung from his heart: virtuoso pieces, six concertos, sketches of a quintet, a trio, an opera.... There is still a large amount of works that is yet unpublished. Most is at the Musée de Liège. However, encyclopedias and dictionaries still persist in only listing the six concertos which have never seen the light of the day!"³⁹

The encyclopedias which he mentioned have remained unknown, but a recent bibliographical project further supports the existence of these unknown violin concertos. Anne-France Massaut, who is the librarian of the Liège Royal Philharmonic, has provided a substantial and useful inventory list. By consulting Schott-Mainz Publishing, the Cincinnati Symphony Orchestra (led by Ysaÿe as its conductor during 1918-1922), the Royal Conservatory of Liège, the Royal Library of Belgium and Ysaÿe's grandson, Massaut provided an inventory of all available orchestral music by Ysaÿe, either published or not, with specific information about the

³⁸ Frederick Martens, ed., *Violin mastery: interviews with Heifetz, Auer, Kreisler, and others* (New York, 1919; repr., New York: Dover Publications, 2006), 5-6.

³⁹ Antoine Ysaÿe, *Ysaÿe*, 218.

genesis of the manuscripts and their statuses (see Table 1.3.1-2). Those not only include Ysaÿe's violin Poems such as *Poème élégiaque*, or virtuosic arrangements such as *aprice d'après l'Etude en forme de Valse de C. Saint-Saëns*, but also eight violin concertos!

As shown in Table 1. 3. 1, which presents part of Massaut's inventory, Concerto in D Minor, Concerto No.8, Concerto in A Minor, Concerto in B Minor, Concerto for two violins (Adagio) were listed. Besides, Concerto in E Minor, another Concerto in D (minor), and a Concerto in "Sol M" were included, while the last two were based on communications with the library Royal Conservatoire of Liège (Table 1.3. 2). Whether the capitalized "Sol M" means G Minor or G Major, as Massaut wrote in the information section, it came with "*parties d'orchestre manuscrites. pas de parties solistes*" (orchestral manuscripts parts, no solo parts).

Table 1. 3. 1 "Eugène Ysaÿe: an inventory of the available orchestra materials" by Anne-France Massaut (2017)⁴⁰

Eugène Ysaÿe : inventaire des matériels d'orchestre disponibles

TITRE	OP.	NOMENCLATURE	MIN	EDITEUR	PO	Mat. orch.	solo	red. Piano	BIBLIOTHEQUE	INFORMOS
Concerto en rém - 1ère partie				Manuscrit		Orig			Orig	FOND YSAÏE (consultation sur place) Parties manuscrites Pas de conducteur ni solo!
Concerto en rém - 1ère partie				Manuscrit autographe, Berlin, 1884	Julliard				Julliard	A la fin du conducteur : "Fin 1ère partie" (même si l'œuvre comprend plusieurs indications de mouvements) "Composé à Berlin en 1884"
Concerto en rém - 1ère partie				Manuscrit autographe - copie	KBR (MS 4243)				KBR	A la fin de la PO et des parties d'orchestre : "Fin 1ère partie" = copie du manuscrit de la Julliard?
Concerto n°8			24'	Hebra Music (location)					Alice Dulac alice@hebra-music.com Cbe	Enregistré sur ce matériel par la Nordwestdeutsche Philharmonie sous la direction de L.A. Breuninger.
Concerto en la m				Manuscrit				KBR (1ère et 2ème parties) - copie	KBR	
Concerto en la m				Manuscrit				Julliard (1er et 2ème mvts)	Julliard	
Concerto en si m				Manuscrit				KBR (1ère partie) - copie	KBR	
Concerto en si m				Manuscrit				Julliard (1er mvts)	Julliard	
Concerto pour 2 violons - Adagio				Manuscrit autographe			KBR (seulement violon B)	KBR	KBR	

Table 1. 3. 2 Eugène Ysaÿe: an inventory of the available orchestra materials” by Anne-France Massaut (2017)⁴¹

FONDS YSAÏE (consultation sur place à la Bibliothèque du Conservatoire Royal de Liège)		
TITRE	EDITEUR	INFOS
Concerto en Sol M	Manuscrit	parties d'orchestre manuscrites. Pas de parties solistes
Concerto en rém	Manuscrit	parties d'orchestre manuscrites. Pas de parties solistes

Ysaÿe underestimated his influence on musicians who followed in his footsteps. Concurrently and spontaneously, musicians all over the world during the 21st century have initiated research to discover musical treasures left in Ysaÿe’s personal collections. Several concertos listed in the inventory have finally seen the light of the day. The following section traces the rising trend of rediscovering Ysaÿe’s unknown works since the 2000s, including the author’s reviews of several works based on existing audio recordings and program notes, as many of them remain virtually unavailable to the public.

Among them all, the Concerto No.8, the Concerto in E Minor, and the Concerto D Minor have been either partially or fully reconstructed and recorded:

The CD Box “*A Tribute to Ysaÿe*”, released in January 2020, is a collective production that contains recordings of both the first movements of the Concerto in E Minor: *I. Allegro appassionato non troppo vivo*, recorded by violinist Yossif Ivanov, and the Violin Concerto in D minor: *I. Allegro moderato*, recorded by violinist Nikita Boriso-Glebsky.^{42,43} Both soloists were

⁴⁰ Anne-France Massaut, *Eugène Ysaÿe: an inventory of the available orchestra materials* (Orchestralibrary.com, 2017), accessed April 1, 2022, www.orchestralibrary.com/Nieweg%20Charts/Ysaveworksinventoryoforchestramaterials170110.pdf.

⁴¹ Ibid.

⁴² Ivanov’s recording of the first movement of Ysaÿe Violin Concerto in E Minor is available on *A Tribute To Ysaÿe*, disc 1, Fuga Liberal FUG758, 2020, Naxos Music Library, <https://iub-naxosmusiclibrary-com.proxyiub.uits.iu.edu/catalogue/item.asp?cid=FUG758>.

⁴³ Boriso-Glebsky’s recording of the first movement of Ysaÿe Violin Concerto in D minor is available on *A Tribute To Ysaÿe*, disc 1, Fuga Liberal FUG758, 2020, Naxos Music Library, <https://iub-naxosmusiclibrary-com.proxyiub.uits.iu.edu/catalogue/item.asp?cid=FUG758>.

collaborating with the Liège Royal Philharmonic under Jean-Jacques Kantorow's baton. They are both premiere recordings of the two concertos which have never been heard before.

Xavier Falques, the artistic director of Queen Elisabeth Music Chapel, wrote in the booklet that "there were five separated concertos, each at a different stage of completion."⁴⁴ Whether the Concerto in G Minor (1910) was included in Falques's research remains unknown, but it is certainly very close to the research results of the current thesis – the Concerto in G Minor, E Major, E Minor, D Minor, and Concerto No.8 in B Minor.⁴⁵

The score of the first movement of the Concerto in D Minor was copied by Emili Albani, dated Feb 19, 1884, in Dresden (a Germanic city), and was once in Louis Persinger's collection.⁴⁶ It came with only an orchestral score.

Considering Ysaÿe was 18 years old when composing the Concerto in D Minor, and he did not take any compositional class in the conservatory, it was not surprising to see that he would learn how to compose through studying and modeling the masterworks, which was a common learning procedure for many young composers, even the greatest ones. In addition, Ysaÿe also tended to convey his admiration for the finest musicians through musical references and rearrangements, for example, the whole set of Op.27 was modeled based on the construction of Bach's solo violin sonatas and partitas, but it does not lack inventions and originalities at the same time.

This Concerto in D Minor was an early compositional practice, demonstrating musical references to Ysaÿe's two violin teachers from the French-Belgium school. For example, the presentation of the opening motive parallels the passages found in Vieuxtemps and Wieniawski's Concertos. The motive is simple: D-E-F (or F-G-A) with its repetition up a fourth G-A-B $\flat$,

⁴⁴ Xavier Falques, Liner notes to *A Tribute To Ysaÿe*, Fuga Libera FUG758, 2020, 39, Naxos Music Library, <https://cdn.naxosmusiclibrary.com/sharedfiles/booklets/FGL/booklet-FUG758.pdf>.

⁴⁵ The sketch of Concerto in E Major is available at <https://imslp.org/>. It is the only one that has not been reconstructed and recorded among the five.

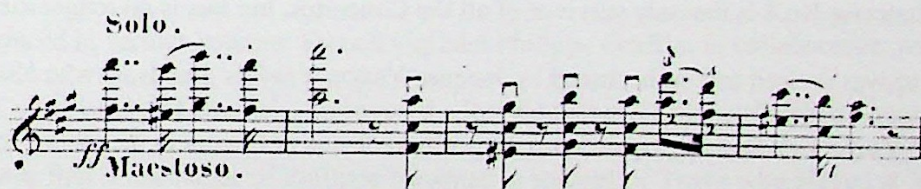
⁴⁶ Falques, Liner notes.

followed by a series of down-bow chords, as shown in Example 1.3.1. Ex.1.3.2 and 1.3.3 demonstrated how this opening paralleled with the beginning of Wieniawsky Violin Concerto No.1 and the Cadenza of the Vieuxtemps Concerto No.4, in terms of the motive, dotted rhythm, the parallel tenths, and the following chords. However, the overall impression of the work is of a great virtuosic concerto that can have its own place in history, featuring fire-like virtuosity and beautiful themes.

Example 1. 3. 1 Ysaÿe D Minor Concerto (dictated by author from audio recording) (dated 1884)



Example 1. 3. 2 Beginning of first movement of Wieniawsky Violin Concerto No.1 (1852)



Example 1. 3. 3 Cadenza of Vieuxtemps Violin Concerto No.4 (1854 or earlier)



Another violin concerto contained in the "*Tribute to Ysaÿe*", the Concerto in E Minor, was composed in 1885-1886. The original materials were kept in the Royal Library of Belgium and the library of Royal Conservatory of Liège under the "Fonds Ysaÿe" collection.⁴⁷ Although Ysaÿe finished the orchestration of the second movement, the solo violin part remained

⁴⁷ Ibid., 40.

incomplete.⁴⁸ The Concerto in E Minor was indeed written out based on the structural line of Mendelssohn's violin concerto, as the "orchestral exposition (ritornello)" that consists of primary and secondary themes is completely abandoned at the beginning, as Falques mentioned in his review. Furthermore, the middle cadenza starts after the development section with a sequential pattern of broken chords and is repeated several times, which is a direct reference both in content and placement to the cadenza of Mendelssohn's concerto. However, there is also an evident stylistic shift to French music in the more developed and lyrical section. As Falques wrote, "his alterations show the beginnings of the style of the later *Poème élégiaque*."⁴⁹

Compared to the Concertos in E Minor and D Minor, Concerto No.8 in B minor is more original in content and form. Violinist Laurent Albrecht Breuninger recorded the complete three movements of No.8 with Northwest German Philharmonic Orchestra and conductor Welisar Gentscheff; his recording was released in April 2006.⁵⁰ Albrecht Breuninger wrote in the liner notes that Concerto No.8 is the only survivor of all the Concertos, but this is no longer the case.⁵¹ This concerto was revised and orchestrated by Jacques Ysaÿe, Ysaÿe's grandson, who also orchestrated Ysaÿe's *Poème élégiaque*. The composition date is not found in the album booklet, but it is very likely that this concerto was composed later than the previous two, from its title obviously, but also from its stylistic features.

The work was essentially written for strings and solo violin with an emphasize on its chamber music element. The strings in the background provide not only accompaniment but also a counter melody. Most of the time, that counter melody is paralleled with the solo line, either moving in the same direction or with contrary motion. A polyphonic texture is found especially in

⁴⁸ Ibid.

⁴⁹ Ibid., 25.

⁵⁰ Ysaÿe's Concerto No.8, orchestrated by Jacques Ysaÿe, is available on *Eugène Ysaÿe Chant d'hiver*, Albrecht Laurent Breuninger, violin, CPO 777051-2, 2006, Naxos Music Library, <https://iub-naxosmusiclibrary-com.proxyiub.uits.iu.edu/catalogue/item.asp?cid=777051-2>.

⁵¹ Laurent Albrecht Breuninger, Liner notes to *Eugène Ysaÿe Chant d'hiver*, CPO 777051-2, 2006, 11, Naxos Music Library, <https://cdn.naxosmusiclibrary.com/sharedfiles/booklets/CPO/booklet-777051-2.pdf>.

the canonic passages and among various layers with more independent voices. Secondly, this concerto features Ysaÿe's style of a violin poem, which was a genre created by him. The musical material here is different from the previous two in terms of their music goal. Instead of the continued obligato-like harmonic progressions found in the Beethoven and Brahms violin concertos, or the pure technical show-off style found in those virtuosic ones, Ysaÿe weakened the large orchestral effect and the leading role of the soloist to achieve a more blended acoustic and timbre, along with the more chromatic harmonic languages. All of these techniques led to features of early impressionism, as promoted by French composers. Last but not least, Ysaÿe also used a cyclic form in this concerto, which is one of Franck's major compositional approaches; the motive of the first movement, B-C#-D reappears and is redeveloped in the third movement to connect the concerto as an organic whole.

Besides the concertos, several other unpublished sketches have also been found and traced in various sources. French violinist Philippe Graffin, in collaboration with the Royal Conservatory of Brussels, discovered a lost sketchbook of an unfinished Sonata in Brussels that was first in the hands of Philippe Newman, a student of Ysaÿe who played at Ysaÿe's funeral. This unfinished sonata, in C major, was intended by Ysaÿe to be the original Sonata No.6 of his Op.27, dedicated to violinist Manuel Quiroga, dated 1923.⁵² It was then replaced by the E-major one based on the idea of using the same key as Bach's third Partitas. Then Graffin finished the last movement by linking its recapitulation with the main theme at the beginning, which paralleled the procedure Ysaÿe used in his later No.6 in E major. The recording was released in 2019 with the piece titled "*Sonata posthume pour violin seul, Op.27bis*".⁵³

⁵² *Ysaÿe's Secret Sonata (English, Long Version)*, contributed by the collaboration of Philippe Graffin, the commune of Knokke-Heist, The Koninklijk Conservatorium Brussels, and Les Amis du Zoute (2020), published to Youtube, accessed Sep 21, 2021, <https://www.youtube.com/watch?v=5JVEbCq9W3g&t=1279s>.

⁵³ The recording of Philippe Graffin's arrangement of Ysaÿe Violin Sonata is available on *Fiddler's Blues*, Avie Records AV2399, 2019, Naxos Music Library, <https://iub-naxosmusiclibrary-com.proxyiub.uits.iu.edu/catalogue/item.asp?cid=AV2399>.

Ysaÿe also once intended to write solo sonatas for viola, which soon were replaced by the idea of trios. Violinist Tor Johan Boen conducted a series of research projects of three trios composed by Ysaÿe: one Trio for two violins and viola (first written in 1914-1916, revised in 1917-1925) and two String Trios for violin, viola and cello. Boen argued that the score of the first movement of Ysaÿe's Trio for Two Violins and Viola published by Edition Ysaÿe are full of errors compared to the engraver's copies. He provided a critical full-score edition of the completed movements (the first and second) of this trio in his doctoral dissertation through a careful reading of Ysaÿe's surviving manuscripts.⁵⁴ The other two String Trios were both composed in one movement, in 1927. Based on Boen, they are more "harmonically advanced than the solo sonatas and are related to the sonata No.3 and No.6."⁵⁵ The String Trio No.1 was published by Edition Ysaÿe who gave it the title "*Le Chimay*" according to the location of the work's first known performance in 1964. The String Trio No.2, initially titled "Ballade", had in fact never been published or performed until its premiere by Tor Johan Boen (violin), Juliet Jopling (viola) and Johannes Martens (cello) in 2008 in Norway.⁵⁶

⁵⁴ Tor Johan Boen, "A critical full score edition of the completed movements of Eugène Ysaÿe's trio for two violins and viola" (DMA diss., Rice University, 2005), accessed September 21, 2021, ProQuest Dissertation & Theses.

⁵⁵ Tor Johan Boen, Liner notes to *Eugène Ysaÿe: String Trios*, Simax Classics PSC1295, 2010, Naxos Music Library, <https://cdn.naxosmusiclibrary.com/sharedfiles/booklets/SXC/booklet-PSC1295.pdf>.

⁵⁶ Tor Johan Boen's recordings of two string trios are available on *Eugène Ysaÿe: String Trios*, Simax Classics PSC1295, 2010, Naxos Music Library, <https://iub-naxosmusiclibrary-com.proxyiub.uits.iu.edu/catalogue/item.asp?cid=PSC1295>.

Chapter 2: The Discovery of Ysaÿe's Violin Concerto in G Minor

Foreword

The following chapter starts with the discovery process of the Ysaÿe Concerto in G Minor by Romanian violinist Sherban Lupu during his research in the cities of Brussels and Liège. He has edited the work from the manuscripts to a level that is ready for performance. Under the collaboration with composer Sabin Pautza, his recording of the Concerto, along with other rediscovered works by Ysaÿe, were released in Fall 2021 in his album titled *Eugène Ysaÿe: Violin Discoveries*.

Section 2.2 is independent research of the history of the Concerto in G Minor based on direct observations of manuscripts and relative historical accounts. The author was privileged to receive several hundred pages of the scanned copies of the manuscripts as well as the performance edition of the Concerto from Mr. Lupu, with his permission of using those sources for the current study.⁵⁷ As he suggested, those hundreds of pages contain about four versions of the Concerto, from the first draft dated 1893 to the final version dated 1910. Information found on the cover pages of each version, including the titles, dedicatees, opus numbers, signatures, as well as dates and locations are examined carefully by the author. Those are further combined with existing music literature, including some rediscovered Ysaÿe's letters to Irma Sèthe.

Section 2.3 presents information of the performance edition, including a piano score, a solo violin part, and an orchestral score. While the piano score is copied and notated directly from Ysaÿe's piano score of the 1910 version, the solo violin part was edited by Sherban Lupu based on Ysaÿe's solo part of the 1910 version, and the orchestration was completed by Sabin Pautza,

⁵⁷ The author studied violin with Mr. Sherban Lupu in two summer festivals in 2010s at Prof. Jie Tao's recommendation (Prof. Tao was violin teacher of the author at the Nanjing Normal University (China) and a former student of Sherban Lupu). Mr. Lupu has inspired and recommended the author to pursue graduate study in Prof. Simin Ganatra's studio at Indiana University. In the winter of 2020, the author started her doctoral research by email correspondences with Mr. Lupu, who very generously shared access to the unpublished Ysaÿe sources for the purpose of writing this paper.

based on a few pages of Ysaÿe's orchestral score and piano score of the 1910 version. Section 3.3 also covers practical adaptation of the edited violin part with Ysaÿe's piano score by the author for her lecture recital, as well as the current status of the work.⁵⁸

⁵⁸ Among all, the versions from 1893, 1908 and 1910 are surprising in their completed stages, while the second version between 1893 and 1908 (also referred to as the middle version here) is more fragmentary. Based on careful comparison of the compositional progress and writing style between these different versions, the author has reorganized the order of several pages.

2.1 Sherban Lupu and his *Violin Discoveries* (2021)⁵⁹

As “one of the world’s leading performers of George Enescu’s music,” Romanian born violinist Sherban Lupu first studied at the Bucharest Conservatory with George Manoliu and soon appeared as a concert soloist throughout Eastern Europe. After studying with Yfrah Neaman at the Guildhall School of Music in London and taking lessons with Yhudi Menuhin, Henryk Szering, and Nathan Milstein, Lupu came to the United States to study with Dorothy De Lay and Josef Gingold. He won numerous International Violin Competition prizes such as the Vienna International Competition and the Carl Flesch Competition, and he appeared frequently as a concert soloist as well as international juries. Mr. Lupu taught at the University of Illinois since 1986 and was promoted to Professor Emeritus in 2011.

As the president of the George Enescu Society of the United States, Mr. Lupu is specialized in reconstructing and performing George Enescu’s works; his efforts have contributed greatly to the violin repertoire and literature. He has discovered, edited, and published eight volumes of unknown works for violin by Enescu working alongside the Romanian Cultural Institute, including “*Caprice Roumain*” for violin and orchestra.

Similar research and efforts have been made during Mr. Lupu’s journey to discovering unknown works for violin, which in fact began as a tribute to his teacher during his study at Indiana University—notably, he was inspired by his teacher Josef Gingold, a legendary American string teacher of the 20th century. Some of Gingold’s students have become leading performers of the 21st century, including Gil Shaham, Joshua Bell, Arnold Steinhardt, and Leonidas Kavakos. Mr. Gingold went to Brussels to study with Ysaÿe from 1927-30 and gave the premiere performance of Ysaÿe’s No.3 Sonata *Ballade*.

Lupu recalled memories of his teacher:

⁵⁹ In the summer of 2021, the author wrote the program notes to Lupu’s CD *Violin Discoveries*. As a means of further study, the author attempted to correct several mistakes in the liner notes regarding the history of the Concerto in order to avoid future misleading. For the liner notes, see Qianyi Fan, Liner notes to *Eugène Ysaÿe Violin Discoveries*, Divine Art DDA25222, 2021, Naxos Music Library, <https://cdn.naxosmusiclibrary.com/sharedfiles/booklets/DVA/booklet-DDA25222.pdf>.

Mr. Gingold had this extraordinary ability, like all great Russian story tellers, to imitate what Ysaÿe was saying. He told me that Ysaÿe often improvised, and his improvisations were far more interesting than the six sonatas he wrote. However, at the same time, he was writing music continuously. Therefore, I felt like it was my duty, my task, and my calling to try to find out what else Ysaÿe wrote. It is a tribute to my teacher.⁶⁰

In 2012, Mr. Lupu began his quest to discover Ysaÿe's surviving music in the Royal Library of Belgium in Brussels ("KBR") and the library of the Royal Conservatory of Liège, where the majority of Ysaÿe's sketches were preserved. While a few interesting pieces were found in the "KBR", most of the discoveries were from the library of the Royal Conservatory of Liège. With the help of Mr. Philippe Gilson, the librarian of the Royal Conservatory of Liège, Lupu was directed to a stack of papers that was about "twelve feet long, three feet high, and was sitting on the floor and covered by one inch of dust."⁶¹ As a dedicated researcher, Lupu spent three whole days cleaning the dust on every sheet paper that turned out to contain four different versions of Ysaÿe's manuscript of the G Minor Violin Concerto (1893-1910). One thing that made this work special is the fact that it covers seventeen years of the composer's life. Different from the other three recently unearthed concertos composed in the 1880s, of which parts were either missing or unfinished to some extent, these three versions of the manuscript of the G Minor Concerto were complete.

Along with the collaboration of composer Sabin Pautza, Lupu edited these works from the manuscripts, and recorded them in his CD "Eugène Ysaÿe Violin Discoveries", released in October 2021 by Divine Art. Besides the Violin Concerto in G Minor (1910), the rest of the new discoveries include two *Scenes Sentimentales* (1858), *Trois Etudes-Poèmes* (1924) and *Elegie* finished by Lupu.⁶²

⁶⁰ Sherban Lupu, interview by Qianyi Fan, March 23, 2021.

⁶¹ Ibid.

⁶² Lupu's recordings are available on *Eugène Ysaÿe Violin Discoveries*, Divine Art DDA25222, 2021, Naxos Music Library, <https://iub.naxosmusiclibrary.com/catalogue/item.asp?cid=DDA25222>.

Although the Concerto is a one-movement work, a complete performance of the piece takes up to 25 minutes, which is about the same length as some of other three-movements concertos. In many ways, the reconstruction of the work enabled modern musicians to reevaluate Ysaÿe's style as well as historical significance as a violinist-composer. Like the music of the old Romantic virtuoso-composers, these rediscovered works are solid proof that Ysaÿe's creative output did not only contain showpieces and poems, but also large-scale structure works. One would expect to see how the Concerto filled the gap of his musical language of his middle period that has not been heard. One would also expect to see how the work reflected more French musical elements and the rising Ysaÿe's originality.

2.2 The history of the Concerto: Ysaÿe's manuscripts (from 1893 to 1910)

The 1893 Version⁶³ and Ysaÿe's letters

Example 2. 2. 1 Ysaÿe's signature at the end of the 1893 manuscript, violin part



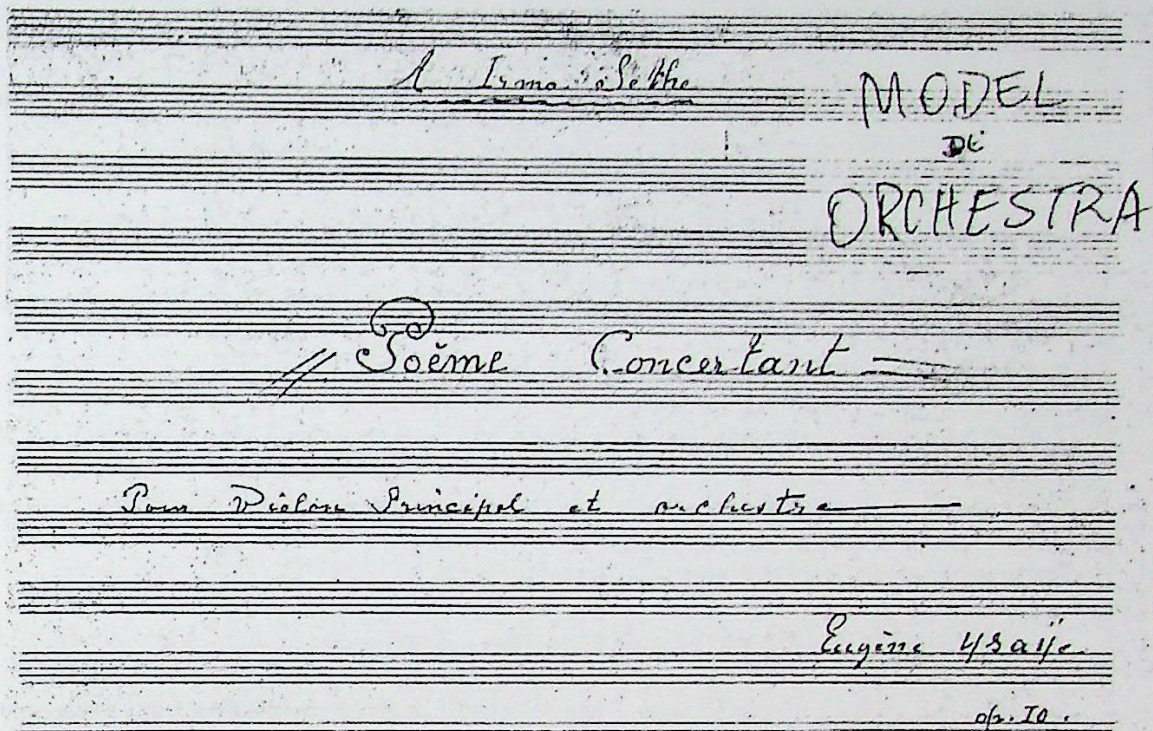
The first established version of the Concerto contains a 42-page piano reduction, composed in July 1893 in Uccle, Brussels, titled "*Concerto En Sol Mineur [pour] Orchestre et Violon, Op.10*". It also came with an 18-page solo violin part composed in August of 1893, Uccle (Example 2.1.1). Both scores are complete. Notes regarding specific instrumentation for certain passages are found on the piano score, indicating Ysaÿe's orchestration.

Its opus number, 10, (later used for *Mazurkas de Salon*, dated 1884) indicates that the Concerto was composed around the same time as Ysaÿe's *Lointain passé Mazurka No.3*, *Saltarelle carnavalesque*, and also around the same time as the first draft of *Poème élégiaque*, Op.12, which was considered by Ysaÿe to be a huge milestone within his compositional achievements.

⁶³ Eugène Ysaÿe, "Concerto En Sol Minor," manuscripts of a violin part and a piano score, 1893, in collection of the Library of Royal Conservatory of Liège.

The Orchestral Score

Example 2. 2. 2 Title page of the incomplete orchestral score



Unfortunately, only 7 pages of orchestral score have been found and Irma Sèthe's name appeared on the title page as the earliest dedicatee, who was one of Ysaÿe's most talented student and an intimate lover (see Example 2. 2. 1). Born in Brussels in 1876 to a famous family, Sèthe started to take violin lessons at the age of 5 who soon became a prodigy. Under Ysaÿe's advice, she entered Brussels Conservatoire in 1890 to study with him and became most active in his musical circle in a few years. Sèthe made her debut in London in 1891 while playing the Mendelssohn Violin Concerto, and she gave her first public concert in Brussels in 1892. Although love affairs were mentioned by Antoine in his biographies, it was Michael Stockhem who pointed

out that the endless tension between Ysaÿe and Louise is particularly a result of Ysaÿe's relationship with Sèthe.⁶⁴

As covered in a recently released Ysaÿe biography by Marie Cornaz, *À la redécouverte d'Eugène Ysaÿe*, rediscovered letters from Ysaÿe to Irma in 1894 can well explained the original creation of the 1893 version. The orchestral score was indeed composed a year later than the earliest version for violin and piano. In the letter, Ysaÿe mentioned the orchestration of the work and further implied that the work was probably played by the two in a private setting. Furthermore, Ysaÿe quoted the main themes of the 1893 version in his letter, conveying his love and desperation through the overall dark and melancholic melodies.⁶⁵

Significantly, Ysaÿe changed the title of the orchestral score from "*Concerto*" to "*Poème Concertant*", indicating Ysaÿe's intention for a one movement concerto-like Poème, that has both features of a large-scale structure and dramatic effects.

Although this score remained incomplete, it demonstrated the intended orchestration by Ysaÿe, which is for 2 flutes, 2 oboes, 2 clarinets in Bb, bass clarinet, 4 horns in F, 2 trumpets in F, 2 trombones, timpani, harp, and strings (see example 2. 2. 3).

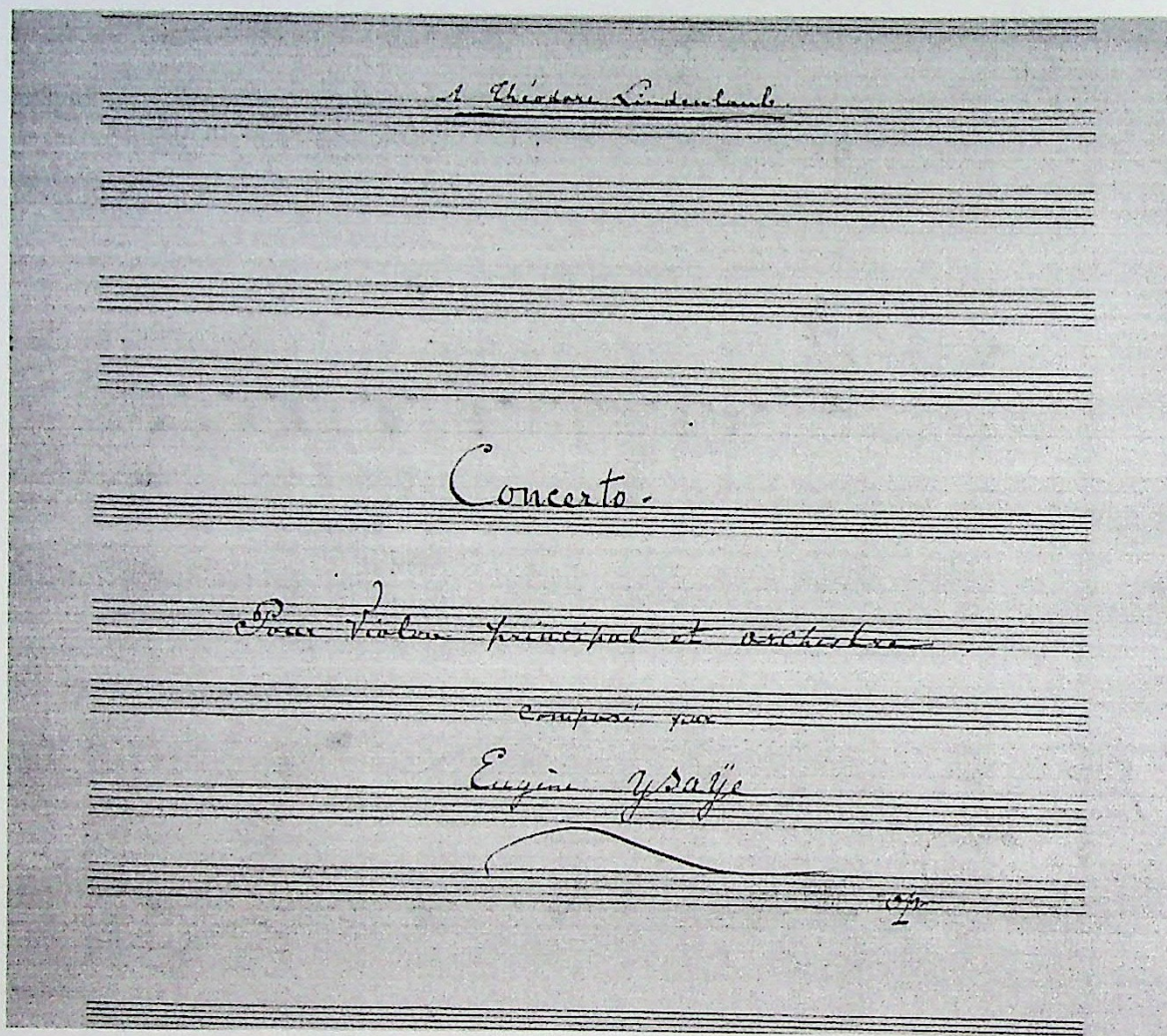
⁶⁴ Michel Stockhem, *Eugène Ysaÿe: et la Musique De Chamber*, (Liège: Pierre Mardaga, 1990), 237.
⁶⁵ Marie Cornaz, *À la redécouverte d'Eugène Ysaÿe* (Turnhout, Belgium: Brepols, 2019), 80-81.

Example 2. 2. 3 First page of the incomplete orchestral score⁶⁶

⁶⁶ Eugène Ysaÿe, "Poème Concertant," incomplete manuscript containing title page and first seven pages of the Concerto, [1894], in collection of the Library of Royal Conservatory of Liège.

The second version (piano part only, incomplete, date unknown)⁶⁷

Example 2. 2. 4 Title page of the incomplete piano score of the second version, dedicated to Théodore Lindenlaub



The second version is an incomplete and fragmentary one. This is the only version among the four that did not come with a solo violin part; in addition, the piano score is incomplete. As indicated by Lupu, a few beginning pages with the title page were composed later than the 1893

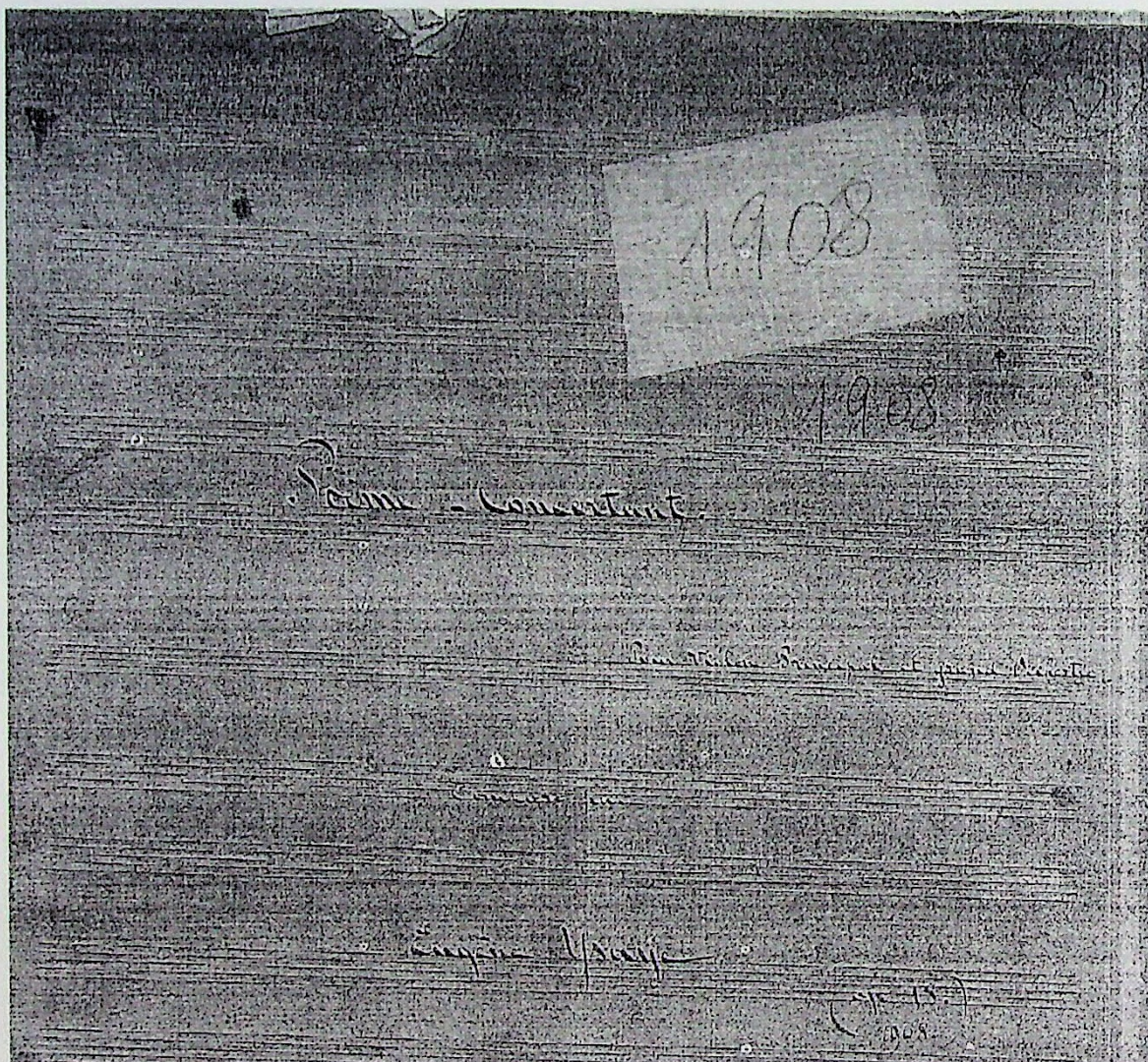
⁶⁷ Eugène Ysaÿe, "Concerto," incomplete manuscript containing about 30 pages of a piano score, date unknown, in collection of the Library of Royal Conservatory of Liège.

version, while another 27 pages of the piano score were composed around 1901. Based on their almost identical writings and the comparison with other versions, the author has reorganized those two piles and combined them as one. Some editing markings left on this piano score appeared in the writings of the 1908 version. However, as the last page was missing, the composition date stayed unclear and thus it was referred to as the “Second version, date unknown.”

As the author found on the title page, Ysaÿe intended to dedicate the work to Théodore Lindenlaub (1854-1929), the dedicatee of Ysaÿe’s later *Poème* and an intimate friend with whom Ysaÿe shared fifty years of friendship. Lindenlaub was a journalist working at *La Temps* and perhaps the only non-musician among all Ysaÿe’s dedicatees. They met during Ysaÿe’s first stay in Paris in 1879, where Lindenlaub helped Ysaÿe break into the intellectual circles in Paris. As described by Antoine: “Lindenlaub had an outward polish which perhaps Eugène Ysaÿe had still to acquire, and was in addition intelligent, cultured, and witty.” Later Lindenlaub worked as a correspondent of *Le Temps* and went to Berlin with Ysaÿe; they were roommates in Prinzenstrasse. Around this same time, Ysaÿe accepted the concertmaster offer from Benjamin Bilse in 1879. A few years later, Lindenlaub accompanied Ysaÿe on his first Russian tour (see Figure 2.1). Numerous letters have been found between the two.

The 1908 version (complete, violin part and double piano score)⁶⁸

Example 2. 2. 5 Title Page of the 1908 version, dedicated to George Enesco



Composed in 1908, this third version provides extensive information, and it consists of both a 15-page complete violin solo part and a 56-page complete score for double piano. While the violin part changed back to the title “concerto”, the double piano scores kept using the previous title “*Poème-Concertant Pour Violon et [Unreadable] Orchestre, Op.18 (1908)*”. It is

⁶⁸ Eugène Ysaÿe, “Concerto /Poème Concertant,” manuscripts of a violin part and a double piano score, 1908, in collection of the library of Royal Conservatory of Liège.

hard to tell which one came first, but the change of opus number from Op.10 to Op.18 indicates that Ysaÿe was seriously considering it for publication, although it turns out that it never was actually published by him. The double piano score was finished on August 27th in 1908 in Godinne, Belgium (see signature in Example 2.4).

“Enesco” has appeared in the dedication section of the title page.⁶⁹ As early as 1908, Ysaÿe already showed unusual admiration for this younger artist who eventually received his famous Ballade after 15 years. In fact, when comparing the two in terms of their multifaceted talents and music experience, Enesco’s professional life shares many similarities with Ysaÿe’s, more than any other individual. Based on Boris Schwarz, each of his roles, as a violinist, pianist, composer, teacher, and conductor, all included equally significant achievements. Enesco was regarded by many people as a violinist with an “intensely personal style, improvisational yet disciplined”, but he “satisfied his soul as a composer and conductor.”⁷⁰ The rediscovery of his many compositions for violin could result in a re-evaluation of his compositional achievements.

Example 2. 2. 6 Ysaÿe’s signature at the end of the double piano score of the 1908 version⁷¹



⁶⁹ Corrected the mistake in liner notes.

⁷⁰ Schwarz, *Great Masters*, 359-360.

⁷¹ Ibid.

The 1910 version (final, complete)⁷²

Example 2. 2. 7 Title page of the violin part of the 1910 version



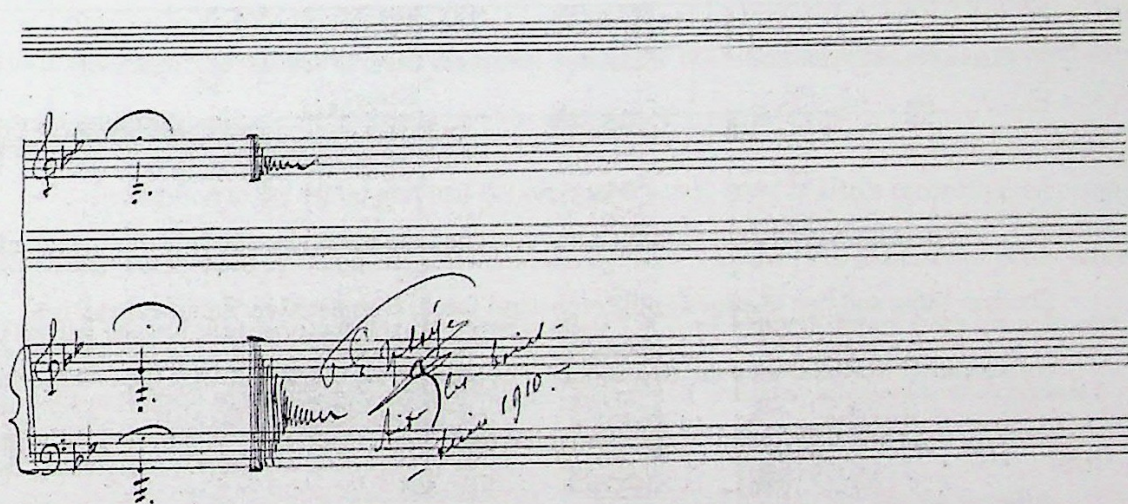
After a 17-year golden period as a performing artist, Ysaÿe finished his last revision on the Concerto in G Minor. Found on the title page of version 1910, “*Concerto et Sol Minor [pour] Orchestre et Violon Solo*” is identical to that of the 1893 version. With a few middle pages abandoned by Ysaÿe, version 1910 contains a 19-page complete violin solo part and a 65-page complete piano score, both finished in July of 1910 in Brussels (see Example 2.5). There is no dedication information found in the manuscripts.

⁷² Eugène Ysaÿe, “Concerto en sol minor,” manuscripts of a violin part and a piano score, 1910, in collection of the library of Royal Conservatory of Liège.

Example 2. 2. 8 Ysaÿe's signature at the end of the violin part of the 1910 version



Example 2. 2. 9 Ysaÿe's signature at the end of the piano score of the 1910 version



Summation (discovered manuscripts):

The 1893 version: complete solo violin part, complete piano score.

Incomplete orchestral score: composed around the 1893 version, dedicated to Irma Sèthe.

The middle version: dated unknown, composed between the 1893 and 1908 version; missing solo violin part; incomplete piano score; dedicated to Théodore Lindenlaub.

The 1908 version: complete solo violin part, complete double piano score, dedicated to George Enescu.

The 1910 version: complete solo violin part, complete piano score, no clear dedicatee.

2.3 The performance edition and some practical issues

Three reconstructed sources will be described in the following section. Here is how they will be referred to in this section for clarity:

Table 2. 3. 1 The performance edition⁷³

Three Sources /Two Versions	Explanations	Total Measures
"Edited Violin Part"	The solo violin part edited by Sherban Lupu, based on Ysaÿe's Manuscript 1910 violin part	498
"Orchestral Score"	The orchestral score composed by Sabin Pautza in 2014, based on Ysaÿe's Manuscript 1910 piano score and 7 pages orchestration from an earlier version	498
"Reconstructed Piano Score"	Reproduced using computer software directly from Ysaÿe's manuscript 1910 piano score; no editings; only Rehearsal Letters ;	477

The edited version used in the recording, including the 18-page solo violin part edited by Sherban Lupu and the 78-pages of the orchestral score, completed by Sabin Pautza, is a collaborative work between the two editors. The solo part is consistent with the orchestration in terms of the same measure numbers, dynamics, and tempo markings., which are all slightly different among the various manuscripts.

Sherban Lupu's violin part was based on the 1910 manuscript solo violin part. Ex. 2.2.6 provides the first page of the edited violin part. Lupu has added fingerings and bowings for greater concert effect while keeping most of Ysaÿe's original markings. In the editor's own words: "Most of the fingerings are Ysaÿe's. I tried to keep them as much as possible... In some cases, I had to change the bowings to be able to better project the sound in the concert hall."⁷⁴

⁷³ This chart was created in January 2022. Information regarding the measure numbers of the piano score may be revised in the future.

⁷⁴ Email to author, October 5, 2021.

For two examples of this type of editing, in m.50 and m.52 of the edited violin part (Ex. 2.3.1), Lupu separated the C and G into two bows for a bigger presentation, as they were under slurs in the manuscript. In mm.60-61, the sustained D were divided into two bows for a stronger *crescendo* in the upbow, while it was presented in one bow in the manuscript.

The orchestral score, (see Ex. 2.3.2) as written by Sabin Pautza in 2014, is written for: [1 Piccolo, 2 Flutes, 2 Oboes, 1 English Horn, 2 Clarinets in Bb, 1 Bass Clarinet in Bb, 2 Bassoons, 2 Horns in F, 2 Trombones in Bb, Timpani, Percussion for two (Bells, Xylophone, Suspended Cymbal), 1 Harp, and Strings]. Comparing it to Ysaÿe's instrumentation, which is for [2 Flutes, 2 Oboes, 2 Clarinets in Bb, 1 Bass Clarinet, 4 Horns in F, 2 Trumpets in F, 2 Trombones, Timpani, Harp, and Strings], Pautza slightly reduced the size of the brass section while adding several extra percussion instruments.

In addition to the violin part and the orchestral score, there is also a reconstructed piano score that was notated by computer software directly from Ysaÿe's 1910 manuscript piano score. The first page of the piano score is provided in Ex.2.3.3. Noticeably different from the solo part and the orchestral score, the piano score was not edited and is almost identical to the original manuscripts.

As mentioned above, the edited violin part is consistent with the tempo markings and measure numbers in the orchestral score, as arranged by Sabin Pautza. For example, they are both marked as "*Lento=72*" at the very beginning. However, the beginning of the piano score was marked as "*Allegro moderato e misterioso*", which was reproduced directly from Ysaÿe's 1910 manuscript piano score without any editing.

While writing out the orchestration, Pautza also rearranged some of the tutti sections by adding a few extra measures, especially in the opening one. As demonstrated in the previous chart, the total measure numbers are different between the edited version (violin part and orchestral score) and the reconstructed piano score.

Author's Adaptation

While such discrepancies between measure numbers and tempo markings do not influence the overall Concerto at all, and it enhances the fluency of the music by smoothing out the connections of Ysaÿe's cuts, it does bring minor potential issues for future performers. For the performance of the lecture-recital of the current research, the author has adapted the edited violin part with the piano score, undertaken several different procedures.

While the edited violin part by Mr. Lupu is logical, and precise, about thirty mistakes have been found in the piano writing,⁷⁵ almost all concerning accidentals: sometimes, the accidentals do not follow certain chromatic sequential patterns; sometimes, the accidentals in the piano score are not consistent with those in the violin part. At first, the author thought these were mistakes made by Ysaÿe, since he probably didn't ask another pianist to read through it for him at the time. However, by comparing those mistakes to the 1910 and 1908 manuscript versions, it became clear that those mistakes were made by the computer copyist when reproducing it by using computer software.⁷⁶ Only one mistake was found to be made by Ysaÿe.

In terms of different tempo markings, the author has elected to use the ones marked in the Edited Version. Again, by comparing it to the manuscript, it does not really change the original ideas but instead made them more specific and consistent.

The different measure numbers between the Edited Violin Part and the Piano Score represent a more obvious problem. The author has then created a chart for measure number discrepancies between the two, which is attached in the Appendix section at the end of this paper.

⁷⁵ Most of those mistakes were recognized by pianist Chih-Yi Chen during the rehearsals with the author. Dr. Chen is currently a piano faculty in the Collaborative Department at Indiana University, Jacobs School of Music. She will be playing this Reconstructed Piano Score with the author playing the Edited Violin Part, in author's Doctoral Lecture Recital.

⁷⁶ Those wrong notes will be corrected in its forthcoming publication.

Current Status

The current status of this edited version of Ysaÿe's Concerto in G Minor (as of January 2022), is as follows⁷⁷: While the original manuscripts is in the library of Royal Conservatory of Liège, the copyright for the edited violin part and the reconstructed piano score belong to Sherban Lupu, who is planning to publish the Concerto, along with other rediscovered pieces, with the Grafoart Publishing House in Bucharest, Romania. The Orchestral Score and its parts are under the copyright of Sabin Pautza.. Both are not open to the public at this point in time.

Even though this edited version is available to the author for the purpose of writing this paper, she decided to draw more attention toward the Ysaÿe's manuscripts in this paper. Selected editing markings by Lupu will be pointed out in the footnote section.

⁷⁷ Email to the author on November 12, 2021, and January 9, 2022.

Example 2.3. 1 First page of the edited violin part by Sherban Lupu

Eugène Ysaÿe
arr. Sherban Lupu

Concerto en Sol mineur

Violin

A Lento $\text{♩} = 72$ 11 8 2 **B** A tempo 16

C Sostenuto $\text{♩} = 80$

38

44

49

54

D Allegro molto e con fuoco 11 8 11 **E** **F**

G 10 poco rall.

78

⁷⁸ Eugène Ysaÿe, "Concerto en Sol mineur," manuscripts, solo violin part edited by Sherban Lupu, orchestration by Sabin Pautza, 2014 (publication forthcoming).

Example 2.3. 2 First page of the orchestral score by Sabin Pautza

Violin Concerto
(in g minor)

Reconstruction and Editing by Sabin Pautza and Sherban Lupu

Eugene Ysaie
(1910)

Orchestration by Sabin Pautza

Lento ♩=72

Violino Solo
Violino I
Violino II
Viola
Violoncello
Contrabasso

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San Antonio Edition New York

Example 2. 3. 3 First page of the reproduced piano score

Concerto en Sol mineur

Eugène Ysaÿe

Allegro moderato e Misterioso

The musical score is written for Violin-solo, Piano-forte, and Piano (Pno.). The Violin-solo part is in G minor and 3/4 time, with a tempo of *Allegro moderato e Misterioso*. The Piano-forte part has a piano (*p*) dynamic and triplet markings. The Piano (Pno.) part has a *ben legato* marking and a forte (*sf*) dynamic. The Violin parts have various markings including '3' and '6'.

Chapter 3: A Manuscript-Oriented Study: Transformation of the Ysaÿe Violin Concerto in G Minor from Versions 1893, 1908 to 1910

Foreword

The dimension of the Violin Concerto that marks it as being especially distinctive from Ysaÿe's other works, is the fact that Ysaÿe kept revising it and improving it for 17 years of his life span (from age 35 to 52). Some versions were even ready for publication, based on evidence such as the dedicatees and opus numbers. At the same time, however, no written material was found that mentioned this Concerto directly or indirectly.

Thus, to study and compare the different versions of manuscripts as the only existing primary sources, becomes an essential task for its researchers. It enables one to observe and be aware of the inner transformations of the Concerto from the earlier sketch, for a better understanding of its final version. It also offers a special opportunity to witness the growth of Eugène Ysaÿe as a violinist composer, as some of his stylistic and violinistic features were established much earlier than his six solo violin sonatas.

As part of a historical-oriented study, the following section discusses the major changes made by Ysaÿe throughout the three completed versions of the Concerto: the one from 1893, the one from 1908, and the 1910 version. Surprisingly, each version is extensively different from the other ones, involving different structures and themes, as well as notational markings, rhetorical effect, and violinistic elements (left hand and bowing techniques), not even mentioning the added or deleted measures.

These changes will be organized into two steps. Section 3.1 will present three diagrams of the transformation of the structural-thematic layout from each version (1893, 1908, 1910), which make it possible to see the changes from a larger picture. By comparing the diagrams and following them with a brief summarization of the major changes, section 3.2 will provide vertical comparisons of the thematic material from each version. As they went through the process of

being revised and improved over the course of these seventeen years, the thematic materials also underwent a series of changes. For example, a theme might be in a completely different key; it might be shortened, cut, or fully developed; it might also be more chromatic, embellished, or harmonized. However, the major characteristics, melodic contents, or the function would remain the same. On the one hand, the diagrams visualize larger structural changes. It is easy to imagine the original design of the Concerto as if Ysaÿe had published it at the time, dedicating it to Théodore Lindenlaub, Irma Sèthe, or George Enescu. On the other hand, the vertical comparisons of the thematic transformations clarify those changes in a detailed scheme.

Critical commentary will be given after each comparison, which will explore the possible reasons behind those changes. The author will attempt to connect the violinistic approaches appearing in different versions of the Concerto with those in Ysaÿe's *Six Solo Sonatas*, to study Ysaÿe's compositional styles concerning violin playing in a continuous manner.

Only manuscript sources will be used in sections 3.1 and 3.2. Some excerpts will be reproduced directly from the digital copy of the manuscript, while some will be reproduced by the author, using the Sibelius Music Notation Software for clarity. It is important to note that examples from the 1910 manuscript will be slightly different from the edited version.

While sections 3.1 and 3.2 limit their discussion to the internal transformation of the work – the *process* itself, section 3.3 will give an analysis of the final version itself. This could be considered either a combination of the elements previously mentioned or an independent analysis of the Concerto as a whole. This section will touch on some analytical procedures including tonal relationships, motivic development, and stylistic features.

Since the overall style of the Concerto fits into the realm of what people would refer to as a late-Romantic concerto, the terminologies for the structural positions come from general Sonata Theory, including P (Primary Theme), Tr (transition), S (Secondary Theme), Development (Pre-Core, Core), Recap (recapitulation). Due to the transformative nature of this work, it will refer to

3.1 Structural - thematic transformations overview

Table 3. 1. 1 Structural-thematic layout of the 1893 version

	Introduction	Exposition (3 themes)	Development	Recapitulation (Reordered Full Rotation of Exposition and Development);	Coda
Thematic Layout	(tutti) from motive; tonic pedal;	(orchestra tutti) motivic fragaments; preparation for solo entrance;	Core 1: Contrasting material in 3/8, poco scherzando - non troppo vivo; violin double stops; Orchestra: motivic-melodic content in the background;	(orchestra tutti) motivic fragaments; preparation for solo entrance;	Solo Introduction; Tonic Pedal;
	Solo Intruduction motive (on tonic pedal)	Opening gesture - Theme 1	Transition (tutti)	Opening gesture - Theme 1	3/8 section; from Poco Scherzando;
		Transition	Closing: * Theme 4-based; continued to climax; (exapanded)	Transition	
		Theme 2		3/8 Allegreto Scherzando (Core 1)	
		Transition		Transition: Theme 4 - based;	
		Theme 3 (6/4 section)		Theme 2	
		Closing: Theme 1- based		Theme 3 (6/4 section)	
				Cadenza (short)	
				Transition: Theme 1- based	
				Theme 4 (Core 2)	

Table 3. 1. 2 Structural-thematic layout of the 1908 version

	Introduction	Exposition (3 themes)	Development	Recapitulation (Reordered, without rotation of Core 1 from Development)	Coda
Thematic Layout	(Introductory tutti) melodic motive; no real theme;	(Opening tutti) motivic fragments; no real theme; preparation for solo entrance;	Core 1: (new) * whole tone scales; arpeggios; richochet; Orchestra accompaniment: new thematic material;	(Opening tutti) motivic fragments; no real theme; preparation for solo entrance;	Solo Introduction
	Solo Intruduction motive (on tonic pedal)	Opening gesture - Theme 1 (revised)	Transition (tutti)	Opening gesture - Theme 1	3/8 section; from original Poco Scherzando;
		Transition (expanded)	Core 2: Theme 4 (major mode) over alberti;	Transition (double stops)	
		Theme 2 (new) *	Closing: * Theme 4-based; continued to climax; (exapanded)	Theme 4 variant and expansion; violin obligato over melody;	
		Transition		Transition (tutti, Theme 4 - based);	
		Theme 3 (6/4 section)		Theme 3 variant; 6/4 became 12/8;	
		Closing (expanded): Theme 2/1-based;		Theme 2	
				Closing (missing cadenza)	

Table 3. 1. 3 Structural-Thematic Layout of the 1910 version

	Introduction	Exposition* (2 themes, Theme 3 abandoned)	Development	Recapitulation	Coda
Thematic Layout	(Introductory Tutti) motivic melody; no real theme;	(Opening tutti); motivic melody/rhythm; no real theme; preparation for solo entrance; (expanded)	Core 1: whole tone scales; arpeggios; richochet; Orchestra accompaniment: new thematic material;	(Opening tutti) motivic melody/rhythm; no real theme; preparation for solo entrance;	Solo Introduction
	Solo Intruduction; motivic melody; tonic pedal;	Opening gesture - Theme 1 (expanded)	Transition (tutti) Core-1 based;	Opening gesture - Theme 1	3/8 section; from original Poco Scherzando;
		Transition (double stops)	Core 2: Theme 4 (major mode) over alberti;	Transition (double stops)	
		Theme 2	Closing: * Theme 4-based; continued to climax;	Theme 4 variant and expansion; violin obligato over melody;	
		Closing: modulation		Transition: (tutti); Theme 4/2-based;	
				Theme 2	
				Closing; non-modulation	
				Cadenza - obligato (more expanded than version 1983); material developed from Theme 3 (abandoned) and Development Core 1;	

The following is a summarization of the changes observed between the versions from 1893, 1908 and 1910, which will be expanded upon in the later discussion of Thematic Transformation.

While the introduction and coda remained mostly the same throughout every version, there were some significant changes of expositional and developmental materials made in between the versions. Although there is a clear large sonata structure found in every version, the earliest version tended to be more uncommon.

Towards 1893: (see Table 3. 1. 1):

In the earliest version, composed in the summer of 1893 (see figure 3.1.1), the first unconventional aspect is the three-theme exposition/recapitulation layout. Ysaÿe composed an additional lyrical Theme 3 (6/4 section) after Theme 2, while the whole exposition is closed by recalling the first theme. Although Theme 3 was very chromatic and tonally unstable, the harmonies imply that it is still within the secondary theme area. Theme 3 can be seen as a continuous theme within the Secondary Theme Group.

Secondly, the development section is surprisingly long, including two larger sections (Core 1 / Core 2): the *poco-scherzando – non troppo vivo* in 3/8 meter, and an additional melancholy melody, referred to as Theme 4 here (which became the “Middle Theme” in the final version). The *scherzando* section is a light, rapid virtuosic passage, contrasting the lyrical themes before and after it. It features fast scale-work and dazzling double stops, demonstrating the soloist’s technical abilities. The material of the 3/8 section in the coda is developed from this once existing *poco-scherzando*.

Third, the design of the recapitulation(s) is very unusual, as it contains a full repetition of materials from both the exposition and the development in different keys. This includes: the orchestral opening Ritornello, the opening gesture-Theme 1, Core 1 (Scherzando), Theme 2, Theme 3, (Cadenza), Core 2 (Theme 4). It is rare that Concerto models can be found with this same design.

Towards 1908 (see Table 3. 1. 2):

Both Theme 1 and Theme 2 are replaced by new melodic content derived from the motive, and they are further differentiated in their contrasting characteristics. Theme 1 becomes more exciting and furious, while Theme 2 begins in the melancholic lyricism followed by Theme 3 (the 6/4 section). The three-theme exposition design remains in this version.

Another notable change in the 1908 version, is that the previous 3/8 *scherzando* section in the development was replaced by a completely new one altering between a slow 12/8, 9/8 and 6/8 meter. Marked *Adagio*, this section is organized by some parallel phrases with modulations, starting with whole-tone scales in both the violin and the orchestra. The extensive use of a whole-tone scale system, chromaticism, as well as special colors created by undulating chords, demonstrated a direct influence from Debussy at the beginning of 20th Century, who dedicated his String Quartet and the violin version of his Nocturnes to Ysaÿe (though this project was not finished). A close friend of Debussy, Ysaÿe was Debussy's dedicatee, interpreter and promoter, even if his works were not well understood by the public at the time. The 1908 sketch demonstrated Ysaÿe's transitional stage as a violinist-composer, of combining Debussian techniques with virtuosity and expression, which happened much earlier than his op.27 composed almost a decade after.

This 12/8 section brought new challenges to violinists compared to the previous version. In addition to the invention of specific fingerings for whole-tone scale passages, Ysaÿe also used techniques such as Ricochet bow strokes and left-hand Pizzicato for special colors.

Different from the 1893 version, the recapitulation of the 1908 version does not contain Core 1 from Development section. Instead, only the Core 2 (Theme 4) was restated and expanded in the recapitulation. While Theme 4 was initially in the major mode, Ysaÿe switched it to minor in the Recap (only temporarily, as it turns back to major in the middle).

Towards 1910: (see Table 3. 1. 3)

The biggest thematic change in the 1910 version is that Ysaÿe abandoned the Three-Theme Exposition design by completely deleting Theme 3 in the exposition and recapitulation. At the same time, the melodic unit from the original Theme 3 was developed to the Cadenza-obligato section at the end of the Recapitulation.

While keeping the skeleton of most thematic materials from the 1908 version, Ysaÿe enhanced the Concerto by enriching its rhetorical effect, including more frequent chromatic harmonization and more detailed notation markings and fingerings. These aspects will be demonstrated through the following comparison, organized by major Thematic Material in the order: introduction - opening gesture – Theme 1 – Theme 2 – Theme 3 (became Cadenza) - Core 1 (Scherzando became coda) – Core 2 (Theme 4 as Middle Theme). It would be helpful to go back to the structural diagrams and the summation here with the themes in mind, imagining the whole picture of the work as if it *had been* published at the time.

The measure numbering used in this paper is consistent with the edited orchestral version by Sabin Pauzta and Sherban Lupu. For readers who also have the printed violin-piano score (1910) in hand, please refer to the diagram of the Measure Number Discrepancy Chart attached to the Index section

3.2 The thematic transformation from 1893 to 1908 to 1910, with critical commentary in the light of Ysaÿe's philosophy as a violinist-composer

The Introduction

Example 3. 2. 1 Introduction, reproduced from manuscript 1893 to 1910⁸¹(m.38-61 in edited version)

The musical score shows three staves of music. The first staff begins with a 'Solo' instruction and a 'Ben sostenuto' marking. It includes a box indicating 'F# since version 1908' and a 'mf' dynamic. The second staff starts at measure 47 and includes a box for 'D# in Coda', a 'cresc' marking, and a 'p' dynamic. The third staff starts at measure 53 and includes a 'Dim' marking and a box for 'F# since 1908' with a 'p' dynamic. The score contains various musical notations such as notes, rests, and slurs.

The orchestral introduction prior to the solo violin's entrance was expanded through additional measures, from 13, 21, to 38 bars over the years. As Ysaÿe expanded this passage, he also enriched the harmonies from a simple tonic pedal point to motivic variants including augmentation and fragmentation of the themes.

The combination of a dark G String drone, the tonality of G Minor as well as the overall rising and falling shape has given a narrative quality to the music, conveying Ysaÿe's love to Irma and his desperation of the reality. Small phrase units were repeated as the tension increased, which was suggested by the change of fingerings. In mm.46-47, the fifth that was suggested to be played by natural harmonics over D string established a sense of emptiness.

Similar texture can also be heard in the beginning bars of Ysaÿe's No.5 Sonata, *L'Aurore*, where the pedal point was transferred to left-hand pizzicato (Ex. 3.2.3).

⁸¹ Fingerings copied from the 1893 version.

Example 3. 2. 2 Beginning of Ysaÿe solo Sonata No.5, Op.27, L'Aurore



The solo introduction remained mostly the same throughout all the versions, except for two places where the initial F $\natural$ was changed to an F# beginning with version 1908, highlighted in Ex.3.2.1. Towards the end of 1893, Ysaÿe received Debussy's only String Quartet in G Minor Op.10 and premiered it in December of the same year after careful study.⁸² It is possible to see a reference to Debussy's viola solo at the beginning of the second movement of his quartet by Ysaÿe through the rising F# (Ex.3.2.2).

Example 3. 2. 3 Debussy String Quartet Second movement, m.3-4, Viola Part (transferred to Treble Clef)



It is interesting to point out that this introduction also appeared at the end as the Coda of the Concerto, recalling this opening. Based on the manuscripts, Ysaÿe intended to change the E $\flat$ in m.47 to D in m.440, which were found in both versions from 1908 and 1910.

⁸² Antoine Ysaÿe and Bertram Ratcliffe, *Ysaÿe: His Life, Work, and Influence* (London: William Heinemann, 1947), 189-190.

The Exposition(s): Opening gesture

Example 3. 2. 4 Opening gesture reproduced from the 1893 manuscript, violin part



Example 3. 2. 5 Opening gesture reproduced from the 1908 manuscript, violin part



Example 3. 2. 6 Opening gesture reproduced from the 1910 manuscript, violin part (m.106-107 in edited version)



The opening gesture from each version appears above as a miniature of how Ysaÿe revised each sketch in general. His tendency was to become more complicated, chromatic, expressive, and cyclically organic.

In the 1893 version (Ex.3.2.4), marked *Tranquillo*, the opening gesture of the concerto is a transition-like section that aimed at building up the tension and preparing for the main theme; this was worked out through a written-out accelerando with growing dynamics and registers.

In the 1908 version (Ex.3.2.5), the opening gesture is visually much more complex than the previous version, as it adds passing chromatic harmonies with further developed rhythmic patterns including triplets in smaller divisions and dotted rhythms. It was the first time Ysaÿe introduced this dotted rhythm, which will be compared to his *Ballade* later in this section, argued by the author as an “Enesco” motive.

In the 1910 version (Ex.3.2.6), while the later part remained identical, the beginning line was further embellished by continuous thirds (highlighting a diminished seventh chord) over the sustained leading tone of F# in the accompaniment. The thicker texture, which resulted from the double stops, brought the dynamic from *p* to *mf*.

Note that all three versions stand over a dominant pedal point (D) in the accompaniment throughout the whole section. Many violin concertos open with a section that prolongs a dominant pedal prior to its primary theme. For example, in the first movement of the Beethoven Violin Concerto in D major, the solo violin started on an offbeat with a scale-like section that builds on the dominant seventh chord. Taking that as a model, Brahms expanded this type of opening gesture to a massive 46-measure long section prior to its first theme in the minor mode in his D major concerto. In Ysaÿe’s G minor concerto, the opening gesture, although it contains some intense chromatic effects, resembles that of the Beethoven violin concerto, in terms of the dominant pedal and the scale-like quality, with a rising shape leading to its primary theme in the tonic.

Theme 1

Example 3. 2. 7 Theme 1 reproduced from 1893 manuscript, violin part



Example 3. 2. 8 Theme 1 reconstructed from manuscript 1908 violin part



Example 3. 2. 9 Theme 1 reconstructed from manuscript 1910 violin part (m.114-122 in edited version)



In the 1893 version (Ex.3.2.7), in the style of a broad *largamente*, the first substantial statement, Theme 1, has transposed the motive to a high register on the E string. The first B $\flat$ travels to an octave lower in a steady stepwise descent, introducing the secondary key of G minor, which starts with the dotted rhythm. Starting from the end of the fifth measure, this dotted rhythm alternating with the triplets was quoted by Ysaÿe in his letter to Irma and was referred as

la sourde révolte (the silent revolt).⁸⁴ Then the descending gesture from the motive is reemphasized by syncopated rhythms and chromatic passing tones, followed by an *animato* section as a transition that leads to B♭ major, the relative major of G minor.

In the 1908 version (Ex. 3.2.8), the initial Theme 1 is transposed a minor third downward, unifying it with the tones from the solo introduction G-F#-D-F-E♭-(D), while the larger melodic contour remains the same. The first theme is now characterized by a more vivid and majestic style with dotted rhythms and accents, as the octaves are transposed to a syncopated rhythm for more excitement.

In the 1910 version (Ex. 3.2.9), while the notes and rhythms remain identical, Ysaÿe revised the phrasing and added different bowings and additional *agogics*, establishing an even more dramatic and furious *Affekt*. In m.114, the added accent is intended to be brought out through shifting the same finger. In m.115, he placed accents on every sixteenth-note, to specify the *marcato* stroke instead of the *détaché*. Furthermore, he deliberately included an additional *sf* on the off-beats, which was balanced by the rapid down-beat eighth notes in the accompaniment, differentiating the intended acoustic effect between two kinds of accents. In addition to accents, Ysaÿe added a *court* (meaning “short”) *Fermata* in m.117 in between small phrase units, as well as a written-out *Rubato* on the music to indicate his desired phrasings.

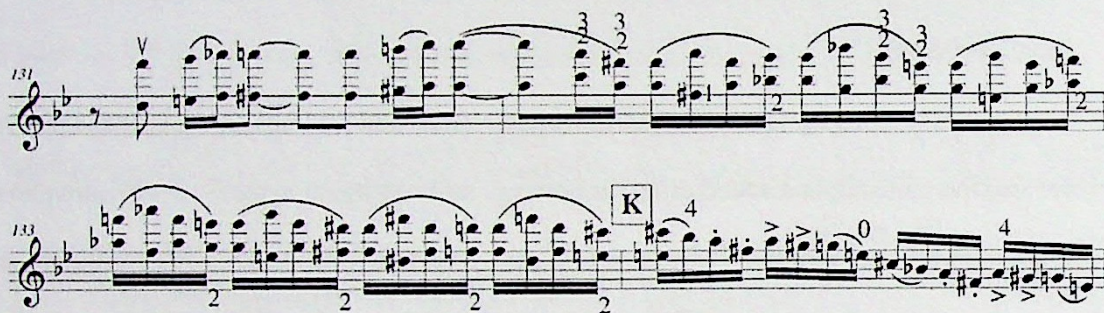
From the transformation of the opening gesture and Theme 1 that occurred between 1893 and 1910, it is possible to witness the rising features of the “Ysaÿe-ian” style: he is a violinist-composer who notated music in a specifically detailed way as if to show how he himself would approach it in both technique and artistry.

⁸⁴ Marie Cornaz, *À la redécouverte d'Eugène Ysaÿe* (Turnhout, Belgium: Brepols, 2019), 80-81.

The Transition

Starting with the dotted rhythmic pattern, the Transition towards 1908 and 1910 turned into a virtuosic section featuring sequential and intervallic patterns with applied double-stops. The Transition intensifies the stormy and wild characteristics of Theme 1, while the written-out *accelerando* and the chromaticism eventually bring about the first climax of the work (m.141 in the edited version), modulating to the relative major key area.

Example 3. 2. 10 Transition, from edited part



Example 3. 2. 11 Ysaÿe Op.27 No.3, Ballade, Op.27, m.66



The virtuosic nature of both Theme 1 and the Transition demonstrate Ysaÿe's earlier violin philosophy, which was rooted in the Romantic virtuosic tradition. Example Ex. 3.2.10 shows the kind of double stops with Ysaÿe's fingerings that appeared in the Transition of the 1910 manuscript, consisting of chromatic parallel tenths and parallel sixths alternating with tenths. In Ysaÿe's own words, "the Tenth had the privilege of serving often as the ornament for the brilliant conclusion of various works; it possesses a certain heroism." At the same time, his fingering choices, which were made at the time of composition, were very logical and effective.

M.132 and 133, though visually complicated, fit one's natural hand position quite well, because the shifting was made between half-steps without any jumps: A $\flat$ -G-F $\sharp$ -F $\natural$ -E. This pattern, alternating between 2-3 and 1-4, does not require additional stretches and physical moves, which naturally brings evenness to the sound.

Towards 1908: The “Enescu” motive

As can be found in the manuscript, Ysaÿe intended to dedicate the 1908 version to Romanian violinist George Enescu, who also received the dedication of his Op.27 No.3 Sonata, the *Ballade*. Surprisingly, there are significant commonalities found between the two works dedicated to same person.

First, the overarching form of the exposition of the Concerto: introduction – opening gesture – expositional theme, resembles the beginning of the *Ballade*. The Recitative (also marked “*sostenuto*”) with the same monologue quality, functions as an Introduction to the *Ballade* (Ex. 3.2.12). It reaches its climax at the broken chord marked *fortissimo* in the middle, sharing the same arch shape with the introduction of the Concerto. Although the chromaticism dominated this entire passage, the A and C $\sharp$, placed in both the beginning and the end, suggest a prolongation of the dominant of D Minor, as an imaginary continued bass, similar to the pedal point in the introduction of the Concerto. In comparing Ex.3.2.5 with Ex.3.2.13, the transition of the *Ballade* recalls the opening gesture of the Concerto through the overall rising shape, written-out *accelerando*, and similar chromatic double stops leading to the expositions.

Example 3. 2. 12 Ysaÿe Op.27 No.3 Ballade, Lento molto sostenuto, m.1

Lento molto sostenuto
In modo di recitativo

poco string.

p *cresc.* *mf* *f*

pp *f* *dim.* *p* *mf* *ten.*

molto cresc. *sf* *sempre forte* *sf* *f*

pp *sf* *p*

Example 3. 2. 13 Ysaÿe Op.27 No.3 Ballade m.2-11

Molto moderato quasi lento

p *cresc.*

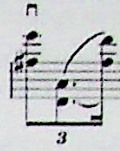
ten. *animandosi e poco a poco acceler.*

f *p* *f* *sempre cresc.* *ff*

rubato *rit.*

ff

Example 3. 2. 14 Rhythmic pattern in Ysaÿe Concerto (from m.108 in edited version)



Example 3. 2. 15 Rhythmic pattern in Ysaÿe Concerto (from m.114 in edited version)



Example 3. 2. 16 Rhythmic pattern in Ysaÿe Op.27 no.3 Ballade (from m.13)



In addition to the forms, the dotted rhythmic figure in the major themes of the two works match each other. While Jessika Rittstieg argued that the dotted rhythm in the Ballade was possibly influenced by Romanian traditional music and was used as a reference to Enesco's nationality,⁸⁵ the author of the current paper would instead refer to it rather as a special idiom that was designed *for* him, which had already appeared back as far as 1908 (when the dotted rhythmic pattern was first introduced). While the dotted rhythm under the triplet division (Ex.3.2.14) formed the first half of the rhythmic pattern in the Ballade (Ex.3.2.16), the deliberate emphasizing of the weak beat by accents (Ex.3.2.15) formed the second half of the latter, shifting from triplet

⁸⁵ Jessika Ulrike Rittstieg, "Continuity and Change in Eugène Ysaÿe's Six Sonatas, Op.27, for solo violin" (PhD diss., Open University, 2018), 162, accessed January 14, 2022, ProQuest Dissertations & Theses.

to duplet. In short, the commonalities between the two works suggest that Ysaÿe had the Concerto in mind while composing the Ballade, which is the only Sonata in one movement plan, within a larger rounded ternary structure with recapitulation of the expositional theme.

Theme 2

Example 3. 2. 17 Original Theme 2 reproduced from the 1893 manuscript, violin part



Example 3. 2. 18 Theme 2 reproduced from the 1910 manuscript, violin part (m.143-154 in edited version)



Appearing after the virtuosic transition section featuring double stops, Theme 2 introduces the beautiful lyricism of the Concerto, which strongly contrasts Theme 1. As shown in Ex.3.2.17, the melodic content of the original Theme 2 (Secondary Theme) in the 1893 version is completely different from the later versions. Contrasted with Theme 2 in the 1893 version, the revised Theme 2 (Ex. 3.2.18) was developed from the motive itself, sharing the same tones with Theme 1, but instead, was transposed to the relative major key area. The revised thematic material of Theme 1 and Theme 2 indicate Ysaÿe's stylistic shifting on a more organic approach of motivic development.

While this melody remained mostly the same from version 1908 to 1910, notation markings like fingerings, bowings, and additional notes did not appear until the final version. It is worth noting that Ysaÿe's fingering choices in the lyrical passage of the Concerto tend to favor the second and third fingers for a warmer and thicker sound. The shifting made between the same finger, for example in m.146 from D $\flat$ to F, in m.147 from E $\flat$ to D $\flat$, and in m.150, suggest an expressive or artistic shifting to achieve smoother intervals.

Like Theme 1 in the 1910 version, Ysaÿe placed interpretive suggestions for Theme 2, possibly as how he would approach it himself. For example, in m.153-154, he marked "*sensible*" and "*poco calando*" for additional expressiveness of the cadential figure established by the *trill*. In addition, the 1910 version expanded the lyricism by doubling the length of Theme 2 from around 13 bars to 26 bars.

Theme 3 (deleted)

Example 3. 2. 19 Theme 3 reproduced from the 1908 manuscript⁸⁶



⁸⁶

Bowings copied from 1908 piano score.

Theme 3 from the 1893 and 1908 versions (Ex.3.2.19) was the additional thematic section that appeared after Themes 1 and 2, which also recurred in the Recapitulation section in both versions (see Figure 3.2.1 and 3.2.2). This Theme was quoted by Ysaÿe in his letter to Irma as “*le thème mêlé d'espoir*” — a theme that mixed with hope.⁸⁷ Featuring phrase units that were generated by intervals of descending diminished sevenths (Gb-A), (Db-E) and minor sevenths (E-F#) (F-G), as well as a shift between meters, this 6/4 section was tonally and rhythmically very unstable. The harmony of the beginning two bars (F, as the bass note in the piano harmony) suggested that it started on the key of Theme 2, Bb Major, functioning within the secondary theme group.

Example 3. 2. 20 Theme 3 variants reproduced from the 1910 manuscript, violin part (deleted)⁸⁸



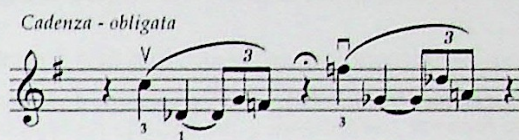
Between 1908 and 1910, Theme 3 was originally transposed and extended to a complete 2-page lyrical section, featuring combined thematic elements from both Theme 2 and Theme 3. The interval of the seventh was further transposed into a 3/8 meter (Ex.3.2.20). However, this 2-page expansive thematic section, with a written out accelerando at the end, was marked to be deleted in the 1910 manuscript. by Ysaÿe in both the exposition and recapitulation. The deletion of this inner expansive lyricism which does not fit the standard form of the Concerto, may explain the transformation of the titles of the work: from the *Poem Concertante* in 1908 to the *Concerto* in 1910.

⁸⁷ Marie Cornaz, *À la redécouverte d'Eugène Ysaÿe* (Turnhout, Belgium: Brepols, 2019), 80-81.

⁸⁸ This 3/8 section was marked as “*Scherzondo*” in the manuscript 1910, which could be possibly took from the original Development section in manuscript 1893.

At the same time, the gesture of the descending seventh was transferred to the beginning of the *Cadenza* section, which was not written until the 1910 version (Ex. 3.2.21).

Example 3. 2. 21 Cadenza from manuscript 1910 violin part (m.405 in edited version)



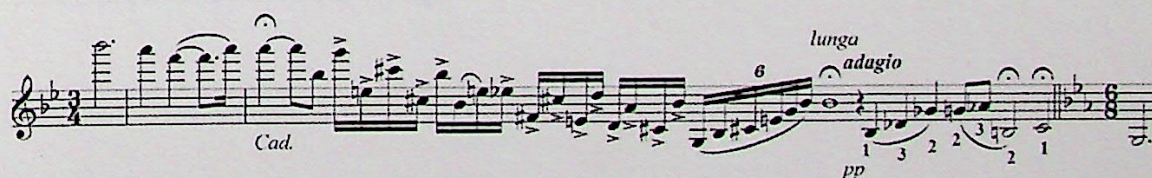
The Unresolved Exposition

Example 3. 2. 22 Expositional Closing from the 1893 manuscript, violin part



The closing section of the Exposition in the earliest version simply recalled the Theme 1 at the ending as the closing theme (Ex.3.2.22). This theme in the very high position, restated multiple times in the rest of the work, was quoted by Ysaÿe in his letter as “*la douleur*” — the pain.⁸⁹

Example 3. 2. 23 Expositional Closing from manuscript 1908 violin part



⁸⁹ Marie Cornaz, À la redécouverte d'Eugène Ysaÿe (Turnhout, Belgium: Brepols, 2019), 80-81.

Keeping only a fragment of descending motive, the section was turned into a small Cadenza after the 1908 version, where the orchestra stopped as a sign of the formal changes (Ex.3.2.23). With accented sixteenth notes in an improvised style, and a fermata over the rest, marked *adagio*, the second half of the Cadenza modulated to C minor and shifted into a 6/8 meter.

In the 1910 version (Ex.3.2.24), some sixteenth notes were revised, while the fragment of Theme 1 was replaced even further by a diminished seventh chord. (The last fermata over the C was later revised to an 8th note in the 1910 manuscript of the violin part.)

Example 3. 2. 24 Expositional closing from manuscript 1910 piano score



The oddest aspect of the whole exposition is that it never achieves a real resolution of the secondary theme group, and such unresolved tonal design was well explained in Ysaÿe's letter. He wrote that there is a sort of frustration in this music, where one seems to run after something that never comes, unfolding the drama between him and Irma.⁹⁰

The entirety of Theme 2 was built upon the prolongation of a cadential 6-4 of B flat major. One would expect to hear an applied fully diminished seventh chord in the Cadenza (C#-E-G-B flat) resolves to a cadential 6/4, which would finally lead to a perfect authentic cadence in B flat major. However, Ysaÿe omitted the PAC here and processed the resolution in an imaginary level through the silence over the fermata of the quartet-note rest elongated in the 1910 version. The G flat suggested a "flat 6 move" from F natural of the triad. In the lower area of Example 3. 2. 24, one can see Ysaÿe's sketch of a kind of chordal progression that modulates to C minor. As a result, the expectation of the whole exposition was then never really resolved and lasted throughout the whole work. For performers, they may wish to interpret this type of "silent resolution" during the fermata over the rest.

⁹⁰ Marie Cornaz, *À la redécouverte d'Eugène Ysaÿe* (Turnhout, Belgium: Brepols, 2019), 80-81.

The Development(s) - core 1

As shown in the structural diagram on page [51-53], the Development section consists of two independent sections, labeled as Core 1 and Core 2. Core 2 begins a new thematic section, which is labeled as Theme 4, and it remained melodically the same from the 1893 to 1910 versions. In a stark contrast, Core 1 of the Development section underwent a big change from the 1893 to 1908 versions.

The initial Core 1, marked *allegretto – scherzando* (Ex.3.2.25), was in the style of *bravura*, featuring passage works with arpeggios and double stops, which demonstrated the Romantic virtuosic tradition. The accompaniment then developed thematic elements from the previous sections. As highlighted in the first portion of the manuscript, the melodic line of Theme 3, featuring the descending seventh, was added to the accompaniment with another kind of ink: G#-A#-D#-C#-F#-G#-A#. The descending motive of the beginning, G#-F#-D#-F#-E, highlighted in the second portion of the example, was transferred to short eighth notes instead. While the motivic elements can be consistently heard in the accompaniment, this 82-bar virtuosic *scherzando* is developed to its climax with upbow *staccato* and extensive use of double stops (thirds, sixths, and tenths). The *scherzando* section demonstrated well Ysaÿe's early practice as a Romantic virtuoso, which owes much to the legacies of Wieniawski and Vieuxtemps.

However, this *scherzando* section was deleted completely after the 1908 version and was replaced by a new development section. Only the Coda survived to the final version, for which the meter was derived from the original Scherzando in 3/8 and for which the interval of the seventh was taken from the original Theme 3 (Ex.3.2.26). This may explain why the Coda sounds unexpected when one first hears the work in its final version.

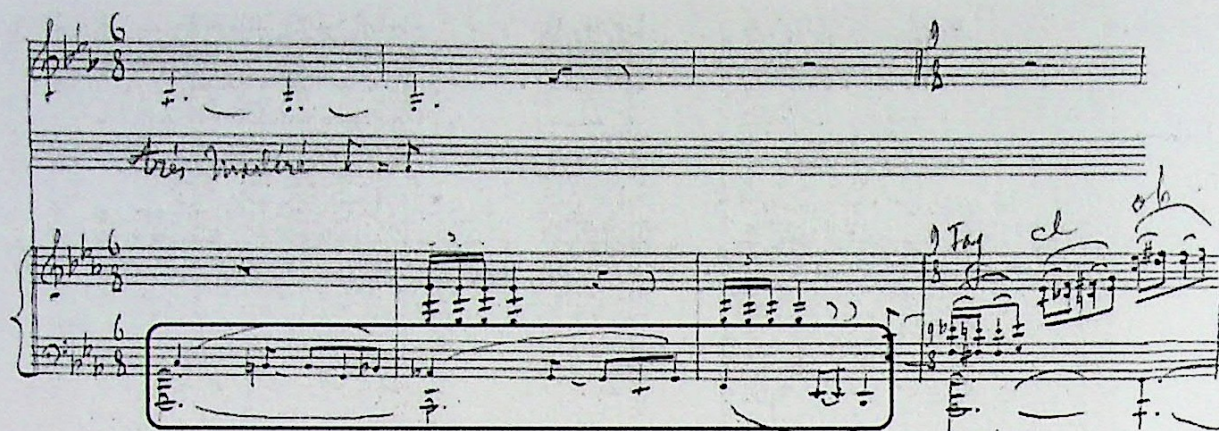
Example 3. 2. 25 Development, *allegretto-schizzando* from manuscript 1893 piano score

Handwritten musical score for piano, development section, marked *allegretto-schizzando*. The score is in 3/8 time and features complex rhythmic patterns and chromaticism. Key annotations include "Theme 3" and "Motive".

Example 3. 2. 26 Beginning of coda, reproduced from the 1910 manuscript, violin part (m. 453-m.458 in edited version)

Handwritten musical score for violin, beginning of coda section. The score is in 8/8 time and features a melodic line with chromaticism and a final cadence.

Example 3. 2. 27 New development from the 1910 manuscript, piano score (m.176-181 in edited version)



Example 3. 2. 28 New Thematic material in the accompaniment of Development, from manuscript 1910 piano score



In the 1908 version, the *allegretto – scherzando* was replaced by a completely new section—a passage that extensively explored the possibilities of the whole-tone scale and various coloristic effects on the violin. Marked *très modéré* (very moderate) in the 1910 version⁹¹ (Ex.3.2.27), the motive, highlighted in the first portion of the example, is heard throughout the

⁹¹ Marked as *Adagio*, in 1908 version.

section until a new theme takes over (Ex.3.2.28). While this paper will not explore the theoretical or harmonical aspects of the Concerto in depth, this Development section, revised in 1908, clearly demonstrates Debussy's influence on Ysaÿe, presumably through *La Mer*, which was composed just a few years earlier than the 1908 version of the Concerto. Like Ysaÿe's Concerto, it also extensively used special harmonies, the whole-tone scale, and the exploration of coloristic effects on the violin.

Ysaÿe is known to have explored approaches to violin writing that were suited for new harmonies:

"We have the scale of Debussy and his successors to draw upon, their new chords and successions of fourths and fifths – for new technical formulas are always evolved out of and follow after new harmonic discoveries – though there is as yet no violin method which gives a fingering for the whole – tone scale. Perhaps we will have to wait until Kreisler or I will have written one which makes plain the new flowering of technical beauty and aesthetic development which it brings to the violin."⁹²

'The new fingerings for intervals from unisons to tenths, and their build-ups through the whole-tone scale, were systematically explored in Ysaÿe's pedagogical Op.35, the *Ten Preludes*, first published in 1925, which was "expected and bound to come in direct emanation of the flowering harmonics of the last twenty-five years."⁹³ Ysaÿe was critical of some of the existing violin repertoire, arguing that even with an apparent musical surface, they were made from a superficial understanding of the violin. He challenged the performance practices of the time and argued that some fingering choices which had become common practice among artists were not the best and most logical ones. His ideas and techniques were modern, and they still are! Some of

⁹² Frederick Martens, ed., *Violin mastery: interviews with Heifetz, Auer, Kreisler, and others* (New York, 1919; repr., New York: Dover Publications, 2006), 5-6.

⁹³ *Ibid.*

the patterns he explored (for example, the unisons, the sevenths, and the ninths, are still not in use of today.

Example 3. 2. 29 Ysaÿe's Fingerings for the whole-tone scale, from the 1910 manuscript, violin part (m. 178-m.185 in edited version)



Example 3. 2. 30 Ysaÿe's fingerings for the whole-tone scale, from the 1910 manuscript, violin part (m.188-192)



This Concerto became an early example of Ysaÿe's exploration of fingerings for various intervals and whole-tone scales for the new harmonic trends at the beginning of the 20th century, which in fact appeared much earlier (1908-1910) than his Op.27 and Op.35. The first scale (Ex.3.2.29) was built upon the melodic scale of C minor, with descending seconds in the upper voice (D-C, F-E flat, A flat -G, etc.). Ysaÿe did not avoid using open strings to achieve evenness

in the sounds.⁹⁴ The second scale (Ex.3.2.30) is built on the whole-tone system. It is easy to imagine playing the second whole-tone scale by double stops simultaneously, alternating between the fingering pattern of 23-41-23-41.

Example 3. 2. 31 Off-string Strokes in Development



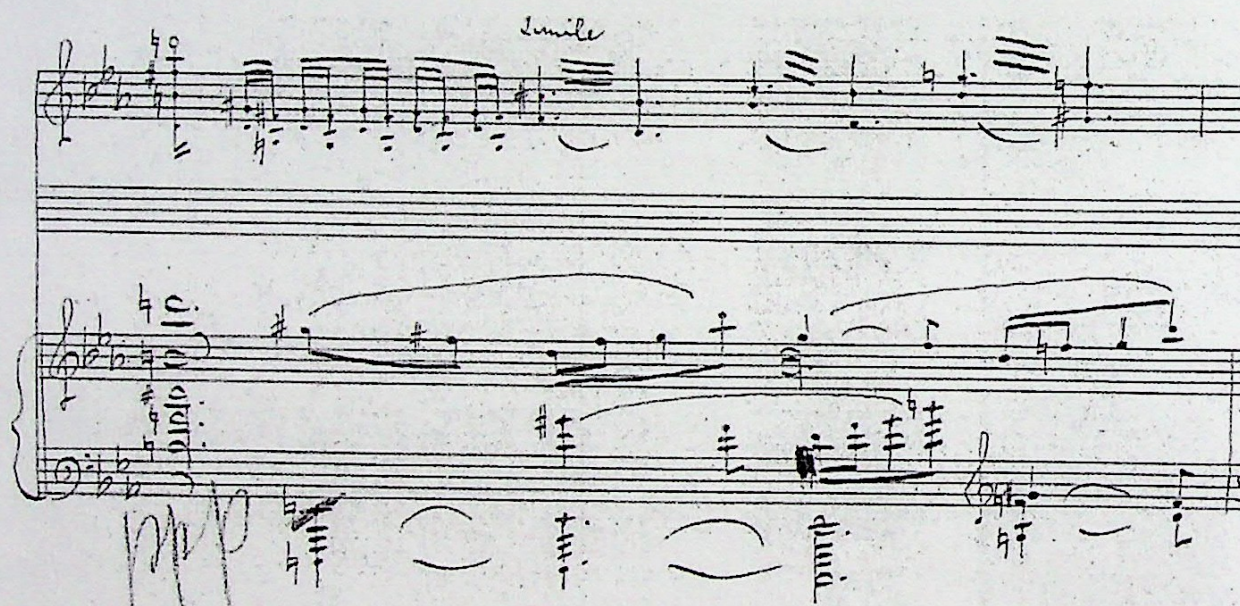
New coloristic effects, a contrast to the smooth and continuous thematic lines in the accompaniment, were explored by bouncing, off-string bow strokes. The off-string strokes, specifically the *ricochet*, had been in practice since the Baroque period, and they were exploited greatly in the nineteenth century under Paganini's influence. Ysaÿe's use of off-string strokes in this new development section after each whole-tone scale, including the *spiccato* and *ricochet*, are more like small waves, indicating the musical aesthetic rather than a virtuosic vehicle, a common practice at the beginning of the twentieth century. Ysaÿe's *ricochet* is different from the

⁹⁴

This was also pointed out in the notes of the *Ten Preludes Op.35*.

arpeggio ricochet in the first movement of the Mendelssohn Concerto or the same-bow fast *ricochet* in Paganini's style, Ysaÿe's *ricochet*, in the context of *très modéré*, occurs in a much slower tempo setting, resulting in a more "controlled" off-string stroke (especially no.1, no.4, and no.5 in Ex.3.2.31). In addition, no.5, which consists of a four-note *ricochet*, does not start from the G-string but it doubles on the A and E-strings, which naturally slows down the right-hand movement.

Example 3. 2. 32 Timbral effect by undulating chords



New coloristic effects were also explored by the undulating intervals, which was regarded as a typical stylistic idiom of Debussy's music language (Ex. 3.2.32). The undulating chords and the fingerings on violin were further explored in Ysaÿe's *Six Sonatas*.

Theme 4 (Core 2; Middle Theme)

Example 3. 2. 33 Theme 4 from the 1893 manuscript, piano score



While the *Scherzando* (Dev-Core 1) was replaced by a completely new one in later versions, the following Theme 4 (Dev-Core 2) area was a section that consisted of an independent melody over an Alberti bass before its expansion to the climax. Interestingly, Theme 4 was first arranged in Db major in version 1893 (Ex. 3.2.33). Some important information can be found in the manuscripts: at the beginning of the theme, Ysaÿe marked “*calme et soutenu*” (calm and sustained), which is identical to his tempo marking in the beginning of his *Poème élégiaque* in D minor that was sketched around the same time (Ex. 3.2.34); at the top right of the manuscript, Ysaÿe wrote “Yes! Yes! A half step higher,” and this whole theme was hence transposed from Db

Major to D Major in the 1908 version; in the middle: Ysaÿe wrote “don’t play this melody too slowly” to indicate a *bien modéré*. In addition to the same tempo markings, the overall style of Theme 4 is in fact very similar to Ysaÿe’s first violin poem - *Poème élégiaque Op.12*, which was sketched around the same time (1892-96) as the earliest version of the Concerto (1893). Both use similar registers, undulating contours, and an Alberti bass.

Example 3. 2. 34 Beginning of Ysaÿe’s *Poème élégiaque*, Op.12

L. Ysaÿe, Op. 12.

Très modéré. soutenu et calme

Violon.

Piano.

Following the patterns of the previous thematic transformations, while the melodic content stayed mostly the same from 1908 to 1910, the fingerings and bowings for Theme 4 were not added until the 1910 version. This middle theme, shown in Ex.3.2.35, features a simple melody in a period-like form that consists of antecedent and consequent phrases, but without an authentic cadence in the new key. The sentimental effect was enhanced by revising the tempo marking from *calme et sostenuto* to *molto dolce ma sostenuto*, which was further intensified by the added dynamics. The accents over the triplets in m.225 and the trill over the E in m.234 give additional nostalgia to the melody. The Alberti chord in the accompaniment from m.220-m.222 is

a dominant ninth chord of D Major, confirming that Theme 4 as the middle of the Concerto was built over the dominant pedal point of D Major, instead of that of A Major.⁹⁵

Example 3. 2. 35 Theme 4 (development) reproduced from manuscript 1910 violin part⁹⁶ (m.220-235 in edited version)

226 *molto dolce ma sostenuto*

227

Like Theme 2, enharmonicism is used as a developmental tool and is artistically represented by the changing fingerings on the same pitch (but a different note). From m.223 to m.225, the modulation from D Major to C Minor proceeds through the enharmonic reinterpretation of D# to Eb. Thus, the performer may wish to consider playing a very centered intonation on the violin and bringing out the extra effects and colors in the middle of the long notes, as they change from the first to the second finger in the left hand. Again, the rest of Ysaÿe's fingering consists of the same finger shifting in stepwise motion, indicating a warm and smooth sound for this theme.

After the initial presentation of Theme 4, it is further expanded to a freely expressive and romantic section, from m.236 to m.268. While this section in the 1893 version was relatively short, Ysaÿe added more measures in the 1908 version. Some notes were further altered or added in the 1910 version, with tempo markings and bowings (slurs) (Ex.3.2.36). This section, starting at m.236 as an expansion of Theme 4, marked *allargando* and *poco lento*, is stretched and

⁹⁵ This ninth chord from the manuscript 1910 piano part, A-C#-E-G-B, was altered in Pauzta's orchestration.

⁹⁶ In manuscript 1910 violin part, in m. 227, it was C# instead of C#. By comparing all other versions, it was probably a mistake but Ysaÿe with a missing accidental (#). In Lupu's edited part, the triplets in m.225 was marked to be played by separate bows for extra emphasis; in m.227, a *Sforzando* was also added to the C# in m.227 as an interpretive choice (C as a temporary tonic).

broadened starting in m.252, and eventually it arrives at a climax on the high D, which is the peak of the Concerto. This is followed by a short return of G Minor, which is implied by the tutti after m.263.

Example 3. 2. 36 Theme 4 Expansion” reproduced from the 1910 manuscript, violin part (m.252-268 in the edited version) ⁹⁷

In this section of the Concerto, Ysaÿe did not utilize any motivic or specific patterns that appeared in previous section of the work, but instead, he used a free combination of melodic and rhythmic elements. The change of meter, from 4/4, 6/4, 5/4 to 4/4 (m.254-m.257), indicates a written out “rubato.” The contour of the melody, the rising and falling, becomes more brutal as the music becomes more intense.

In a way, the compositional style here is very similar to the first climax of the *Poème élégiaque* in terms of the melodic contour and the rhythmic utilization in a broad *Largamente* style, while the overall melody descends rather than ascends, as it does in the later work (see Ex.3.2.37). Specifically, Ysaÿe tended to use more syncopated rhythms, triplets, fast running notes and additional articulation markings (dashes and accents on separate bows) to intensify the

⁹⁷ “Ritenuto molto” was from manuscript 1910 piano score

music as it comes to the climax. At the same time, the fingerings are all well-organized and suit the music in both excerpts, and they never compromise the expressive qualities.

Example 3. 2. 37 Ysaÿe Poème élégiaque, Op.12, m.33-38

poco larg. - - - - - *ff* *ff* *Moins vite et largement.* *poco meno forte*

The Recapitulation(s)

As pointed out in the structural-transformation diagram (Figure 3.2.3), the first noticeable change in the recapitulation throughout the versions is the alteration from repeating both developmental sections (Core1 and Core2) to keeping only the latter one (Theme 4) from 1893 to 1908. Furthermore, the *Cadenza-Obligato* at the end of the Recap was not composed until the 1910 version. In addition, the original Theme 3 as part of the secondary theme group (the 6/4 section featuring intervals of descending sevenths) was deleted from both the exposition and recapitulation as Ysaÿe revised the final version (marked on the music as deletion). Ysaÿe might have deleted those sections out of consideration of the total performance length time. Without those cuts, this one movement Concerto would take up to 30-35 minutes,

In the recapitulation of each version, Theme 1 and Theme 2 basically followed their transformations from the expositions of each version but in the different keys. In the 1908 version, after the major thematic material was revised and refined, Theme 1 and Theme 2 were strictly transposed a major sixth higher: Theme 1 modulated from G Minor to E Minor, and Theme 2 modulated from B $\flat$ Major to G Major.

In 1893 version, after the repetition of the *allegretto-scherzando* in the recapitulation, the restatements of Theme 2 and Theme 3 (6/4 section) were placed after a short transition based on Theme 4 following the repetition of the original *scherzando*. Theme 4 was placed at the end of the Recapitulation after a transitional section of material based on Theme 1 in A $\flat$ Major. Since all of those were ultimately cut or revised to large degree, the specific examples are omitted here. In general, the recapitulation of version 1893 tended to be a mix and match of previous thematic materials. It was less structured, because sometimes different themes were combined in an organic way, and the transitions between each section were freely expanded by the lyricism that consisted of thematic materials.

In the 1908 version, the virtuosic section in the Romantic violin tradition, *poco-scherzando* in 3/8 meter, was replaced by a new development indicating the harmonic trend, as demonstrated above. After cutting both the *scherzando* (Development/Recap), Ysaÿe abruptly moved the recurring Theme 4 from the end of the Recap to the middle of Theme 1 and Theme 2. Different from the smooth and lyrical transitions in the 1893 version, Ysaÿe used various violinistic effects to create contrasting textures and acoustics, which were in fact very consistent with his alterations of the new development section (for example, the ricochet bow stroke). For example, the transition of Theme 1, consisting of an extensive use of tenths alternating with sixths, was abruptly halted by pizzicatos, double harmonics, and fermatas where it was supposed to process to Theme 2 in the 1908 version, and it was refined in the 1910 version (Ex. 3.2.39). The “*ad lib.*” here suggests a flexible timing, and the “*pizz. main droite*” (right hand pizzicato) and the “+” marking suggest pizzicatos by both hands. Like the small cadenza of the exposition’s ending, this short Cadenza-like section and the fermatas serve as a sign of formal changes. At the end of this transition, there was a brief recall of Theme 3: A-B-E-D-F. Although deleted in the final version, it remained there in the accompaniment part (Ex.3.2.39).

Example 3. 2. 38 Transition to Theme 4 (Recap), from the 1910 manuscript, violin part (m.299-302 in edited version)



Example 3. 2. 39 Transition to Theme 4, from the 1910 manuscript, piano score (m.306-308 in edited version)



Beginning with the 1908 version, Theme 4 reoccurred in the melancholic B Minor, the relative minor of D Major, switching the roles of the orchestra and the solo violin. While Theme 4 was played by the orchestra this time, the solo violin started its melodic *obligato*, which is an elaborated parallel line accompanying the melody of Theme 4 (See Ex.3.2.40). Both the irregular rhythms⁹⁸ and the waving melodic contour become an expressive device, which bring a recitative quality to this and offer many interpretative possibilities.

⁹⁸ Not shown in the example, but the triplets were freely combined with eighth notes and sixteenth notes as the section continued.

Example 3. 2. 40 Theme 4 in Recapitulation, reproduced from the 1910 manuscript, piano score (m.312-m.315)⁹⁹



As Theme 4 and its obligato continue, the section turns into the major mode, specifically D major at m.337 in the flute solo, but it is soon replaced by the restatement of Theme 4 back in B Minor at m.351. The transition connecting the Theme 4 obligato to Theme 2¹⁰⁰ is built upon the scale of fingered octaves appearing in the 1908 version, but the fingerings for the octaves were not marked until the 1910 version.

As shown in Ex.3.2.41, Ysaÿe used fingered octaves instead of the first and fourth fingers for the octave scales here, which was a deviation from the Romantic tradition. The excerpt here serves as another early example prior to the Six Sonatas of his philosophy for fingering choices, specifically the fingered octave, which was well-explained in his Ten Preludes:

⁹⁹ The bowings here, specifically the slurs, were copied from manuscript 1910 violin part, which was assumed to be composed later than the piano score. The slurs in the violin part covered the first eighth notes rest since the second measure, which was not included in the piano score version. The author thought it indicated performers to play a larger phrase or a continuous line, instead of to stop the phrase at every eighth notes rest.

¹⁰⁰ Prior to Theme 2, originally this finger octave transition was leading to a section mixing or unifying elements of Theme 3 with elements of Theme 1 as a cyclic procedure. Meanwhile, the 6/4 meter become 12/8 meter and was marked as *animato ma non troppo vivo*. In that case, the secondary theme group (Theme 2/3) was reordered and recontextualized. Again, this Theme 3 which dominated the 12/8 section in the Recap was marked as deleted in version 1910.

“In my first youth, at the Conservatory, fingered octaves were scarcely or not at all used; neither Vieuxtemps nor Wieniawsky wrote them; it is only in Paganini and Ernst that they are found.”¹⁰¹

Example 3. 2. 41 Transition to Theme 2 in Recap, from the 1910 manuscript, violin part (m.366-376 in edited version)



He then argued the benefits of the fingered octave: “A few virtuosi – and not the least – dispute the usefulness of fingered octaves. One can agree with them as far as octaves written specially for the first and fourth fingers are concerned, and it must be admitted that the articulated *Glissando*, which is a variety of *left-hand staccato* produces an effect of energy.”¹⁰²

In the excerpt, the fingerings of 1-3 and 2-4 do not alternate in turn but are arranged in a logical way. Shifting on “1-3” is used where the distance between the notes is relatively wider than others, for example from B-B to C#-C# in first position. As another example, 2-4 is used for the following half-step motion: from C#-C# to D-D. The same rules apply to the second scale.

¹⁰¹ Eugène Ysaÿe, *Ten preludes: Essay on the modern technique of the violin*, trans. A. de Ribeaupierre (Brussels: Schott Frères, 1952).

¹⁰² *Ibid.*

Example 3. 2. 42 From edited version by Lupu and Pauzta, m.366-376



It is worth mentioning that the edited version by Lupu and Pauzta has revised the last measure from this example. The one measure scale was stretched to two measures to smooth out the connection to G Major (see Ex.3.2.42),¹⁰³ since the following 12/8 section before Theme 2 was marked as deleted when Ysaÿe had already composed the final version.¹⁰⁴ It is the only place where the notes from Ysaÿe's violin part were altered substantially.

In the 1893 version, there was a short Cadenza placed after Theme 2 and Theme 3 (see Ex.3.2.43), before the transition leading to Theme 4 in the recapitulation, which was deleted in future versions. The lengthy Cadenza at the end of the Recap was not composed until the violin part of the 1910 manuscript.

Example 3. 2. 43 Cadenza from the 1893 manuscript, violin part (deleted later)



¹⁰³ This scale was leading to D, the dominant of G Major.

¹⁰⁴ See footnote 60.

The Cadenza in the 1910 version was developed from the elements that appeared earlier in this Concerto (See Ex.3.2.44). For example, as mentioned previously, the beginning of the Cadenza was thematic material from the original Theme 3 (deleted). The waving arpeggios in the following lines were developed from the similar arpeggio patterns from the new development since the 1908 version.

Example 3. 2. 44 Beginning of the Cadenza from the 1910 manuscript, violin part



3.3 Version 1910 as a cyclic whole: a Poem-like Concerto

While Section 3.2 provided a historical-oriented vertical comparison of structural-thematic contents of the Ysaÿe Concerto in G Minor from the 1893, 1908, and 1910 version, Section 3.3 will put together the final version by answering a central question: what does the Middle Theme (Theme 4) stand for in this Concerto? In other words, what is the function of Theme 4?

As shown in the structural thematic layout of the 1910 version in Figure 3.2.3, the larger structure—including the exposition and the recapitulation that were articulated by the heroic, energetic and virtuosic Theme 1—is quite clear. If one took Theme 4 out of the Concerto entirely, the rest of it would be a perfect, textbook Sonata-Allegro form. From this point of view, the biggest irregularity of this Concerto is not the substantial introduction and coda, but the existence of the middle theme (Theme 4) in the development section and its expansion in the recapitulation, which becomes as substantial and lengthy as the primary and secondary themes (Theme 1 and Theme 2).

By answering this question, the author would like to first look for a historical model with similar design, where a middle theme from the development section, different from the P and S themes, reappeared as a rotational material in the recapitulation. Such a design can be found in an early example from the Classical era: the Mozart Piano Concerto No.23 in A major. In the middle of its development section, the melodic theme in E major in m.143 (Ex.3.3.1) appears as a new melody against its thrilling primary theme and lyrical secondary theme. It later reoccurs in the recapitulation in m.261 in A major in a similar context of a textural break after the return of the primary and secondary theme, followed by the restatement of the melody in the woodwinds. This melody came from nowhere but the development section and reappears as if it is part of the major thematic group.

Example 3.3.1 Mozart Piano Concerto No.23 1st movement, m.139 – m.146.



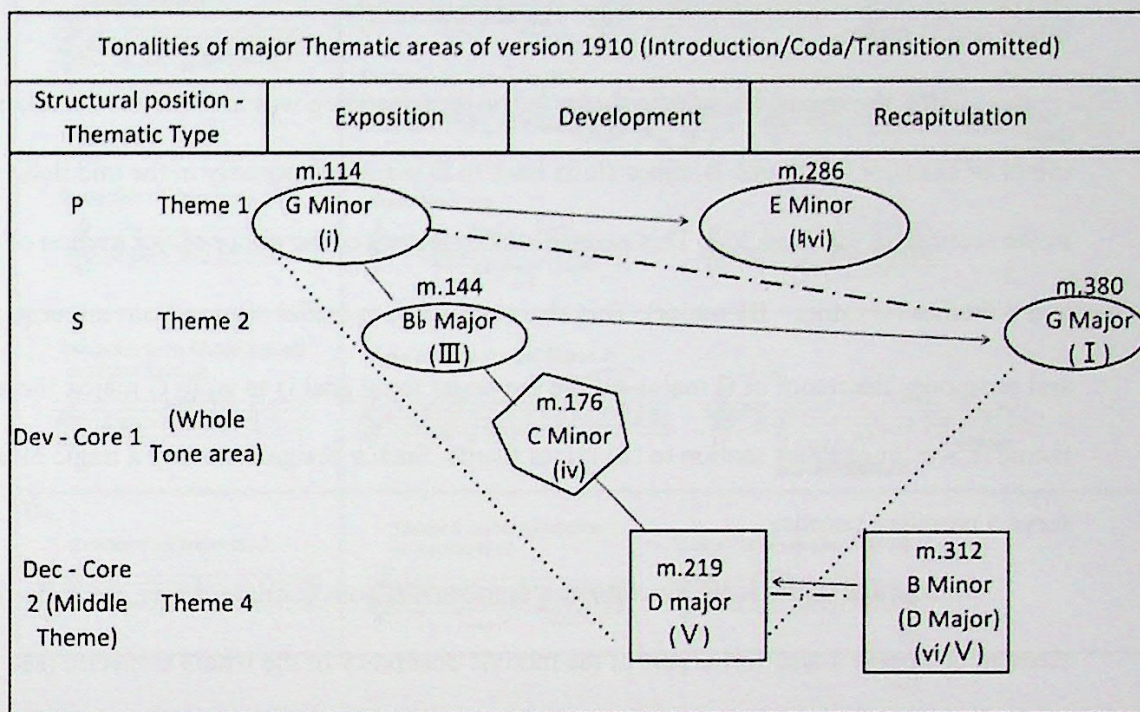
Example 3.3.2 Mozart Piano Concerto No.23, 1st movement, m.259-268.



However, the middle theme (Theme 4) in Ysaÿe's Concerto, compared to the middle theme in Mozart's, is much more steeped in the practice of late Romantic music. Additionally, the tonality is in a different setting. The middle theme of the recapitulation in Mozart's No.23 is identical to the unified primary and secondary themes in A Major. Even more, different from the Mozart's model, Ysaÿe's Theme 4 in the recapitulation almost abruptly breaks the section as it is inserted between Theme 1 and Theme 2, right where the transition was supposed to continue.

Thus, it is necessary to look at it in the context of the tonal structure of version 1910, as given in the diagram of Table 3.3.1.

Table 3. 3. 1 Tonal Relationship of the Concerto



Although the vastly expanded Concerto might sound peculiar, the tonal design is in fact quite traditional and logical (Figure. 3.3.1.). First, Theme 1 in G Minor, modulates to Theme 2 in its relative major key area - Bb major. It then moves to C Minor in the development-Core 1¹⁰⁵ and D Major in the development-Core 2 (Theme 4). Such a motion, i-III-iv-V, is a very common progression in the course of tonal music.

Second, the tonal goal of the whole work is to go from G minor to G major, although it fails at the very end to do so. In doing so, Ysaÿe transposed both Theme 1 and Theme 2 strictly by a major sixth. Although E minor is not a closely related key of G minor, the Bb major,

¹⁰⁵ C minor is temporarily moved to its relative major - Eb at m.203. Then it becomes tonally very unstable.

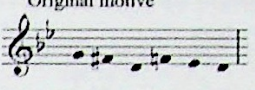
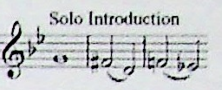
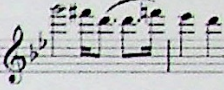
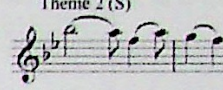
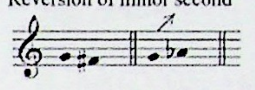
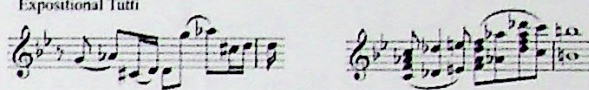
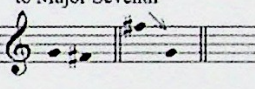
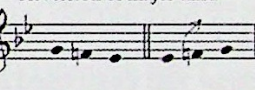
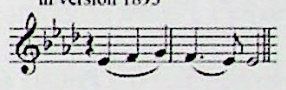
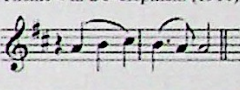
however, perfectly reaches the goal the G major through transposition of a major sixth.

Additionally, G minor and G major both have the same dominant. At the end of the development section, there is a short implication of G minor after the middle theme from mm.268 – 269. Thus, the middle theme in D major tonally functions as an imaginary dominant pedal point of both G minor and G major.

Third, the expansive middle theme in the recapitulation was in B minor, the relative minor of D major. Although B minor shifts back to D major temporarily in the middle, it returns in the orchestral tutti in m.351. This reverses the trajectory of the minor-major motion of the P and S themes (G minor - B $\flat$ major). This also reverses the parallel motion from minor to major and postpones the return of G major. While the larger tonal goal is to go to G major, the middle theme moves in contrary motion to the minor theme. Such a design can carry a tragic effect and serve a narrative purpose.

In addition to the tonal function as a dominant of both G minor/major, the melodic element of Theme 4 also forms part of the motivic coherency of the whole Concerto (see Figure.3.3.2). The skeleton of the central motive of the Concerto is a tetrachord taken from the G minor scale: G-F-E $\flat$ -D. With a chromatic passing tone (leading tone) and a descending third inserted, it appears as G-(F $\sharp$ -D)-F $\sharp$ -E $\flat$ -D. As shown in Figure 3.3.2, the introduction, Theme 1, Theme 2 and the bass line of the development (Core 1) are all developed from this central motive almost directly by transposition. Group B shows how the first two notes (G-F $\sharp$) are reversed (G-A $\flat$) in ascending motion, which are used to develop the orchestral tutti in tighter rhythms. Group C demonstrates how the original Theme 3 (cut), which can still be heard in the final version in an slightly obscured way, is developed from the idea of inverting the interval of a minor second from the motive. Although Theme 4 sounds audibly very different from all the previous materials, it can be heard as a reversion of the descending major third from the diatonic tetrachord. This is more obvious in the 1893 version, where the Theme 4 in the recapitulation was in A $\flat$ major.

Table 3. 3. 2 Motivic development throughout the Concerto

Motivic Development	Melodic Contents
A: Original motive 	Solo Introduction  Theme 1 (P)  Theme 2 (S)  Development 1 (in orchestra) 
B: Reversion of minor second 	Expositional Tutti 
C: Inversion from Minor Second to Major Seventh 	Cadenza (from original Theme 3)  Coda 
D: Reversion of major third 	Theme 4 in Recapitulation in version 1893  Theme 4 in Development (1910) 

Additionally, the middle theme is cyclic in its design, which is one of César Franck's central compositional approaches. The middle theme was already introduced prior to the major themes back in the orchestral tutti of the exposition. While the first solo introduction is played as a monologue by the solo violin, its second occurrence as the Coda is played over a fragment of the middle theme in the accompaniment. The two contrasting Themes (Introduction and Theme 4) are eventually united after a long process.

Example 3. 3. 3 “Introduction as Coda”, from the 1910 manuscript, piano score (m.431-m.434 in edited version)¹⁰⁶



However, the above discussions are on the analytical level, and the author believes that the vastly expanded lyricism – Theme 4, which does not work in the traditional Sonata-Concerto Form, owes much to its old title – the *Poem Concertante*. The compositional and stylistic similarities between Theme 4 and Ysaÿe’s *Poème élégiaque*, Op.12 were already pointed out in Section 3.2. Such similarities make sense since the *Poème élégiaque* was composed around the time of the first sketch of the Concerto. Theme 4, as the only Theme that was not revised much (except for its expansions and tonalities), remains in the final version.

In looking at the Concerto as a whole, although Ysaÿe changed the title back to the *Concerto*, its flowing melodies, free expression, and the numerous violinistic approaches that help the music speak out, are very much the nature of a violin poem. The essential elements of Ysaÿe’s violin Poem can be found in Antoine’s biography and in Ysaÿe’s own words:

Ysaÿe’s *Poème élégiaque* was the first ‘poème’ written for the violin to depart from the ‘concertante’ line of pieces by de Beriot, Vieuxtemps and Wieniawsky. He conceived the style as one in which inspiration was allowed to flow freely unrestricted by any

¹⁰⁶ In the letter to Sèthe, Ysaÿe quoted the final appearance of the Introduction as “*le mélange d’âcreté poignante et de resignation au retour définitif de la genèse de l’ouvrage*” — the combination of poignant bitterness and resignation at the final return of the work. For more information of the letter, see Marie Cornaz, *À la redécouverte d’Eugène Ysaÿe* (Turnhout, Belgium: Brepols, 2019), 80-81.

preoccupation with the rules of *sonata form* that that always governed the instrumental concerto.¹⁰⁷

The poem is, in my view, a milestone in the progress of my writing, necessarily marking for me a decisive stage in my endeavors and in my unrelenting searching[s], and indicating my desire to combine musical interest with great virtuosity, true virtuosity which (and I will say it again) has been too long neglected ever since instrumentalists, abandoning the example of the masters of the past, have lacked the courage to write anymore and have surrendered this necessity to those who know nothing of the resources and the secrets of the craft.¹⁰⁸

In short, Ysaÿe valued the violin Poem as a single movement instrumental work that was not restricted by the Sonata Form rules, combining music interest with “true” virtuosity. While this vastly expanded one-movement work in G minor is a true Romantic Violin Concerto, it also has the above three elements of a Poem.

What Ysaÿe valued as “true virtuosity” that helps the music speak out was greatly explored through this Concerto. As demonstrated in section 3.2, the opening gesture, Theme 1 and its transition are a great challenge for performers, consisting of playing various intervals and chords, as the Ysaÿe-ian style has started to emerge. New fingering patterns that suited the new harmonic trends and musical interests, as well as some coloristic effects presented through different violin approaches, were explored greatly in the new development section since the 1908 version.

At the same time, although Ysaÿe deleted pages of lyrical themes (Theme 3 and its expansion) in both the exposition and recapitulation in revising the final version, the rest of the lyricism still comprises more than half of the Concerto, which absolutely departed from the established practice of the Romantic Virtuoso Concertos. These melodies are nothing but free expressions without restrictions. The idea of Theme 4 against the Sonata (Concerto) form could

¹⁰⁷ Antoine Ysaÿe, *Ysaÿe*, trans. Frank Clarkson (England: W. E. Hill & Sons, 1980), 110.

¹⁰⁸ Ibid.

be perceived as the Poem against the Concerto. These two are eventually unified at the end of the work (introduction in the coda) through the tonal and narrative process as a cyclic whole – a Poem-like Concerto.

Conclusion

The paper introduced Ysaÿe's Violin Concerto in G Minor, from a historic - bibliographical perspective, tracing the discovery process, the genesis of the different versions of manuscripts of the Concerto, and its external reconstruction by Sherban Lupu and Sabin Pautza. Four versions of manuscripts have been established and three of them were found to be complete. While Irma Sèthe's name appeared on the title page of the early orchestral score around 1893, Theodore Lindenlaub and George Enescu were the later dedicatees Ysaÿe intended.

The paper also introduced the Concerto by taking a deeper look at its internal reconstruction from 1893 to 1910, which overlapped with the peak of Ysaÿe's performing career, tracing the transitions of his compositional style and violin approaches. Comparison of the major structural and thematic changes among the 1893, 1908 and 1910 versions have been made in order to better understand this substantial one movement Concerto, which is beneficial to both performers and researchers.

The inner transformational process of the Concerto conveys the rising of Ysaÿe-ian style through various ways, serving as a "prelude" to his Six Sonatas Op.27. While the 1893 version belongs to Ysaÿe's early style, sections like the *Poco-Scherzando*, the original development section, was replaced by completely new ones demonstrating a direct influence by the French music aesthetics at the turn of the 20th century. Ysaÿe was known for inventing new techniques and fingerings that suited the new musical trends at the time. Many approaches found in his later Sonatas had already been used as early as 1908, including his fingerings for various kinds of intervals, octaves, and whole-tone scales, as well as the timbral effect through various bow strokes. Towards the final 1910 version, while the original Theme 3 was cut, the motive has been transferred to the added Cadenza. Notational markings and extra instructions, including bowings, fingerings, accents, dynamics, tempo markings, have been specified and altered to a large degree, as if they were how Ysaÿe himself would play the music. Furthermore, similarities were found

between the layout of the openings of the Concerto and Ysaÿe's Sonata No.3, *Ballade*, connected by the "Enescu" motive.

Though vastly expanded, this self-contained one-movement Concerto is inner related through its tonal goal and motivic coherency, following Franck's cyclic procedure. While at the same time, the conventional sonata form elements were once again interrupted and placed against the poem-like lyrical middle theme and its expansions, and along with the substantial introduction and coda, it pushed the boundaries of form of the late-19th century violin Concertos.

New possibilities have also been presented for further research. First, with the release and the forthcoming publication of the edited Ysaÿe Violin Concerto in G Minor, more comparisons can be made between the manuscripts and the edited version, and also between the Concerto with its contemporaries. Furthermore, by 2022, several of Ysaÿe's unpublished works will have been rediscovered, reconstructed, and recorded, including the Violin Concerto in D Minor (1884), the Violin Concerto in E Minor (1885-1886), the Violin Concerto No.8 in B Minor (date unknown), an original version of the No.6 Sonata Op.27, *Trois Etudes-Poèmes* (1924), two *Scenes Sentimentales* (1858), and the Violin Concerto in G Minor (1893-1910). Considering all these works together in a chronological order, along with the ones that were already published including Sonatas, Poems, and several treatises, a reevaluation of Ysaÿe's historical significance and his identity as a violinist-composer is needed, which may be substantial as his major identity as a virtuosic interpreter, bringing the understanding of his legacy to a new height.

Appendix: Measure number discrepancy chart

Measure Number Discrepancy Chart

P=Reconstructed Piano Score				V=Violin Part edited by Sherban Lupu, consistent with the measure number in Sabin Pautza's Orchestral Score				
P	1-37	38	39	40	41	42	43	44
V	1-37	-	38	39	40	41	42	43
P	45	46	47	48	49	50	51	52
V	46	47	48	49	50	51	52	53
P	53	54	55	56	57	58	59	60
V	52	53	54	55	56	57	58	59
P	61	62	-	-	63	64	65	66
V	60	61	62	63	64	65	66	67
P	67	68	69	70	71	72	73	74
V	68	69	70	71	72	73	74	75
P	75	76	77	78	79	80	81	82
V	76	77	78	79	80	81	82	83
P	83	84	85	86	87	88	89	90
V	84	85	86	87	88	89	90	91
P	91	-	92	93	94	95	96	97
V	92	93	94	95	96	97	98	99
P	98	99	100	101	-	-	102	103
V	100	101	102	103	104	105	106	107
P	104	105	106	107	108	109	110	111
V	108	109	110	111	112	113	114	115
P	112	113	114	115	116	117	118	119
V	116	117	118	119	120	121	122	123
P	120	121	122	123	124	125	126	127
V	124	125	126	127	128	129	130	131
P	128	129	130	131	132	133	134	135
V	132	133	134	135	136	137	138	139
P	136	137	138	139	140	141	142	143
V	140	141	142	143	144	145	146	147
P	144	145	146	147	148	149	150	151
V	148	149	150	151	152	153	154	155
P	152	153	154	155	156	157	158	159
V	156	157	158	159	160	161	162	163
P	160	161	162	163	164	165	166	167
V	164	165	166	167	168	169	170	171
P	168	169	170	171	172	173	174	175
V	172	173	174	175	176	177	178	179
P	176	177	178	179	180	181	182	183
V	180	181	182	183	184	185	186	187
P	184	185	186	187	188	189	190	191
V	188	189	190	191	192	193	194	195
P	192	193	194	195	196	197	198	199
V	196	197	198	199	200	201	202	203

P	200	201	202	203	204	205	206	207
V	204	205	206	207	208	209	210	211
P	208	209	210	211	212	213	214	215
V	212	213	214	215	216	217	218	219
P	216	217	218	219	220	221	222	223
V	220	221	222	223	224	225	226	227
P	224	225	226	227	228	229	230	231
V	228	229	230	231	232	233	234	235
P	232	233	234	235	236	237	238	239
V	236	237	238	239	240	241	242	243
P	240	241	242	243	244	245	246	247
V	244	245	246	247	248	249	250	251
P	248	249	250	251	252	253	254	255
V	252	253	254	255	256	257	258	259
P	256	257	258	259	260	261	262	263
V	260	261	262	263	264	265	266	267
P	264	265	266	267	268	269	270	271
V	268	269	270	271	272	273	274	275
P	272	273	274	275	276	277	278	279
V	276	277	278	279	280	281	282	283
P	280	281	282	283	284	285	286	287
V	284	285	286	287	288	289	290	291
P	288	289	290	291	292	293	294	295
V	292	293	294	295	296	297	298	299
P	296	-	297	298	299	300	301	302
V	300	301	302	303	304	305	306	307
P	303	304	305	306	307	307	309	310
V	308	309	310	311	312	313	314	315
P	311	312	313	314	315	316	317	318
V	316	317	318	319	320	321	322	323
P	319	320	321	322	323	324	325	326
V	324	325	326	327	328	329	330	331
P	327	328	329	330	331	332	333	334
V	332	333	334	335	336	337	338	339
P	335	336	337	338	339	340	341	342
V	340	341	342	343	344	345	346	347
P	343	344	345	346	347	348	349	350
V	348	349	350	351	352	353	354	355
P	351	352	353	354	355	356	357	358
V	356	357	358	359	360	361	362	363
P	359	360	361	362	363	364	365	366
V	364	365	366	367	368	369	370	371
P	367	368	369	370	371	372	373	374
V	372	373	374	375	376	377	378	379
P	375	376	377	378	379	380	381	382
V	380	381	382	383	384	385	386	387
P	383	384	385	386	387	388	389	390

V	388	389	390	391	392	393	394	395
P	391	392	393	394	395	396	397	398
V	396	397	398	399	400	401	402	403
P	399	400-410	411	412	413	414	415	416
V	404	405-430	431	432	433	434	435	436
P	417	418	419	420	421	422	423	424
V	437	438	439	440	441	442	443	444
P	425	426	427	428	429	430	431	432
V	445	446	447	448	449	450	451	452
P	433	434	435	436	437	438	439	440
V	453	454	455	456	457	458	459	460
P	441	442	443	444	445	446	447	448
V	461	462	463	464	465	466	467	468
P	449	450	451	452	453	454	455	456
V	469	470	471	472	473	474	475	476
P	457	458	459	460	461	462	463	464
V	477	478	479	480	481	482	483	484
P	465	466	467	468	469	470	471	472
V	485	486	487	488	489	490	491	492
P	473	474	475	476	477	-		
V	493	494	495	496	497	498		

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