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**The Secrets of Jascha Heifetz's Playing Style as Revealed Through His Editing
of Works by Walton, Korngold, and Waxman**

**by
Mioi Takeda**

**A dissertation submitted to the Graduate Faculty in Music in partial
fulfillment of the requirements for the degree of Doctor of Musical Arts,
The City University of New York**

2000

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This manuscript has been read and accepted by the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts

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Date


Chair of Examining Committee

6/28/00
Date


Executive Officer

Date

Professor John Graziano

Date

Professor Maurice Peress

Date

Professor Daniel Phillips

Date

Professor Peter Basquin

Date

Mme Rachelle Knapp
Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

ABSTRACT

The Secrets of Jascha Heifetz's Playing Style as Revealed Through His Editing of Works by Walton, Korngold, and Waxman

by Mioi Takeda

Advisor: Professor John Graziano

Editorial emendations and other modifications by Jascha Heifetz of violin compositions by William Walton, Erich Wolfgang Korngold and Franz Waxman are discussed. This detailed examination of the great violinist's modification of preexisting works(Korngold, Waxman) and works in progress(Walton) indicates how Heifetz, both as an editor and performer, left his mark on these works. Such a study contributes to a better understanding of the artist's artistry.

There are five chapters. The first is a brief historical survey of the relationship between composers and performers; this describes Heifetz as compositional collaborator. Short analyses of three compositions, violin concertos by Walton and Korngold, and Franz Waxman's Carmen Fantasy, based on the composers' analytical notes, are given in the next chapter. These analyses help to promote a better understanding of the structures of those compositions, and above all Heifetz's changes.

We are able to see the performer, during the editorial process, in a role

which today is often seen as detached from composition. Heifetz's editorial changes, including bowings, notes, rhythm, slides, fingerings, and dynamics, are discussed in the third, fourth and fifth chapters.

Acknowledgements

For the preparation of this dissertation, I am truly grateful to Professor John Graziano for his untiring suggestion and guidance. I am also thankful to Professor Maurice Peress and Professor Daniel Phillips for their generous suggestions. Regarding my document, I would like to thank Professor Peter Basquin for his encouragement throughout my doctoral studies. It was Professor Masao Kawasaki who inspired me with the imaginative interpretation of music. I owe special thanks to Robert Heifetz, Katherine Korngold Hubberd, Susana Walton and John Waxman for their generosity to share valuable information and allow me unlimited access to the precious documents at The Library of Congress, Washington, D.C.

I would like to express my most sincere and heartfelt thanks to Mrs. Rachelle Knapp's help editing the manuscript and her endless support. Dr. Roy Nitzberg's remarkable knowledge of musical analysis has been a generous contribution to my dissertation. I also thank Aaron Stelow for his violinistic insight.

Finally, I would like to express my deepest appreciation to my parents, Kazuko Takeda and Toshiya Takeda for their love and support. Without their understanding and endless encouragement, the fulfillment of this degree would never have been possible.

Reprint Acknowledgement

Permissions to include musical examples were kindly granted by Oxford University Press Inc., Oxford, Schott & Co. Ltd., London, and the Heifetz estate.

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Introduction

The topic of collaboration between composer and violinist leading to the birth of a concerto was raised in a conversation with Professor Joel Lester in the early stages of my doctoral studies. This discussion motivated me to further pursue the topic. At one point, I was learning the violin concertos of William Walton and Erich Wolfgang Korngold, both of which had been premiered by Jascha Heifetz, one of the greatest and most influential violinists in the twentieth century and, of course, my own favorite violinist. In Walton's concerto Heifetz's name was written as a dedicatee, while Korngold's concerto was dedicated to Alma Mahler-Werfel. I was curious to know why Heifetz had not become the dedicatee of Korngold's concerto and if Heifetz had made any modifications to the music. How much had he changed the music and how many of the changes were actually included in the published editions?

Heifetz was known as a violinist who raised the standard of violin performance to a new level of perfection. He was also one of the last violinists who inherited the old tradition of performer as composer. Heifetz composed and transcribed well over one hundred violin and piano pieces. His multi-faceted interest in music attracted many composers, such as Joseph Achron, Menahem Avidom, Arnold Bax and Shigeo Watanabe, to write concertos for him. Heifetz also commissioned and worked closely with the

composers Mario Castelnuovo-Tedesco, William Walton, Louis Gruenberg, Erich Wolfgang Korngold, Miklós Rózsa, and Franz Waxman. For this dissertation, I chose to examine in detail Walton's and Korngold's violin concertos and Waxman's Carmen Fantasy. They are now becoming or have already become standards in the violin repertoire. My inquiry resulted in a better understanding of the compositions and, above all, a deep appreciation for Heifetz's art and style.

In the first half of the first chapter, I begin with a short historical outline of the relationships between composer and performer. In referring to J.S.Bach and Antonio Vivaldi, I mention the documented commissioned works. I quote Niccolò Paganini who was known as not only a virtuoso performer/composer, but also a commissioner of pieces by other composers. I discuss the "unusual" and "usual" composer-performer interactions; Eugène Ysaÿe and the six violinists for whom he wrote Six Sonatas for Violin Solo op. 27, and the relationships between Johannes Brahms and Joseph Joachim. A brief biography of Heifetz and his relationships with the six afore-mentioned composers comprise the second part of this chapter.

In Chapter 2, I analyze Walton's and Korngold's violin concertos and Waxman's Carmen Fantasy. Analyses of both concertos are based on the revisions that the composers themselves sent to Heifetz. I believe that an

understanding of analytical aspects gives structure to the interpretation of Heifetz's modifications.

In Chapters 3, 4 and 5, I discuss Heifetz's modifications of bowings, notes, and other significant editing, including slides, fingerings, dynamics and directions. I focus on the modifications which are marked directly by Heifetz in the music. All the documentation for these changes can be found in the Jascha Heifetz Collection at the Library of Congress, Washington, D.C. In Walton's concerto, I examine the manuscript solo violin part from 1939 and the proof copy of the violin and piano score from 1940. In Korngold's concerto, I study the photostat solo violin manuscript and the violin and piano score, published by Schott&Co., Ltd., in 1950. In Waxman's Carmen Fantasy, I consider the violin and piano manuscript of 1946 and Heifetz's compositional additions which he wrote on a single sheet of music paper. The examination of Heifetz's modifications shows how the music was affected and reveals his artistry, and will hopefully inspire future violinists.

Chapter I

The relationship between composers, performers and patrons

In the twentieth century, as in earlier musical epochs, concertos written for outstanding solo performers often produced works more remarkable for their difficulty and bravura than for their musical quality.¹ Jascha Heifetz, one of the most virtuoso violinists and influential musicians of this century, was able to commission, edit, and perform compositional works that served his artistry. Although this dissertation is concerned with specific works commissioned and edited by Heifetz, it seemed important to examine historically the relationships between composers, performers, and patrons. The following are relationships that will be considered:

- 1) composer/patron
- 2) composer/performer
- 3) composer as commissioner
- 4) performer as composer
- 5) composer and performer
- 6) performer as commissioner.

¹ Paul Griffiths, "Concerto", *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, vol. 4, (Macmillan, New York, 1980), 638.

J.S. Bach's (1675-1750) Brandenburg Concertos, BWV 1046-1051, constitute perhaps the most familiar set of "commissioned" works. Commissioned works from a patron to a composer are common from the Renaissance period to the present time. In the twentieth century, the commissions come from foundations rather than individuals; for example, the Koussevitsky, and the Fromm foundations. In 1721, Bach wrote the following letter to the Duke of Brandenburg:

Sir,

A couple of years ago I had the good fortune to perform before Your Royal Highness at Your Command, and I noticed then that you showed some pleasure at the small talent for music which Heaven has given me. When I took my leave Your Royal Highness did me the great honor of ordering me to send Him some pieces of my own composition: therefore, and in accordance with His gracious order, I have taken the liberty of fulfilling my very humble duty to Your Royal Highness with these concertos which I have scored for several instruments.²

Bach submitted the Brandenburg Concertos to the Margrave as a gift hoping also to receive employment there. However, there was no record that Bach was recompensed or acknowledged.

Antonio Vivaldi(1678-1741) is an important historical example of the virtuoso composer who was also a performer. He was one of the first

² Norman Carrell, *Bach's Brandenburg Concertos* (London: George Allen & Unwin, 1963), 20.

composers to write an extensive number of violin concertos; while he was working at the *Seminario Musicale dell Ospedale della Pieta*. From 1704 to 1740, he composed four hundred and seventy-three concertos of which more than half were written for solo violin. Some of his compositions were dedicated to important patrons; for example, his opus 1 was dedicated to Count Annibale Gambara, a prominent Brescian nobleman. His most demanding solo works were designed to be played by his most gifted students or by himself.³

Niccolò Paganini (1782-1840) is another important virtuoso composer/performer. Paganini's six concertos are written for himself and draw particular attention to the significance of virtuosity as an element of art. Paganini did, however, commission a viola concerto for himself from Berlioz in 1833. Paganini did not perform the concerto nor reward Berlioz. His comment was "too many rests" for the soloist. However, after Paganini heard the completed work, now known as Harold in Italy, he was deeply moved and presented the composer with a bank draft for 20,000 francs.⁴

Eugène Ysaÿe's (1858-1931) unique set of the Six Sonatas for Violin Solo, op. 27, modeled after Bach's unaccompanied sonatas and

³ Michael Roeder, *A History of the Concerto* (Portland: Amadeus Press, 1994), 45.

⁴ Liner notes by John N. Burk from RCA Victor LSC-2228, 1978, Boston Symphony Orchestra; William Primrose, Viola; Charles Munch, conductor.

partitas, were dedicated to six master violinists: the Hungarian, Joseph Szigeti(1892-1973); the Frenchman, Jacques Thibaud(1880-1953); the Rumanian, George Enesco(1881-1955); the Austrian, Fritz Kreisler(1875-1962); the Belgian, Mathieu Crickboom(1871-1947); and the Spaniard, Manuel Quiroga(1892-1961). Ysaÿe's works are a major contribution to the unaccompanied violin repertoire. They also reveal the impact that the six violinists had on the composer. Szigeti, the first dedicatee, describes Ysaÿe's Six Sonatas in the following terms:

I felt that these sonatas were more to Ysaÿe than yet another work would be to a composer whose prime function was creating. They were perhaps a subconscious attempt on his part to perpetuate his own elusive playing style.⁵

However, the relationship between Ysaÿe and the six violinists to whom he chose to dedicate his compositions, is not the "usual" composer-performer relationship. At all times, one perceives the individual violinist within the piece. Ysaÿe was inspired by the performing style of the six violinists and adapted them into the compositions, complementing the style of that particular performer. Szigeti was himself a famed interpreter of Bach; indeed Ysaÿe's Sonata no. 1 shows an extensive use of Bach-like chordal and heavy contrapuntal writing.

⁵ Antoine Ysaÿe, *Eugène Ysaÿe* (London: Hills and Sons, 1982), 141.

The fourth sonata is dedicated to Fritz Kreisler.⁶ Ysaÿe had great fondness and respect for Kreisler. The first and second movements are in Baroque-style, reflecting Kreisler's original compositions, "In the Style of".⁷ The third movement draws inspiration from Kreisler's short piece, Preludium and Allegro. The fifth sonata was dedicated to Mathieu Crickboom, Ysaÿe's pupil at the Royal Conservatory of Brussels. Crickboom became Ysaÿe's assistant and partner as second-violin of the Ysaÿe Quartet. Crickboom also taught at the Brussels Conservatory for more than sixty years. The work shows a more thoughtful, elegiac character than the others reflecting Ysaÿe's lasting affection and admiration for him.

⁶ Fritz Kreisler was the last of the violinist-composers, ending a tradition that extended back to Corelli and Vivaldi and continued through Kreutzer, Spohr, Paganini, Ernst, Vieuxtemps, Wieniawski, Joachim, Sarasate, Hubay and Ysaÿe."

Eric Wen, "Fritz Kreisler," *The Fritz Kreisler Collection* (New York: Carl Fischer, 1996), vol. 2: 5.

⁷ In 1905, Schott brought out a collection of Classical Manuscripts, naming Kreisler as a discoverer and editor-arranger. Listed as composers were such minor masters as Pugnani, Francoeur, Martini, Cartier, Friedmann Bach and others. Kreisler, however, later admitted that he had fooled the experts for decades; it was the *New York Times* critic, Olin Downers, who made Kreisler's admission public in 1935.

Boris Schwarz, *Great Masters of the Violin* (Simon and Schuster: New York, 1983), 306-7.

In addition, Kreisler's thematic catalog can be seen in a CUNY dissertation by Gwang-Lin Peng, *A Descriptive Thematic Catalog of the Works of Fritz Kreisler*, 1994.

In comparison with Ysaÿe and his six violinists, Johannes Brahms(1833-97) and Joseph Joachim(1831-1907) represent the "usual" composer-performer relationship; Brahms was not a performing violinist. His Violin Concerto, op.77 might be called a work of collaboration with Joachim. Their discussions about the concerto began on 21 August 1878. Brahms informed Joachim that he was working on a concerto in four movements. He sent Joachim the violin part of the first movement and the first two pages of the final movement. Joachim reacted enthusiastically; however, he commented that the work was "awkward" for the violinist.⁶ They exchanged a dozen letters and had one or two meetings before the concerto was publicly performed. Brahms asked Joachim for suggestions and comments representing the violinistic point of view. But basically, Brahms needed Joachim's opinions to clarify his own thoughts, which he had established firmly in his mind. On the other hand, the following letter indicates Brahms' respect for Joachim's musical ideas. When the Double Concerto for violin and cello was written, Brahms stated;

Now, once you see our concerto in print, I don't want you to consider it hypocritical if I urgently ask you for your opinion and then persist in my own views... For your own use, you can change it again, and I shall prefer by far to hear if from you in your version than from someone else in

⁶ Benjamin Swalin, *The Violin Concerto* (Richmond: William Byre Press, 1941), 128.

mine.⁹

The premiere of the violin concerto was given on New Year's Day, 1879, with Joachim as the soloist and Brahms as the conductor. In the spring of 1879, Joachim performed the concerto in England several times with growing success. But the exchange of letters continued into June, 1879. When Brahms asked Joachim anxiously, "Is the piece really good and practical enough to be printed?"¹⁰ It appears that although he asked Joachim's opinion to validate some of his compositions, he apparently also sought emotional support from the violinist. The manuscript was marked with colored-pencil corrections which were made by Brahms and Joachim. In 1879, the concerto was published by Simrock with Joachim as the dedicatee.

In the twentieth century, not too many world-famous performers had close relationships with the composers who wrote for them. Jascha Heifetz is indeed the exception, a most unusual performer who had the courage and genius to encourage young composers to achieve new heights. The following is a short biography of Heifetz and his relationships with six composers.

⁹ Max Kalbeck, *Johannes Brahms in Briefwechsel* (Berlin: Deutschen Brahms Gesellschaft, 1912), 190.

¹⁰Swalin, *The Violin Concerto*, 128.

Jascha Heifetz (1901-1987) is one of the most important and influential violinists of the twentieth century. His public performing career began at the age of ten and lasted for almost three quarters of a century. He developed a highly individual style, and his virtuosity and artistry are still admired by today's grand masters of the violin. For example, Itzhak Perlman has said that he considers Heifetz to be the father of modern violin playing and also that of virtuosi violin playing. For Isaac Stern, "Jascha Heifetz advanced the limits of technical mastery beyond anything that we know from personal experience before or since. His inimitable grace, the soaring clarity of his tone and the unique quality of his left hand were instantly recognizable and have not been equaled. For many of us today, Jascha Heifetz was, indeed, THE VIOLIN. Heifetz has often been referred to as the "King of Violinists", by virtue of the fact that he set the standard of performance for present-day violinists. His high technical achievements and unique concept of music have revolutionized the history of violin playing." "

Jascha Heifetz was born on 2 February, 1901, in Vilna, a small town near

¹¹ Quotes from Heifetz Collection web pages (<http://www.classicalmus.com>), by John Maltese, at Jacksonville State University.

St. Petersburg in Russia. His father, Ruvim Heifetz, was a violinist and began teaching Jascha at the age of three. Ruvim recognized his son's prodigious talent, and he sent him to Elias Malkin, a former student of the Hungarian violinist and pedagogue Leopold Auer. Auer (1845-1930) was one of the most significant teachers of his time; he profoundly influenced the Russian violinists of his generation, as well as the many young violinists he taught. Around 1910, Jascha was introduced to Auer in St. Petersburg and immediately became his protégé. An American violinist, Albert Spalding (1888-1953), was visiting St. Petersburg at that time and was invited to listen to a lesson which he described as follows:

I remembered that some weeks earlier Kreisler had been full of praise for a small boy he had heard there. A small boy stood up to play. He had only recently graduated to a full sized violin; and it made him look even smaller than he was. He played the Ernst Concerto; its technical difficulties tax the most seasoned veteran. What a cruel test, I thought, for a child! But I quickly found out that there was no need for apprehension. The first flourish, fingered octaves, was attacked with a kind of nonchalant aplomb; the tone was firm, flowing and edgeless, the intonation of purity. A kind of inner grace made itself felt in the shaping of the phrase...elegance and distinction..I had never heard such perfect technique from a child. Jascha, they call him..While the boy was playing, Auer strode nervously about the room, glancing at me now and then to appraise my reaction.¹²

Heifetz studied with Auer for approximately six years. Auer was well aware of the unique talent of the boy, but he did not force his own style on him. Heifetz

¹² Albert Spalding, *Rise to Follow* (New York: H. Holt, 1943), 202-03.

recalled that:

People ask me what method and what style I use. I really have no idea. I have never been able to say what the so-called Auer method is, although I have studied with him.¹³

Auer's lessons were like concert performances. There was always an audience, including distinguished guests and prominent musicians. During the lesson, Auer often walked around the room observing, correcting, scolding, and shaping the interpretation. He guided his students through his own concept of music and it has been said that his teaching began where technique ended.

Shortly after one year of work with Auer, Heifetz made his sensational Berlin debut on 23 May 1912. In 1917, an offer to tour the United States enabled him and his family to leave Russia. His New York debut was held at Carnegie Hall on 27 October 1917. It was a triumph. As a result, Heifetz began world-wide concertizing: Europe in 1920, Australia in 1921, the Orient in 1923, and Palestine in 1926. Early on, his personality was already sketched by the critics; he was calm and unpretentious. Curiously enough, this external impression, a sense of wonder which he cast around him at all times, was one of his unique attributes and remained with him throughout his career.

Besides his concert activities, Heifetz made recordings. His first recordings were made on 9 November 1917, in which he played five of his most

¹³ Arthur Weschler-Vered, *Jascha Heifetz* (London: Robert Hale, 1986), 47.

popular *encore* pieces. His very last recording was made on 23 October 1972, in a recital program performed in Los Angeles at the Chandler Pavillion. He appeared in several movies including "They Shall Have Music" in 1938 and "Carnegie Hall" in 1947. His activities as a recording artist expanded his popularity enormously and greatly influenced later generations of violinists.

During World War II, he reduced the number of his solo appearances as his interests in chamber music increased. For example, in 1942, he recorded piano trios with the pianist Artur Rubinstein and the cellist Emanuel Feuermann. After Feuermann's sudden death in 1942, Heifetz re-formed the trio with the Russian cellist, Gregor Piatigorsky. In the early 1960s, Heifetz also established a series of chamber music concerts in collaboration with Piatigorsky and other artists; these concerts were given in Los Angeles and later brought to Carnegie Hall in 1964 and 1966. In 1971, he also made a television film in Paris, performing an hour's worth of music. His performance mannerisms had barely changed since his early age: "he showed the same imperial and impassive stance, yet highly concentrated facial expression."¹⁴

Like other virtuosos who taught at some time or other in their lives, Heifetz decided in 1961 to teach a violin master class at the University of Southern California. It was a momentous decision. Heifetz said:

¹⁴Schwarz, *Great Masters of the Violin*, 437.

My old Professor Auer put a finger on me. He said that some day I would be good enough to teach. Violin playing is a perishable art; it must be passed on as a personal skill--otherwise it is lost.¹⁵

Heifetz taught more than 150 students over a ten-year period at the university. It is apparent, by watching the master class films, that Heifetz was a teacher with great concentration who paid attention to detail and offered constructive criticism. He often demonstrated difficult passages on the violin or accompanied his students on the piano. His perfection of pitch, technique, and strong musical style may have overwhelmed the students' individuality. The dangerous effect for the student was that Heifetz's technical perfectionism became a goal itself, not a means to express the beauty of the music. It has been noted by at least one observer that "Heifetz as a teacher was too authoritarian and lacked personal communications skills."¹⁶

Heifetz and six composers

Even if Heifetz was not the ideal teacher, he was one of the most admired violinists and the subject of many dedications. Most composers realized that a collaboration with Heifetz was almost fated to be successful. Six composers, who were active in the first half of the twentieth century, wrote

¹⁵ Herbert R. Axelrod, *Heifetz* (Neptune City, N.J.: Paganiniana, 1976), 434-36.

¹⁶ Schwarz, *Great Masters of the Violin*, 441.

concertos and short pieces with Heifetz in mind.¹⁷ Heifetz first commissioned Mario Castelnuovo-Tedesco (1895-1968). The following reveals Castelnuovo-Tedesco's reaction to his Concerto Italiano op. 31, which was performed by Heifetz in 1927:

I owe to the Concerto Italiano the precious friendship of Jascha Heifetz. I met and heard him for the first time in Florence in 1926 (the year I composed the work). He was very kind, told me that he knew my music from another eminent violinist and asked me to send him my concerto. Naturally, I did so at once, but I must confess that I was a bit skeptical. I couldn't hope that such a great violinist of world reputation might be interested in the work of a young, yet unknown composer. Well, I was mistaken. A year later I received a program from New York in which he had played my concerto----¹⁸

The composer's second violin concerto, I Profeti, op. 66, was commissioned by Heifetz who premiered it on 12 April 1933. The concerto is in three movements. The work is suffused with Hebrew themes and each movement is named after one of the prophets of the Old Testament. But the composer clearly states that the concerto is free of programmatic associations.

In 1939, Heifetz gave the premiere of William Walton's Violin Concerto in Cleveland. He had collaborated with Walton for two years before the work was completed. As Walton was beginning his violin concerto for Heifetz, he was

¹⁷ Joseph Achron, Menahem Avidom, Arnold Bax and Shigeo Watanabe also wrote concertos for Heifetz. Their concertos can be seen in The Heifetz Collection, at the Library of Congress in Washington D.C.

¹⁸ Arthur Weschler-Vered, *Jascha Heifetz* (London: Robert Hale, 1986), 107.

also asked to write a concerto for the British Council to be presented as part of a music festival in association with the New York World's Fair in 1939. On 28 April, Walton replied to the British Council:

The proposal suits me admirably, that is if everything can be arranged. You may or may not know that Heifetz has commissioned me to write a violin concerto for him and I have just got started on it. The only question is if he will agree to the 1st proof being under the auspices of the British Council. I think he probably will as it seems to me as good a 1st proof platform as he will ever get. My terms with him are that he pays me a certain sum for the right to be the sole performer for a certain length of time. I don't know if the British Council would insist on a British violinist appearing in New York--if so I am afraid that it would dash the whole thing, or at any rate I should have to decide whether Heifetz or the British Council took it. But it is obvious that the best arrangement would be for the 'world premiere' to be played by Heifetz under the auspices of the British Council...I don't think there is any complication about dedication.¹⁹

Walton worked on the concerto for three months in 1938 in Italy. He continued to work on the concerto and added the final touches to the score on 2 June 1939. This score was proofed by Heifetz and became a 1940 proof edition; it was published in 1943 by Oxford University Press.

Heifetz's third commissioned work was Louis Gruenberg's Violin Concerto no. 2, op. 47. Gruenberg was a Russian immigrant who resided in California. This work is jazz-flavored and very sophisticated. It has been noted

¹⁹ Susana Walton, *William Walton* (London: Oxford University Press, 1988), 98.

that Gruenberg was influenced by "Negro music."²⁰ Heifetz wished to add a truly "American Concerto" to his already remarkable repertoire. Gruenberg states:

--in order to add spice to the work, I have used several bars of two Negro's Spirituals in the second movement, besides endeavoring to imitate a hill-fiddler and a small town religious revival meeting in the third.²¹

The composer and violinist worked closely together on the solo part of the concerto. Once Heifetz complained to Gruenberg that it was becoming too complicated. The composer replied pointedly, "You are Heifetz, aren't you?"²² Heifetz premiered the work in December 1945 with the Philadelphia Orchestra.

Two other violin concertos by Erich Wolfgang Korngold and Miklós Rózsa, were premiered, although not directly commissioned, by Heifetz. The Korngold concerto was first introduced to Heifetz by his manager Rudi Polk, and the Rozsa concerto was introduced to him by his long-term accompanist Emanuel Bay. Korngold's Concerto op. 35, was originally commissioned by Branislav Huberman, the concertmaster of the Israel Philharmonic. Huberman had been an occasional dinner guest at the Korngold's home, and he jokingly

²⁰ Carleton Sprague Smith, "Louis Gruenberg", *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 1980, Vol. 17, 760.

²¹ Liner jacket notes by Radio Corporation America, RCA Victor LVT-1017, 1956, San Francisco Symphony; Pierre Monteux, Conductor.

²² ibid.

used to ask Korngold, "So Erich, where is my violin concerto?"²³ The result did not come out the way Huberman expected. Korngold had difficulties trying out the concerto because Huberman did not commit himself to a performance date. Heifetz's manager was an acquaintance of Korngold and brought the composer and Heifetz together. After looking over the score, Heifetz insisted that the composer should increase the technical demands of the final movement. Shortly after Korngold's encounter with Heifetz, Korngold told Huberman over lunch, "Huberman, I haven't been unfaithful yet, I am not engaged... but I have flirted with the idea of writing for Heifetz."²⁴ Huberman was eager to clear up previous misunderstandings and bad feelings even after Heifetz gave the premiere. But Huberman never did play the concerto, nor did he meet Korngold again. Korngold's concerto was dedicated to Alma Mahler-Werfel whom he had known since his youth. The dedication recalls Korngold's admiration and gratitude to Alma's first husband, Gustav Mahler. The premiere was given by Heifetz on 15 February 1947 in St. Louis.

Miklós Rózsa's Violin Concerto, op. 24, was premiered by Heifetz with the Dallas Symphony Orchestra on 15 January 1956. Rózsa was a Hungarian immigrant who had resided in California since 1940. The composer and violinist

²³ Jessica Duchon, *Erich Wolfgang Korngold* (London: Phaidon Press, 1996), 320.

²⁴ *ibid.*, 321.

worked together for over eighteen months. The composer said that he was fortunate to have Heifetz as a guiding spirit in the same manner as the earlier associations of Beethoven with Schuppanzigh, Mendelssohn with David, and Brahms with Joachim.²⁵ By the use of “contrapuntal” orchestration, Rozsa enriched the composition. The sectionalized orchestration of the concerto seems to have created a twentieth century “symphonic concerto.”

Heifetz encouraged young promising composers as long as his financial situation would permit. One of the reasons he kept asking for new pieces from composers was that he felt that much of the music written at that time was too “cold”; in other words, technical display was valued above genuine emotion. Heifetz often expressed the opinion that critics and concert-patrons over-emphasized the value of originality, turning it into a goal in itself, which had to be achieved at any price.²⁶

Between the two world wars, intensive experimentation occurred in the arts. The worsening political situation in Europe was the reason that many renowned artists of European origin decided to relocate in the United States, especially in Hollywood, where the film industry offered new possibilities for musical creations. The six composers mentioned in this dissertation all wrote

²⁵Notes by John Rosenfield, RCA Victor LM-2027, 1956, Dallas Symphony; Walter Hendl, Conductor.

²⁶ Weschler-Vered, 105.

music for film, which until recently has not been considered a serious art form.²⁷

In 1946, Korngold talked about his concept of film music:

Music is music whether it is for the stage, rostrum or cinema. Form may change, the manner of writing may vary, but the composer needs to make no concessions whatever to what he conceives to be his own musical ideology.²⁸

Another composer, Franz Waxman (1906-67) believed that composing music for films is an art. His successful film score "Music in the Air" brought him from Germany to Hollywood in 1934. In 1946, Waxman composed his Carmen Fantasy for the film "Humoresque"(Warner Brothers, 1947) in which John Garfield played the role of the violinist on the screen with Isaac Stern providing the actual violin music on the sound track. Heifetz had been offered to play the Carmen Fantasy for the sound track; a conflict with the producers over his fee prevented him from doing it. His interest in the Carmen Fantasy, however, continued unabated. He asked Waxman to expand the work so that he could play it on the popular radio program, "The Bell Telephone Hour." Waxman dedicated Carmen Fantasy to Heifetz, and the premiere performance was given

²⁷ Roy Prendergast, *Film Music* (New York: Norton, 1992), xi.

²⁸Jessica Duchon, *Erich Wolfgang Korngold*, (London: Phaidon Press, 1996), 179.

by Heifetz on 9 September 1946 at Carnegie Hall.

While a study of all the concerti and short pieces commissioned by Heifetz would be invaluable to document his collaboration with composers, it is beyond the scope of this dissertation. Of the above-mentioned works, several have become or are becoming part of the standard violin repertoire. This can clearly be seen of the concertos of Walton and Korngold and of Waxman's Carmen Fantasy by the number of recorded performances currently available.²⁹ The study of the manuscripts of these three composers sheds light on the collaborative relationship between them and Heifetz. The works reveal how the unique talent and technique of Jascha Heifetz raised the artistic capability of violin performance to its highest level.

In chapter 2, I will discuss the analytical aspects of the Walton, Korngold and Waxman compositions. This discussion will be followed in chapters 3, 4, and 5 by an examination of Heifetz's changes in bowings, notes, and other significant editings, including fingering, slides, and dynamics.

²⁹ Walton's Violin Concerto has been recorded by Joshua Bell, Iona Brown, Ida Haendel, Jascha Heifetz, Nigel Kennedy, Tasmin Little, Lydia Mordkovich and Aaron Rosand: Korngold's Violin Concerto by Jascha Heifetz, Chantall Juilliet, Ulrike-Anima Mathe, Itzhak Perlman, Gil Shaham and Vera Tsu: Waxman's Carmen Fantasy by Pip Clarke, Jascha Heifetz, Leonid Kogan, Nadja Salerno-Sonnenberg, Isaac Stern, and Maxim Vengerov. *Schwann opus, 9*, number 3, Summer, 1998.

Chapter 2

A Brief Analysis of the Walton and Korngold Violin Concertos and Waxman's Carmen Fantasy

Without a detailed analytical understanding of the music, as well as of the performance, Heifetz's modifications of the music would have less significant for this study. It is interesting to note that Walton and Korngold wrote considerable formal analyses for Heifetz; Walton's five pages of analysis are attached to the orchestral score dated 30 November 1943, while Korngold's is on the back of the front cover of Heifetz's own copy of the orchestral score dated 27 October 1950.¹ These analyses provide the basis for my discussions below.

Walton's Violin Concerto

Beside his Violin Concerto, composed in 1939, Walton composed two other concertos: a Viola Concerto for Leon Tertis, first played by Paul Hindemith in 1929, and a Cello Concerto for Piatigorsky in 1956. The Viola Concerto was

¹ Walton's analysis is attached to the 1943 orchestral score in the Koch Collection at the Beinecke Rare Book and Manuscript Library, Yale University (FRKF Deposit #597). Korngold's analysis is in the Heifetz Collection at the Library of Congress, Washington D.C (112/1).

a challenge to English musical conservatism after the experiences of jazz, neo-classical and neo-romantic compositional experiments.² The Cello Concerto reflects Walton's late period compositional style; the harmony is a shade less sweet and the mood more serene and 'objective' with less of his old nostalgic bitter-sweet melancholy.³ The Violin Concerto shares a structural plan similar to the Viola Concerto, following an unusual slow-fast-slow pattern of movements.⁴ However, the Violin Concerto exploits more of Walton's lyricism and an enjoyment of technical virtuosity that may have been inspired by Heifetz's commission.

Analysis of the Walton Violin Concerto, based on his own analysis

First movement

According to Walton's analysis, the form of the first movement is more a matter of "weights and measures" than "strict ordinary sonata form." Walton further states that rehearsal 5 to 22 should be called the middle section, and that it has its own balanced structure. Rehearsal 5 to 9 is balanced by 15 to 19, and 9

² Hugh Ottaway, *English 20th-century Masters* (New York: Norton, 1986), 188.

³ Ottaway, *ibid.*, 188.

⁴ This unusual sequence may be influenced by Prokofiev's Violin Concerto no. 1 (1916-17), *ibid.*, 181.

to 15 by 19 to 22. Walton states that "this may be an odd and obscure way of working out the form". The cadenza is placed in the middle of the development section, and divides the section into two parts.

The first movement begins quietly over the horns and the bass sustaining the B minor tonic with a tremolo in the timpani. The clarinet introduces rhythmic figures, Scotch snaps and triplets, followed by the viola. They create an irregular, undulating rhythm that forms a "foggy" environment. The solo violin melody grows from these calm background sonorities. The concerto begins with only a two-bar introduction followed by the solo violin's entry in two symmetrical eight-bar phrases. The combination of instruments at the opening, the clarinet, horns, timpani and bass is a typical Romantic orchestration; winds and strings occupy the same register. This orchestration contributes to the dreamy mood that is written in the solo part, *sognando*, at measure 2. While the solo violin plays the theme (1a), a counterstatement (1b) is played by the bassoon and cellos (example 2.01).

Ex. 2.01. Walton Violin Concerto, 1st movement, measures 1-20.

for Jascha Heifetz
CONCERTO FOR VIOLIN
and Orchestra
WILLIAM WALTON

Andante tranquillo (♩ = 100 circa)

FLAUTI
OBOI
CLARINETTI in A
FAGOTTI
CORNI in F
TROMBE in B♭
TROMBONI
TIMPANI
TAMBURO MILITARE
ARPA

Andante tranquillo (♩ = 100 circa)

VIOLINO SOLO
VIOLINI I
VIOLINI II
VIOLE
VIOLONCELLI
CONTRA BASSI

Copyright, 1945, by the Oxford University Press New Impression 1952, corrected 1969 Printed in Great Britain.

Ex. 2.01. Cont.

The musical score consists of ten staves, each with a different instrument label on the left. From top to bottom, the staves are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.A.), Trombone (Tb.), Trumpet (Tr. Bb.), Viola (Solo VI.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vic.), and Cello (C.B.). The notation includes various musical symbols such as notes, rests, beams, and slurs. The Solo VI. staff has a 'ten' marking above it. The Vic. staff has a 'cresc.' marking below it. The C.B. staff has a 'dim.' marking below it. The score is presented in a standard musical notation style with a common time signature.

Ex. 2.01. Cont.

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Fl. (Flute):** The top staff, marked with a circled '1' above the first measure.
- Ob. (Oboe):** The second staff, mostly empty.
- CLA (Clarinet):** The third staff, containing a melodic line with slurs.
- Fg. (Bassoon):** The fourth staff, containing a melodic line with slurs.
- Cor. F (Trumpet):** The fifth staff, marked with a circled '1' above the first measure.
- Tr. Bb (Trumpet):** The sixth staff, mostly empty.
- Trb. (Trombone):** The seventh staff, mostly empty.
- Arpa (Arpeggio):** The eighth staff, mostly empty.
- Solo Vl. (Solo Viola):** The ninth staff, marked with a circled '1' above the first measure, containing a melodic line.
- Vl. I (Violin I):** The tenth staff, mostly empty.
- Vl. II (Violin II):** The eleventh staff, mostly empty.
- Vic. (Viola):** The twelfth staff, containing a melodic line with slurs.
- C.B. (Cello):** The thirteenth staff, containing a melodic line with slurs.

Ex. 2.01. Cont.

16

Pochiss rit. ③

Fl. 1

Ob. 1

Cl.A 1

Fr. 1

Cor F 1

Tr. Bb 1

Tub. 1

Timp

Arpa

Solo Vl. 100.

Pochiss rit. ③

Vi. I

Vi. II

Vlc.

Vlc. Tutti

C.B. diviso

Rehearsal 2 to 5 is an elaborate restatement of the theme; the recurring fragment of Ia (in brackets in ex. 2.01) leads to a new tonal area, an orchestral tutti in E-flat minor at rehearsal 5 (example 2.02). The ornamental solo violin reappears at rehearsal 6 in A minor (example 2.03). The second key area in E-flat minor is an enharmonic respelling of D#; therefore the first and second keys are related by a major third. The secondary key area is tonally unstable and creates a sense of increasing momentum.

Ex. 2.02. Walton Violin Concerto, 1st movement, measures 45-47.

45 *2nd Key area*
a tempo con moto (♩: 112)

Fl.
Ob.
Cl. A
Cl. Bb
Fg.
Tr.

Tr.
Tr.
Fg.

Vl. I
Vl. II
Va.
Cb.

a tempo con moto (♩: 112)

a tempo con moto (♩: 112)

a tempo con moto (♩: 112)

cresc. mol. cresc.

p mol. cresc.

Ex. 2.03. Walton Violin Concerto, 1st movement, measures 52-55.

Handwritten number 52 is written above the first staff. Handwritten number 54 is written above the second staff, with a circled 54 below it. The score is divided into three systems, each with a tempo change from *poco rit.* to *a tempo* marked by a circled 54.

System 1: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. A), Bassoon (Fg.).

System 2: Cor Anglais (Cor. A), Trumpet (Tr. B), Trombone (Tr. Bb), Tuba (Tub.), Timpani (Timp.), Arpa.

System 3: Solo Violin (Solo Vl.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vcl.), Contrabasso (Cb.).

Performance markings include *poco rit.*, *a tempo*, *leg.*, *acc.*, *plac.*, and *acc.*. The score includes various musical notations such as notes, rests, and slurs.

The first part of the development section at rehearsal 9 begins *Subito molto piú mosso con brio*, $\text{♩} = 184$, in contrast with the more sedate exposition. A passionate cadenza, *strepitoso veloce*, is introduced at four measures after rehearsal 14. According to Walton's analysis, augmentations of the second theme occur at rehearsals 15 and 17, first accompanied by a five-note fragment of 1a (example 2.04) and becomes a two-voice discant at rehearsals 17 and 18 (example 2.05).

Ex. 2.04. Walton Violin Concerto, 1st movement, at rehearsal 15, measures 147–151.

Ex. 2.05. Walton Violin Concerto, 1st movement, at rehearsal 17, measures 179–192.

At rehearsal 19, an F# in the bass (the structural dominant) prepares a rather truncated recapitulation at rehearsal 22 after a short cadenza; the recapitulation has no second theme. Now, the solo violin plays the countersubject IB, while the IA theme is taken by the flute. When a pedal point on F# begins four measures before rehearsal 25, the solo violin plays the fragment of IA that leads to the coda at rehearsal 26. The movement ends as it began, quietly in B minor.

Second movement

The second movement displays intense technical virtuosity that seems to have been written especially for Heifetz. The basic form of the movement can be viewed as a large-scale ternary form with a smaller subsidiary ternary structure framing the trio: (1a-1b-1a), II, (1a-1b-1a). Therefore, ABA is transformed into rondo-like ABACABA, where C represents the trio. Walton was very concerned with compositional and organizational balance. A furious *Presto capriccioso alla napolitana* (1a) opens the movement (example 2.06).

Ex. 2.06. Walton Violin Concerto, 2nd movement, measures 1-6.

II
Presto capriccioso alla napoletana (♩ = 88 circa)

FLAUTO I
 PICCOLO
 OBOE
 CORNO INGLESE
 CLARINETTI I & II
 FAGOTTI

Presto capriccioso alla napoletana (♩ = 88 circa)

CORNI in F
 TROMBE in B♭
 TROMBONI
 TIMPANI
 TAMBURO MILITARE
 PIATTI
 CYLONPHONE

ARPA

Presto capriccioso alla napoletana (♩ = 88 circa)

VOLINO SOLO
 VIOLINI I
 VIOLINI II
 VIOLE
 VIOLONCELLI
 CONTRA BASSI

molto

A. PIZZ. 12

Ex. 2.06 cont.

1a begins *fortissimo* in a high register and plunges to *pianissimo* in measure 2. The solo violin enters at measure 2 on the G string and eventually climbs to e4. "The theme is varied with the kind of technical exploits that Heifetz invited, and which reveals Walton's characteristic inability to tolerate identical statements of his theme".⁵ Some of these variants are shown in examples 2.07 and 2.08.

Ex. 2.07. Walton Violin concerto, 2nd movement, measures 29–34.

⁵ Frank Howes, *Music of Walton* (London: Oxford University Press, 1974), 95.

Ex. 2.08. Walton, Violin Concerto, second movement, measures 68–71.

The image shows two staves of handwritten musical notation. The top staff is in treble clef with a 2/2 time signature. It begins with the instruction "Sul pont." and contains a series of notes with slurs and accents. The bottom staff is also in treble clef and contains a series of notes with slurs and accents. The word "Spicc" is written below the bottom staff. The notation is handwritten and includes various musical symbols such as slurs, accents, and dynamic markings like "ff" and "m".

At *Poco a poco meno mosso*, after rehearsal 31, a dance-like, almost dreamy, contrasting theme (1b) is rendered by the solo violin in parallel sixths (example 2.09).

Ex. 2.09. Walton Violin Concerto, 2nd movement, eight measures after rehearsal

31.

Poco a poco meno mosso (♩ = 64 circa)
 con molto rubato

Poco a poco meno mosso (♩ = 64 circa)
 con molto rubato

Poco a poco meno mosso (♩ = 64 circa)
 con molto rubato

Parallel 6th
 con molto rubato

Violini I
 Violini II
 Viola
 Violoncello
 Contrabbasso

Flauto
 Flauto Piccolo
 Oboe
 Clarinetto in Sol
 Clarinetto in Fa
 Fagotto

Coro in Sol
 Tromba in Sol
 Tromba in Fa
 Tromba in E♭
 Tromba in C

Arpa

Solo Violino

Violini I: *piu. div. solo*
 Violini II: *piu. solo*
 Viola: *piu. div. solo*
 Violoncello: *solo piu.*
 Contrabbasso: *piu. solo*

Ex. 2.09. Cont.

The musical score consists of nine staves. From top to bottom, they are labeled: CL.A., Tr. Bb., Trb., Arpa, Solo VI., VI. I., VI. II., Vln., and C.B. The Clarinet and Trumpet B-flat parts have the instruction 'accord.' above them. The Arpa part has 'SOLO' written above it. The Solo Violin part has 'tra.' written above it. The score shows a complex arrangement of notes and rests across these instruments.

This is not yet the Trio, but according to Walton, a melodically articulated "pivot point," which contrasts with the opening theme. At rehearsal number 33, *la* returns. This gives the opening section a ternary ABA form. The theme of the Trio, a canzonetta, is first announced by the horn. However, the solo violin keeps playing faster triplet figurations until it finally reaches the Trio theme. At rehearsal 40, the melodic thirds, created by the trio melody, become parallel thirds and give way to a more discant-like figuration at rehearsal 41 (example 2.10).

Ex. 2.10. Walton Violin Concerto, 2nd movement, at rehearsal 41.

41 Poco meno mosso

Cor.F

Tr. B^b

Tr b

Timp

Arpa

Solo Violin

41 Poco meno mosso

Vn I

Vn II

Vla

Vcl

C.B.

79

Ex. 2.10 cont.

Rit. . . . a tempo

The musical score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (CLA), and Bassoon (Fg.). The second system includes Cor Anglais (Cor. F), Trumpet (Tr. Bb), Trombone (Trb.), and Timpani (Timp.). The third system includes Sub. VI., Violin I (Vl. I), Violin II (Vl. II), Viola (Vcl.), and Cello (C.B.). The score features various musical notations such as slurs, accents, and dynamic markings like 'ppp' and 'pp'. A 'SOLO' marking is present in the Clarinet part. Performance instructions include 'Rit.' (Ritardando) and 'a tempo' (return to original tempo).

Rit. . . . a tempo

Rit. . . . a tempo

80

Tempo I, with its ternary construction, returns at rehearsal 42 (example 2.11).

Ex. 2.11. Walton Violin Concerto, 2nd movement, at rehearsal 42.

160

42 Tempo I

Fl.

Ob.

Cl.A

Fg.

Cor.F

Tr.Bb

Trb.

Timp.

Tomb.

Xylo.

Arpe.

42 Tempo I

Solo Vl.

Vl.I

Vl.II

Vic.

Vic.

C.B.

Ex. 2.11. Cont.

The musical score is divided into two systems. The first system includes parts for Flute (Fl.), Bassoon (Fg.), Solo Violin (Solo Vl.), Violins I (Vl. I), Violins II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (C.B.). The Flute part begins with the instruction "Muta in Picc." and contains a whole rest. The Bassoon part contains a whole rest. The Solo Violin part starts with a dynamic marking of *pp* and includes the instruction "(in 4)". The Violins I and II parts are marked *pp* *ritacc.*. The Viola part is marked *pp* *ritacc.* and includes the instruction "dir.". The Violoncello part is marked *pp* *marc.* and includes the instruction "1 pult.". The Contrabass part is marked *pp* and includes the instruction "1 pult.". The second system continues the same instrumentation. The Solo Violin part features a *cresc.* marking. The Violins I and II parts continue with their *pp* *ritacc.* markings. The Viola part continues with its *pp* *ritacc.* marking. The Violoncello part continues with its *pp* *marc.* marking. The Contrabass part continues with its *pp* marking. The Flute and Bassoon parts remain at rest in both systems.

Note that the triplet figurations of the opening are intensified and transformed into sixteenth-note figures in the solo violin. 1B reenters at rehearsal 48; Walton uses muted violins and theme 1B is shortened. It is followed by the return of 1a which is also shortened. The movement ends with a *pizzicato*.

The only definite tonal cadence in the second movement occurs at the end, in the key of A minor. At 1B, we hear C# minor in very non-traditional surroundings. The most stable-sounding area of the movement occurs at II where a C major melody, in the horns, is given a minor-mode accompaniment in the cellos and basses. Therefore, C major is undermined by a technique similar to mode mixture. The C in the bass is displaced by B flat at the return of 1A at rehearsal 42; the opening section is transposed down a major third. The material at rehearsal 44 is a rhythmic variation and transposition of material first stated at rehearsal 30.

At rehearsal 48, as the C theme returns, a G# is heard in the bass; it functions as a leading tone to A, in which this movement ends (example 2.12).

Ex. 2.12 cont.

rit. (49) a tempo I sub.

rit. (49) a tempo I sub.

sol. p.

sol. p.

tr. div. in 8

tr. div. in 8

CL.A

Solo Fl.

VI.I

VI.II

VI.

VI.

C.B.

The musical score consists of five systems of staves. The first system is for Clarinet A (CL.A), the second for Solo Flute (Solo Fl.), the third for Violin I (VI.I), the fourth for Violin II (VI.II), and the fifth for Viola (VI.) and Cello (C.B.). The score includes various musical notations such as notes, rests, and dynamics. Above the first system, the tempo marking 'rit. (49) a tempo I sub.' is present. Above the second system, the same tempo marking is present, along with 'sol. p.' above the flute staff. Above the fifth system, 'tr. div. in 8' is written above both the viola and cello staves. A circled measure is visible in the cello part of the fifth system.

Third movement

This lengthy movement has a sonata form structure with an extended recapitulation that contains the theme of the first movement. Walton states that the exposition has two main themes, the first divided into two sections: 1a, 1b (examples 2.13 a and b) and II (example 2.13c).

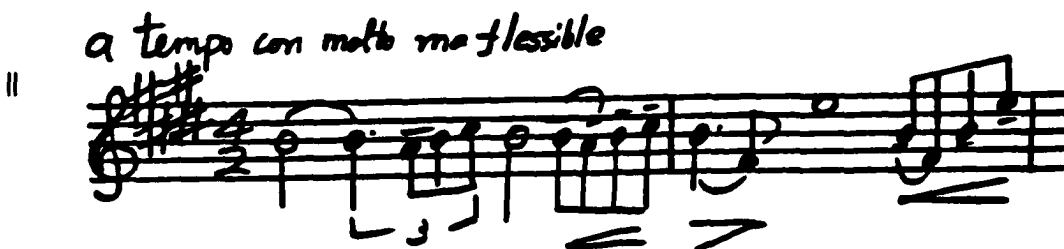
Ex. 2.13 a. Walton Violin Concerto, 3rd movement, measures 1–5.



Ex. 2.13 b. Walton Violin Concerto, 3rd movement, measures 44–45.



Ex. 2.13 c. Walton Violin Concerto, 3rd movement, measures 64–65.



The development section begins at rehearsal 55, restating 1a, which is immediately followed by an extended version with intervallic variants of 1b (example 2.14).

Ex. 2.14. Walton Violin Concerto, 3rd movement, at rehearsal 55.

The image shows a page of a musical score for Walton's Violin Concerto, 3rd movement, at rehearsal 55. The score is arranged in a system with multiple staves. At the top left, a circled '55' indicates the rehearsal mark, followed by the tempo marking 'a tempo sub.'. The staves are labeled on the left as C1.A, Vc, Solo VI., VI. I, VI. II, Vla., Vln., and C.B. Handwritten annotations include '1a' with an arrow pointing to the first violin part and '1b' with an arrow pointing to the solo violin part. The score contains various musical notations, including notes, rests, and dynamics such as 'pizz.' and 'Poggiere'. The page number '109' is centered at the bottom.

At rehearsal 59, 1a and 1b are heard in counterpoint until rehearsal 60, when 1b appears in augmentation in the solo violin (example 2.15).

Ex. 2.15. Walton Violin Concerto, 3rd movement, one measure after rehearsal

59-60.

Fl. *p marc.*

Ob. *p marc.*

Cl.A

Fg. *p marc.*

Tromb. III.

Solo VL

VLI *apoco solo* *p sempre stacc.*

VLI

Via. *p marc.*

Vcl. dv. *p sempre stacc.*

C.B. *p sempre stacc.*

la

la

lb

lb

Solo VL *Poco conc.*

VLI *Solo solo.* *Poco conc.*

VLI

Via. *Solo.*

Vcl. dv.

C.B.

According to Walton, the augmented version of 1b blossoms out with fragments of 1a and 1b, in diminution, serving as an accompaniment at rehearsal 60. After a short cadenza at rehearsal 62, the second subject reappears at rehearsal 64. This time the metrical organization of the harp melody closely parallels that of the solo violin (example 2.16).

The recapitulation starts at rehearsal 66 with a version of 1a (ex. 2.17), in augmentation taken up by the solo violin at rehearsal 67 .

A fuller orchestration commences at rehearsal 69; it is based on the passage between rehearsal numbers 59 and 63. At rehearsal 73, above an extended pedal, the solo violin enters once more with the augmented version of the first theme from the 1st movement (example 2.18a). Nine bars after rehearsal 73, the solo violin is accompanied by the fragments of the opening theme (1a) of the third movement (example 2.18b).

Ex. 2.16. Walton Violin Concerto, third movement, at rehearsal 64.

Ⓢ a tempo come prima (♩. = 66)

Fl 1

2

Ob

Cl A

Fg

Ⓢ a tempo come prima (♩. = 66)

Cor

Trp

Harp

Ⓢ a tempo come prima (♩. = 66)

Solo Vn

Vn I

Vn II

Vla

Vc

C.B.

Ex. 2.17. Walton Violin Concerto, rehearsal 66.

66 a tempo più mosso (♩ = 76-84 in 1)

Fl. *sim.*

Cl. A *sim.*

Cl. B *sim.*

Fg. *more.*

Cor. T. *meno cord.*

Cor. B. *meno cord.*

Timp. *coperto*

Tomb. Mil. *coperto* *ppp* *Wal.*

Arpa *pp arco.*

Recap

66 a tempo più mosso (♩ = 76-84 in 1)

Viol. I *div. trem.*

Viol. II *sempre ppp*

Viola *div. trem.*

Vic. *sempre ppp*

Vic. *Tutti marc.*

C.B. *Tutti* *div.* *pp leggiero* *poco*

Ex. 2.17. Cont.

The musical score for Ex. 2.17. Cont. is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Single staff with a melodic line.
- Cl. A (Clarinet A):** Two staves (1 and 2) with a melodic line.
- Bg. (Bassoon):** Single staff with a melodic line.
- Cor. F (Cor Anglais):** Two staves (1 and 2) with a melodic line.
- Trb. (Trumpets):** Two staves (1 and 2) with a melodic line.
- Temp. (Timpani):** Single staff with a rhythmic pattern.
- Arpa (Harp):** Two staves with a melodic line.
- Solo Vi. (Solo Violin):** Single staff with a melodic line.
- Vi. I (Violin I):** Single staff with a melodic line.
- Vi. II (Violin II):** Single staff with a melodic line.
- Vi. (Viola):** Two staves with a melodic line.
- C.B. (Cello/Double Bass):** Single staff with a melodic line.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall texture is dense and melodic.

Ex. 2.17. Cont.

67

Fl. 1

Cl. A

Flg.

67

Cor. F

Trb.

Timp. *Mat.*

Arpa

67

Solo Vi.

Vi. I

Vi. II

Vic.

C. B.

unio.

(f) in meta

pp leggiero

(f)

pp leggiero

Ex. 2.18a. Walton Violin Concerto, rehearsal 73.

73 *Meno mosso poco a poco* (d. = 69)

CLA

Fg.

Timp

Arpe.

73 *Meno mosso poco a poco* *Augmentation of 1st theme (d. = 69) from 1st movement*

Viol. I

div. tim.

VI. II

Viol.

Viol.

C.B. div.

Ex. 2. 18b. Walton Violin Concerto, seven measures after rehearsal 73.

The image shows a page of a musical score for Walton's Violin Concerto. The score is arranged in a system of seven staves, labeled on the left as CLA, Pg., Arpa, Solo Vi., Vl. II, Viol., and Viol. I. Below the staves is the label C.B. The music is written in a key signature of one flat and a 3/4 time signature. The Solo Violin part is the central focus, featuring a melodic line with various ornaments and dynamics. The other instruments provide accompaniment. Performance markings include "SOLO" above the Solo Violin staff, "pizz." (pizzicato) above the Violin I staff, and "rit." (ritardando) below the Solo Violin staff. The number "150" is printed at the bottom center of the page.

As the movement continues, the coordination of themes is more apparent. The solo violin now plays another cadenza, which consists of themes 1a and II. At rehearsal 75, the structural dominant is heard and the first theme of the first movement once again enters. It leads to a coda at rehearsal 81. Snatches of 1b of the third movement appear at rehearsal 83 and the whole movement is rounded out by the augmentation of 1a at rehearsal 84.

Korngold's Violin Concerto

Erich Korngold, anxious that his non-idiomatic English might not convey his opinions and feelings accurately to the media, wrote an interesting article in 1947 which remained unpublished until 1997. He said, in part:

"I want a confirmation, an answer to a question of decisive importance for me: is there still a place and a chance for music with expression and feeling, with long melodic themes, formed and developed on the principles of the classic masters—music conceived in the heart and not constructed on paper? Please do not get me wrong. I was never and I am not today, a reactionary or an old-fashioned composer. On the contrary, brought up with the sound of Richard Strauss's *Elektra* and the symphonies of Gustav Mahler (which by the way, still today--after forty and fifty years-- are progressive, more daring, and newer than most of certain symphonies written in the last ten years!), I was one of the first ardent admirers of Stravinsky. I remember well the time when, as a musical child prodigy of eleven and twelve years, I baffled and scared the music authorities with my own harmonically ultra-modern compositions. But ever since I started, I always remained true to my own beliefs; [as is] that music should be melodic and, as an old Viennese master used to preach and teach me—"wohllautend" (well-sounding). The world premiere of my concerto this coming Saturday will be a most important and exciting event in my life."⁶

In composing the concerto, Korngold appears to have chosen to use themes that had been used earlier, in his movie scores. However, John Waxman, the son of Franz Waxman, stated that Korngold's Violin Concerto was already written before the film scores. In other words, Korngold used themes in his film scores from the Violin Concerto.

⁶ Brendan Carroll, *The Last Prodigy* (Portland: Amadeus Press, 1997), 329.

The orchestration is unusually large for a concerto; triple woodwinds include a bass clarinet and contrabassoon. A celesta adds an ethereal quality.

Analysis of the Korngold Violin Concerto

First movement

Despite the concerto's association with film scores, the form of this movement is a thematically conceived sonata. A unique aspect of this opening section is that the solo violin begins immediately at the beginning of the piece with the orchestra; there is not even a short orchestral introduction (example 2.19).⁷

⁷ The solo violin of the Barber's Violin Concerto in G (1940) enters with the orchestra. In Stravinsky's Violin Concerto in D (1931) the solo violin enters before the orchestra, as it does in Prokofiev's Violin Concerto no. 2 (1935).

Ex. 2.19. Korngold Violin Concerto, 1st movement, measures 1-12.

Moderato mobile (♩) pass. viv.

2. Flöte (Flauto)
2. Englisch Horn
2. Klarinetten
2. Fagotte
4. Hörner
2. Trompeten
Trombone
Percussion
Harp
Cello
2. Violinen
Viola
Violoncello
Kontrabaß

© 1911 G. Schirmer, Inc., New York, N.Y.

Ex. 2.19 cont.

6 *a tempo* 1

The image shows a handwritten musical score for a symphony or orchestra. It consists of approximately 15 staves. The top staff is marked with a large handwritten '7' and the tempo 'a tempo'. A square box containing the number '1' is placed above the second measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'pp' and 'p'. The instruments represented by the staves include strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and Piano. The handwriting is dense and appears to be a working draft or a composer's sketch.

The dissonances in the first eight measures create a modal mixture that enriches the D major tonality. Moreover, the G-sharp over D major in the orchestra in the second measure stands out; this creates a compositional issue throughout the entire movement. It motivates a passing whole-tone collection (G-sharp–F-sharp–E–D–C–B-flat). “that [dissonant] G# dominates the movement with Korngold allowing the long phrases to resolve or pivot around it.”⁸ The rhythm likewise has a “dissonant” quality; it does not settle into any particular meter.

The opening section, from the beginning to one measure after rehearsal 6, consists of a three-part opening statement: the first part, from the beginning to four measures after rehearsal 1; the second part, from rehearsal 2 to 5; and the third part, from rehearsal 5 to eight measures after rehearsal 5. At the end of the first part of the opening statement, the solo violin suspends tonic harmony while the orchestra moves toward the supertonic. This slow motion of dissonances within the tonic area creates a sense of slow tonal progression (example 2. 20).

⁸ Brendan G Carroll, Liner jacket notes, DOR-90216, 1995.

Ex. 2.20. Korngold Violin Concerto, 1st movement, at rehearsal 1.

This compositional technique can be seen in the music of Mahler whose music Korngold knew since he was a child; this piece, in fact, was dedicated to Mahler's wife, Alma Mahler-Werfel.

The second part of the opening statement begins on a $6/4$ chord (example 2.21).

Ex. 2.21. Korngold Violin Concerto, 1st movement, at rehearsal 2.

The solo violin plays a short cadenza which leads to the tonic at the beginning of the third part of the opening statement, at rehearsal 5. Each part of the three-part opening statement is bifurcated into sections based on the opening cadenza-like passage. In the third part of the opening statement, the theme is played by the orchestra, and the solo violin plays an obligato passage that prepares for the next section, the bridge. Unlike standard concerto procedures, it is the solo violin that first provides the thematic material that is then developed by the orchestra. The orchestra is used primarily to accompany the solo violin.

The twenty-nine measure bridge that begins two measures after rehearsal 6 is a modulatory section between two stable key areas. However, the modulation is not fulfilled until one measure before the second key area in the dominant, A major. In this section, along with a faster tempo, the level of technical virtuosity is increased in the solo part. One of the characteristics in this section, the oscillation of the interval of the seventh, is a technical device used by Korngold in the whole concerto (example 2.22).

Ex. 2.22. Korngold Violin Concerto, 1st movement, after rehearsal 7.

Handwritten musical notation for Ex. 2.22, showing two staves of music in A major. The top staff is marked with a box containing the number 7 and a trill (tr) above the first few notes. The bottom staff has three dynamic markings: sf, sf, and sf. The notation includes various note values, accidentals, and slurs.

The second key area at rehearsal 13, is in A major. The contour of the solo violin part is very similar to the first theme; G-sharp is again prominent (example 2.23).

Ex. 2.23. Korngold Violin Concerto, 1st movement, at rehearsal 13.

Handwritten musical notation for Ex. 2.23, showing two staves of music in A major. The top staff is marked with a box containing the number 13 and the tempo marking "meno mosso, cantabile". It includes dynamic markings "p dolce" and "crescendo", and the instruction "calando". The bottom staff is marked with "a tempo". The notation includes various note values, accidentals, and slurs.

The development section at rehearsal 18 begins in C major. The orchestra plays the first theme while the solo violin subdivides the rhythm into sextuplets (example 2.24). The sextuplet notes in the violin prepare a short cadenza at rehearsal 20 (example 2.25).

Ex. 2.24. Korngold Violin Concerto, 1st movement, rehearsal 18.

The image displays a musical score for rehearsal 18 of Korngold's Violin Concerto, 1st movement. The score is in C major and begins with a 'Poco meno' tempo marking. The first system shows the violin part with a sextuplet of eighth notes. The second system shows the violin part with a 'Tempo I' marking and a 'poco rit.' marking. The third system shows the piano accompaniment with a 'poco rit.' marking.

Ex. 2.25. Korngold Violin Concerto, 1st movement, rehearsals 19-20.

The image displays two systems of musical notation for rehearsals 19 and 20. The first system, rehearsal 19, features a violin part on a single staff and a piano accompaniment on two staves. The tempo is marked 'a tempo' and 'poco animando'. The second system, rehearsal 20, continues the violin part and piano accompaniment, with the tempo marked '(a tempo)'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The recapitulation includes two codas; coda I begins at rehearsal 32. After an extended circle of fifths progression that ends on C, Korngold abruptly shifts to a B-flat major chord, the flat VI of D major at rehearsal 34 (ex. 2.26). Coda II begins in the tonic, D major, at rehearsal 35.

Ex. 2.26. Korngold Violin Concerto, 1st movement, rehearsals 32-34.

Tempo I

32 accel.

subito allargando a tempo 33 accel.

a tempo rit. 34 Meno

poco sf p pp

Fl 6

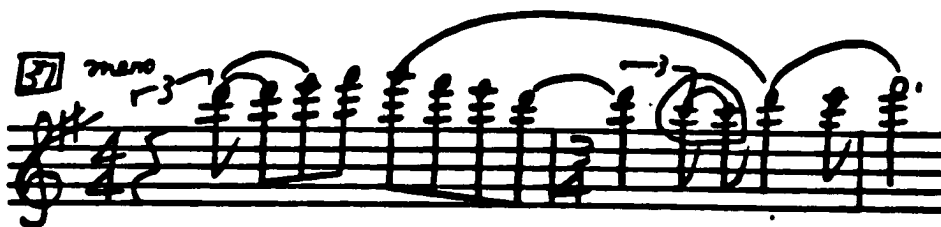
Second movement

According to Korngold's analysis, the second movement is in three-part song form.⁹ A third inversion of a G major-seventh chord begins this movement. At measure three, the note C is curiously added to the opening sonority (example 2. 27). This note is hardly audible; however, it anticipates the upcoming violin melody two measures after rehearsal 37 (example 2. 28).

Ex. 2. 27. Korngold Violin Concerto, 2nd movement, measure 1-4.



Ex. 2. 28. Korngold Violin Concerto, 2nd movement, two measures from rehearsal 37.



⁹ This analysis is attached to the back of the front cover of Heifetz's copy of the orchestral score, dated 27 October 1950. The analysis was sent to Heifetz.

The five-octave-wide range in the orchestral part creates an unusually wide space before the solo violin enters. Toward the end of the first part, the solo violin presents more chromatics, and six measures before the second part the solo violin melody begins to shift from C major to C minor. Finally, two measures before the second part, a whole tone collection, plus the pitch G is presented (example 2. 29). At the beginning of the second part, E major and E minor are used simultaneously (ex. 2.30).

Ex. 2. 29. Korngold Violin Concerto, second movement, at rehearsal 48.

Handwritten musical score for rehearsal 48 of Korngold's Violin Concerto, second movement. The score consists of two staves. The top staff is for the Violin (Vn) and the bottom staff is for the Viola (Vla). The key signature is C major (one sharp). The time signature is 4/4. The tempo is marked "Allegro". The score shows a whole note chord in the violin part, which is a whole tone collection (C, D, E, F, G, A) plus the pitch G. The viola part has a whole note chord (C, D, E, F, G, A) plus the pitch G. The score is annotated with "pp" (pianissimo) and "Vla" (Viola).

Ex. 2. 30. Korngold Violin Concerto, rehearsal 49.

This might be a consequence of Korngold's admiration for Stravinsky's harmonic palette. The solo violin plays a transposition of the movement's opening, now in F major, as the beginning of the third part, at rehearsal 53.

Third movement

This technically demanding *Allegro assai vivace* is in rondo form with a single theme. A D major orchestral tutti begins the movement with a short dominant chord. The solo violin plays a fast and lively eighth-note phrase that consists of a rising fourth, with a prominently-placed G-sharp (example 2. 31a). This is a slightly altered restatement of the opening theme from the first movement with its raised fourth degree. It is thus a melodic transformation that unifies the outer movements of the concerto.

Ex. 2.31a. Korngold Violin Concerto, 3rd movement, measures 1-6.

Allegro assai vivace
♩ = 88-92

The main theme appears in the solo violin part; first at rehearsal 73 in B-flat major, and then at rehearsal 93 in D major. A diminution of the opening theme is added at rehearsal 83 in E major. At rehearsal 85, the theme is stated in dotted rhythms by the orchestra (example 2. 32).

Ex. 2. 32. Korngold Violin Concerto, 3rd movement, one measure after rehearsal 85.

After the main theme is executed by the solo violin at rehearsal 93 in D major, the solo violin finishes the last half of the theme with harmonics at rehearsal 105. Three measure after rehearsal 107, a C# major chord is chromatically altered to eventually function as the dominant of D major at rehearsal 108. The nonfunctional harmonic procedure that Korngold often uses here is typical of his tonal style (example 2. 33).

Ex. 2. 33. Korngold Violin Concerto, rehearsal 107 to 108.

The image shows a musical score for Korngold's Violin Concerto, rehearsal 107 to 108. It consists of three systems of staves. The first system (rehearsal 107) features a violin staff with a melodic line and a piano accompaniment. The piano part includes dynamic markings *pp* and *ppp*. The second system (rehearsal 108) is marked *Piu mosso* and *Allegro*. It shows the violin playing fast scales and arpeggios, while the piano accompaniment features chords and arpeggios. The score is written in a key signature of one flat and a 2/4 time signature.

The coda begins at rehearsal 109. Several meter alternations between 2/4 and 3/4, fast scales, and arpeggios and chords in the solo violin increase the excitement of the music as it reaches its conclusion (example 2.34).

Ex. 2.34. Korngold Violin Concerto, four measures after rehearsal 109 to the end.

24

109 *Allegro*

110

111

Ex. 2.34. Cont.

poco stringendo

112 *(poco più)*

113 *espresso*

poco a poco accel...

114 *(poco più mosso)*

The musical score consists of five systems of staves. The first system shows a piano part with a treble clef and a bass clef, and a string part with a treble clef. The second system continues the piano part. The third system continues the piano part. The fourth system shows the piano part and a string part with a treble clef. The fifth system continues the piano part and the string part. The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 2.34. Cont.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes markings for *rit.* and *dim.*.

Second system of musical notation. Above the vocal line, the instruction **[12] Poco rit. accel. Più mosso** is written. The piano part includes markings for *rit.* and *mp*. A handwritten note *Dis. string* is present above the piano staff.

Third system of musical notation. Above the vocal line, the instruction **[13] Poco meno** is written. The piano part includes the marking *(poco string)*.

Fourth system of musical notation. Above the vocal line, the instruction **Poco a poco riten..** is written. The piano part includes markings for *rit.* and *dim.*.

G. Schirmer, Boston, Mass. U.S.A.

Waxman's Carmen Fantasy

Franz Waxman composed his Carmen Fantasy and Tristan and Isolde Fantasie for violin and orchestra for the film "Humoresque," 1947.

Analysis of the Waxman Carmen Fantasy

Carmen Fantasy is a through-composed piece that paraphrases famous musical excerpts from Georges Bizet's (1838-75) opera Carmen. The orchestration includes pairs of woodwinds with piccolo and English horn, four horns, two trumpets, three trombones, timpani, cymbals, tambourine, triangle, harp and strings. The piece is divided into an introduction and five sections, linked together by small solo violin cadenzas.

The introduction is based on the "Prelude" from the opera that begins on A, the dominant of D. The solo violin enters on a low A with a fermata; it begins the first cadenza, a sweeping four-octave rapidly ascending and descending passage (example 2. 35).

The descending figuration consists of a C# diminished seventh that ends on A, at measure 20. The D major transitional passage is transformed into D minor in measure 29. This gesture indicates the modal mixture that becomes the primary motivic vehicle of this composition.

The first section is based on the well known Habanera aria "L'amour est un oiseau," Act I, no.5. To indicate each stanza, Waxman employs rapid descending and ascending thirty-second note scales.

The dark and sorrowful second section in which the solo violin plays, is a melody on the G string most of the time (example 2.36).

Ex. 2.36. Waxman Carmen Fantasy, measures 70-79.

At measure 107, a short eighth-note chord in the orchestra on E half diminished seventh (II7 \flat), initiates a cadenza that was added by Heifetz (example 2.37).

This chord acts as the suspertonic of D minor that modulates to the dominant of D minor at the fourth section.

Ex. 2.37. Waxman Carmen Fantasy, at measure 107.

(Andante molto moderato)
m. 107
P
ad l.b.

The third section is based on the "Entr'acte," no. 24 from Act III. In this section, pizzicato, harmonics and fingered octaves are prominent (example 2. 38a, b, and c).

Ex. 2.38a. Waxman Carmen Fantasy, measures 135-37.



Ex. 2.38b. Waxman Carmen Fantasy, measures 159-63.



Ex. 2.38c. Waxman Carmen Fantasy, measures 175-77.



At the end of the third section, an extended tutti is included (example 2. 39).

This section counterbalances the second section.

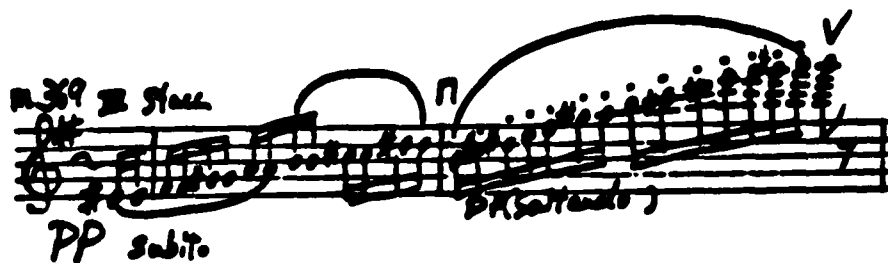
Ex. 2. 39. Waxman Carmen Fantasy, measures 211-220.

The image shows a handwritten musical score for measures 211-220 of Waxman's Carmen Fantasy. It consists of two systems of grand staves. The first system contains measures 211-214, and the second system contains measures 215-220. The music is in 4/4 time with a key signature of one sharp (F#). The first system features a melody in the upper voice with dynamics markings 'mf' and 'mf', and a bass line with a 'va' marking. The second system continues the melody and bass line, ending with a fermata and a tilde symbol.

The fourth and fifth sections are based on "Près des remparts de Séville," no. 10 from Act I, and "Les tringles des sistres," no. 12 from Act II, no. 12.

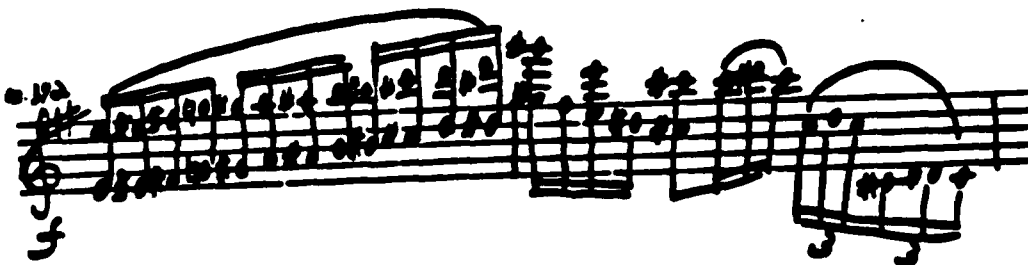
Technical demands begin to increase in the fourth section; rapid octaves and an addition by Heifetz of one bow staccato are used (example 2.40).

Ex. 2.40. Waxman Carmen Fantasy, measures 369-370.



Along with the use of modal mixture between E minor and E major in the last section, the virtuosity intensifies until the climax. The scales in the solo violin include more dissonances and constant shifting of registers. Quick octave shifts, chromatic octave scales, and broken tenth chords also make the grand finale a technical *tour de force* (example 2.41a, b, and c).

Ex. 2.41a. Waxman Carmen Fantasy, measures 372-73.



Ex. 2.41b. Waxman's Carmen Fantasy, measures 406-9.



Ex. 2.41. Waxman's Carmen Fantasy, measures 415-18.



The analytical aspect of three compositions is vital if one wants to understand how Heifetz's modifications reveal his artistry and style. The following chapters will be a study of Heifetz's changes in bowings, notes and other significant editorial changes.

Chapter 3

Heifetz's modifications of bowings

Violinists change a composer's bowings for various reasons. It is the bowing that creates the contour of the musical phrase; a change of bowing will often create a more profound expression. Production of sound and convenience for the performance are also the objective bowing choices. As we shall see, Heifetz changes the bowings for most of the above mentioned reasons.

Walton's Violin Concerto

For Walton's Violin Concerto, Heifetz makes extensive changes to Walton's bowings in the manuscript solo violin part of 1939 and the proof copy of the violin, and piano score of 1940. In the manuscript opening phrase, Heifetz connects the first three beats and separates the triplet at the end of measure 4. Then, he connects the next three pitches with one bow between measures 5 and 6 (example 3.01a shows Walton's sketch and example 3.02b is from the 1939 manuscript part). This phrase recurs at measures 12-14, 23-25 and two measures before rehearsal 23 in the recapitulation. In Heifetz's copy of the 1940 proof edition, he changes and approaches the bowing differently.

Heifetz divides the whole measure into two at measure 4 and separates the next four pitches into two phrases (example 3.01c). The first version as seen in example 3.01b is more appropriate to the phrasing and the musical expression. The upbow on the fourth beat in the fourth measure creates a dramatic approach to the next down beat. On the other hand, the changes in the proof edition in example 3.01c produce a better sense of legato and contribute to the dreamy mood of the opening section; they also enhance the dissonant note C sharp in measure 4.¹

¹ Heifetz, however, uses still different bowings in his 1950 recording with Walton conducting the Philharmonia Orchestra in the example 3.01d. This bowing creates more motion and also animates the phrase. Even though Walton marks *Andante tranquillo* at the beginning of the movement, one can assume that his bowing is the closest to Heifetz's interpretation when he recorded the concerto.

Ex. 3.01a. Walton Violin Concerto, first movement, measures 1-6, Walton's original sketch at the Morgan Library.



Ex. 3.01b. Walton Violin Concerto, first movement, measures 1-6, 1939 manuscript.

Andante Tranquillo ($\text{♩} = 100 \text{ circa}$)

Ex. 3.01c. Walton Violin Concerto, first movement, measures 1-6, 1040 proof edition.

Andante Tranquillo ($\text{♩} = 100 \text{ circa}$)

Ex. 3.01d. Walton Violin Concerto, first movement, measures 1-6, Heifetz's recording in 1950.



Occasionally Heifetz changes the bowing for sound production, as in the first movement at four, six, and seven measures after rehearsal 7 and three and four measures after rehearsal 11. Heifetz approaches the bowing in a way that gives both the slurs and phrases grace and direction: at four measures after rehearsal 7 (example 3.02a), six measures after rehearsal 7 (3.03a), seven measures after rehearsal 7 (3.04a) and three and four measures after rehearsal 11(3.05a) in the 1939 manuscript. In the proof edition, Heifetz separates the phrases and uses more bowings. These modifications permit a faster bow which creates a greater sound (examples 3.02b, 3.03b, 3.04b, and 3.05b).

Ex. 3.02a. Walton Violin Concerto, four measures after rehearsal 7.

Ex. 3.02b. Walton Violin Concerto, four measures after rehearsal 7.

Ex. 3.03a. Walton Violin Concerto, six measures after rehearsal 7.

Ex. 3.03b. Walton Violin Concerto, six measures after rehearsal 7.

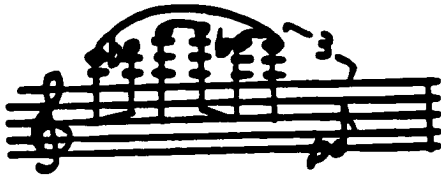
Ex. 3.04a. Walton Violin Concerto, seven measures after rehearsal 7.

Ex. 3.04b. Walton Violin Concerto, seven measures after rehearsal 7.

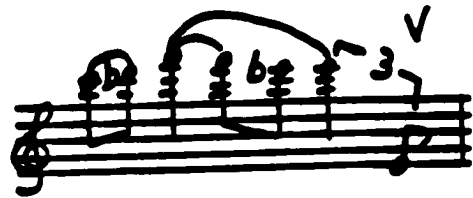
Ex. 3.05a. Walton Violin Concerto, three and four measures after rehearsal 11.

Ex. 3.05b. Walton Violin Concerto, three and four measures after rehearsal 11.

Ex.3.02a. manuscript.



Ex.3.02b. proof edition.



Ex.3.03a. manuscript.



Ex.3.03b. proof edition.



Ex.3.04a. manuscript.



Ex.3.04b. proof edition.



Ex.3.05a. manuscript.



Ex.3.05b. proof edition.



In the slow movement of Walton's Violin Concerto, Heifetz vacillates about the bowing. The first bowing in the manuscript emphasizes the Fs in the soprano part with down bows (example 3.06a). However, in the proof edition, Heifetz brings more emphasis to the leading tone D with an accent at the end of the phrase (example 3.06b). Consequently, he slurs from the off beats three times and gradually adjusts them to the downbeat at the end of the phrase.²

²This bowing stimulates a rhythmic dissonance; the articulated bowing contradicts the prevailing meter. Therefore, beats occur in rhythmically unexpected places.

Ex. 3.06a. Walton Violin Concerto, second movement, seven measures after rehearsal 41, in the manuscript.

41 *Poco meno mosso*

The image shows a handwritten musical score for the second movement of Walton's Violin Concerto. It consists of two staves. The top staff is in treble clef with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). It contains seven measures of music, each with a fermata. The bottom staff is also in treble clef and contains seven measures of music, with a 'rit.' marking above the first measure and a fermata over the final measure. The notation is handwritten and appears to be a draft or manuscript.

Ex. 3.06b. Walton Violin Concerto, second movement, seven measures after rehearsal 41, in the proof edition.

41 *Poco meno mosso*

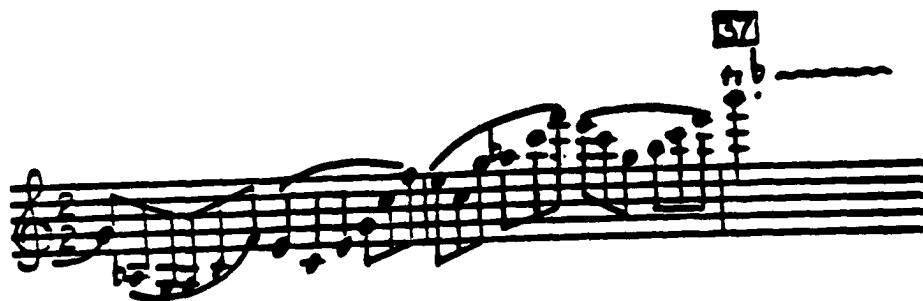
The image shows a handwritten musical score for the second movement of Walton's Violin Concerto, identified as the proof edition. It consists of two staves. The top staff is in treble clef with a 4/4 time signature and a key signature of two flats. It contains seven measures of music, each with a fermata. The bottom staff is also in treble clef and contains seven measures of music, with a 'rit.' marking above the first measure and a fermata over the final measure. The notation is handwritten and appears to be a proof edition.

Heifetz also experiments with various kinds of bowings in the trio of the second movement. He changes the bowing for similar passages of figuration (examples 3.07a,b, and c). The bowing of example 3.07a is impractical in actual performance; the bow has to be changed quickly on the eighth note after the long downbow. This may create a natural accent on the eighth note. Moreover, a diminuendo is marked on the down bow eighth note. This uncommon bowing reflects Heifetz's unique bow arm. He holds the bow very lightly and places his elbow in an exceptionally high position. Therefore, he is able to draw the bow quickly and as lightly as possible. This bowing technique contributes to his virtuosity and the bowings of examples 3.07 b,c provide subtle means of emphasizing different aspects of the music while maintaining the integrity of the composer's ideas.

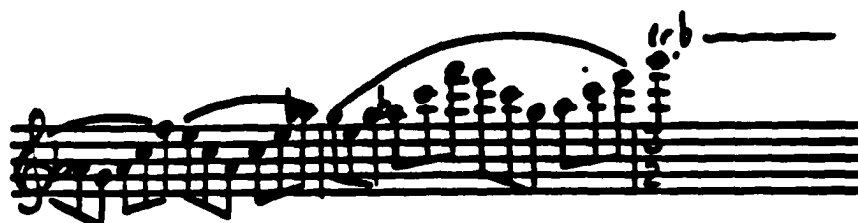
Ex. 3.07a. Walton Violin Concerto, second movement, measures 1-4, after rehearsal 36, 1940 proof edition.



Ex. 3.07b, Walton Violin Concerto, second movement, two measures before rehearsal 37, 1940 proof edition.



Ex. 3.07c. Walton Violin Concerto, second movement, measures 3-5 after rehearsal 37, 1940 proof edition.



Korngold's Violin Concerto

Seven years after Heifetz edited Walton's Violin Concerto, he began to edit Korngold's Violin Concerto. Generally, the changes made by Heifetz in the photostat solo violin manuscript and the violin and piano score indicate profound musical understanding both of the music's emotinal power and architecture.

Heifetz indicates more bowing articulations than in Korngold's original. He begins the solo part with an expressive upbow, and changes to a downbow in the second measure. This bowing emphasizes dynamics, a rhythmically dissonant quality and the G# in the opening phrase; the alternation of the meters emphasizes the downbeat (at 4/4, measure 2) and stresses G# (example 3.08a, b).

Ex. 3.08a. Korngold's Violin Concerto, first movement, measures 1-4.

Moderato nobile

p

Ex. 3.08b. Heifetz's modification of Korngold's Violin Concerto, mm 1-4.

Moderato nobile

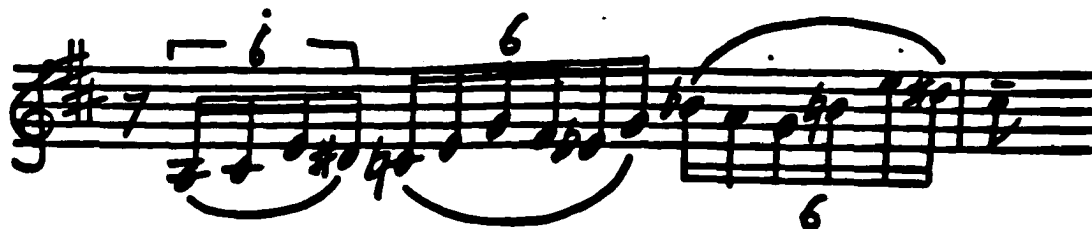
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At a later point in the first movement, Heifetz changes Korngold's bowing to achieve a different accent. Korngold's original photostat manuscript at four measures before rehearsal 6 is as shown in example 3.09a. Korngold's markings alternate between slurred and separated groups of two pitches. This arrangement creates a grouping that contradicts the meter (example 3.09b). On the other hand, Heifetz's slurs emphasize the melodic line.

Ex. 3.09a. Korngold Violin Concerto, first movement, four measures before rehearsal 6.



Ex. 3.09b. Heifetz's version of the Korngold, Violin Concerto, first movement, four measures before rehearsal 6.



Before the meter changes from 3/4 to 4/4 at rehearsal 6, Heifetz slurs four notes out of the sextuplets while Korngold's slurs bring out the triplet rhythm. Thereby, Heifetz's slurs emphasize an implicit coming duple meter in 4/4 (examples 3.10a, b).

Ex. 3.10a. Korngold Violin Concerto, first movement, rehearsal 6

Korngold's original.



Ex. 3.10b. Korngold Violin Concerto, first movement, rehearsal 6.

Heifetz's modification.



In the second movement of Korngold's Violin Concerto, Heifetz again begins with an upbow and divides the first half of the opening theme into three phrases (example 3.11b). Heifetz's bowing smoothes Korngold's original melodic line (example 3.11a). However, Korngold's original bowing emphasizes the notes G, F#, E and D in the first measures of the "dreamy" theme which itself "unwinds" the rising fourth gesture of the first few notes (example 3.11c). The expanded G, F#, E, D is a restatement of the second group of eighth notes in the melody, expressed on a higher structural level which is a link to the motivic transformation from the beginning of the first movement. Heifetz's "bowing correction" obscures the bi-level component of Korngold's conception. However, Heifetz's intention is to heighten and delay an intangible feeling at the climax of this section. This can be heard in his recording.³ The above three mentioned bowing changes, unfortunately, are not printed in the published edition by Schott&Co.Ltd., London, in 1950.

³ Heifetz recorded Korngold's Violin Concerto with the Los Angeles Philharmonic on 10 January 1953, Alfred Wallenstein conducting.

Ex. 3.11a. Korngold's Violin Concerto, second movement, at rehearsal 37.

Korngold's original.

Ex. 3.11b. Korngold Violin Concerto, second movement, rehearsal 37.

Heifetz's bowing

Ex. 3.11c. Korngold's Violin Concerto, second movement, at rehearsal 37.

It is interesting to note that Heifetz modifies the bowings as a matter of convenience in the most technically demanding third movement of Korngold's Violin Concerto. Heifetz "regains" the bow, using two upbows in order to play the secondary strong beat with the downbow. For example, these occur at six measures after the beginning, five measures after rehearsal 63, and four measures after rehearsal 65 (example 3.12 a,b, and c).

Ex. 3.12a. Korngold Violin Concerto, third movement, six measures after the beginning.

Korngold



Heifetz



Ex. 3.12c. Korngold Violin Concerto, third movement, four measures after rehearsal 65.

Korngold



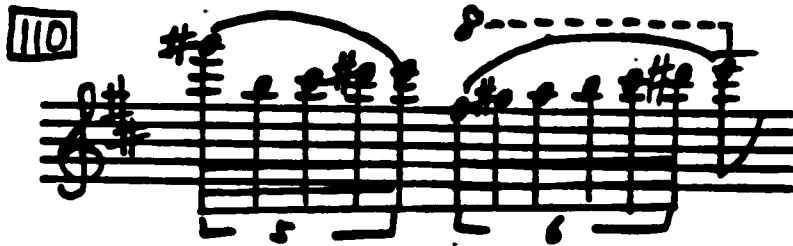
Heifetz



At rehearsal 110, the ascending scale was originally divided into two slurs (example 3.13a). Heifetz modifies the bowing to one long downbow that is easier to play and smoothes the line of the melody (example 3.13b).

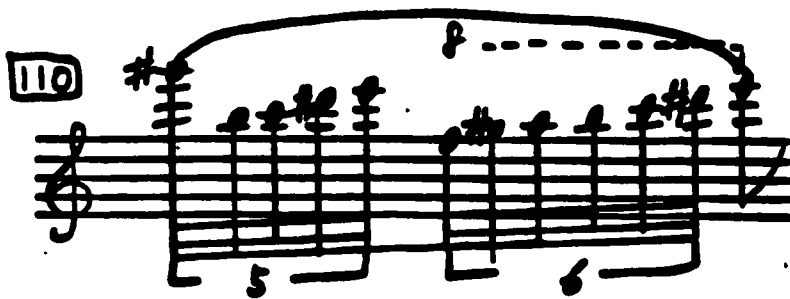
Ex. 3.13a. Korngold Violin Concerto, at rehearsal 110.

Korngold



Ex. 3.13b. Korngold Violin Concerto, at rehearsal 110.

Heifetz



Waxman's Carmen Fantasy

In the Carmen Fantasy Heifetz purposefully changes the bowing to increase virtuosity. For example, single downbow and upbow staccatos are used at measures 324-27 and 369-70 (example 3.14a,b). *Saltando* is also indicated by Heifetz in the next measure, 371 (example 3.15a, b).⁴

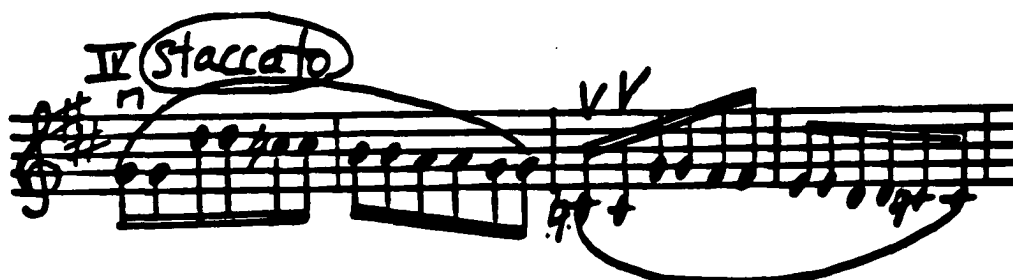
Ex. 3.14a. Waxman, Carmen Fantasy, measures 324-27.

Waxman's original



Ex. 3.14b. Waxman, Carmen Fantasy, measures 324-27.

Heifetz's modification



"a short stroke played at rapid tempos in the middle of the bow so that the bow bounces slightly off the string." Don Randel, ed., *The New Harvard Dictionary of Music* (Cambridge: The Belknap Press of Harvard University Press, 1986), 105.

Ex. 3.15a. Waxman, Carmen Fantasy, measures 369-71.

Waxman



Ex. 3.15b. Waxman, Carmen Fantasy, measures 369-71.

Heifetz



As we shall see, Heifetz's insertions of notes appear at fourteen places in Waxman's Carmen Fantasy. Nevertheless, he did not change many of the bowings from Waxman's Carmen Fantasy.

Summary

In the first movement of Walton's Violin Concerto we have seen a rare occurrence of Heifetz changing his mind after the beginning of the phrase; example 3.01b brings out a better sense of phrasing, but example 3.01c emphasizes more expressiveness. Example 3.01d, through a recording that represents his later thoughts on bowing, creates greater sound with flexibility and freedom.

In the first movement of Korngold's Violin Concerto, we have seen how Heifetz changes the rhythmic structure of the music by changing the pattern of slurs. In one case, he has changed the composer's groupings which are in conflict with the meter, to a grouping that agrees with it. Later on, he does the opposite. The slurs of 3.09b stress the metric triplets. The bowings from the first movement of Walton's Violin Concerto, the examples 3.07a,b,c, and d derive variety and virtuosity from simple arpeggios.

In Waxman's Carmen Fantasy, Heifetz's use of one bow staccato enhances virtuosity and reveals his grand mastery of the bow.

Heifetz's choice of bowings creates a more personal and virtuosic musical expression. His modifications are decisive. With the exception of the Walton Concerto, he seldom cancels or changes the bowings once they are written into the manuscript. Heifetz changes the bowing for two reasons: first, to clarify the sound and rhythm for a better sense of phrasing and expression, and second, to give the music variety which enhances virtuosity.

In Chapter 4, the emendations of notes will be discussed, as well as the music Heifetz added.

Chapter 4

Heifetz's note emendations

When the composer is not a performer, quite often the performer can take the liberty of changing the notes for idiomatic expression of the instrument or to increase the level of virtuosity. The reasons for changing notes vary. In all three works under consideration, Heifetz occasionally modifies notes in order to achieve more dramatic gesture, harmonic enrichment, or technical efficiency. However, Heifetz never changes the melodic and structural integrity of the compositions. In this chapter, music added by Heifetz to the third movement of Walton's Violin Concerto and Waxman's Carmen Fantasy is discussed. In addition, the note changes in the scale passages of the three above analyzed compositions are also indicated.

Walton's Violin Concerto

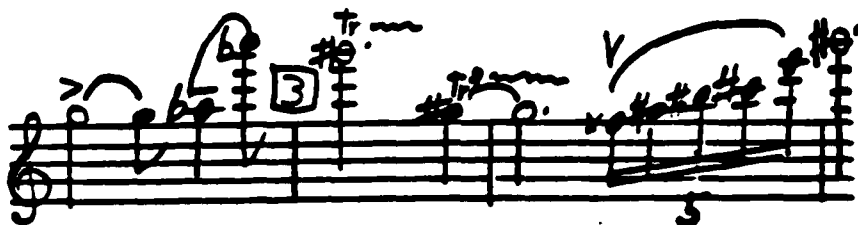
Heifetz makes most of his note emendations in the first movement; only a few are in the second movement. In the third movement, Walton suggested to Heifetz a different version of music between rehearsals 61 and 62, and thirteen measures after rehearsal 62 to rehearsal 63 in the 1939 manuscript.

In the first movement, Walton originally wrote the notes G#2-G#3 at two measures after rehearsal 3 (example 4.01a). While Heifetz keeps the general outline of Walton's music, he adds quintuplets (example 4.01b). Heifetz's modification does not significantly alter the compositional intention of the composer. The addition of the arpeggio up to G#3, creates a more dramatic approach to the high note which initiates a restatement of the concerto's opening melody.

Ex. 4.01a. Walton's original of his Violin Concerto, first movement, two measures after rehearsal 3.



Ex. 4.01b. Heifetz's changes in the Walton Violin Concerto, first movement, two measures after rehearsal 3.

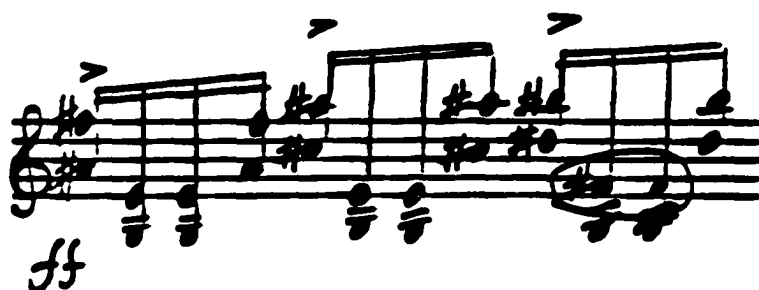


At rehearsal 12, and rehearsals 14 and 15, Heifetz changes the inner voices. He changes double octave G's to the interval of A major 7th, G to F#, in the third beat of the four measures after rehearsal 12 (examples 4.02a,b). The F# does not alter, but intensifies the harmonic structure.

Ex. 4.02a. Walton's original of his Violin Concerto, first movement, four measures after rehearsal 12.

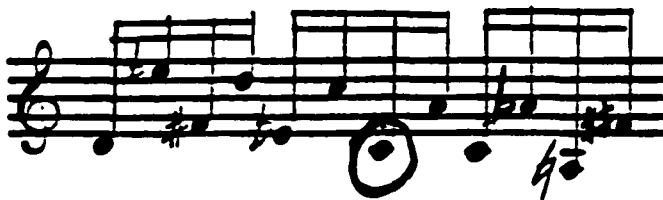


Ex. 4.02b. Heifetz's change of Walton's Violin Concerto, first movement, four measures after rehearsal 12.

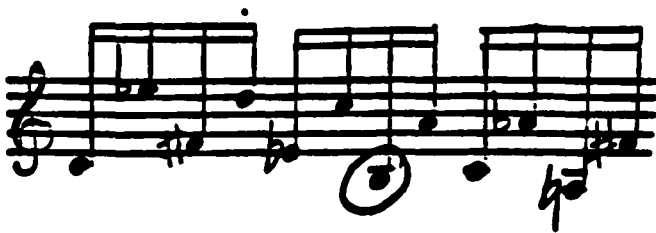


In the cadenza of the first movement, Heifetz modifies the notes which Walton originally repeats in the same passages four times (examples 4.03a,b). The substitution of B for C enriches the harmony by adding another dissonance; in this case, an appoggiatura to C. This avoids repetition of the note in the same passage and thus creates variety.

Ex. 4.03a. Walton's original of his Violin Concerto, first movement, 9-10 measures after rehearsal 14.

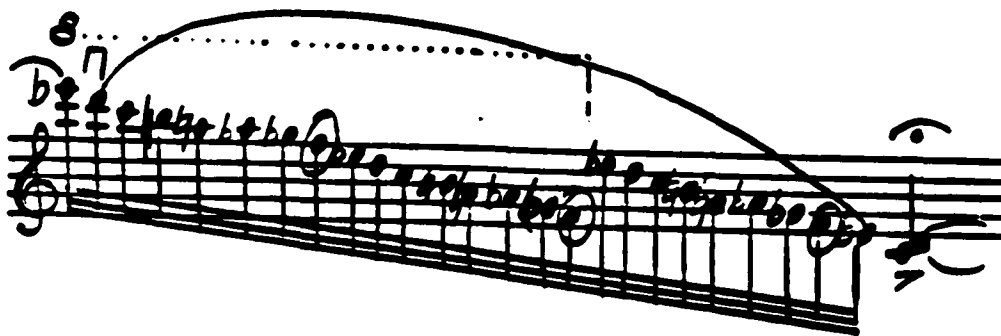


Ex. 4.03b. Heifetz's change of the Walton's Violin Concerto, 9-10 measures after rehearsal 14.



In the cadenza, at fourteen measures after rehearsal 14, Heifetz omits one note F, from the three octave scale and creates a more striking scale emphasizing the diminished seventh that makes up the octatonic collection. (examples 4.04a,b).

Ex. 4.04a. Walton's original of his Violin Concerto, first movement, 14 measures after rehearsal 14.



At rehearsal 16, Walton wrote a passage which consists of eighth notes and triplets (example 4.05a). Heifetz adds more notes intensifying the rhythm and making the scale longer (example 4.05b). The addition of the A octaves, its dotted rhythm and descending movement, function as a musical "diving board" into the rapid arpeggio to F3. The swoop up to F is thus dramatized.

Ex. 4.05a. Walton's original of his Violin Concerto, first movement, at rehearsal 16.

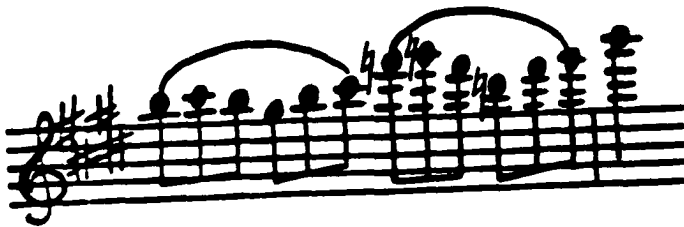


Ex. 4.05b. Heifetz's change of Walton's Violin Concerto, first movement, at rehearsal 16.



Similar changes can be seen at one measure before rehearsal 82 in the third movement. A faster rhythmic figure from the triplets to sixteenth notes enhances virtuosity and musical energy (examples 4.05c, d).

Ex. 4.05c. Walton's original of his Violin Concerto, one measure before rehearsal 82 in the third movement.



Ex. 4.05d. Heifetz's change of the Walton's Violin Concerto, one measure before rehearsal 82 in the third movement.



In the second movement of Walton's concerto, Heifetz makes only a few note changes. Twelve measures after rehearsal 48, he syncopates the rhythm and changes the notes to add harmonics (examples 4.06a,b). The transformation of A flat from an eighth note to a grace note emphasizes the neighbor note's dissonant character in its relationship to G flat which is a neighbor note of F. The added octave on D underlines its upper-neighbor function to C# in the next measure and creates a dramatic accent. In addition, Heifetz's intention here is to avoid paralleling the viola part (example 4.06c).

Ex. 4.06a. Walton's original of his Violin Concerto, second movement, 12 measures after rehearsal 48.



Ex. 4.06b. Heifetz's change of the Walton's Violin Concerto, second movement, 12 measures after rehearsal 48.



Ex. 4.06c. The viola part in the Walton's Violin Concerto, second movement, 12 measures after rehearsal 48.



Korngold's Violin Concerto

Heifetz edited the solo part for the photostat manuscript and for the first printed edition. He modified notes, dynamics, fingerings and slides. Most of the changes, however, were not included in the published 1950 edition by Schott&Co. Ltd., London.

Heifetz modifies the inner voice of the chord at four measures after rehearsal 21 in the first movement. Korngold originally wrote a combination of chordal and non-chordal textures (example 4.07a). Heifetz adds a B-flat and C natural on the second beat in four measures after rehearsal 21 (example 4.07b). Heifetz's changes eliminate odd string crossings from the E to the A and D strings, while at the same time simplifying the technique and creating a richer tone. The extra notes are heard in Heifetz's recording; they are, however, not in the printed edition.

Ex. 4.07a. Korngold Violin Concerto, first movement, four measures after rehearsal 21.

Korngold



Ex. 4.07b. Korngold Violin Concerto, first movement, four measure after rehearsal 21.

Heifetz's modification

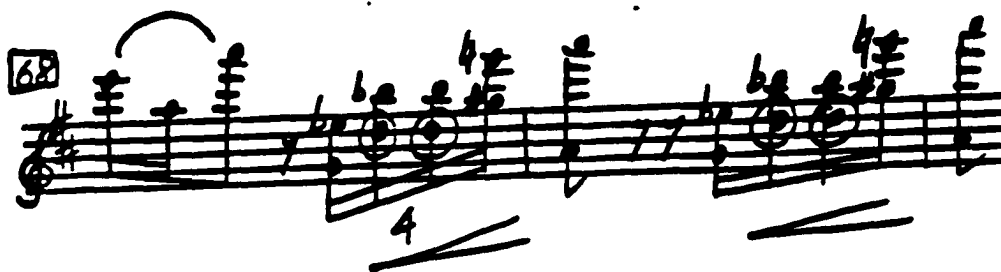


At rehearsal 68 in the third movement, Heifetz changes the inner notes from D to E-flat (example 4.08a). Heifetz keeps the tonic of E-flat after the change (example 4.08b). The E-flat creates a stronger resonance of the E-flat

tonic chord which contrasts with the next dissonant chords, G# and E. The dissonance transmits the energy and excitement to the highest note of this phrase at one measure before rehearsal 69. Also, Korngold's original is more awkward and therefore impairs the momentum. Heifetz's change transmits energy for that reason. This change is printed in the published edition.

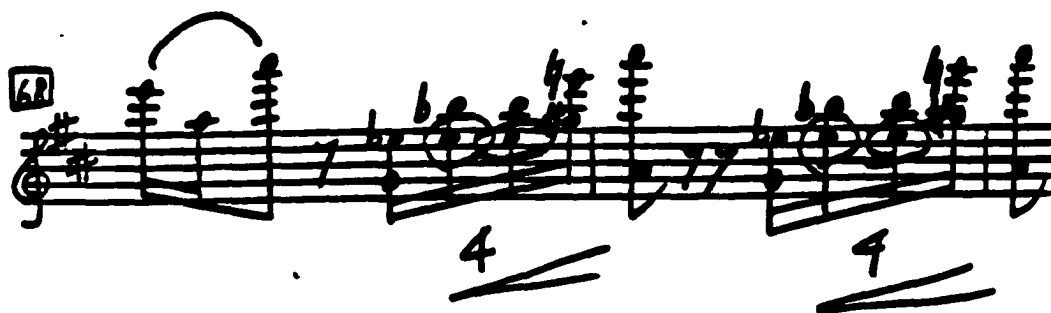
Ex. 4.08a. Korngold Violin Concerto, at rehearsal 68.

Korngold's original



Ex. 4.08b. Korngold Violin Concerto, at rehearsal 68.

Heifetz's change



Six measures after rehearsal 111, Heifetz eliminates the bottom part of the double chords, except for the first chord (examples 4.09a,b). The consecutive use of double stops in thirds can be very showy, especially in a fast tempo. On the other hand, at this rapid tempo, the thirds are not quite audible. Playing thirds only on the first chord creates the illusion that the first notes of the remaining triplets are played in thirds. This change reveals Heifetz's musical idea about performing and his avoidance of dispensable virtuosity.

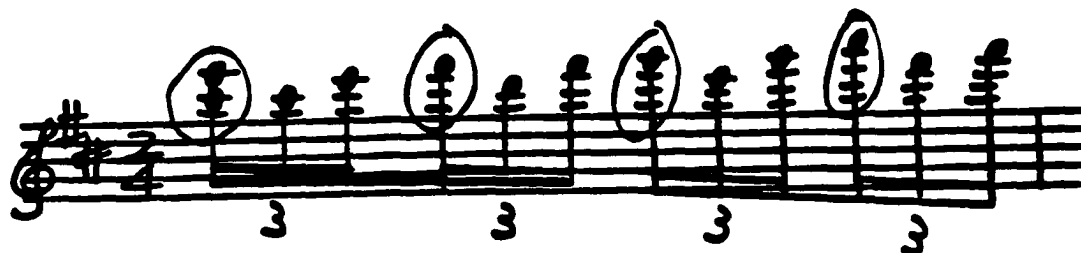
Ex. 4.09a. Korngold Violin Concerto, six measures after rehearsal 111.

Korngold



Ex. 4.09b. Korngold Violin Concerto, six measures after rehearsal 111.

Heifetz



In the first movement of the original Korngold's manuscript, Heifetz adds alternate notes in brackets at three measures after rehearsal 26. However, the original notes by Korngold create more dramatic shifts and are technically more demanding (example 4.10a, b).

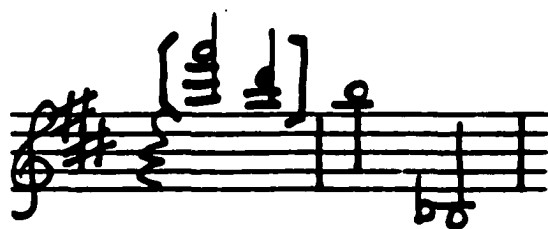
Ex. 4.10a. Korngold Violin Concerto, three measures after rehearsal 26.

Korngold's original



Ex. 4.10b.

Heifetz's modification



In addition, in measures 2-4 after rehearsal 29 in the first movement, Heifetz completely rewrites the passage by introducing a skip of an eleventh (example 4.11a). This change produces a touch of color and it foreshadows the end of the phrase (example 4.11b). This modification is printed in the published edition.

Ex. 4.11a. Korngold Violin Concerto, measures 2-4 after rehearsal 29.

Korngold



Ex. 4.11b. Korngold Violin Concerto, measures 2-4 after rehearsal 29.

Heifetz



Ex. 4.14a. Waxman, Carmen Fantasy, letter O.

Waxman

Handwritten musical notation for Ex. 4.14a. The notation is on a single staff in treble clef with a key signature of one sharp (F#). The piece is in 2/4 time. The first measure is marked with '(arco)' and the second measure with 'Pizz. simile'. The notation consists of a series of eighth and sixteenth notes, with some chords. A circled chord in the fourth measure is marked with 'Pizz.'.

Ex. 4.14b. Waxman, Carmen Fantasy, letter O.

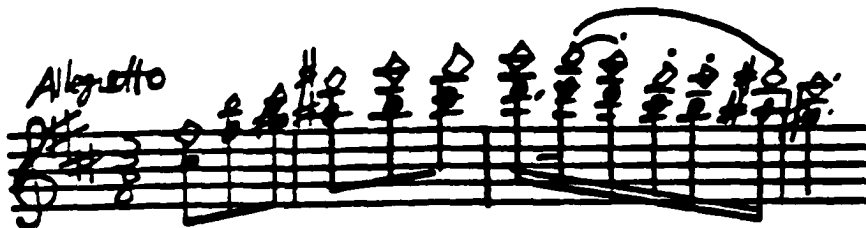
Heifetz

Handwritten musical notation for Ex. 4.14b. The notation is on a single staff in treble clef with a key signature of one sharp (F#). The piece is in 2/4 time. The notation consists of a series of eighth and sixteenth notes, with some chords. A circled chord in the fourth measure is marked with 'Pizz.'.

In two of the passages, Heifetz modifies the register to achieve better sonority. Heifetz lowers the register of the harmonics of the Seguidilla theme at measures 159-66 by an octave, there by making them more audible (examples 4.15a,b). In addition, he sometimes raises the register for the sake of virtuosity and emphasis. In the coda, measure 414, Heifetz pushes the notes two octaves up (examples 4.16a,b).

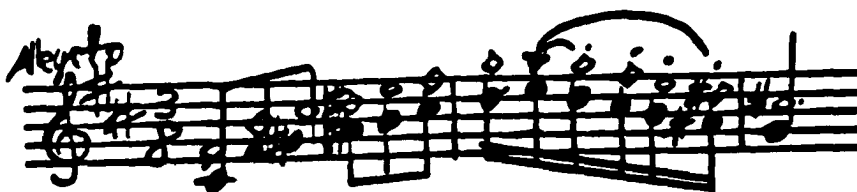
Ex. 4.15a. Waxman, Carmen Fantasy, measures 235-38.

Waxman



Ex. 4.15b. Waxman, Carmen Fantasy, measures 235-38.

Heifetz



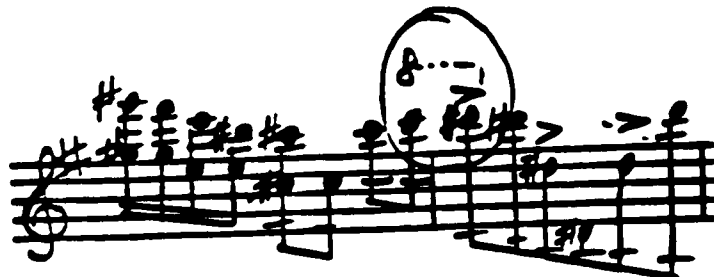
Ex. 4.16a. Waxman, Carmen Fantasy, measure 414.

Waxman



Ex. 4.16b. Waxman, Carmen Fantasy, measure 414.

Heifetz



Music added by Walton to his Violin Concerto in the third movement.

Between rehearsal 61 and 62, including five blank measures, and thirteen measures after rehearsal 62, Walton writes completely different music in the 1939 solo violin manuscript. Examples 4.17a,b are written between rehearsal 61 and 62, and example 4.17a is marked as an *ossia*; however, the example 4.17a is scratched out by Walton. Example 4.17a shows consecutive use of the thirds and octaves which creates the sound of an etude, and it is somewhat tenuous. Example 4.17b describes more contour than ex. 4.17a. Heifetz suggested the following first two measures of rehearsal 61 in the violin piano reduction manuscript (example 4.17c). They evidently stimulated Walton to create a final version of the sixteen measures: a long clear melodic line with triplets and octaves on the downbeat (example 4.17d).

Ex. 4. 17a,b,c,d. Walton Violin Concerto, third movement, between rehearsal
61 to 62.

Ex. 4.17a
Walton Ossia

Ex. 4.17b
Walton

Ex. 4.17c
Heifetz

Ex. 4.17d
Published Edition

The image displays four staves of musical notation, each representing a different version of the same passage. The first staff (Ex. 4.17a) is labeled 'Walton Ossia' and includes a tempo marking of $\text{♩} = 69$. The second staff (Ex. 4.17b) is labeled 'Walton'. The third staff (Ex. 4.17c) is labeled 'Heifetz' and features a '7' above the first measure. The fourth staff (Ex. 4.17d) is labeled 'Published Edition' and includes a '5' below the first measure. Vertical dashed lines connect corresponding measures across all four staves. A double slash is present at the bottom right of the page.

This block contains a handwritten musical score for the same passage. It consists of four staves. The notation is more fluid and includes various markings such as slurs, accents, and dynamic markings. Vertical dashed lines are used to align the measures across the staves. The handwriting is in black ink on a white background.

Ex. 4.17a,b,c,d cont.

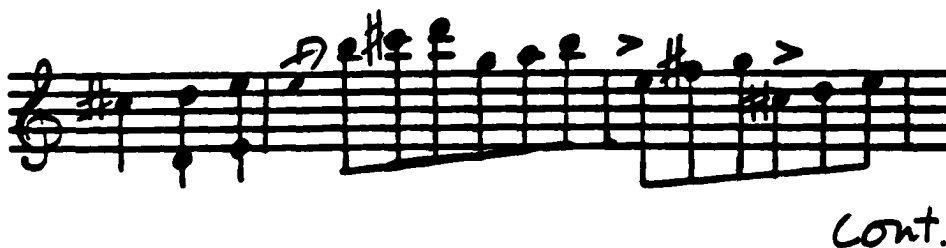
The image displays a musical score for a piece by Walton, comparing different versions: the original, an 'Ossia' (alternative), Heifetz's performance, and a 'Published Edition'. The score is organized into two systems of four staves each. The first system includes staves for Walton, Ossia, Walton, Heifetz, and Published Edition. The second system includes staves for Walton, Ossia, Heifetz, and Published Edition. Vertical dashed lines connect corresponding measures across the staves. The notation includes treble clefs, a key signature of one flat, and various musical symbols such as slurs, accents, and dynamic markings. A circled number '62' is present at the end of the second system. A double slash symbol is located to the right of the first system.

In the cadenza, thirteen measures after rehearsal 62 and up to rehearsal 63, Walton offered Heifetz three different revisions of the solo passage (examples 4.18a,b,c). The first version is a three-measure passage, the second one is an eight-measure passage that includes the scales, and the third one has double octaves and arpeggios. Heifetz prefers the second version (example 4.18b), which he then reduces to seven measures (example 4.18d). Heifetz raises the double stops an octave higher, omits the first three eighth notes in the second measure and increases the speed of the scale.

Ex. 4.18a. Walton Violin Concerto, option a, thirteen measures after rehearsal 62 to rehearsal 63, third movement, cadenza.



Ex. 4.18b. Walton Violin Concerto, option b, thirteen measures after rehearsal 62 to rehearsal 63.





Ex.4.18c. Walton Violin Concerto, option c, thirteen measures after rehearsal 62 to rehearsal 63.

Ex. 4.17d. Heifetz's final version of the Walton Violin Concerto, third movement, cadenza, thirteen measures after rehearsal 62 to 63.

Handwritten musical notation for a violin cadenza, consisting of two staves. The top staff begins with a treble clef and contains a series of notes with accents (>) and a dynamic marking of *Sim.* (Sforzando). The bottom staff also begins with a treble clef and contains notes with a dynamic marking of *ff* (fortissimo) and a rehearsal mark **63** in a box. A large slur covers the notes in the bottom staff, and a handwritten *10* is written below the first few notes. A long horizontal line is drawn below the bottom staff, extending across most of its width.

Heifetz's music added to Waxman's Carmen Fantasy

Heifetz writes fourteen modifications on a 10x10.5 inch piece of music paper. They are as follows:

- number 1, measure 20,
- number 2, measure 69,
- number 3, measure 92,
- number 4, measure 107,
- number 5, 7 measures after Q,
- number 6, 1-4 measures from S,
- number 7, 7 measures after T,
- number 8, 9 measures after T,
- number 9, 18 measures after T,
- number 10, 11 measures after U,
- number 11, 13 measures after U,
- number 12, 3 measures after W,
- number 13, 1-6 measures after Y,
- number 14, measures 5-6 after Z.

All of these changes are printed in the 1947 published edition by Harms, Inc..

The modifications are virtuosic, colorful, refined and more sophisticated than Waxman's original.

The first modification appears at the end of the descending scale in the opening phrase. Heifetz adds triplets between A4 and A1. This change clarifies the tonal center and adds a flourish to the three-octave descending scale (examples 4.19a,b).

The second modification is in the first cadenza. Heifetz changes the pitches that include the diminished fourth (examples 4.20a,b).

Heifetz alters the rhythm in the third, tenth and eleventh modifications. He changes from a consecutive eighth-note to a syncopation at number three (examples 4.21a,b). At eleven and thirteen measures after U, he also changes the two eighth notes on beat three into a sextuplets passage (examples 4.22a,b,c,d). They create rhythmic variation and enhance rhythmic energy.

The fourth modification is a new cadenza added by Heifetz. This cadenza is based on a supertonic half-diminished seventh of D minor (examples 4.23a,b). Compared to Waxman's other cadenzas, this one does not include dissonances that might increase musical tension; however, Heifetz's cadenza stretches the music with a musical suavity.

At the fifth modification, Heifetz avoids a repetitious passage. He changes the placement of an E natural octave leap (examples 4.24a,b).

Numbers six, ten, and twelve are modifications of the chords. Heifetz eliminates some notes for better voice leading and sounding. In number six,

Heifetz's modification brings out more of the inner voice (examples 4.25a,b). At number twelve, Heifetz rewrites the whole passage from the glissandos to the single-note passages (examples 4.26a,b). This modification requires an intensified technique which includes fast shifts in a rapid tempo; the single note line creates a lighter texture and clarifies the music.

At number nine, Heifetz reorganizes the notes of the triplets passage. This change avoids an extreme register (examples 4.27a,b). On the other hand, Heifetz pushes the register higher and removes parallel octaves for virtuosity and coloristic effects at number 13 (examples 4.28a,b).

At number 14, Heifetz changes two-measures into a diminished seventh sixteenth-note passage to substitute for octave trills (examples 4.29a,b). This change creates more excitement than the original passage.

Ex. 4.19a. Waxman's Carmen Fantasy, measure 20.

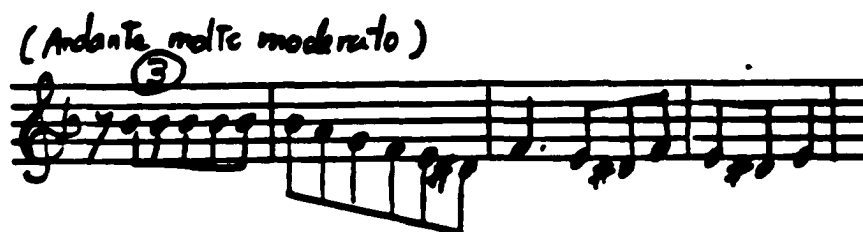
Waxman's original

Ex. 4.19b. Waxman's Carmen Fantasy, measure 20.

Heifetz's modification

Ex. 4.21a. Waxman's Carmen Fantasy, measure 92.

Waxman's original



Ex. 4.21b. Waxman's Carmen Fantasy, measure 92.

Heifetz's modification



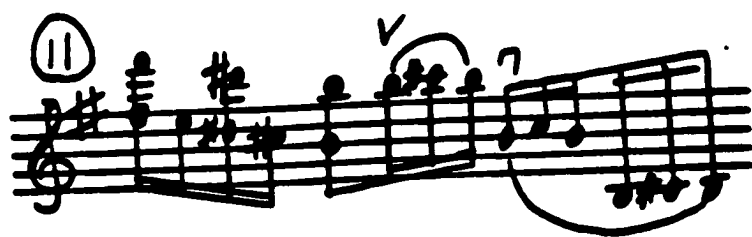
Ex. 4.22a. Waxman's Carmen Fantasy, eleven measures after U.

Waxman's original



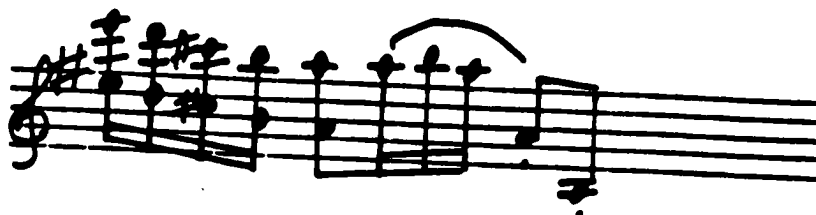
Ex. 4.22b. Waxman's Carmen Fantasy, eleven measures after U.

Heifetz's modification



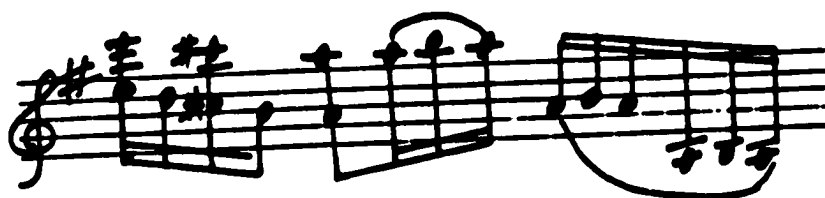
Ex. 4.22c. Waxman's Carmen Fantasy, thirteen measures after U.

Waxman's original



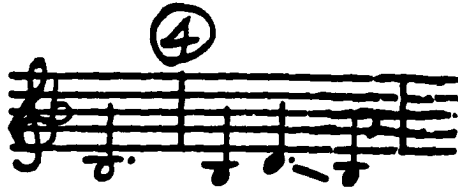
Ex. 4.22d. Waxman's Carmen Fantasy, thirteen measures after U.

Heifetz's modification



Ex. 4.23a. Waxman's Carmen Fantasy, measures 106-07.

Waxman's original



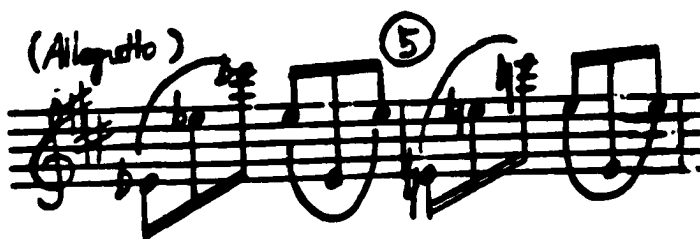
Ex. 4.23b. Waxman's Carmen Fantasy, measures 106-07.

Heifetz's modification

Two staves of music in treble clef with a key signature of one flat. The top staff begins with a circled number '4' and the text 'ad lib.' above it. The notation shows a melodic line starting on G4, moving up to C5, and then descending. A dotted line indicates a continuation of the melodic line. The bottom staff shows a similar melodic line, but with a different rhythmic pattern and a fermata over the final notes. A 'v' symbol is placed above the final notes of the bottom staff.

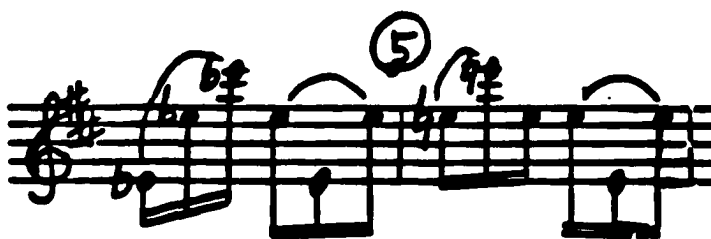
Ex. 4.24a. Waxman's Carmen Fantasy, measures 307-08.

Waxman's original



Ex. 4.24b. Waxman's Carmen Fantasy, measures 307-08.

Heifetz's modification



Ex. 4.25a. Waxman's Carmen Fantasy, measure 327-34.

Waxman's original

Handwritten musical notation for Waxman's original, measures 327-34. The notation is written on two staves in treble clef with a key signature of two sharps (F# and C#). A circled number '6' is written above the first measure. The first staff contains measures 327-34, and the second staff contains measures 327-30. The notation includes various note values, rests, and fingerings (e.g., 7, 7).

Ex. 4.25b. Waxman's Carmen Fantasy, measures 327-34.

Heifetz's modification

Handwritten musical notation for Heifetz's modification, measures 327-34. The notation is written on two staves in treble clef with a key signature of two sharps (F# and C#). A circled number '6' is written above the first measure. The first staff contains measures 327-34, and the second staff contains measures 327-30. The notation includes various note values, rests, and fingerings (e.g., 7, 7). The modification shows a more complex and technically demanding arrangement of the original material.

Ex. 4.26a. Waxman's Carmen Fantasy, measures 357-58.

Waxman's original

Handwritten musical notation for Waxman's original, measures 357-58. The notation is written on three staves in treble clef with a key signature of one flat (B-flat). The first staff begins with a circled '3' and a dotted line above it, indicating a triplet. The music consists of a series of eighth and sixteenth notes, with a large slur encompassing the first two staves. The second staff also has a circled '3' and a dotted line above it. The third staff continues the melodic line with various rhythmic values and accidentals.

Ex. 4.26b. Waxman's Carmen Fantasy, measures 357-58.

Heifetz's modification

Handwritten musical notation for Heifetz's modification, measures 357-58. The notation is written on three staves in treble clef with a key signature of one flat (B-flat). The first staff begins with a circled '12' and a circled '3' with a dotted line above it, indicating a triplet. The music consists of a series of eighth and sixteenth notes, with a large slur encompassing the first two staves. The second staff also has a circled '3' and a dotted line above it. The third staff continues the melodic line with various rhythmic values and accidentals.

Ex. 4.27a. Waxman's Carmen Fantasy, measures 412-421.

Waxman's original



Ex. 4.28a. Waxman's Carmen Fantasy, measures 423-28.

Waxman's original

Handwritten musical notation for measures 423-28 of Waxman's Carmen Fantasy. The notation is written on three staves in treble clef with a key signature of one sharp (F#). The first staff begins with a circled measure number 13. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation is dense and appears to be a sketch or a working draft, with some notes and stems overlapping or written in a shorthand style.

Ex. 4.28b. Waxman's Carmen Fantasy, measures 423-28.

Heifetz' modification

The image displays four staves of handwritten musical notation in treble clef with a key signature of one sharp (F#). The notation is heavily annotated with handwritten markings, including circled numbers and various symbols. The first staff begins with a circled '13' and the word 'cand.' written above it. The notation consists of a single melodic line with numerous slurs, ties, and dynamic markings. The second staff continues the melodic line with similar annotations. The third staff shows a continuation of the melody with some changes in phrasing. The fourth staff concludes the passage with a final cadence. The overall style is that of a working draft or a personal study score.

Ex. 4.29a. Waxman's Carmen Fantasy, measures 423-28.

Waxman's original

⑭

Ex. 4.29b. Waxman's Carmen Fantasy, measures 423-28.

Heifetz's modification

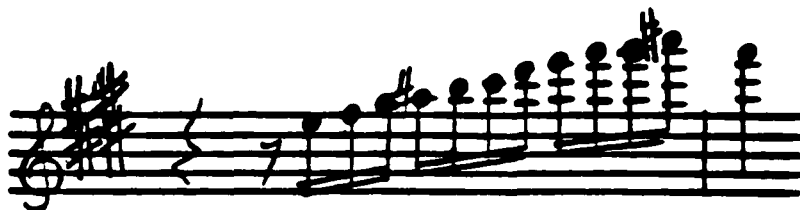
⑭

Common modifications in the scales of the Walton and Korngold concertos and Waxman's Carmen Fantasy

Heifetz is a violinist who believes in the importance of scales. This idea is reflected in the changes that occur in the scales found in each composition. In general, Heifetz tends to make the ascending and descending scales longer than the original. His tendency is to begin and end the scale with the same note in a different range. This can be seen at four measures after rehearsal 83 in the Walton Violin Concerto (examples 4.30a,b), the last two measures of the first movement of Korngold Violin Concerto (examples 4.31a,b), and measure 348 in the Waxman's Carmen Fantasy (examples 4.32a,b). These changes enhance virtuosity, yet create a strong tonal center.

Ex. 4.30a,b. Walton Violin Concerto, the third movement, four measures after rehearsal 83.

a) Walton



b) Heifetz

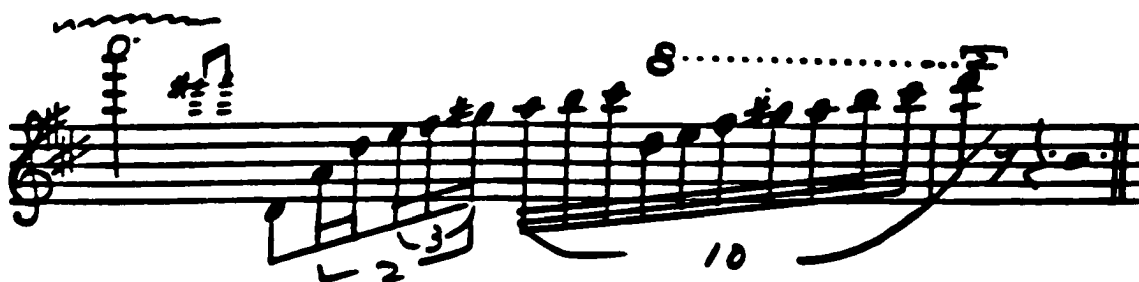


Ex.4.31a,b. Korngold Violin Concerto, one measure before the end of the first movement.

a)Korngold

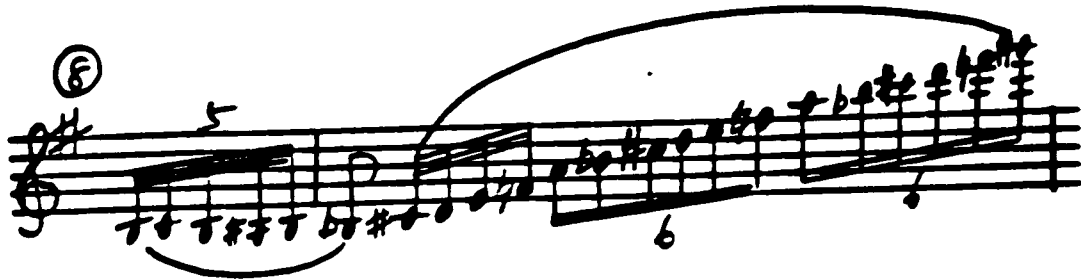


b)Heifetz



Ex. 4.32a,b. Waxman, Carmen Fantasy, measure 348.

a) Waxman's original



b) Heifetz's modification



Ex. 4. 35a, b. Korngold Violin Concerto, four measures after rehearsal 76.

a) Korngold



b) Heifetz



Summary

Heifetz's note changes vary in every instance; he apparently absorbs the musical language of each composer and knows how to bring out the best of them.

In Walton's Violin Concerto Heifetz changes notes in order to intensify the dissonant quality and to increase the rhythmic vibrancy. The note changes of example 4.01b fulfill the above intentions. Heifetz cuts a couple of beats and enhances the dramatic gesture in rhythm. Emendations in examples 4.02b and 4.03b also increase the dissonant quality of the harmonic structure and emphasize the leading voice. Examples 4.05b,d and 4.06b produce more vibrant rhythm and the added notes interweave to enrich the sound. Heifetz's modifications between rehearsal 61 and 62 create more intensity of sound and produce dramatic gestures in rhythm.

In Korngold's Violin Concerto Heifetz changes the notes to facilitate the technique. This produces a richer tone. The change of the inner voices of example 4.07b avoids the odd string crossings and creates sonorous harmony. Example 4.09b reflects Heifetz's intention to seek meaningful virtuosity. He only keeps the third double stop in the beginning of the passage. By simplifying the technique he creates his concept of virtuosity without sacrificing power.

Example 4.11 shows Heifetz's deep understanding of Korngold's musical language. Heifetz's change from a descending fourth interval to the ascending eleventh-interval links the music of example 4.10. The note changes in example 4.12 ease the left-hand passage and avoid unnecessary confusion for the performer.

Most of Heifetz's note modifications in Waxman's Carmen Fantasy reveal his ideal of "true" virtuosity. His emendations make possible the instrument's maximum expressive capability. Moreover, Heifetz's exuberant musical imagination is faithful to the quintessential foundation of the music. Heifetz's changes of examples 4.18b and 4.23b clarify the tonal center; the three-octave scale creates an audible well-defined sound which intensifies the virtuosity. Examples 4.25b, 4.26b and 4.29b show the vital additions to Waxman's music by Heifetz. His modifications are for a better voice leading to create a melodic line; at the same time, they increase virtuosity. Heifetz often changes the notes for a better sequential pattern; examples 4.13, 4.14b, 4.21b, 4.22b, 4.22d and 4.24b improve the actual clarity of the performance. Furthermore, in examples 4.15b and 4.28b Heifetz modifies the register for sake of virtuosity; this produces a better sonority.

Heifetz modifies scales to create a more than one octave scale and refine the line of the scale; these reinforce a strong tonal center and add

virtuosity.

Chapter 5

Heifetz's other significant editorial changes

Fingerings, slides, and dynamics often reflect the personality of the performer. The composers suggest them; however these suggestions do not have to be strictly followed.

Fingering varies from one performer to another. One of the principal reasons for this is the physical differences of the hands. Another reason might be to accommodate various musical expressions, such as subtle differences of tone color produced by different strings. Heifetz's changes of fingering are made to simplify the technique or to create coloristic sound effects.

Fingering changes for technique

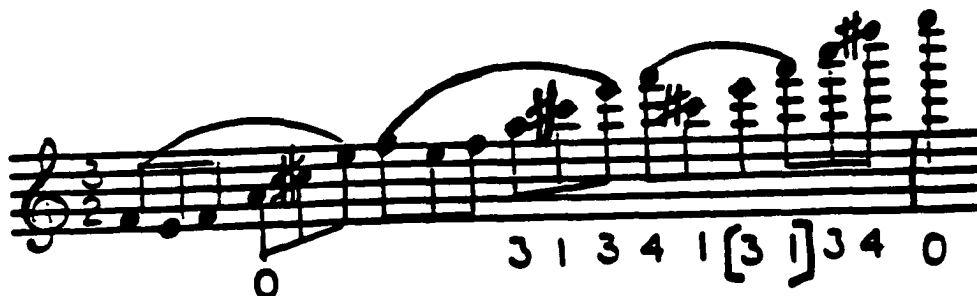
As seen in the 1939 manuscript of the solo part of Walton's Violin Concerto, one measure before rehearsal 27 in the second movement Heifetz repeats the same fingering pattern. In his revised fingering in the 1940 proof edition, he avoids consecutive shifting with the third finger and also uses another shift from the sixth position to the eleventh position (examples 5. 01a and b). These changes simplify the technique. Fingerings of Walton's Violin Concerto are printed in the published edition; they are not published, however,

in Korngold's Violin Concerto.

Ex. 5.01a. Heifetz's original fingering of Walton's Violin Concerto, one measure before rehearsal 27.



Ex. 5.01b. Heifetz's revised fingering of Walton's Violin Concerto, one measure before rehearsal 27.

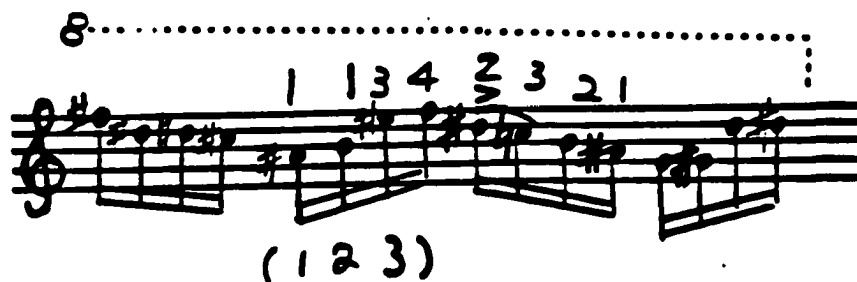


In the third movement of Korngold's Violin Concerto Heifetz uses the first and fourth fingers to change positions and produce a basic foundation for the frame of the left hand. This increases technical accuracy and provides a better articulation (example 5.02). In addition, Heifetz tends to keep the frame of the left hand; he avoids over-stretching the fingers from one position to another and employs fingering for the chromatic scales and intervals that require fewer position changes. The former can be seen in Walton's Violin Concerto, at two measures before rehearsal 47; the latter is seen at four measures after rehearsal 71 in the Korngold's Violin Concerto (examples 5.03, and 5.04).

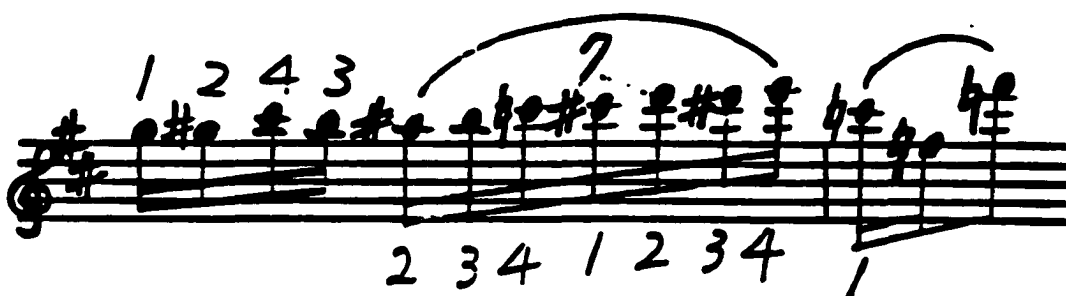
Ex. 5.02. Heifetz's fingering of Korngold's Violin Concerto, measures 1-4, after rehearsal 67 in the third movement.

Handwritten musical notation for measures 1-4 of Korngold's Violin Concerto, showing Heifetz's fingering. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of two staves. The first staff has a box around the first measure and handwritten fingering numbers: 1, 4, 2, 3, 4, 1, 1, 2, 4, 2, 4, 3. The second staff has handwritten fingering numbers: 4, 1, 4, 4, 1, 4, 4. There are also handwritten accents (>) and a dynamic marking 'p'.

Ex. 5.03. Heifetz's fingering of Walton's Violin Concerto, two measures before rehearsal 47.



Ex. 5.04. Heifetz's fingering of the chromatic scale in the Korngold's Violin Concerto, four measures after rehearsal 71.



Fingering for color

Heifetz sometimes employs unusual fingering for coloristic effects. In Korngold's Violin Concerto, at two measures after rehearsal 49 in the second movement, the descending melody is given a slow and quiet character. Heifetz uses a fingering that requires placement on the lower strings. This fingering creates a darker color; furthermore, an added slide between the final notes gives a mysterious feeling to the end of the phrase (example 5.05).

Ex. 5.05. Heifetz's fingering of Korngold's Violin Concerto, two measures after rehearsal 49.

(Poco Meno, misterioso)

49

p2 1 3 4 3 3 2 III

Slides

A slide can be defined as a move on one or two strings without distinguishing any of the intervening notes from one pitch to another. A slide can be categorized two ways: portamento or glissando. Portamento is a slide of continual pitch variation from one note to another. Glissando is used as a quick, incremental slide which emphasizes the chromatic scale in discrete pitches.¹ Heifetz often uses portamento; his use of portamento is part of his highly personalized musical vocabulary. In these three compositions, all the portamenti are added by Heifetz presumably to enhance musical expression.

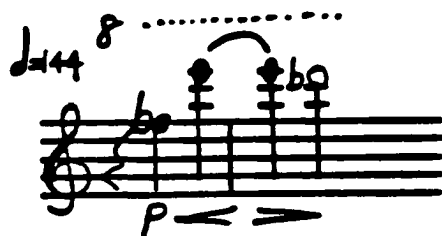
Portamenti in Walton's Violin Concerto

Heifetz marked all the portamenti on the 1940 proof edition, and they are printed in the published edition. However, some of these portamenti differ from those in the 1939 original manuscript.² In the manuscript version, there is no portamento between f-flat³ and e⁴ at five measures after rehearsal 18 (example 5.06a). In the 1940 proof edition, however, a portamento has been added to these two notes, and the tempo of the passage has been increased from ♩=144-52 to ♩=184 (ex. 5.06b).

¹ *The New Harvard Dictionary of Music*, Randel, ed., (Cambridge: Harvard University Press, 1986), 342.

² This is one year after Heifetz gave the premiere of Walton's concerto in 1939.

Ex. 5.06a. Walton's Violin Concerto, five measures after rehearsal 18, before the change, 1939 manuscript.



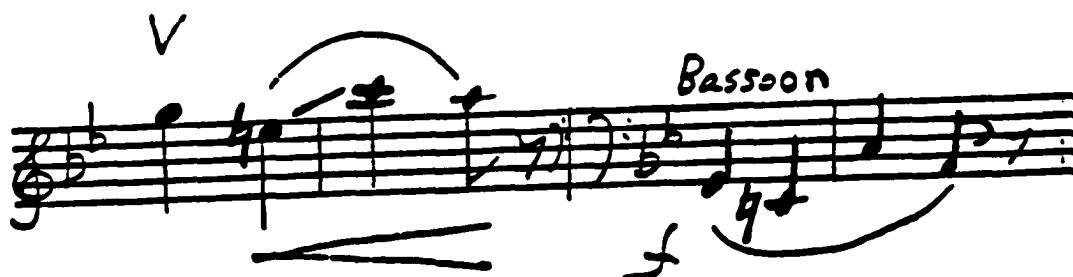
Ex. 5.06b. Heifetz's added portamento, in Walton's Violin Concerto, five measures after rehearsal 18, 1940 proof edition.



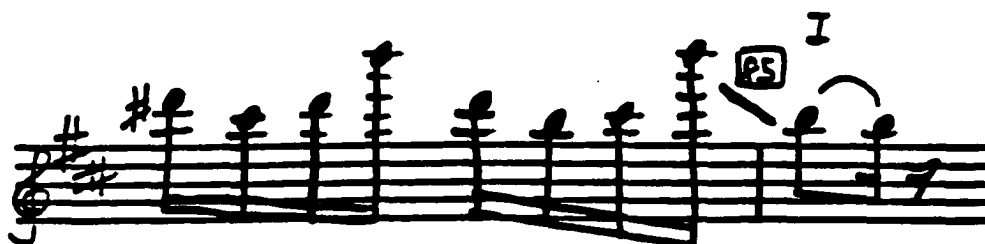
Portamenti in Korngold's Violin Concerto

Among other usages of portamenti, Heifetz evidently uses portamento to enhance musical energy and relax musical expression. This can be seen at five and six measures after rehearsal 78, and at rehearsal 85 in the third movement of the Korngold's Violin Concerto (examples 5.07 and 5.08). Example 5.07 shows increasing energy with a crescendo to the end of the phrase that is immediately passed to the bassoon part. The portamento in example 5.08 produces a stretch in which B ends the phrase.

Ex. 5.07. Korngold Violin Concerto, five and six measures after rehearsal 78.



Ex. 5.08. Korngold Violin Concerto, at rehearsal 85.



Glissandi in Waxman's Carmen Fantasy

Heifetz indicates glissandos with wavy lines at measures 280, 282 and 284. Waxman's original manuscript without a wavy line emphasizes the last two notes with a portamento (example 5.09a). In example 5.09b, the first of these glissandi which emphasizes the chromatics in the passage, is shown.

Ex. 5.09a. Waxman, Carmen Fantasy, measure 280.

Waxman



Ex. 5.09b. Waxman, Carmem Fantasy, measure 280.

Heifetz



Dynamics and directions

The indications of dynamics and directions also enhance musical expression. Heifetz indicates dynamics in intricate detail, especially in Walton's concerto. In the opening phrase of the first movement of Walton's concerto, Heifetz adds small hairpin *crescendos* and *decrescendos* to almost every note (see ex. 4.01 in Chapter 4). But if the violinist follows these dynamics literally, the resulting sound is unnatural. Listening to the recording, Heifetz's use of dynamics seems to indicate a coloristic expression that corresponds to his use of vibrato.

Heifetz sometimes adjusts the dynamics from an unnatural and over-exaggerated level to a cautionary status. At rehearsal 28 in the second movement of Walton's Violin Concerto, Heifetz first indicates *forte*, *mezzo forte*, and *piano* in the repetitive phrase in the proof edition (example 5.10a). This passage is very brief in a fast tempo and has an intense character. It is difficult to produce such quick dynamic changes. Heifetz evidently changed his mind. He eliminated the *forte* and changed the dynamic to *mezzo forte* and *piano* with a blue pencil (example 5.10b). The change maintains the intensity, yet it is easier to perform.

Ex. 5.10a. Heifetz's first change of dynamics of Walton's Violin Concerto, at rehearsal 28.

Presto capriccioso alla napoletana (♩ = 88)

f < > *mf* < > *p*

Ex. 5.10b. Heifetz's final change of the Walton Violin Concerto, at rehearsal 28.

Presto capriccioso alla napoletana: (♩ = 88)

mf < > < > *p*

Directions

Heifetz rarely writes reminders to himself in the music of the three compositions. In Korngold's Violin Concerto, however, Heifetz writes a few directions in the solo violin part. At rehearsal 3, he indicates **STRICTLY+ NOT HURRIED**. Four measures after rehearsal 16 and at rehearsal 17, Heifetz adds *molto* to the *accelerando* markings in the rapid ascending scales. These directions serve to broaden the music's expressiveness and encourage the performer to pay close attention to the performance.

Summary

Modifications of fingering, slides and dynamics increase detailed violinistic musical expression and reveal the personal style of the violinist.

Heifetz's change of fingering is either to simplify the technique or for coloristic effect. His fingering articulates and clarifies the sound as well as the musical expression. Heifetz employs the systematized fingering in the examples 5.01b from Walton's Violin Concerto and 5.02 from Korngold's Violin Concerto. They produce a firm left hand foundation that increases articulation and musical expression. Slides in Heifetz's performances are one of the most

distinguishing elements of his style. He often uses the slide as an enhancement or diminution of musical energy. Examples 5.07 and 5.08 from Korngold's Violin Concerto show contrasting ways to use portamento to intensify or relax the phrase. In Waxman's Carmen Fantasy Heifetz uses glissandos as well as portamenti. Heifetz's application of the glissando is not only essentially technical, but it also intensifies chromatics and boosts musical energy.

In Walton's Violin Concerto Heifetz indicates dynamics and directions in most intricate detail. Heifetz apparently attempts to reproduce his own interpretation of the performance. The small hairpin crescendos and decrescendos are not only for dynamic reasons, but also for coloristic expressions that come from expressive vibratos. These markings infect the music marked *sognando* with Heifetz's feverish musical sense.

Chapter 6

Conclusions

I have studied Heifetz's editions of three compositions. By closely examining Heifetz's editions, I believe that one may more fully appreciate the art of a performer who can truly be called "the King of the violinists." The alterations which Heifetz made are described in detail; chapters three and four are devoted to bowing and note changes. Fingering, dynamics and slides are represented in chapter five.

The reasons for bowing choices are mainly to create a better sense of musical expression and to enhance virtuosity by providing the music with variety. Heifetz's use of one-bow staccato in Waxman's Carmen Fantasy is just one of the striking illustrations of the grand master's style.

Heifetz's emendations demonstrate that he was well acquainted with each composer's musical language. His changes usually intensify the dissonant quality of the music, often increase the rhythmic vibrancy, and sometimes contribute to a better sequential pattern. Heifetz's note editions facilitate technique and enhance virtuosity. Additional music Heifetz added to two compositions not only helps the composer's ideas but also expands the depth of each composition. Above all, his exuberant musical imagination is

faithful to the fundamental essence of the music.

Heifetz's fingering, slides, and dynamics aim at increasing violinistic musical expression. His changes of fingering are to simplify technique and create coloristic effects. His fingerings also articulate and clarify the sound and expression. Heifetz's addition of slides might reveal one of his distinguishing stylistic traits; his use of slide sometimes creates an enhancement or a diminution of musical energy. Heifetz's detailed dynamics and directions help to create an exact reproduction of his own performance.

It is hoped that this study of Heifetz's remarkable editorial contribution will make for better appreciation and comprehension of his enormous artistic stature and genius. The examination of Heifetz's work as an editor and collaborator will, hopefully, inspire future violinists to find their own art and style.

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