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In Search of a Lost Language: Performing in Early-Recorded Style in Viola and String Quartet Repertoires

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5) Developing an Early-Recorded Performance Style: Approach and Recorded Output

5.1) Introduction

The early recordings of violists and string quartets studied in Chapters Three and Four illustrate how a moment-to-moment approach to music making is conveyed through personalised approaches to un-notated flexibility of tempo and rhythm, multi-layering, dislocation, portamento, ornamentation, vibrato, and timbre. The recordings examined illustrate both a shared language of performance as well as great diversity in the way this language was used by different performers. I have followed an 'all-in' approach to copying early-recorded performances in order to integrate these tools into my performance practice with the goal of achieving sounding outcomes similar to the originals, and as such, my recorded portfolio demonstrates that it is indeed possible to rejuvenate this performance style today. In addition to these more direct copies, I have also made recordings of works for which there is no original early recording available to copy, by extrapolating my approach from other closely related early-recorded performances. In this chapter, I discuss both the contents of my recorded output as well as the processes leading to its creation. Here, attention is paid to preparatory study, rehearsal, and recording, as well as to the physical and instrumental parameters of viola playing. My personal process can serve as a guide to inhabiting early-recorded style, with a special focus on the elements of that style that differ from the general approach inherent in today's MSPs.[261]

5.2) The Copying Process: From Practising Through Copying and Recording

5.2.1) Approaches to Copying

Anna Scott and Sigurd Slåttebrekk set out varying possibilities in their artistic research projects for copying early recordings as a modern-day performer.[262] Slåttebrekk and Tony Harrison copied Edvard Grieg's recordings with the goal of capturing what

[261] Mainstream performance practices as discussed in Chapter One.
[262] Slåttebrekk and Harrison, "Recreating Grieg's 1903 Recordings and Beyond," from *Chasing the Butterfly*, http://www.chasingthebutterfly.no/?page_id=75. Scott, *Romanticizing Brahms*.

these recordings may have sounded like had they been recorded with modern equipment. In order to do this, the two painstakingly pieced together Slåttebrekk's recorded copies of the originals over many months, combining multitudes of takes with judicious editing decisions. Slåttebrekk and Harrison discovered early on in their working process that although their recorded copies resembled Grieg's originals on a detailed level, they needed to return to longer takes in order to "capture the most important things happening at the root level of [Grieg's] playing." They concluded that using precision editing to create a detailed copy of an historical recording was inadequate for capturing a performance style that was recorded in whole live takes. The outcome of their work is however an impressive recorded portfolio, which deeply affected Slåttebrekk's performance practice; however, the detailed recording method they followed made Slåttebrekk unwilling to perform his copies in live concert situations.[263]

By contrast, Scott copied early recordings of Brahms's late piano works by making unedited complete takes. Scott's goal was to convey the musical and technical sweep of the copied early recordings both in the studio and in live performances. Her approach to recording also reflects the way early recordings were made, with performers playing through a piece several times and choosing the version they most liked for release (barring any technical problems with the recording equipment).[264] Scott felt that by performing detailed copies of early-recordings, she could sense how the original performer might have approached the instrument physically; this allowed her to reflect on the bodily implementation of elements of early-recorded style that are uncommon in today's MSPs.[265]

If my copied performances are to challenge the existing MSP paradigms, they need to be compelling in their own right and performed like the originals with conviction and spontaneity, otherwise these copies risk sounding like the outcome of a mechanical exercise. In Scott's copied performances, it is as if one hears her personality superimposed upon the personality of the early-recorded performer, adding a layer of richness to the performances. In my own experience, copying recorded performances is closely tied to my emotional and psychological state, and I have often felt that I was communicating in an early-recorded musician's language as filtered through my own

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[263] Slåttebrekk and Harrison, "What is this,?" "Recreating Grieg's 1903 Recordings and Beyond," and "Sigurd Slåttebrekk a Personal View," *Chasing the Butterfly*, http://www.chasingthebutterfly.no/?page_id=257. http://www.chasingthebutterfly.no/?page_id=75. http://www.chasingthebutterfly.no/?page_id=79.

[264] For more information on how early recordings were made, see: Leech-Wilkinson, *The Changing Sound of Music*, chapter no. 3.1, accessed July 24, 2018, http://www.charm.rhul.ac.uk/studies/chapters/chap3.html.

[265] Scott, *Romanticizing Brahms*, 184.

convictions.

My path to copying recordings, like Scott's, has been focused on copying whole performances in order to be able to play my copies live in a concert setting. The recorded portfolio was created by using whole takes of the shorter pieces and takes of between four and five minutes in length for the longer pieces. Geoffrey Miles and I edited these recordings sparsely, guided in the editing process by the extent to which the atmosphere of my recorded copies matched that of the originals. I have on occasion performed these copies for a live audience, and much like in my recorded portfolio, there are always details that I do not copy with perfect accuracy. Generally, I have had to make trade-offs between capturing the overall sweep of the originals in a live performance or complete take and adhering to accuracy in the copying of details. However, I feel confident that the overall sweep of the early-recorded performances, or what Slåttebrekk called "the important things happening at the root level," were captured on my recordings.[266] My recorded portfolio evidences the use of elements like tempo modification, rhythmic flexibility, portamento, vibrato, arpeggiation, and dislocation. The recordings thus sound substantially different to today's MSPs. I would argue that my copies, conveyed through my own convictions, evoke the moment-to-moment approach heard on early recordings as well as highlight tensions between this style and today's mainstream norms and expectations.

5.2.2) Process

The recordings I chose to copy cover all of the violists pre-1930 who made viola/piano recordings, as well as some early-recorded string quartets. I copied all of Oskar Nedbal, Léon Van Hout, and Arthur Post's available recordings and representative recordings by Tertis of canonical works, his own compositions, and works that he arranged or that were written for him. In order to copy these early recordings, I began with analysis of the originals as described in Chapters Three and Four in order to create annotated scores (these scores can be found in Appendix III) for each of the recordings. My annotations focus on tempo modification, rhythmic flexibility, portamento, vibrato, arpeggiation, and dislocation. They also include carefully considered annotations of the fingerings and bowings used on the original recordings, and I have marked all instances of portamento, noting the type of portamento used when this was not obvious in the context of the bowings and fingerings. For example, a 1 - 1 fingering between different

[266] Slåttebrekk and Harrison, "Recreating Grieg's 1903 Recordings and Beyond," http://www.chasingthebutterfly.no/?page_id=75.

notes under a slur can only be a PL portamento, while an unslurred 1 - 3 fingering between different notes might be either an A or C portamento.[267] These annotations aided me in mastering a variety of portamento techniques and helped me copy portamento types and locations with greater accuracy. I also marked instances of un-notated ornamentation of pitch and rhythm. I then proceeded to work with Sonic Visualiser software, marking all of the beats on the recordings using the 'time instants' layer in order to construct tempo graphs. These graphs were used to better understand flexibilities of tempo and rhythm, allowing me to focus on both the general shape of the performance as well as the detailed beat-to-beat timings. For each of the violists copied, I also created a spectrogram of at least one of their recordings in order to analyse vibrato speed, width, and location. Spectrograms were also used for determining fingerings and changes of bow when these were not fully discernable to the naked ear, as was often the case with Lionel Tertis's recordings.

I then practiced from the annotated scores with the audible beat generated by the 'time instants' layer in Sonic Visualiser. I refer to this beat as the 'anti-metronome' because of the way it conveys the generally unsteady beat-to-beat timings heard on early recordings. This tool allowed me to practice the tempo and timing of each beat and to physically internalise wild modifications of tempo and flexibilities of rhythm from the early recordings studied. While practicing, I worked on most of the repertoire one phrase at a time before 'zooming out' and working through longer sections, in an approach similar to Slåttebrekk and Harrison's recording method.[268] I also did some playback while listening to the original recordings through headphones in order to check whether the width and speed of my vibrato matched that of the original. In the final stages of practicing, I went back and forth between playing with and without the 'anti-metronome,' shifting my focus between tempo, rhythm, vibrato, portamento, timbre, and phrasing until I could reasonably copy the majority of these elements from the originals in a single run through.

For the two solo works I copied, Bach's *Chaconne* and Ireland's *The Holy Boy*, the method described above was sufficient preparation for the recording process. For the other pieces, I rehearsed with pianist Shuann Chai as well as with a string quartet made up of Joan Berkhemer (1st violin), Rada Ovcharova (2nd violin), and Willem Stam (cello).

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[267] For a detailed discussion of portamento types see Chapter Three.
[268] Slåttebrekk and Harrison, "Recreating Grieg's 1903 Recordings and Beyond," http://www.chasingthebutterfly.no/?page_id=75.

While pianist-researchers such as Scott and Slåttebrekk had only themselves to focus on during the copying process, I needed to focus on my own copying as well as that of my colleagues, all while relating their copying to the musical material I was playing. These collaborative rehearsals involved working with the 'anti-metronome,' as well as rehearsing section-by section in detail and continually listening back to the originals. We played, listened, discussed, and played again, building up our performances by deepening our focus on elements like tempo modification, rhythmic flexiblity, timbre, phrasing, and layering. One of the central challenges in collaborative copying was achieving dislocation between voices in a way that remained connected to the overall expressive atmosphere of the performance. Another challenging aspect involved encouraging my colleagues to perform in ways that they sometimes felt to be counterintuitive or aesthetically displeasing.

When making recordings of our copied performances, we focused on recording complete takes of shorter pieces. This involved playing, listening-back, re-recording, and frequently consulting the original recording that we were copying. Longer pieces, like Bach's *Chaconne* (solo) and Dale's *Finale* (viola/piano), were recorded in takes of 4 - 5 minute sections. The atmosphere during the recording sessions was of critical importance: early on in the process Miles and I found that non-musical factors like lighting played a non-trivial role in affecting recorded outcomes, and as a result, we endeavoured to create a visual atmosphere that fostered intimate music-making, often working with dimly lit lamps or in near darkness. We felt that the surrounding atmosphere in which we recorded could be used to foster a sense of calm, focused listening, unencumbered by visual distractions.

With the early viola recordings, I found it challenging to copy a variety of violists, given the significant differences in playing style between Nedbal, Post, Van Hout and Tertis. I endeavoured to the best of my abilities to capture some of the varying qualities of these violists on my recordings, yet the personal imprint of my own technique and sound production remains superimposed on my copies in a way that sometimes glosses over these differences. No early-recorded performer would have considered performing in such an array of styles, not only because the musical culture of the era placed a high value on a performer's individuality, but also because the style and sound production of the violists studied were intimately connected with their physical and cultural approach to the instrument and to music-making.[269] I however chose to copy a variety of violists for

[269] Hunter, "To Play as if from the Soul of the Composer," 361.

this project, because in doing so, I could explore a greater palette of expressive approaches that I could then integrate into my own performance practice.

5.3) Physical Parameters of Early-Recorded Viola Playing

My copying of early-recorded performance practices extended beyond focusing solely on the sounds of the recordings and involved re-examining my physical approach to the instrument. As Clive Brown has shown, the physical approach to string playing, much like the stylistic parameters of performance practice, has changed over the course of the 20th century. Brown's "Physical Parameters of 19th and Early 20th Century Violin Playing" demonstrates how different the bodily approach to the instrument was over a century ago. Both the violin and viola were historically played without a shoulder rest and with a low and relatively flat chin rest. The instrument was supported by the thumb of the left hand, as well as by contact between the chin and the top of the instrument and between the bottom of the instrument and the collarbone. Nineteenth- and early-20th-century photographs of performers like Tertis and violinists Fritz Kreisler and Joseph Joachim, along with historical treatises from the time, all illustrate how the instrument was positioned towards the centre of the neck (see Figure 5.5).[270] The bow grips of the era also tended to be looser and rounder, as exemplified by the Franco-Belgian grip (Figure 5.1), with most of the pressure concentrated in the index finger.[271]

At the start of this project in 2014, I placed the viola quite far to the left and had the tendency to use a relatively quick bow speed coupled with an even and continuous vibrato. At the time, I also made occasional use of portamento in an ad hoc manner. I had been trained to use violin pedagogue Ivan Galamian's prescribed bow hold, with a relatively flat and straight hand and curved fingers (Figure 5.2). Galamian's technique calls for the fingers to straighten when bowing towards the tip, while curving when bowing toward the frog.[272] Figure 5.2 shows the claw-like grip of the Galamian-style bow hold I used. As it was taught to me, the Galamian bow hold is used to exploit the movement of the right hand fingers in order to sharply attack the beginnings of notes. Teachers in the Galamian tradition prescribe a number of etudes and exercises (often

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[270] Clive Brown, "Physical Parameters of 19th and Early 20th Century Violin Playing," 2016, accessed November 24, 2017, http://chase.leeds.ac.uk/article/physical-parameters-of-19th-and-early-20th-century-violin-playing-clive-brown/.
[271] Carl Flesch, *The Art of Violin Playing, Volume 1* (Voorhees: Charles Dumont and Son Incorporated, 2000), 35.
[272] Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 46.

Rodolphe Kreutzer's legendary *Etude* No. 7) in order to practice this sharp attack, which forms the basis of a robust style of string playing developed in the 20th century and helps performers to project in large concert halls and overtop of modern symphonic orchestras.

In order to inhabit early-recorded performance practice, I found it helpful to adopt a physical approach similar to that taken by early-20th-century performers to both understand and mimic the physical gestures they might have used when playing the instrument. To do this, I altered my physical approach to the instrument, moving the viola further to the centre of the neck (towards the Adam's apple), while resting the back of the instrument on the collarbone. Figure 5.4 depicts this adjustment in the position of the viola, with my past positioning seen on the left and current positioning on the right. I reduced the role of the left shoulder in supporting the instrument by favouring the weight of the head to facilitate downward shifts and by using the left hand to support upward shifts. For longer shifts, support from the left shoulder proved to be helpful, especially when moving the left hand around the instrument from the 5th position upwards. The overall result of these changes is that my relationship with the viola has become more relaxed and fluid.[273] As my playing style continues to evolve, I find myself moving the instrument even further to the centre of the chin than depicted in Figure 5.4, resulting in more ease and relaxation.

I also altered my bow grip to resemble the old Franco-Belgian angled grip, as shown in Figure 5.3. This older, rounder bow hold put less emphasis on sharpness of attack and results in the majority of the friction felt in the right hand being directed to the index finger, which is counterbalanced by the thumb. The other fingers and the hand remain loose throughout the bow stroke, which may explain why this hold is less congenial to robust articulation. This bow grip shows the right hand angled towards the index finger with the other fingers rounded, and with the pinkie finger making minimal or no contact with the stick. These adjustments have aided me in developing an uneven, ornamental (non-continuous) vibrato technique, and an expressive arsenal of portamento techniques, along with a generally sustained, slower bow speed.

[273] Clive Brown shares a similar experience in "Physical Parameters of 19th and Early 20th Century Violin Playing."

Figure 5.1: Franco-Belgian bow grip.[274]

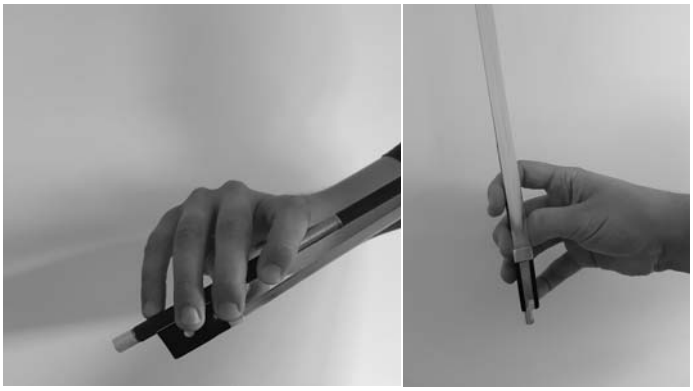

Figure 5.2: My previous bow grip.

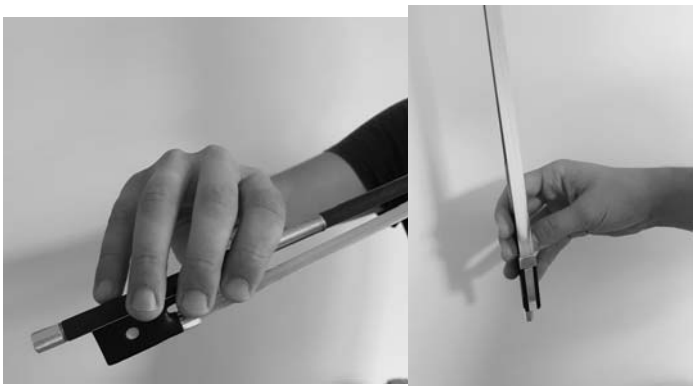

Figure 5.3: My current bow grip inspired by an early-20th-century approach.

[274] Ibid., 35.

Figure 5.4: My previous viola position on the left, and my early-20th-century-inspired position on the right.

Figure 5.5: Lionel Tertis's viola position and bow grip in the 1930s.[275]

Adjusting my playing technique to fit early-20th-century parameters was relatively straightforward, given that I have always played without a shoulder rest, but for violinists and violists learning to play without a shoulder rest for the first time, this process will likely be more challenging. As violinist Pinchas Zukerman was fond of saying: "The Kun [shoulder rest] is the worst thing ever invented in Canada."[276] The reason both Zukerman and I dislike the device is that playing with a shoulder rest puts the instrument in a fixed, inflexible position and interrupts direct contact between the vibrations of the instrument and the body.

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[275] Tully Potter, liner notes to *Lionel Tertis: The Complete Columbia Recordings*.
[276] Pinchas Zukerman frequently said this during masterclasses in the early 2000s at the National Arts Centre Young Artist's Program, where I was a student. The Kun was the first modern, detachable, and adjustable shoulder rest and was manufactured in Ottawa starting in 1968. See "History," Kun Shoulder Rest, accessed July 6, 2018, https://www.kunrest.com/about/history/.

String Choice

Parallel to these changes in their physical approach to the instrument, the majority of string players also switched from using gut to synthetic strings over the course of the 20th century. Gut strings tend to have wide-ranging timbres while being unpredictable in their responses and unstable in their tuning, whereas synthetic strings are both reliable and stable. As a result, it is easy to understand why synthetic strings are favoured for MSPs, where stability of tone and tuning are expected. In recent years, there have been various adaptations of gut strings such as Pirastro's *Passione,* marketed as "the gut string with increased tuning stability," where a gut core is wound with synthetic material—representing something of a compromise between the two string types. In my experience, however, these types of strings sound more like synthetic, rather than gut, strings. For this project, therefore, I used unwound gut A and D strings and wound gut G and C strings, which is rare amongst violists performing 19th- and early-20th-century repertoires today. Gut strings, which are unpredictable and uneven, share these traits with many early-recorded performances and can therefore help string players embrace these qualities in their own playing.

Physical Parameters and Stylistic Adaptations

While adapting both my physical approach and my instrumental setup were helpful for copying early-recorded style, these changes had a minor effect on my performance practice as compared with the effect that resulted from copying early-recorded performances. The limitations of an approach focused mainly on physical and instrumental parameters is demonstrated by the stylistic gap between HIP performances using 'period instruments' in late-19th- and early-20th-century repertoires and the actual performance practices of the era as evidenced by early recordings. As Robert Philip argues: "The fundamental ethos of [modern] period performance has far more in common with conventional modern music-making than with the past."[277] Philip compares three performances of the same work—an HIP performance, a mainstream contemporary performance, and an historical recording—and identifies the historical recording as most unlike the two contemporary versions. While the HIP movement has advanced since Philip's 2004 critique, in order for HIP practice to achieve sounding outcomes that resemble late-19th- or early-20th-century performance styles, performers will need to do more than adapt their instruments and playing techniques if they hope to

[277] Philip, *Performing Music in the Age of Recordings*, 233.

bridge the gap between contemporary mainstream practices and early-recorded ones. The discussion of my own experiences in Section 5.4 highlights how the 'all-in' approach to copying early recordings can bridge this gap.

5.4) Recorded output

In this section, I reflect in detail on the process of copying early recordings and on my recordings of works for which there is no original early recording to copy (I refer to the latter as 'extrapolations' from early-recorded style). These extrapolations have been made by referring to closely related early recordings and completing fragmented originals. As such, they are wholly informed by the early-recorded practices of the period. My recordings, much like the originals on which they are modeled, operate outside of the bounds of 'neatness and tidiness' expected in MSPs. I copy the period's general use of tempo modification, rhythmic flexibility, and heavy and frequent portamento and ornamental vibrato, while also aiming to capture some of the diversity of stylistic approach between 'German-style' players like Nedbal and Post, the 'Franco-Belgian' player Van Hout and the idiosyncractic approach of Tertis.[278]

I also discuss how the copying process and my interaction with lo-fi recording technology (as discussed in Chapter Two) resulted in some new insights on the original recordings. My recorded portfolio can be found in Appendix I, where the numbering of the sound recordings match the subheadings of their corresponding descriptions in the text. All of the recordings are available in both 'raw lo-fi' and 'full-frequency' versions. The 'raw' version uses the sound from the lo-fi recording horn, built by Miles and discussed in Chapter Two, which mimics the effect of an acoustic recording horn from the 1920s. The 'full frequency' version is a mix of the lo-fi horn sound with the recorded sound from two stereo microphones. The 'raw' version presents something approaching 'early-recorded sound,' while the 'full frequency' version gives the listener an idea of what these recordings sound like in a modern recording context.

[278] All of my copies were made at the speed of the early-recorded models I used, based on digital transfers of wax cylinders and 78rpm records. Copying these recordings using a slower playback speed, to account for a possible lower tuning pitch than A=440hz for example, would have resulted in only minutely slower tempi. See footnote 136 on page 68 for more detailed information on this issue.

5.4.1) Copy: *Du Bist die Ruh* Op. 59 no. 3 by Franz Schubert, as recorded by Oskar Nedbal, 1911

My recording with pianist Shuann Chai can be found in Appendix I - recording 5.4.1, the analysis of the original recording is in Chapter 3 – 3.4.1, and the annotated score is in Appendix III – score 3.4.1.

I discovered during the recording process that by copying Nedbal's intimate timbre, I was most aptly able to convey the character of his recording of Franz Schubert's *Du Bist die Ruh*. I can best describe this tone in terms of its rich but grainy quality. I was able to copy it by standing about a meter and a half from the lo-fi microphone, while bowing near the fingerboard with a slow bow speed. I also copy Nedbal's ornamental vibrato, which tapers off at the ends of notes and is often used only in the middle of notes, as well as his long audible portamenti, by dragging the fingers of the left hand between notes while sustaining the bow, as can be heard in m. 63 and 65. Further, I had to focus quite deliberately on reproducing Nedbal's heavily accented phrase endings, such as in m. 25: a practice which sounds unrefined in the context of the smooth phrasing expected in MSPs. Pianist Chai copies the arpeggiation and dislocation in the piano part, and we also copy the quick tempo in the piano introduction and interlude before slowing for the viola/piano sections. I found myself embracing the simplicity of Nedbal's approach, with its long, drawn-out portamenti, uneven vibrato, and intimate tone—an approach that differs from the robust clarity I often seek in my regular performance practice.

5.4.2) Copy: *Romanticky Kus* Op. 18 by Oskar Nedbal, as recorded by Oskar Nedbal, 1910

My recording with pianist Chai is in Appendix I - recording 5.4.2, the analysis of the original recording is in Chapter 3 – 3.4.4, and the annotated score is in Appendix III – score 3.4.4.

Nedbal's performance struck us as slow, plodding, and flat at times, due to the evenness of his tone throughout. I copied this approach by letting go of my instinctive desire to give a more fluid, dynamic performance of the piece. The 'anti-metronome' was particularly useful for reproducing Nedbal's sluggish approach to rhythm. Throughout the process, I grew to appreciate the humility and simplicity conveyed by Nedbal's recording and found I could copy his timbre by using a slow, even bow speed near the fingerboard throughout.

I also copy Nedbal's slow, narrow vibrato, using the device in the middles of notes and tapering off at note endings, as can be heard in m. 7 - 8. Similar to Schubert's *Du bist die Ruh*, I emulate the heavy, drawn-out portamenti, such as in m. 12 and 14. Chai copies the dislocation and arpeggiation of Nedbal's pianist, and I rush shorter note values in the middle section from m. 47 while slowing at phrase ends such as in m. 50, reproducing the flow of Nedbal's rhythmic flexibility. Like Nedbal, we play the middle section slowly, while rushing through the meno mosso at m. 85, ignoring the notated tempo indications.

We included the material Nedbal cut from his recording (m. 19 - 28, 34 - 39, 44 - 46, 67 - 71, and 75 - 85) by extrapolating from his stylistic approach. I do this by maintaining an ornamental approach to vibrato and using heavy PL and PS portamenti in m. 25 and 28, as well as a prominent PS slide at the end of m. 35 (much like Nedbal's slides in m. 14, 29, and 98).[279] We disregard the tempo markings in the notated score (as Nedbal does in m. 41 and 47) by rushing in m. 21—a full bar before the accelerando marking. In m. 38, I ignore the poco a poco ritardando marking and meld the first two eighth notes of m. 39 into the following sixteenths so that the difference in notated note values becomes inaudible, before stretching the last eighth note of m. 39 into m. 40. Chai similarly blurs the distinction between eighths and sixteenths by ignoring the poco a poco ritardando marking between m. 44 - 46. Together, we create multi-layeredness in m. 37, where the viola line is dislocated from the piano by a sixteenth note, extrapolating from Nedbal's layering in m 59. From m. 75 - 86, we then copy Nedbal's approach to this material in the opening half of the piece (m. 14 - 18).

5.4.3.) Copy: *Feuilles de printemps, Bluette* by Nicolas Gervasio, as recorded by Léon Van Hout, date unknown

My recording is in Appendix I - recording 5.4.3, the analysis of the original recording is in Chapter 3 – 3.5.1, and the annotated score is in Appendix III – score 3.5.1.

In Gervasio's *Feuilles de printemps,* I struggle to copy Léon Van Hout's quick, narrow vibrato, which is central to the quality of his timbre. At times, my vibrato is wider and slower than Van Hout's, despite my attempt at a quick wrist vibrato. Generally, though, my timbre does capture something of Van Hout's shimmering, bright, 'Franco-

[279] Ancitipazione refers to sliding with two different fingers under a slur, and Portamento Langsam refers to sliding with one finger under a slur as discussed in Chapter Three, section 3.3.

Belgian' sound. My approach involved combining quick, narrow vibrato with a relatively quick bow speed close to the bridge. I also copied Van Hout's frequent A portamenti, such as in m. 13 and 15, which help dislocate the arrival note from the piano accompaniment.[280] Another central element of Van Hout's style is his unyielding dislocation, achieved by placing his melody notes around the piano accompaniment. I reproduce this from m. 28 - 42, dislocating all of my notes from the piano, and I similarly dislocate notes on the main beats of the bar throughout the opening melody starting in m. 10. I also copy Van Hout's rhythmic alterations by doubling the length of the A in m. 74, which displaces the viola line in relation to the underlying piano chords. The key to copying Van Hout's dislocation was for Chai to continue the accompaniment in her own tempo without adjusting to my dislocated timing. This took some practice, but it felt quite natural to us after performing the piece several times, and through this process we learned how to time our musical lines independently while continuing to listen to each other.

We also recorded the material cut from Van Hout's recording—namely, the passage from m. 43 - 49, and the piano solo materials in the opening bars and at m. 55. From m. 43 - 49, I extrapolate from Van Hout's style by rushing to the top note in m. 44, before slowing at the end of the phrase, dislocating my line from the piano in the process. In the appassionato melody from m. 46, I again dislocate my line from the piano accompaniment. Here, Chai dislocates her moving eighth notes in the right hand from the left, creating layering like Van Hout's pianist does in m. 27.

5.4.4.) Copy: *Abendlied* Op. 85 no. 12 by Robert Schumann arr. Léon van Hout, as recorded by Léon Van Hout, date unknown

My recording with pianist Chai is in Appendix I - recording 5.4.4, the analysis of the original recording is in Chapter 3 – 3.5.2.1, and the annotated score is in Appendix III – score 3.5.2.1.

Our first attempt at recording this piece was in the large 'Store Studio' at the Norwegian Radio (NRK) with a modern Steinway. We felt after several attempts that our sound lacked intimacy, and as a result, we decided to move to the much smaller Studio 3 with its rickety, old Schimmel grand piano. This helped us immediately change our sound and approach, capturing a more intimate atmosphere. We concluded that the intimacy we

[280] As discussed in Chapter Three, Anticipazione refers to sliding with the arrival finger before a bow change.

associate with early recordings was likely in part created by the small rooms in which such recordings were made and the close proximity of the performers to one another and to the recording horn. Early recordings often capture performers in something resembling an intimate house concert setting, and by contrast, modern recordings often convey the atmosphere of the concert hall through their spacious reverb.

I copy Van Hout's bright timbre by using narrow, quick vibrato contrasted with unvibrated long notes, such as in m. 6 on the first beat and in m. 9. I also reproduce Van Hout's use of multiple portamento types, such as in m. 9 and 10. Much like on Van Hout's recording of Gervasio's *Feuille du printemps,* we imitate his continuous dislocation between viola and piano, such as in m. 6 and 7. Chai and I had to continually time our notes around each other, avoiding the ingrained urge to synchronise beats, which was especially difficult given the slow tempo of the piece. We overcame this urge by focusing more strongly on the relationships between beats in our own musical lines.

5.4.5) Copy: *Orchestral Suite* no. 3 BWV 1068: II *Air* by Johann Sebastian Bach as recorded by Arthur Post, date unknown

My recording with pianist Chai is in Appendix I - recording 5.4.5, the analysis of the original recording is in Chapter 3 – 3.6.1, and the annotated score is in Appendix III – score 3.6.1.

Copying Post's recordings involved a search for a humble, intimate sound world, much like copying Nedbal's recordings. This introverted simplicity seems to have been a hallmark of the 'German school' players I have studied. Using a slow bow speed close to the fingerboard, I was able to copy Post's dark, fragile timbre. I also reproduced his narrow, slow vibrato, leaving the sixteenth notes unvibrated, and creating a clear distinction between vibrato and non-vibrato notes while avoiding the tapering vibrato used by both Nedbal and Van Hout. This distinct on/off approach to vibrato distinguishes Post's tone from his colleagues. I also imitate his heavy, downward portamento over long intervals, such as in m. 7 and 12. Chai copies the continuous dislocation and arpeggiation in the piano part, creating layering between her left and right hands and my viola line. I recall Chai working to incorporate the plodding slowness of her eighth note basses with a fragile approach to the melodic line in the right hand of the piano. We copy the heavy slowing at phrase ends, such as at m. 6, 14, and 18, and I emulate the multiple rhythmic alterations—playing grace notes as sixteenths in m. 9 and

12 and changing the figure on the seventh eighth note of m. 17 to a triplet. We also reproduce Post's tempo modification by rushing slightly in m. 13 with the rising line before slowing at the end of m. 14.

5.4.6.) Copy: *Notturno* no. 1 by Jan Kalivoda as recorded by Arthur Post, date unknown

My recording with pianist Chai is in Appendix I - recording 5.4.6, the analysis of the original recording is in Chapter 3 – 3.6.2, and the annotated score is in Appendix III – score 3.6.2.

I discovered during the recording process that in order to copy Post's timbre, I needed to use a very slow bow speed close to the fingerboard, resulting in a grainy quality of sound. This creates an intrusion of noisiness in the sound, which is at odds with the clear resonance I normally cultivate as a modern performer. I reproduce Post's slow, narrow, and infrequent vibrato, using almost no vibrato in the middle section from m. 31. I also copy his heavy portamenti throughout, as in m. 5 and m. 11, where several slides in a row are heard. To copy the heaviness of the portamenti, I maintain continuous contact with the fingerboard with the left hand throughout shifts, while slowing the bow speed to allow the slides to be fully audible.

Further, I copy Post's numerous rhythmic flexibilities, sustaining the long C in m. 48 through the rest and creating uneven beat-to-beat changes of tempo in m. 50 before the return of the opening theme. Chai and I also copy the jagged, uneven rhythmic flexibility throughout, for example by rushing and slowing in close proximity from m. 66 to the end. We emulate the dislocation caused by the over-dotting of the first beat in m. 60 and 62, with Chai's last sixteenth placed late after mine. We ended up not reproducing the dislocation between Post and his pianist that resembles a mishap in m. 12 very faithfully, but in the material we recorded that Post cut (from m. 13 - 28), we extrapolate from this mishap, achieving wide dislocation in m. 26 and 27. Here, I rush while Chai slows, resulting in the viola and piano parts being more than one and a half sixteenth notes apart. Notably, this incongruity did not result from a deliberate decision to pull apart, but rather from a layered approach where the two of us push and pull our material in opposite directions.

5.4.7) Copy: *The Holy Boy* by John Ireland arr. Lionel Tertis, as recorded by Lionel Tertis, 1921

My recording is in Appendix I - recording 5.4.7, the analysis of the original recording is in Chapter 3 – 3.a10.1, and the annotated score is in Appendix III – score 3.a10.1.

One of the most prominent characteristics of Tertis's playing is his continuous, quick, and wide vibrato. I mirror this here, taking care to continue my vibrato up to the last moment before the portamenti and then resuming vibrato immediately afterwards, following Tertis's advice to "KEEP YOUR FINGERS ALIVE!"[281] I also reproduce Tertis's frequent portamento, which is aided by adherence to his notated fingerings. I found while recording that using a relatively quick bow speed close to the bridge resulted in a 'grainy' timbre much like Tertis's characteristic sound. Because Tertis's timbre on recordings tends to sound rich and weighty, I was surprised at how much this quicker, lighter approach to bowing at close proximity to the lo-fi horn resembled his tone. Perhaps the weightiness I perceive in Tertis's recorded tone results from his sustained legato, heavy portamento, vibrato, and proximity to the recording horn, rather than from a heavy approach to bowing.

The greatest challenge I faced in the copying process here, however, was emulating Tertis's extensive rhythmic flexibility. His performance sounds free of any sense of pulse or tempo, much like that of an a cappella folk-singer. It cost me a good deal of practice to internalize the shifting combinations of rushing and slowing he uses throughout this piece. Examples of this include the forward direction I copied in the first bar, as well as the heavy slowing in moments, such as m. 17 and 34, where the whole piece nearly comes to a standstill. I also emulate Tertis's massive variation of overall tempo, playing quickly into m. 16 and slowing in m. 35 and 53. By copying this recording, I came to the realisation that Tertis's constant pushing and pulling of eighth notes throughout the piece creates a complex ambiguity of rhythm, giving character and depth to his performance.

[281] Tertis, "Beauty of Tone in String Playing," 147.

5.4.8) Copy: *Partita* no. 2 BWV 1004: V *Chaconne*, by Johann Sebastian Bach as recorded by Lionel Tertis, 1924

My recording is in Appendix I - recording 5.4.8, the analysis of the original recording is in Chapter 3 – 3.a10.2, and the annotated score is in Appendix III – score 3.a10.2.

Performing Bach's *Chaconne* on the viola is already challenging due to the difficulty posed by playing chords and double-stops on the instrument's thicker strings, which respond more sluggishly than those of the violin. While copying Tertis's recording, however, I was faced with the additional challenge of internalizing his unorthodox fingerings, as well as reproducing his continuous rushing through technically demanding sections of the piece. This rushing over virtuosic sections of the piece makes it even more difficult to play, and I often felt like I was pushed to the very limits of my technical capabilities. For the recording process, I divided the *Chaconne* into four sections, following Tertis's division of the piece onto four sides of a 78rpm record.[282] This gave me the opportunity to focus on one quarter of the piece in each take, rather than trying to copy the whole 14 minutes in one go.

I copy Tertis's quick, wide, and continuous vibrato throughout on long notes, while using vibrato on slower sixteenth notes. I also copy Tertis's non-vibrato approach to the beginning of the major section at m. 133, creating a contrasting quality of sound. I use Tertis's awkward, unorthodox fingerings, helping me to create heavy, long portamenti throughout, such as the slides on the G and C strings in m. 26 and 27. When practicing, I struggled here to combine heavy portamento with good intonation and continuity of phrasing. As a result, some of these long slides come across as slightly self-conscious on my recording and sound less spontaneous than those in Tertis's hand, as for example in m. 33 - 35 and in the section from m. 210. Because Tertis slows down a great deal, adding emphasis to these slides, his performance became somewhat controversial as modern MSPs were established, and I expect my portamenti here will be viewed as similarly contentious in some quarters.

Elsewhere, I copy Tertis's ornamentations, repeating the middle note in m. 10, 11 and 14. I also emulate his arpeggio variations from m. 89, repeating the top notes from m. 97 and copying his broken double-stops from m. 105. I reproduce his broken thirty-second double-stopping from m. 236. Copying Tertis's variations in the arpeggio sections

[282] These sections are marked as side joins in the annotated score in Appendix III - score 5.4.8 as follows: side 1 m. 1 - 64, side 2 m. 65 - 132, side 3 m. 133 - 208, side 4 m. 209 - 257.

helped me to convey the overall build up of intensity heard throughout these sections.

To reproduce Tertis's timbre, I create a grainy, sustained tone, combining a slow bow speed with heavy legato. During the recording process, I had to play the double stoppings and chords much farther from the bridge than I expected in order to emulate the warmth of Tertis's tone. My initial approach of bowing heavily and close to the bridge sounded both too harsh and too concrete to resemble Tertis's tone. I also mimic Tertis's varied articulations, such as the ricochet bow stroke in m. 120, as well as his thrown spiccato in the upper half of the bow, which sounds rather uncontrolled from m. 153 and forms a contrast with the long, accented notes from m. 161, where the repeated Ds and Gs are given prominence in the texture. I needed to start this thrown upper-half spiccato well above the string, giving the bow a good deal of bounce, unlike the controlled lower half spiccato closer to the string that I have cultivated for MSPs. Unlike Tertis, however, I was unable to play all three strings together in m. 253 – 254 and ended up arpeggiating these chords, due to the curvature of my bridge.

I copy Tertis's use of tempo modification to structure sections of the piece, while rushing to maintain flow throughout longer sections: for example, from m. 65, I take a noticeably quicker tempo and rush through m. 76. From m. 81, I then rush gradually through to the arpeggio section in m. 98. Tertis plays the passage starting at m. 73 and the arpeggio section from m. 89 so quickly that I found this material virtually unplayable at his tempo. By lightening the contact of the bow with the string and through judicious practising, however, I was able to play in his tempo without losing too much clarity. I also emulate Tertis's slow tempo in the G major section at m. 133, rushing in m. 176 and 183, as well as from m. 205 to the cadence in m. 209. The end of this second arpeggio section from m. 205 is so quick that my left hand chord changes could barely keep up with the bow. Finally, I copy Tertis's heavy slowing over the long portamenti in m. 255 at the end of the piece.

I imitate Tertis's localised rhythmic flexibility throughout, using uneven timing for the chords of the main theme and rushing in m. 11, thereby undermining a continuous sense of pulse. Initially, I felt somewhat adrift in the opening of the *Chaconne,* without a continuous pulse to tie this opening statement together, and I continually had to fight against the urge to play in a rhythmically regular fashion. I also copy Tertis's varied timing of sequential material throughout, such as from m. 221 – 223 and in the sections starting at m. 26 and m. 209, where I reproduce the time he takes over the long portamenti before rushing the sixteenth notes between them.

5.4.9) Copy: *Sonata* Op. 120 no. 1 by Johannes Brahms as recorded by Lionel Tertis and Ethel Hobday, 1924

My recording with pianist Chai is in Appendix I - recording 5.4.9.1 to 5.4.9.4, the analysis of the original recording is in Chapter 3 – 3.a10.3, and the annotated score is in Appendix III – score 3.a10.3.

In the *Sonata* Op. 120 no. 1 by Brahms, we copied sweeping tempo structures in the outer movements, as well as detailed dislocations and rhythmic flexibilities on a local level. Our goal was to capture the sense of unpredictability and spontaneity conveyed by Tertis and Hobday's performance, and we found that we achieved this most successfully when we were able to forget our focus on detailed copying and approach longer sections of the piece with a sweeping sense of flow.

Movement 1 - Allegro Appassionato

While I copy Tertis's portamento, following his complex fingerings from m. 215 - 219, I struggled to replicate the heaviness inherent in his use of the device in the opening theme from m. 5 with its awkward intervals. In the opening bars, I was somewhat risk averse and ended up sacrificing portamento heaviness for the sake of good intonation, in a demonstration of the way my ingrained MSP habits could at times creep back into my playing. Chai however emulates Hobday's wild opening bars; rushing beyond the tempo I take for the theme in m. 4. We also copy Tertis and Hobday's jagged, localised rhythmic flexibilities, such as the rushing and slowing from m. 112, and we reproduce their tempo modification, structuring the piece by rushing through transitional sections such as in m. 25, before slowing for the lyrical second subject group in m. 38. We then duplicate the drastic rushing from m. 197, followed by sudden slowing in m. 213 into the Sostenuto ed espressivo section, which initially felt abrupt and unnatural to us. Applying rushing and slowing at all times throughout the movement became a central part of our performance, and today I would have great difficulty playing this movement without it. Copying Tertis and Hobday's approach to tempo here revealed to me the way in which large scale tempo flexibility can give a sense of narrative to the performance of a longer work or movement.

Movement 2 - Andante un poco adagio

In the slow movement I copy Tertis's wide, quick, continuous vibrato and combine this with a sustained, slow bow speed. Initially, I felt somewhat uneasy emulating Tertis's forceful opening statement, given what I felt to be the possibility for a

more tender approach to this phrase. However, imitating Tertis's softer timbre from m. 21 by bowing near the fingerboard helped me understand how his heavy approach to the opening could create greater contrast here. I tried to reproduce the warm intimacy of Tertis's tone in the hopes of learning to master his 'stage-whispered' pianissimo that "carried to the farthest corner of the building."[283] In reproducing Tertis's approach to sound here, I discovered that my viola resonated fully when played with wide, continuous vibrato and a slow bow speed near the fingerboard. I also copy Tertis's rhythmic flexibility in the passage from m. 63 by rushing through the crescendo in order to lengthen the top note of m. 67. Chai, too, reproduces Hobday's uneven sixteenths from m. 61, so that they resemble a slow arpeggio rather than a rhythmic figure, and then from m. 64 I copy Tertis's swung thirty-second notes.

Movement 3 - Allegretto Grazioso

We copy Tertis and Hobday's dance-like approach to this movement by continually rushing the first beats towards accented second beats of the bar. We also reproduce their dislocation, which gives the whole performance a feel of rhythmic looseness. I copy Tertis's yodelling portamento from m. 123 - 126 by sliding after the bow change, and I also imitate his hefty tone, ignoring the many notated piano dolce markings—especially in the bass line from m. 47. We reproduce the beat-to-beat flexibility heard from m. 63, with both of us slowing and rushing in different directions at different times, thereby creating multi-layering. Chai also copies Hobday's complex combination of swing and dislocation in her piano solo at m. 99. This passage was particularly complex for her to reproduce given the confluence of dislocation, arpeggiation, and rhythmic flexibility. This revealed the technical challenges of performing in early-recorded style, given its characteristically complex combinations of un-notated rhythmic flexibilities.

Movement 4 – Vivace

During the recording process, we struggled to duplicate the wild approach to tempo and rhythm heard on the original while conveying an overall impression of enthusiasm rather than one of sheer panic. The quick tempo made it technically difficult to navigate the piece while also continuing to rush at the same time. We discovered, however, that by taking advantage of moments of slowing, such as in m. 24 or 62, we could prevent our rushing from spinning out of control. We may have taken this too far,

[283] Eric Coates, quoted in White, *Lionel Tertis*, 15.

as there are moments where we slow more than Tertis and Hobday, such as at m. 76 and 87 for example. Chai felt that Hobday sounded uncomfortable with the tempo on the original recording and that the choice of tempo was likely Tertis's. I am not convinced of Chai's view, however, given Hobday's continual rushing throughout her solo passages, which Chai copied—admirably succeeding in playing far fewer wrong notes than Hobday. From m. 119, we also copy Tertis's and Hobday's swing and dislocation, creating a 'Hungarian' gypsy-like character, and from m. 204 we rush forward relentlessly, building excitement towards the end. I emulate Tertis's enthusiastic and heavy-handed approach to accentuation and dynamics, such as in m. 20 and 42, thereby ignoring the notated piano. I also copy his articulation, especially the wild spiccato bow stroke heard in m. 11. Reproducing this hurried recording gave me a more generalized understanding of how pushing up against the limits of one's technical capabilities through rushing, while ignoring notated detail and structure, can indeed result in sweeping, enthusiastic, and exciting sounding performances.

5.4.10) Copy: *Suite* Op. 2: II *Romance* by Benjamin Dale as recorded by Lionel Tertis and Frank St. Leger, 1920

My recording with pianist Chai is in Appendix I - recording 5.4.a10, the analysis of the original recording is in Chapter 3 – 3.a10.4, and the annotated score is in Appendix III – score 3.a10.4.

We reproduce Tertis's and pianist Frank St. Leger's recording of the final section of the *Romance* starting in m. 109, extrapolating it to the rest of the movement, which they left unrecorded. Due to the work's ternary form, the opening section (m. 1 - 60) closely resembles the final section (from m. 109 to the end), and as a result, we were able to copy many elements from the original recording while recording the opening section. In his autobiography, Tertis refers to the "intricate rubato" that tripped up conductor Arthur Nikisch in the middle section of the work, and I took this description as a starting point for my use of wild tempo modification and rhythmic flexibility.[284]

I also follow Tertis's notated fingerings here, as he does on his own recording, using them as a guide for the locations and types of portamento I apply in my style extrapolation in the rest of the movement. The groups of portamenti I copy from Tertis,

[284] Tertis, *My Viola and I*, 34.

such as between m. 41 and 43 for example, help to give my playing a lyrical quality.

Chai and I make use of un-notated, rhythmic flexibility in the middle section of the piece, as for example from m. 67, where I rush the sixteenth notes and lengthen the eighth and quarter notes. From m. 92 I exaggerate this effect, creating unevenness from beat-to-beat. I also exaggerate the notated pochissimo ritardando in m. 94 and 96 by rushing the first three beats of the bar and drastically slowing the fourth beat. I also rush through the tempo notation in m. 95 and 97, rather than returning to an original tempo. From m. 140 - 152, we make use of jagged, localised tempo flexibility by rushing and slowing on a beat-by-beat basis. We use a similar approach from m. 82 - 90, where instead of making a gradual accelerando, we slow on some beats while rushing others. We also make frequent use of dislocation between the viola and piano parts, such as from m. 44 - 46.

In addition, we create larger scale tempo modification, rushing through longer phrases to build tension between m. 37 - 44 and between m. 71 - 75. We then perform the middle section in a quicker tempo in order to achieve a light scherzando character and contrast it with the lyrical, outer sections of the work. Furthermore, we rush throughout the opening recitativo in order to build tension from m. 4 - 21, whereupon we slow for the main theme. These tempo modifications are extrapolated from Tertis and St. Leger's recording of m. 112 - 130 of the piece. In the middle section, I also use an uncontrolled, thrown spiccato in the upper half of the bow, of the kind Tertis uses on his recordings of Bach's *Chaconne* and Brahms's *Sonata* Op. 120 no. 1. It would be difficult to reconstruct the notated score using our performance or vice versa, much as is the case with the original recording from which our performance is extrapolated.

5.4.11) Copy: *Sunset* by Lionel Tertis as recorded by Lionel Tertis and Ethel Hobday, 1922

Our recording is in Appendix I - recording 5.4.a11, the analysis of the original recording is in Chapter 3 – 3.a10.5, and the annotated score is in Appendix III – score 3.a10.5.

I tried to capture the intimate atmosphere conveyed by Tertis's recording, yet despite the simplicity of the piece, I struggled to reproduce the intricate detail of his continuous, beat-to-beat flexibilities. My performance ended up sounding slightly heavier in both tone and timing than the original. I do however copy Tertis's varied vibrato widths by using wider vibrato on lower pitches and narrower vibrato for higher pitches,

such as the high B in m. 28. I also emulate his portamento, making audible slides in every bar and alternating between PL, PS, and C types. This prevalent and continuous sliding became a natural part of my legato tone in the course of the copying process, and I am now unable to imagine playing this piece without it. In order to more closely mimic Tertis's intimate timbre, I ended up using a contact point (between the bow and the string) halfway between the bridge and the fingerboard. Chai copies Hobday's dislocation throughout, separating the moving eighths in the countermelody from the harmony, such as in m. 4 and 8. We also reproduce rhythmic flexibilities, like the rushing and slowing in m. 19 and between m. 24 and 26.

5.4.12) Copy: *Hier au Soir* by Lionel Tertis as recorded by Lionel Tertis, 1925

Our recording is in Appendix I - recording 5.4.a12, the analysis of the original recording is in Chapter 3 – 3.a10.6, and the annotated score is in Appendix III – score 3.a10.6.

In this piece, I copy Tertis's 'whispering' timbre by standing at a distance of about 20 cm from the lo-fi microphone and pointing the contact point towards the microphone's horn. This results in a timbre that Miles felt sounded similar to the 'whispering' baritone Jack Smith, who was famous in the 1920s for his understated style, created by singing into the microphone at close proximity.[285] Perhaps Tertis was familiar with Smith's recording technique, as he likely stood close to the recording horn in order to create such a veiled timbre. Like Tertis and his pianist, we repeat the piece a second time, returning from m. 22 to the beginning where I play con sordino.

Despite the simplicity of the musical material, I found it difficult to reproduce Tertis's intricate rhythmic flexibility. While recording, I discovered that I could most convincingly imitate his timing by turning my attention to rushing between the various elongated notes in each phrase. We also copied the dislocation in the melody, which is played in octaves between the viola and left hand of the piano, resulting in a layered approach.

[285] BG, "The Legend of Whispering Jack Smith", Geezer Music Club, accessed July 20, 2018, https://geezermusicclub.wordpress.com/2015/01/24/the-legend-of-whispering-jack-smith/.

5.4.13) Copy: *Jeg elsker dig* by Edvard Grieg arr. Lionel Tertis as recorded by Lionel Tertis and Ethel Hobday, 1922

Our recording is in Appendix I - recording 5.4.a13, the analysis of the original recording is in Chapter 3 – 3.a10.7, and the annotated score is in Appendix III – score 3.a10.7.

On this recording, I copied Tertis's heavy timbre by maintaining intense contact with the string near the bridge throughout and ignoring notated piano or pianissimo dynamics. Having imitated Tertis's tone here, I am left wondering whether his robust approach was the result of his trying to overcome surface noise on the recording or if it was connected with the kind of sound projection he may have routinely used on the concert stage. I also copied his wide, quick, and continuous vibrato as well as his use of portamento types, such as in m. 10 - 11, where the PS, C, and L types appear back-to-back. I reproduce his approach to the final phrase from m. 43 as well, playing in a 'pianistic' way by narrowing my vibrato and playing without portamento.

In addition, I emulate Tertis's over-dotting, as can be heard in m. 15 and 16, as well as his agogic lengthening on the first G in m. 5. Chai too copies Hobday's combined dislocation and arpeggiation, while rushing and slowing, in the first four measures. We also reproduce their approach to tempo modification by playing the piano introduction and interlude more quickly than the viola/piano sections.

5.4.14) Extrapolated Recording: *Piéce de concert* by Georges Enescu

My recording with pianist Chai is in Appendix I - recording 5.4.a14, and the score is in Appendix III – score 5.4.a14.

Romanian composer, conductor, and violinist Georges Enescu (1881 - 1955) wrote his *Piéce de concert* for the annual viola exams at the Conservatoire de Paris in 1906. The work is dedicated to Théophile LaForge, who was professor of viola there at the time and who taught violist Maurice Vieux (Vieux's recording of Stan Golestan's *Arioso et Allegro de concert* is discussed in detail in Chapter Three).[286] Although Enescu recorded this piece at the piano with violist Alexandru Radulescu in 1943, we do not use their recording to inform our performance because of its proximity to MSPs. Radulescu and Enescu achieve vertical togetherness of ensemble and steady tempi, all with barely a trace

[286] Georges Enesco, *Concertstück*, (Paris: Enoch and Cie, 1957), 1.

of portamento.[287] Their recording is thus likely very different from the way the work would have been performed in 1906.

On our recording, then, we make use of stylistic elements from early recordings such as frequent and heavy portamento, tempo modification, rhythmic flexibility, multi-layeredness, and agogic lengthening. I extrapolate from Van Hout's recordings in order to take a 'Franco-Belgian' approach to this piece. My homage to this style can be heard in my use of unyielding dislocation from the piano and fast, narrow, non-continuous vibrato. For example, from m. 4 - 6, I use narrow, quick vibrato while the whole of m. 7 is left un-vibrated.

I make frequent use of portamenti, aided by following Enescu's notated fingerings such as the 4 - 4 - 4 - 4 notated fingering from m. 7 - 8, where I use four portamenti in a row. Similarly, in m. 65, I use two heavy portamenti in a row, inspired by Enescu's notated fingering. These awkward fingerings on single strings result in frequent portamento and remind me of Tertis's approach in Dale's *Romance* and Brahms's *Sonata* Op. 120 no. 1.

I also use portamento, however, in ways that cannot be connected to Enescu's notated fingerings, such as my C portamento in m. 57 or my A portamento in m. 62, which is similar to the kind Van Hout uses in Gervasio's *Feuille de printemps*. Notably, Radulescu uses almost no portamento on his recording with Enescu, despite Enescu having used the device frequently on his violin recordings throughout his career. Indeed, Radulescu ignores Enescu's awkwardly notated fingerings, such as in m. 7, thereby avoiding portamento and demonstrating how reticent he was towards using the device in a mid-20th-century recording context.

By extrapolating from Van Hout's unyielding approach to dislocation in *Feuille de printemps*, as for example between m. 21 - 24, I dislocate my line from the piano accompaniment by lengthening my first downbeat. Chai creates layering through her continual use of dislocation and arpeggiation, as in m. 9 for example, where she arpeggiates her chords while at the same time dislocating them from my viola line. The layering from m. 60 - 63 results from Chai slowing while I push forward, resulting in my second beat of m. 61 arriving nearly an eighth note ahead of the piano. We then create another moment of layering between m. 156 - 159, where Chai dislocates multiple voices in the piano part as well as arpeggiates her chords under the viola line. We also make

[287] Georges Enescu, *Piesa de Concert*, Alexandru Radulescu (viola), Georges Enescu (piano), recorded 1943, reissued Electrerecord ECD95, 1960 (LP).

frequent use of agogic lengthening here, such as in m. 18, where I lengthen my quarter note before rushing the eighth notes that follow and, similarly, in m. 98, where I lengthen my two-eighth-note upbeat.

On a local level, we use rhythmic flexibility by rushing to the middles of phrases and by slowing at phrase endings, such as in m. 12, where I rush towards the third beat of the bar before slowing, or in m. 42 - 43, where I rush towards the A flat before slowing at the end of the bar. Chai and I also used tempo modification to create tempo areas for different sections of the piece, extrapolating from Tertis and Hobday's recording of the first movement of Brahms's *Sonata* Op. 120 no. 1. At the beginning of the development section in m. 74, we start in a slow tempo and rush forward to a new tempo area in m. 99. Similarly, we play the lyrical second theme at m. 55 and m. 172 in a slower tempo than the first subject group material. Throughout longer sections we rush forward continually, extrapolating from Tertis's approach in Bach's *Chaconne*. While recording this piece, I felt I could play my material very freely while still maintaining a relationship to the piano part. Our un-notated approach to rhythm and tempo flexibility allowed us to play in a lively, spontaneous, and unpredictable fashion.

5.4.15) Extrapolated Recording: *Märchenbilder* Op. 113 by Robert Schumann

My recording with pianist Chai is in Appendix I - recording 5.4.a15, and the score is in Appendix III – score 5.4.a15.

No early recordings of Robert Schumann's *Märchenbilder* Op. 113 are known to exist. Our performance thus conveys our vision of what an early recording of the piece might sound like. I attempt to take a 'German school' approach, extrapolated from Post's and Nedbal's recordings, by using narrow, ornamental vibrato combined with heavy and frequent portamenti. We also use localised, rhythmic flexibility and multi-layeredness in each of the movements.

I Nicht schnell

In the first movement, we demonstrate what Philip calls "each player functioning as an individual," when playing the same motivic materials, much the way Tertis and Sammons do on their recording of the 3rd movement of Mozart's *Sinfonia Concertante,* as discussed in Chapter Three.[288] For example, in m. 9, Chai plays her motive in a slow, broad manner, whereas in m. 11, I rush each of the second beats to the middle of the bar

[288] Philip, *Performing Music in the Age of Recording,* 120.

when playing the same motive. Similarly, from m. 14, Chai uses agogic lengthening on the top sixteenth note, but in m. 15, I rush through the top sixteenth note and lengthen my quarter note when playing the same motive. I use agogic lengthening on the first of my sixteenth notes in m. 20 and 21, and we create multi-layeredness in our overlapping motives m. 30 and 31, where I slow down while Chai rushes each of her sixteenth note figures. This approach is extrapolated from some of the more exaggerated dislocation heard on Arthur Post's recording of Kalivoda's *Notturno* no. 1.

II Lebhaft

I thought of this movement as a wild march, interrupted first by fleeting and strange harmonic material in m. 51 and later by a heavy peasant dance in m. 119. To evoke the wild character of the march, we play the first two bars slowly, as if they are a majestic fanfare, before proceeding to rush in an enthusiastic manner throughout the opening section, especially towards top notes, such as in m. 38. Here, we extrapolate from the atmosphere created by Tertis and Hobday in the fourth movement of their recording of Brahms's *Sonata* Op. 120 no. 1.

In the strange, fleeting section from m. 51, we start slowly and rush through the ends of phrases. Here, I use an intimate, flautando timbre by bowing over the fingerboard. For the peasant dance from m. 119, we use agogic lengthening on the first sixteenth note of each of the motives, creating heaviness. This dance section sounds slightly uncontrolled as a result of our continual rushing and the dislocation between the right hand of the piano and the viola line. Chai furthers this impression by arpeggiating her left-hand chords, creating an overall impression of drunken enthusiasm. We exaggerate the etwas zurückhaltend in m. 192, reaching a much slower tempo in m. 194 and ignoring the notated im tempo marking. This approach to ignoring notated tempo indications we extrapolate from Nedbal's recording of *Romanticky Kus*.

III Rasch

In the third movement, I attempt to create a shadowy, fleeting, and anxious character. To do this, I create a 'whispered' timbre, playing close to the microphone and bowing over the fingerboard, which I extrapolate from Tertis's recording of *Hier au Soir*. We use localised rushing throughout, as for example in m. 4 and m. 19, where we hasten to the top sixteenth note of each bar. We also rush motives, such as in m. 13, resulting in a sense of impatience and hurriedness.

In the major key section, which appears without warning in m. 37, we create

contrast by taking a slower tempo and prominently dislocating the piano and viola lines in m. 41 and 46. Chai's short articulation contrasts with my heavy portamento and slowing in m. 49. We extrapolate this approach from m. 110 of Tertis and Hobday's recording of fourth movement of Brahms's *Sonata* Op. 120 no. 1.

IV Langsam, mit melancolischem Ausdruck

I think of the outer sections of this movement as a lullaby, and the middle section from m. 31, with its sudden shifts of tonality, as the return of distant memories. I use a 'grainy' sound, extrapolated from Post's recording of Bach's *Air* and Nedbal's recording of Schubert's *Du Bist die Ruh,* by bowing slowly near the fingerboard. I also use frequent, heavy PS and PL portamenti as both Post and Nedbal do on their recordings, such as in m. 1, 2, 6, and 7. I add my own pitch ornaments, extrapolated from Nedbal's recording of Schubert's *Du bist die Ruh,* by changing the bow before placing the fingers of the left hand on the next note in m. 10, 82, and 83. Chai and I create a multi-layered texture throughout by dislocating the melodic material in the right hand of the piano from the viola line, which is further dislocated from the piano's left hand bass notes. In the middle section from m. 31, I also dislocate my accompanying triplets from the piano melody.

We make use of tempo modification by rushing to increase tension as the harmonies become more fraught in m. 10 - 11 and m. 17 - 18. Similarly, we build tension in the middle section by gradually rushing from m. 35 until m. 46, much the way Post does in Kalivoda's *Notturno I*. We also slow heavily at the ends of sections, such as in m. 30 and m. 61 - 62, where we allow the middle section to fade away as the opening lullaby returns.

5.4.16) Extrapolated Recording: *Suite* Op. 2: III *Finale* by Benjamin Dale

My recording with pianist Chai is in Appendix I - recording 5.4.a16, and the score is in Appendix III – score 5.4.a16.

Dale's *Suite* Op. 2 was written for Tertis, and therefore we extrapolate from his recordings in our performance of the *Finale* by using wide, fast, and continuous vibrato, varied and frequent portamenti, and wild rhythmic flexibility. The sources used to inform our approach to tempo and rhythm here were Tertis and Hobday's recording of the fourth movement of Brahms's *Sonata* Op.120 no. 1, Tertis and Sammons's recording of the third movement of Mozart's *Sinfonia Concertante,* and Tertis and St. Leger's recording

of Dale's *Romance*.

I use Tertis's notated fingerings as a guide for finding locations for portamento, much like in my copy of his recording of Dale's *Romance*. For example, in m. 87 - 89, I use a number of PS and PL portamenti. However, like Tertis, I also use portamento where the device is not suggested by notated fingerings, as in m. 166 and m. 170. I also use a wild, thrown spiccato in the upper-half of the bow whenever the march-like material from the opening appears, as copied from Tertis's use of this technique in the last movement of Brahms's *Sonata* Op. 120 no. 1.

A performer adhering to MSPs would likely take the indication in the score to play 'very rhythmically' as an admonition to play the rhythms as notated with a regular sense of pulse. Extrapolating from an early-recorded context, however, where such indications were often ignored and where un-notated tempo modification and rhythmic flexibility were the norm, we take a flexible approach to rhythm throughout the movement. During the opening march-like material (m. 1 - 75), for example, I start my sixteenth notes consistently late after the preceding eighth notes and rush them to catch up to the piano, as can be heard in m. 6. Chai and I over-dot the 'hunting horn' theme in the development section from m. 256, while lengthening our eighth and quarter notes and shortening our sixteenth notes throughout this section. The rubato section from m. 280 resembles the middle section of the *Romance* movement, and I approach it in a similar way by rushing my sixteenth notes and lengthening my quarter notes, all while varying the tempo from beat-to-beat. Chai too rushes her right-hand figures from m. 652, extrapolating from Hobday's rushed eighth notes in the fourth movement of Brahms's *Sonata* Op. 120 no. 1.

While the notated tempo marking is m.m. ♩ = 116, we take a quicker average tempo of around m.m. ♩ = 130 in the first section in order to create an impression of enthusiasm. On many early recordings, performers slow down in lyrical passages, yet in this piece the second subject group from m. 78, with its long note values, sounds much slower than the opening material when played in the same tempo. As a result, we chose to modify the tempo by rushing and slowing within sections, rather than assigning tempo areas to different parts of the movement. This approach is demonstrated by our rushing throughout the opening section from m. 1 - 75 and our exaggerated slowing prior to the poco ritardando marking in m. 122. Similarly, we start rushing four bars before the notated accelerando in m. 131, as extrapolated from Tertis's rushing on his recording of Dale's *Romance*. In m. 172 - 173, I slow heavily before the sempre stringendo marking in

order to make room for further rushing afterwards, extrapolating from Tertis and Sammons's slowing before the calando poco a poco in m. 194 of the third movement of Mozart's *Sinfonia Concertante*. We then take a slow tempo in the Lento non troppo section from m. 409, before gradually rushing from m. 548. In the final section from m. 625, we rush forward until m. 684, where we reach a tempo at which the piano part is virtually unplayable. As a result, from m. 688, Chai leaves out notes in order to facilitate further rushing. While I feel something of Tertis's singing and virtuosic approach can be heard in my continuous vibrato and heavy, varied portamento, it is our approach to un-notated rhythm and tempo flexibilities that help link our performance style with that of the early-recorded era.

5.4.17) Copying String Quartet Recordings

Using early-recorded style as the basis for modern string quartet performances is still a rarity in both research and performance circles. This is likely because MSP string quartet playing, is based upon a great deal of unanimity of bowing, phrasing, intonation, and synchronisation. One exception to this, however, is violinist Johannes Gebauer's efforts with the Camesina Quartet to copy early string quartet recordings at the Hochschule der Künste in Bern.[289] Copying recordings can be difficult for a solo performer, but complexities multiply when a group of musicians is tasked with absorbing and inhabiting unfamiliar, historical performance styles.[290] Additionally, it is difficult to find high calibre musicians who are open to performing or recording in a style that many deem 'unprofessional.' Indeed, early-recorded chamber ensembles played in a way that "was, by modern standards, very loose [with] untogetherness [and] startling contrasts between two or more musicians playing together." As Philip remarks:

> Generally speaking, the best ensembles of today rehearse so that everyone agrees, not just about tempo but also about detail…if a theme passes from one instrument to another, it will not be played in a radically different way by each player. [291]

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[289] Johannes Gebauer, "Verkörperte Traditionen der romantischer Musikpraxis" (forthcoming), accessed September 8, 2016, http://www.hkb-interpretation.ch/projekte/verkoerperte-traditionen-romantischer-musikpraxis.html.
[290] Slåttebrekk and Harrison, "*Prelude and Trouble at Troldhagen"* from *Chasing the Butterfly,* http://www.chasingthebutterfly.no/?page_id=1233. Kai Köpp, "Musikalisches Körperwissen: Embodiment als Methode der (historischen) Interpretationsforschung," *dissonance* no. 135 (September 2016): 14 - 18.
[291] Philip, *Performing Music in the Age of Recording,* 125, 105.

This description amply summarises some of the central tenets of chamber music performance in MSPs. Contemporary string quartets seem to be especially zealous about attaining vertical precision as well as unanimity of phrasing, bowing, and intonation, while recordings of their predecessors from a century ago evidence little precision or unanimity of this kind. Today, financial pressures often mean that rehearsal time is limited, but the pervasiveness of MSPs means that musicians can quickly establish an overriding idea about how things should sound, allowing them to spend their finite rehearsal time coordinating the decisions that make up that overall vision. This is an apt description of the way my colleagues and I function in our professional practice, and as a result, copying early-recorded string quartet recordings required us to adopt a radically different mind-set.

As early string quartet recordings are rarely copied, we were uncertain what the results of our efforts might sound like; most reproduction to date has been done in solo contexts, with some critics of the copying method claiming it is not possible with groups of musicians. However, our recordings demonstrate that copying early-recorded string quartets is indeed possible and can result in performances that are both artistically interesting and wholly unlike MSPs. Our copies also capture the wide diversity of stylistic practices heard on the originals, from the more freewheeling approach of the Haagsche Toonkunstkwartet to the intricate consistency of the Klingler Quartet. We feel that our recorded copies also convey a sense of the humility and intimacy we associate with the originals. Copying the multi-layering resulting from players' individual lines moving in opposing directions while still connecting to a shared musical vision proved to be one of the most challenging aspects of this performance style to master. Our hope is that these copied quartet recordings will strike listeners as compelling and that they will serve to stimulate discussion about the kinds of chamber music performances we might create today, if, of course, we are open to letting go of modern demands for synchronisation.

5.4.18) Copy: *String Quartet* Op. 54 no. 1: IV *Presto* by Joseph Haydn as recorded by the Haagsche Toonkunstkwartet, 1905

My recording with violinists Joan Berkhemer and Rada Ovcharova and cellist Willem Stam is in Appendix I - recording 5.4.a18, the analysis of the original recording is in Chapter 4 – 4.2.1, and the annotated score is in Appendix III – score 4.2.1.

While some might call the Haagsche Toonkunskwartet's recording of the fourth movement of Haydn's *String Quartet* Op. 54 no. 1 'unprofessional,' I came to appreciate

the enthusiasm and zeal it conveys. First violinist Joan Berkhemer noted during our recording session the irony in the HTK playing with as much synchronisation as they could muster, while in a reverse process, we were attempting to play with as much dislocation as we could stomach. Recording our copy meant admitting a degree of chaos into our playing that none of us would have found comfortable in the context of a regular public concert. While copying the HTK's uncontrolled rushing and jarring dislocation, however, we came to the realisation that their performance communicates much more than 'sloppiness.' A modern string quartet performing in an utterly sloppy fashion would do so in a very different way compared to the HTK and would be unlikely to engage in constant rushing and exaggerated dislocation. We copy the HTK's ungraceful accentuation at the ends of phrases, such as in m. 16, which felt to us like accenting the wrong syllable of a word, given the rules we had internalized for performing 18th-century repertoires in the context of MSPs. We also reproduce the HTK's dislocation of the three-eighth-note motive, such as in m. 61, by timing our attacks differently and doggedly ignoring one another. The copied dislocation in m. 119 is particularly jarring, as is the blurring of notes by Berkhemer in m. 37 - 38. I recall him repeatedly practicing this passage during the recording session, rushing through his sixteenth notes in such a way as to blur a number of the pitches. We also copy the HTK's general rushing throughout, allowing the tempo to get faster and faster up to m. 140. Our whole performance results in a kind of 'snowball effect,' with rushing leading to further rushing as the tempo continues to increase. We also include the final 30 bars of the piece, which were cut from the HTK's recording. Here, we extrapolate from their style by rushing towards the final cadence, as well as jarringly dislocating the three-eighth-note motive in the final eight bars. Copying this performance gave us a sense of freedom and a mischievous joy in disregarding the ingrained rules of MSPs in Haydn's works.

5.4.19) Copy: *String Quartet* Op.11 no.1: II *Andante Cantabile* by Pyotr Ilyich Tchaikovsky, as recorded by the Haagsche Toonkunstkwartet, 1905

My recording with violinists Berkhemer and Ovcharova and cellist Stam is in Appendix I - recording 5.4.a19, the analysis of the original recording is in Chapter 4 – 4.2.2, and the annotated score is in Appendix III – score 4.2.2.

Although the HTK recorded only the middle section and the final bars of Tchaikovsky's *Andante Cantabile*, we extrapolate from their approach by applying uneven,

ornamental vibrato, heavy portamento, and dislocation to our recording of the entire movement. We discovered that Stam, the cellist, had to sit quite close to the lo-fi microphone in order for the cello pizzicato to be distinctly audible the way it was on the original recording. We concluded that the HTK's cellist likely sat closer than the other players to the recording horn in order to create this balance. Throughout our performance, we often play without vibrato, and when we do use the device, it is often slow and discontinuous. We focused on adding heavy portamenti to both melodic and accompanying voices, and while some listeners may find the frequency and weight of our slides to be exaggerated, we feel that our approach is closely related to that of the HTK. We also copy the HTK's dislocation of melody and accompaniment as well as their use of over- and under-dotting and agogic lengthening in melodic materials. We similarly feel that our exaggerated dislocation throughout is entirely in keeping with the HTK's approach. We also reproduce the incongruous intonation between the violins at m. 80, with second violinist Ovcharova playing her flats much flatter than first violinist Berkhemer. We then further extrapolate this approach, using flatter intonation in the second violin from m. 110. We imitate the HTK's arpeggiation of the pizzicato chords from m. 137, capturing the varying directions of arpeggiation between the second violin, viola, and cello. As is the case with Haydn's *Presto* as discussed above, we feel that a performance in this style could not be achieved by a modern quartet simply trying to perform in a 'sloppy' and unpolished manner. This is because such efforts would invariably involve an attempt to play less in tune and less together within an MSP framework, and as such would likely not end up using the wide-ranging tempo and rhythmic flexibilities and varied portamenti so consistently used by the HTK as part of their natural performing style. From copying the HTK's recordings, we learned just how far we could go in casting off the restraints of MSPs, while still achieving a communicative and meaningful performance.

5.4.20) Copy: *String Quartet,* Op. 127: I *Maestoso, Allegro* by L. van Beethoven as recorded by the Klingler Quartet, 1934 – 1935

My recording with violinists Berkhemer and Ovcharova and cellist Stam is in Appendix I - recording 5.4.a20, the analysis of the original recording is in Chapter 4 – 4.3, and the annotated score is in Appendix III – score 4.3.

Listeners accustomed to neat and tidy, score-based performances of Beethoven's String Quartets are likely to experience some discomfort when listening to our copy of

the Klingler Quartet's recording of the first movement of Op. 127, particularly as a result of our use of dislocation and tempo modification. We discovered while recording that we were able to copy the Klingler Quartet's intimate, legato tone by using a slow, continuous bow speed while avoiding playing close to the bridge, and we copy the Klingler Quartet's heavy portamento by maintaining left hand contact with the string for the duration of slides.

The Klingler Quartet shapes the opening chords and the recurrence of this material throughout the movement with arpeggiation, which we reproduced. In the process, we discovered that we needed to individually arpeggiate our double stops in addition to entering in a staggered fashion in order to achieve this effect, much like a pianist rolling chords in an uneven manner. We felt that this approach to the opening chords created a sense of forward momentum when combined with light swelling on the quarter notes in m. 2 and 4. We also discovered that swaying with the upper body, to the left on the quarter notes and to the right on the eighth notes, helped us to copy this swelling while maintaining a sense of coordination, in spite of the arpeggiation and uneven pulse. We felt that the Klinger Quartet likely moved in a similar manner when playing in this passage, which may explain the slight swells.

The most difficult element to copy here, however, was the Klingler Quartet's multi-layeredness. We had to rehearse, record, and listen back numerous times to passages, such as m. 212 - 222 and m. 55 - 57, in order to internalize this layering. For example, in m. 55 or m. 215, where the second violinist pushes ahead while the first violinist slows at the same time, this pushing and pulling in opposite directions was difficult to maintain without having the performance come apart entirely. The layering we copy at m. 107, then, involves all four of us playing in different rhythmic directions: Stam (cello) plays the first beats of the bar early, my viola double stops are later, Ovcharova (second violin) rushes her eighth note figures, and Berkhemer (first violin) places his notes somewhere between the cello and viola lines. While learning to imitate the Klingler's layering was difficult, it began to feel intuitive once internalized, resulting in a rich complexity of polyphony with different voices pulling in different directions.

We also reproduce the Klingler Quartet's tempo areas for different themes, surging forward suddenly to new tempo areas, such as at m. 21 and m. 120, or slowing just as suddenly in m. 40 and m. 215. These sudden tempo changes were also difficult to internalize, especially the abrupt accelerandi, as in m. 21, where we initially struggled to push forward in a coherent way. In the end, however, it was through frequent repetition

with the 'anti-metronome' that we succeeded in mastering these sudden, counterintuitive shifts of tempo. Copying the Klingler Quartet gave us an opportunity to learn from musicians who created sweeping, communicative performances by meticulously applying their non-notated rhythmic and tempo flexibility, layering, and portamento. This process helped us explore ways in which Beethoven's canonic string quartets might be approached anew, outside the confines of MSPs.

5.4.21) Copy: *String Quartet* KV 458: I *Allegro vivace assai* by W.A. Mozart as recorded by the Brüder-Post Quartett, 1921

My recording with violinists Berkhemer and Ovcharova and cellist Stam is in Appendix I - recording 5.4.a21, the analysis of the original recording is in Chapter 4 – 4.4, and the annotated score is in Appendix III – score 4.4.

Our copy of the Brüder-Post Quartett's recording of the first movement of the *String Quartet* KV 458 by Mozart sounds distinctly 'un-Mozartean' by the standards of MSPs, because of our localised rushing, dislocation, agogic lengthening, and heavy accents at ends of phrases. Although the Brüder-Post Quartett cut most of the recapitulation from their recording, we recorded the entire piece, extrapolating from their approach to the exposition when playing the recapitulation.

We discovered we could copy the Brüder-Post's understated and intimate timbre by using a slow, even bow speed and playing near the fingerboard. We copy the Brüder-Post's distinction between vibrated melodic material and unvibrated accompanying lines, while using the device more frequently in the violins than in the viola and cello. We also copy their heavy portamenti in the lyrical materials, such as in m. 95 and 98, as well as their heavy accents at the ends of phrases, such as in m. 24, at the ends of the motives from m. 114 - 116, and from m. 135 - 137. While our instincts, steeped in MSPs, prevented us from falling from one phrase into the next the way the Brüder-Post Quartett does, we do manage to copy their rushing through the ends of phrases, such as in m. 17 and m. 24. As a result, we capture the sense of haste and joviality conveyed by the Brüder-Post's rushing, but we end up sounding a little more constrained in our approach than we would have liked.

5.4.22) Copy: *String Quartet* Op. 96 no. 12 *"The American"*: I *Allegro ma non troppo* by Antonin Dvořák as recorded by the Czech String Quartet, 1928

My recording with violinists Berkhemer and Ovcharova and cellist Stam is in Appendix I - recording 5.4.a22, the analysis of the original recording is in Chapter 4 – 4.5, and the annotated score is in Appendix III – score 4.5.

Due to the consistency with which the Czech String Quartet uses extreme tempo modification, rhythmic flexibility, multi-layering, and heavy portamento, copying their recording meant learning their approach to particular themes, motives and sections, and then applying this throughout the movement. Berkhemer (first violin) copies Hoffman's wide and slow vibrato and his swelling in the middles of long notes, such as in m. 7 and 8, as well as his very heavy portamento, such as over the thirds in m. 86.

We also reproduce their approach to rhythmic flexibility on particular motives throughout, such as in m. 31, where the two eighth notes rush and the sixteenth notes on the second and fourth beats are played slowly. Further, we copy how the general shape of their performance is created through tempo modification, slowing drastically into the second subject group in the exposition in m. 44 and in the recapitulation in m. 156, as well as rushing forward from m. 88 - 95. However, it required detailed rehearsal to master some of the more sudden starts and stops, like in the fugato section from m. 96. These jagged tempo flexibilities eventually became a natural part of our performance, and early on we were forced to abandon any desire to keep a continuous, underlying pulse. We also copy the Czech Quartet's multi-layering in m. 123 by using individualized articulation and timing in each voice. To reproduce this layering, each of us needed to strongly commit to our own direction, while still listening to the group and relating our material to the other voices. Copying the Czech String Quartet allowed us to experience the great detail inherent in their un-notated approach to tempo and rhythm, as well as the consistency with which this approach is used in order to give shape to motives and themes. This is interesting in light of the Czech Quartet's relationship to the composer, revealing how a more literal approach to the notation as desired in MSPs can end up taking performers farther away from the very performance practices with which Dvořák would have been familiar.

5.5) Conclusion

Throughout the process of creating this recorded portfolio, my colleagues and I were challenged by the unpredictability of early recordings. As neat and tidy, score-based music-making was nowhere in evidence on the recordings we copied, we were able to focus fully on learning to use the flexibility of tempo and rhythm, multi-layering, portamento, ornamentation, vibrato, and timbre that we *did* hear on those recordings. In the process, we had to be open to the musical, personal, and professional vulnerability resulting from creating performances that sound aesthetically strange and musically unprofessional in the context of MSPs. This meant discarding the attempt to accurately convey the notated score and our agreed-upon understandings of how such scores should sound.

One of the greatest challenges we faced was to inhabit nuances of rhythmic flexibility, where early-recorded performers rush and slow unpredictably, all while modifying note lengths to suit the character of their performance. In the realm of MSPs where we earn our living as musicians, non-notated slowing is primarily used to illustrate structural points of emphasis, while non-notated rushing is practically banned as an expressive device. Reproducing early-recorded rhythmic and tempo flexibilities meant understanding them on an intellectual level before internalizing them to the point where they became physical habits. The replication process I followed has much in common with the way many jazz musicians transcribe, rehearse, and memorise solos from recordings. When multiple musicians copy a recording together, a complex relationship emerges between their musical voices and the original recording. Throughout the process, our goal was to learn how to perform in an early-recorded style in real time, and as such, achieving the overall expressive effect of the original recordings took precedence over the detailed accuracy of our copying. I believe that most of the reproductions and style extrapolations in the portfolio have captured the general spirit of the early-recorded performance styles I analysed. I hope in turn that listeners will be affected by these performances in the same way they might be affected by early recordings. It is the listener's response to the recorded portfolio, however, that will ultimately reveal whether my attempts have succeeded, and whether I have convincingly demonstrated that early-recorded style can live on in modern performances.