Niccolo Paganini

Tours de force
Nel cor piú mi sento
Duo

for violin solo

Toimittanut/*Edited by Yair Kless*

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The Treasures of the Franco – Belgian School

Collection of violin etudes composed by

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Edited by Yair Kless
English text edited by Eyal Kless

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etc....

Yair Kless has enjoyed a long and successful international career both as a performer and a prominent teacher. He has appeared as a soloist as well as chamber musician in every corner of the globe and his repertoire spans from the Baroque period to compositions written for, or dedicated to him. Many of his students have won international competitions and hold key positions in the music world.

Yair Kless was born in Israel and began playing the violin at an early age and graduated from the Tel Aviv Music Academy, under the tutelage of Israel Amidan.

Following a recommendation from Nathan Milstein, he moved to Brussels and studied with Prof. Andre Gertler in the Royal conservatory and the Chapelle-Musicale Reine-Queen Elisabeth, graduating with the highest distinction in both violin and chamber music.

He currently holds teaching posts in the Buchman – Mehta School of Music (Tel Aviv University), the University of Music and Dramatic Arts (Graz, Austria) and the Royal Northern College of Music (Manchester, UK).

Yair Kless sees great importance in educating future violin teachers, a subject which is very dear to his heart. In the Buchman – Mehta Academy he created, and has ran for the last thirty years, a program for all music students which include theoretical and practical classes that focus on the fundamental principles of instrumental teachings. For many years Yair Kless stood as the head of program in Stuttgart, which ran seminars for violin teachers, dedicated to furthering the knowledge about different teaching methods and styles. He continues to hold master classes and workshop seminars dedicated to this subject wherever he goes.

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etc....

PREFACE

The etude is an integral companion to every violinist, being a step between basic studies (such as scales) and performance of pieces. In my experience, there is a gap between the three common etude books: Rode, Kreutzer and Dont, and the high virtuoso level of Paganini, Wieniawski and Ernst, as well the demands of the repertoire of the 19th and 20th Centuries. I found in the Franco – Belgian school excellent material to fill in this gap, although the literature is too vast to contain in one or even several volumes. My choices are based on finding the elements which do not commonly exist in the more popular etudes collections.

As the name suggests, the Franco – Belgian school is a mixture between the generation following Rode – Kreutzer – Baillot (being Viotti's students themselves), and the Belgian school starting in Liege with De Bériot. With the eastern European schools being offshoot branches, it is evident that the Franco – Belgian school is the most influential style in violin history until today. This school was a pioneer in developing sound and bow techniques to the standards of today (L. Capet), adding the revolutionary use of vibrato (Ysaye), and mastering the fingerboard in Paganini's precise and elegant manner (Vieuxtemps).

My technical – methodical suggestions are based on my approach to violin playing in this style, taught to me from childhood, and with more than 40 years of teaching experience.

Finally, the beauty of creative practice lies in personal discovery, not just following instructions. I am convinced that this book will be a great help for any young violinist striving for mastery.

Tel - Aviv, October 2007
Yair Kless

HUBERT LÉONARD

The six etudes of Hubert Léonard, (1819–1890) the famous Belgian violinist and pedagogue, shows a rich variety of techniques based on his leanings towards the classical era.

I. Equal finger action is the key to attaining brilliance in the fast passages. Practice in the following way:

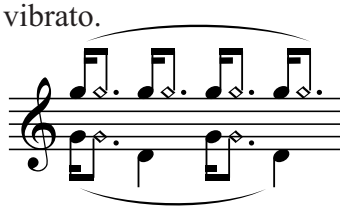
- Soft touch in slow tempo.
- Soft touch to the string, while exaggerating the rising motion of the fingers.
- Quick falling and raising of the fingers, in a moderate tempo.
- Increase tempo and group together every 4–6 notes. Use rhythmical variations.
- Use the "adding notes" technique.

Pay attention to the following aspects of your playing:

- Keep the independence of the bow while shifting.
- Practise playing both in the lower half and the upper half of the bow.
- Perform using bows in the opposite directions (starting on an up bow instead of down).

II. Combine the vertical motion of the left fingers with vibrato on the melodic "romantic" line.

- Start slow, study the left hand patterns until you reach a comfortable position.
- Gradually increase the speed and power of the finger action articulation: rising and falling motions.
- "Spring touch" working technique: touching each note and releasing the finger to play a harmonic. This style of practice helps release tension of the fingers and thus helps vibrato.



- Use staccato and portato strokes.
- The "*con fuoco*" title, is an indication for a dramatic expression in performance.

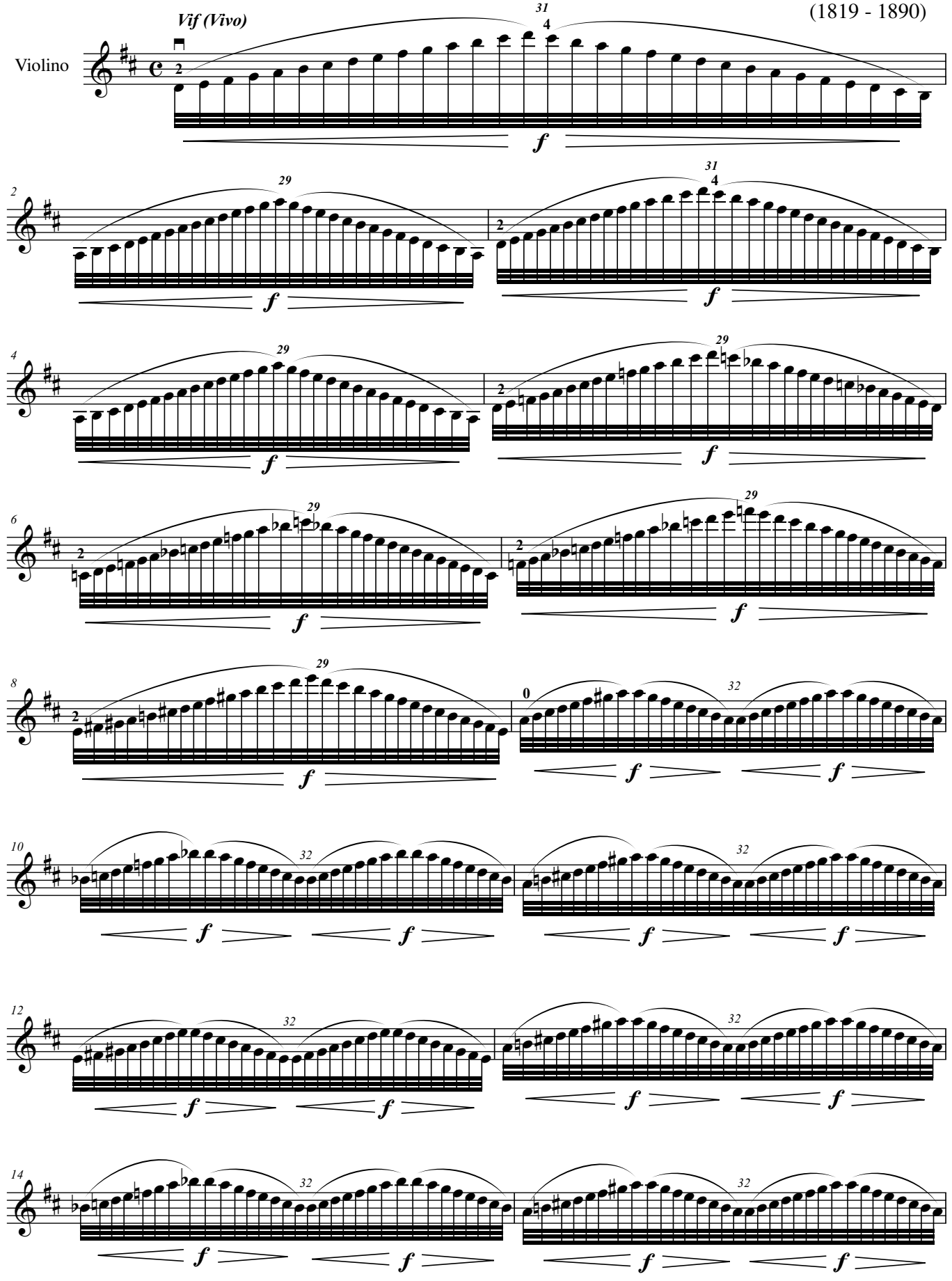
III. "Accented legato" stroke is one of the key signatures of the Franco-Belgian style.
This etude is excellent for developing fluidity and awareness of resistance between bow and strings. Motion is initiated from the fingers and the wrist.

- Start with only two notes per bow: in different parts of the bow.
- Gradually add more notes per bow.
- To increase coordination, press the finger of the right hand in conjunction with the left, pressing all fingers when playing open strings.
- Press 2–1, 1, etc. as pilot fingers on the bow.
- Add dynamics and beautiful phrasing.

etc....

I

Hubert Léonard
(1819 - 1890)



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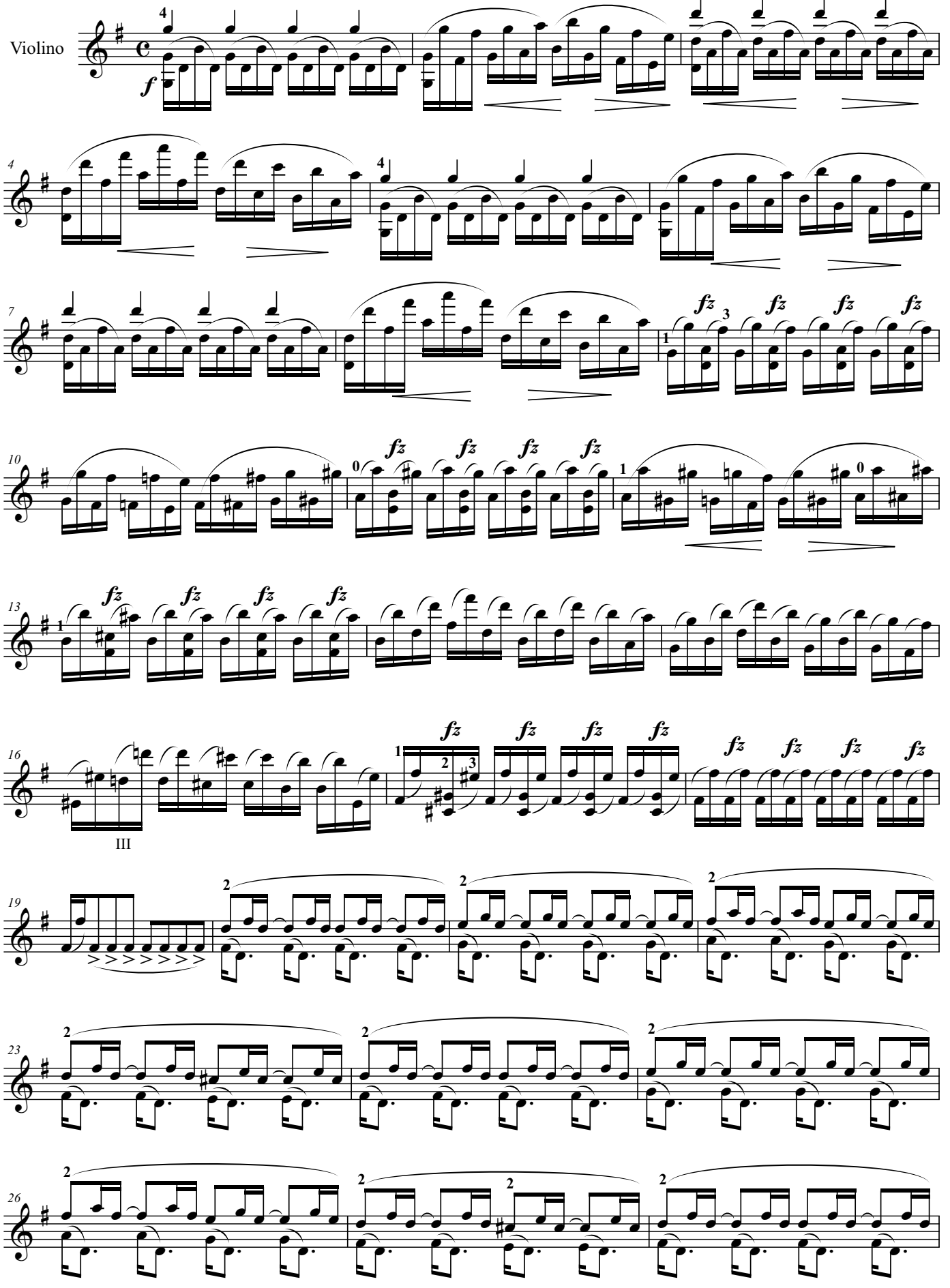
II

Hubert Léonard

Allegro con fuoco

Violino



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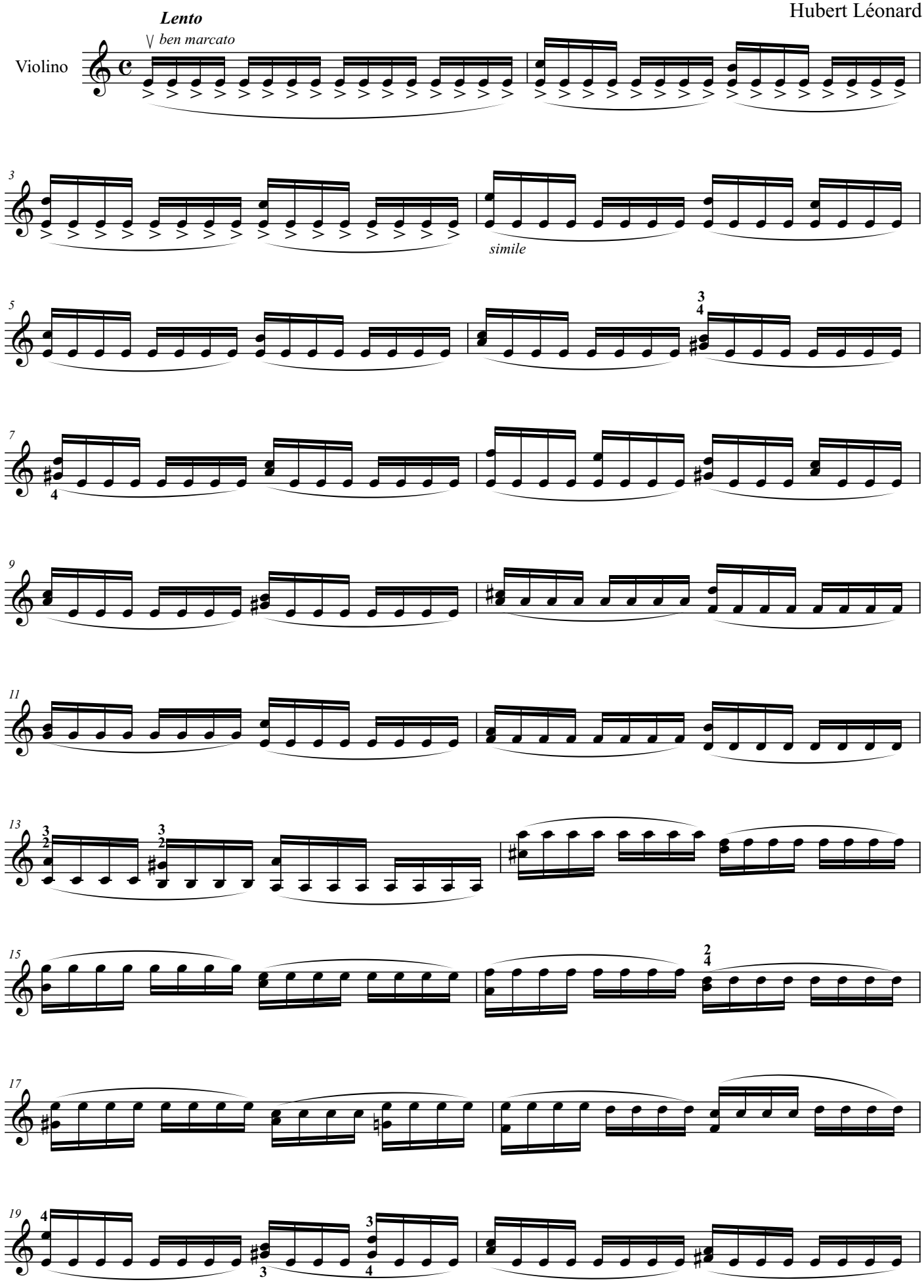
III

Hubert Léonard



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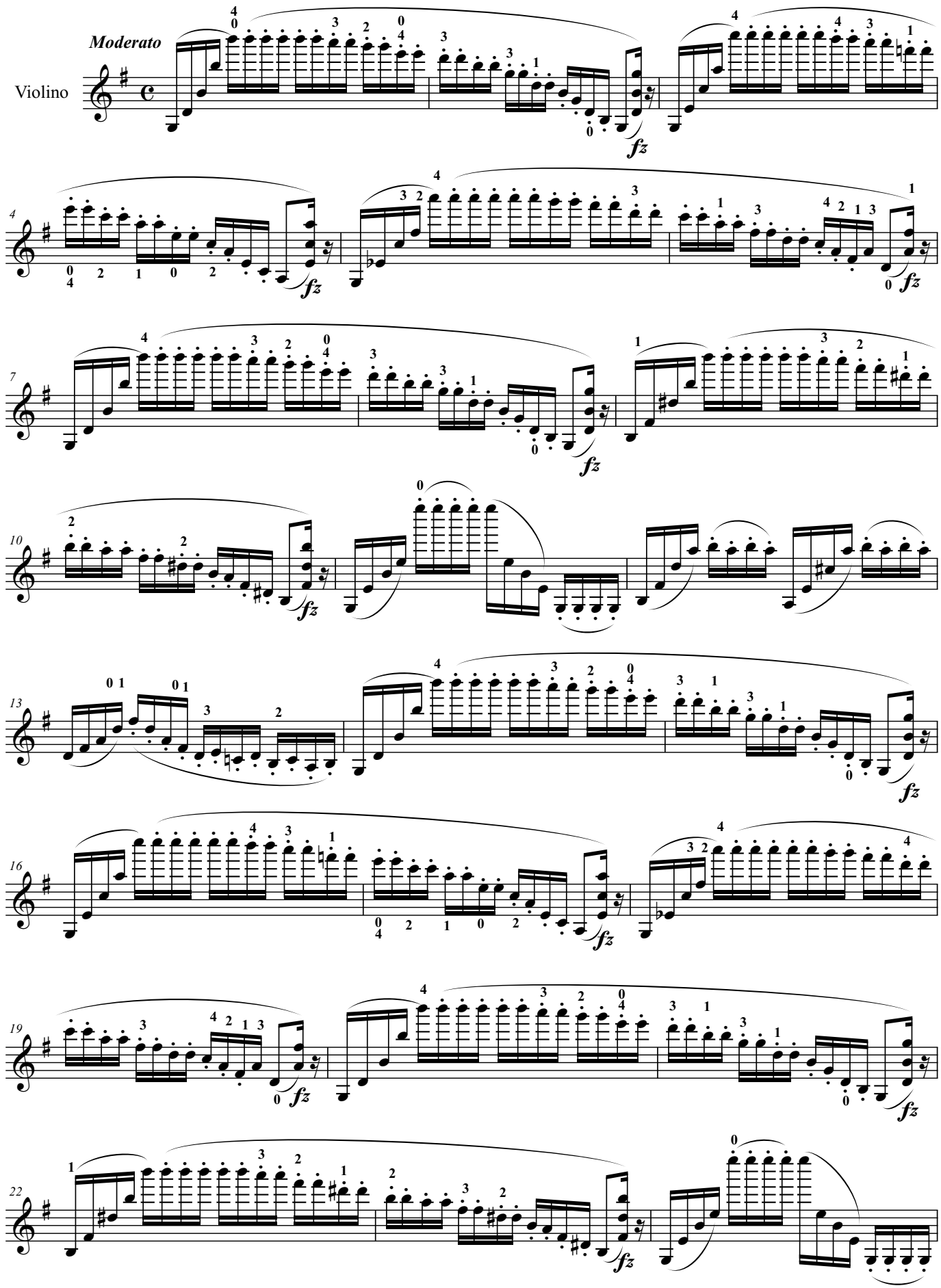
IV

Hubert Léonard



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V

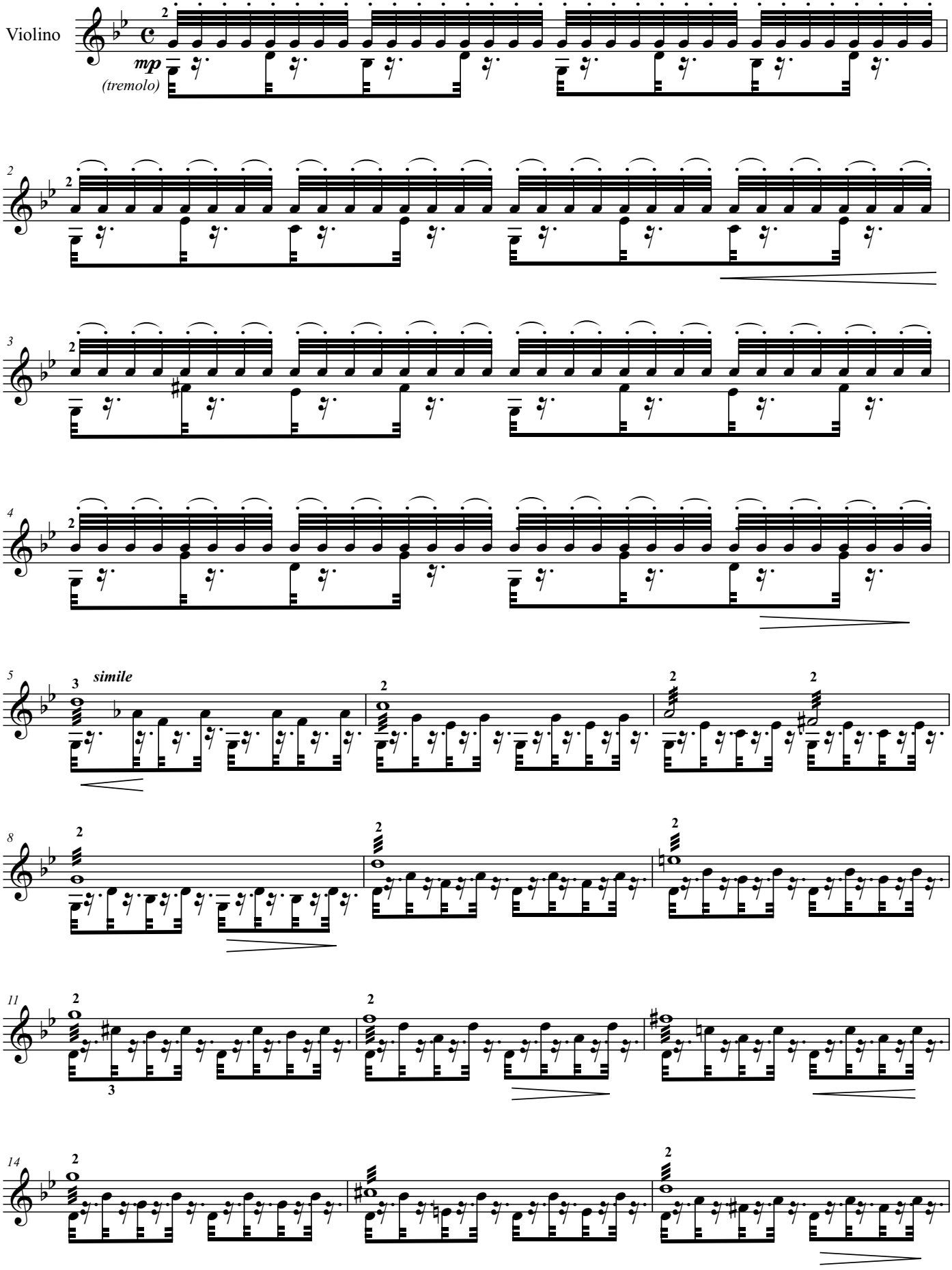
Hubert Léonard

Moderato

Violino

mp

(tremolo)



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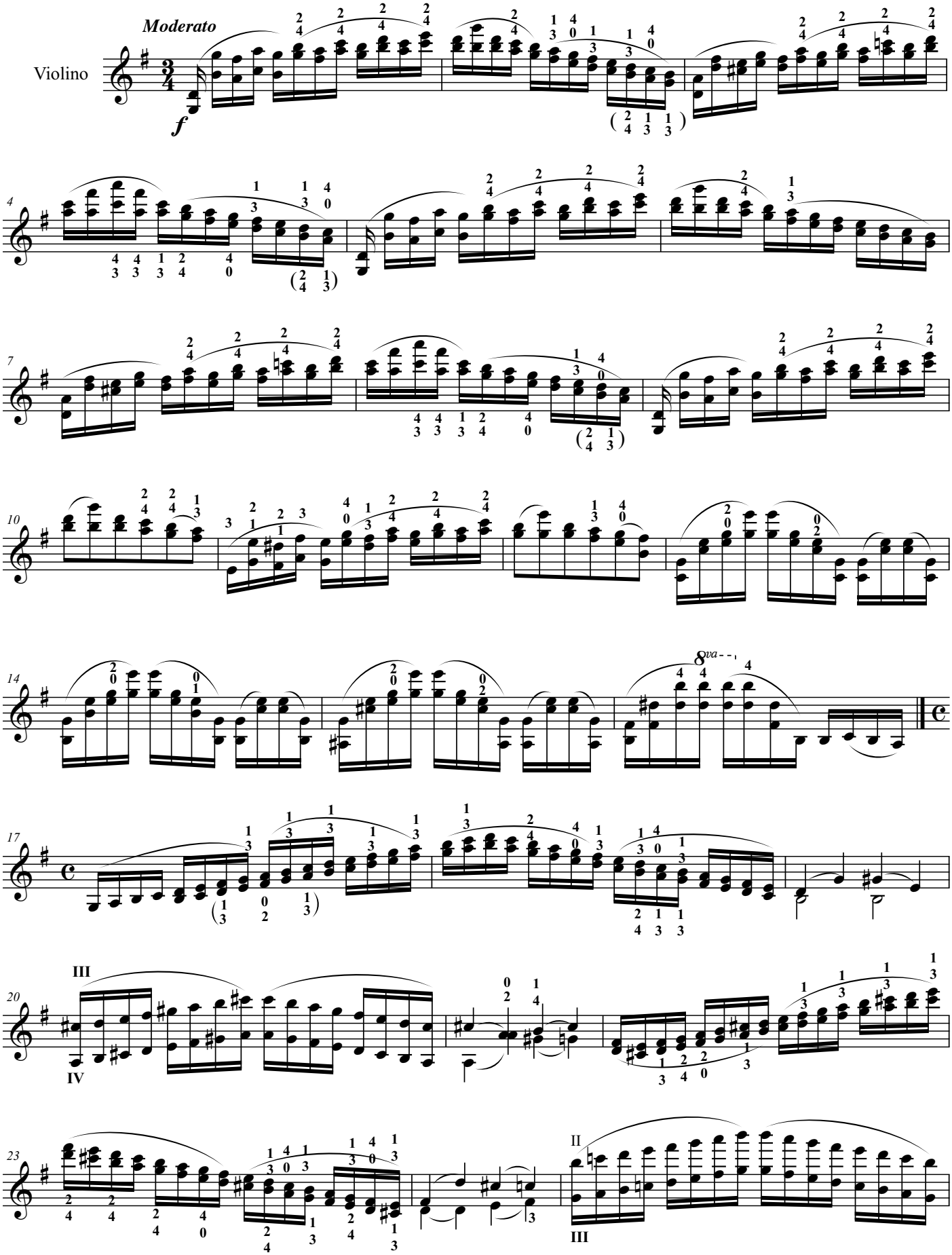
VI

Hubert Léonard



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CHARLES-AUGUSTE DE BÉRIOT

Charles-Auguste de Bériot (1802–1870) established the fundamentals of the Franco- Belgian School by adopting some of Paganini's style, combining them with the more traditional French schools ideas. His own life was a combination of a successful solo and pedagogic careers and he taught in the Brussels Conservatoire.

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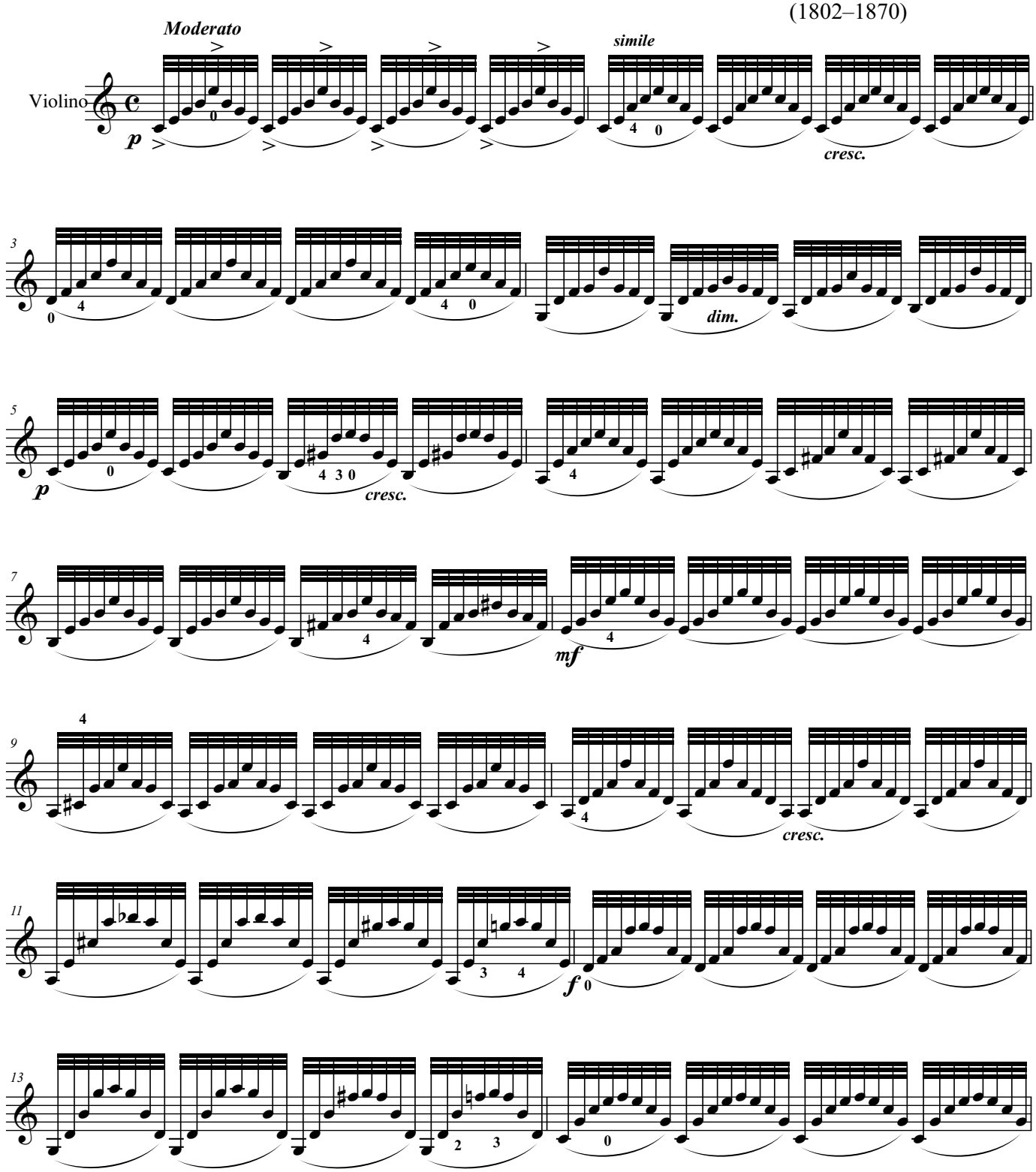
Charles-Auguste de Bériot
(1802–1870)



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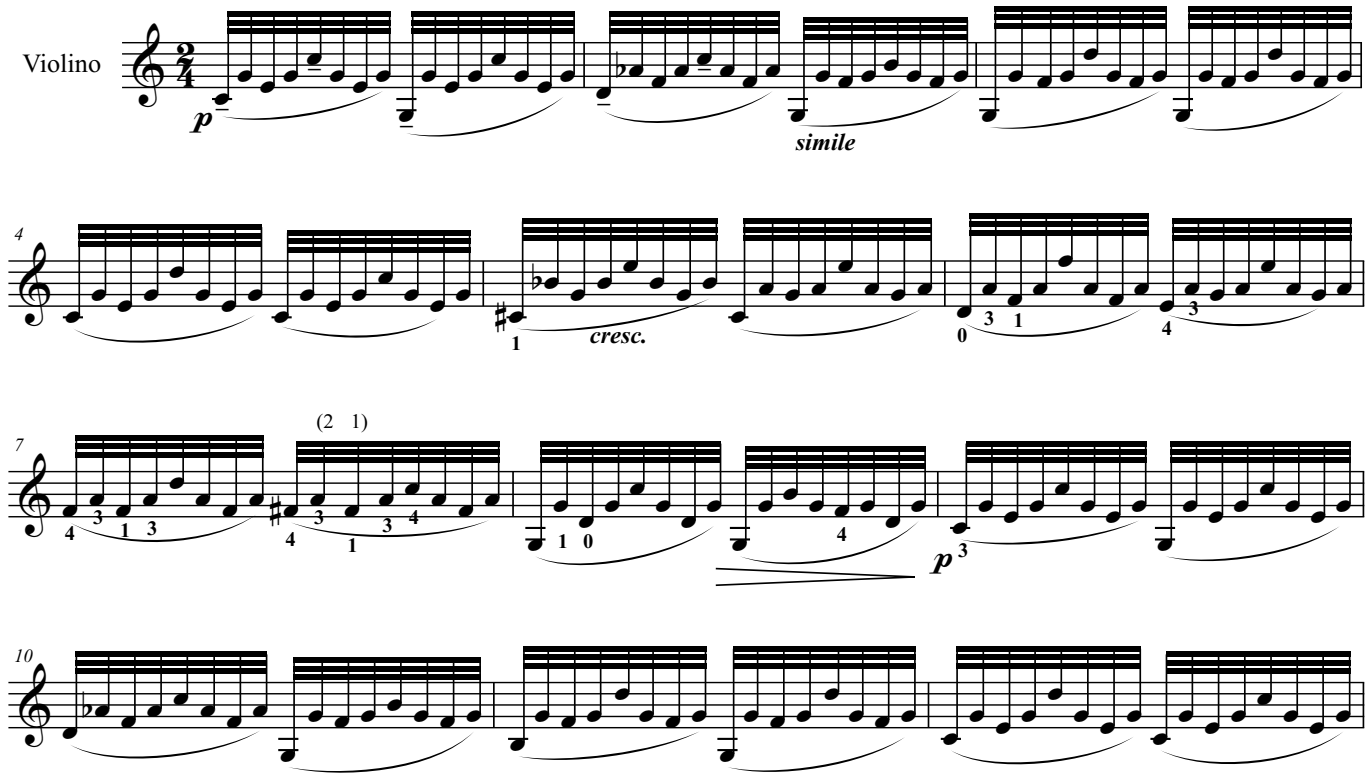
II

Charles-Auguste de Bériot

Allegro moderato

Violino

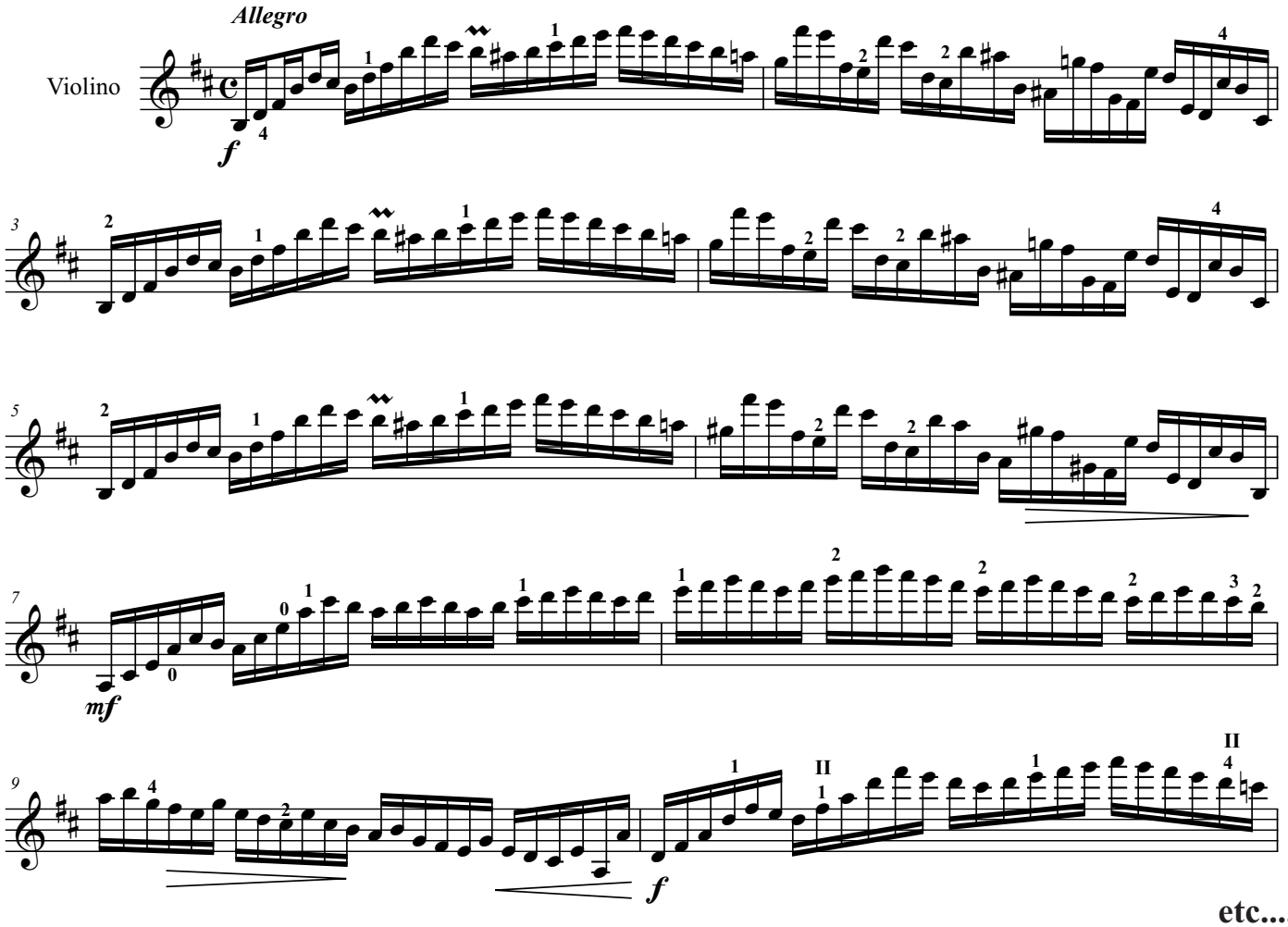


III

Charles-Auguste de Bériot

Allegro

Violino



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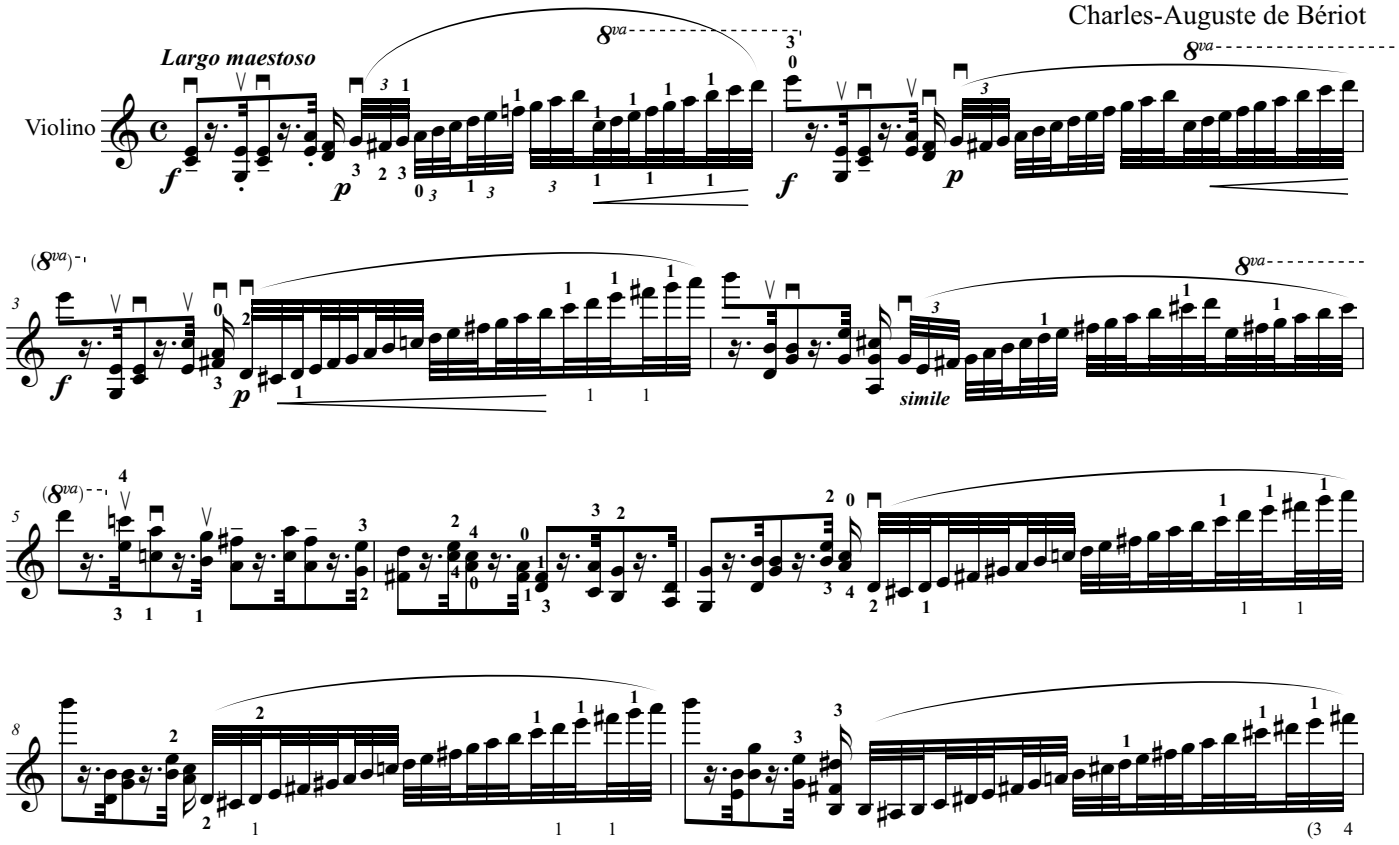
IV

Charles-Auguste de Bériot



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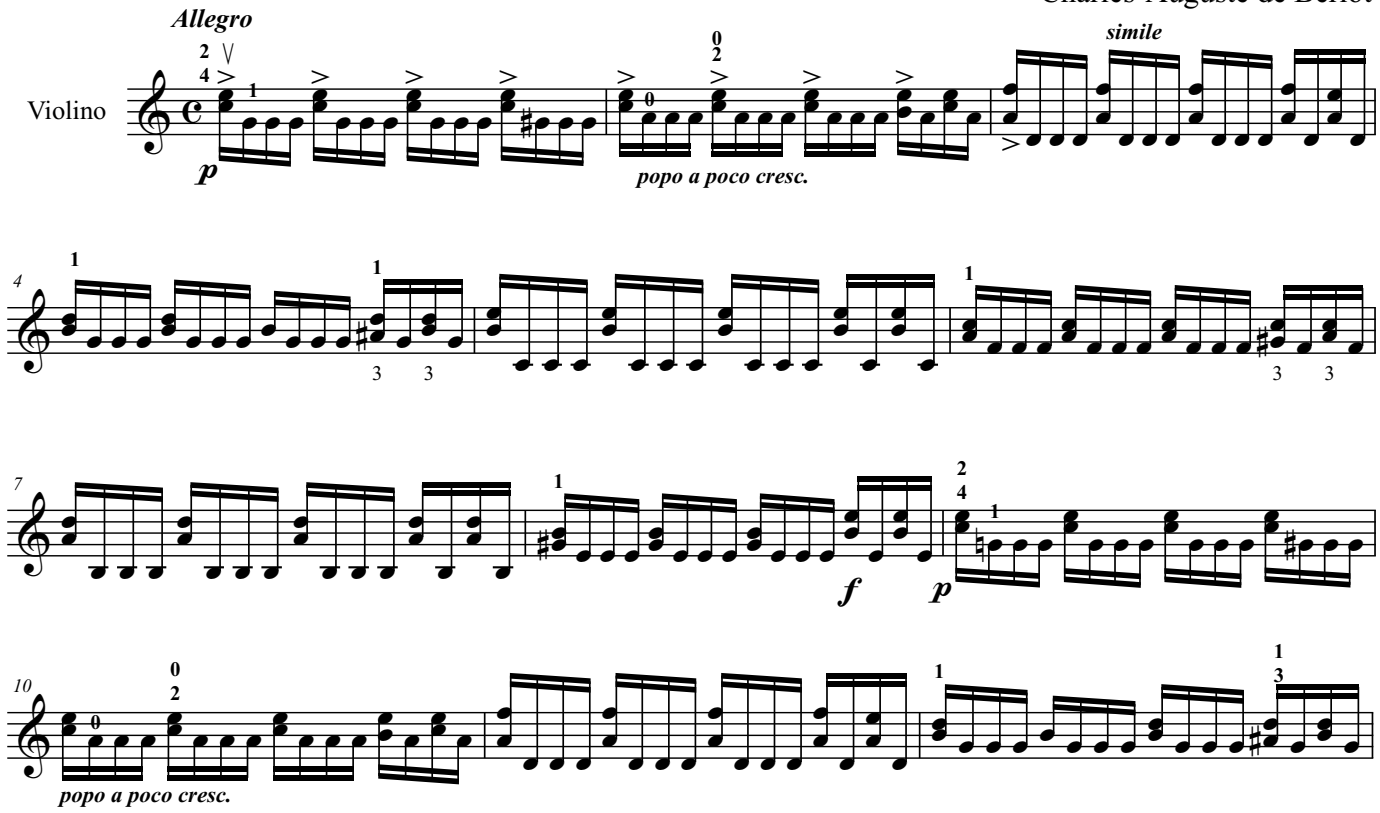
Charles-Auguste de Bériot



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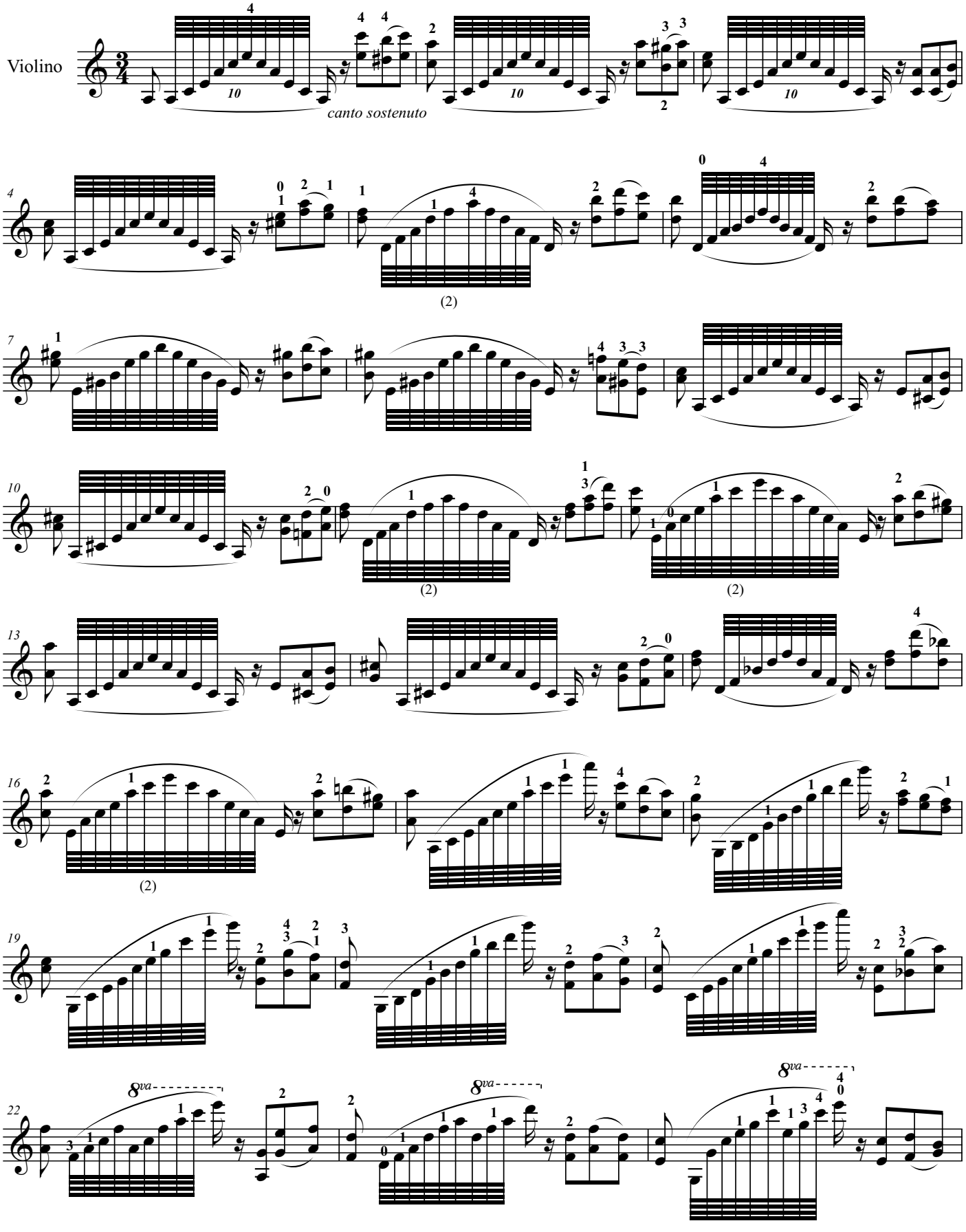
VI

Adagio ma non troppo (♪ = 66)

Charles-Auguste de Bériot

Violino



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L. J. MEERTS

L. J. Meerts (1800–63) is an obscure figure even to professional violinists. His four books of Etudes, which increase in difficulty, show great violinistic personality and are of a very high level from all aspects.

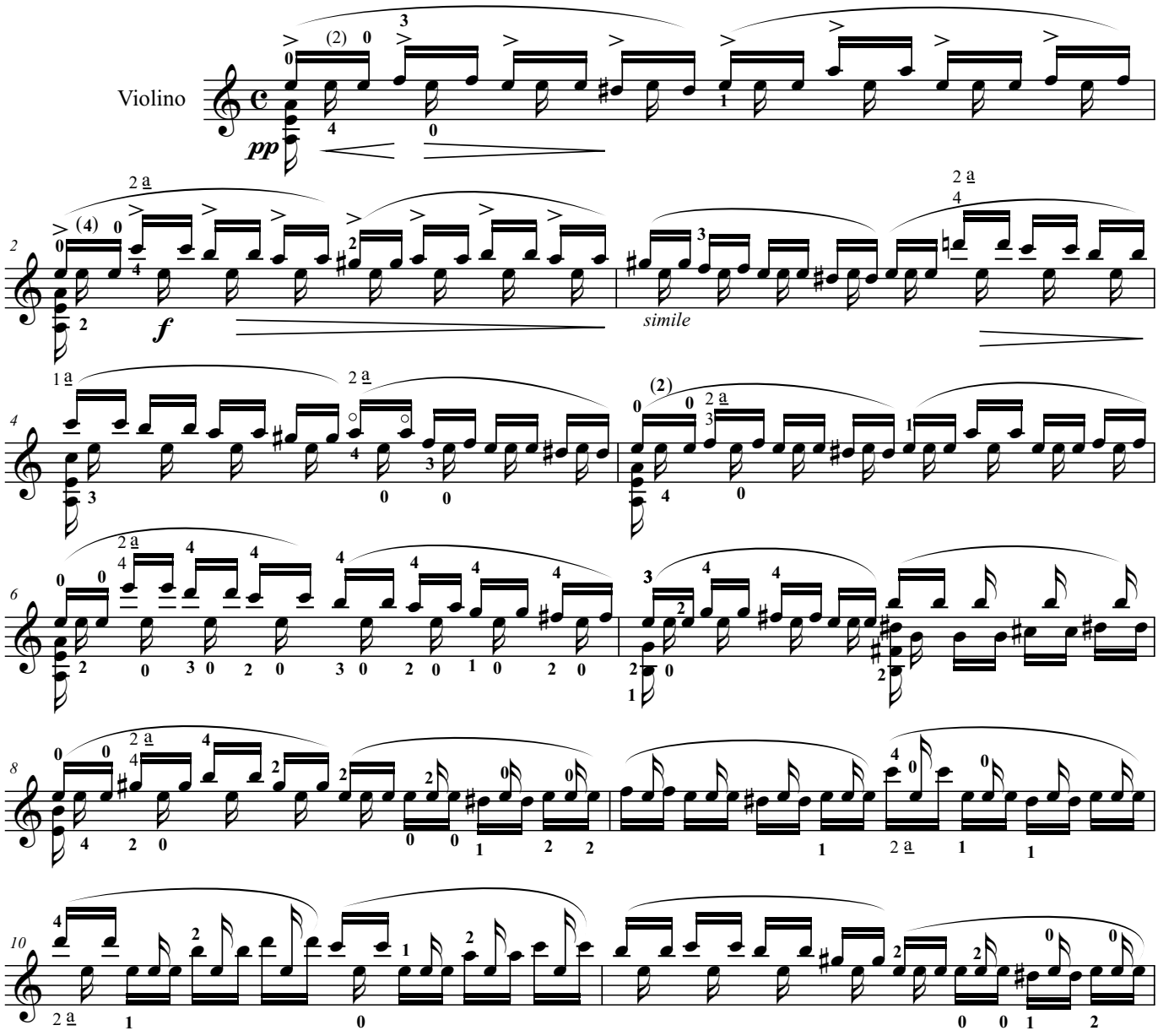
I A superb piece; Legato string crossing serving a beautiful poetic line.

- When string crossing in p, keep the bow as close as possible to the next string.
- Vibrate: Sing the melody and keep vibrating when playing double-stops
- Practise as many variations in bow strokes as you can think of: detache, staccato, spiccato, small legato groups, etc.
- Imagine a 'love story'

ETC...

I

L. J. Meerts



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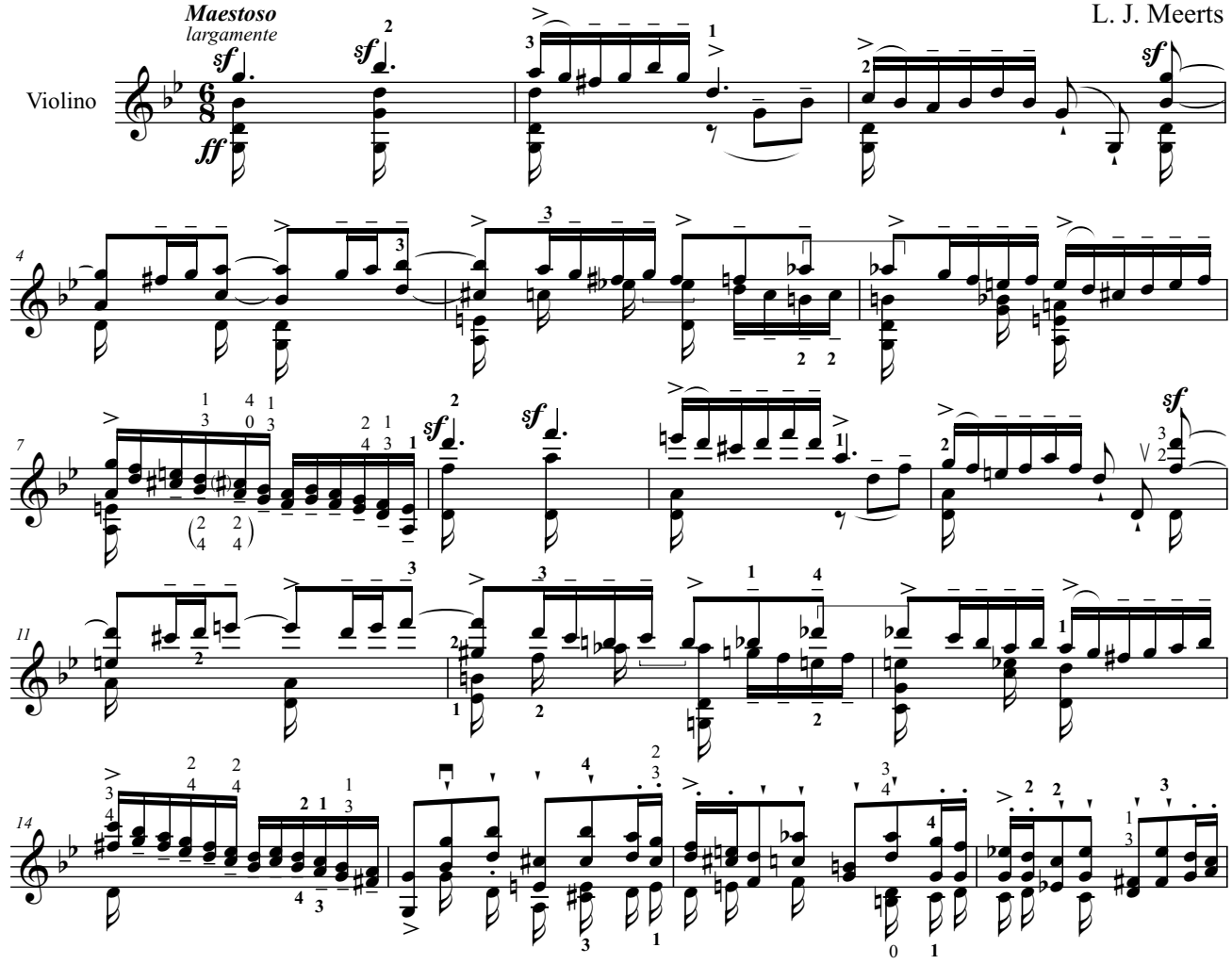
II

Maestoso
largamente

L. J. Meerts

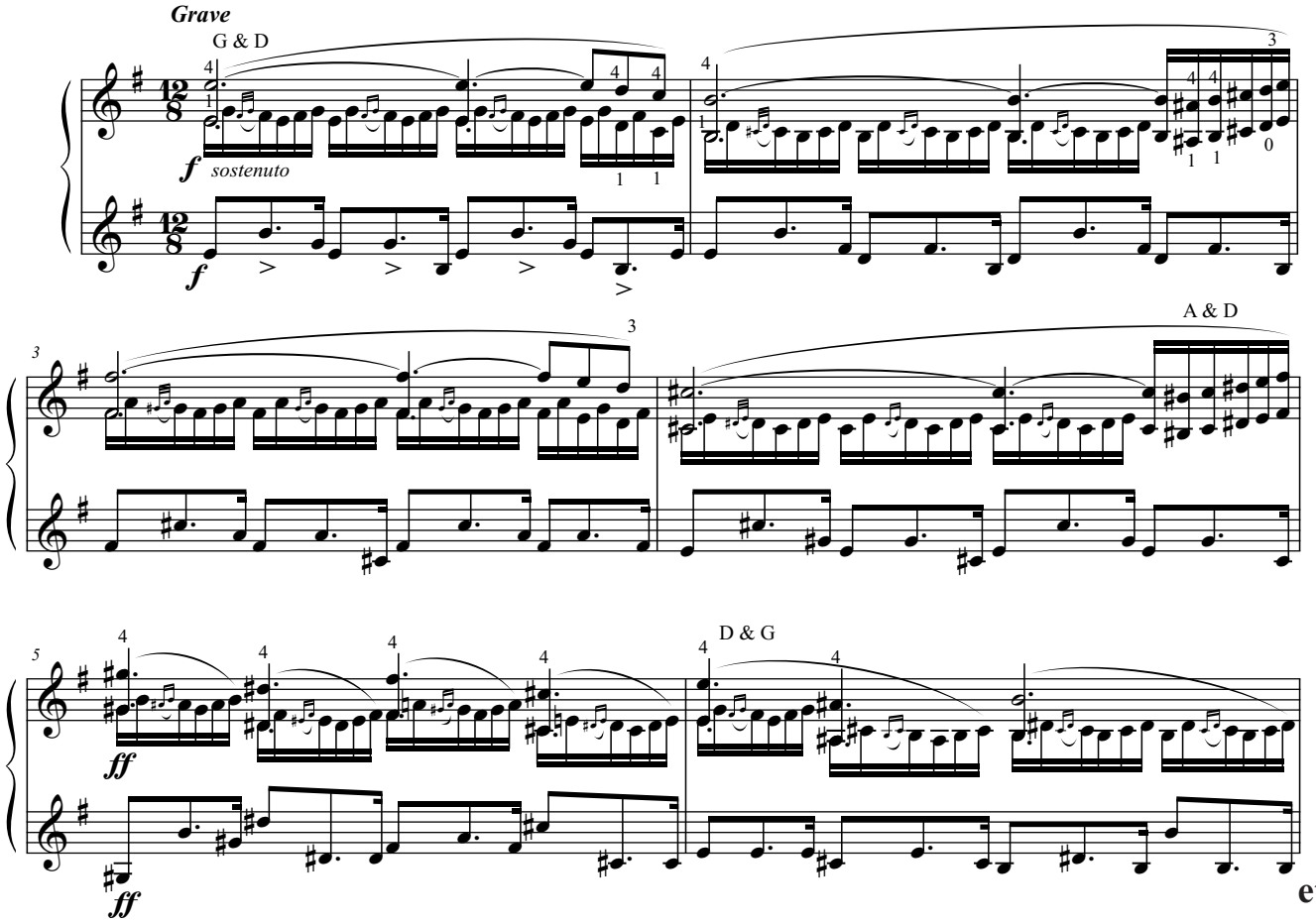
Violino



III

Grave

L. J. Meerts



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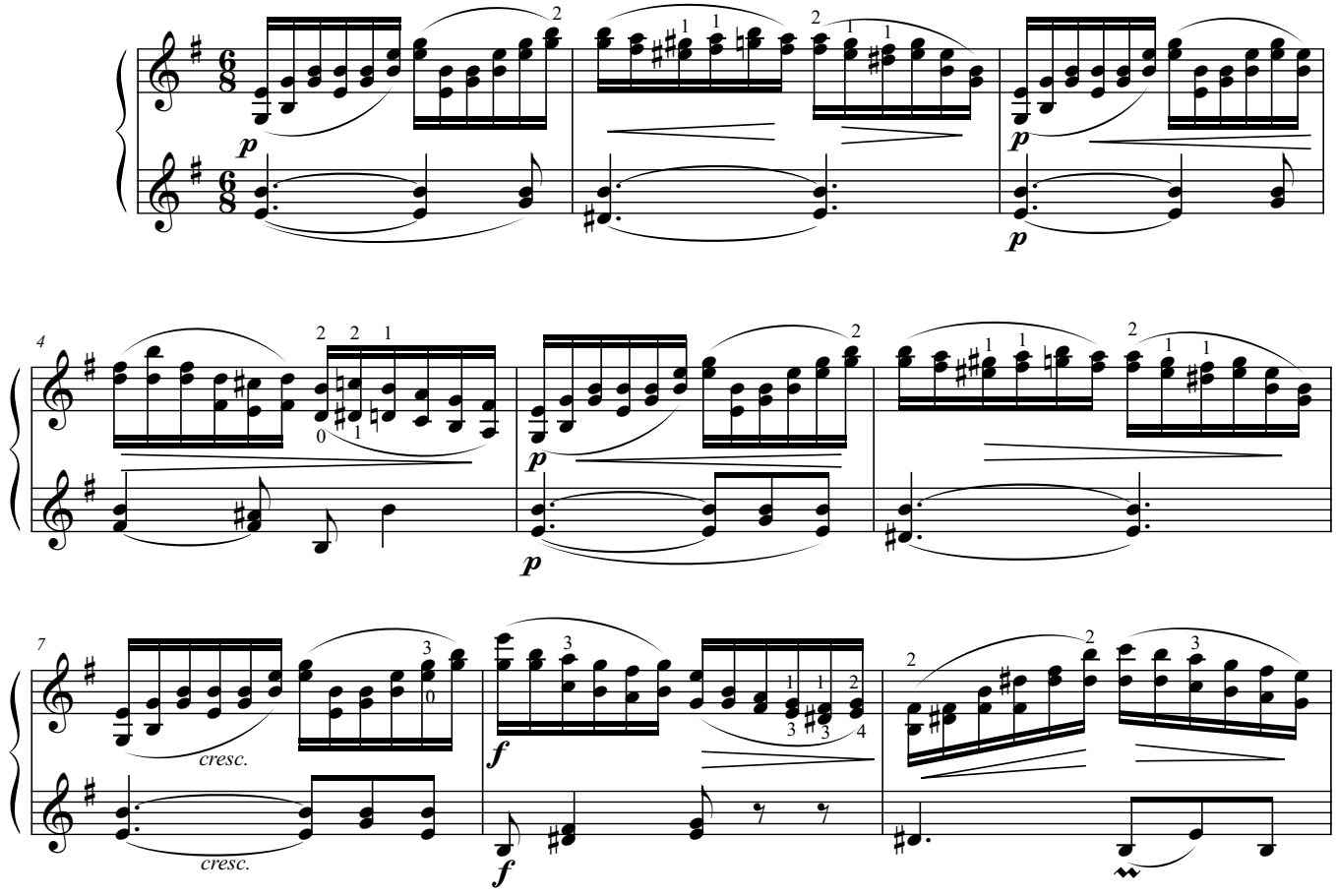
IV

Andante sostenuto

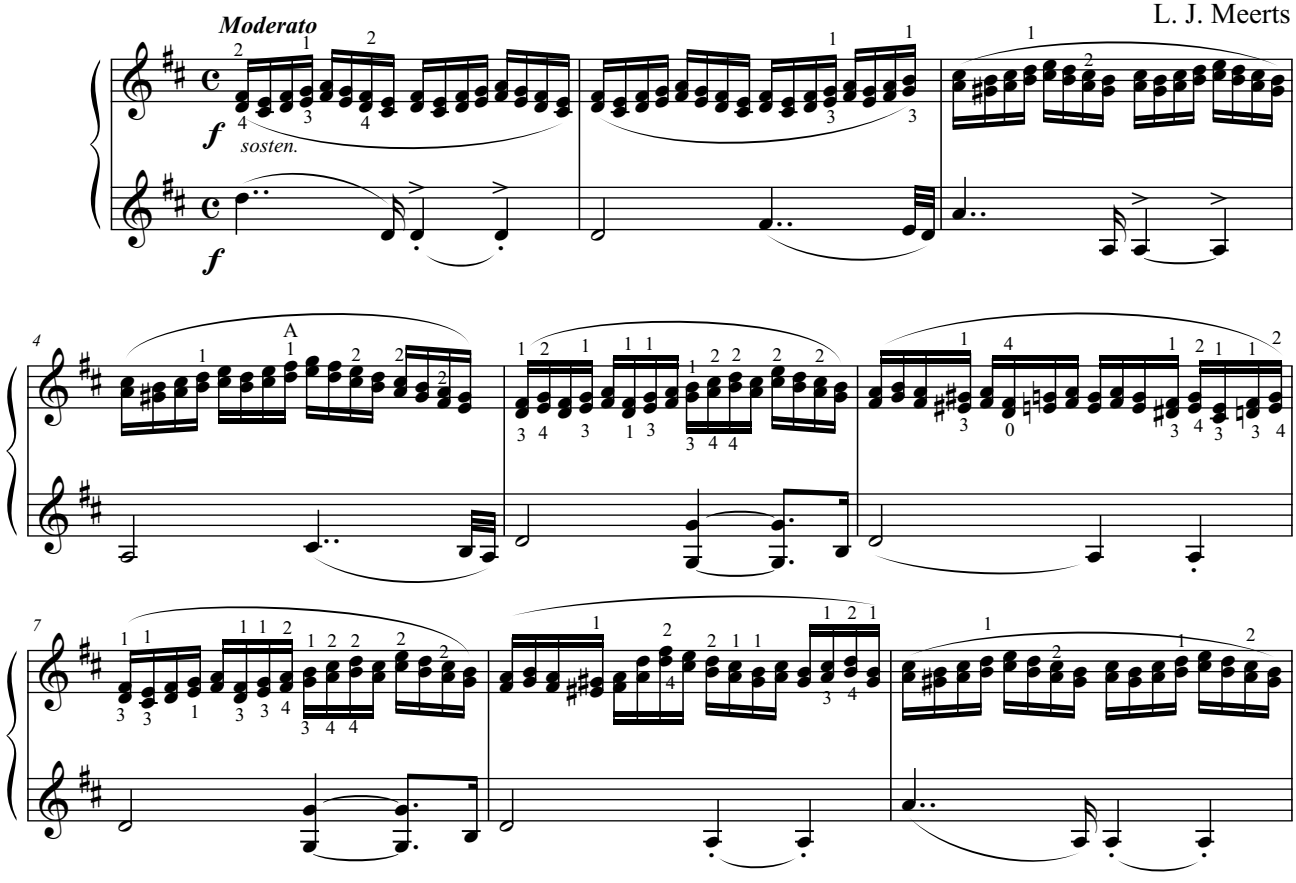
L. J. Meerts



V

Moderato

L. J. Meerts



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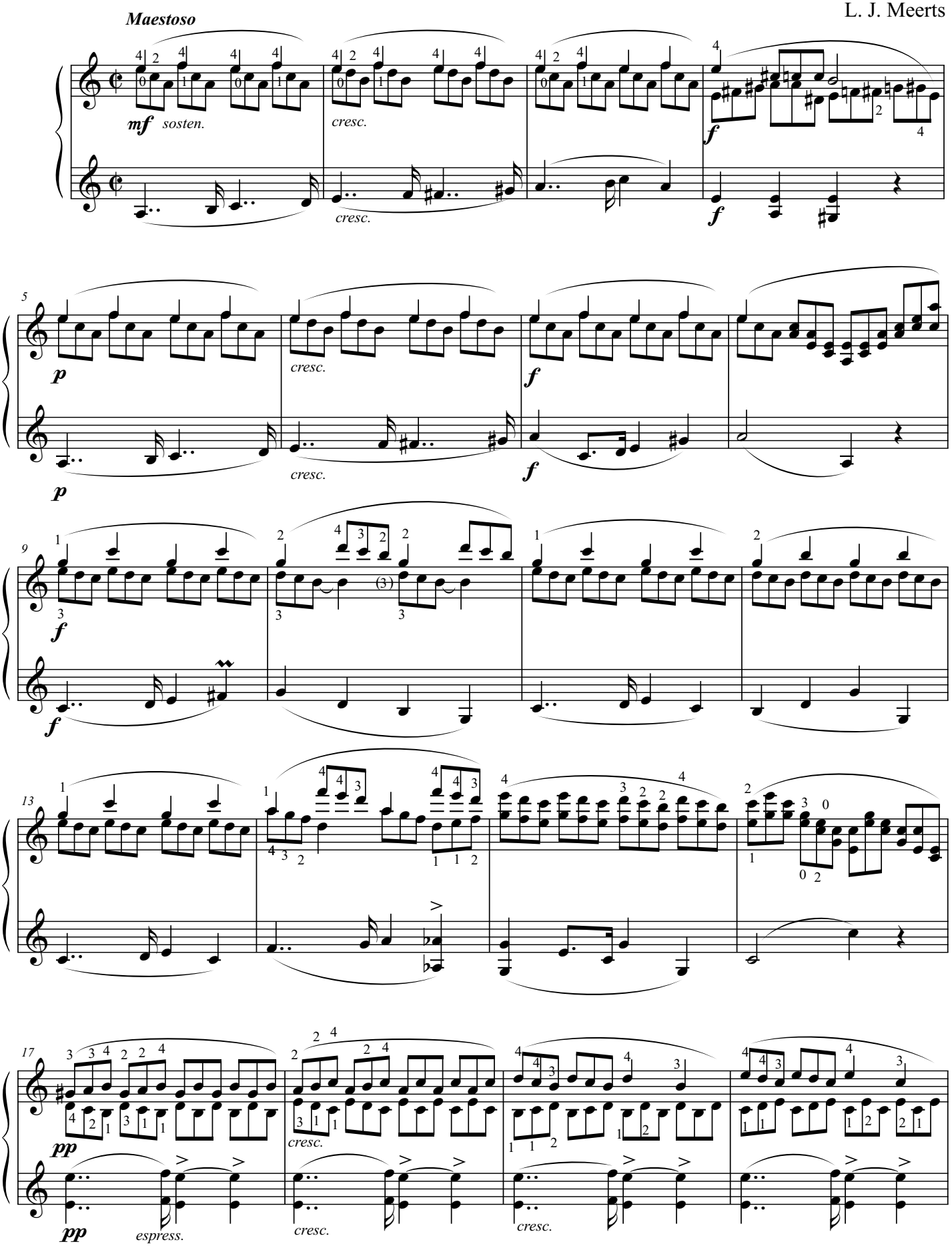
VI

L. J. Meerts



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Jacques F. Mazas

J. F. Mazas (1782–1840) is mostly known for his Etudes for young violinists. Nevertheless, his contribution to the advanced level is very important.

I A charming Etude for velocity with humour and grace.

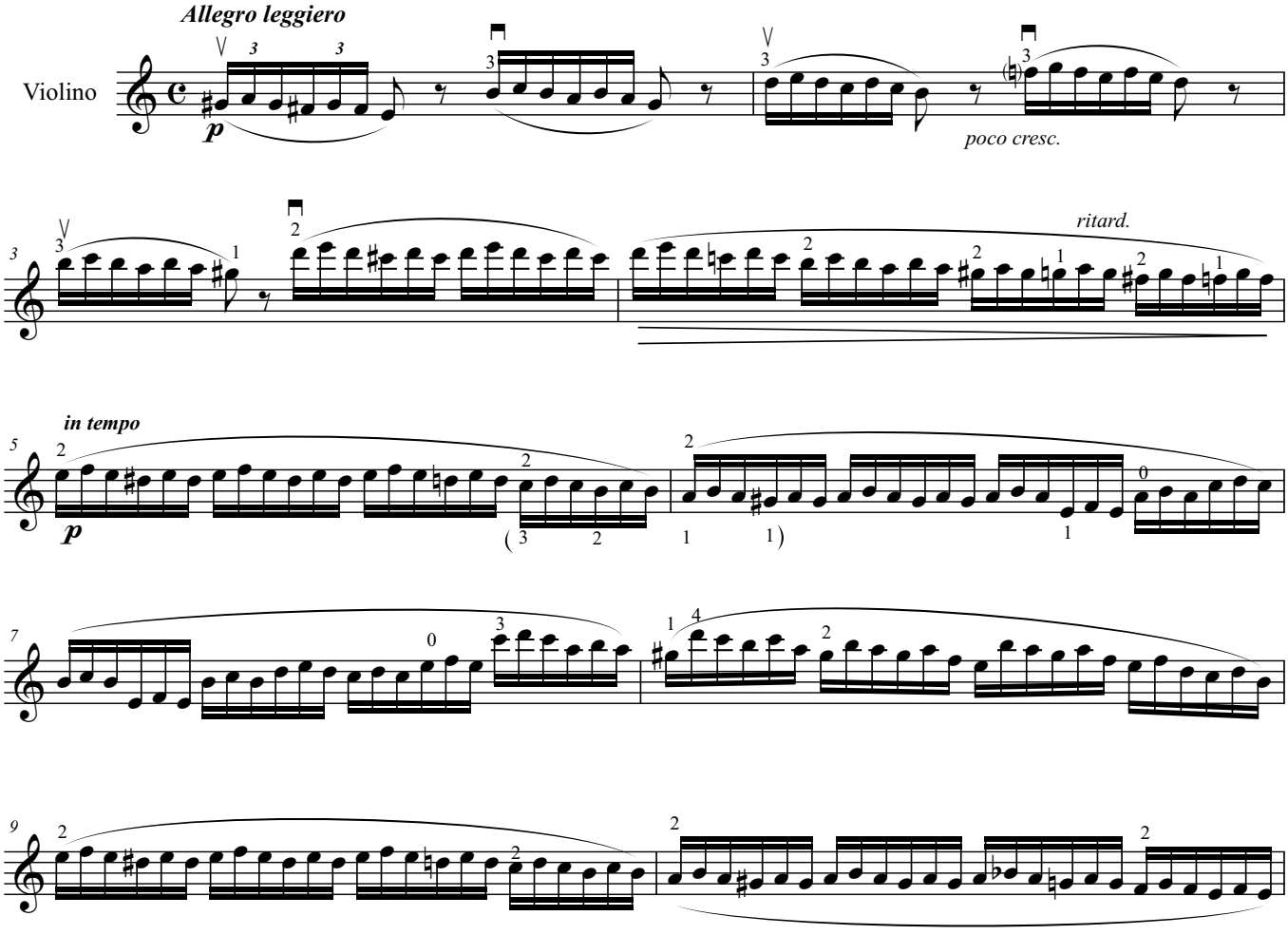
- Study with a very light bow and compact left finger motion initiated from the base joints.
- Shift easily and lightly.
- When performing, let the bow lead.
- Do not lose the "smiling" character of the piece.

II Here you should aim for a silky *mezzo voce*; a very transparent sound.

- When playing slowly, lead the bow from the upper arm.
- Gradually increase the tempo, finding the point in which the lower arm initiates the movement. Keep the wrist flexible.
- The change in tempo should not change the style of playing.

I

F. Mazas



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II

Introduction
Andante

F. Mazas

Violino

dolce

p

II a

p

Allegro

leggiero e mezza voce

cresc.

poco a poco

f

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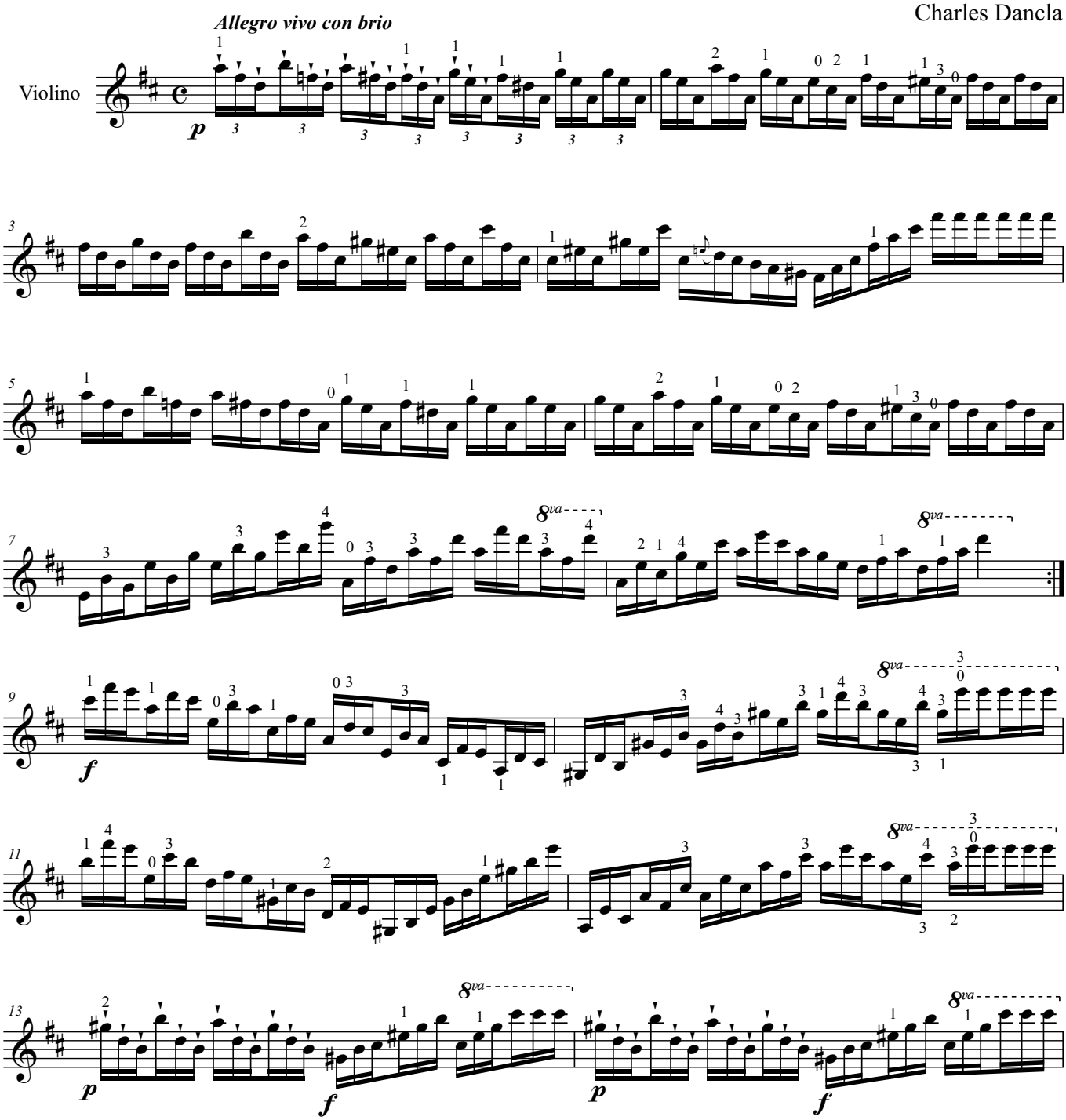
CHARLES DANCLA

Charles Dancla (1817–1907) was very famous performer and teacher of his time, he taught at the Paris Conservatoire and continued the style's footsteps of Rode and Baillote. Dancla wrote 14 string quartets and played a lot of chamber music, especially with his family. The following studies are a good example of training towards a clear and precise performance of chamber music material. ..... **ETC...**

I

Charles Dancla



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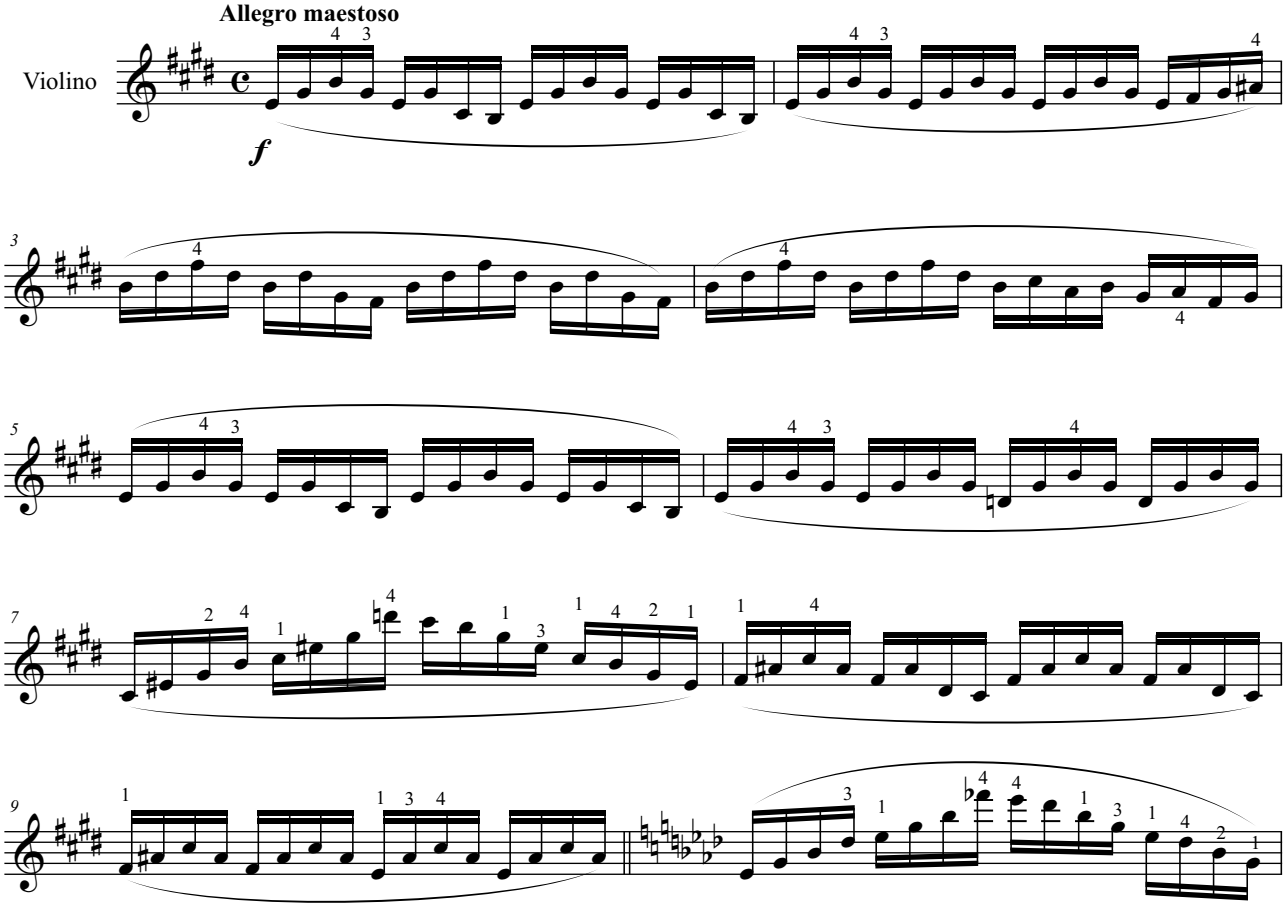
II

Charles Dancla

Allegro maestoso

Violino

f



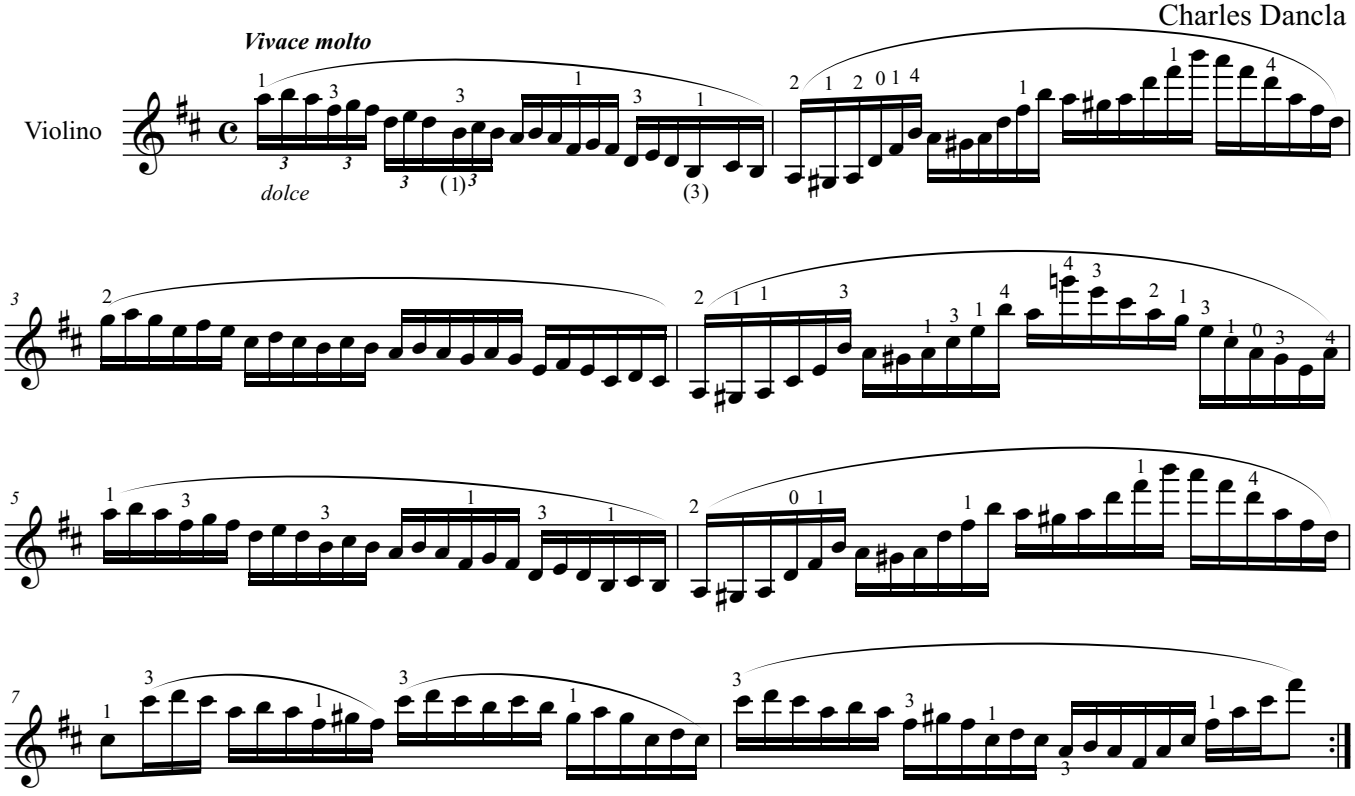
III

Charles Dancla

Vivace molto

Violino

dolce



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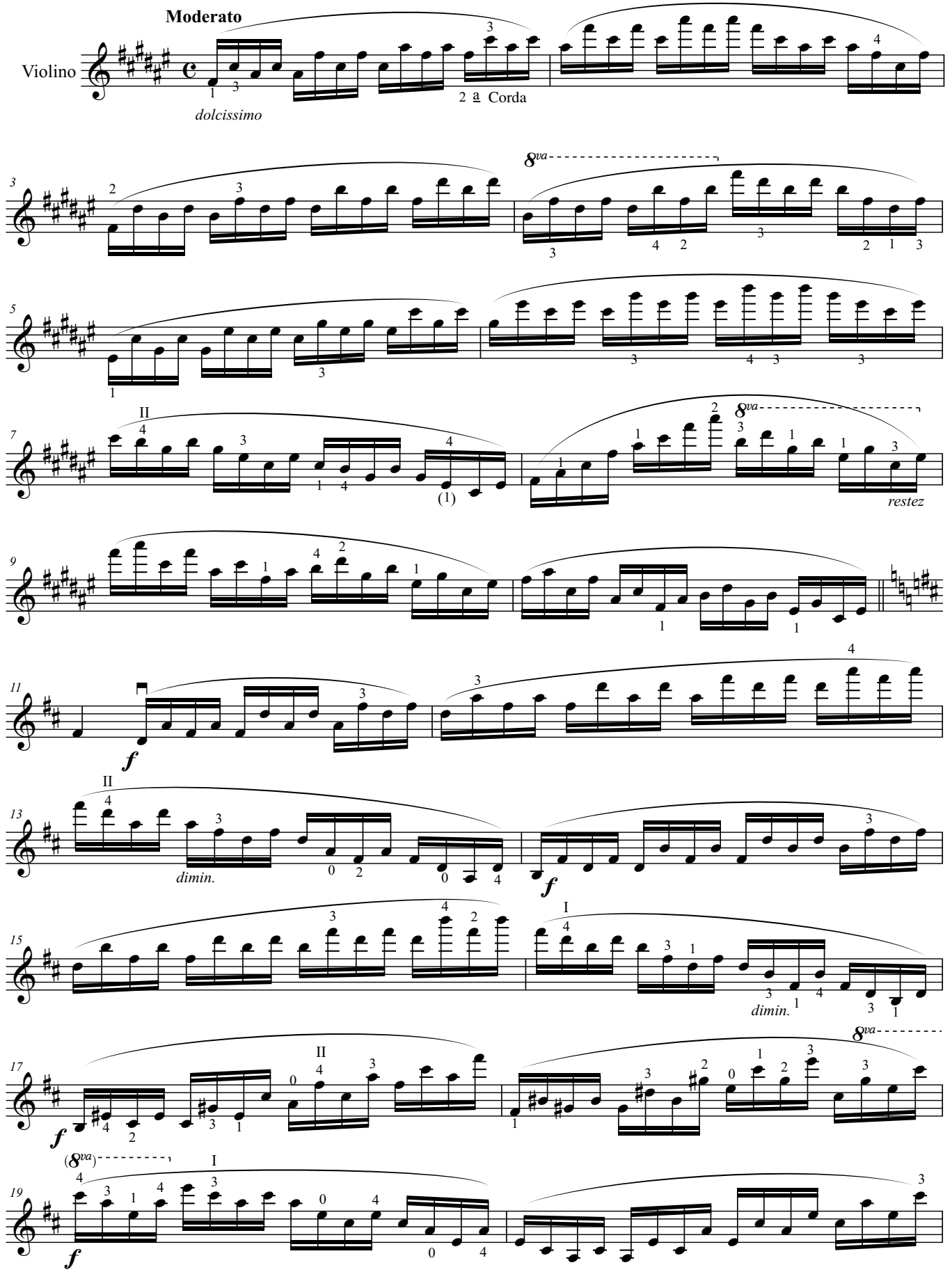
IV

Charles Dancla



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Léon de Saint-Lubin

Léon de Saint-Lubin (1805–1850) was almost unknown violinist. He wrote two books of studies which were highly regarded by the famous Hungarian violinist Jeno Hubay who edited them. In the Fantasy from "Lucia di Lammermoor" for violin solo one can easily detect the influences of Paganini.

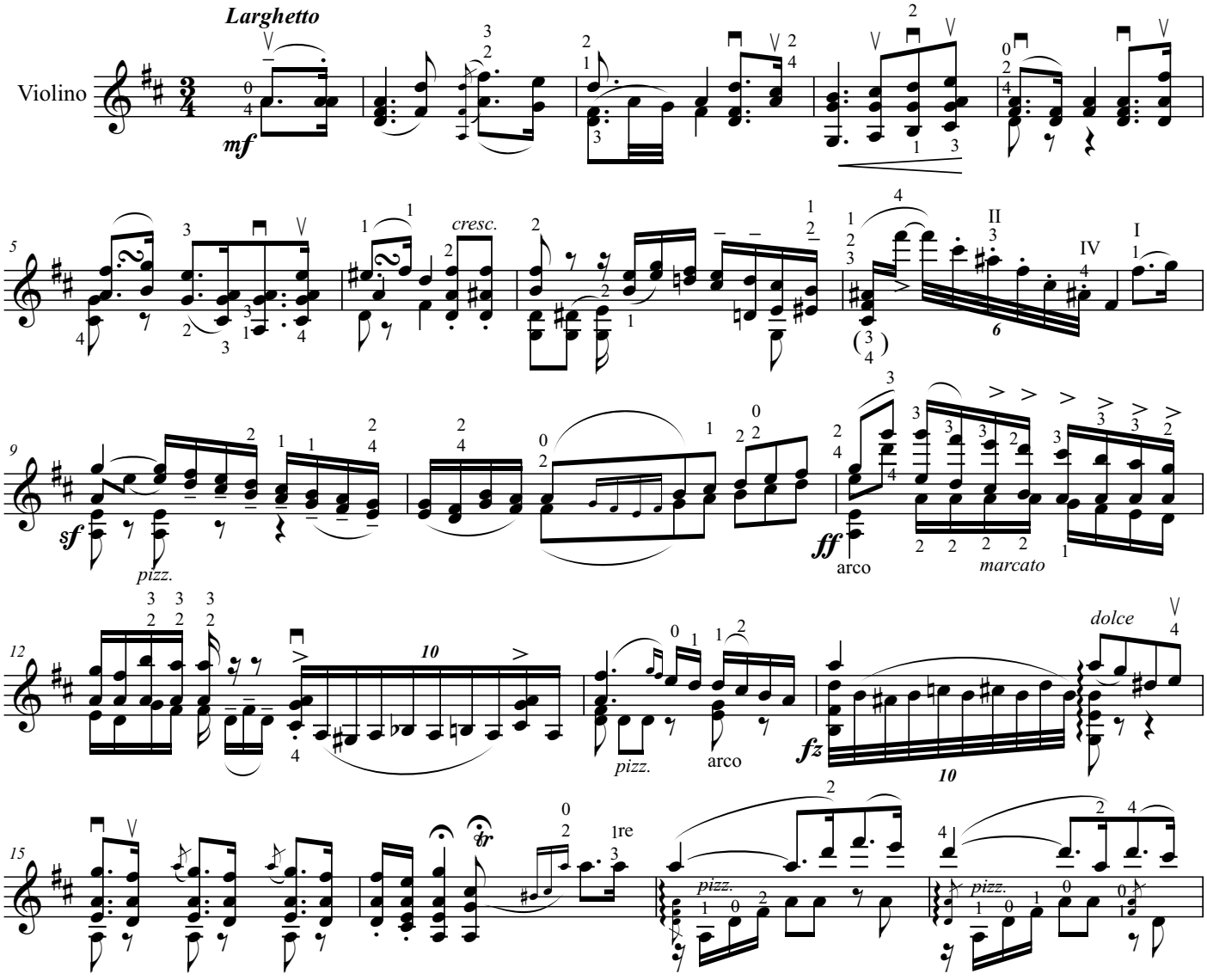
Practice:

- Left hand tremolo
- String crossing
- Ricochet

I found this to be highly stimulating etude for young violinists and even suitable for performance.

Fantasia on the Sextet
from *Lucia di lammermoor*

Léon de Saint-Lubin



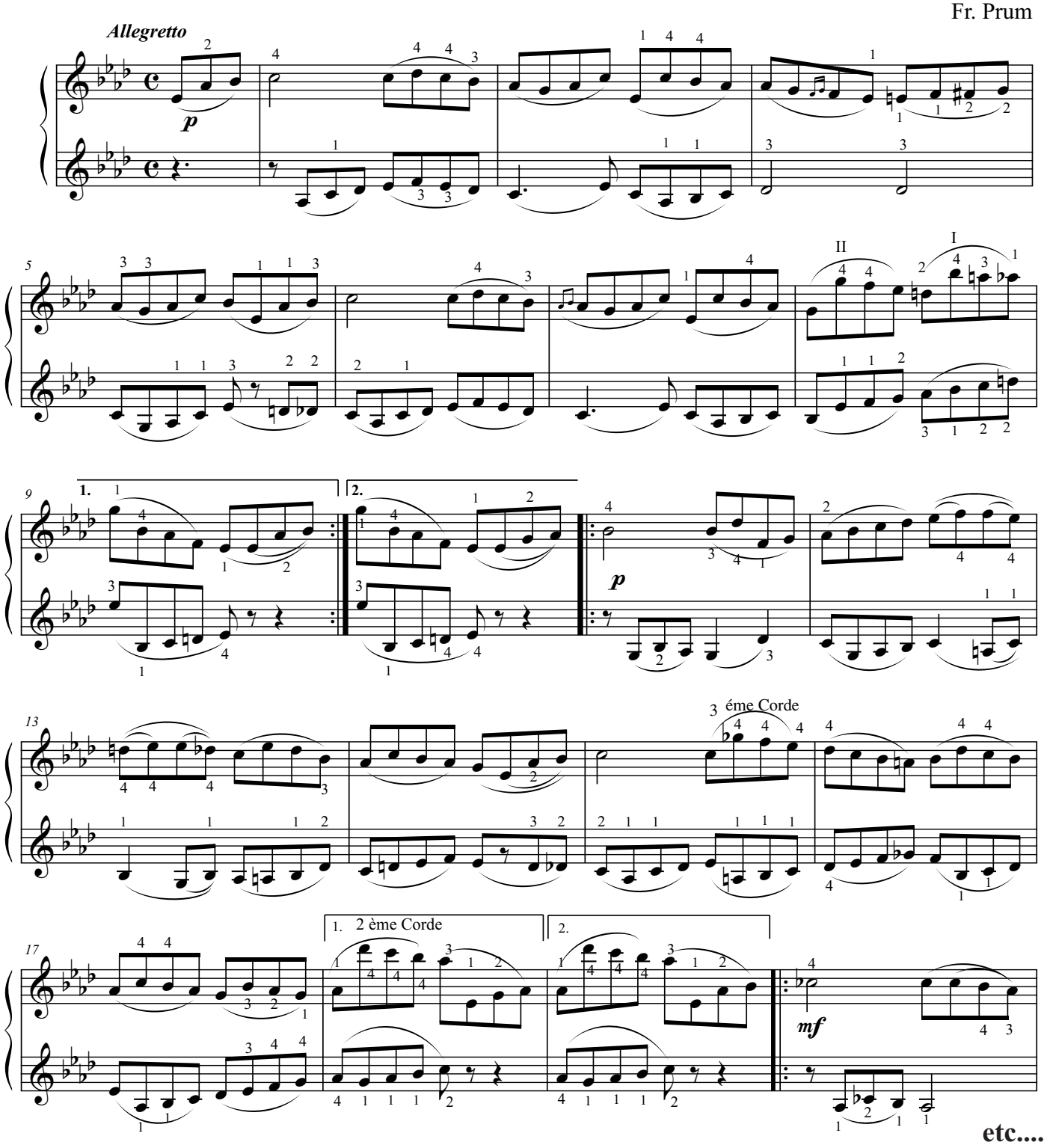
FRANTZ JEHIN-PRUME

Frantz Jehin-Prume's (1839–99) duo for one single violin is obviously influenced by Paganini's 'Pirouettes', and develops left-hand virtuosity. The sweet 'Salon music' style combines flexibility, warm sound and calm legato. Please do not forget to play both lines at the same time…

• In the extensions: always start completely relaxed

Duetto pour un seul violon

Fr. Prum



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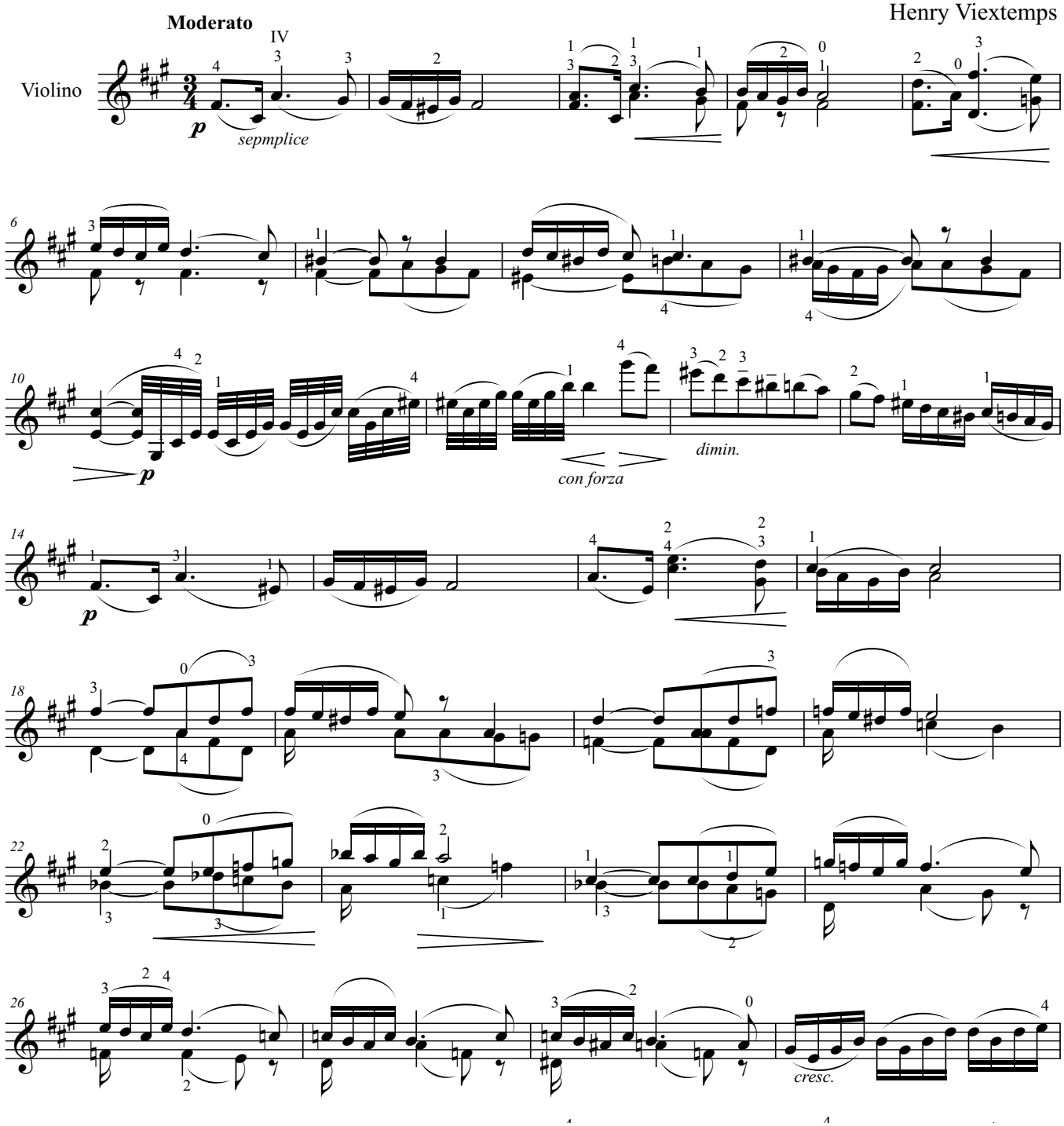
HENRY VIEUXTEMPS

Henry Vieuxtemps (1820–1881) had an influential role and great importance in violin history. A pupil of Baillot, he had a remarkable career touring the world as a soloist but achieving great success as teacher as well. He was a highly praised composer, praised by Berlioz as "… a remarkable a composer as he is an incomparable virtuoso". Among his students in Brussels was Eugene Ysaye.

I



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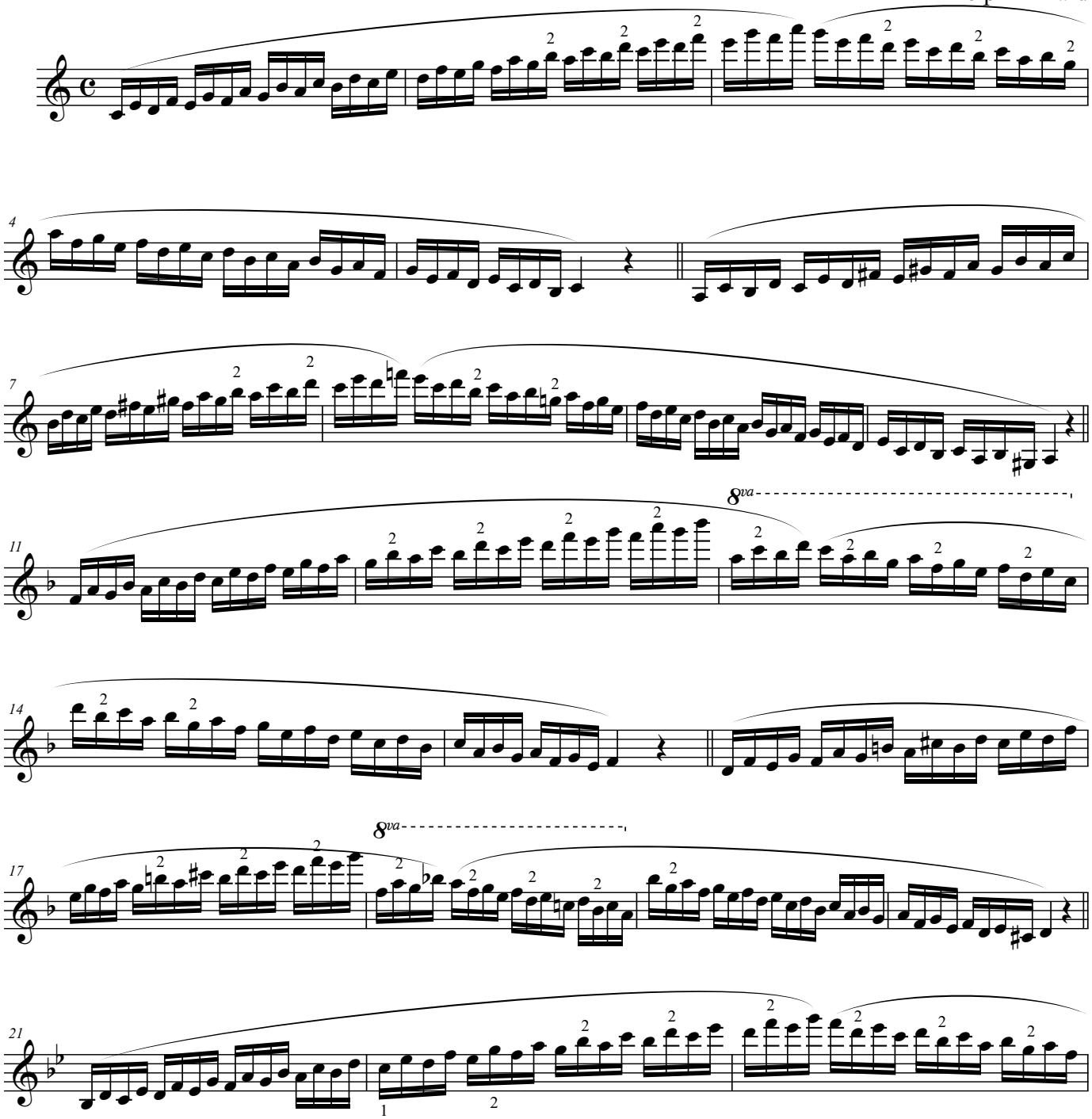
Jean Delphin Alard

Delphin Alard (1815–88) was a Professor at the Paris Conservatorie for 32 years (amongst his famous pupils was Sarasate). Besides a great career as Soloist and Chamber Musician, he wrote several Etude books for differing levels as well as an in-depth "Violin Method" from which I have chosen the following:

I Broken thirds; this study contains broken thirds in all keys which is not found anywhere else. Alard uses the classical, elegant way of shifting with 2nd finger. I recommend the following:

I

Delphin Alard



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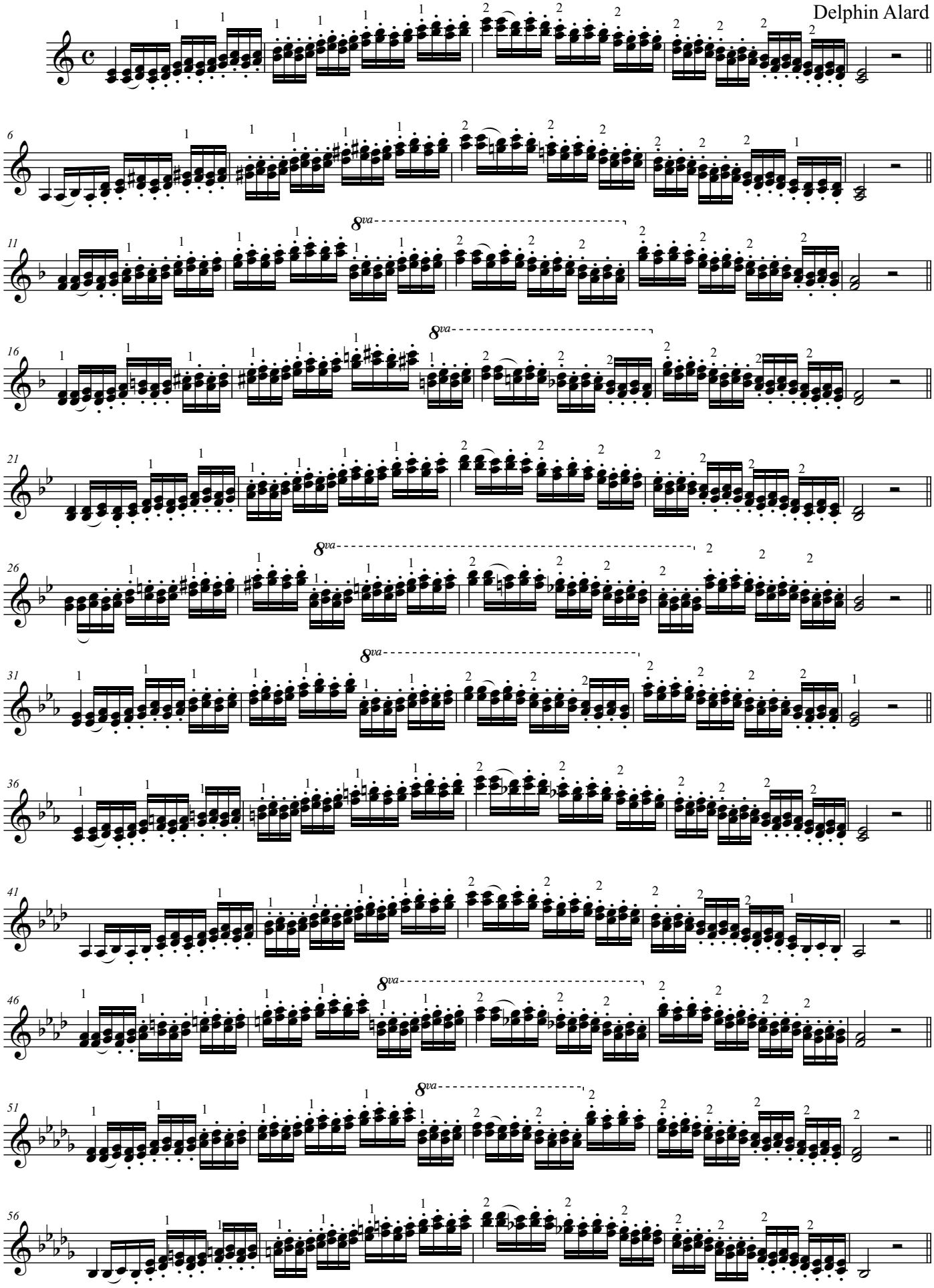
II

Delphin Alard



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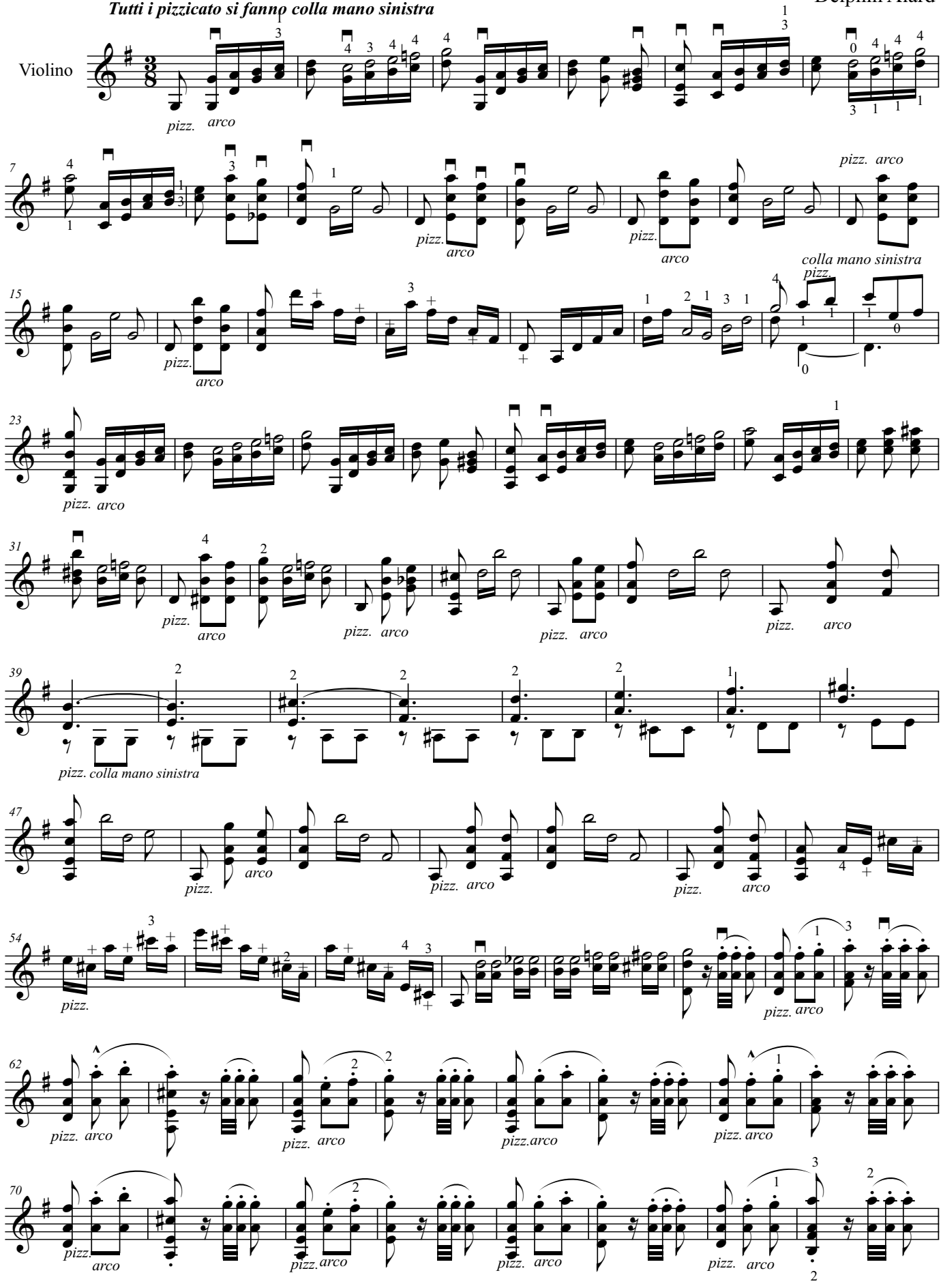
III
Bolero

Delphin Alard

Tutti i pizzicato si fannp colla mano sinistra



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