

Tracing the artistic lineage of Vieuxtemps and Ysaÿe through Ysaÿe's version of Vieuxtemps' "Cadenza No. 1" in Concerto No. 5 in A minor, Op. 37

This article is dedicated in memory of

Jacques Ysaÿe

(b. Ixelles, 12 August 1922 – d. Uccle, 4 July, 2017)

and

Michel Ysaÿe

(b. Uccle, 2 January 1934 – d. La Louvière, 17 June 2017)

For the occasion of Henry Vieuxtemps' 100th anniversary, Eugène Ysaÿe (1858–1931) recounted his studies with Vieuxtemps (1820–1881) in the following way:

I am overcome by a rush of memories from my youth. I remember with what care and tenacity the master insisted on the nuances, color, and expression he wished one would adorn a performance. Alas! By the time I was studying with him — when he imbued me with his works — the king of the violin no longer played. And he was just fifty-six years old! Warm and vibrant words, however, would show you the way... He was, furthermore, pitiless when it came to mistakes, and faults in matters of taste and expression... Yet he abhorred lessons in the strict sense. His advice was instead, aesthetic... I have a portrait the master had given me in 1876 where you can see he crossed out the word 'student' and replaced it with the word 'disciple.' The nuance is delicate and Plato would have approved.¹

1. *"Je me sens ému; des souvenirs de jeunesse affluent. Je me souviens avec quel soin, quelle ténacité, le maître insistait sur les nuances, la couleur, l'expression dont il voulait qu'on ornât l'interprétation. Hélas! À l'époque où il m'enseignait, m'incrustait ses œuvres, le roi du violon ne jouait plus et il n'avait que cinquante-six ans! Mais la [sic] parole chaude, vibrante, vous ouvrait le chemin [...] Il était d'ailleurs impitoyable pour les erreurs, les fautes de goût, d'expression [...] Pourtant il avait horreur de la leçon proprement dite; ses conseils étaient plutôt esthétiques. [...] Je possède un portrait que le maître me donna en 1876 où l'on voit une rature du mot 'élève' qu'il remplaça par le mot 'disciple,' la nuance est délicate et Platon l'eût approuvée."* (English trans. Ray Iwazumi.) Cf. Antoine YSAÿE, *Eugène Ysaÿe*, Brussels, Éditions l'Écran du Monde, 1947, p. 51–52.

Adding some context to Ysaÿe's remembrances may help. It was in 1873 that Vieuxtemps suffered a paralyzing stroke that would end his ability to play the violin and, furthermore, force him to limit his teaching activities almost exclusively to Paris. Only soon later, in 1874, Ysaÿe, finishing his studies in Liège with Rodolphe Massart (1840–1914), moved to Brussels with a scholarship in hand, originally intending to study with Vieuxtemps. As luck would have it, until Ysaÿe was able to secure a subsequent scholarship in 1876 to go to Paris and finally study with Vieuxtemps, he was privileged to study with none other than Henryk Wieniawski (1835–1880) who filled in for Vieuxtemps at the Royal Conservatory in Brussels. Wieniawski, while teaching in Brussels, remained active as a performer, and according to Ysaÿe's own admission, imparted his *fouetté* (whipped) bowing techniques and sense of rhythm to Ysaÿe.² In his own writings, Ysaÿe refers to both Vieuxtemps and Wieniawski³ with reverence. But among the two, evidence not only in the biographical works about Ysaÿe (in which the above quote appears), but in Ysaÿe's own writings (e.g. his posthumously published collection of essays about Vieuxtemps: *Henri Vieuxtemps mon maître* [Brussels, 1968]), strongly suggest that Vieuxtemps was the more profound influence.

It may come as a surprise then, that Ysaÿe had a seemingly paradoxical connection with, yet, independence from, Vieuxtemps. This was apparent to knowledgeable and acute contemporary colleagues like the influential violinist and pedagogue Carl Flesch (1873–1944), who knew Ysaÿe. Flesch noted that, “[Ysaÿe] was a master of the imaginative rubato, an ideal interpreter of Vieuxtemps's music. Although older contemporaries maintained that there was not a trace of this kind of rubato to be found in Vieuxtemps's playing, an assertion which in any case cannot be proved today, the fact remains that, for his violinist contemporaries, Ysaÿe's manner of playing Vieuxtemps's compositions was absolutely ideal.”⁴

Flesch's observation appears to relay a significant moment in the 'passing of the mantle' in violin art in the late 19th century. If we may take Flesch's account at face value, it means that aesthetic approaches toward virtuoso violin music created as recently (at that time) as the mid-19th century was being transformed in significant ways. A new mode of expressivity was being formed, and it was being infused even into late repertory; this was also happening at a time when the original interpretations were still fresh in the ears of many listeners. We know that Flesch was not alone in finding an attractive new aesthetic model in Ysaÿe. Among others, violinists such as George Enescu (1881–1955), Jacques Thibaud (1880–1953), Joseph Szigeti (1892–1973), and Fritz Kreisler (1875–1962), all of whom subsequently

2. *Idem*, p. 50.

3. For example, Ysaÿe provides historical witness regarding Wieniawski's inimitable octave scales in commentary to his own Prelude VIII, as transcribed in: Eugène YSAÿE, *Dix Préludes*, Charles Radoux Rogier (éd.), Brussels, Schott Frères, 1952, p. 28.

4. Carl FLESCHE, *The Memoirs of Carl Flesch*, trans. Hans Keller, London, Rockliff, 1957, p. 79.

became significant artistic leaders of the early 20th century, all openly went on record admitting the indelible influence Ysaÿe had on them.

Flesch, who was born the year Vieuxtemps was paralyzed, admits, that there was no way for him to verify a comparison between Vieuxtemps and Ysaÿe. Without any comparable medium through which one might study both Vieuxtemps' and Ysaÿe's respective interpretive approaches (a medium such as audio recordings — which of course did not exist in Vieuxtemps' time), there is no viable means to compare. But there are resources that allow circumscribed reasoning to help verify Flesch's observation and opinion. For example, many contemporary concert reviews made note of Vieuxtemps' mature performance style as noble, elegant, and essentially classical in expression. And Ysaÿe did record Vieuxtemps' *Rondino*, Op. 32 No. 2 with Columbia Records in late 1912, giving us a glimpse of the kind of artistic expression Ysaÿe probably wielded in performing works by his mentor. But concert reviews, however useful as witness, are, by nature, opinions bounded within the sensibilities and perceptions of a given era, politics, and purpose. And with only a single audio recording example of Ysaÿe playing Vieuxtemps in the latter's *Rondino*, we must consider the relatively narrow scale and scope of the *Rondino* as a composition, and as well contemplate the nature of unedited performance recorded in primitive technological conditions. The latter factor is made all the more significant when we weigh the opinion of Szigeti, who stated that Ysaÿe was past his prime by the time the 1912 recording was made.⁵

This situation leaves much to be desired from a scholarly standpoint in terms of investigating Ysaÿe's possible approach and vision in playing works by Vieuxtemps. Vieuxtemps' letters reveal bits and pieces of his artistic philosophy,⁶ and Ysaÿe's thoughts on Vieuxtemps in *Henri Vieuxtemps mon maître* are informative in showing how Vieuxtemps' influence is transferred to Ysaÿe's mind and spirit. But epithets, anecdotes, and mantras alone are not enough to form a substantial discussion of "Vieuxtemps vs. Ysaÿe," especially in terms of how Ysaÿe may have interpreted Vieuxtemps' works in comparison to Vieuxtemps himself.

For a long time, it seemed that gaining any further meaningful insight into Flesch's observation would not be possible. At present, however, the compositions of Vieuxtemps are beginning to receive their fair due in rigorously edited Urtext

5. Joseph SZIGETI, *With Strings Attached: Reminiscences and Reflections*, New York, Alfred A. Knopf, 1947, p. 118.

6. For example, Vieuxtemps wrote to his former student Alexandre Cornélis: "[...] *les principes que je me suis efforcé de leur inculquer, les seuls vrais, les seuls immuables. Justesse, rythme, simplicité, naturel. N'oubliez pas de la leur redire sans cesse.*" ("[...] the principles that I endeavored to instill — the only truths, the only immutable: Intonation, rhythm, simplicity, and naturalness. Remember to always emphasize this to them." English trans. Ray Iwazumi.) Cf. *Lettre d'Henry Vieuxtemps à Alexandre Cornélis*, 31 July 1874, Royal Library of Belgium, Manuscripts, Ms. II 6632 C (196).

editions,⁷ providing an educated measure of what Vieuxtemps probably wished to leave for posterity. And the recent discovery of Ysaÿe’s version of Vieuxtemps’ “Cadenza No. 1” for the Concerto in A minor, Op. 37⁸ — the topic of this article — presents an unparalleled opportunity to compare and observe, via the stable and objective medium of a written score, an important dimension in how Ysaÿe may have approached playing Vieuxtemps. Of course, the all-important realization of musical expression through performance is only implied in a notated score. However, comparing Vieuxtemps’ published version of the Cadenza No. 1 (which includes some fingering annotations) and Ysaÿe’s version of the same cadenza (which is extensively annotated) makes it possible to patiently study and lead a qualitative discussion of how Ysaÿe may have approached Vieuxtemps’ works.

VIEUXTEMPS’ CONCERTO NO. 5 IN A MINOR, OP. 37

Vieuxtemps composed his Concerto No. 5 in A minor, Op. 37 between 1858 and 1861. Written to serve as an exam piece for the Brussels Royal Conservatory, it has become one of Vieuxtemps’ most popular and lasting works. It is also a musically and structurally innovative concerto with several unusual features. Though not the primary focus of this article, and certainly deserving of a greater depth of analysis than what can be provided here, a quick overview of the rather complex structure of the entire concerto will help us better understand the significance of “Cadenza No. 1” in this concerto.

If the four-movement symphony-like format of Vieuxtemps’ Concerto No. 4 in D minor, Op. 31 stretches the concept of the violin concerto by its exploration of grand expression and a largeness of scale, the Concerto No. 5 in A minor, Op. 37 is an equally audacious polar counterpart. In his Concerto No. 5 in A minor, Vieuxtemps places expansive expression within an intensely concentrated and compact form. Though the major tempo changes suggest three movements, it is essentially a one-movement work. It also breaks away from predictable forms used for the Romantic era concerto.

The following chart, presenting the general flow of the salient musical events, allows us to see the ambitious innovations Vieuxtemps embedded in this work. I have labeled themes with letters and short descriptors (e.g. Solo-A1-var1, to mean “solo violin, theme A part 1, variant 1”). Measure numbers, based on the numbering used in the G. Henle Verlag edition, are also added for ease in locating passages in

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7. Interest in reliable and well-researched musical texts of virtuoso violin works, especially those by influential violinist-composers such as Paganini, Vieuxtemps, Wieniawski, Sarasate, and Ysaÿe has grown. G. Henle Verlag, for example, has the 24 Caprices of Paganini, the Six Sonatas of Ysaÿe, and *Zigeunerweisen* by Sarasate in their catalog.
 8. Henry VIEUXTEMPS, *Violin Concerto No. 5 in A minor, Op. 37, with supplementary version of Vieuxtemps’ Cadenza No. 1 by Eugène Ysaÿe*, edited by Ray Iwazumi with preface by Marie Cornaz, Munich, G. Henle Verlag, 2016.

the score.⁹ In an effort to maintain conciseness as an overview, musical elements such as repeated gestures in the accompaniment, brief combinations of themes, and recurring patterns in the solo violin figurations are left unmentioned.

Vieuxtemps: Concerto No. 5 in A minor, Op. 37

Allegro non troppo			Solo Violin Exposition				Cadence (transition)	
Primary Themes - Orchestra Exposition			Solo Violin Exposition				Cadence (transition)	
Orch-A1 m. 1-26 A minor	Orch-A2 m. 27-52	Orch-A3 m. 53-62	Solo-A1 m. 62-76	B1 m. 77-83	Solo-A2 m. 84-90	B2 m. 91-95 F major	Solo-A3 m. 96-106	C m. 107-126 (G major)
Secondary Theme			Virtuoso centerpiece		Cadence			
Solo-D m. 127-134 C major			Orch-D m. 150-177		Orch-A1-var1 m. 178-191			
Development			Episode-Coda		Cadence			
Orch-A2-var1 m. 192-209 (C major)			Orch-A2-var2 m. 210-223 E minor		Orch-A1-var2 m. 224-229		Solo-D-var1 m. 230-256 G major	
					Orch-A2-var3 m. 257-282 E minor		C-var m. 283-290	
Cadenza No. 1 (fantasy based on the Solo Violin Exposition)				OR		Cadenza No. 2 (variation of the Orchestra Exposition)		
Solo-A1-var1 m. 1-16 E major (modal)				B2-var m. 17-34 C major		Solo-A1-var2 m. 35-42 A minor		
						Solo-A3-var m. 43-46		
						Orch-A1-var3 m. 1-28; 32-41 E major (modal)		
						B2-frag-var m. 29-32		
						Orch-A2-var4 m. 42-58 E minor to A minor		
						Orch-A1-var4 m. 291-295 (half cadence)		
Adagio								
			"Où peut-on être..."			"Où peut-on être..."		
B1-var1 m. 296-303 A minor			Solo-D-var2 m. 304-318 C major			B1-var2 m. 319-324 A minor		
						Grêtry m. 325-343 A major		
Allegro con fuoco								
Virtuoso centerpiece			Coda					
Orch-D-var m. 344-361 A minor			Orch-A1-var5 m. 362-367			Orch-A2-var5 m. 368-377 (end)		

ALLEGRO NON TROPPO

The work begins with the orchestra presenting the primary themes. It is an orchestra exposition such as would be typically expected for a concerto (Orch-A₁; Orch-A₂; Orch-A₃). Predictably, this is followed by a solo violin exposition that is distinct yet based on the thematic ideas presented in the orchestra exposition. The themes are expressed in a fantasy-like manner (Solo-A₁; Solo-A₂; Solo-A₃). And in Solo-A₂, there is even a moment where themes A₁ and A₂ are combined (see M 87–90). Additional thematic elements (B₁; B₂) are also introduced by the solo violin, and these are sandwiched between the refashioned primary themes. The solo violin exposition thus presents the sequence: Solo-A₁; B₁; Solo-A₂; B₂; Solo-A₃.

Following a transition which ends in an arresting series of singular and octave F-sharps alternating between the solo violin and orchestra (C), the lyrical secondary theme, presented in the relative major of the opening key, is introduced by the violin in the style of a vocal melody (Solo-D). A repetition of the head of the secondary theme is then taken over by the orchestra as the violin launches into memorable virtuoso arabesques (Orch-D). This is closed by a reappearance of the main motive that is traded between the orchestra and soloist (Orch-A₁-var).

9. Cf. Henry VIEUXTEMPS, *Concerto in A minor*, Henle catalog HN 1257.

A tutti then continues with the second of the primary themes (Orch-A2-var1), becoming what an educated listener would perceive to be a 'Development' section. That theme is then taken over by the solo violin, which comes in strongly, alone, and in surprise on the Dominant of E minor (Orch-A2-var2). Instrument-wise, the B major tonality here emphasizes a brilliant and tight tone for the violin. After a brief transition supported by a variant of the primary motive (Orch-A1-var2), and in another instance of moving from the minor to its relative major, a variant of the second theme (Solo-D-var1) appears in G major. This leads to an episode based on A2 in E minor that may be viewed as a coda for the 'first movement' (Orch-A2-var3). A tutti cadence (C-var) that has alternating unharmonized unison and octave Es, clearly drawing a connection with the earlier transitional passage (i.e., C), leads to the cadenza.

CADENZA NO. 1 / NO. 2

In terms of musical design, a cadenza is an elaboration of a cadential pedal point and, traditionally, its content may be something left to the discretion of the performer, who may borrow themes or gestures from what has been presented earlier in the movement. However, there are cases where the cadenza is prepared in detail by the composer, especially when it plays a crucial role in the musical structure. A particularly well-known example, written in 1844–1845 and more than a decade before Vieuxtemps' Concerto in A minor, would be the first movement of Mendelssohn's Violin Concerto in E minor, Op. 64. And another example that Vieuxtemps would have known, where a tour-de-force virtuoso cadenza serves as the reprisal of the primary themes in a Recapitulation, is the first movement of Wieniawski's Violin Concerto in F-sharp minor, Op. 14, written in 1852.

Vieuxtemps, however, in this concerto not only writes out a cadenza, but takes the unusual step of composing two mutually exclusive choices for the performer. In view that this concerto was intended as an exam/competition piece, one could hypothesize that Vieuxtemps had provided two cadenzas as a way of creating choice and variety for the students. But the overview of the concerto's structure even just so far suggests that this cadenza is placed in a crucial structural position, and that this aspect of choice is perhaps not such a flippant matter.

Both cadenza options provide a reprisal of the primary themes. But each cadenza choice provides a distinctly different scenario. Cadenza No. 1 (the cadenza that will be discussed in detail later), takes the form of a kind of rhapsody on the solo violin exposition, and includes a variant of B2 that is set in C major (Solo-A1-var1; B2-var; Solo-A1-var2; Solo-A3-var). Meanwhile, Cadenza No. 2 is a solo violin variation of the orchestra exposition, with a hint of B2 (at M 29–32) added briefly in-between the main themes (Orch-A1-var3; B2-frag-var; Orch-A2-var4). Both cadenzas exit to the same five measure cadence (Orch-A1-var4) that re-emphasizes the tonally ambiguous unharmonized octave E that had opened the cadenza. This

ambiguity is only resolved by the beginning of the following Adagio, which pulls the tonal center unequivocally back to A minor.

ADAGIO

The Adagio begins with a highly modified version of B_I (B_I-var₁), and the thematic relationship is identifiable through its shared bass line and harmonic movement. This is followed by a fragment of the melody “Où peut-on être mieux qu’au sein de sa famille?” taken from the opera *Lucille*, composed in 1769 by the Liège-born André-Ernest-Modeste Grétry (1741–1813) (Solo-D-var₂). After a dramatic interruption of the Grétry melody, there is a return to the B_I theme (B_I-var₂), this time with a clearer reference to the accompaniment gestures that were associated with the original presentation of B_I. Then, after a short cadenza of the embellishment type, a shift to the parallel major (i.e., A major) helps the violin, as an instrument, ring freely for the warm tone used in a more complete version of the Grétry melody (Grétry).

ALLEGRO CON FUOCO

A sudden shift back to the parallel minor sets the stage for a reprisal of the virtuoso arabesques encountered earlier in the concerto (Orch-D-var). This then exits to a coda that reprises the primary themes one last time (Orch-A₁-var₅, and Orch-A₂-var₅). The concerto heads straight to the end without ever letting go of this sense of surprise, tension, and excitement.

ABOUT “OÙ PEUT-ON ÊTRE MIEUX QU’AU SEIN DE SA FAMILLE”

It is tempting to consider the implications of Vieuxtemps’ use in his concerto, in 1861 (nearly one hundred years after the premiere of the opera *Lucille*), of “Où peut-on être mieux qu’au sein de sa famille”. The melody was widely known. It was performed at various historical occasions in the late 18th century at Versailles and London, and was adopted as a loyal air for the French royal family during the Bourbon Restoration of France (1815–1830).¹⁰ The melody was evidently very popular in Masonic circles.¹¹ The composer, Grétry, was from Liège.¹² The text, by Jean-François Marmontel (1723–1799) presents familial values.¹³ And while the

10. George GROVE, “Où peut-on être mieux qu’au sein de sa famille?”, in *A Dictionary of Music and Musicians*, London, MacMillan, vol. 2, 1900, p. 616.

11. http://www.mvmm.org/c/docs/annales/A7_216.html (accessed June 2, 2017).

12. Liège is of course, part of Belgium. We note, however, the country’s complex history. During Grétry’s lifetime, Belgium did not exist as an independent country and was part of the Austrian Netherlands, before then being invaded and taken over by France in 1795.

13. The text for “Où peut-on être mieux, qu’au sein de sa famille” reads: “*Où peut-on être mieux, qu’au sein de sa famille? Tout est content. Le cœur, les yeux. Vivons, aimons, comme nos bons aïeux.*” (“Where

original melody appears as a quartet, and in an uplifting tempo, Vieuxtemps presents it as a single line for the violin solo, in an “Adagio” context, and with a decidedly hushed and tender atmosphere before having it grow into an expansive character. Meanwhile, though unclear whether it was by original design, in late September of 1861, Vieuxtemps performed the concerto in Brussels at a concert commemorating the days leading up to Belgian independence in 1830. Exploring hypotheses for Vieuxtemps’ motivation in incorporating this melody into his concerto is too rich a topic to discuss here and is not the aim of this article. However, it appears that for Vieuxtemps, as a proud Belgian (who lived through the founding of an independent Belgium), national pride would have played a role in this melody choice and its setting.

Musically, the Grétry melody is new material introduced very late in the concerto; and its element of surprise, undoubtedly particularly pleasant to Vieuxtemps’ Belgian contemporaries,¹⁴ is enhanced by this appearance “late in the game.” Yet, the Grétry melody can still be linked loosely to the secondary theme (Solo-D) (Fig. 1). And particularly in the first fragmentary appearance of the Grétry melody (Solo-D-var2) (Fig. 2), the harmonic shift from A minor to C major and the long *e*² with stepwise rise to *g*² can trigger this connection in the mind of the listener.

Fig. 1: Vieuxtemps, Concerto No. 5 in A minor, M 127–128 (Solo-D)¹⁵

Fig. 2: Vieuxtemps, Concerto No. 5 in A minor, M 304–305 (Solo-D-var2)

better can one be than in the bosom of one’s family? All is well. The heart, the eyes. Let us live, love, as did our good ancestors.” English trans. Ray Iwazumi.)

14. In a 10 April 1861 letter to Vieuxtemps, Hubert Léonard expressed his appreciation of the insertion of the Grétry melody. Cf. Jean-Théodore RADOUX, *Henri Vieuxtemps, sa vie, ses œuvres*, Liège, Aug. Bernard, 1891, p. 90–91. and also Agnès BRILLOLE, *Henri Vieuxtemps (1820–1881): Compositeur virtuose, virtuose compositeur?*, Master’s thesis, Université d’Aix-Marseille, 1984, p. 9.
15. This and the following examples are given by permission of G. Henle Verlag.

WHAT IS THE STRUCTURE OF VIEUXTEMPS' CONCERTO No. 5 IN A MINOR?

The structural position of this Grétry melody, and its thematic relationship to the rest of the concerto, affects our understanding of this concerto's construction. On the surface, the outward tempo indications suggest a three-movement structure — a large first movement followed by a binary form slow movement and a short coda-like finale. This is also how the concerto is usually presented in concert programs and recordings. And none other than the influential pedagogue Leopold Auer (1845–1930) viewed it in this way, writing that this concerto, “consists of two rather extended movements, connected by a brilliant Cadenza which leads over to a short final Coda composed of passages from the First Movement”.¹⁶ Interpreting the structure in this way, one would see either of the cadenza options as a kind of shortened Recapitulation that concludes the “first movement.”

However, as discussed above, if we view the opening melody of the Adagio as a derivative of B₁, and the Grétry melody as a variant of the secondary theme (Solo-D), the cadenza is not a connective element or a simple conclusion of a “first movement”. The cadenza serves as the first part of a recapitulation that traverses all the essential themes *via* a rather free-form variation of the exposition. To show the difference of the two interpretations of the overview, in the chart above, I have placed vertical lines in blue reflecting the traditional view of the concerto; and to its right, I have vertical lines in red showing the three sections of the concerto when the cadenza is considered the first part of a large Variation-Recapitulation.

Let us consider further this structural interpretation where the cadenza is just the first part of a Recapitulation, and the Adagio is understood as a transfiguration of B₁ and Solo-D. Both Cadenza No. 1 and Cadenza No. 2 are valid candidates for this structural position. By Vieuxtemps' design, it is not logical to play both cadenzas in the same performance. And since Cadenza No. 1 reprises the solo violin exposition, and Cadenza No. 2 reprises the orchestra exposition, it is therefore, impossible to reprise the entire double exposition. As the orchestra exposition and solo violin exposition are quite dissimilar in this concerto, the choice creates significant consequences for the listening experience.

Though I do not have any statistics, it appears that today, Cadenza No. 2 is the overwhelmingly popular choice among violinists who perform this concerto. Its popularity may come from its presence in landmark recordings (such as the one by Jascha Heifetz).¹⁷ And Heifetz's choice may have been influenced by his teacher, Auer, who wrote: “With regard to the two optional Cadenzas my own preference inclines to No. 2; which by no means implies a vote of no confidence

16. Leopold AUER, *Violin Masterworks and Their Interpretation*, New York, Carl Fischer, 1925, p. 75.

17. Recorded in 1961 for RCA Victor with Sir Malcom Sargent and the New Symphony Orchestra of London.

in No. 1.”¹⁸ Auer and Heifetz’s judgment is understandable too. Cadenza No. 2 is more immediate in its presentation of the memorable themes, and it is also rhythmically more grounded.

Seen in the light of the discussion above, however, Cadenza No. 1 provides an attractive clarity to the structure of the concerto. This is because Cadenza No. 1 reprises the solo violin exposition, including a clear restatement of B2 in an easily recognizable form, placed in the locally submediant C major, which in turn is the relative major of A minor (the home key of the concerto). C major is also the key center shared in the secondary theme (Solo-D) and the first appearance of the Grétry melody. In effect, a performance choosing Cadenza No. 1 allows the listener to ultimately hear all the themes in the concerto at least twice. By contrast, choosing Cadenza No. 2 creates a situation where the music presented in the solo exposition would only be heard once during the entire concerto.

We may never know which cadenza Vieuxtemps himself played more often. The surviving orchestral manuscript shows the final notes of Cadenza No. 2 leading into the Moderato cadence where the orchestra enters.¹⁹ Without any further clues, however, this alone does not provide convincing evidence one way or another regarding Vieuxtemps’ own choices in performance. The same goes for Ysaÿe’s possible preferences. The existence of Ysaÿe’s version of Cadenza No. 1 is, by itself, insufficient evidence regarding his preferences. But it does show that he must have spent a significant amount of time working with Cadenza No. 1, and it is likely he would have performed his version in concert.

We can also consider that in his youthful studies, Ysaÿe would certainly have had some guidance from Vieuxtemps with this concerto. With Vieuxtemps unable to demonstrate on the violin and only able to communicate by speech, it is quite possible that Vieuxtemps would have verbally explained to Ysaÿe his compositional ideas regarding the structure of this concerto. If we take that hypothesis further, Vieuxtemps may have even influenced Ysaÿe’s preference between Cadenza No. 1 and No. 2. What is clear, in any case, is that Cadenza No. 1 — the cadenza rarely heard in performance or recordings today — is the only choice that reprises the solo violin themes. Consequently, Cadenza No. 1 potentially creates a better structural balance, allowing all themes to be heard at least twice.

HENRYK WIENIAWSKI

Considering Wieniawski’s relationship with Vieuxtemps is important toward reaching a fuller picture, especially in the context of Ysaÿe’s musical education and this particular concerto. Wieniawski was Vieuxtemps’ junior by 15 years, and both were prodigies who began their full-time professional concert careers

18. Leopold AUER, *op. cit.*, p. 76.

19. Cf. Comments section in VIEUXTEMPS, *Concerto in A minor*, Henle, p. 20, 24.

in their early teens. The two violinist-composers followed similar career paths as well, including holding similar positions in Russia.²⁰ And with Ysaÿe studying with Wieniawski before moving to Paris to study with Vieuxtemps, Ysaÿe is a shared star disciple of the two. Ysaÿe is thus a common denominator between Wieniawski and Vieuxtemps.

Vieuxtemps and Wieniawski, though certainly rivals, were on friendly terms. Importantly, Wieniawski championed Vieuxtemps' Concerto in A minor, playing it in Russia, Germany, England, and France. Vieuxtemps was particularly thankful for this, noting that "Wieniawski highlighted [my Concerto in A minor] with his truly prodigious playing of it [...]."²¹ And Ysaÿe wrote that:

[Vieuxtemps' Concerto in A minor] was a war-horse for Wieniawski who played it with a mastery full of verve, and with a power attaining an incontestable grandeur. The Polish master loved this work; he felt it was written for the robustness of his temperament, the solidity of his fingers, and his Herculean bowing. He made all his most capable students play it. And whenever he mentioned the name Vieuxtemps, he would never forget to add, in a voice filled with emotion: "The master of us all!"²²

Meanwhile, in contrast with Vieuxtemps' renown as a noble and classical-minded performer, Wieniawski had a reputation for being fiery and extremely engaging. Though written as an assessment of Vieuxtemps (for a biography of Vieuxtemps) and in the context of chamber music, the Belgian musicologist and critic Maurice Kufferath (1852–1919) compared the two in this way:

Henryk Wieniawski, for example, deployed a grace, charm, spirit, and often extraordinary verve in variation pieces, caprices, and concertos. He attained this through moments of grandness, through intensity of feeling, and through the soul of his playing. However, Wieniawski never played chamber music well. I heard him interpret Beethoven sonatas like one would play a rondo or a polonaise. In quartets, he would often get carried away with a phrase or passage. He would launch scintillating fireworks of virtuosity, if you will, but totally out of place, with no regard otherwise for what his partners were doing.

20. For a discussion of the career and musical similarities between Wieniawski and Vieuxtemps, cf. Renata SUCHOWIEJKO, "Henri Wieniawski – Henri Vieuxtemps : Parcours croisés", in *Revue belge de musicologie*, vol. LX, 2006.

21. "Henri Wieniawski l'a mis en lumière par son exécution vraiment prodigieuse [...]" (English trans. Ray Iwazumi). Cf. Henry VIEUXTEMPS, "Autobiography", in *Le Guide musical*, No. 24–25, June 16 and 23, 1881, p. 4.

22. "Ce concerto fut un des chevaux de bataille d'Henri Wieniawski, qui le jouait avec une maîtrise pleine de verve et une puissance atteignant à la plus incontestable grandeur. Le maître polonais adorait cette œuvre, qui semblait écrite pour la robustesse de son tempérament, pour la solidité de ses doigts, et pour son archet herculéen. Il le faisait jouer à ses élèves les plus capables. Et lorsqu'il prononçait le nom de Vieuxtemps, il ne manquait jamais d'ajouter, sur un ton toujours ému : 'Notre maître à tous!'" (English trans. Ray Iwazumi). Cf. Eugène YSAÏE, *Henri Vieuxtemps, mon maître*, Brussels, Éditions Ysaÿe, 1968, p. 31.

Vieuxtemps, on the contrary, excelled through the studied calmness of his execution and the dutiful care he gave toward realizing all the ideas of the master he was interpreting. Without suppressing the personality of his art, he had the rare talent of moderating and graduating with utmost care the inherent passion of his playing, all for the perfection of the smaller ensembles and the proper character of the work and composer.²³

An amorphous factor to be contemplated in studying Ysaÿe's playing style and his arrangement of Vieuxtemps' Cadenza No. 1, therefore, is how Ysaÿe may have been influenced by Wieniawski. The issue is particularly relevant in this discussion since we know Wieniawski willingly and actively performed Vieuxtemps' Concerto No. 5. And Ysaÿe's glowing comments about Wieniawski playing Vieuxtemps' Concerto No. 5 are likely to have been based on his own experiences of hearing Wieniawski perform the concerto. Furthermore, his mention of how Wieniawski assigned study of this concerto to his strongest students may have been an observation from his own student experiences.²⁴ It is therefore plausible that Ysaÿe may have had advice from Wieniawski about this concerto during his 1874–1875 studies. We might also imagine that advice from Wieniawski could have conflicted later with Vieuxtemps' opinions (who at that time could no longer play to demonstrate). Furthermore, a performer as creative as Ysaÿe probably would have then developed unique ideas with different approaches from either Vieuxtemps or Wieniawski.

An analysis of Wieniawski's or Vieuxtemps' influence in Ysaÿe is probably impossible to do with scientific precision. And yet, the possible influences cannot be ignored. Likewise, we need to also consider how Vieuxtemps, as a mentor, may have guided Ysaÿe. As mentioned earlier, we know that Vieuxtemps considered Ysaÿe to be exceptional, and a "disciple" that transcended the status of "student." He may also have been severe, as Ysaÿe notes, with matters of taste. Vieuxtemps' principles were simple in concept but concerned with the greatest challenges in

23. "Ainsi Henri Wieniawski, ce prodigieux virtuose qui dans les morceaux à variations, dans les caprices, dans les concertos déployait une grâce, un charme, un esprit, une verve souvent extraordinaires, qui atteignait par moment au grand style par l'intensité du sentiment, par l'âme de son jeu, Wieniawski n'a jamais bien joué la musique de chambre; je lui ai entendu dire des sonates de Beethoven comme on exécute un rondo ou une polonaise; dans le quatuor, il lui arrivait souvent de s'emporter sur une phrase ou sur un trait; il lançait alors des fusées, étincelantes de virtuosité si l'on veut, mais tout à fait déplacées, ne se souciant pas autrement de ce que faisaient ses partenaires. Vieuxtemps, au contraire, excellait par le calme étudié de son exécution, par le soin pieux qu'il mettait à rendre la pensée, toute la pensée du maître qu'il interprétait. Sans supprimer la personnalité de son jeu, il eut le rare talent de modérer la fougue ordinaire de son exécution et de la graduer, avec un soin jaloux de la perfection des moindres ensembles, selon le caractère propre de l'œuvre et du compositeur." (English trans. Ray Iwazumi). Cf. Maurice KUFFERATH, *Vieuxtemps, l'homme et l'artiste*, Brussels, Rozez, 1882, p. 76–77.

24. Antoine Ysaÿe's biography of his father makes it clear, however, that Ysaÿe knew and played Vieuxtemps' Concerto No. 5 before his studies with Wieniawski. Cf. Antoine YSAÿE, *op. cit.*, p. 45, 47.

playing the violin, namely: “intonation, rhythm, simplicity, and naturalness”.²⁵ But how flexible might Vieuxtemps have been with understanding the particular strengths of others’ musical gifts and personalities? And how tolerant might he have been with musical ideas that he would not have subscribed to? A quick overview of Vieuxtemps’ own upbringing may provide some clues in this aspect.

HENRY VIEUXTEMPS

Vieuxtemps writes in his autobiographical sketch that he owed his musical foundation to Bériot:

Bériot was for me a second father. I became his constant preoccupation. He took to inspire in me a respect and taste for the ancient masters and initiated me to the beauties of Corelli, Tartini, Viotti, Rode, Kreutzer, etc., etc. He taught me to admire them and to regard them as models. It is a pleasure for me to give homage of infinite gratitude to this man and master who knew to awaken in a child these feelings that would develop into a conviction, without which there could not exist a true, convincing, and enlightened artist.²⁶

But he also describes the brevity of his formal training. His studies were affected by the Belgian Revolution in 1830, and the political changes ended his scholarship sponsored by the king of the Netherlands, William I. Meanwhile, Bériot, smitten with Maria Malibran (1808–1836), left with her for Italy in 1831. Vieuxtemps was left in limbo, but the advice Bériot had for Vieuxtemps’ father was that the talented young violinist should trust his inner genius:

In 1831, Bériot joined Madame Malibran and left for Italy. My father was lost. He asked Bériot to whom he should send his child once outside Bériot’s guidance. To this Bériot replied: “To no one. Only see to it that he works alone, finds his voice, and clears his own path.” And that is how, from the age of 11 (in 1831), I did not have any more violin lessons.²⁷

25. Cf. Footnote 6.

26. “Bériot fut pour moi un second père; je devins sa préoccupation constante. Il s’attacha surtout à m’inspirer le respect et le goût des anciens maîtres, m’initia aux beautés des Corelli, Tartini, Viotti, Rode, Kreutzer, etc., etc. Il m’enseigna à les admirer et à les regarder comme des modèles. Je me plais à rendre ici un hommage illimité de reconnaissance à l’homme et au maître qui a su éveiller chez un enfant des sentiments qui se sont incrustés et développés en lui au point de me donner la conviction que sans eux il ne peut exister d’artiste vrai, convaincu, éclairé.” (English trans. Ray Iwazumi). Cf. Henry VIEUXTEMPS, “Autobiography”, in *Le Guide Musical*, No. 24–25, June 16 and 23, 1881, p. [1].

27. “En 1831 Bériot s’unit à Mme Malibran et partit pour l’Italie. Désolation de mon père. À qui confier mon gamin, disait-il à Bériot, en sortant de vos mains? — À personne, répondit le maître: qu’il travaille seul, qu’il cherche sa voie, qu’il se fraye un chemin; observez-le seulement. Et c’est ainsi que depuis l’âge de onze ans (1831) je n’ai plus eu une leçon de violon.” (English trans. Ray Iwazumi). Cf. *Ibid.*

And just a few years later, in 1834, when Vieuxtemps played for the Austrian virtuoso-composer Joseph Mayseder (1789–1863), he described his experience in these words:

I was presented to Mayseder, to whom I professed a deep respect. He gave me an extremely warm welcome but resisted my father stubbornly when asked for lessons on his own works. “He does not play them as I do,” he said, “but it is so good and so original, that it would be a shame to change anything. Let it be the way it is.” He confirmed the same thoughts as Bériot.²⁸

Considering how Vieuxtemps recalls his own upbringing — obviously proud of the independence of his studies — we might extrapolate that he could have been quite catholic about interpretive matters. And his principles, as mentioned earlier, of intonation, rhythm, simplicity, and naturalness, touch upon that domain where technical discipline meets artistic judgment. Vieuxtemps, when seeing a strong talent, may have had an open-mindedness in interpretive matters. In this context, his relationship with Ysaÿe is perhaps best summarized in his own words, taken from a letter written to Mathilde Lejeune on November 8, 1876:

I am fully engaged with Ysaÿe, an exemplary disciple who is dedicated, trustworthy, sharp, and talented. He gets everything and does instantaneously what I tell him to do. In short, he is a phenomenon I have been searching for all my life.²⁹

Could we therefore, hypothesize that Vieuxtemps saw in Ysaÿe the potential that Bériot had seen in him? In the context of the above quote from Vieuxtemps’ letter, the significance of the word “disciple” and how Ysaÿe specifically pointed out how Vieuxtemps replaced the word “student” with “disciple” in a photo given to him, is telling (cf. first quote featured in this article). The word “disciple” suggests a high level of respect and autonomy between the two individuals. This is in contrast with the word “student,” where there is an implication that one is subordinate to the other. Combining both Ysaÿe’s and Vieuxtemps’ testimony points to an inference that Vieuxtemps saw in Ysaÿe a reflection of his youthful self — and in turn, Vieuxtemps may have allowed, or possibly even wished and encouraged Ysaÿe to forge an artistry distinct from his.

28. “Je fus présenté à Mayseder pour lequel je professais une grande vénération; sa bienveillance pour moi fut extrême, mais il refusa obstinément à mon père de me donner des leçons sur ses compositions. — ‘Il ne les joue pas dans ma manière, lui disait-il, mais c’est si bien, si original, qu’il serait dommage de rien y changer; laissez-le aller à sa guise.’ — Il confirmait ainsi l’idée déjà émise par Bériot.” (English trans. Ray Iwazumi). Cf. *Idem*, p. [2].

29. “Je suis en plein travail avec Ysaÿe qui est un disciple exemplaire de soumission, de confiance, d’adresse, et de talent. Il devine tout et exécute à l’instant ce que je lui dis de faire. Bref, un phénomène comme j’en ai cherché sur toute ma vie.” (English trans. Ray Iwazumi). Cf. *Lettre d’Henry Vieuxtemps à Mathilde Lejeune à propos d’Eugène Ysaÿe*, 8 November 1876, Royal Library of Belgium, Musique, Mus. Ms. 170/86.

EUGÈNE YSAÏE

Much later, when Ysaÿe became the artist he was destined to be, he revealed to Emile Jaques-Dalcroze (1865–1950) his approach to learning and premiering a new work:

In those works where one is entrusted with a first performance, the virtuoso must search and determine what the weak passages are [...] He then needs to let the composer know of these weaknesses and suggest alterations. But sometimes, the composer does not want to listen or follow the advice given. In those cases, the interpreter must strive to find dynamic nuances, and make gradations in emphases to elevate the attractiveness of these passages. It is truly rare to find in a work an absolute balance in the diverse ways a composer treats his ideas. Even in the violin concerto by Beethoven, the performer must — and it is for this reason that its interpretation is so difficult — apply himself to establish a perfect equilibrium between those passages showcasing virtuosity and those that are directly inspired by the musical themes. The initial thoughts, the needs dictated by the nature of the instrument, and the consciousness toward securing a purity in the technique — these are to be harmonized, without the appearance of effort, assuring the unity of style. It is a primordial concern of the interpreter in approaching study of a new work: to completely forget about oneself and to discover the same source of initial inspiration and the nature of those feelings that provided the *shock* to the creative mind. One must penetrate the intuition of the composer through the constructs of his composition.³⁰

This approach, especially, the part where “the interpreter must strive to find dynamic nuances and make gradations in emphases to elevate the attractiveness of these passages” may seem discordant to some today. Many of us have probably been taught to recognize the importance of following the text of a score in interpreting a work, perhaps taking that truth literally. But this sublimation of the interpreter’s psyche into the composer’s inspiration is probably a key point to consider and understand when contemplating the music making art of the

30. “*Dans les œuvres dont on lui confie la première interprétation, le virtuose doit chercher à discerner quels pourraient être les passages faibles [...] Il faut qu’il signale ces faiblesses aux compositeurs, les incitant à des retouches. Mais quelquefois les auteurs n’aiment pas écouter ni suivre les conseils; alors l’interprète s’ingéniera à trouver des nuances dynamiques et agogiques, des gradations de pesanteur et de légèreté, propres à embellir l’allure des traits. Il est bien rare que dans une œuvre il y ait égalité absolue entre les diverses manières dont l’auteur traite son sujet. Même dans le concerto de violon de Beethoven, il faut — et c’est pour cela que l’interprétation en est si difficile — que l’exécutant s’applique à établir un parfait équilibre entre les passages de pure virtuosité et ceux qui sont directement inspirés par les thèmes. La pensée initiatrice et les obligations dictées par l’esprit particulier de l’instrument et le souci d’affirmer la pureté de la technique, doivent s’harmoniser sans apparence d’effort, de façon à assurer l’unité du style. Il est un souci primordial que doit avoir l’interprète en attaquant l’étude d’une œuvre nouvelle: C’est de s’oublier entièrement soi-même, et de découvrir la source même de l’inspiration première, ainsi que la nature des sentiments ayant donné le choc à la pensée créatrice. Il faut pénétrer l’âme ingénue du compositeur à travers les artifices de sa composition.*” (English trans. Ray Iwazumi). Cf. Emile JACQUES-DALCROZE, *Souvenirs*, Paris, Éditions Victor Attinger, 1942, p. 50–51.

time. It is also an important clue for us in imagining how Ysaÿe may have played Vieuxtemps' works. What is furthermore significant in this quote transmitted to us *via* Dalcroze, is that even Beethoven, whom Ysaÿe revered perhaps above all composers,³¹ was not absolved of a thorough examination for possible weaknesses (from an interpreter's standpoint) in the musical text. For Ysaÿe, the text is viewed as a reflection of the composer's artistic inspiration, and for a successful interpretation, the artist is to relive the inspiration that bore the work.

VIEUXTEMPS' "CADENZA NO. 1" IN YSAÏE'S ARRANGEMENT

A comparison of Vieuxtemps' Cadenza No. 1 and Ysaÿe's version of Vieuxtemps' Cadenza No. 1 shows a myriad of changes, both small and large. Vieuxtemps being Vieuxtemps, the technical challenges are significant but neither unreasonable nor impossible, and the artistic challenges often lie in realizing the expressivity that shines through the many mechanical complications. With Vieuxtemps, there would seem to be no particular "weaknesses" in terms of violin technique concerns, and by and large, Ysaÿe does not simplify any technical element in his version of Cadenza No. 1. However, we find, as discussed below, that Ysaÿe has made changes to reflect his own sense of freedom — a form of freedom that is not openly promoted in Vieuxtemps' text.

Some of the subtleties between the two versions of Cadenza No. 1 may be better understood when taken apart with violin in hand and "heard," rather than through verbal description. But many important details can still be described, and even better clarified, in print.

From the opening, in comparison to Vieuxtemps' version (*Fig. 3*), we see how Ysaÿe brings variety in the articulations along with a reinterpretation of where the fermata should take place. Ysaÿe also adds fingerings that clarify the use of a portamento, one of which — the b^2 to a^2 in measure 4 — will naturally be particularly noticeable (*Fig. 4*).

Fig. 3: Vieuxtemps, « Cadenza No. 1 », M 1–7

The image shows a musical score for Vieuxtemps' Cadenza No. 1, measures 1 through 7. The score is written on a single staff in treble clef with a common time signature (C). Measure 1 starts with a fermata over a whole note G4. Measure 2 begins with a half note G4, marked with a piano (*p*) dynamic and the instruction *a piacere*. Measure 3 contains a half note G4 with a fermata, followed by a half note A4. Measure 4 features a half note B4 with a fermata, followed by a half note A4. Measure 5 starts with a half note G4, marked with a piano (*p*) dynamic. Measure 6 continues with a half note G4, marked with a piano (*p*) dynamic. Measure 7 concludes with a half note G4, marked with a piano (*p*) dynamic. The instruction *poco cresc. e accelerando* is placed below measures 5 and 6. The score includes various articulations such as slurs, accents, and fermatas.

31. In his essay on Beethoven, originally penned in 1927, Ysaÿe writes, "*Beethoven fut et reste le principal auteur de mon développement d'artiste.*"

Fig. 4: Vieuxtemps – Ysaÿe, « Cadenza No. 1 », M 1-7

Cadenza Nr. 1, bearbeitet von Eugène Ysaÿe

While Vieuxtemps' text suggests a sense of elegance, particularly with the separated articulations and lilt implied by the sixteenth rest in measure 2 (Fig. 3), Ysaÿe brings a sense of sweep with longer slurs that are then followed in the next sequence by declamatory accents (Fig. 4).

Next, we find that Ysaÿe reinterprets the momentum of a passage tumbling down from a diminished seventh chord (Fig. 5 and 6).

Fig. 5: Vieuxtemps, « Cadenza No. 1 », M 10-13

Fig. 6: Vieuxtemps – Ysaÿe, « Cadenza No. 1 », M 10-13

Here, in addition to a reportioning of the rhythm, Ysaÿe introduces a dramatic sense of grandeur, particularly in the repetition. In measure 13 of Ysaÿe's version, the fingering suggests a powerful and sinewy connection between the notes $g^{\#2}$ and b^2 and c^3 and a^2 (Fig. 6).

Next, the repeating wave-like gesture, first heard in measures 84–86 of the solo violin exposition, is reprised *verbatim* in Vieuxtemps' original (Fig. 7). Ysaÿe, however, doubles the rhythmic proportion and adds unisons instead of *sforzandi* where the 'waves' lap onto the beat (Fig. 8). The leap to the high e^4 in Ysaÿe's version is also notable. Many 20th century editions of this concerto feature this high e^4 in the main movement at measure 86, and one could hypothesize that that idea (which is not in the original edition nor manuscript score) may have come from an editor influenced by Ysaÿe's performances of this cadenza.

Fig. 7: Vieuxtemps, « Cadenza No. 1 », M 14–16

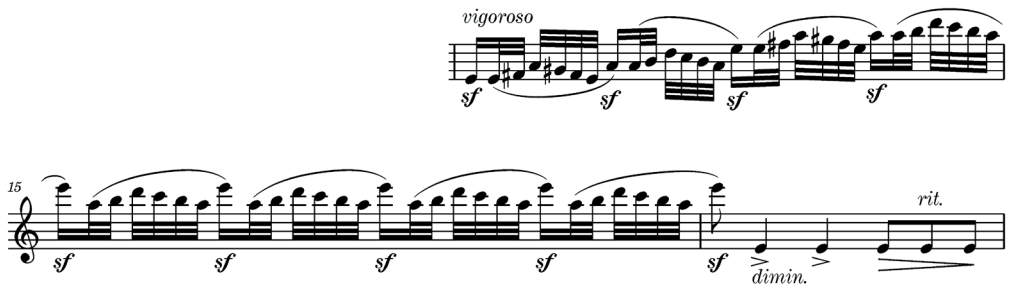
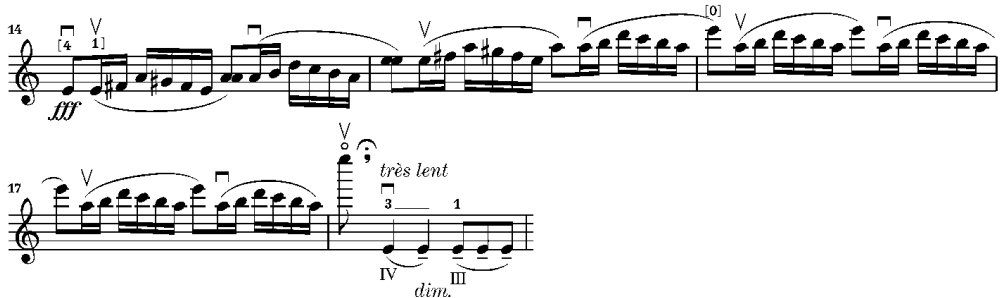


Fig. 8: Vieuxtemps – Ysaÿe, « Cadenza No. 1 », M 14–18



Following this, in the contrasting next section based on theme B₂,³² Ysaÿe's alterations to Vieuxtemps' text are relatively subtle, but the changes create a decidedly smoother and rounder feel compared to what is suggested in Vieuxtemps' original. In descriptive indications as well, while Vieuxtemps' indications are "canto con espressivo" (M 17) and "con grazia" (M 22) (Fig. 9), Ysaÿe annotates "dolce" (M 19) and "fluide" (M 24) (Fig. 10). Notable is also the expressive control shown

32. Cf. Analysis of structure earlier in this article.

in Ysaÿe's fingerings. In measures 22–23, Ysaÿe's fingerings emphasize a creamy connection between the notes, particularly at the top *a-flat*²/*f*³ to *f*²/*d*³; this effect contrasts noticeably with the fingerings for measures 24–28 which purposefully avoid audible shifts. Ysaÿe also smooths out the chromatic movement in the last two measures of this passage (*Fig. 10*).

Fig. 9: Vieuxtemps, « Cadenza No. 1 », M 17–26

Fig. 10: Vieuxtemps – Ysaÿe, « Cadenza No. 1 », M 19–28

Next, in the rise toward a dramatic cadence, Vieuxtemps' original makes it clear that the main beats serve as pillars, rising toward the three-octaves-plus arpeggios. The ornaments also suggest a filigree fluidity that is secondary to the accented rise of the main notes (*Fig. 11*). But here, Ysaÿe incorporates modifications to showcase an example of what Szigeti probably had in mind when he referred to Ysaÿe's "intensely individual double-stop, chord, and 'across-the-strings-sweep' techniques".³³ Ysaÿe's notation reveals a conscious intent — the low note, especially when it reaches the open-string G, is given the full weight of the bow stroke to resonate and fill each beat. Likewise, Ysaÿe's change to double-stops when the upper notes reach the higher positions is clever in its practicality. His resonant approach would have met a loss of power in the top notes if the pattern were to continue with single note arpeggiations — because the top notes would either become unable to speak at the required intensity or become crushed in tone. To maintain the increasing levels of tonal power in that climactic part of the passage requires the bow to sink into the strings. The energy for that would be better supported by two strings than just one. Plus, the extra richness in overtones created by the double-stops helps with resonance (*Fig. 12*).

The reprise of Solo-A1 that follows, brings back one of the first dramatic moments in the solo violin exposition (*Fig. 13*). Ysaÿe's version, though clearly aiming for a "fort et décidé" character, is similar to Vieuxtemps' original. More notable, is that Ysaÿe shifts the metric emphasis (*Fig. 14*).

The difference between Vieuxtemps' original and Ysaÿe's version is a metric shift of half a measure, so the change in metrical weight may not be that audibly significant. However, Ysaÿe's modification allows for two things. One is a clarification (of Ysaÿe's idea) of the dramatic space between the dramatic chord that finishes the previous passage and the reprise of Solo-A1 (*Fig. 14*). Another is a powerful elongation of the moment before the final fantasy-like cadential passage (*Fig. 16*). Below, we can compare how different these moments become, due to the metrical shift that happens at the beginning of this section (*Fig. 13 & 15; 14 & 16*).

For the final cadential passage Vieuxtemps' original presents an elegant and "soft landing" into the Moderato, where the orchestra joins in (*Fig. 17*). In Ysaÿe's version (*Fig. 19*), he combines the passage in Cadenza No. 1 (*Fig. 17*) with the final cadential passage in Cadenza No. 2 (*Fig. 18*).

Ysaÿe's version is a combination of the most attractive virtuoso elements of the two cadenzas (i.e., the endings of Cadenza No. 1 and Cadenza No. 2). In line with the overall sense of flair and drive that Ysaÿe infuses into his version, the ending appears aimed to impress with virtuosity one last time. Melodically too, the rise to b^2 , taken from Cadenza No. 2 (M 58) (*Fig. 18*), allows for a melodically stronger descent to the main theme $e^2 f\#\#^2 a^2 g\#\#^2$ of the Moderato (of which the tempo indication is unmarked in Ysaÿe's version) (*Fig. 19*).

33. Joseph SZIGETI, *op. cit.*, p. 118.

Fig. 11: Vieuxtemps, « Cadenza No. 1 », M 27–32

27 *f* *sempre cresc.*

30 *ff* *brillante*

Fig. 12: Vieuxtemps – Ysaÿe, « Cadenza No. 1 », M 29–34

toujours en augmentant le jeu et en animant le mouvement

30 *vivement*

32 *fff*

Fig. 13: Vieuxtemps, « Cadenza No. 1 », M 35

ff

Fig. 14: Vieuxtemps – Ysaÿe, « Cadenza No. 1 », M 37–38

ff *fort et décidé*

Fig. 15: Vieuxtemps, « Cadenza No. 1 », M 40-41

Fig. 16: Vieuxtemps – Ysaÿe, « Cadenza No. 1 », M 42-44

Fig. 17: Vieuxtemps, «Cadenza No. 1 », M 43-[295]

Fig. 18: Vieuxtemps, «Cadenza No. 2 », M 57-[295]

Likewise, we see in Ysaÿe possible influences from Wieniawski. The treatment of the whip-lash-like four-note chords, which Ysaÿe “adds” in his version, at measures 34 (Fig. 12) and 44 (Fig. 16), for example, are reminiscent of gestures in Wieniawski — we see such expression in situations like the cadence of “Le chant du bivouac” (Fig. 20), or in a slightly different context, in an iconic passage of *Scherzo-Tarantella* (Fig. 21).

Fig. 20: Wieniawski, *L'école moderne*, Op. 10, No. 8, « Le chant du bivouac », final measure



Fig. 21: Wieniawski, *Scherzo-Tarantella*, Op. 16, M 53–64



A violinist familiar with a wide repertory of both Vieuxtemps' and Wieniawski's works may also find other suggestive moments in the Ysaÿe version of Cadenza No. 1; in the slurs and accents, the muscles and nerves may feel at times to be more reminiscent of playing Wieniawski than Vieuxtemps.

This discussion begins to enter the realm of psychology and intuition that may be impossible to argue convincingly in a scientific manner. For slurs and accents, both Vieuxtemps and Wieniawski use artful and very similar combinations in their respective compositions. And on the surface, one could argue that their uses of slur and accent combinations are sometimes the same or nearly the same. Cataloging and studying slur and accent combinations in Vieuxtemps' and Wieniawski's compositions is an entirely different topic outside the scope of the discussion here, but I propose that a violinist may feel subtle differences in the way slurs and accents work in each composer's contexts. In turn, Ysaÿe's use of slurs and accents may feel like a reflection of one or the other, or a distinct fusion

of the two. Ultimately, the point I wish to communicate, is that Ysaÿe's version of Cadenza No. 1 gives us the opportunity to consider, in probably a more direct comparison than ever available before, the evolution of violin performance and the art of interpretation as transferred from Vieuxtemps and Wieniawski to Ysaÿe.

ABOUT THE MANUSCRIPT OF YSAÿE'S VERSION OF VIEUXTEMPS' "CADENZA NO. 1"

When I had rediscovered Ysaÿe's manuscript of this "Cadence du 5^e Vieuxtemps" in Liège,³⁴ it was within a stack cataloged only collectively as "sketches and drafts". It was in recognizing Ysaÿe's handwriting of the manuscript (which I would estimate, based on my experience with many Ysaÿe's manuscripts, to have been written between 1900–1920), and recognizing that it was not just an ordinary copy of Vieuxtemps' Cadenza No. 1, that I singled it out for further examination. Most fortunately, I had been also working on editing Vieuxtemps' Concerto in A minor for G. Henle Verlag, and had the blessing of Philippe Gilson of the Conservatoire royal de Liège library and Jacques and Michel Ysaÿe to allow its inclusion in the Henle Urtext edition for sharing with a wide audience.

There remain many other questions with Vieuxtemps' Cadenza No. 1 in Ysaÿe's version. For example, there is no evidence contrary to the possibility that Ysaÿe worked on (or performed) Cadenza No. 2 in a similar way. Presently, the rediscovered manuscript of Ysaÿe's arrangement of Cadenza No. 1 is the only known musical manuscript written in Ysaÿe's hand that is related to Vieuxtemps' Concerto in A minor. Meanwhile, there is also the question, unanswerable with current knowledge and evidence, of why Ysaÿe did not publish his version of Cadenza No. 1 during his lifetime. It was not uncommon for a cadenza to be published separately from the concerto itself. And one would imagine that, especially considering Flesch's assessment of how well Ysaÿe's performances of Vieuxtemps were received, there certainly would have been a market for Ysaÿe's version. As the manuscript is a working manuscript (though it is complete and quite clean), perhaps it was still a "work in progress"? Or, could it be that Ysaÿe was planning to publish it, but the terms from potential publishers were unfavorable?

Even while such questions are yet unanswered, Ysaÿe's manuscript of his version of Cadenza No. 1 to Vieuxtemps' Concerto in A minor is a tremendously valuable resource. It not only piques our curiosity but provides many possibilities of practical enjoyment and enrichment. For violinists, it is fun to learn and play. It can also be an inspiring model of creativity that balances freedom with an integrity and utmost respect for the original text. For musicologists, it holds a treasure-trove of clues linking Vieuxtemps to Ysaÿe. It is also a fresh chance for musicians

34. Henry VIEUXTEMPS, arr. Eugène YSAÿE, *Cadence du 5ème Vieuxtemps*, manuscript, Liège Royal Conservatory, 1076267.

and listeners alike to reevaluate Vieuxtemps' Concerto in A minor and reconsider the merits of the lesser-known and rarely heard Cadenza No. 1.

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