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Vol. 225

HENRI VIEUXTEMPS

OP. 37

CONCERTO NO. V

IN A MINOR

FOR

VIOLIN

WITH ACCOMPANIMENT OF ORCHESTRA

EDITED AND FINGERED BY

HENRY SCHRADIECK

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY

RICHARD ALDRICH

NEW YORK: G. SCHIRMER

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THE name of HENRI VIEUXTEMPS stands among the foremost of those who have contributed toward one of the most characteristic modern developments of musical art. He is one of those who have made the province of the virtuoso a mighty and influential one; he belongs to the brilliant band who, coming into the rich inheritance handed down from the days of the old Italian and French masters of the violin, have multiplied that inheritance and passed it on as a richer legacy. His artistic lineage traces back through de Bériot and Viotti, to Pugnani and Corelli, and thus includes him in the great line of composer-violinists whose work has had so important an influence in fixing the violin in its place as the chief of musical instruments.

Vieuxtemps, like most other great performers, was precocious. Born in Verviers, Belgium, in 1820, of a musical family, his talent got the early recognition that was due it, and he was well trained from his very cradle—so well that at the age of six he played one of Rode's concertos publicly with an orchestra. The next year his father took him on a tour, in the course of which the great de Bériot heard him and claimed him for his pupil; and within a year brought him before his own public, the Paris public, as his pupil and protégé. With such a brilliant introduction this child of eight years was started on a career destined to confirm all the hopes his precocity had raised. For five years he studied by himself in his Belgian home. When he was thirteen his father took him on a long tour in Germany and Austria—the beginning of a lifetime of travelling. There he met some of the great violinists of the time—Spohr, Molique, Mayseder—and won the admiration of musicians and public for his pre-eminent qualities as a performer. Schumann, the generous friend of youthful talent, welcomed him to Leipzig in the *Neue Zeitschrift für Musik* with a characteristic criticism, signed with Florestan's initial: "Before Henri you can close your eyes and be comforted. His playing has at once the perfume and the brilliant beauty of a flower. What he does is perfect, masterly from beginning to end. When you speak of Vieuxtemps, you can think of Paganini. . . . From his first tone to his last we stand within a magic circle drawn around us, to which we can find no beginning and no end."

Not long afterward we find him in Paris studying again, this time composition with Reicha. Of this labor the fruits were soon forthcoming; for his first compositions are dated immediately thereafter. In the next few years he resumed his tireless travelling, and with continually increasing success at his public appearances. Hanslick notes that in 1841 he and Servais the 'cellist alone succeeded in Vienna in achieving the ambition of every virtuoso of the period by arousing an enthusiasm as great as Liszt and Thalberg and becoming the petted darlings and heroes of the Austrian capital. His compositions became an increasingly important element in his success. His first efforts of lasting value, the concerto in E and the Fantaisie-Caprice, won prodigious admiration in 1839 when he first produced them, and thereafter he wrote and published at frequent intervals, winning unstinted applause with his concertos and concert pieces. His wanderings led him in 1844 to the United States—the first of three visits made to this country. He came again in 1857 with Thalberg, and once more in 1870. Ceaseless travel and tireless activity in concert-giving make up the record of the artist's life thereafter, secure in his place as a world-famous master. A few brief rests were vouchsafed him, such, for instance, as he had in St. Petersburg, where he was for six years "solo violinist to the Emperor of Russia" and professor in the Conservatory; and in Brussels, where in 1871 he was made teacher at the Conservatory and director of the popular concerts. Here came the end of his long career; for in 1873 he was stricken with paralysis, and his playing days were over. He lived till 1881, an insatiate traveller to the end; he died in Algiers, in the midst of his journeying.

Vieuxtemps' playing had the great qualities of technique characteristic of the modern French school. When he was at the height of his powers, his intonation was perfect, his command of the bow unsurpassed. All testimony agrees that he had a tone greater in breadth and quality than most of his contemporaries. Hanslick, writing of him in 1854, called him a real man among the virtuosos of his instrument, and expected to hear but few voices contest (in favor of Joachim) his title to be called the foremost violinist of the world. His technique was as impeccable and finished as his style was noble, intellectual and fiery. In quartet playing, according to the same critic, the big, singing tone and the noble style were never more irresistible. He was distinguished among virtuosos for his lack of affectation, and retained to his old age his childlike freshness and simplicity of spirit.

Vieuxtemps' compositions added to the dignity and importance of modern violin literature. While they are not to be numbered among great masterworks like the concertos of Beethoven and Mendelssohn, they were and still are valuable to the artist and to the public as expressions of the highest developments of violin technics in terms of real musical significance, original and individual in utterance. Many of them are still among the highly esteemed numbers of the violinist's repertory. They show, as a matter of course, consummate expertness in the idiom of the instrument and in the exploitation of all its resources. But, more than this, they are musically pleasing, some of them, indeed, containing fine ideas finely expressed. With all his fondness for the piquant, and sometimes the bizarre, they are cast in symmetrical and artistic form, and are always skilfully scored for orchestra. The best of them are worthy objects of the highest technical study; and no serious violinist to-day is untouched by the influence and achievements of the great master whose work they represent.

RICHARD ALDRICH.

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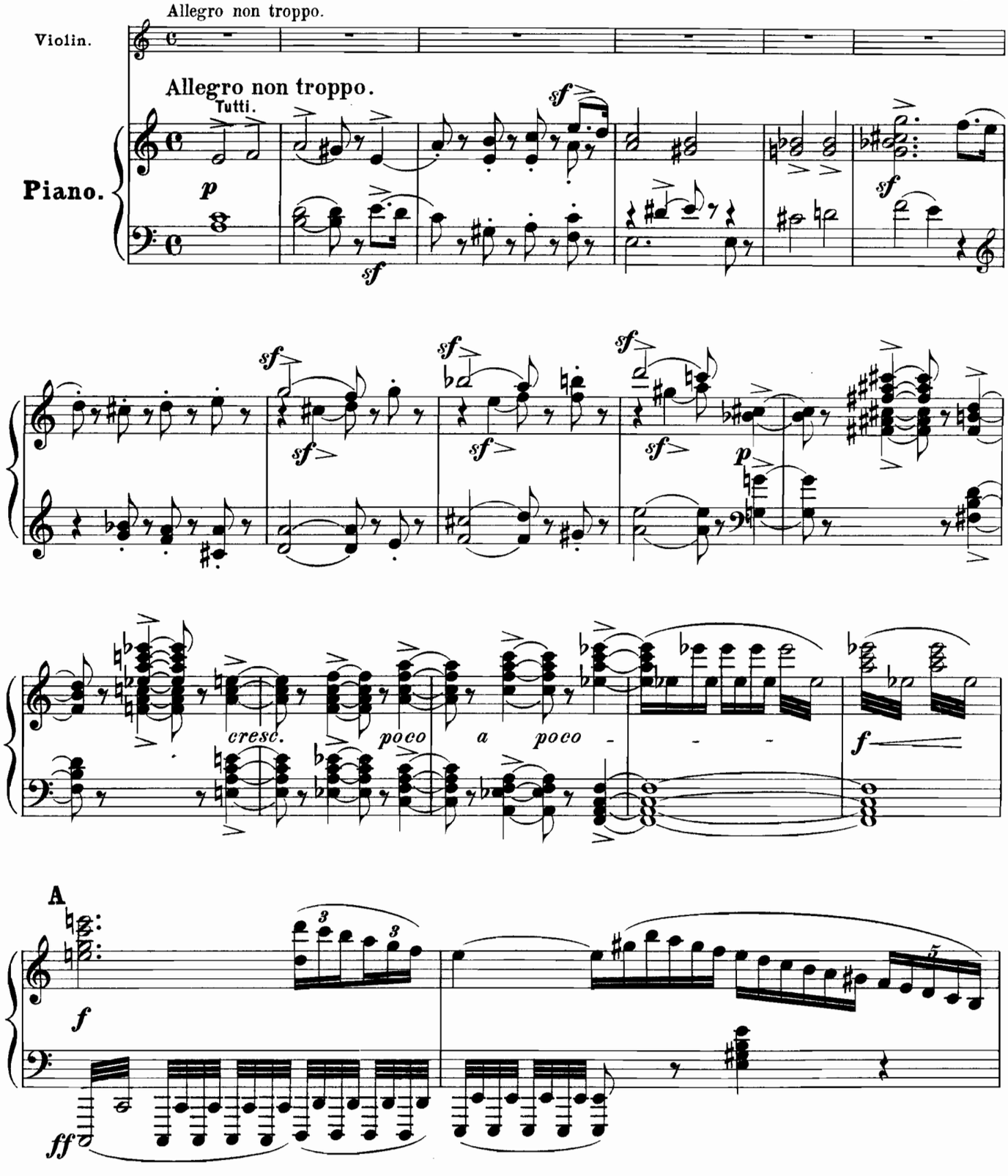
Concerto (No V).

Edited and fingered by
Henry Schradieck.

HENRI VIEUXTEMPS. Op.37.



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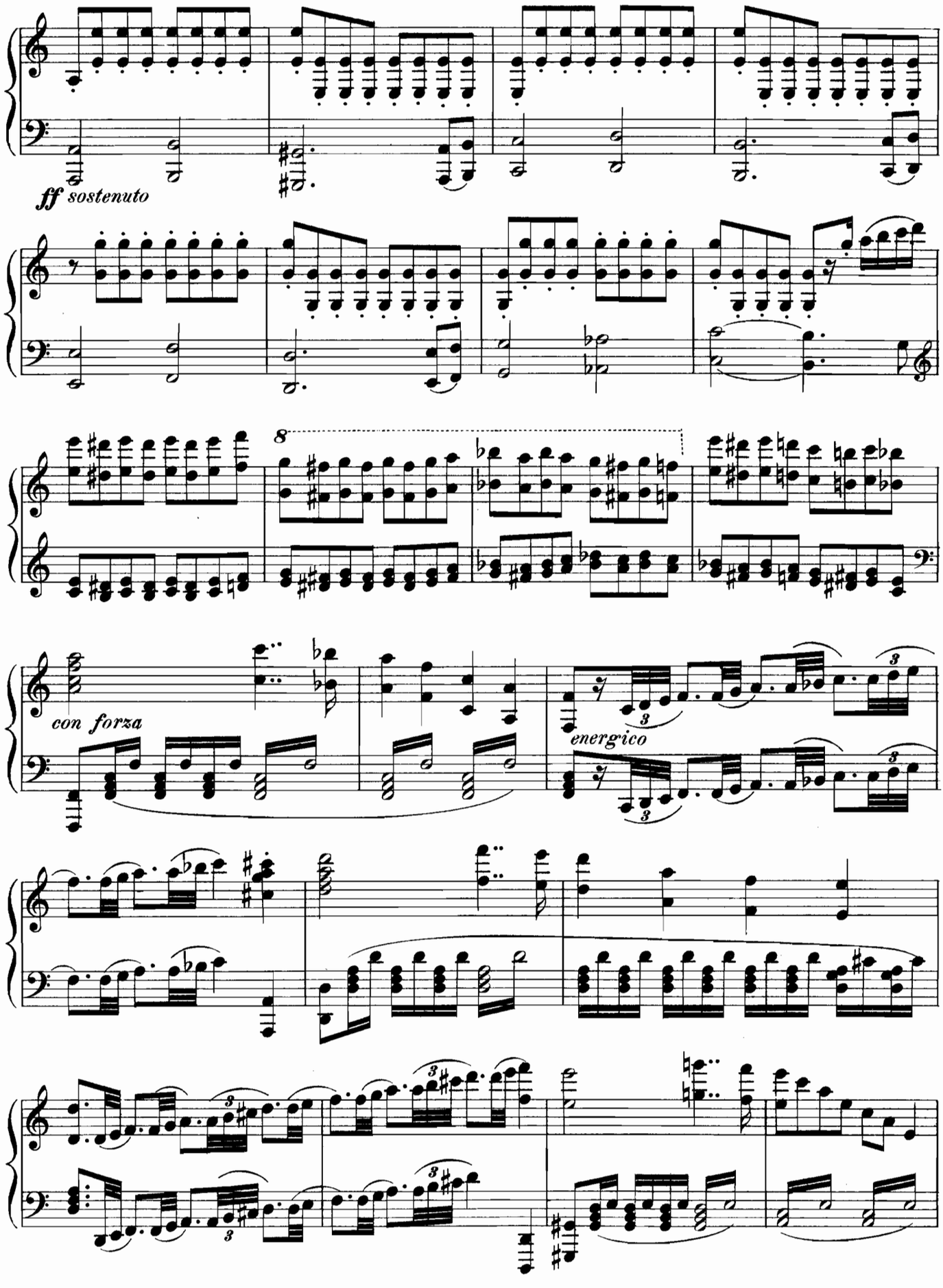
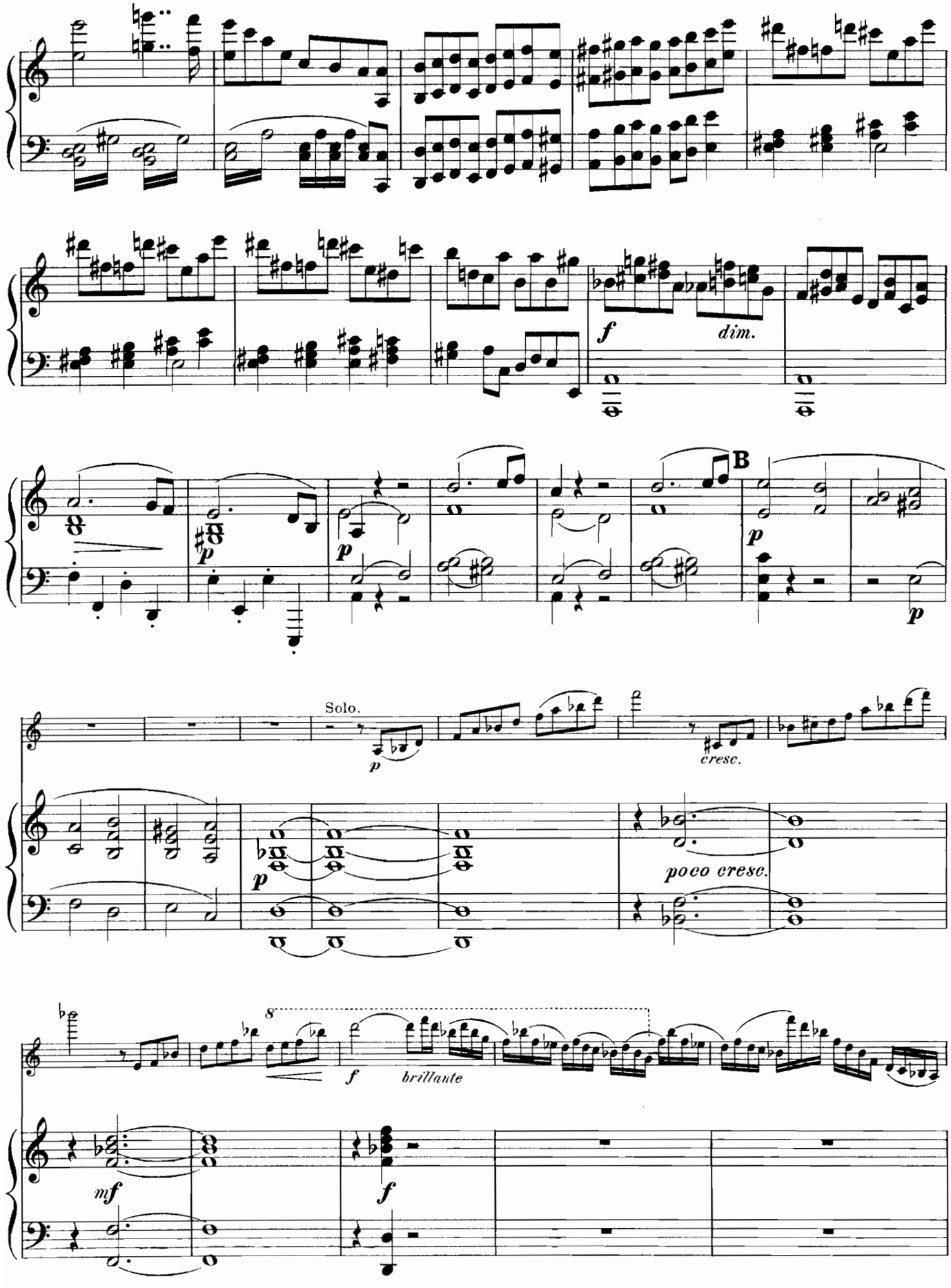
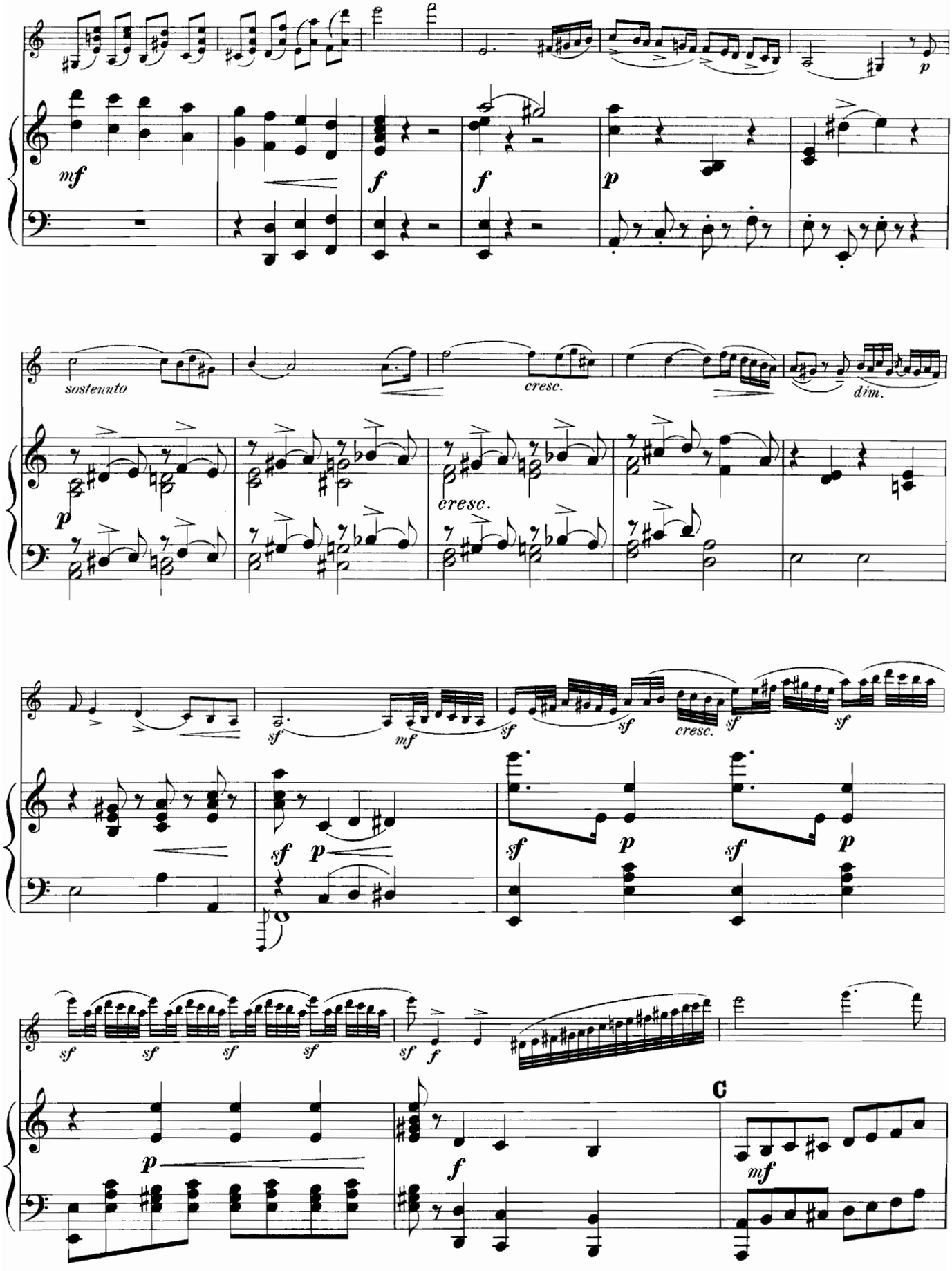
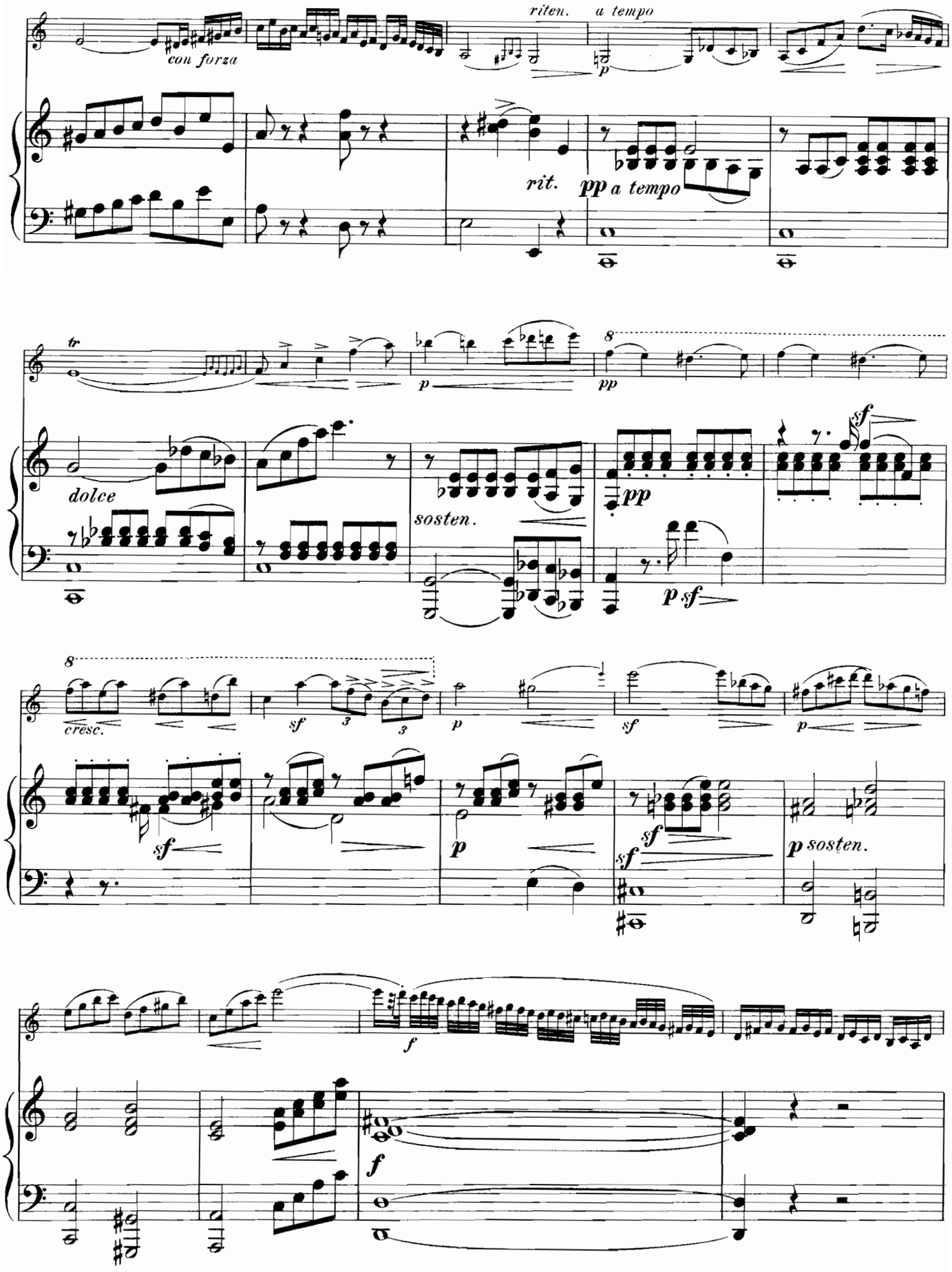
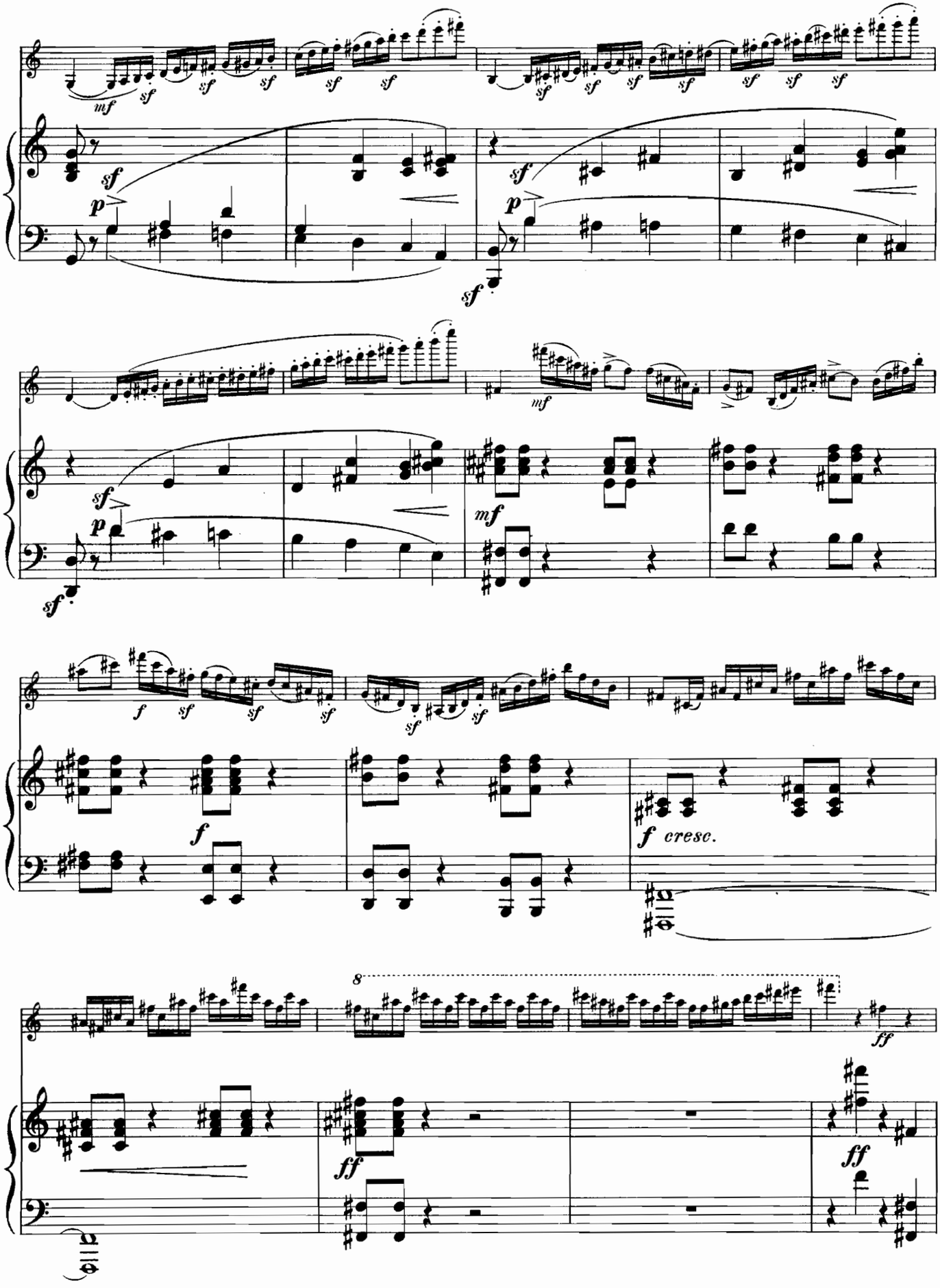
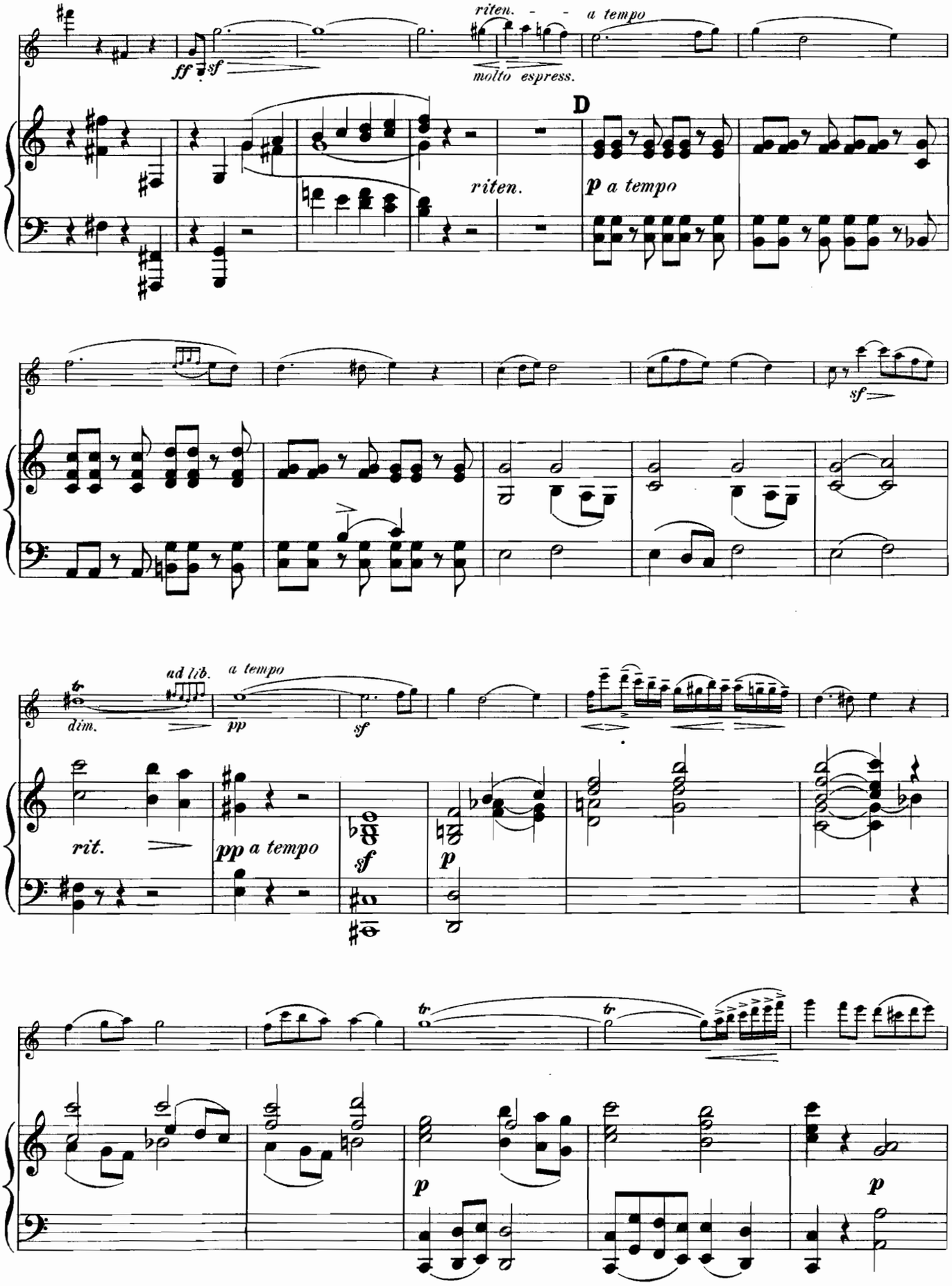

ff sostenuto
8
con forza
energico

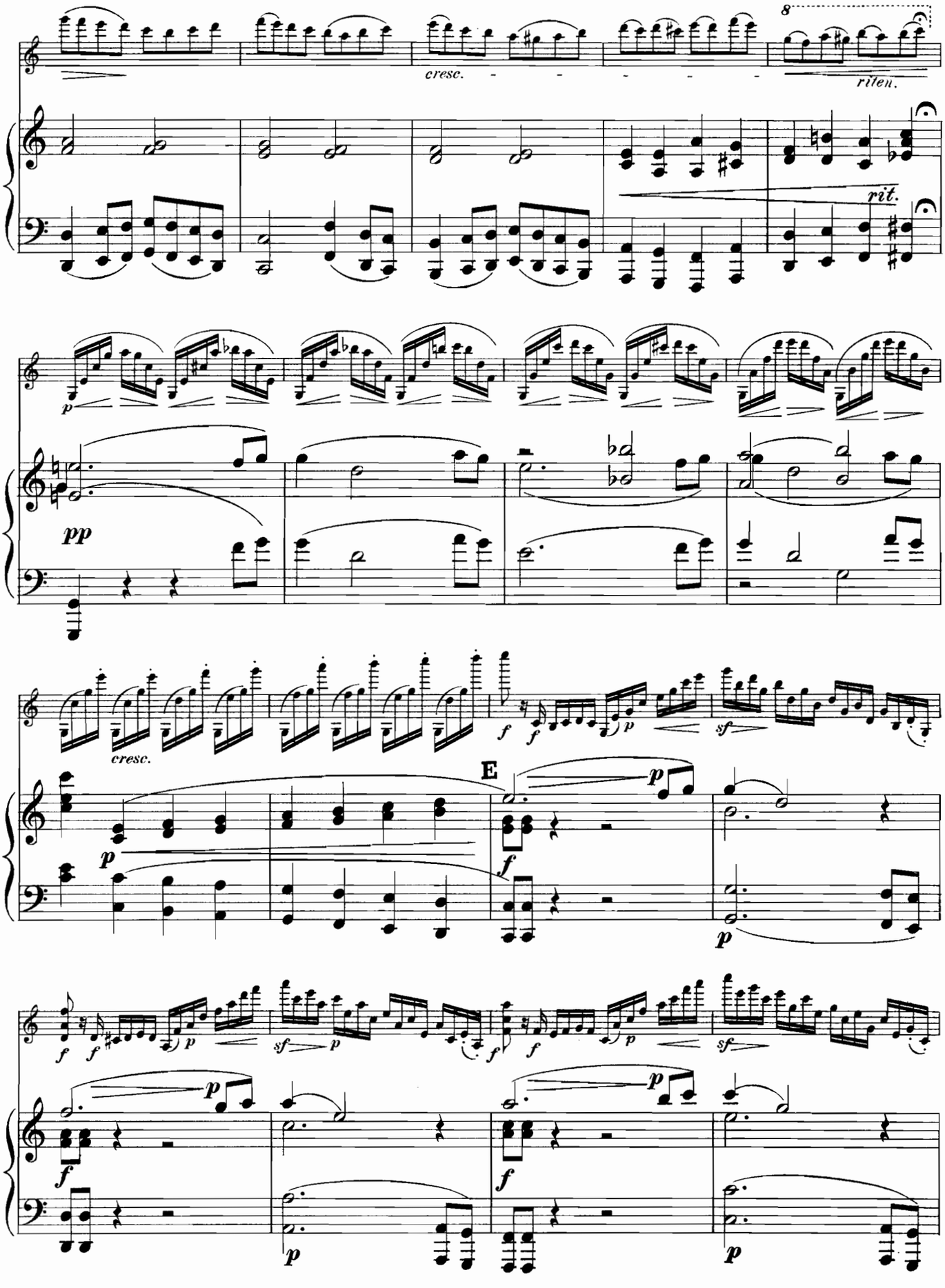

f
dim.
B
p
Solo.
cresc.
poco cresc.
8
brillante
mf

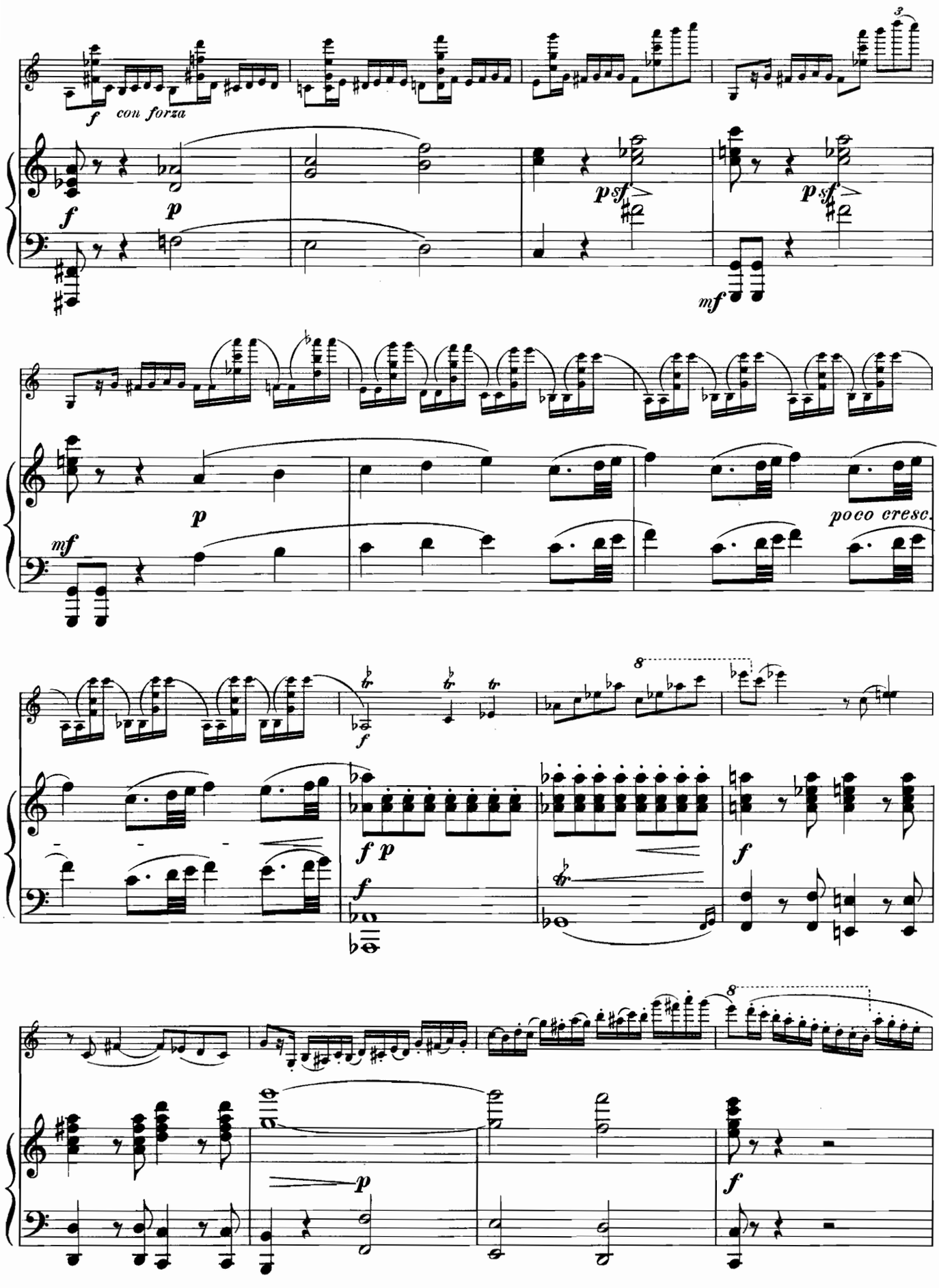

mf
f
f
p
sostenuto
cresc.
dim.
p
cresc.
sf
mf
sf
sf
cresc.
sf
sf
sf
p
sf
p
sf
p
sf
sf
sf
sf
sf
f
p
f
C
mf

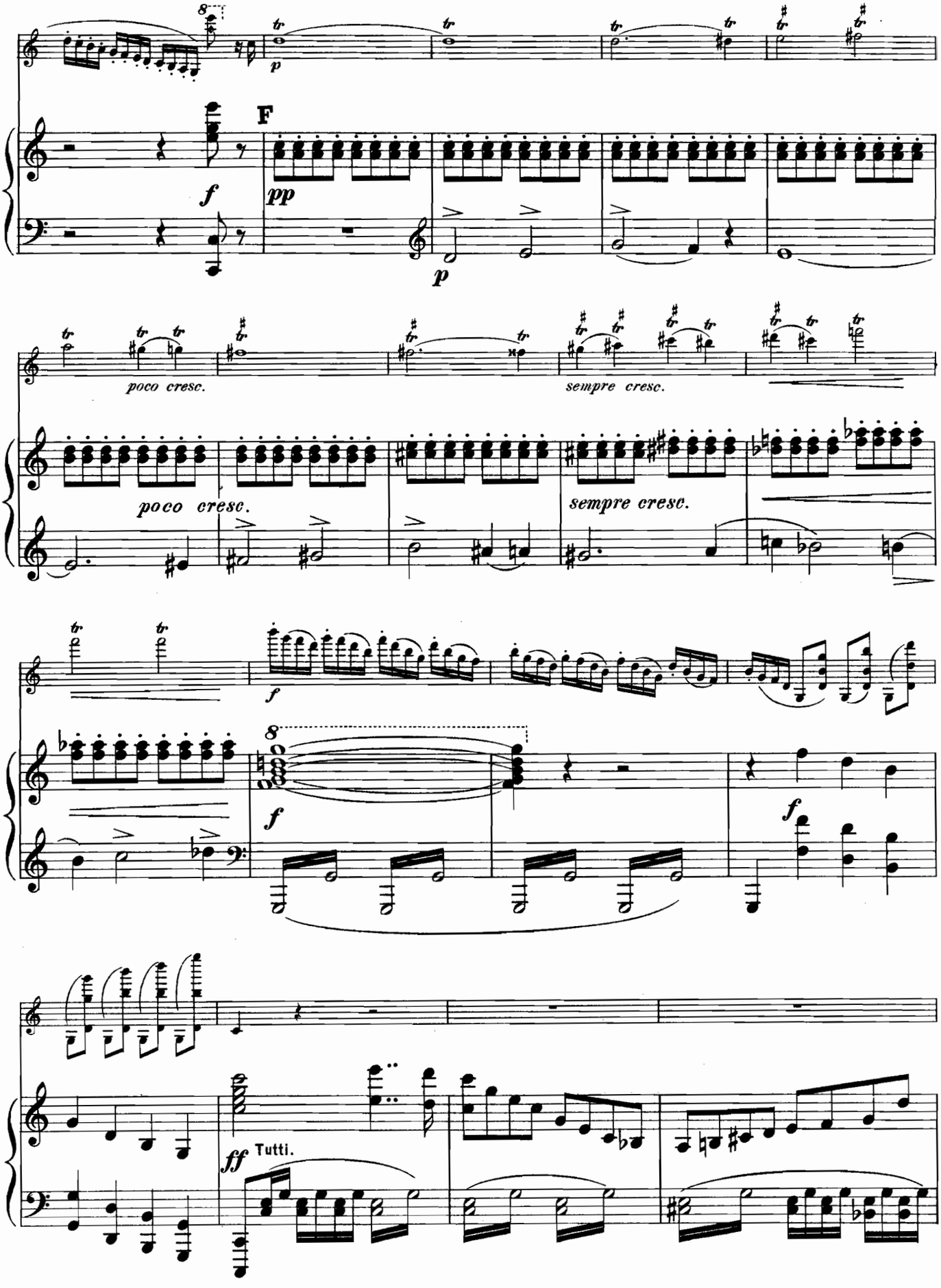

con forza
riten.
a tempo
p
rit.
pp a tempo
tr
p
pp
dolce
sosten.
pp
sf
p sf
cresc.
sf
p
sf
p
sf
p
sf
p sosten.
f
f

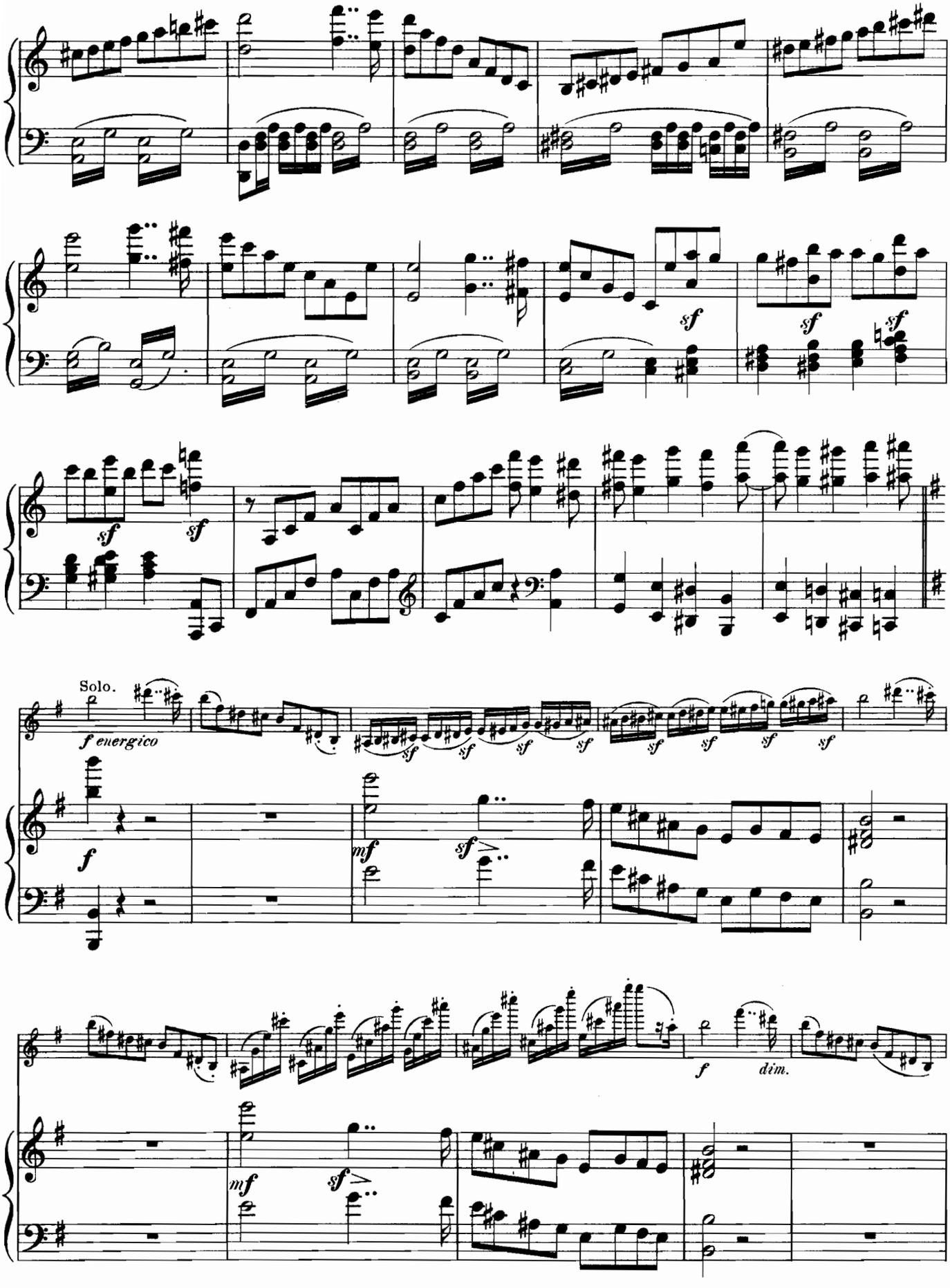

mf
sf
p
f
cresc.
ff
8

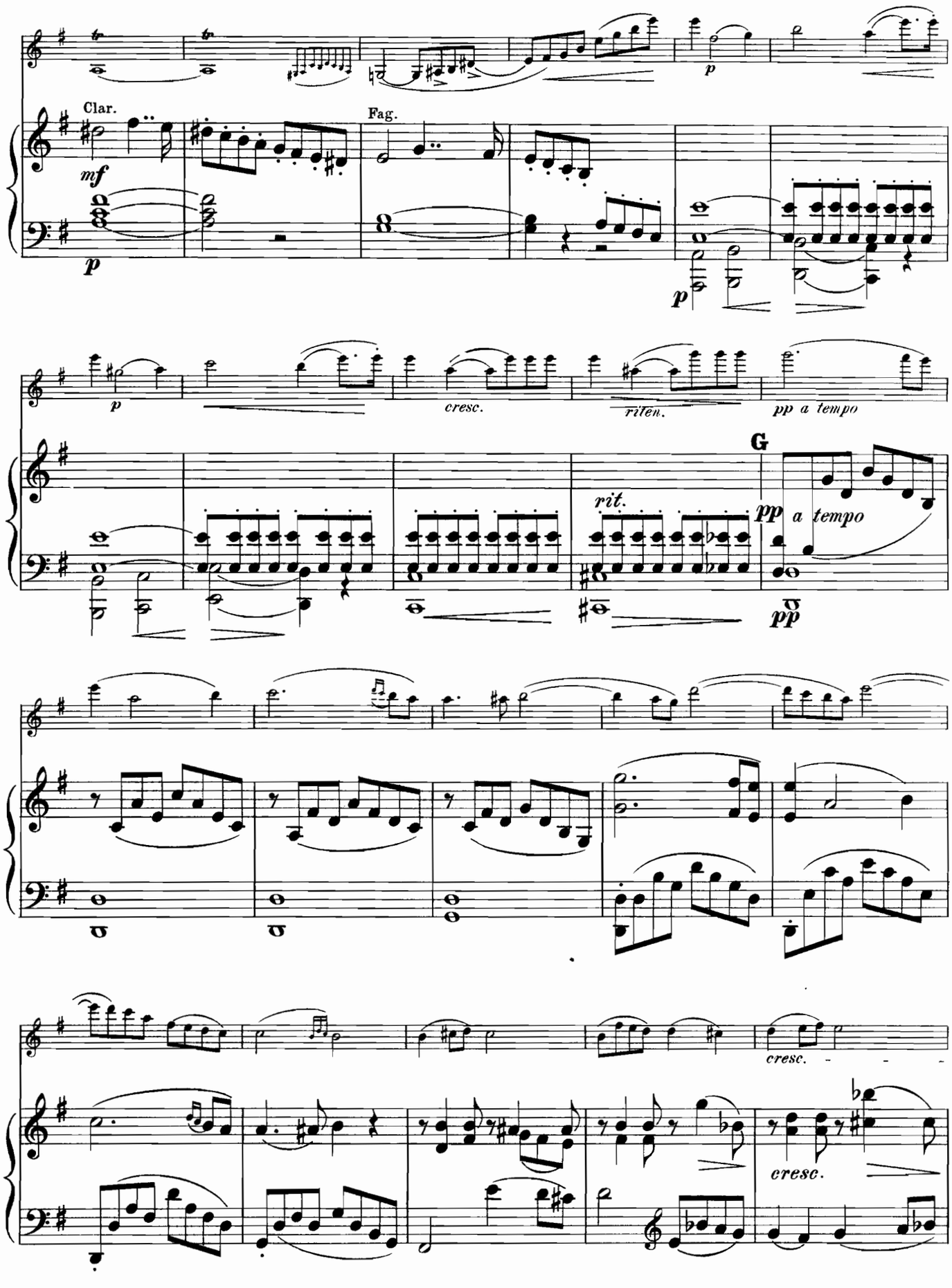

riten.
a tempo
molto espress.
ff
sf
D
riten.
p a tempo
sf
ad lib.
a tempo
dim.
pp
sf
rit.
pp a tempo
sf
p
tr
tr
p
p

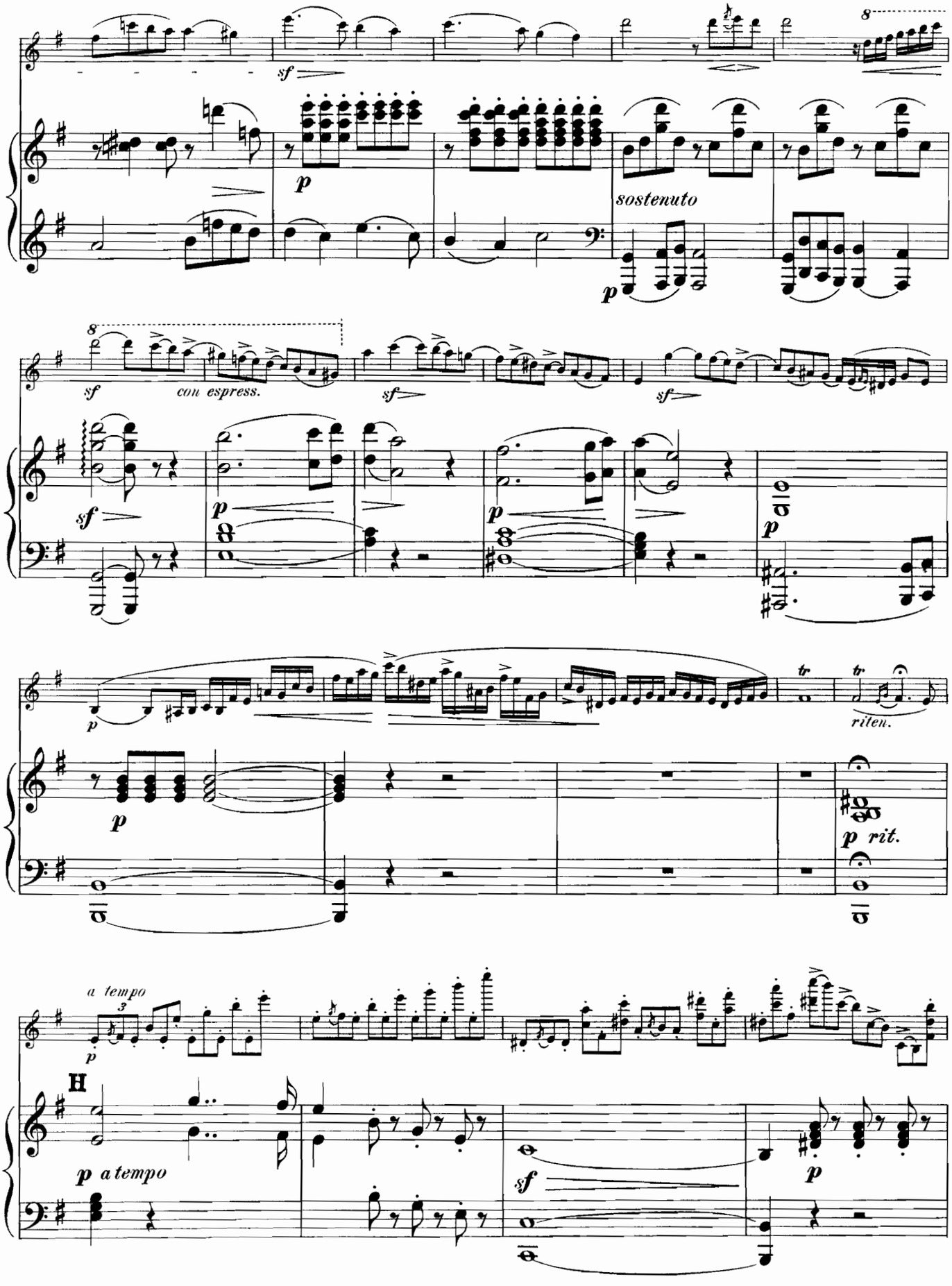

8
cresc.
riten.
rit.
p
pp
cresc.
f
p
sf
E
p
f
p
f
f
p
sf
p
f
f
p
sf
p
f
p
f
p
p

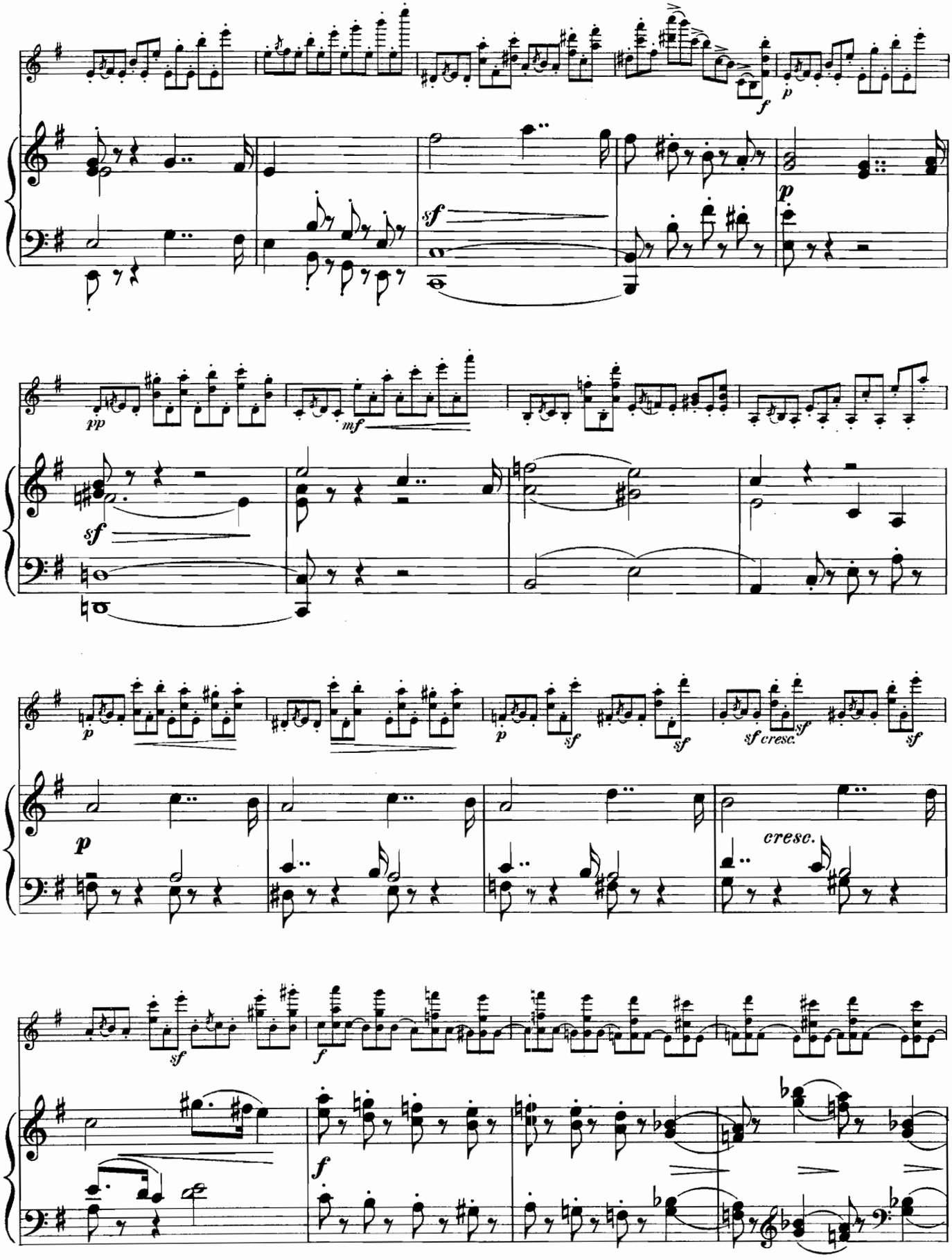

con forza
poco cresc.

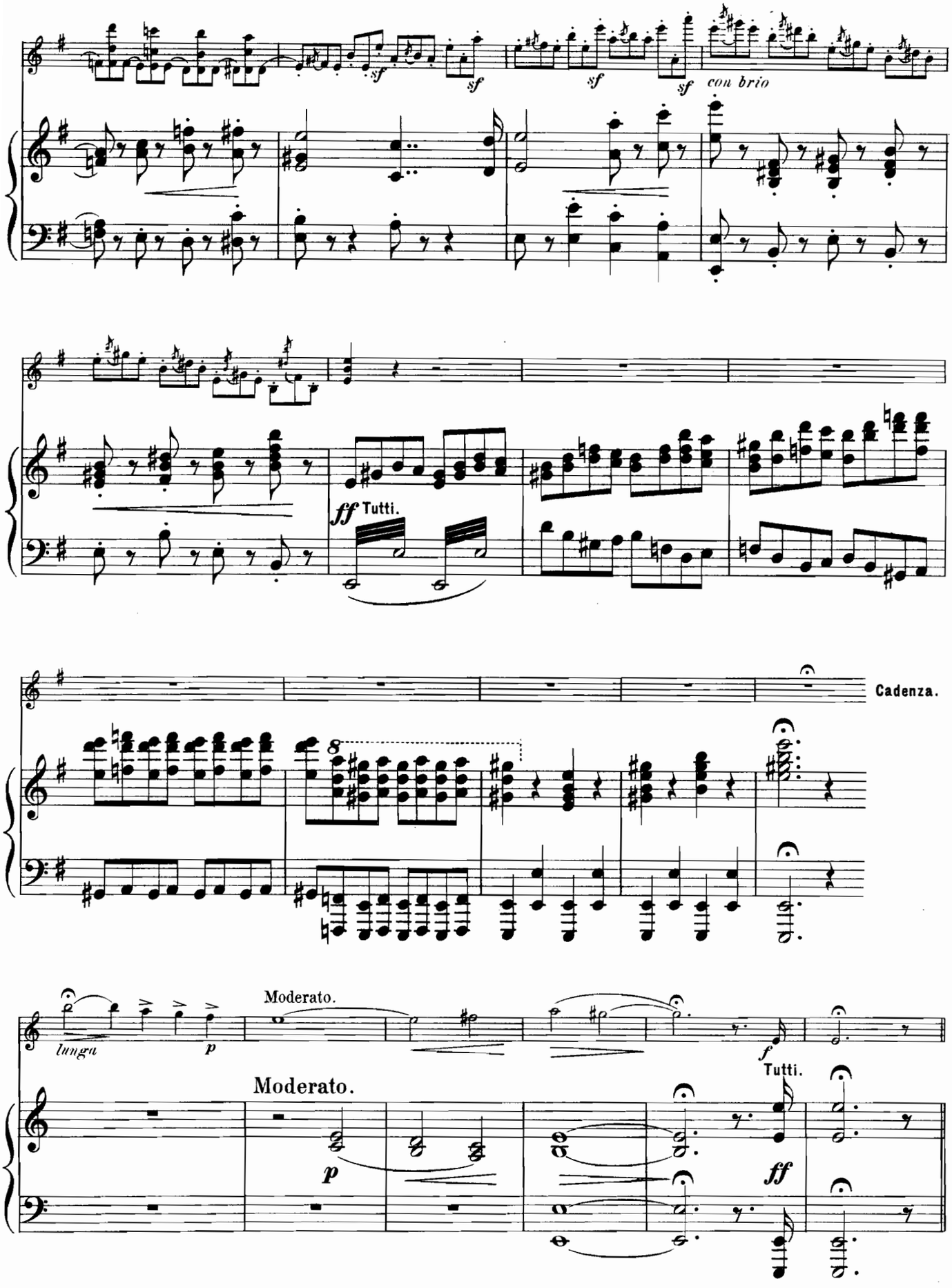

F
poco cresc.
sempre cresc.
poco cresc.
sempre cresc.
Tutti.

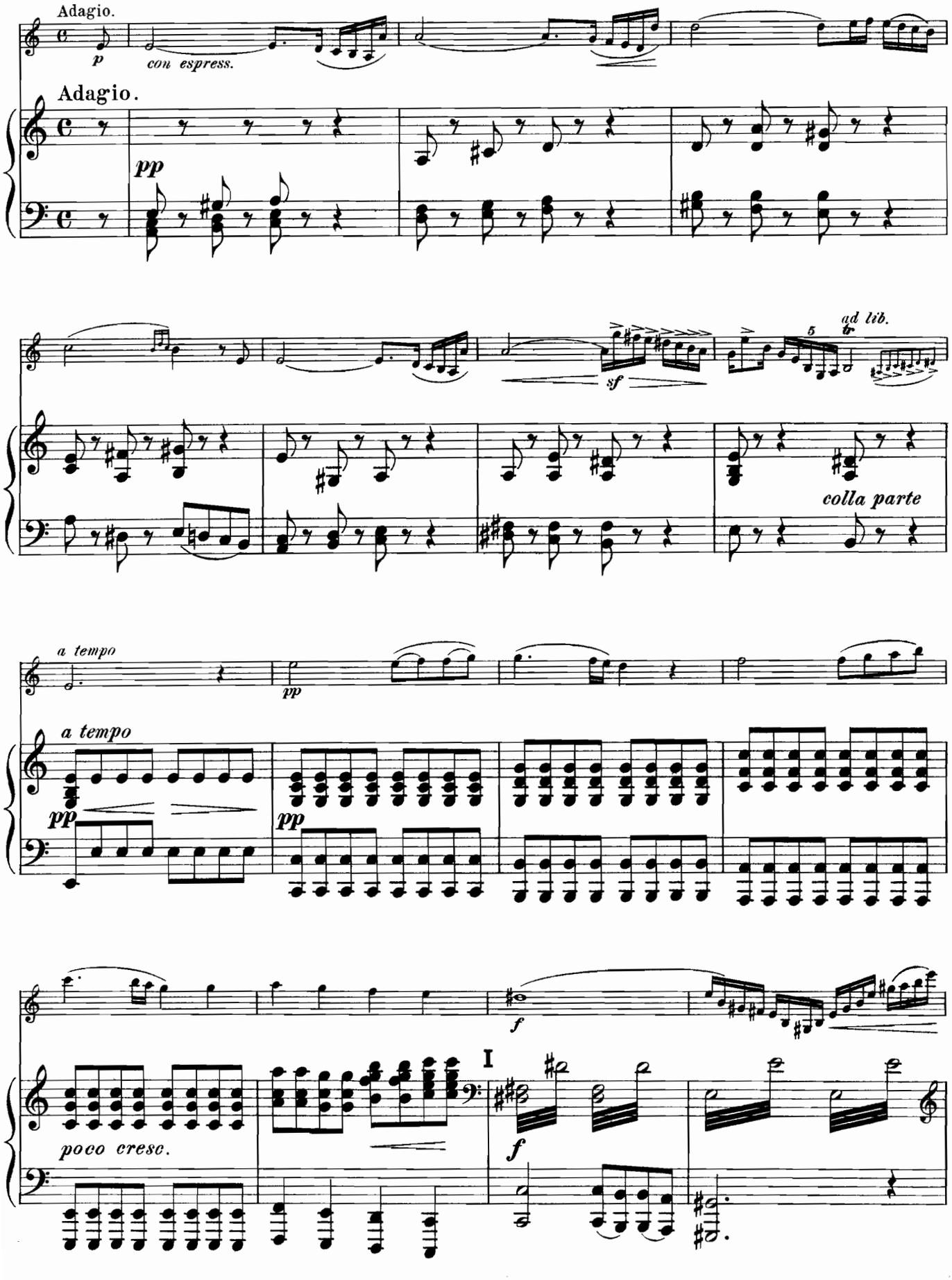

sf
sf
sf
sf
sf
Solo.
f energico
sf
sf
sf
sf
sf
sf
sf
sf
f
mf
sf
f
dim.
mf
sf

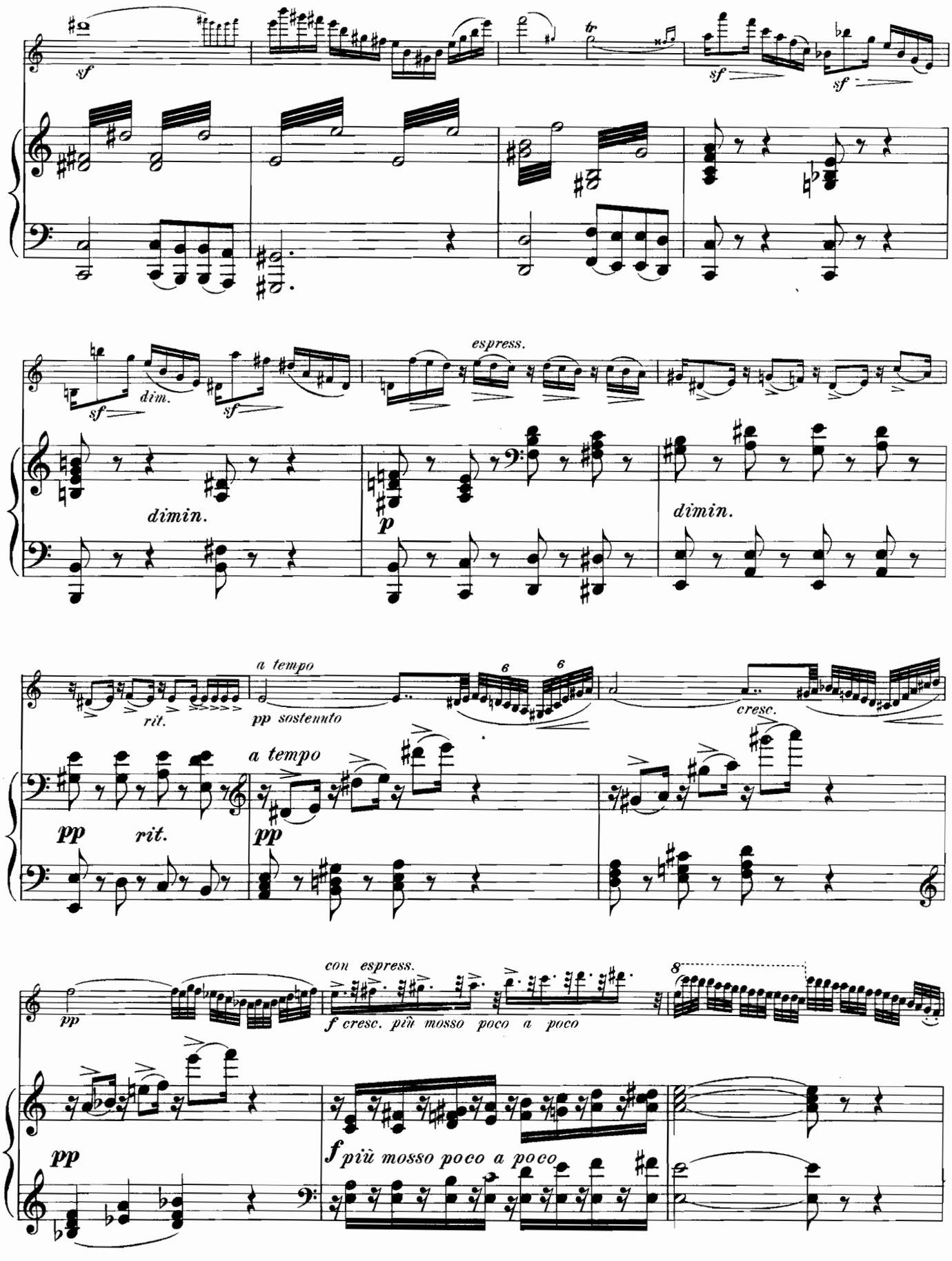

Clar.
Fag.
mf
p
p
p
cresc.
riten.
pp a tempo
G
rit.
pp
a tempo
pp
cresc.
cresc.

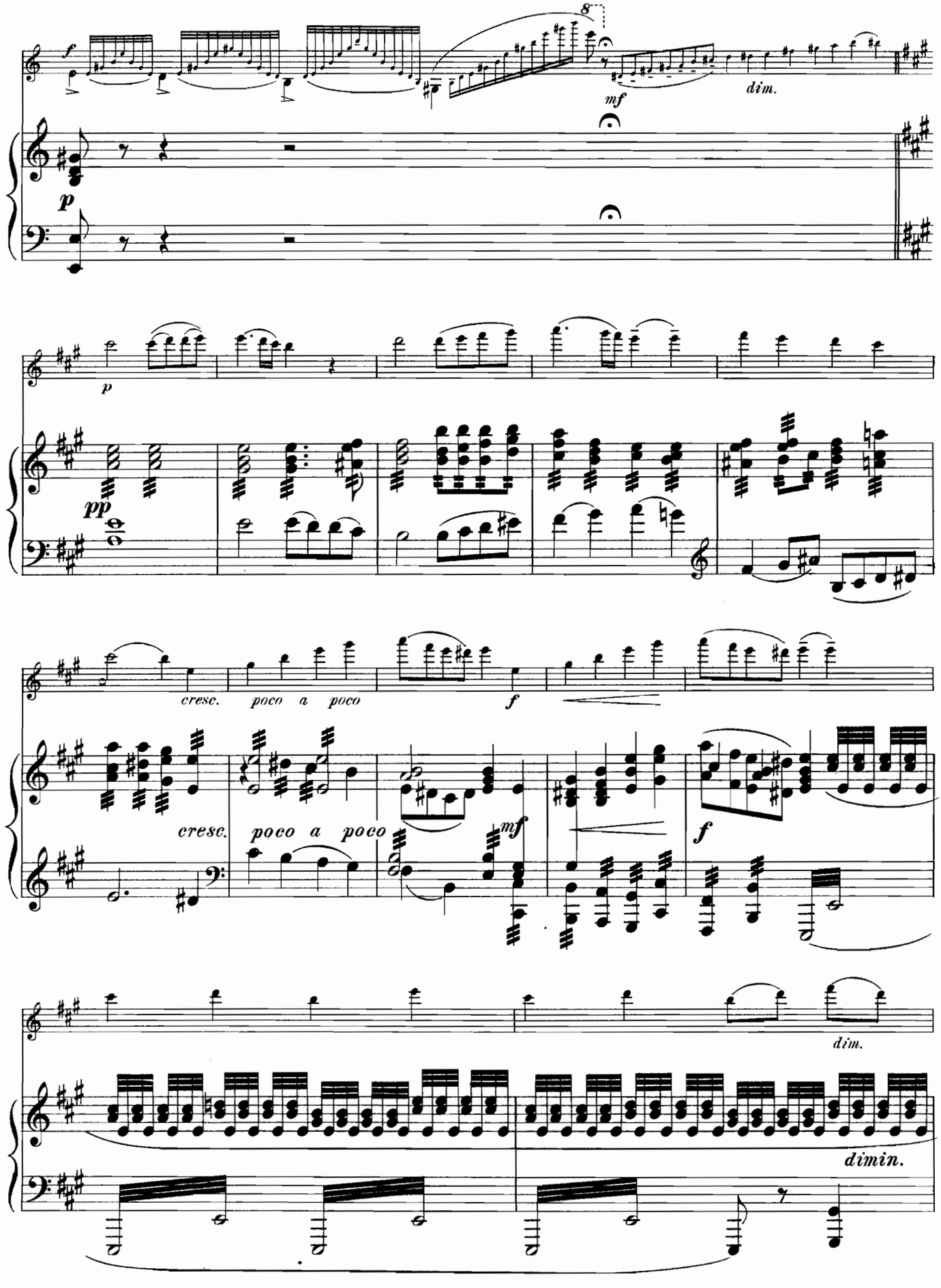

sf
p
sostenuto
p
8
sf
con espress.
sf
sf
sf
p
p
p
p
tr
tr
riten.
p
p rit.
a tempo
p
H
p a tempo
sf
p

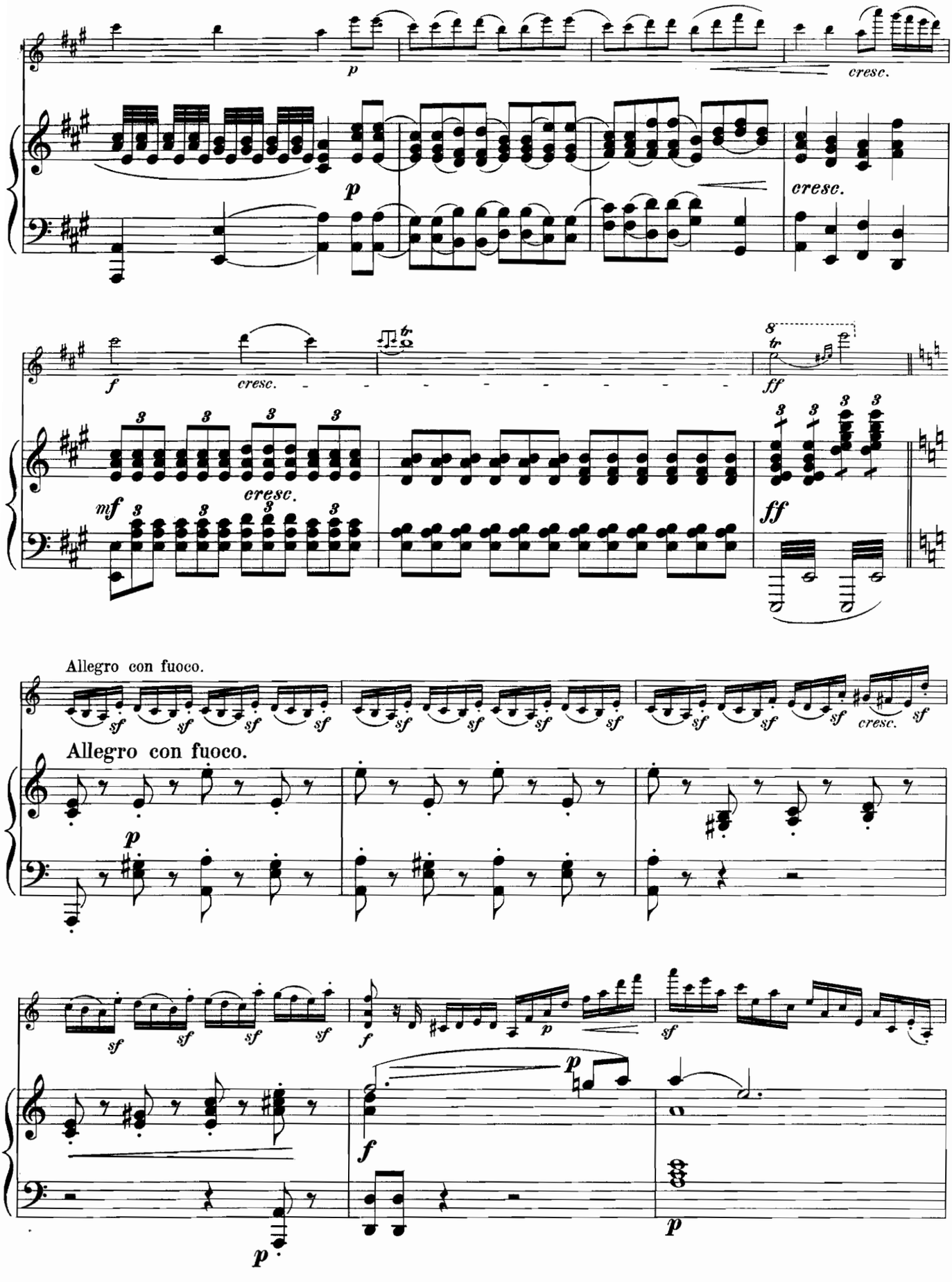

f
p
sf
pp
mf
sf
p
sf
sf
sf cresc.
sf
p
cresc.
sf
f
f

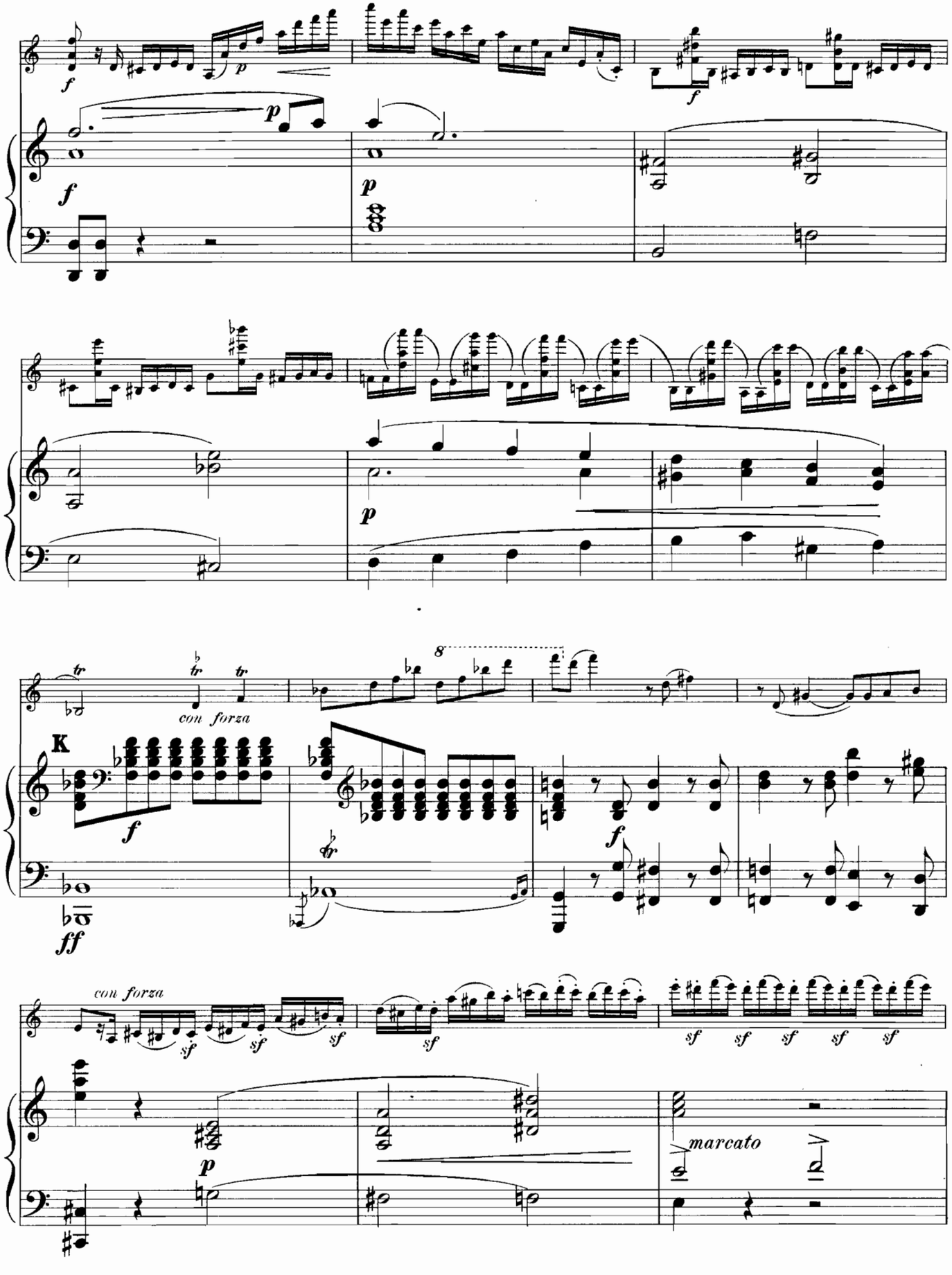

sf
sf
sf
sf
con brio
ff Tutti.
Cadenza.
lunga
p
Moderato.
Moderato.
f
Tutti.
p
ff

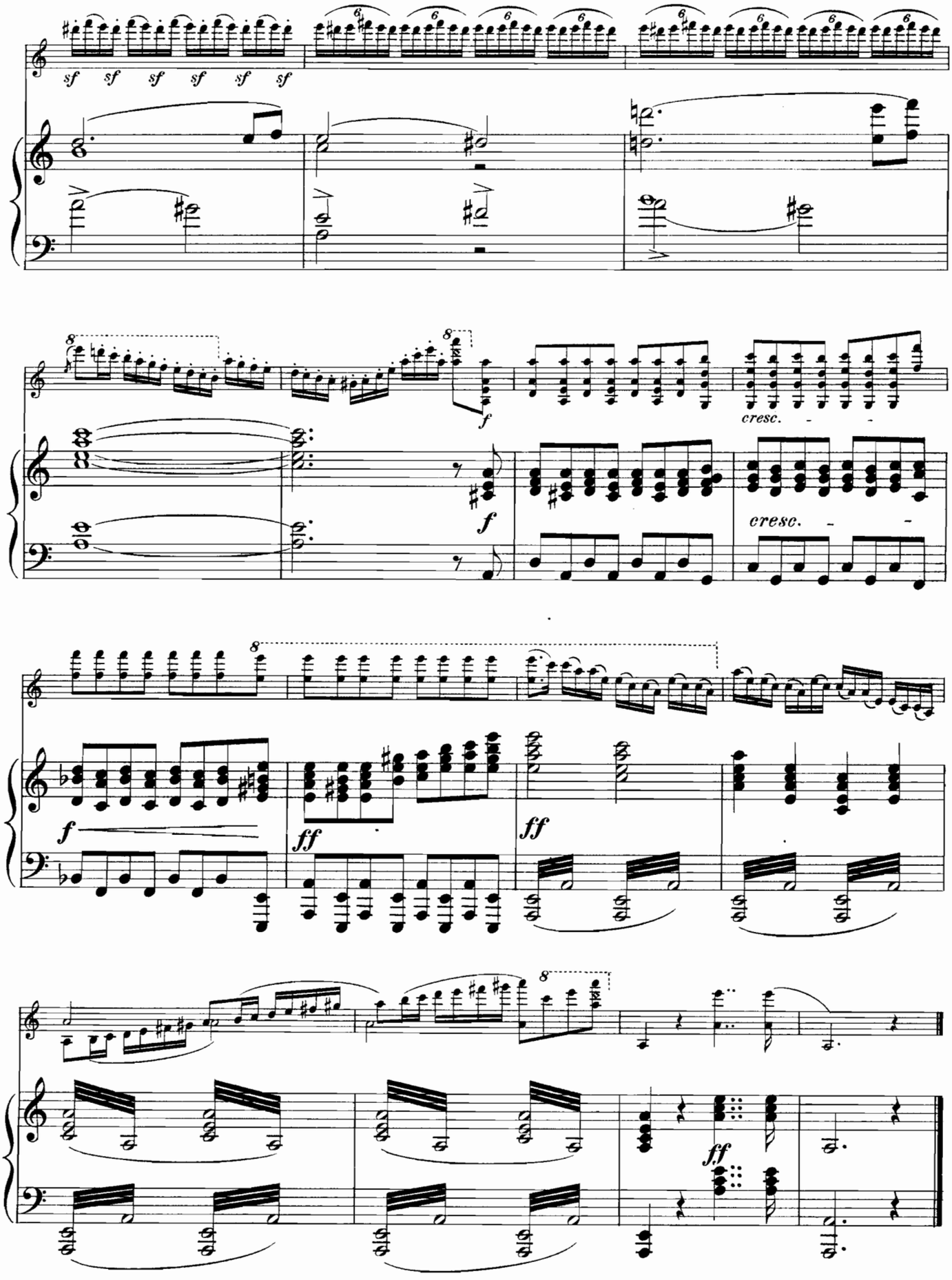

Adagio.
p
con espress.
Adagio.
pp
sf
ad lib.
colla parte
a tempo
pp
a tempo
pp
pp
f
I
poco cresc.
f


sf
tr
sf
sf
espress.
sf
dim.
sf
dimin.
p
dimin.
a tempo
6
6
rit.
pp sostenuto
cresc.
pp
rit.
a tempo
pp
con espress.
8
pp
f cresc. più mosso poco a poco
pp
f più mosso poco a poco


8
f
mf
dim.
p
pp
cresc.
poco a poco
f
cresc.
poco a poco
mf
f
dim.
dimin.


p
cresc.
p
cresc.
f
cresc.
ff
mf
cresc.
ff
Allegro con fuoco.
sf
cresc.
Allegro con fuoco.
p
sf
f
p
sf
p
f
p
p


con forza
K
con forza
marcato


sf sf sf sf sf sf
cresc.
cresc.
f
ff
ff
ff