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Violin Performance Influences of Fritz Kreisler

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VIOLIN PERFORMANCE INFLUENCES OF FRITZ KREISLER

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Abstract

This study explores elements contained or implied in the question of what can the modern performer of violin literature learn and apply from the life, creative output, and career of Fritz Kreisler, a successful performer and composer of a past era. It is now the twenty-first century, and Fritz Kreisler, who lived from the final quarter of the nineteenth century beyond the first half of the twentieth century continues as a name widely recognized and associated with excellence in violin performance. His name is legendary among violinists, and he left a lasting legacy in the compositions that he created for us to gain professional enlightenment, inspiration, and motivation.

Kreisler's compositions have been classified in the categories of Original Works, Works in the Style of…, Transcriptions, and Cadenzas. Interestingly, the "in the style of…" works are his own original compositions, but he cited them as works of 17th and 18th century composers. He claimed to have found this treasure of music and reworked it as new performance material for himself. Since he often used these for recitals and other performances, he believed that there would be greater credibility if fewer pieces bearing his name as composer were programmed for the same performance. By crediting certain works as discoveries, he was able to program a greater number of his own compositions without incurring a criticism of vanity along with a pretentious intellectual impression by the audience that the works were of lesser quality since they were the creations of the performer. The deception, known by only a few of his closest friends, lasted for about three decades until he officially made it public in 1935 resulting in mixed reactions.

The performance style associated with Kreisler is one of emotional import born of his tendency to use vibrato on every note, inspired by the style of Wieniawski, a successful predecessor of his who studied with the same teacher as he at the Paris Conservatory. Other elements include the use of great showiness created by dramatic violin chords, flashy bowing techniques, and frequent cadenza-like passages in even his short solo works.

Melodies accompanied by a double stop of fingered tremolo, sequences that highlight pointillistic melodies, fanfare passages created by use of violin triple stops, and endings garnished with a harmonic or delicate pizzicato are mainstay features of Kreisler's writing for the violin. All of his violin compositions contain passages with one or more of these features, and the longer works have extended passages dedicated to the use of certain ones of these characteristic techniques. Prospective performers could conceivably use passages of Kreisler's work in the same way in which they use method books of Kreutzer, Rode or Dont. In all these, one finds that the compositions call for musical skills to be executed that look impossible at first encounter, but with study can be acquired for routine incorporation as usable skills.

Acknowledgements

I would like to take this opportunity to thank all who have contributed to my reaching this point in my life, my education, and my career. Completion of this study and indeed reaching the completion of this doctoral program is an achievement that could not have been reached without the contribution of so many others along the way. This includes many people in my earlier years of development, as well as those who most recently have made possible this pinnacle of my journey. I do not want to turn my acknowledgements into an autobiography, but I can think of so many people, past and present, who have contributed directly and extensively to my accomplishment.

First my parents, James Willis White (1893 - 1961) and Ethel Wyche White (1905 - 1987), were strong believers in the value of education. Neither had education beyond the 6th grade, but they raised a family with values of deep faith in God, proper respect for our great nation, respect for others, the importance of getting a good education, and the primacy of striving to be the best at one's chosen endeavor. I have numerous family members, both living and deceased who, through their guidance or in whatever manner, contributed their part to my current being. However, besides my parents, I will mention only one other by name. That person is Paul Willis White (1985 - 2017), my dearly beloved son whom we lost just months before I started this doctoral program. A tragic automobile accident took him away from us far too soon! I admired his humility, his dedication to his family and friends, and his outstanding qualities too numerous to describe that include great compassion, benevolence, and dignity.

In regard to my current pursuit, I have to start with the violin teacher who taught me from elementary school through my undergraduate college degree, Professor Jack C. Bradley. All that I have learned about playing the violin has been built upon the foundation that he so skillfully imparted to me. Professor Bradley passed away over two decades ago, but his influence upon me is immeasurable.

Another strong influence at the time was my high school Band/Orchestra Director, Mr. Conrad O. Johnson. His work ethic as a teacher has strongly influenced me in my career as a music educator. He was a highly-skilled jazz musician, but as a secondary school instrumental music educator, he was dedicated and seemingly tireless. His typical workday started before the start of the school day as he made provisions for students to practice and engage in section rehearsals. He taught various beginning, intermediate, and advanced instrumental classes during the day, and various after-school rehearsals for preparation of performances, festivals or basic remediation. His work day ran from roughly 7:00 in the morning to 4:00 or 5:00 in the evening. He had no conference/prep period, and his 20-minute lunch period included lunchroom duty or hall duty during the lunch period, so he was expected to eat as he monitored student activity. Additionally, Mr. Johnson often held rehearsals at his home on selected Saturdays in preparation for festival performances. Occasionally, there was even a nighttime rehearsal during a weekday before a festival performance. Looking back on his work, I often see that the most challenging of situations that I might be called upon to endure fall short of expectations routinely exacted from him.

Violin teachers with whom I studied after Professor Bradley were Max Winder, three years at Boston University, Oscar Iotti, two years at the University of Arizona, and Eugene Gratovich, one year at the University of Texas at Austin, and now five years under the guidance

of Professor Weiwei Le and Dr. Ambroise Aubrun at the University of Nevada at Las Vegas. I am thankful to all of my violin teachers for the skills that they have helped me to develop and the wise counsel that they have given me throughout my development as a violinist.

Next, I would like to thank all of the professors and others who have contributed to my work as a doctoral student at the University of Nevada at Las Vegas. Dr. Anthony Barone, Dr. Richard Miller, and Dr. Jonathan Lee were my role models in the area of musicology. Dr. Jennifer Bellor and Dr. Kevin Ure contributed greatly to my ability to apply music theory concepts in my research. Other performers who assisted in roles that led to my final steps of my preparation are Gaye Nelson, piano; Katie Leung, piano; JuiLing Hsu, piano; and Joshua Goldstein, cello. These individuals played vital roles in the success of my recitals as I moved through completion of performance requirements.

Finally, I would like to thank all my committee, my family, my friends, and my colleagues who have listened to me, supported my efforts and prayed for me as I took on this task to achieve a major goal in my life. Names and contributions are too numerous to list, and in such an attempt, I am bound to leave out many. In that spirit, I want to say thank you to all who have led to my making this accomplishment!

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Introduction

If there is a set of prevailing characteristics, tendencies, life events, and musicianship practices of one who is a violin virtuoso, I have surmised that Fritz Kreisler was not typical. This statement is not intended in a pejorative sense, rather as a banner that announces the essence of his preeminence. Kreisler was born in 1875 and as in the case of many child prodigies, his violin instruction started at the age of four. According to Campbell, he learned to read music before he learned his alphabet.[1] His father, who was a medical doctor and string quartet devotee, was his first teacher.[2] He experienced a number of childhood successes that I will discuss later, but upon completion of his normal education, he studied two years at a medical school and completed his national service. However, in 1896 at the age of 21, he made his decision that his career would be music.[3]

Another rare occurrence among performers of his stature, he was called up to serve in the Austrian Army in the 1914 – 18 War, was injured, and was released late in 1914.[4] He went to the United States at this point, and on several occasions endured incidents of rebuff because of his service in the Austrian army, but he returned to performing in 1919.[5]

I also found that aspects of his lifestyle, manner of playing and his approach to his profession were not common. Rather than entertaining these facts in a manner usual in a chronological history or biography, I have decided that certain ones of these elements might be more enlightening if brought out in relation to music that he wrote and performed, or that

[1] Margaret Campbell, The Great Violinists. (United States: Doubleday, 1981), 117.
[2] Ibid., 117.
[3] Ibid., 118.
[4] Ibid., 120.
[5] Ibid., 120.

emerges as a particularly relevant influence upon him or influence by him upon others. Examples include his acts of altruism, his approach to performing, and his thoughts about practicing.

It is appropriate at this point to consider how faith and religion impacted Kreisler's development and his total existence. The religiosity of other composers has often loomed large in the way that they have been viewed historically. Although J.S. Bach has not been viewed with the identity of a religious figure, it is always noted that he was a devout Lutheran, wrote a lot of music for the church, and inscribed "To the Glory of God" on many of his compositions. Mozart, who was also not categorically a religious figure, was a devout Catholic, wrote a lot of religious music, and included the Christian principle of redemption in his operas, regardless of the depravity of certain characters. As a task for musicians who find great interest in the unexplained gifts of such historical figures, I would like to propose that such readers consider a few questions related to Kreisler's religiosity. Biographical data indicates that he was a devout Catholic, and as such, various aspects of the church governed his life despite accounts of worldly behavior in his youth.[6] He married his wife twice because the first time was a civil ceremony. They were unable to marry in the church because his bride had been previously married. Later in life, they got married in the church. Religious questions to ponder relative to Kreisler's development include the following: 1. What explanation can be given for the ability of a four-year-old who had less than one year of experience with the violin to be able to render a perfect performance of his country's national anthem on a toy violin for his father's guests? 2. What explanation can be given that a boy between the ages of 8 and 12 without a piano in the family home and without lessons could learn all the orchestra reductions and accompaniments for all the standard violin literature and a large amount of vocal literature as well on the piano? 3. What explanation can be

[6] Lochner, Louis P. 1981. *Fritz Kreisler*. Neptune, NJ: Paganiniana Publications Incorporated., 203.

given for how a violinist, who admittedly and has been documented to not routinely practice the instrument, can rise to be recognized as one of the greatest violinists of his time? With additional thought concerning his accomplishments, I am certain that other astonishing phenomena could be cited, but I would like to turn to a practical consideration of the legacy that Kreisler left for violinists, present and future.

Kreisler did not envision himself as a teacher stating that he believed the technical element in the artist's education is often unduly stressed.[7] However, Kreisler is credited with having taught one student, David McCallum (1897 – 1972). McCallum was a recognized soloist and was a long-time leader of the BBC Symphony Orchestra. He studied with Kreisler when Kreisler was in Britain, and he is cited as the only violinist to ever come close to the sound of Kreisler.[8]

It is significant that Kreisler was not only a brilliant performer, but also notable as a composer. As will be discussed in greater detail in this study, Kreisler's works can be considered in four categories: 1. Original Works, 2. Works "In the Style of…," 3. Transcriptions, and 4. Cadenzas.[9] One cannot adequately summarize the nature of Kreisler's body of work in a descriptive discussion, but Wen discussed how Kreisler personalized works that he wrote in all four categories of his output. He discussed that Kreisler maintained great sensitivity to the style at hand while applying his unique character to the work.[10]

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[7] Frederick H. Martens, ed. Violin Mastery: Interviews with Heifetz, Auer, Kreisler, and Others (Dover Publications, Inc. 2006), 63.
[8] Margaret Campbell, The Great Violinists. (United States: Doubleday, 1981), 122.
[9] Eric Wen, ed. "Fritz Kreisler." In *The Fritz Kreisler Collection*. Vol. 1. (New York, New York: Carl Fischer,1990), v.
[10] Ibid., v.

Through examples, comparisons, and explanations, this study will show in reasonable depth how Kreisler contributed, redefined, or highlighted such a body of works for violin literature. Considering Kreisler's extensive output, a comprehensive study with the goal of such comparison and analysis would be a formidable task, but this study will treat selective examples from each category that I mentioned in order to demonstrate the contributions of Kreisler's creative and technical abilities. A recommendation for further investigation might be that a more comprehensive analysis of Kreisler's creative output be undertaken to critically and meticulously consider a larger sample of his output. His string quartet and his two musicals, *Apple Blossom*, and *Sissy* will also not be discussed.

Chapter 1– Kreisler: The Man, the Legend

As I consider the Kreisler story, I find it to be as gargantuan in scope and as miraculous in essence as the story of Mozart. The fact that he lived more than twice the years of Mozart does not take away from the rarity of his skill and significance of his creative output. After his introduction to the violin by his father, Kreisler studied with Jacques Auber and gained admission to the Musikverein Konservatorium at the age of seven - the youngest child ever to enter, where he studied the violin with Joseph Hellmesberger and composition with Anton Bruchner.[11] After the conservatory in his home town of Vienna, he was granted admission to the Paris Conservatory where he studied the violin with Joseph Massart, and composition with Leo Delibes.[12] Interestingly, from the age of 12 he had no further violin instruction, and he was notorious for not practicing a great amount of time.[13] Nevertheless, his place as a violinist is marked by a number of characteristics that have been described as unique to his style. Schwarz described his bowing as elegant, and all elements of tone, phrasing, rhythm and expressiveness as unequaled among peers.[14] Describing his carrying power, Schwarz relates that his bow applied just enough pressure without suppressing the natural vibrations of the strings. Further, his vibrato, which came to be known as the "French vibrato" is attributed to Kreisler's interest in the style of Wieniawski.[15]

[11] Boris Schwarz. "Kreisler, Fritz." *Grove Music Online.* 2001; Accessed 20 Mar. 2022. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015504.
[12] Lochner, Louis P. 1981. *Fritz Kreisler*. Neptune, NJ: Paganiniana Publications Incorporated.,21
[13] Boris Schwarz. "Kreisler, Fritz." *Grove Music Online.* 2001; Accessed 20 Mar. 2022. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015504.
[14] Ibid.
[15] Ibid.

In further description of Kreisler's performance style, Schwarz explains that Kreisler applied vibrato not only to sustained notes, but also to faster passages, and he had an equally personal approach to bowing and fingering.[16] These attributes are authentic, but beyond his personal keenness of perception and astounding natural ability, his performance qualities are not clearly traceable through a pedagogical lineage. As previously mentioned, he had no further formal training after age twelve, and Campbell reports that Kreisler never practiced and seldom took up his violin between performances, while insisting that to wash his hands in warm water before playing was sufficient to keep them flexible.[17]

Kreisler and Wieniawski, while at the Paris Conservatory, were likely the most celebrated students of Joseph Lambert Massart.[18] Massart was a student of the famous violin pedagogue to whom Beethoven dedicated his Kreutzer violin sonata, Rodolphe Kreutzer. However, Massart, although recognized for his ability, never identified himself as a violin virtuoso.[19] He is noted for the high standards of performance that he demanded of his students, and he is credited with imparting elegance of bowing and clarity of intonation to his student, Fritz Kreisler.

As a young student at the conservatory, Kreisler was a composition student of Leo Delibes, and he related that he was once left in a rare situation that gave him the opportunity to write the motif in Delibes' Coppélia waltz, taken from his ballet Coppélia. Returning to his student after an impromptu social encounter, Delibes liked what the young Kreisler had done, and left it in his composition unchanged and developed and embellished it.[20] In a similar

[16] Ibid.
[17] Margaret Campbell, The Great Violinists. (United States: Doubleday, 1981), 121.
[18] AlbertMell.. 2001. "Massart, (Joseph) Lambert." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018011.
[19] Louis P. Lochner. 1981. *Fritz Kreisler*. Neptune, NJ: Paganiniana Publications Incorporated., 21.
[20] Ibid., 21–22.

experiential venue in Vienna, he was eight years old studying in a class led by Anton Bruckner.[21] He relates that in a certain instance, Bruckner sent him to the board to quickly write out a fugue. Having memorized a little textbook that Bruckner had given to the class containing ninety themes for fugues, he used one of Bruckner's own themes, and the composer did not remember that he had composed the basis for the work that Kreisler presented.[22]

As a student, Kreisler taught himself to play the piano, and at the Paris Conservatory, he was in great demand as an accompanist for singers and fellow violinists. Since there was no piano in his home until he was around age eighteen, long after he had completed formal music study, he spent a great amount of time at the Vienna Conservatory in search of pianos that were free.[23] A notable display of Kreisler's command of the piano took place in 1912 when he accompanied the 11year-old Jascha Heifetz, playing the Mendelssohn Violin Concerto. Kreisler played the orchestral part on the piano from memory.[24] His phenomenal memory was a major point of praise until he was in a serious automobile accident in 1941 at the age of 66. He lived to reach age 87, but certain aspects of his giftedness, including his memory, were affected by the accident.

Martens presents numerous bits of insight regarding Kreisler's creative predilections as a performer and composer. In an interview, Kreisler stated that he began composing and arranging as a young man, but he did not write for commercial reasons, he wrote for his own personal expression.[25] As one searches for influences in Kreisler's development, one can turn to his

[21] Ibid., 11.
[22] Ibid., 11.
[23] Ibid., 12.
[24] Michael Dervan. 2019. "Jascha Heifetz's New York debut turned up the heat on violinists." *The Irish Times*, February 20, 2019. https://www.irishtimes.com/culture/music/jascha-heifetz-s-new-york-debut-turned-up-the-heat-on-violinists-1.3797856.
[25] Frederick H. Martens, ed. Violin Mastery: Interviews with Heifetz, Auer, Kreisler, and Others (Dover Publications, Inc. 2006), 62.

statement that he really believed that hearing Joachim and Rubinstein play was a greater event in his life and did more for him than the five years of study that he did at the conservatory.[26]

Austrian Patriot, Humble Benefactor, Persecuted Artist

Although Kreisler's military service is but a brief, seemingly insignificant part of his life and career, aspects of the experience weigh profoundly upon the years that were to come. It seems that music would have no bearing on the battlefield, but Kreisler just happened to be in the right place at the right time with the right instinctive musical impulse. In a detailed description of a battle situation in which he could discern a difference in the timbre of the sound of rising and falling artillery shells that whizzed over their heads, he and his battalion commander were able to pinpoint the location of the Russian battery that was firing at them so that they could sharpen their own aim.[27] On reflection, he states that this incident in his military service is the only instance where his musical ear was of value during his service.[28]

That triumph on the battlefield provides a window into discovering the content of his being, but another account in which he saw incidents surrounding the occasion in which his commander lost his own son in battle shows a caring nature that could not be exemplified in a more normal life setting. The compassion that he showed this man speaks volumes about his character as do various acts of altruism in which he engaged beyond the wartime experience. He was seriously injured in battle, so his military career lasted only a few months, yet his mere presence for that period of time had profound consequences for him as he moved forward with a decision to dedicate his life to music.

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[26] Ibid., 63.
[27] Fritz Kreisler, Four Weeks in the Trenches: The War Story of a Violinist. (Paganiniana Publications,1981), 25 - 29).
[28] Ibid., 29.

An early example of his compassion and generosity is noted when he recovered sufficiently from his war injuries to return to the concert stage. Around this time, he resumed a very successful concert career, which included going to the United States. He chose to donate a substantial portion of his income to Austrian war orphans and injured people in Austria.[29] Though a noble and generous gesture, he was roundly criticized by Americans, and when America entered the war in 1917, the situation worsened. A major group that fanned the flames of hostility was the 'Daughters of the Revolution.' A new militant organization, the 'American Legion' held major demonstrations at all his concerts, and at one appearance at Cornell University, they cut the electric light cables in the middle of the concert. In his unflappable style, he simply kept playing in the dark as if nothing had happened. The animosity against him was so strong that he decided to withdraw from all public appearances, thus breaking around $85,000 worth of contracts.[30] In 1925, he more than made up for this loss in that he renewed a recording contract with the Victor Company of USA (HMV in UK) that guaranteed him earnings of $750,000 over a period of five years — the largest sum paid to any artist to date.[31]

Restored: Passionate Performer, Compassionate Human

Kreisler's very successful performance career kept him traveling worldwide until he and his devoted wife, Harriet, decided to purchase a property set on several acres of woodland in the quiet residential area of Grünewald in western Berlin. To that sizable estate, they brought great treasures that they had accumulated throughout the years including a valuable collection of violins, rare books, manuscripts and objects d'art from all over the world.[32]

[29] Margaret Campbell, The Great Violinists. (United States: Doubleday, 1981), 120.
[30] Ibid., 120.
[31] Ibid., 121.
[32] Ibid., 121.

As the clouds of war started again to billow in Germany, he relocated many of his treasures to England, and he and Harriet moved to the United States. Shortly thereafter, he found that air bombardment had utterly destroyed his property, to which his only reaction was to inquire as to whether there had been any human casualties in the ordeal.[33]

A final observation on this phase of Kreisler's life further illustrates his humanity and infinite benevolence. It shows how he used his good fortune in life to help others. As mentioned before, he helped orphans during World War I, and he followed up in World War II with equal, if not greater generosity than before. During the second world war, he donated all royalties from his record sales in Britain to the British Red Cross Fund and he made similar contributions in the United States.[34] In 1947, he put up his collection of rare books and manuscripts, representing forty years of acquisition, for auction because he felt it wrong to hold on to such possessions when people all over the world were in need. The sale yielded $120,000 and he donated the entire sum to charity.[35]

The comments of this chapter have focused on who Fritz Kreisler was, his character, his temperament, and his unparalleled talent. His military experience showed that while he was patriotic to his country, he asserted no interest in political adventurism. He went to war because it was within the dictates of the laws and customs of his country, Austria. He emerged from that and followed his calling of being a violinist and composer. Further, with the success that he attained, he generously helped suffering human-kind. My writing turns now to his contributions to his art.

[33] Ibid., 121.
[34] Ibid., 124.
[35] Ibid., 124.

Chapter 2 – A Highlight of Kreisler's Contribution to Twentieth Century Violin Literature

Concerning Kreisler's works, Wen states that Kreisler was particularly gifted as a composer of the violin miniature as he captures a rich concentration of musical ideas in a brief structure.[36] In addition to his numerous and well-known short violin compositions, Kreisler wrote a number of works for a variety of media. In addition to making piano arrangements of some of his popular violin works, he composed songs, a string quartet and two operettas, *Apple Blossoms* and *Sissy*.[37] At the request of a friend, he even composed two football songs for the University of Wisconsin.[38] As shown by these observations of Kreisler's works, his appeal goes beyond the expected esoteric offering of an accomplished composer of concert music by delving comprehensively into a broader category of entertainment.

Kreisler's violin compositions have been considered in four categories that have significance relative to his performing career. For reasons that developed out of a sequence of events during his years of composition, his violin works have been divided into the following categories:

1. Original Works
2. Works "In the Style of …"
3. Transcriptions
4. Cadenzas

The discussion will consider the ways in which performance practices of the nineteenth century might have influenced his approach to composition and his performing as well. His performance

[36] Eric Wen. 1990. "Fritz Kreisler." In *The Fritz Kreisler Collection*. Vol. 1. New York, New York: Carl Fischer., vi.
[37] Ibid.,vi.
[38] Ibid.,vi.

world was filled with many individuals who influenced the direction of violin performance. As a composer, influences on his performance likely influenced his approach to composing as well.

A Sample of Original Compositions

Wen cites two of Kreisler's violin pieces, *Caprice Viennois* and *Tambourin Chinois*, as evidence that his predominant style is Viennese.[39] Describing the *Caprice Viennois*, Wen's observation is that the principal theme is presented as an engaging duet in double stops and its subtle shifts between major and minor suggests the typical Viennese mixture of joy and pensiveness. The material of sentimental essence is contrasted with a lighthearted second intervening theme containing rapid scales and ricochet bowings. From a masterly composer of the violin miniature, these works, though short, contain a rich concentration of musical ideas.[40]

The Viennese style of writing is associated with musical giants like Haydn, Mozart, and Beethoven whose music in a general sense is described as pleasant, lyrical, and in good humor.[41] Such characteristics are evident in Kreisler's "Caprice Viennois." Figure 1 shows the opening of the work, which has a rhapsodic introduction that leads to the body of the work, which is in A-B-A form.

[39] Ibid.,vi.
[40] Ibid., vi.
[41] Donald J.Grout. 1973. *A History of Western Music*. New York: W. W. Norton., 462.

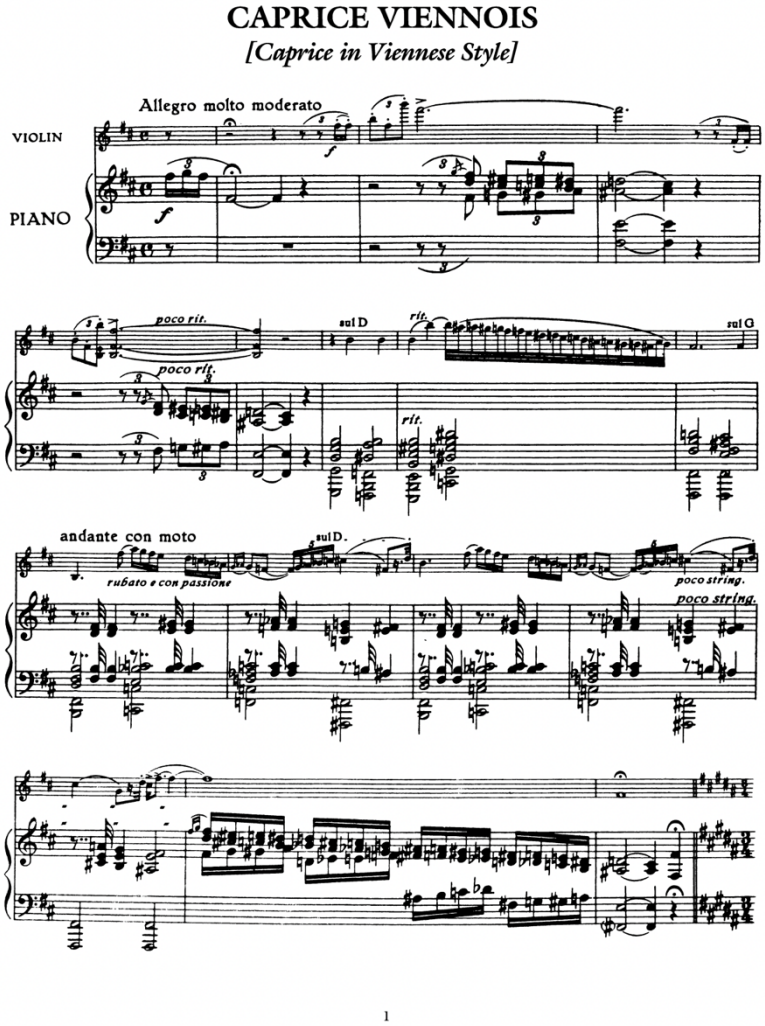

Figure 1. Kreisler, Caprice Viennois, mm. 1–16

This opening section begins with the accompaniment seeming to make a call to attention. It uses a 16th note triplet figure that makes an octave leap to a long note. This prompts an almost immediate response by the soloist with a triplet motif (meas. 2–4) that uses a leap in alternate ranges from the tonic to the dominant pitches in b minor. The sixteen-measure rhapsodic opening delivers the listener to a piano introduction of the A theme in B major. After four measures (mm.

17–20) of the accompaniment firmly establishing the new key with a Viennese waltz-like introduction, the violin solo begins with the double-stop theme that characterizes the A theme. After a full statement of the thematic material, the leaping tonic–dominant pitch motif occurs to signal the transition to the B section as the violin solo presents unaccompanied material leading to the more animated material of the new theme. That motivic signal is presented in measures 68–70 and the solo violin delivers the motion into the very active second theme in B minor.

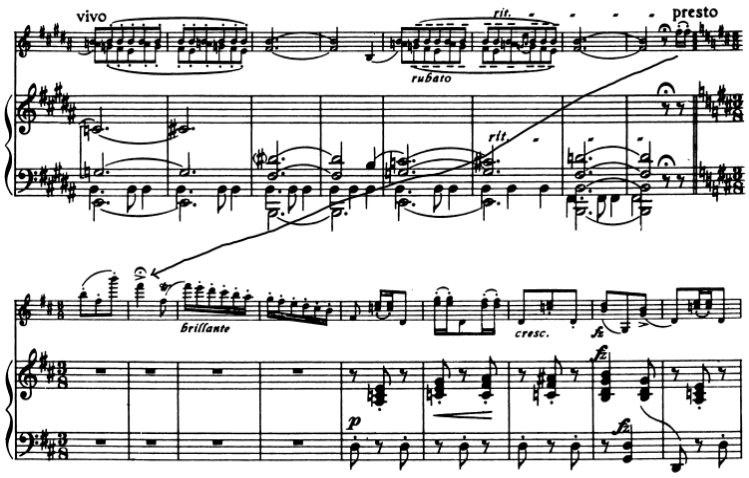

Figure 2. Caprice Viennois, transition to B theme.

Without using the original motivic rhythm, Kreisler uses the tonic-dominant-tonic note pattern to signal a transition; however, this time when the A theme enters, he goes back to B major using accidentals instead of changing the key signature. Figure 3 shows the new use of the transition signal motive and the start of the restatement of the A theme.

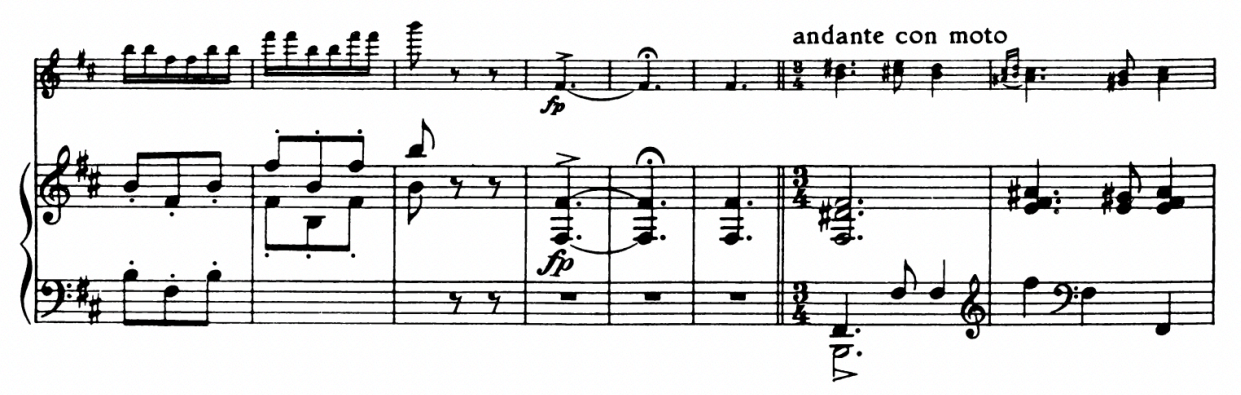

Figure 3. Caprice Viennois, the return to the A theme beginning with the modified transition signal at measure 103.

The transition signal is used one final time as it signals a short coda that features a rapid-fire chromatic accompaniment ending with a soft dominant–tonic close with the violin executing the chords pizzicato. The chromatic material in the accompaniment leading to the end (mm. 143–145) is similar to the chromatic accompaniment at the end of the rhapsodic introduction (mm. 15–16) before the piece becomes focused on the first theme. This material provides a soft, colorful close to the piece.

Figures 4 and 5 show a comparison between the two uses of a fast, showy, chromatic motion to mark the completion of a major musical idea in the piece.

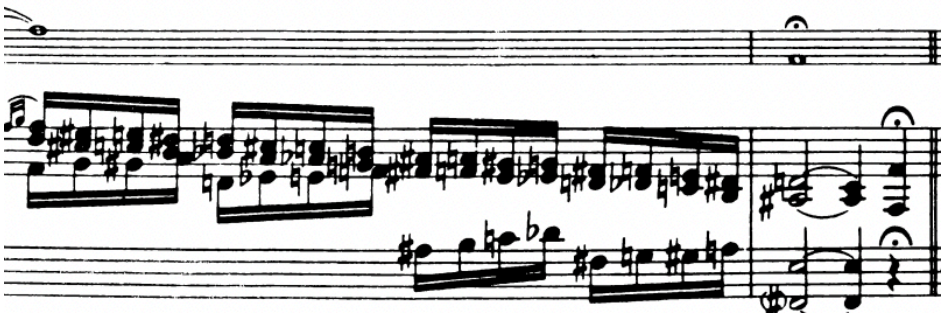

Figure 4. Caprice Viennois, mm. 15 and 16, closing of the rhapsodic prelude.

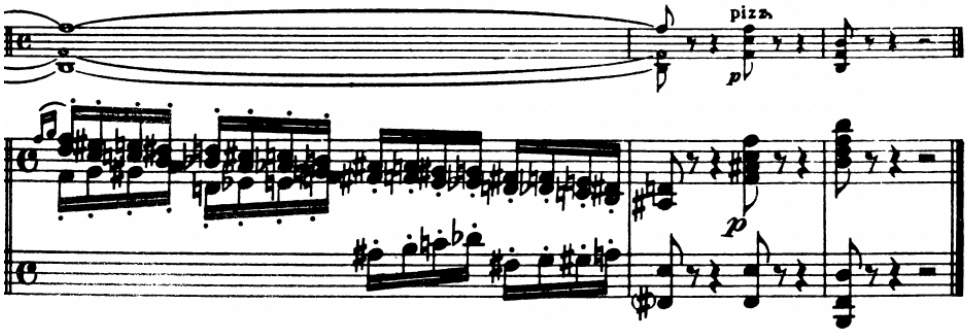

Figure 5. Caprice Viennois, mm. 143–145, closing of the composition.

Another example of Kreisler's "violin miniatures" as Wenn refers to them is the *Tambourin Chinois*. According to Wen, it is purely Viennese in structure and character, but its unique feature is the use of pentatonic scales and open intervals of the fourth and the fifth to suggest the tonal character of Eastern music.[42] The pentatonic scale occurs in several tonal orientations, but

[42] Eric Wen. 1990. "Fritz Kreisler." In *The Fritz Kreisler Collection*. Vol. 1. New York, New York: Carl Fischer., vi.

one that returns with identical content four times throughout the piece and is the signature A theme of a seven-part rondo structure for the piece. The B theme is a virtuosic episode of a cadenza-like character, and the C theme, mm.93–124 is a melancholy, yet vibrant pouring out of human feelings. The thematic layout is then a very clear Viennese *A-B-A-C-A-B-A* rondo form. Figure 7 shows the signature theme. Note that pentatonic material is stated by the violin with the characteristic open fourths and fifths in the accompaniment.

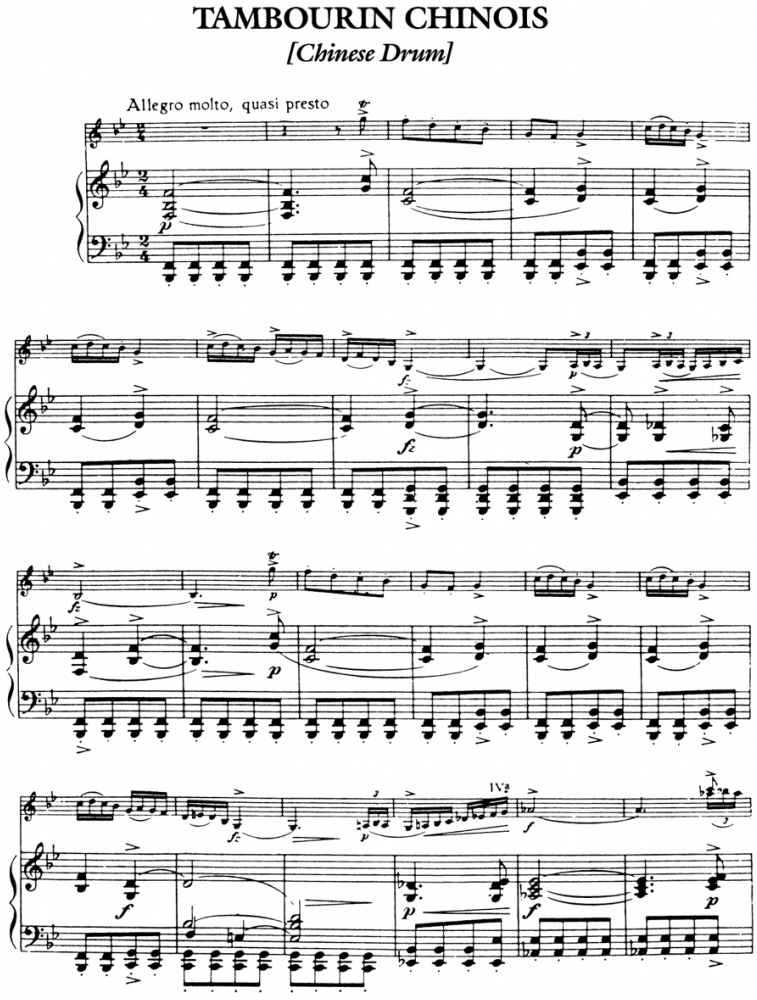

Figure 6. *Tambourin Chinois*, mm. 1–22, the signature theme and accompaniment of the piece.

According to Schueneman, most of Kreisler's 175 works were written before World War I, and are closer in spirit to the nineteenth century than the modernist approaches of the twentieth century. However, Kreisler did incorporate some of the harmonic language of the early twentieth century Austro-Germanic school in some of his works.[43] Schueneman reveals thoughts of Kreisler about the nature of music and concludes that he is an unapologetic nineteenth century composer who held disdain for the direction that music was taking in the twentieth century.[44] Kreisler is quoted as saying, "The atonalists fly in the face of all that we have accepted as standards and as conceptions of beauty and harmony. Their music has little or no integral relation to each other, they have evolved something new in the realm of music. Some combinations of dissonances do not constitute music… After all, art connotes beauty, assonance, harmonic symmetry, and not cacophony."[45]

Other miniatures have similar cognitive origins, but seemingly conceived based upon unique artistic goals of the pieces. *Schön Rosmarin* contains an Austrian Ländler as its middle section, and features the showy staccato bowings that are common in Kreisler's compositions.[46] The principal theme of the *Rondino* of Kreisler is derived from the opening four measures of the *Rondo in G* for violin and piano (WoO 41) by Beethoven. Kreisler transposes the original key to E-flat, and sets a more unhurried flow by dividing each 6/8 measure of Beethoven's original into two bars of 3/4. Kreisler adds his own contrasting sections and concludes with a brief coda.[47]

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[43] Bruce R. Schueneman.1996. "The Search for the Minor Composer: The Case of Fritz Kreisler." *Music Reference Services Quarterly* 5 (2): 25-47. 10.1300/J116v05n02_02. 43.

[44] Bruce R. Schueneman.1996. "The Search for the Minor Composer: The Case of Fritz Kreisler." *Music Reference Services Quarterly* 5 (2): 25-47. 10.1300/J116v05n02_02., 41–42.

[45] Ibid., 43.

[46] Eric Wen. 1990. "Fritz Kreisler." In *The Fritz Kreisler Collection*. Vol. 1. New York, New York: Carl Fischer., vi.

[47] Ibid., vi.

Figure 8 shows a comparison of the four measures that contain the identifying elements of similarity.

His *La Gitana,* subtitled *Arabo-Spanish Gypsy song of the 18th Century* is an original of Kreisler and is characterized by its exotic color and improvisatory cadenza-like flourishes.[48] The main theme is accompanied by Flamenco-like rhythms and leads into a lyrical second section.[49] I have observed that in nearly all of Kreisler's violin miniatures, the exciting, cadenza-like runs, double stops, chords, harmonics, unique rhythms, rapid staccatos, and multicultural formulations offer a formula for performances that go beyond the musical recitation of concert music and crosses into a realm of very captivating entertainment.

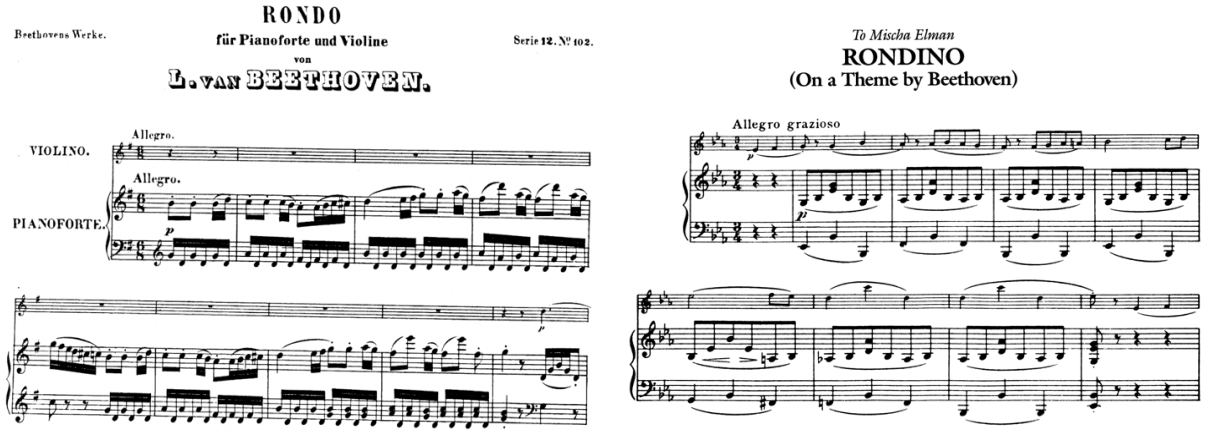

Figure 7. A comparison of the main theme of Kreisler's Rondino and Beethoven's Rondo in G.

[48] Ibid., vi.
[49] Ibid., vi.

Kreisler's original work, "La Gitana," is written in a way to live up to its subtitle, an Arabo-Spanish Gypsy song of the 18th century. Considering the nature of Kreisler's dual skill as accomplished violinist and pianist, it is interesting to note the virtuosic intricacy that occurs in both parts. Figure 8 shows a sample of the artistry made possible by possession of those skills.

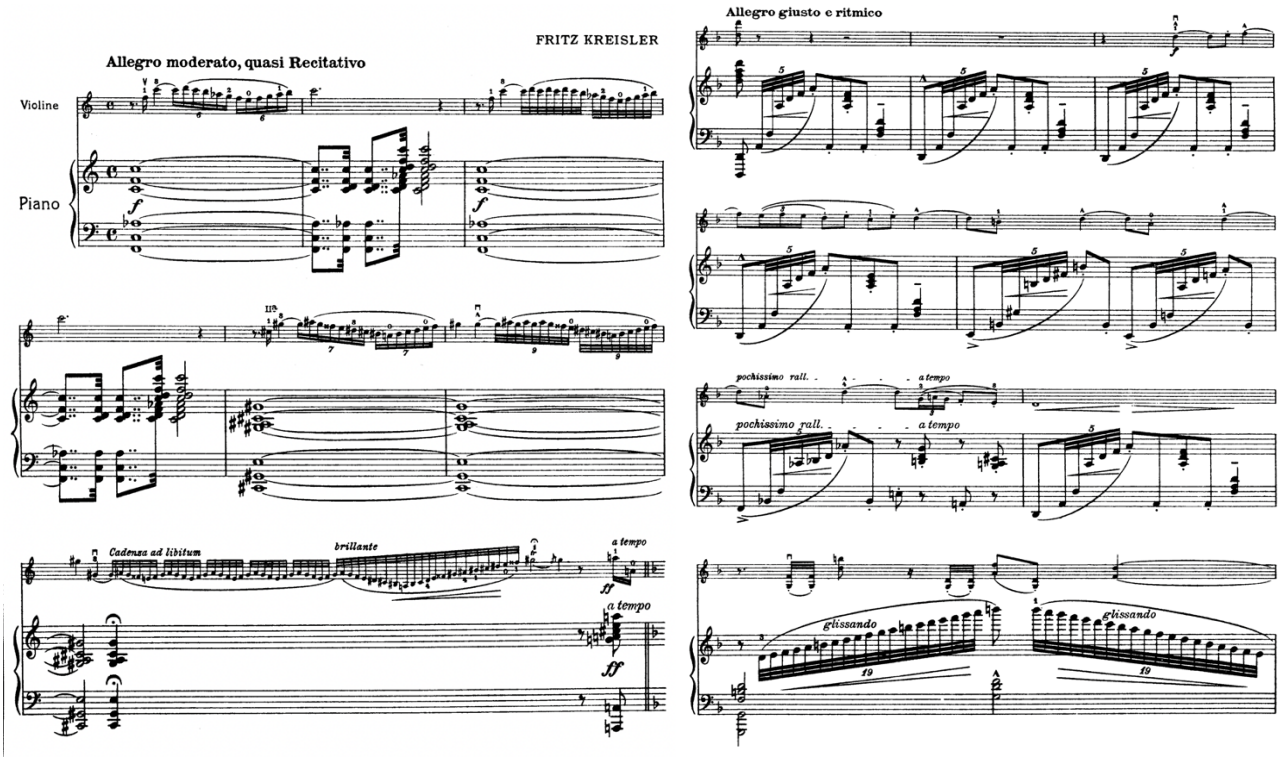

Figure 8. The opening of *La Gitana*.

From his early development and throughout his career, Kreisler was strongly influenced by individuals who were accomplished and well-known in their own right. One such influence that is relevant to this portion of my discussion is the mutual respect and warm friendship between him and the renowned Belgian violinist and composer, Eugène Ysaÿe, who dedicated an

unaccompanied violin sonata to him, Sonata No. 4 in E Minor for Solo Violin. Ysaÿe's sonata is in three movements: Allemanda, Sarabanda, Finale, and is very reminiscent of the Bach Sonatas and Partitas for solo violin. Kreisler's *Recitativo und Scherzo*-Caprice is a composition for unaccompanied violin composed in the style of Ysaÿe, and he dedicated it to Ysaÿe. Kreisler's work is in two movements, but like his *Praeludium and Allegro,* although the two movements are in contrast, they do not have a sense of being capable of standing alone. The *Recitative und Scherzo-Caprice* begins with a richly chromatic recitative in D minor and concludes with a cheerful scherzo in the relative major key of F major. It is filled with rapid passagework and chords.[50] Ysaÿe's work dedicated to Kreisler, and Kreisler's work written in respect to the elder artist, are highly intricate virtuosic works that explore nearly every aspect of violin performance.

In his performances during the earliest points of the twentieth century, Kreisler would attribute works that he programmed to prestigious composers, but works that he had indeed written himself. His rationale was that audiences would be less receptive of a program containing a preponderance of works by the performer. For one such recital in Berlin when he was around 35 years old, he programmed *Liebesfreud* and *Liebesleid* as transcriptions of posthumous waltzes by Joseph Lanner, a widely respected composer, but listed *Caprice Viennois* as his own composition.

The noted critic, Dr. Leopold Schmidt of the Berliner Tageblatt gave him a verbal reprimand for daring to include his own "insignificant" composition in the same group with "Lanner" gems.[51] All of Kreisler's attempts to confess the deception fell upon deaf ears, but there was an even larger body of works that he composed and attributed to geniuses of earlier times. As will be seen in the next section, his confession of the artistic deception was not

[50] Eric Wen. 1990. "Fritz Kreisler." In *The Fritz Kreisler Collection*. Vol. 1. New York, New York: Carl Fischer., vi.
[51] Louis P. Lochner.1981. Fritz Kreisler. Neptune, NJ: Paganiniana Publications Incorporated, 295–296.

revealed and accepted by the world until 1935, about three decades after that Berlin recital. The revelation in 1935 brought him again at odds with a distinguished music critic, Ernest Newman, chief music critic of the London Times.[52] The ensuing battle of words between the two was notably unkind as Newman asserted that any musician with ordinary intelligence can proceed through formulaic steps to produce a work that sounds like a composer from an earlier time. Kreisler challenged him to do so, and the argument ended.

In the next section, I will discuss selected works that he claimed to have found in an old convent in the South of France. Olin Downs, the chief critic of The New York Times played a major part in revealing to the world a fact that Kreisler had been trying to reveal for more than a quarter of a century. Works of Kreisler that continue to bear the name of famous masters from the past in a traditional subtitle statement, "*In the Style of…*," are indeed true masterpieces of Kreisler, himself.

Works "In the Style of …"

There is an often-used metaphor that is expressed to emphasize the momentous nature of an event, which is this statement, "It was the shot heard around the world!" Such was the nature of the definitive announcement in 1935 that Kreisler was the actual composer of a number of works that he claimed to have found that were written by esteemed composers of the 17th and 18th centuries. Having composed a number of pieces reminiscent of that style, he concocted a story of having found manuscripts of works in an old convent in the South of France.[53] His backstory regarding the 53 manuscripts was this:

[52] Ibid., 298.
[53] Eric Wen. 1990. "Fritz Kreisler." In *The Fritz Kreisler Collection*. Vol. 1. New York, New York: Carl Fischer., vii.

> "Naturally, this music was not all written for violin. I have arranged some of it for my instrument. I have made minor changes in the melodies, and I have modernized the accompaniments to some extent, but I have tried to retain the spirit of the original compositions."[54]

It was somewhat coincidental that in 1935 as Kreisler was making arrangements for his publisher to clarify the mystery with a clear proclamation of the true origin of the works in question, Olin Downes, the chief critic of the New York times, experienced a dilemma that thrust him into incidents surrounding a dramatic declaration. Downes had been asked to deliver a lecture comparing a Kreisler arrangement of a violin piece with its original version. After searching various music research libraries to find the original version of the work, he finally contacted Kreisler's publisher, Carl Fisher, to inquire about the work's origin. Kreisler, himself, responded revealing that he was the composer of the work. With this, the divergent lines of admiration in one sphere and resentment in the other were set in motion, but quickly resolved.[55]

The violin work that prompted Olin Downes' in-depth search that unraveled the question of who wrote certain Kreisler manuscripts was the *Praeludium and Allegro,* and it continues to bear the subtitle, *"In the style of Pugnani."*[56] I decided to investigate why Kreisler chose this particular baroque composer to whom to attribute one of his most serious concert violin solos. Pugnani (1731–1798) was a violinist with a notable degree of status in his field. His teacher was G.B. Somis, a pupil of Corelli, and according to Schwartz, this made him a vital link in the uninterrupted tradition from Corelli (1653–1713) to Viotti (1755–1824).[57]

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[54] Ibid., vii.
[55] Ibid., vii.
[56] Ibid., vii.
[57] Boris Schwarz, and Marita P. McClymonds. 2001. "Pugnani, Gaetano." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022526.

As I viewed several of the scores and listened to examples of Pugnani's works, I did not perceive a stylistic link that might have prompted Kreisler to select him as a phantom writer of his composition, but there are elements reported about Pugnani's performance style that might have attracted Kreisler's attention. These might have induced the idea of attributing a violin work to him. Pugnani is cited for playing with power, eloquence and rich cantilena.[58] His bowing was referred to as 'arco magno' (grand bowing), and it is interesting to note that he might have had some influence upon the development of the modern bow. His bow had features that were uncommon at the time and he may have exchanged views with the younger François Tourte, who was the Parisian bow maker that brought the bow to its present form.[59]

The description of Pugnani's performance characteristics relate directly to playing the Prelude portion of *Praeludium and Allegro*. Though not conceived as two separate movements, neither can I visualize the *Praeludium and Allegro* as a piece with a large introduction and a main body that follows it. The sections are very different, but they are mutually vital as a whole work. The Prelude is in a very clear A-B-A form that has constant forward motion over a very deliberately-stated chordal accompaniment. The "A" theme, in 4/4 time, consists almost exclusively of leaping accented quarter note values executed over predominantly whole note and half note chord changes in the accompaniment. The leaping intervals of fourths, fifths and octaves of the solo add to the dramatic nature of that theme. This yields to a more gentle "B" theme in 3/4 time that could be described as having a subtle intensity that lends itself to the cantilena aspect of Pugnani's performance style. The "B" theme is rhapsodic with nearly constant movement in the solo, while the accompaniment contains long dotted half note chords.

[58] Ibid.
[59] Ibid.

To illustrate these observations, Figure 9 shows eleven measures of the "A" theme, and Figure 10 shows the entirety of the "B" theme.

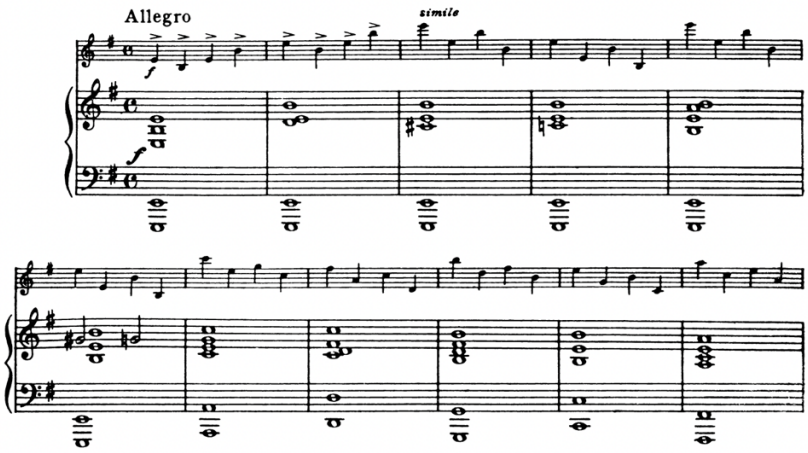

Figure 9. Opening of the "A" Theme in the Prelude of *"Praeludium and Allegro."*

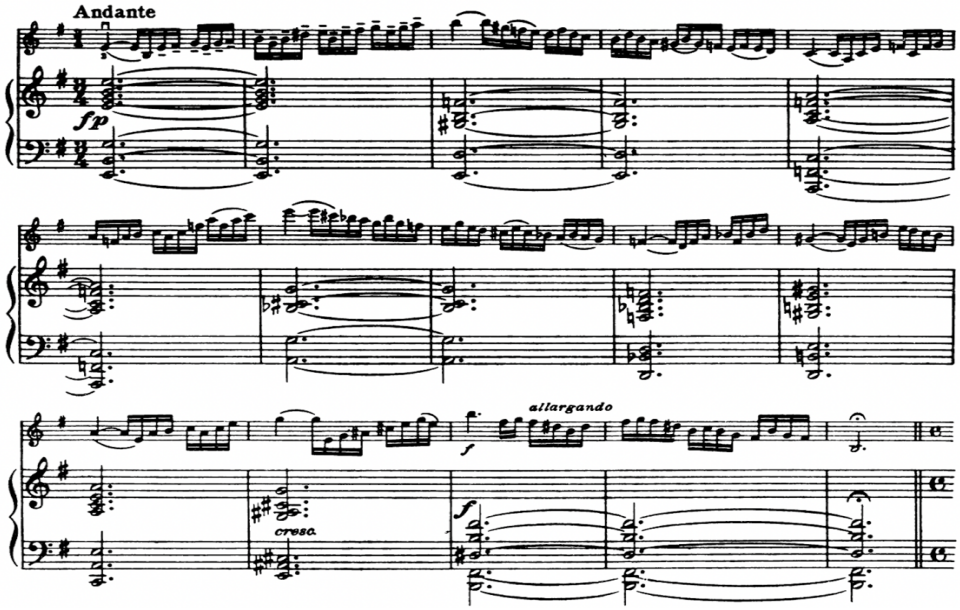

Figure 10. The "B" Theme in the Prelude of *"Praeludium and Allegro."*

The part of the piece designated “Allegro " is a set of virtuosic violin excursions that are introduced by an e minor scale passage that supplies an announcement triggering a dramatic episode. Thinking of stories from literature that one commonly reads, opening statements like these are common: “Once upon a time…” or “and then…,” etc. The scale passage makes the triggering announcement to open several of the new dramatic episodes. Figure 11 shows a setting of the triggering scale figure.

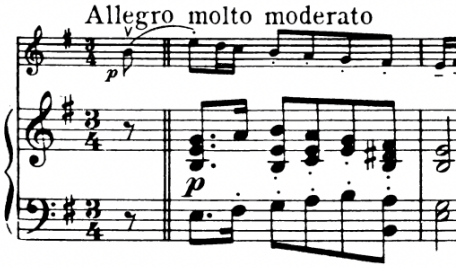

Figure 11. Scale motif preceding dramatic sections of the Allegro in “*Praeludium and Allegro.”*

This triggering motif occurs in measures 1, 13, and 49; however, episodes where this “trigger” is not present have direct dramatic entries. The episode beginning at measure 25 starts with a four-string G major chord. It features an arpeggiated progression that shifts scale wise at the fourth 16th note of each beat. The 4th finger playing the 4th sixteenth note of each beat provides the pitch for a pointillistic stepwise melody. This has a stated *forte* over four measures, and then repeated at the dynamic level of piano. The motion is then stated in a B minor setting, but the order of notes for the arpeggios change giving the pointillistic melody a rhythm of its own. All of this action is supported by a sustained or slow-moving accompaniment. That brings

back the "trigger" scale at measure 49. This section is a sequenced passage featuring wide leaps with staccato articulation, and supported by a more active accompaniment. When that ends, something akin to a cadenza begins supported by a thundering tremolo accompaniment. The solo violin has a long passage of leaping arpeggios that again create a pointillistic sequenced melody that gives way to another Kreisler cliche, triplestop fanfares connected by dramatic scales and arpeggios and finally a grand cadence-focused ending with a Picardy third such as one might find at the end of a Baroque organ fugue or the closing of a huge chorus of an oratorio.

Transcriptions

As described by Wenn, Kreisler takes works from whatever their medium and from whatever the original source and translates the work into something enhanced by his own approach to violin techniques applied to them.[60] Kreisler's knowledge of the instrument's expressive possibilities is clearly demonstrated in his use of intricate bowing strokes, harmonics, pizzicato, double stops, and triple stop progressions. Although he uses a variety of complex techniques in transcribed works, these effects are never used solely for virtuosic display. Rather, they are employed to illuminate the musical ideas of the particular work.[61]

An example of how Kreisler treats previously composed works is shown in figures 12 and 13. Figure 12 shows a section selected from the work, "Andaluza" from a set of Spanish dances by Enrique Granados. Figure 13 shows a parallel section from "Spanish Dance," a Kreisler transcription of Granados' work. At the beginning of the piece, which I have not shown in the figures, he takes the melody from the piano part and gives it to the violin. At a few points as the piece grows from the beginning, he thins the piano texture to allow the melody to have

[60] Eric Wen. 1990. "Fritz Kreisler." In *The Fritz Kreisler Collection*. Vol. 1. New York, New York: Carl Fischer., ix.
[61] Ibid., ix.

more focus in the violin part. However, in the section shown by the figures, where the melody repeats, he leaves the melody in the piano part and gives the violin a decorative obligato that dialogues with the piano melody. This is characteristic of his treatment in transcriptions of this type, and his creativity is put on full display when transcribing pieces that are more involved. As stated earlier, he does not create displays for virtuosic showmanship for their own sake. Works that lend themselves to greater virtuosity are treated accordingly.

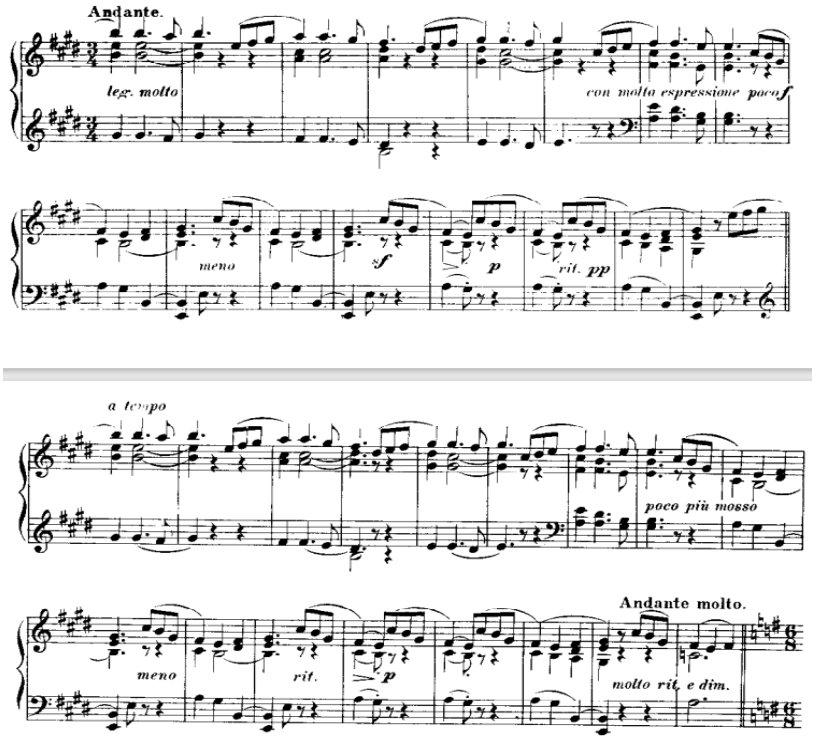

Figure 12. Andaluza from 12 Danzas españolas (Enrique Granados), mm. 32–64.

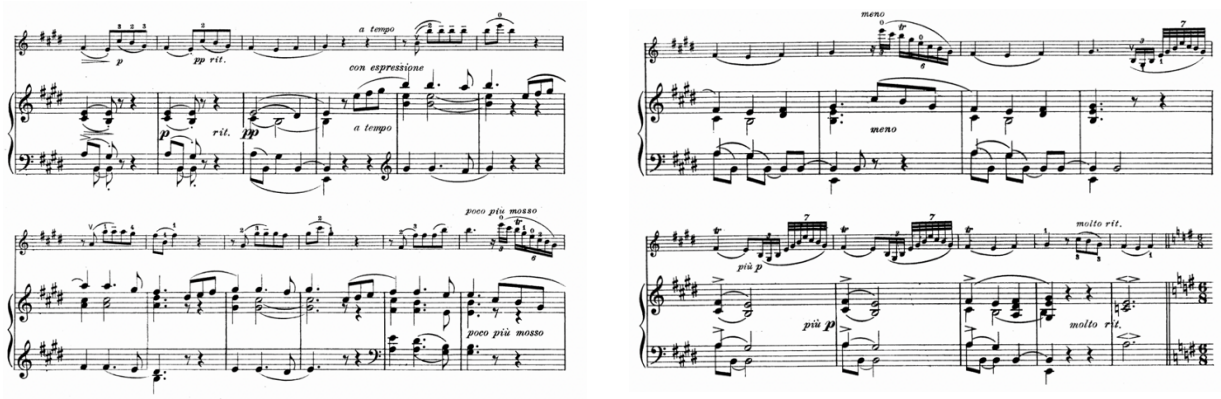

Figure 13. Spanish Dance (Enrique Granados, Transcribed by Fritz Kreisler), mm. 44–64.

Cadenzas

I start this discussion by urging the reader to consider how significant it is when a product rises to the top of its category despite having numerous viable competitors that are highly reputable. Suppose that the product is the one most preferred by connoisseurs and amateurs alike to the near total exclusion of all the other possibilities. My point is to emphasize the masterful nature of the cadenzas that Fritz Kreisler wrote for Beethoven's Violin Concerto in D Major, Op. 61. Some of the other cadenzas that are written for this concerto are written by undisputed violin virtuosos whose reputations as composers and performers are undeniable, yet the 19 year-old Fritz Kreisler produced the one that is preferred by violinist and most expected by audiences that know the concerto.[62] Other writers of cadenzas for this concerto include Wolfgang Schneiderhahn (transcription of the cadenza written by Beethoven himself as a piano version of the concerto), Henry Vieuxtemps, Joseph Joachim, Camille Saint-Saëns, Leopold Auer, Ferdinand David, August Wilhelmj, Carl Flesch, Eugène Ysaÿe, and a number of others both published and unpublished.[63]

Kreisler also wrote cadenzas for both the Brahms and the Paganini Violin Concertos, and although these cadenzas are not the first choices for a number of violinists, they do hold a high stature among some performers. Wenn surmises that Kreisler's cadenzas are among the most imaginative ever conceived for the violin because they integrate the compositions' musical ideas while fully exploring the resources of the instrument.[64] Virtuosic features that are discussed in some detail later in this research are generously applied to his writing of cadenzas.

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[62] Bruce R. Schueneman. 1996. "The Search for the Minor Composer: The Case of Fritz Kreisler." *Music Reference Services Quarterly* 5 (2): 25-47. 10.1300/J116v05n02_02., 30.
[63] Martin Wulfhorst. 2009. "Other Cadenzas." Vieuxtemps Cadenzas. https://vieuxtemps-cadenzas.com/Other-Cadenzas/other-cadenzas.html.
[64] Eric Wen. 1990. "Fritz Kreisler." In *The Fritz Kreisler Collection*. Vol. 1. New York, New York: Carl Fischer., x.

To give a clearer example of Kreisler's creative strategy in the production of his violin cadenzas for concertos, I have chosen to explore aspects of the structure of his cadenza for the first movement of Beethoven's Violin Concerto, op. 61. Echoing Wenn's observation, Palmer states that it is one of the most often performed by currently active virtuosos.[65] The performance length of the movement is approximately twenty-five minutes, and the cadenza occupies approximately three and a half to four minutes of that performance length. To put that in perspective, the movement is long enough to occupy approximately half of a recital program, and the cadenza itself occupies enough time to equal a typical stand-alone component of such a program if one accepts the premise that an acceptable solo recital length is approximately one hour. However, the consideration of time is not a prime factor for considering the artistic significance of the work. For that element, I admiringly turn to observable components of this very substantial cadenza.

According to Apel, a cadenza is a passage or section of varying length in a style of brilliant improvisation. He further elaborates that it makes ample use of highly virtuosic passage work as it draws from the thematic substance of the movement, presenting its subjects in artfully devised modifications or combinations.[66] I cite these observations from Apel's thorough and lengthy treatment of the concept because they parallel and so precisely describe the content and character of the Kreisler cadenzas for the Beethoven violin concerto.

As I limit the present discussion to the content of the first movement of the concerto, I emphasize that the Kreisler cadenza highlights the characteristics of the movement that are so iconic to its structure. As he uses the 18th century convention of a double exposition for solo

[65] Fred E. Palmer 1974. *A Comprehensive Performance Project in Violin Literature and an Essay on Selected Cadenzas for the Beethoven Violin Concerto in D Major, Opus 61*. Des Moines, IA: The University of Iowa.
[66] Willi Apel. 1969. *Harvard Dictionary of Music*. Edited by Willi Apel. N.p.: Belknap Press of Harvard University Press.

concertos, Beethoven precedes the violin's statement of the first theme with the violin playing a dominant seven chord in octaves, but with the lower octave stated as a grace note. In his cadenza, Kreisler paraphrases this motif for its opening, outlining the second inversion of the tonic chord. Note the comparison in the figure that follows.

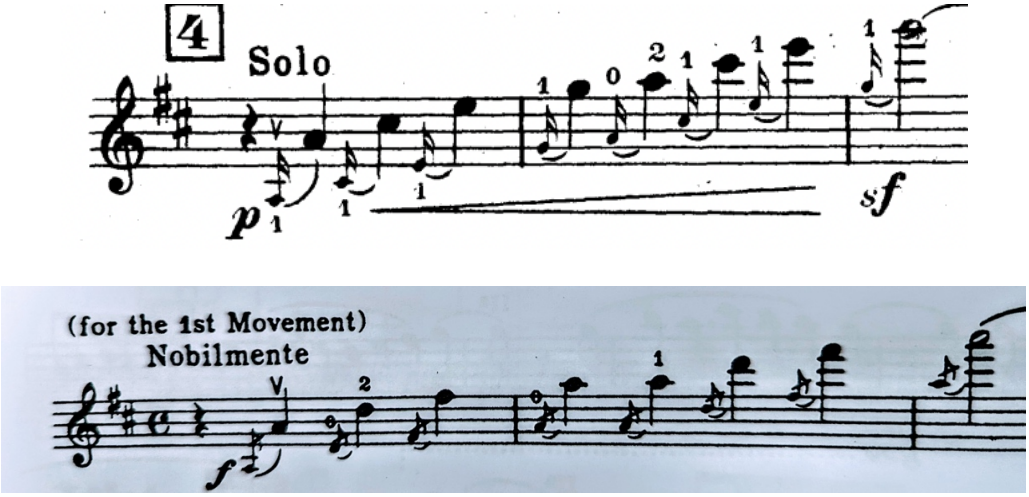

Figure 14. Comparison of Beethoven's opening of the solo part of his concerto with Kreisler's opening of the cadenza for the work.

Virtuosic display along with allusions to characteristic motifs and themes throughout this cadenza is undisputable. Upon careful consideration, one can discover that a lengthy analysis could be undertaken to reveal the technical and creative brilliance contained in this cadenza, but that could be a goal for a standalone scholarly endeavor. However, I would be remiss if I did not call special attention to the creative contrapuntal device in which he requires the soloist to join a

segment of the main theme of the concerto with the material of the closing theme of the exposition in a double stop duet. Figure 15 shows this enthralling point in the cadenza.

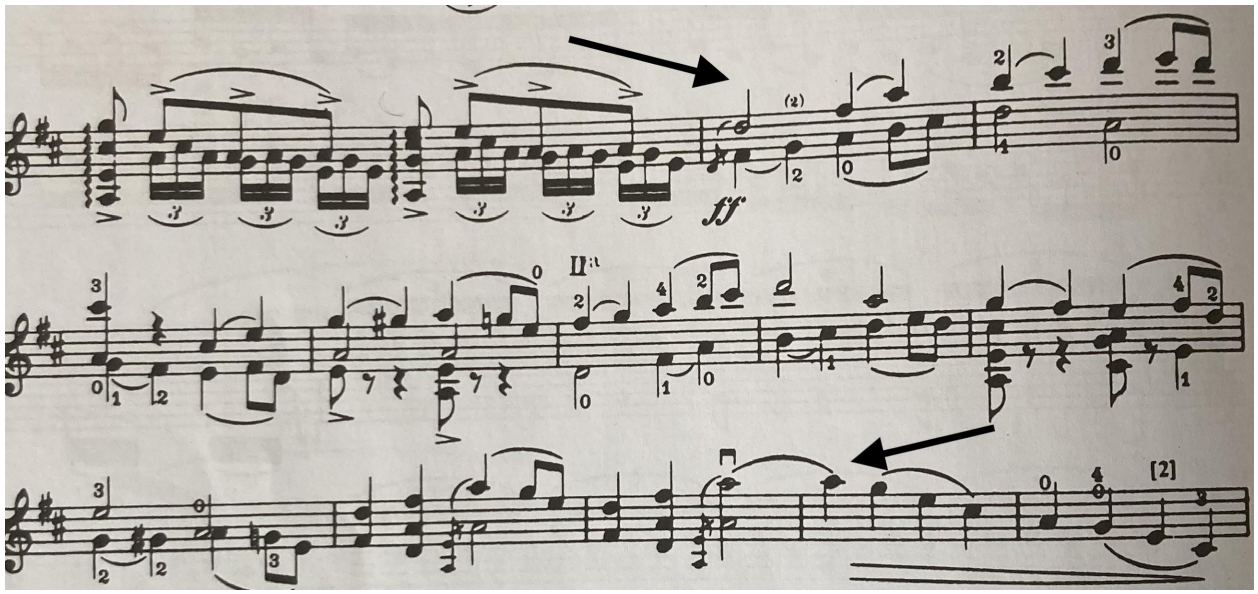

Figure 15. Segment of Kreisler's cadenza to the first movement of Beethoven's violin concerto in which the soloist combines the main theme of the movement with the closing theme of the exposition.

This discussion marks a fitting conclusion to the presentation of the multifaceted character of Kreisler's creative output. I now turn to an investigation of developmental influences that contributed to the whole performer/composer that one can appreciate as Kreisler, the violin virtuoso and musical genius.

Chapter 3–Performance Practice Lineage

George Enescu (1881–1955) (known in France as Georges Enesco) advised all his students, including Yehudi Menuhin (1916–1999) to "buy all of Kreisler's work, irrespective of the strange names connected with some of them." He further advised his students to study them because they are excellent works.[67] Such was the high esteem in which Kreisler was held among contemporaries who were recognized for their own violin virtuosity. In my attempt to reveal a reservoir of musical genius from which many may draw technical and stylistic sustenance, I found that the magnitude of his genius is taken for granted and possibly not fully discerned. As a boy between the ages of 10 and 12, he had memorized the accompaniments for all of the great violin literature and much of the vocal literature, and was the most sought out accompanist for students at the Paris Conservatory during the time. The astounding thing about this is that he taught himself the piano, and he did not have a piano at his home until several years after he had graduated from the conservatory.[68] Another bit of personal phenomenon in this same vein is that after he graduated from the conservatory at age 12, he had no further violin instruction, yet he had all of the standard violin literature memorized, and he had begun to compose. As noted earlier in the discussion, he composed cadenzas for the three movements of the Beethoven Violin Concerto, and that set of cadenzas continues to be the most used by violinists today.

Kreisler's compositions and transcriptions demand a wealth of skills from the performer in many ways. The pieces provide a veritable laboratory for the development of virtuosic skills with both hands. The bowing is obvious, but warmth of expression is a constant object for his attention, as Kreisler was known for his warm vibrato and focus on expression. It is a prime

[67] Louis P. Lochner.1981. Fritz Kreisler. Neptune, NJ: Paganiniana Publications Incorporated, 297.
[68] Ibid., 12.

purpose in this portion of my study to investigate the developmental lineage of Kreisler as a performer and as a composer. My task at this point is to interpret the elements of his instruction as well as performance tendencies of contemporaries that he respected who might have influenced his approach to performance. The other related task is to examine output of ones who had a direct or tangential influence on his composition output. I view these as a related task because his works imply the need for a particular skill set and manner of artistic import that is reflective of his personage.

Becoming Kreisler, the Enviable Musical Phenomenon

Fritz Kreisler's father, as previously mentioned, was his first teacher, and the process started as the young Fritz started to ask questions of his father about how he knew when the music was directing him to change from one sound to another. This took place when he was age 3, and the learning "skyrocketed" from there resulting in Fritz being able to read music at that very young age. The father, Dr. Samuel Severin Kreisler, had desperately wanted to be a professional musician, but his father insisted that he go into a profession in which he would be more likely able to provide for himself a more reliable livelihood. That resulted in his becoming a medical doctor instead of a musician. Ironically, Fritz wanted to be a medical doctor, but at the crucial point of selecting a profession, he decided on pursuing opportunities in music after having spent only two of the five years required for a medical degree.[69] However, he never lost his love for medical science. Fritz reported in later years that he believed that his father was, in a way, living out his own passion for music through his sons [Fritz had a younger brother, Hugo Kreisler (1884 - 1929) who became a professional cellist].

[69] Lochner, Louis P. 1981. *Fritz Kreisler*. Neptune, NJ: Paganiniana Publications Inc., 36.

Dr. Kreisler arranged for his son, Fritz, age 4 to begin study with Jacques Auber, who was concertmaster at the Ring Theater.[70] He studied with Auber until age 7, when he was admitted as a student at the Vienna Conservatory, an institution that had never before admitted a student under the age of 10.[71] Kreisler made meteoric progress under the guidance of Auber, which prompted me to want to explore Auber's background for the purpose of connecting elements of the pedagogical philosophies and practices of him and his teachers as influence upon the development of Kreisler as a performer, but I found no such references. The best that I can relate in this regard relative to this stage of Kreisler's development and to his eventual successful outcome is the passionate commitment of his father to music and his patient mentorship of Fritz.

The July 1, 1924 issue of *The Musical Times* summarizes a paper that was read at the *Musical Association* meeting by a member of the association, Jeffrey Pulver. Pulver summarizes the state of violin pedagogies including common philosophies and practices from the 17th century up to the time of his report. He surmised that playing during the second half of the 16th century and the whole of the 17th century must have existed with standards that were very low. However, he reports that detailed accounts of practices of 17th century violin instruction were not reported since specific instruction was personalized by individual instructors and tailored to address the needs of their students. They found it to be in their own interest to keep to themselves any little tricks of techniques they might have discovered.[72] Virtuosi of the time found that there was a certain prejudice against the violin, which would lead to very limited book sales if they wrote about their craft, and they too were reluctant to give away trade secrets.[73] As Pulver continues in his discussion of pedagogical development, I started to see lines beginning to

[70] Ibid., 6.
[71] Ibid., 6.
[72] "Violin Methods: Old and New." 1924. The Musical Times 65, no. 977 (July): 645--46.
[73] Ibid., 646.

emerge dividing pedagogists who viewed a focus upon feeling from those who gave greater attention to technical or more mechanical aspects of playing.

Referring to Marin Mersenne's treatise, *Harmonie Universelle* (1636-37), Pulver found that Mersenne (1588–1648) attached great importance to beauty of tone, and treated the bow with much more consideration than did many later writers. He spoke of others whose works will be discussed here as appropriate, but to illustrate an approach that contains certain elements opposite to the emphasis upon mood, feeling and attitudes, he discusses Ševčík's method. He states that it was the only method in which nothing had been overlooked, with the exception of the aesthetic side of music; however, he points out that Ševčík (1852–1934) aimed only at giving the violinist a technical tool with which to exhibit his musical powers.[74]

Kreisler relates an incident that seems to illustrate Pulver's observations about a sensitive approach to performance versus one born of pure technical adroitness. One morning upon encountering Jan Kubelik (1880–1940), an outstanding fellow violinist who had a concert scheduled for that evening, he noticed that the young man's fingers were bleeding after having spent the previous twelve hours practicing. Kreisler's recall of the concert is that it was technically a perfect performance, but yet it was a blank.[75] Kreisler, who was well known to not spend a great deal of time practicing made the following statement concerning his thoughts about practicing:

> "The secret of my method, if I may say so, consists of my having to concentrate and exert myself, when on the platform, much more than if I had previously practiced the music for many hours. The extra alertness required to master any uncertainties that may exist enables me to play all the better. The fingers are merely the executive organs.

[74] "Violin Methods: Old and New." 1924. *The Musical Times* 65, no. 977 (July): 645--46.
[75] Lochner, Louis P. 1981. Fritz Kreisler. Neptune, NJ: Paganiniana Publications Inc., 90.

I never practice before a concert. The reason is that practice benumbs the brain, renders the imagination less acute, and deadens the sense of alertness that every artist must possess."[76]

It is well-established that as a practitioner of violin performance, Kreisler falls into a category characterized by sensitivity to the aesthetic import of works performed. A vital element of this research is to document in a way that is as objective as possible how he arrived at that point. I have chosen to delve into the background of his teachers and most valued associates to suggest a conclusion about influences upon him that he might have in turn imparted for posterity.

Kreisler's Teachers after Jacques Auber

Kreisler's teacher at the Vienna Conservatory was Joseph Hellmesburger, Jr. (1855–1907) who had assumed the position of violin professor at the conservatory in 1878, four years before Kreisler became a student there in 1882. At the time that he taught young Fritz, he was active as a performer, conductor and composer. His father, Joseph, Sr. taught him the violin, and it seems that he also had a rapid rise as a performer. At age 8, he was a soloist in a conservatory concert, and at age 15, he played second violin in his father's quartet. By age 18, he was known as 'Crown Prince Pepi,' a very popular personage in Viennese musical life.[77] His three years of mandatory military service was an assignment to the orchestra of the city regiment whose garden promenade concerts and music at balls were a Viennese cultural fixture. His earliest compositions were dance pieces dating from his three years of military service.[78] The only potential influence that I could glean as far as influence upon Kreisler is that Joseph, Sr.'s quartet

[76] Ibid.,90.
[77] RichardEvidon. 2001. "Helmesberger Family." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012740.
[78] Ibid.

was referred to by the music critic Eduard Hanslick (1825–1904) as having a "subjective, emotional style that is appealing to the young, romantics and women."[79]

Kreisler was able to go to the Paris Conservatory after his work at the Vienna Conservatory, and he was assigned to Joseph Lambert Massart (1811–1892). Massart's first teacher was his father and then he studied with Ambroise Delaveux. He later became a student and protege of Rodolphe Kreutzer.[80] This is significant in that Kreutzer was one of three violinist (Kreutzer, Baillot and Rode), who are recognized as the founding asset of the French violin school, which was marked by brilliance of style, objectivity of approach, and lack of emphasis on the expansive type of lyricism. Expansive lyricism likely refers to the qualities of romanticism that were in full bloom. Kreisler is said to have possessed a full tone, used a predominantly legato style of bowing, and was praised for his instinctive sense of phrase and his intonation.[81]

Massart taught Wieniawski early in his career and Kreisler near the end of it, and recognized these two as his most outstanding students. Massart preferred playing chamber music, and did not seek the status of violin virtuoso; however, his success as a teacher has been attributed to his intelligence, his command and knowledge of the violin, and the high standards of performance he demanded.[82] Kreisler admired the playing of Wieniawsk, and adopted his French vibrato characterized by warmth and constant motion, and they both owe much of their

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[79] Ibid.
[80] Albert Mell. 2001. "Massart, (Joseph) Lambert." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018011.
[81] David Charlton. 2001. "Rodolphe Kreutzer." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000380298.
[82] Albert Mell. 2001. "Massart, (Joseph) Lambert." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018011.

sensitive style to their teacher, Joseph Lambert Massart. This performing style was adopted by Wieniawski, Vieuxtemps, Eugène Ysaÿe, and Kreisler. Standing in opposition to this consummate French style was another important virtuoso, Joseph Joachim.[83] Carl Flesch stands with the critics of Joachim as being in a different "camp" of performance. Flesch favored new approaches to violin-playing that seemed to be due more to the influence of charismatic individual performers, especially Kreisler and Heifetz.[84]

Although there is a mountain of information concerning pedagogical developments through the years such as found in the landmark work of Leopold Mozart (1719–1787), *Versuch einer gründlichen Violinschule*, as well as other trends documented through the years, the matter for the current discussion is resolved. Discussions that emerged during the 18th and 19th centuries concerning whether or not to use the springing bow articulation (spiccato), whether to use higher positions and shifting, and the appropriate use of vibrato are all considerations for another investigation.[85] The roots of Kreisler's approach to performance have been appropriately explored at this point without such further discussion.

Creative Influences for Kreisler's Compositions

Schueneman observes that most of the famous works of Kreisler were written before World War I, and all are closer in spirit to the 19th century than the modernist tones of the 20th, even though he did incorporate some of the harmonic language of the early 20th century Austro-Germanic school in some of his works.[86] I mentioned earlier that Kreisler held a very negative

[83] Louis P. Lochner. 1981. *Fritz Kreisler*. Neptune, NJ: Paganiniana Publications Inc., 21.
[84] Knapik, Stefan. 2015. "The Master(ed) Violinist: Carl Flesch's Pedagogical Treatise and Memoirs." *Music & Letters* 96, no. 4 (November): 564--601. https://www.jstor.org/stable/44163434.
[85] Clive Brown. 1988. "Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing." *Journal of the Royal Musical Association* 113 (1): 97 - 128. http://www.jstor.org/stable/766271.
[86] Bruce R. Schueneman 1996. "The Search for the Minor Composer: The Case of Fritz Kreisler." *Music Reference Services Quarterly* 5 (2): 25-47. 10.1300/J116v05n02_02., 43.

view of atonal and dissonant trends that started to emerge at the beginning of the 20th century. Upon noting that the majority of his pieces have programmatic titles if they are not transcriptions or arrangements, I concluded that he wrote a genre of works that could be classified as "character pieces" for violin. A character piece is usually a piece for piano solo, expressing either a single mood (such as martial, dream-like, pastoral), or it might contain a programmatic idea defined by its title.[87] A great number of Kreisler's compositions fit this description, and there is precedent of Couperin and Rameau anticipating the genre by applying it to some of their 18th century harpsichord pieces, and other earlier composers making similar applications.[88]

An appropriate way to begin to surmise the origin of Kreisler's approach to composition is to consider teachers and others around him that he might have consciously or unconsciously emulated. Introducing Kreisler's early development, I mentioned that he was in Anton Bruckner's music theory and harmony class at the Vienna Conservatory. In an incident that I cited earlier in which Bruckner called upon the eight year-old Kreisler to go to the board and quickly write out something in fugue style, Lochner indicated that he had memorized a textbook that contained 90 of Bruckner's fugue samples, and he selected one (Bruckner did not notice that he had borrowed one of his own subjects).[89]

Exploring other information about Bruckner during the time that he taught at the conservatory, I found another facet of his musicianship that Kreisler might have adopted for his

[87] Maurice Brown. 2001. "Characteristic [character-]piece." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005443.
[88] Maurice Brown. 2001. "Characteristic [character-]piece." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005443.
[89] Louis P. Lochner. 1981. *Fritz Kreisler*. Neptune, NJ: Paganiniana Publications Inc., 11.

writing. Bruckner was one of three organists in the Hofkapelle, where he performed until 1892.[90] Hawkshaw states that despite Bruckner's unquestioned mastery of the organ, there are indications that he did not always perform the service music in a manner acceptable to his superiors because he was more interested in improvising than in playing the prescribed pieces.[91] I offer that the bold improvisatory nature of his performances may have made an impression upon Kreisler as he often had occasion to hear Bruckner play the organ. The often improvisatory, cadenza-like passages in Kreisler's compositions could very well have been influenced by this early encounter. Considering his penchant for writing in the 18th century style, the improvisatory nature of the Fantasia as practiced by C.P.E. Bach could have been a model for him as well.[92] Another setting also might have been influential at Kreisler's earliest formal development as a musician. Kreisler was very fond of his violin teacher at the Vienna Conservatory and was aware that Hellmesberger was also a composer. He reports giving his teacher his first composition, a string quartet, but he never heard anything of it again.[93]

Kreisler's next encounter with formal instruction with writing music was at the Paris Conservatory, where he studied with Léo Delibes. According to Pottinger, Delibes (1836-91) is known as a composer of light, entertaining works admired for their gracefulness, wit, and charm. Citing documented opinions of Delibes' work, Pottinger writes that the composer was praised for a rare and precise quality of his melodies and a delicate style in his writing for the public.[94] Considering the stylistic tendencies of Kreisler, there is fair justification to believe that he may

[90] Paul Hawkshaw and Timothy Jackson. 2021. "Bruckner, (Joseph) Anton." Grove Music Online. https://www-oxfordmusiconline-com.ezproxy.library.unlv.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040030.
[91] Ibid.
[92] Taruskin, Richard. 2010. The Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries. Vol. 2. 5 vols. New York: OUP USA., 416-418.
[93] Louis P. Lochner. 1981. Fritz Kreisler. Neptune, NJ: Paganiniana Publications Inc., 10.
[94] Pottinger, Mark A. 2008. Music & Letters 89 (3): 434--435.

have been influenced by Delibes. His entertaining violin works strongly suggest that he may have internalized qualities that characterized his teacher's output.

Beyond Kreisler's study with Bruchner and Delibes, there is a source of influence and inspiration that he likely experienced that might not readily come to mind. As I previously alluded to Kreisler's attraction to earlier styles of composition, my conclusion about many of his products is that he adapted his output according to styles of composers whose works he chose to emulate or transcribe. There is no clearer illustration of this than his approach to writing the cadenzas for major violin concertos. It is clear that in all his works, he pulled from every area of his experiences and musical interests.

Kreisler tends to use several signature figures in his compositions for violin such as ones shown in figures that I have selected to use here. Considering Kreisler's extensive output, the examples do not represent an attempt to be exhaustive in citing these characteristic devices. The first of these that I have chosen to highlight is the use of fingered tremolo played as a double stop voice in support of a melody. Figures 16a, b, c, and d show his use of this technique in the several settings as indicated.

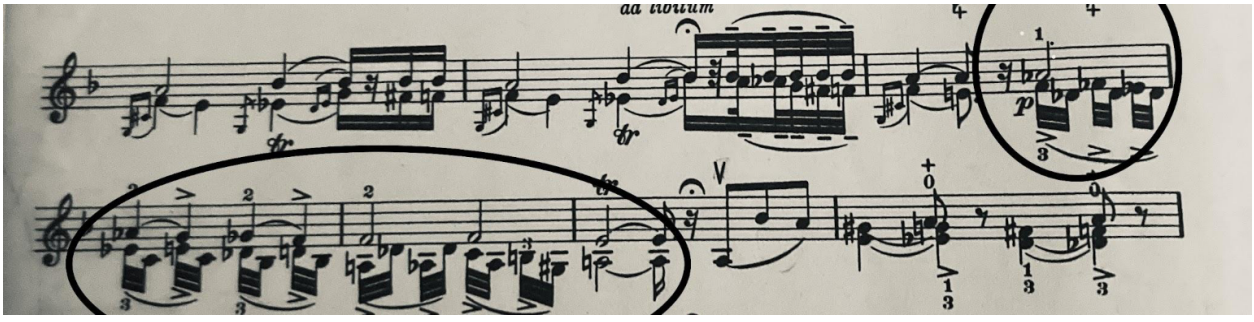

Figure 16a. Use of the fingered tremolo accompaniment in *Recitativo und Scherzo-Caprice.*

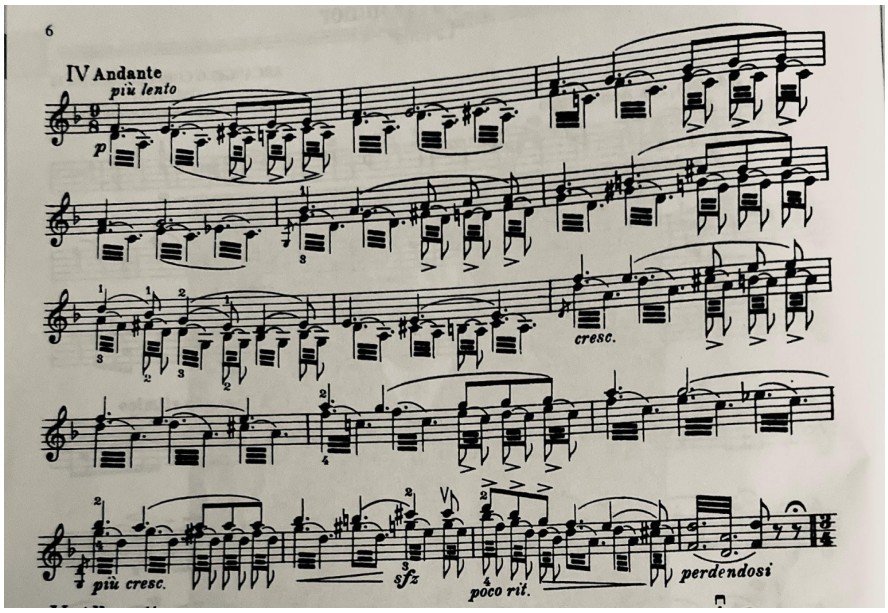

Figure 16b. Use of the fingered tremolo accompaniment in Corelli/Kreisler *"La Folia"* 4th Variation.

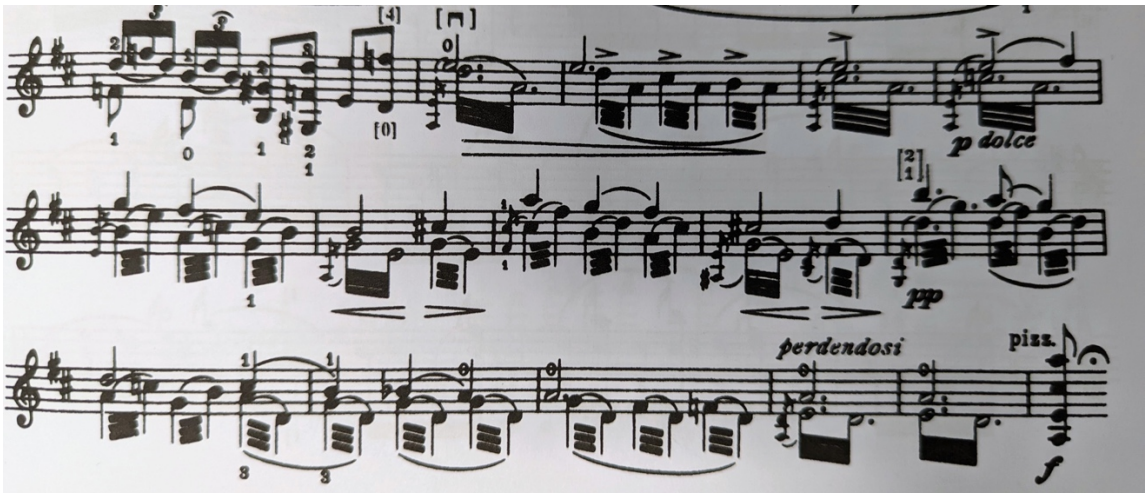

Figure 16c. Use of the fingered tremolo accompaniment in the cadenza for Brahms *Concerto in D Major, Op. 77.*

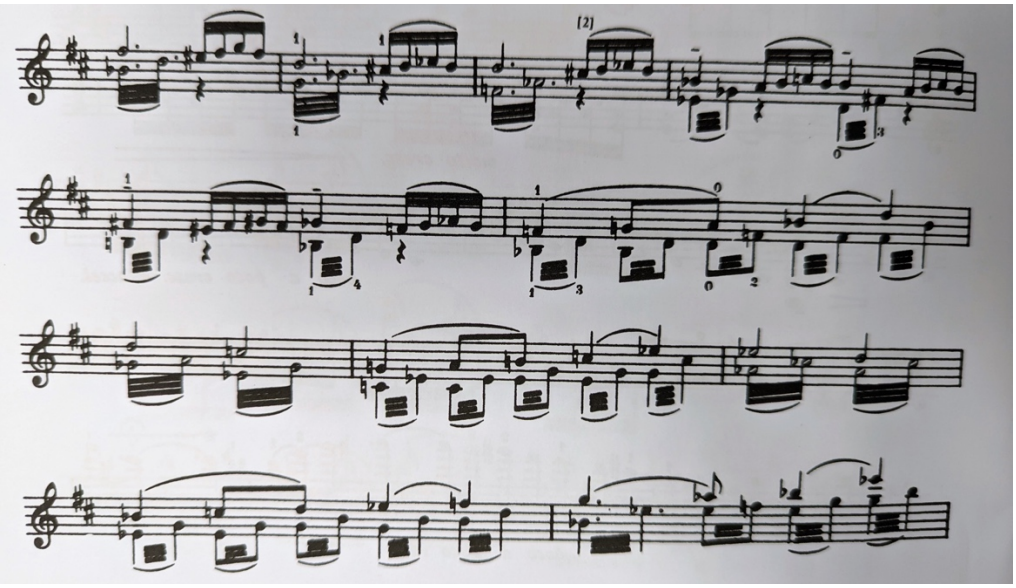

Figure 16d. Use of the fingered tremolo accompaniment in the cadenza for Paganini *Concerto No. 1 in D Major, Op.6.*

Another creative tool that Kreisler uses is to employ an open string as an internal pedal point surrounded by a pointillistic array of pitches. Figure 17a, displaying mm. 60–79 of the Allegro portion of his *Praeludium and Allegro,* shows his use of this technique. Notes surrounding the "pedal" form a melodic sequence executable as double stops.

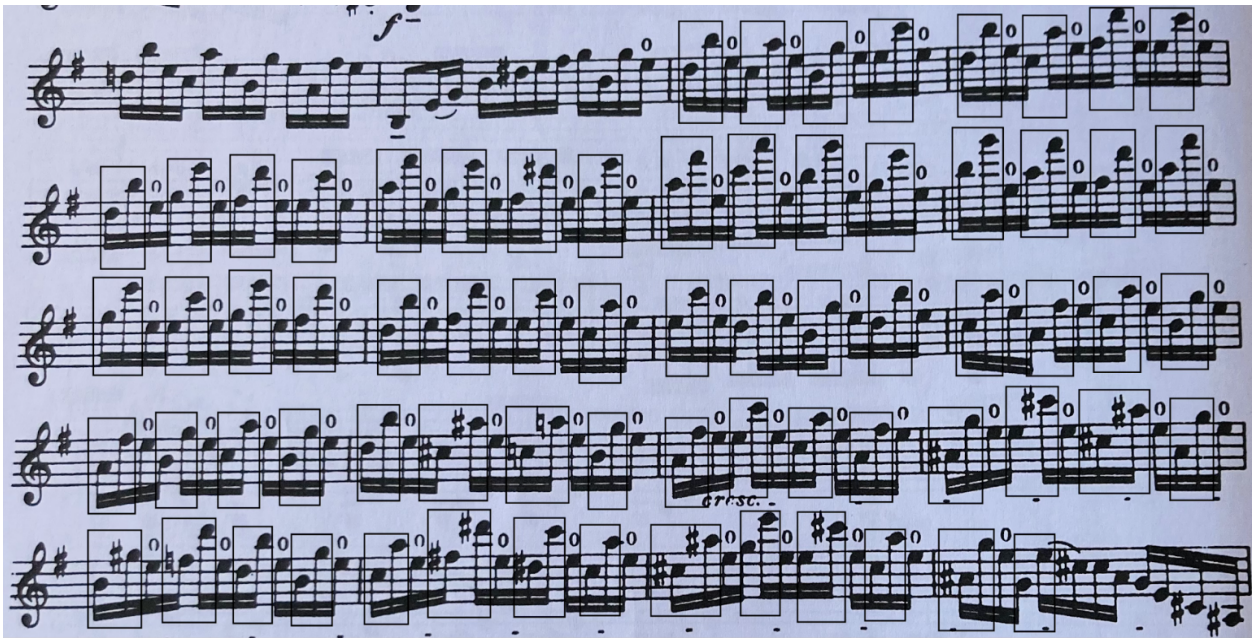

Figure 17a. Pointillistic display in *Praeludium and Allegro* mm. 62–79 of Allegro.

Figure 17b shows mm. 31–43 of Kreisler's Cadenza to the 3rd movement of Beethoven's Violin Concerto in D Major. In this example he uses the open A string as the "pedal" as he weaves a pointillistic melodic sequence both in single notes and in actual double stops as opposed to the implied double stops shown in the *Praeludium and Allegro* excerpt.

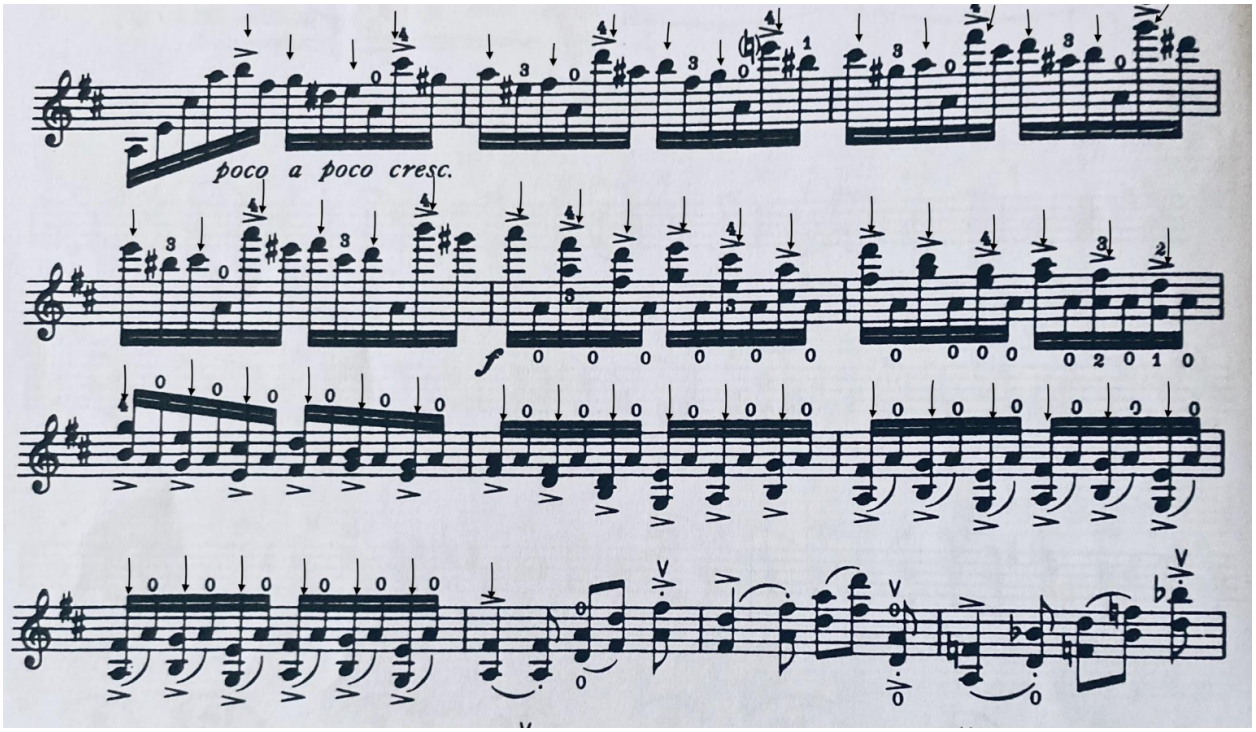

Figure 17b. Pointillistic display in 3rd Movement Cadenza for Beethoven's Violin Concerto in D Major.

The characteristic device that I have come to recognize as a Kreisler effect, and the final one that I will illustrate here, is something that I call "the triple stop fanfare." In some of his pieces, a dramatic build-up of certain virtuosic displays runs squarely into a section that sounds like a fanfare or dramatic announcement of some sort. Examples that I have chosen to use for the purpose of this research are found in *Praeludium and Allegro* and in *Recitativo und Scherzo-Caprice*.

Figure 18a shows his use of the triple stop fanfare in *Praeludium and Allegro*. It occurs towards the end of the piece and terminates at a slow and pronounced cadential formula that ends the piece. Figure 18b shows how the figure is used in *Recitativo und Scherzo-Caprice*. In this

work it is actually used more than once and serves as a transition to material that has contrasting characteristics.

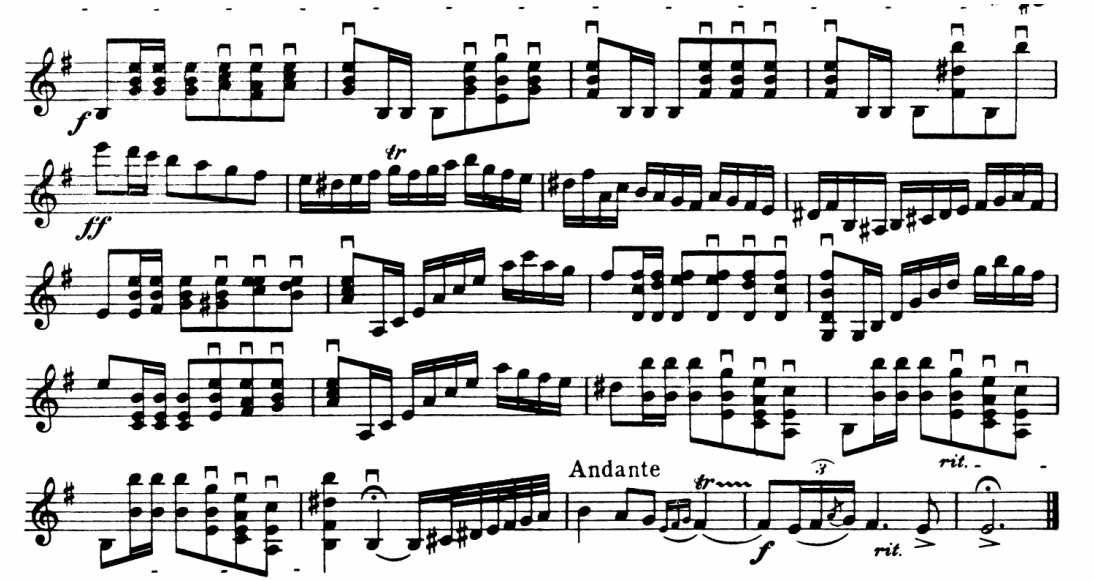

Figure 18a. Use of the triple stop fanfare as a closing section of a work. *Praeludium and Allegro*, mm. 84–104 of the Allegro section of the piece.

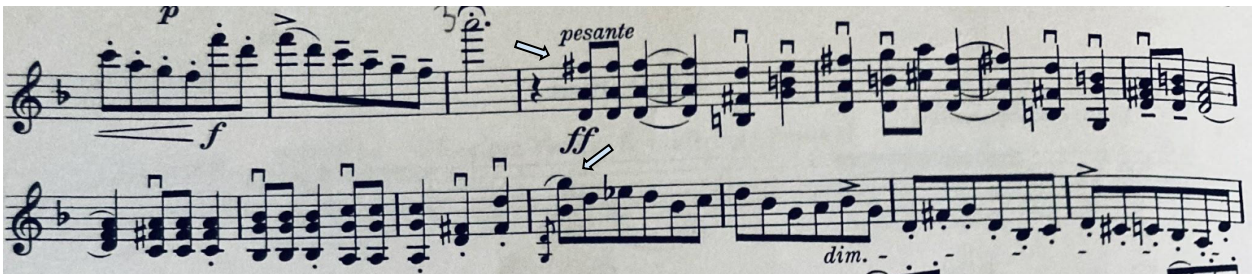

Figure 18b. Use of the triple stop fanfare as a transition. *Recitativo und Scherzo-Caprice*, mm. 9–17 of the Presto e brillante section of the piece.

The task of isolating signature features as a potential tool for pedagogy is a challenging concept presented in this research. However, in the final chapter, my goal is to demonstrate the value of isolating certain composition devices in a manner that facilitates learning. Although the possibilities are limitless, I have explored one such possibility as an implication of this study.

Chapter 4–Implications

Many instrumentalists are guided to various levels of competence through the use of method books and benefitting from modeling of proper technique by a teacher who has mastered the skills that the trainee needs to acquire. J.S. Bach wrote customized notebooks for training his sons in music skills. Leopold Mozart, the father of his genius son, Wolfgang, wrote a landmark treatise on the art of playing the violin. A number of violinists, some of whom lived during the time of Kreisler, or potentially touched his life tangentially, contributed studies that violinists have consumed cognitively or experientially for decades. Kreisler's teacher studied with Rodolphe Kreutzer (1766–1831), a name synonymous with the development of advanced skills on the violin. Additionally, violinist like Pierre Baillot (1771–1842), Pierre Rode (1774–1830), and Jacob Dont (1815–1888) were influential in the development of the French style of violin playing, a pedagogical atmosphere under which Fritz Kreisler fashioned his musical inclinations.

As we move deep into the twenty-first century, elements that influenced Kreisler continue to influence practitioners of the art. The violinists that I mentioned who shaped the landscape of violin playing in France at that time did so through the writing of method books and caprices that were designed to give violinists a vast compendium of techniques that they would likely encounter as performers. Studying the caprices of these masters might be described as storing musical assets gained from their guidance into a personal reservoir from which the performer might draw as needed to address the performance challenges at hand.

I believe that this is likely the most efficient way for violinists to have skills in reserve upon which they might draw for daily performance tasks. However, I have perceived that performers and teachers can take the accepted process and expand it to an approach that can be customized to address a given challenge. I found in Kreisler's music that there are countless

ways of adding to the reservoir of musical performance solutions. All teachers and performers may not be inclined to go through this process, but I believe that it is potentially an effective way to resolve challenging issues in music. For my illustration of this proposed approach to resolving musical difficulties, I have chosen mm. 65–83 in the "Allegro" section of Kreisler's *Praeludium and Allegro.* I think that students find that the leaps and the lack of points of reference for accurate intonation make executing this passage somewhat tricky. Exercises suggested here might help the performer to refine the passage in regard to intonation and confident execution. Figure 19 shows the chosen work example with notes circled that create insecurity for students learning this section of the piece. Note that most of the leaps involved, when broken into the root elements of construction, form intervals of major or minor 6ths.

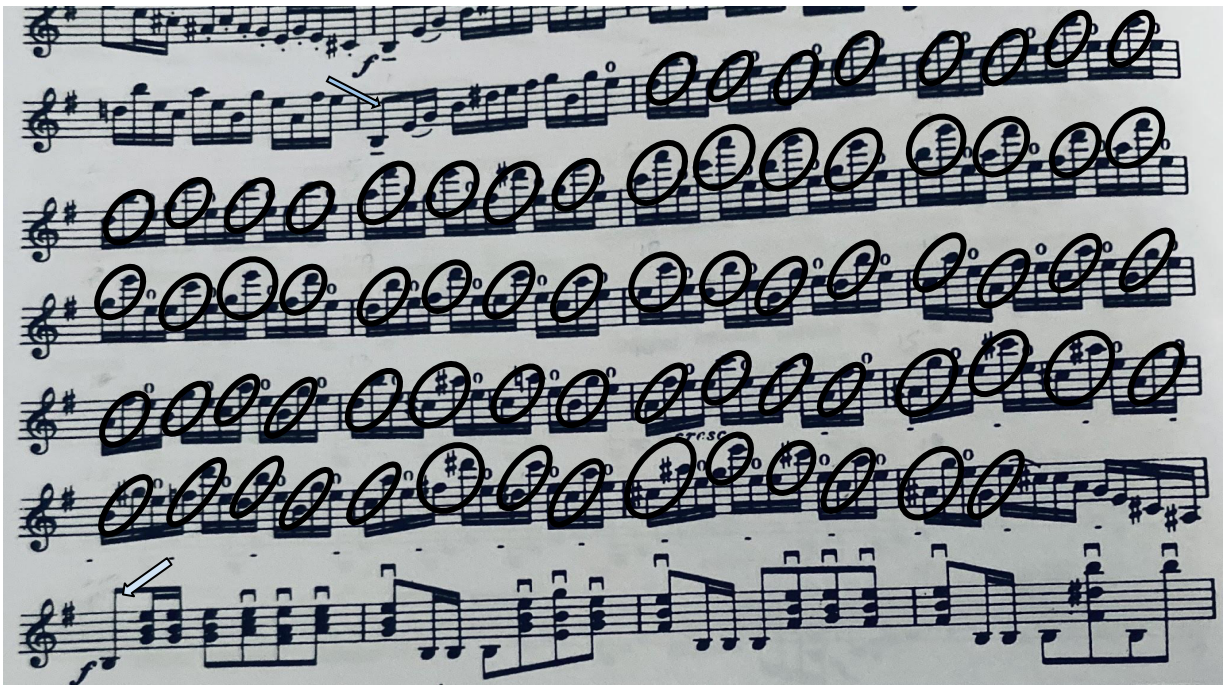

Figure 19. Praeludium excerpt for study development.

Since I perceived the upper note of the sixths as the most stable target for orienting the ear for movement of the passage, I formed a short study based upon the passage that isolates the top notes of the sixths into a melody. When this section is played, the perceived pointillistic melody is not always heard as movement from point to point of the upper notes, but getting the upper notes in tune is the starting point for training the ear to hear where the pitches are going. In figure 20, the notes are not necessarily intended to be played by the finger that will play it when put back into context. For the study, anyone choosing to use my approach is encouraged to use a fingering that would be logical and comfortable for playing it in this temporary setting. The only goal at this point is to be able to hear when the upper note of the pair is played in tune. However, the actual performance fingering is advisable.

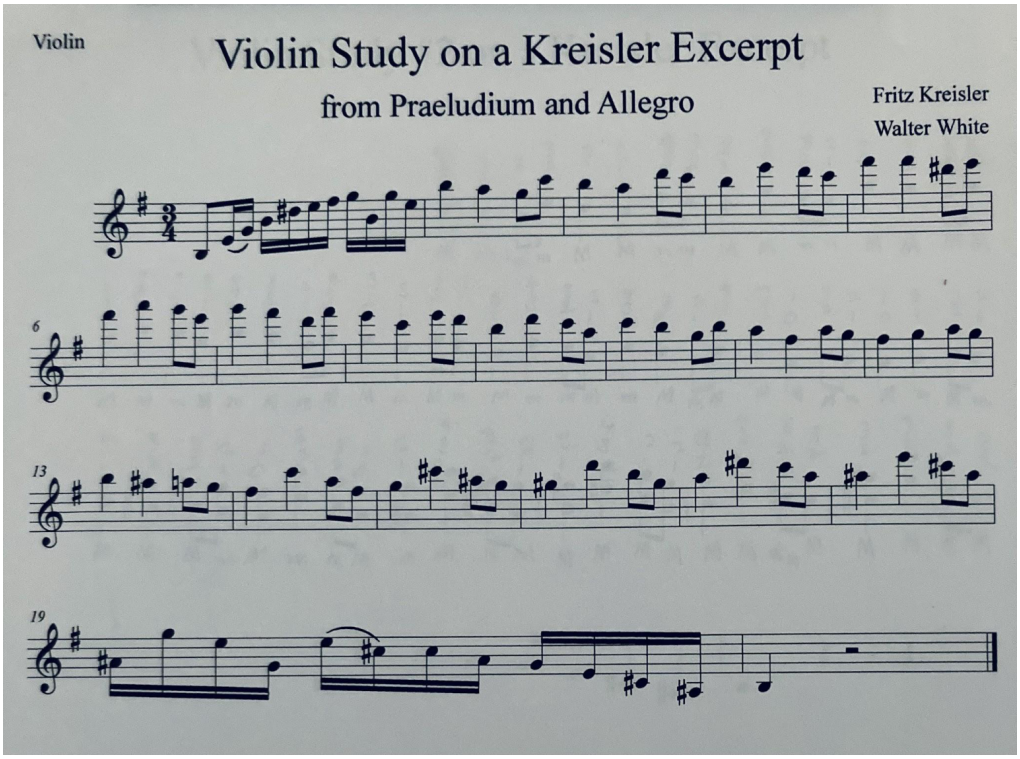

Figure 20. Violin Study on an Excerpt from Praeludium and Allegro.

The next step in this process is to tune the parallel movement of the major and minor 6ths that characterizes the passage. For this task, I placed the notes as double stops in sixths. Figure 21 shows the study in parallel sixths as I envisioned it to support getting the moving parts in tune. I recommend that students use the fingerings for this section that they would use if they were performing the piece. This step represents achieving near readiness to perform the section as written. As a visual aid, I have labeled the major and minor 6ths throughout (there is one diminished 7th), and I have entered suggested fingering throughout. Part of the process here is to get accustomed to placing both fingers of the double stop at the same time. I have found that placing the fingers of the 6ths at the same time after each intervening open E in the actual work makes the flow much smoother, and the platform is set for executing it with greater velocity.

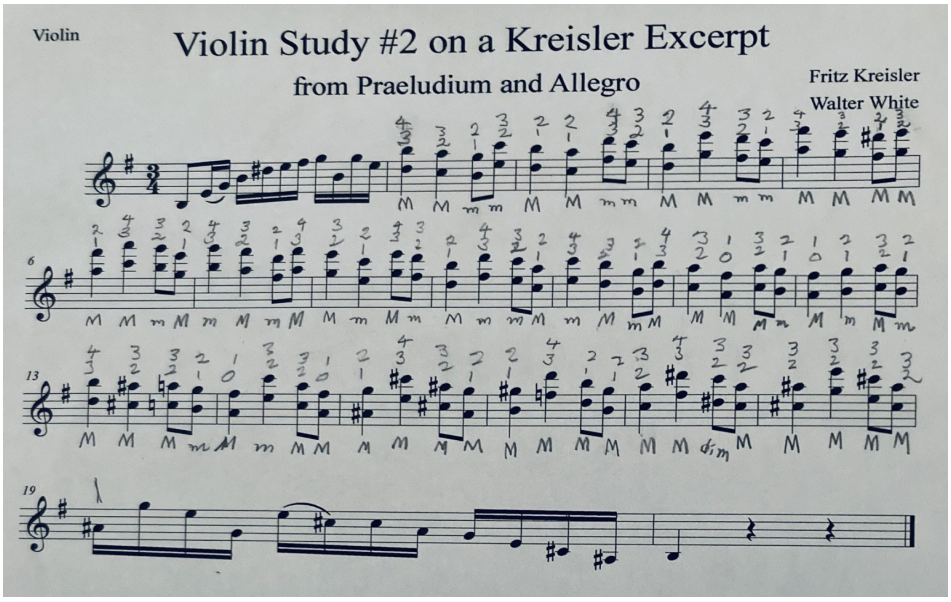

Figure 21. Violin Study No. 2 on an Excerpt from Praeludium and Allegro.

A final step that might be considered before testing the results with the actual setting could be to follow all of the double stops with an open E. This will facilitate development of muscle memory and coordination to be able to place the notes forming the required intervals at the same time. Many students approach the notes consecutively as written, but analysis of the use of the intervals show that placing the notes of the intervals at the same time might make the process a little easier. Individual placement of fingers for each note is less efficient, and intonation is likely to be a greater concern.

The final step is to deploy the actual work using qualities and skills discovered or improved during the process of isolating musical ingredients of the passage. Bowing and other rigors of violin performance that intervene naturally must be resolved before one can declare it a polished product, but this gives a small sample of skills that can be acquired as a result of studying the music of Fritz Kreisler.

Discussing the process of practicing, Galamian states that whenever technical problems are encountered, they must be analyzed as to whether they involve intonation, shifting, rhythm, speed, a particular bowing, the coordination of the hands and any combination of potential difficulties. All problems should be isolated and reduced to their simplest terms so that an appropriate practice procedure can be used for them.[95] In the passage from Kreisler's *Praeludium and Allegro*, my main objectives were to address intonation and execution of recurring intervals in such a way as to lay the groundwork for coordinating string crossing, developing speed and anticipating performance difficulties.

I opened Chapter 3 by relating how George Enesco told his students to buy all of Kreisler's music because they are good works. As a performer and teacher, he had the intuition

[95] Ivan Galamian and Sally Thomas. 2013. *Principles of Violin Playing and Teaching*. Mineola: Dover Publications, Incorporated.

and skill to know what violinists need in order to realize their greatest potential. Prophetically he was able to see the potential that exists in the skillfully devised works of Fritz Kreisler. The works speak for themselves, and performers have only to seek them out to discover what there is to learn.

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Curriculum Vitae

<table>
<tr><td colspan="2">Email: whitewd@nv.ccsd.net</td></tr>
<tr><td colspan="2">Walter D. White
  </td></tr>
<tr><td>Objective</td><td>To become the best performer that I can and to use my extensive background in education to serve as an educator in an institution of higher learning. Additionally, my intent is to foster the enhancement of institutional goals by galvanizing colleagues and students to move forward with bold initiatives undergirded by a shared vision.</td></tr>
<tr><td>Professional Highlights</td><td>• United States Army Reserve
Retired after 26 years of service at the rank of Master Sergeant
Served as an operations NCO for a pre-deployment training mission
Awarded the Meritorious Service Medal
• Music Educator
Comprehensive instruction and program development in orchestra, choir, and guitar - CCSD
Comprehensive instruction and program development in orchestra – Waco ISD, 1992 - 2007</td></tr>
</table>

	Comprehensive instruction and program development in orchestra – Laredo ISD, 1984 - 1992 Assistant Professor of Music – Alabama State University (Orchestra and String Department) – Montgomery, AL 1973 - 1977 Comprehensive instruction in all areas of school music including writing and implementing a music curriculum for a high school initiating a new program – Boston, MA, 1969 - 1973 • Music Advocacy and Performance Co-founded a community orchestra in Montgomery, AL - 1975 Member of Laredo Symphony Orchestra – (1985 – 1992) Member of Waco Symphony Orchestra – (1993 – 2006) Concurrently served with Temple Symphony Orchestra, San Angelo Symphony, and East Texas Symphony Currently a member of the Board of Directors and serve as concertmaster of the Southern Nevada Symphony Orchestra – Mesquite, NV

Skills	• Violinist/Violist/Singer • Instrumental and Choral Conductor • Skilled Trainer • Skilled with Microsoft Office Products: Word, Excel, PowerPoint and Publisher • Reading Proficiency with the Spanish and French Languages

Employment History

Orchestra, Choir, and Guitar Teacher	CCSD, Las Vegas, NV	2007 – Present
String Instrument Instructor	Waco ISD, Waco, TX	1992 – 2007
String Instrument Instructor	Laredo ISD, Laredo, TX	1984 - 1992

Education

DMA	University of Nevada at Las Vegas	Dec., 2022
Graduate Study for Professional Improvement	University of Phoenix Online	2008 – 2017
Graduate Study for Professional Improvement	University of North Texas	1995 – 2001
CAGS (Certificate of Advanced Study – School Administration)	Northeastern University, Boston, MA	1973 – 1976
Master of Music	Boston University, Boston, MA	1969 – 1973
B.Mus. Ed.	Texas Southern University, Houston, TX	1965 - 1969

References	References are available on request