

V. DOCUMENTATION OF THE ACTIVITIES RELATED TO THE SUBJECT OF THE DISSERTATION

Since my original concept about writing the dissertation was choosing an opus that I had no personal, instrumental experience before, this specific area does not yet appear among the activities below. A variety of performances relevant to Mozart playing on modern and period instruments I participated in recently as a member of the Budapest Festival Orchestra (abbreviated as BFO below):

W. A. Mozart: Violin Concert in D flat (K 271a)

Solo: Emese Gulyás (modern violin); with the Erdődy Chamber Orchestra, conducted by György Vashegyi
March 27, 2006. Budapest, Hungarian Academy of Science

J. S. Bach: Double concerto in d (BWV 1043)

Solo: Emese Gulyás and Nóra Bacsovcics (modern violin);
Piano: Anna Granik
March 10, 2010, Budapest, Old Music Academy

G. P. Telemann: Concerto for 4 violins in D (TWV 40:202)

Solo: Emese Gulyás, Antónia Bodó, Noémi Molnár, Anikó Mózés (modern violin)

September 2, 2011, London, Royal Albert Hall (BBC Proms; concert by the BFO, conducted by Ivan Fisher),

D. Castello: Sonata IV, A. Vivaldi: Trio Sonata in d (La Follia) (RV 63)

Perf.: Gyöngyvér Oláh, Emese Gulyás (baroque violin) and the musicians of the BFO

May 27, 2012, Budapest, Rehearsal Room of the BFO (Sunday Chamber Music and Radio Recording)

T. Merula: Chaconne; B. Marini: Sonata sopra la Monica; M. Uccellini: Aria quinta sopra la Bergamasca and A. Corelli: Trio Sonata (Op. 1. No. 12.)

Perf.: Gyöngyvér Oláh, Emese Gulyás (baroque violin) and the musicians of the BFO

October 6, 2013, Budapest, Rehearsal Room of the BFO (Sunday Chamber Music and Radio Recording)

DLA doctoral thesis

EMESE GULYÁS:

W. A. MOZART: SINFONIA CONCERTANTE FOR VIOLIN, VIOLA AND ORCHESTRA IN E FLAT (K 364)

An experiment with historical performance
on the modern violin: similarities and compromises
in the light of old and new resources

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I. RESEARCH BACKGROUND

The 20th century early music movement among other things has modernized the way we play Mozart so the emphasis in literature has shifted the focus from modern instrumental violin play to the direction of period instrumental interpretation. Growing interest in the performance practice can be observed in the growth of scientific work on this subject but they either do not differentiate between old and modern musical instruments or the discussions concentrate less – or sometimes indirectly – on the problems of the violin players interested in historically informed Mozart performance.

However, several studies have been published providing beneficial sources (*Perspectives on Mozart Performance, The Cambridge Companion to the Violin, The Cambridge Companion to the Orchestra, The Cambridge Companion to Mozart*. Cambridge: Cambridge University Press, 1991-2005, amongst others) but articles of *Early Music*, Season 19-21 (1991-1993) and some Hungarian dissertations revolve around this topic (e.g.: Zsolt Kalló's DLA dissertation titled *The impact of historical performance methods and applications of today's violin teaching*, Franz Liszt Academy of Music, 2009).

The *Sinfonia concertante for Violin, Viola and Orchestra in E flat (K 364)* can be regarded as the

grasped when it comes to sound-producing, intonation, the use of vibrato and music reading but in a number of other aspects (tempo, tone, phrasing, interpreting and forming ornaments) it is achievable to play by the historic principles. Similarities between the two playing methods are not negligible either: the holding of the violin, bow stroke directions, fingering, the performance attitude and the orchestral playing are just some areas beyond which the chances of possessing the necessary background knowledge, good judgment and good taste can guarantee the realization of a historically informed performance even for modern violin players.

The research is not considered to be complete, the solutions to be beyond dispute. My thesis presents a possible way of interpretation, the proposed solutions reflect a certain state a performance can be rendered. Discovering *Sinfonia Concertante* – or any piece – and deepening the artistic intent will continuously change the interpretation, different performer constitutions and tastes can affect the attitudes towards specific topics, thus other violinists sometimes can reach an alternative conclusion of the issues raised.

Budapest, November 13, 2013

modern instrumental experiences related to the *Sinfonia Concertante* acquired while playing with the Budapest Festival Orchestra.

Besides the above, personally examining the surviving fragments of the manuscript and the comparative study of the notations found in the first edition, in the instructive editions and in the most recent sheet music, and visiting the potential sites of the first performance clarified and shed light on several interpretive questions.

IV. RESULTS

The purpose of my thesis – quasi as an experiment – was to re-examine the modern instrumental performance of Mozart from the perspective of the romantic approach, to outline the background knowledge necessary to pursue a more or less historical interpretation of the *Sinfonia Concertante*, to specify the available options and to link practice with theory by applying my instrumental experiences.

In my readings and research I have concluded that the historically informed performance to some extent is practicable on modern violin, even though our aspirations are limited by the instrument. The difference between old and modern instrumental approach can be primarily

pinnacle among Mozart's violin compositions and one of the milestones of his creative work of which especially the viola, the cadenza or the scordatura are discussed by scientists (Stanley Sadie: *The Early Years 1756-1781*. New York: W. W. Norton & Company, 2006 and Michael T. Roeder: *A History of the Concerto*. Portland: Amadeus Press, 1994, amongst others). Nevertheless, I could not find a source that would give a comprehensive picture about the subject of my study: a contemporary performance of the work that's close to the historic interpretation or that would discuss all aspects of this problem in depth.

II. SOURCES

My primary academic source – which is also relevant for Mozart-playing – was Leopold Mozart's comprehensive *Violin School (Versuch einer gründliche Violinschule*. Augsburg: Johann Jakob Lotter, 1756) and its many subsequent releases supplemented by Johann J. Quantz's *Flute School (Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin, 1752), by C. P. E. Bach's *Piano School (Versuch über die wahre Art das Clavier zu Spielen*. Berlin, Part 1 1753, Part 2 1762) – both inspiring Leopold's *Violin School* – and also by the violin methods of Tartini and Geminiani. The first violin schools written

for Tourte bows constitute the second pillar of my train of thought: Pierre Baillot's *L'art du violon* (Paris, 1834) and Louis Spohr's *Violinschule* (Wien: Tobias Haslinger, 1832), and the third was based on 20th century methods: Joseph Bloch's *The Methods of Playing and Teaching Violin* (*A hegedűjáték és tanítási módszere*, Budapest, Rozsnyai Károly Könyv- és Zeneműkiadóhivatala, 1919) and Ivan Galamian's *Principles of Violin Playing & Teaching* (Englewood Cliffs: Prentice-Hall Inc., 1962).

Aside from the study volumes and journals listed in the first part of the thesis the extensive works by Robin Stowell (*Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*. Cambridge: Cambridge University Press, 1985) and Neal Zaslaw (*Mozart's Symphonies Context, Performance Practice, Reception*. Oxford: Clarendon Press, 1989) proved to be very profitable assets.

The basis of studying *Sinfonia Concertante* were the surviving autograph fragments and the sheet music but the older and younger Mozart's correspondence and Koch's lexicon (*Musikalisches Lexikon*. Frankfurt am Main: August Hermann der Jüngere, 1802) has also provided vital assistance in the interpretation. Consulting with today's inaugurated performers of early music and baroque violin teachers (Reinhard Göbel, Nicholas McGegan, Simon

Standage, Matthew Truscott among others) was of great use.

III. METHODOLOGY

For a historically informed performance the attempt to put oneself into a historical thinking is essential. In light of this my work follows the structure of the chapters found in the *Violin School*: Leopold's thoughts directed my attention during the interpretive questions of the *Sinfonia Concertante* primarily focusing on violin playing instead of the much studied historical background and theoretical analysis.

The subject of this study is examined from the perspective of both the modern instrumental solo violinist as well as of the ripienist. To do this, aside from Leopold Mozart, Quantz and C. P. E. Bach provided a lot of support, especially with regards to performance practice and to play in an orchestra. My research then focused on Baillot and Spohr methodologies about the initiatives of the changes caused by the emergence of the modern bow in performance and taste, as well as on the bygone principles outlasting the advent of romanticism. For interpretative supervision I used present-day literature, opinions of prominent performers and my period and