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Vol. 237

MASTERPIECES FOR THE VIOLIN, VOL. XXVI

FERDINAND DAVID

OP. 16

ANDANTE AND SCHERZO CAPRICCIOSO

FOR

VIOLON

WITH ACCOMPANIMENT OF

ORCHESTRA OR PIANO

EDITED AND FINGERED BY

HENRY SCHRADIECK

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY RICHARD ALDRICH

NEW YORK: G. SCHIRMER

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AMONG the influences that were gathered at Leipzig in 1836, to stimulate and uplift the art of music in Germany, then fallen to a low estate, one of the most potent was that of Ferdinand David, violinist, teacher and indefatigable worker for the best in music. He has the right to be named in the company of Mendelssohn, Schumann, Hauptmann, Richter, Brendel, Gade and Wenzel, who did so much to make Leipzig the brilliant centre of musical Germany; and few of these surpassed him in the power with which he wrought for the advancement of his own department of the art. His influence as a teacher, it has truly been said, was probably greater than that of any preceding master; and he spread broadcast through Europe the sound principles of what is now the dominating school of violin playing, that of the modern Germans. His most eminent pupils were Joachim and Wilhelmj, not to mention a large number of men now or recently active on the concert platform. David was a pupil of Spohr, but he had too much originality and too keen a perception of the advancing requirements of the new impulses in musical art slavishly to perpetuate the method and style of that master. His school may be said to be largely his own; embodying the soundest principles of the earlier days, it was strongly influenced by the spirit of Beethoven and of the romantic composers who followed him, especially Mendelssohn, and was thus a chief agency in developing the art of the violin in its modern manifestation. He has been called an eclectic in style; but he was one who avoided onesidedness not less in matters of technique than of musical taste and judgment. It was he who first played Bach's sonatas for solo violin, and all the last quartets of Beethoven, in public, as well as Schubert's chamber compositions. The intimacy of his relationship with Mendelssohn, and the influence he had in this way, may be judged from the fact, that he constantly advised the composer in his work upon his violin concerto; "hardly a passage in it," says one of his biographers, "but was referred to David's taste and practical knowledge, and canvassed and altered by the two friends; and he reaped his reward by first performing it in public." One of the most notable monuments of his activity is his "High School of the Violin," which has been an important means of directing attention to the half-forgotten works of the great masters of the seventeenth and eighteenth centuries, such as Leclair, Corelli, Biber, Vitali, Locatelli, and the rest, revealing not only their beauty and value as music, and their historical significance, but their importance in the formation of nobility, dignity and correctness of style. His achievements as concertmaster of the Gewandhaus orchestra, and leader of the principal string-quartet, raised these organizations to a chief place of fame throughout Europe. His compositions include five violin concertos, variations, and many other solo pieces; also two symphonies, an opera, etc.

David's life was uneventful, though rich in honors. He was born on January 19, 1810, at Hamburg, and, like all great musicians, was precocious. He went in his thirteenth year to study with Spohr and Hauptmann at Cassel, staying with them two years; and at fifteen was ripe for his first public appearance, which he made at the Gewandhaus concerts in Leipzig in 1825, with his sister Louise, later famous as the pianist, Mme. Dulcken. For two years he played in a theatrical orchestra at Berlin, where he met Mendelssohn; and in 1829 he was engaged as the leader of a quartet maintained by the wealthy Baron von Liphardt, in Dorpat, whose daughter he afterwards married. He remained in Russia till 1835, gaining fame as a solo performer; and in 1836, when Mendelssohn was made conductor of the Gewandhaus at Leipzig, he was chosen as concertmaster. In 1843, a still wider field was opened to him by the establishment of the Conservatory and his appointment as head of the violin department there. He made it the "finishing school" of violinists for all Europe. Over the playing of the Gewandhaus orchestra he presided with the rigor of a martinet, and left traditions that are still potent in that famous orchestra; he had, with all his severity, the faculty of inspiring his men with his own enthusiasm. As a quartet leader he was considered unrivalled. His energy and delight in work were unremitting till his death, which occurred July 18, 1873, while he was on a pleasure tour in Switzerland.

RICHARD ALDRICH.

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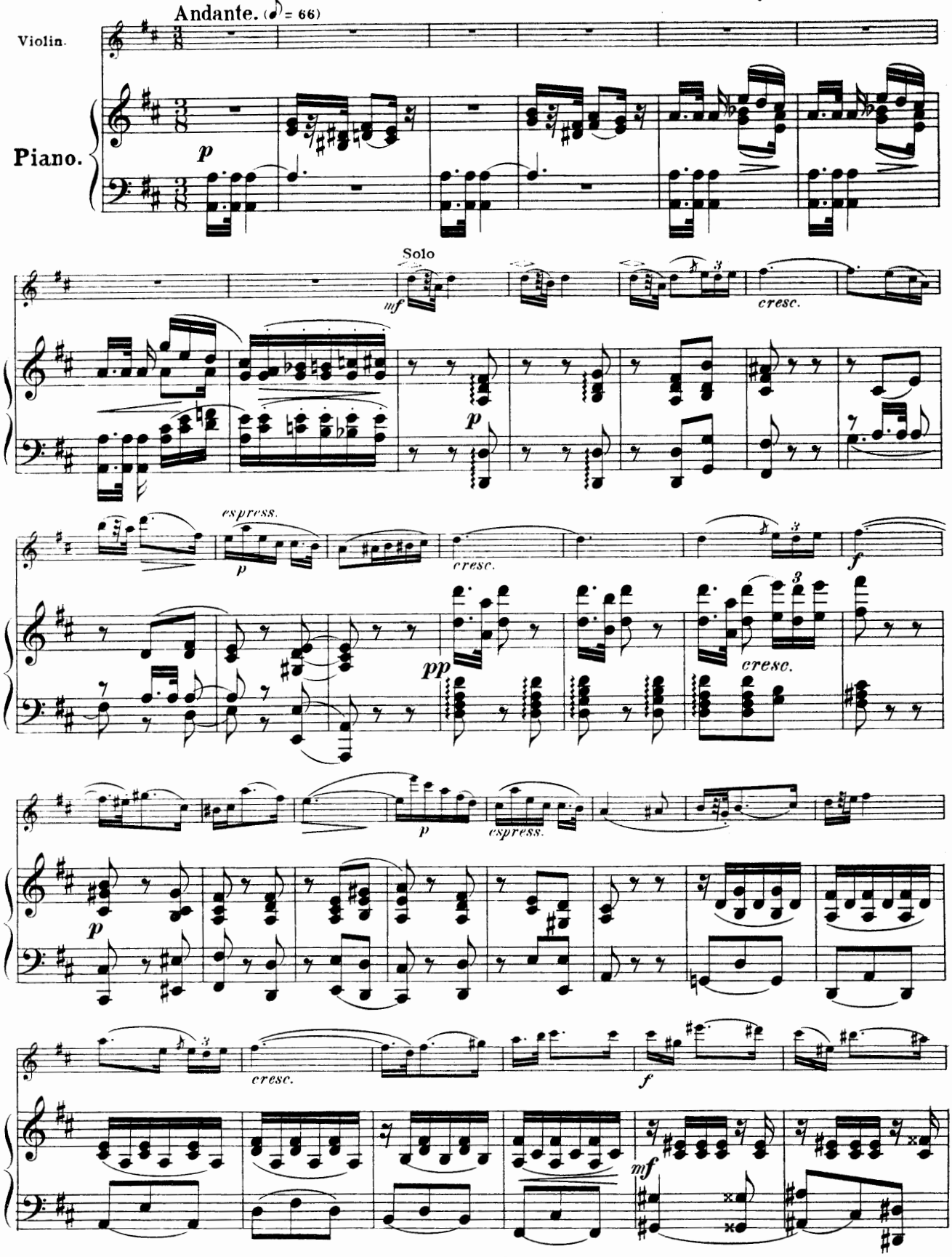
Andante und Scherzo capriccioso.

Edited by
Henry Schradieck.

FERDINAND DAVID Op. 16.



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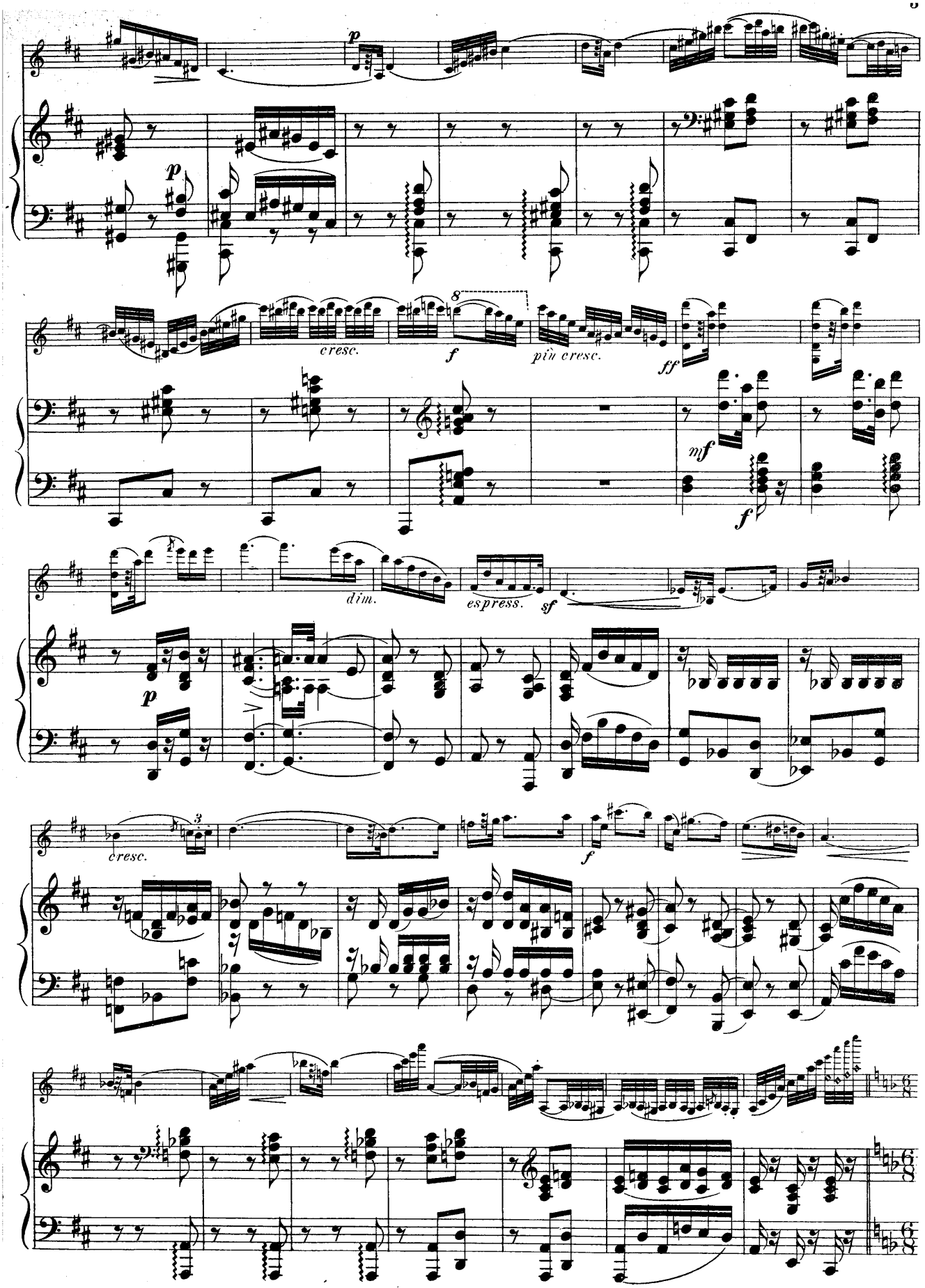
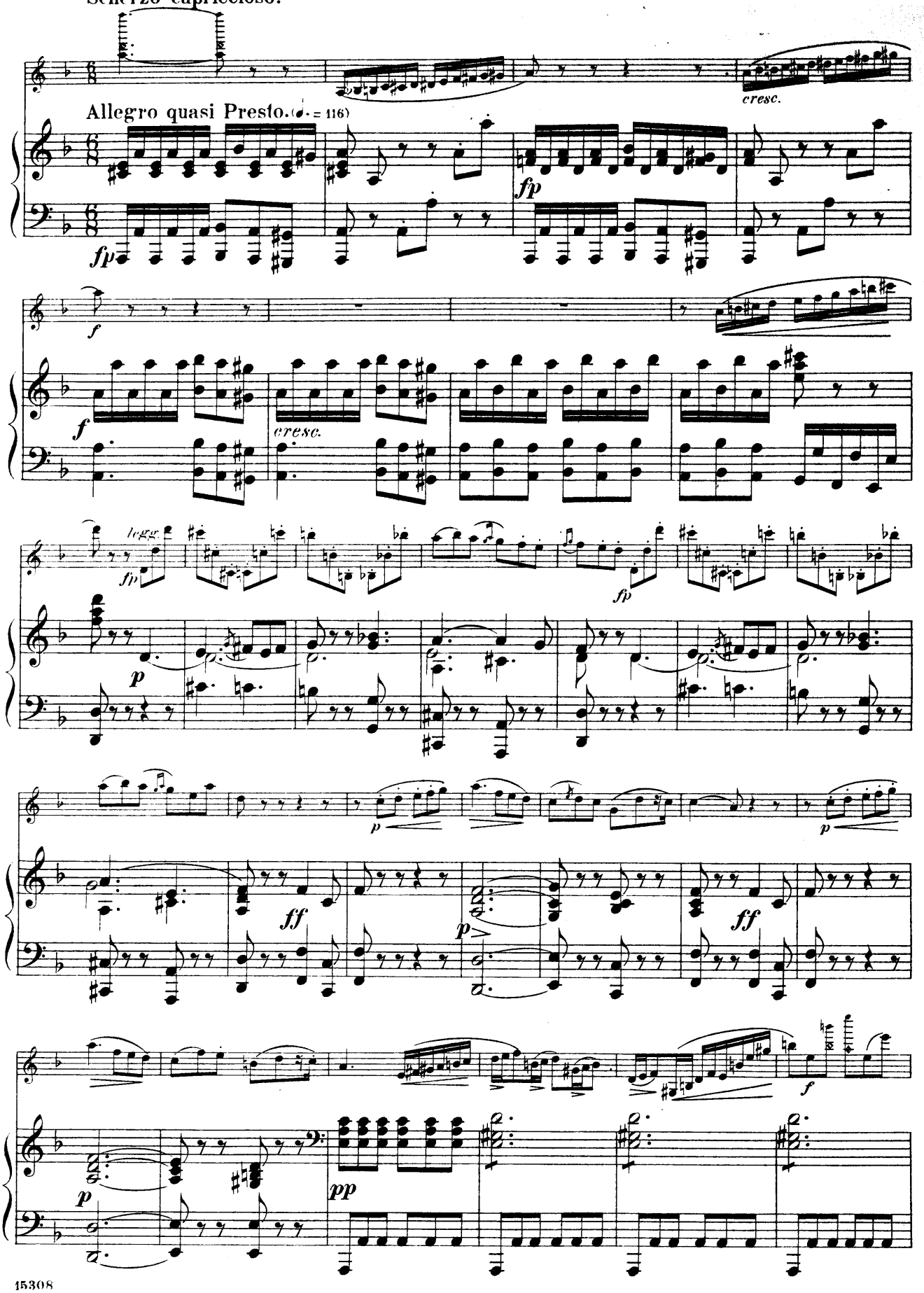
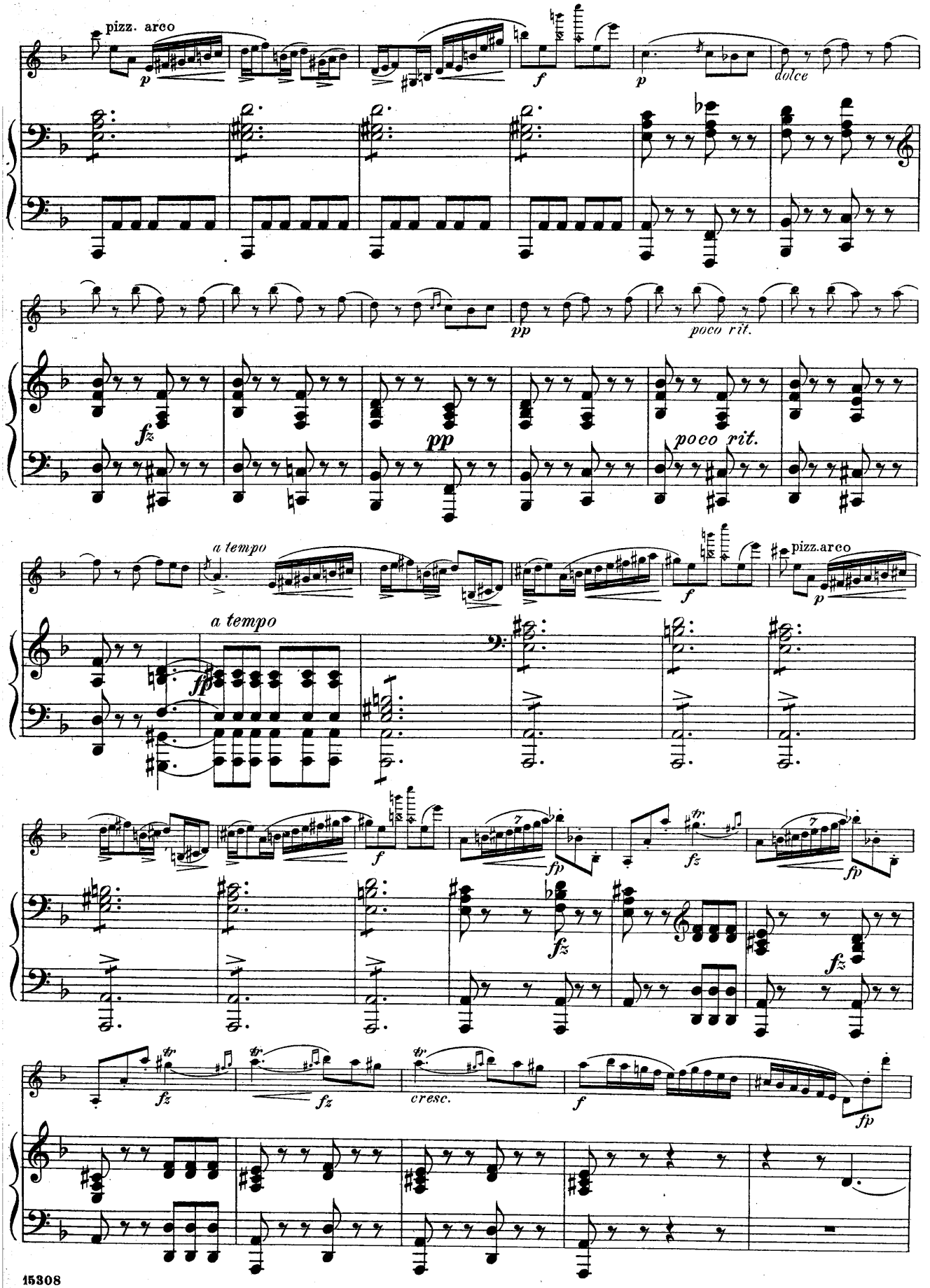

p
cresc.
f
più cresc.
ff
mf
f
dim.
espress.
sf
p
cresc.
f

Scherzo capriccioso.

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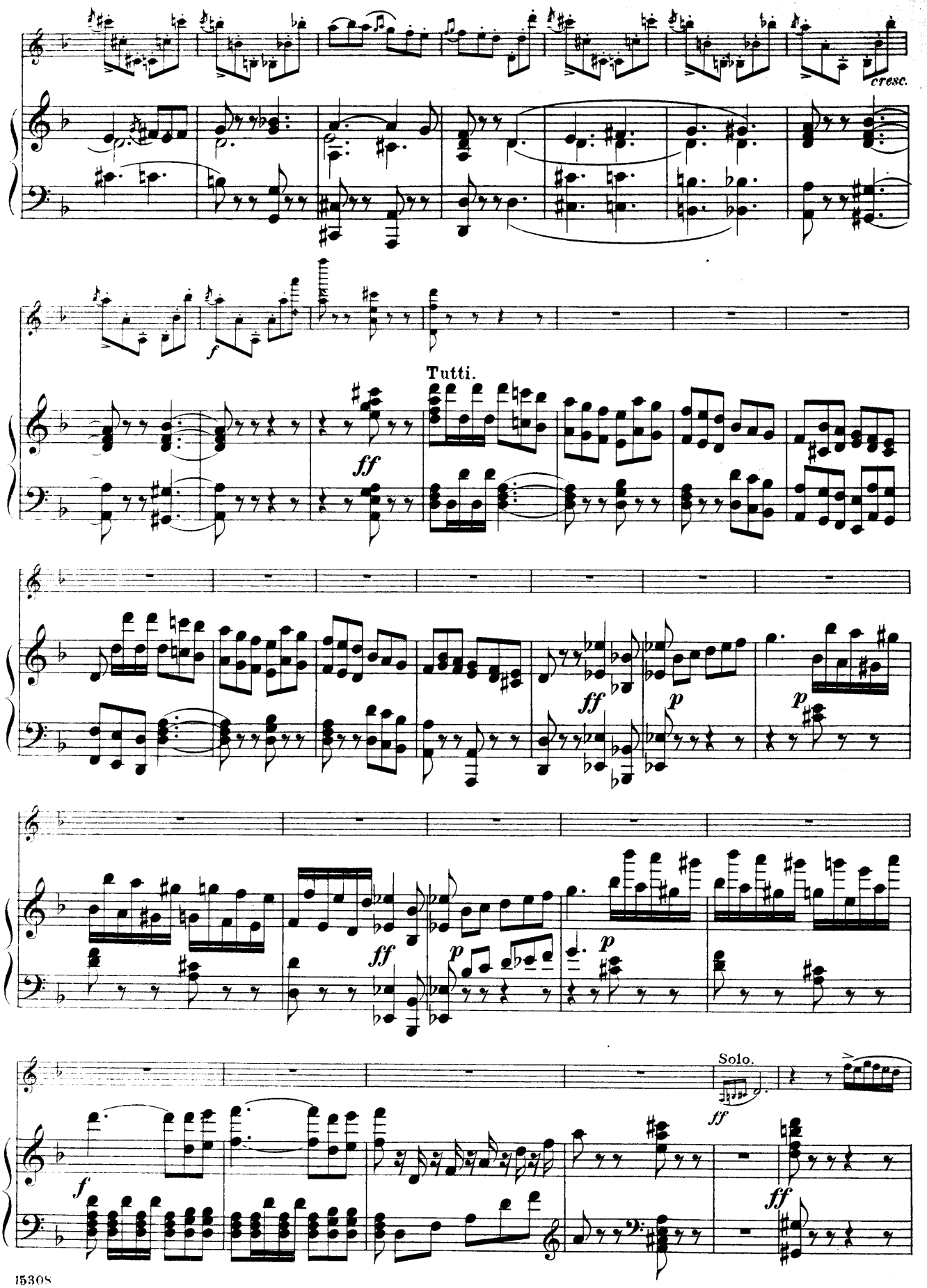
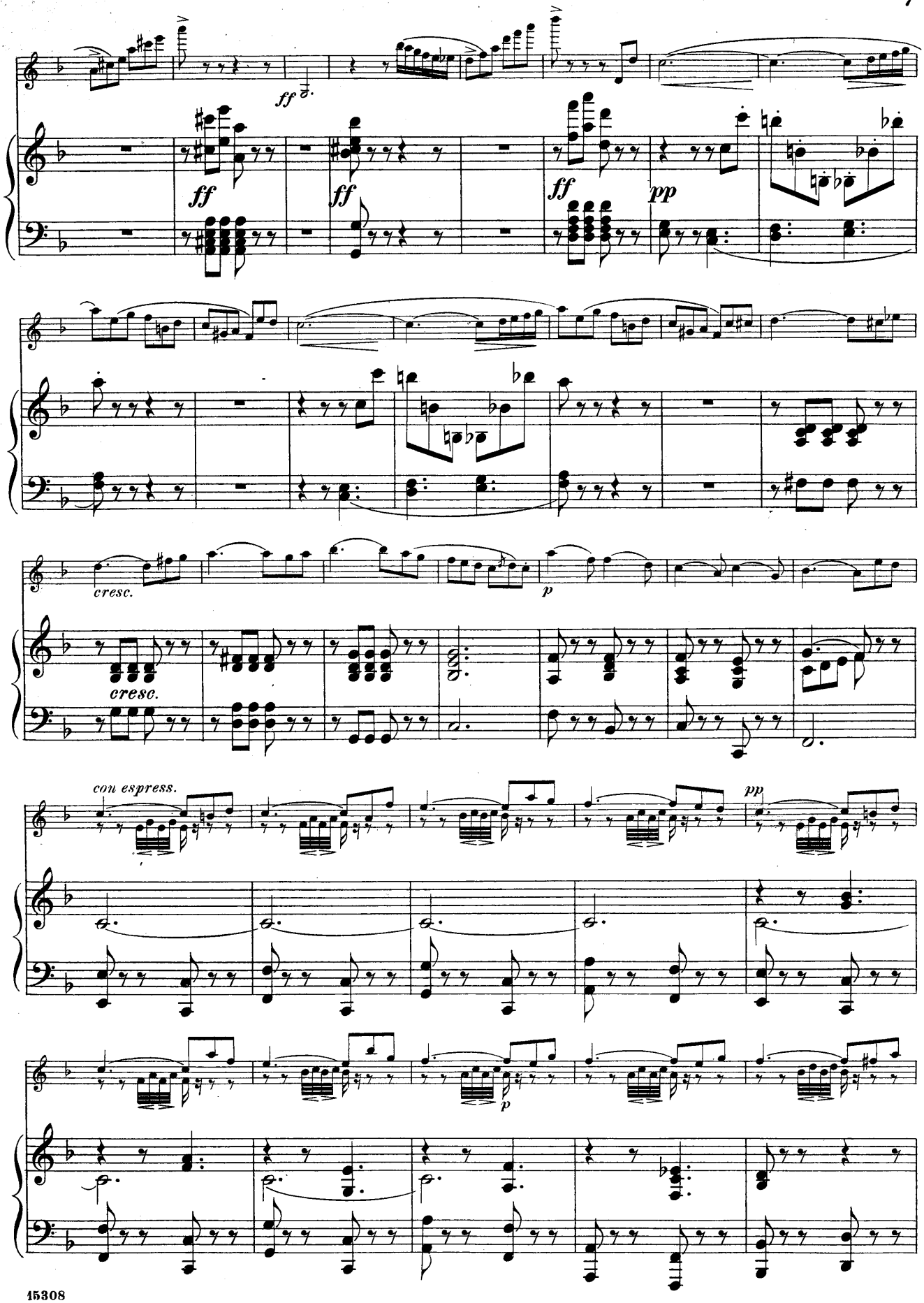
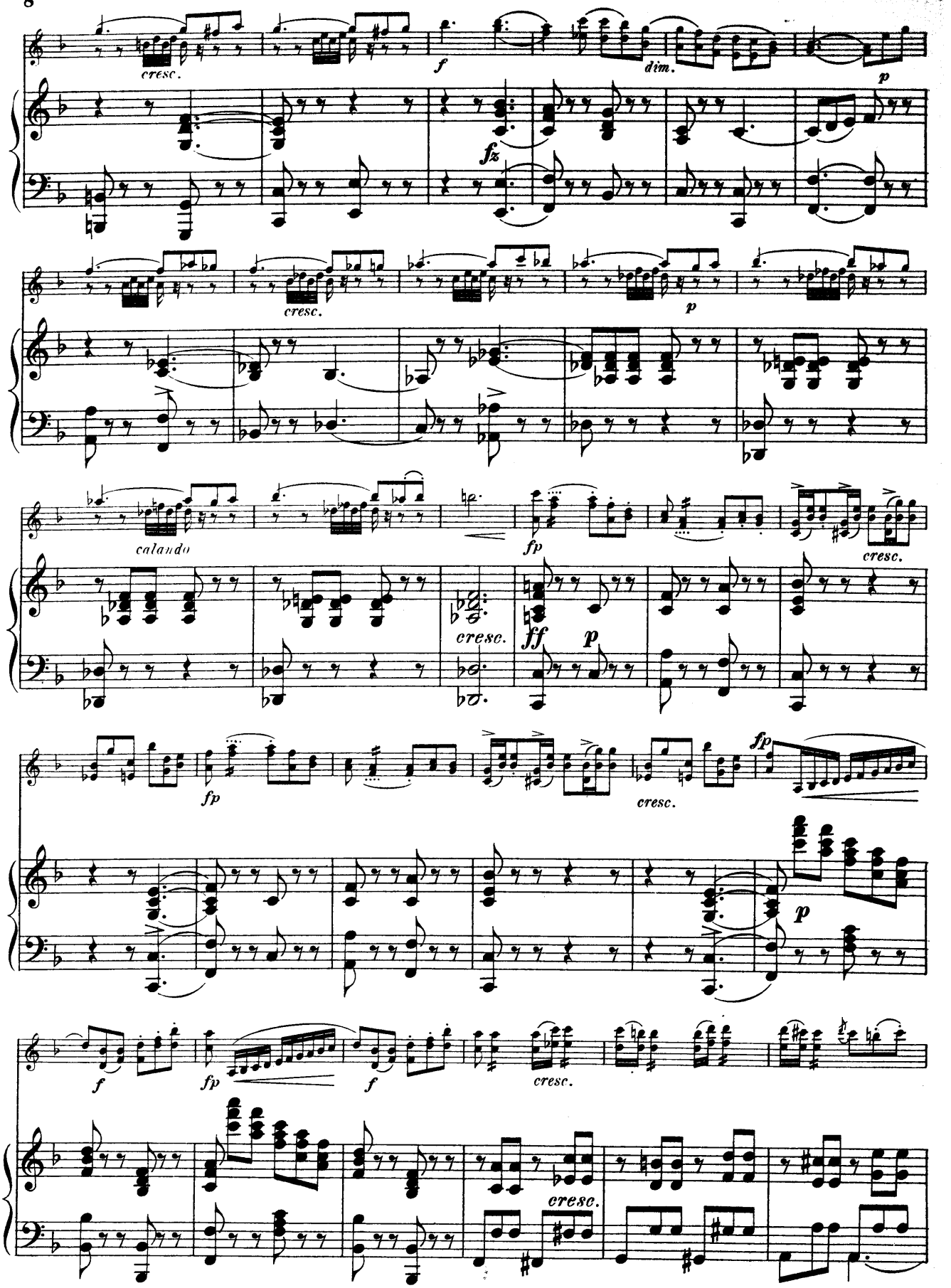
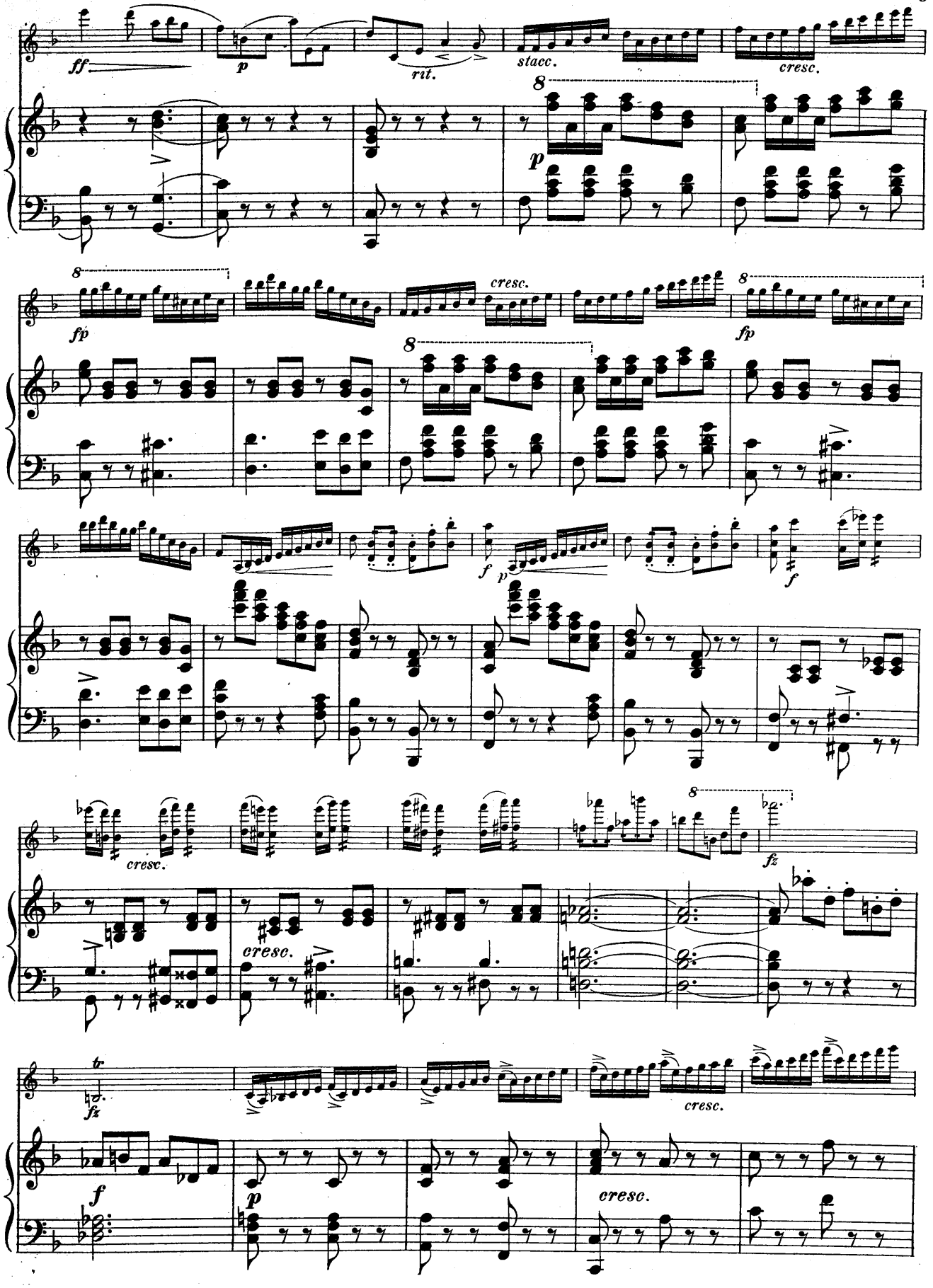
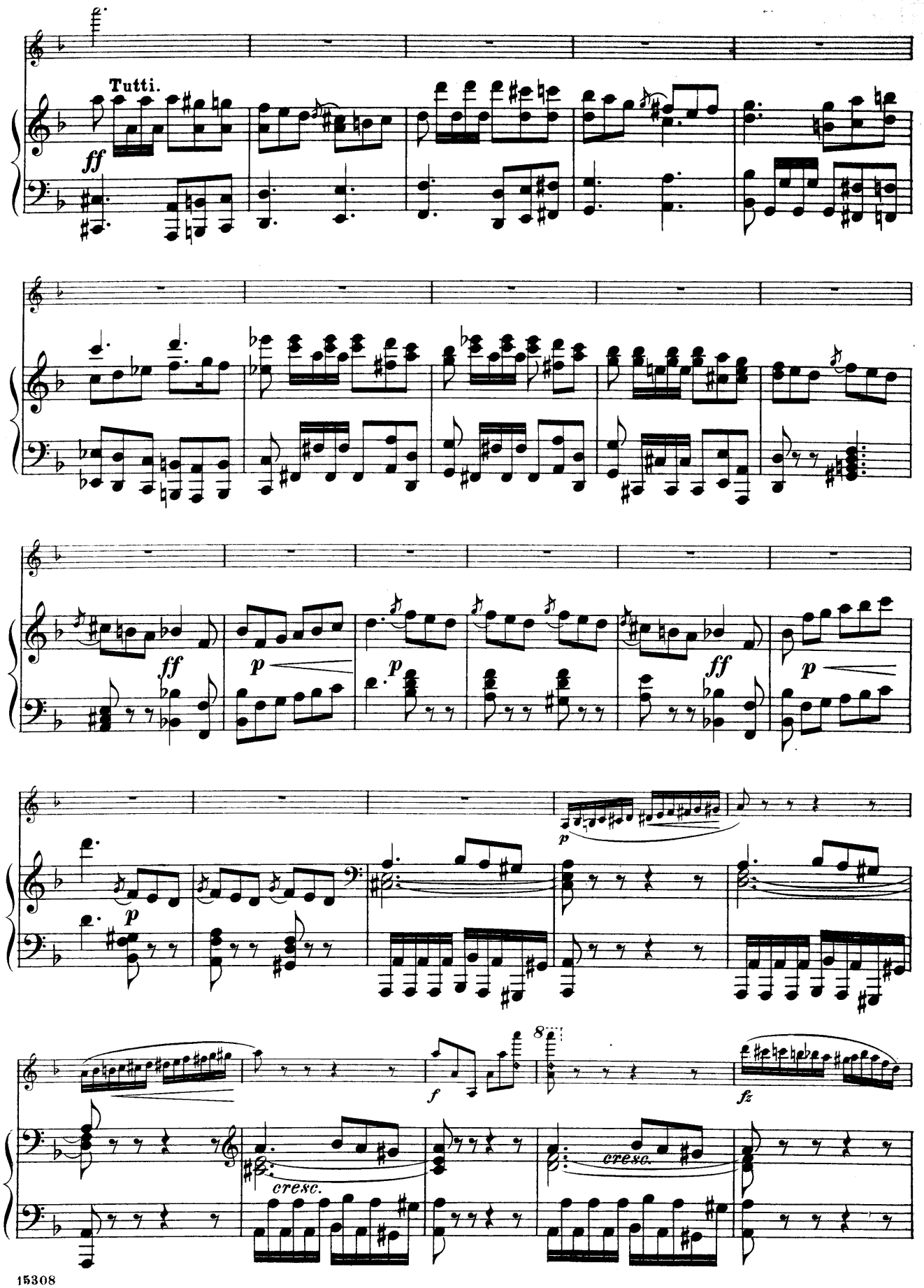
dolce
poco rit.
a tempo
pizz.arco
cresc.

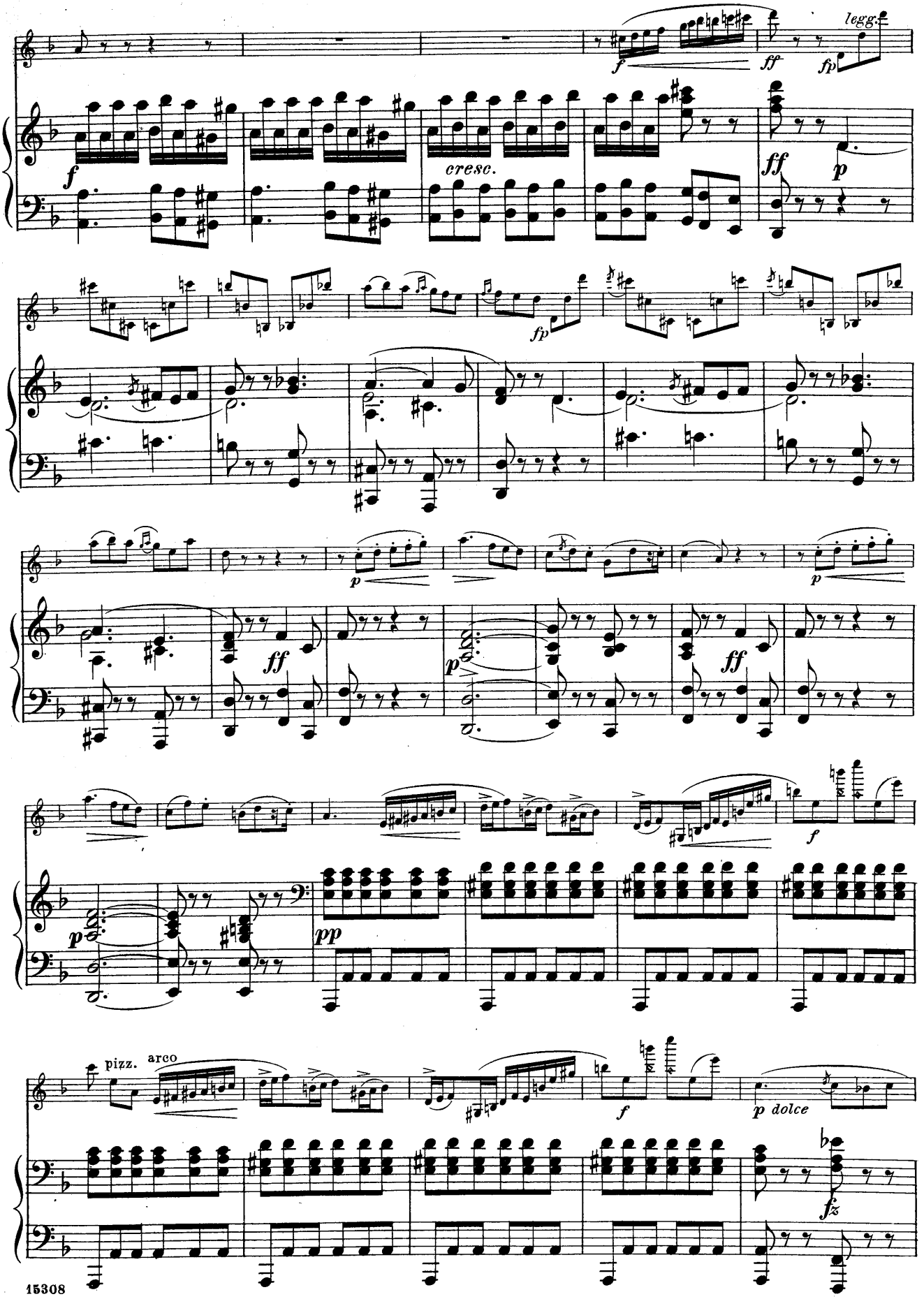

cresc.
f
Tutti.
ff
ff
p
p
ff
p
p
Solo.
ff
f
ff

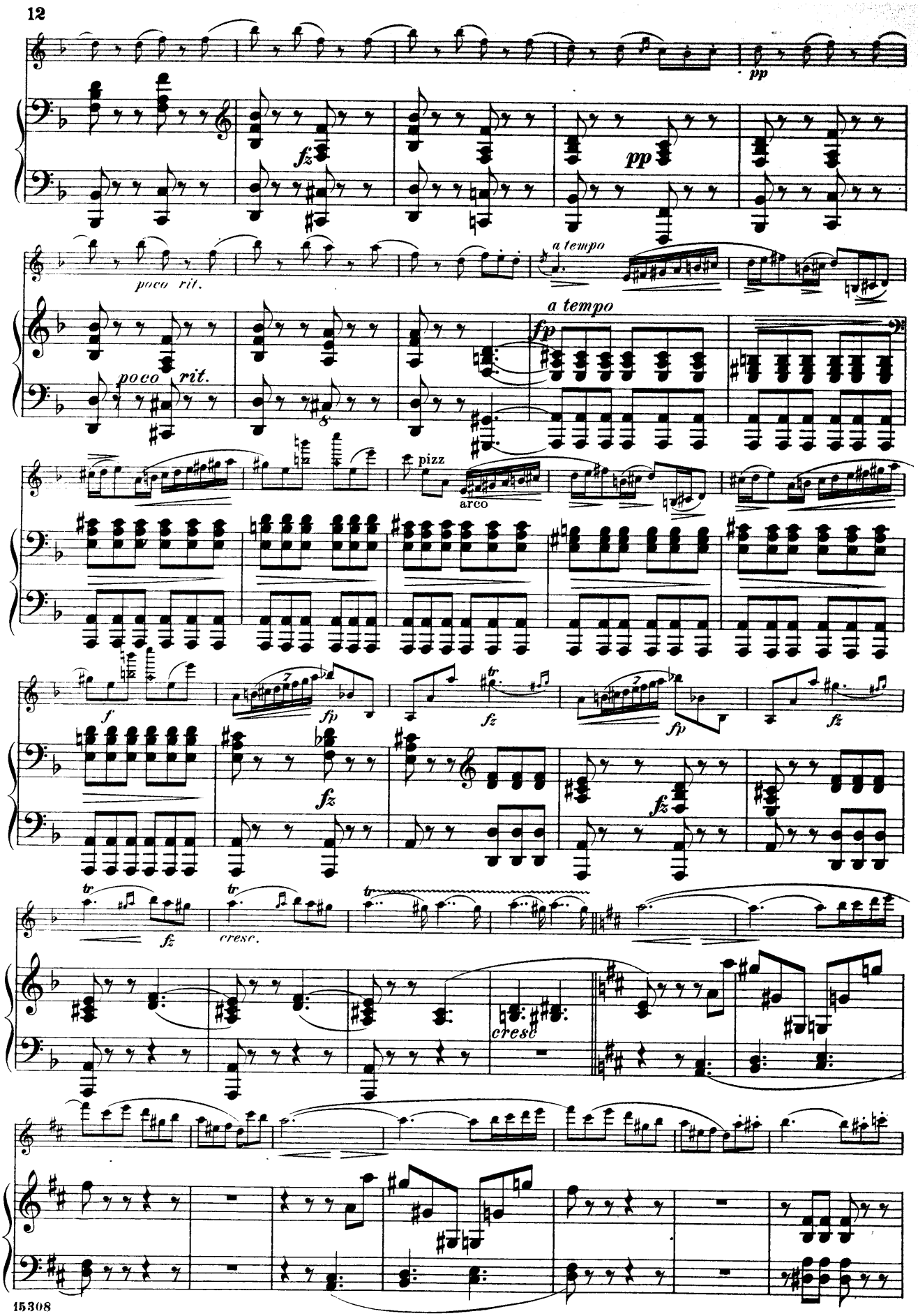

ff
ff
ff
ff
pp
cresc.
cresc.
p
con espress.
pp
p

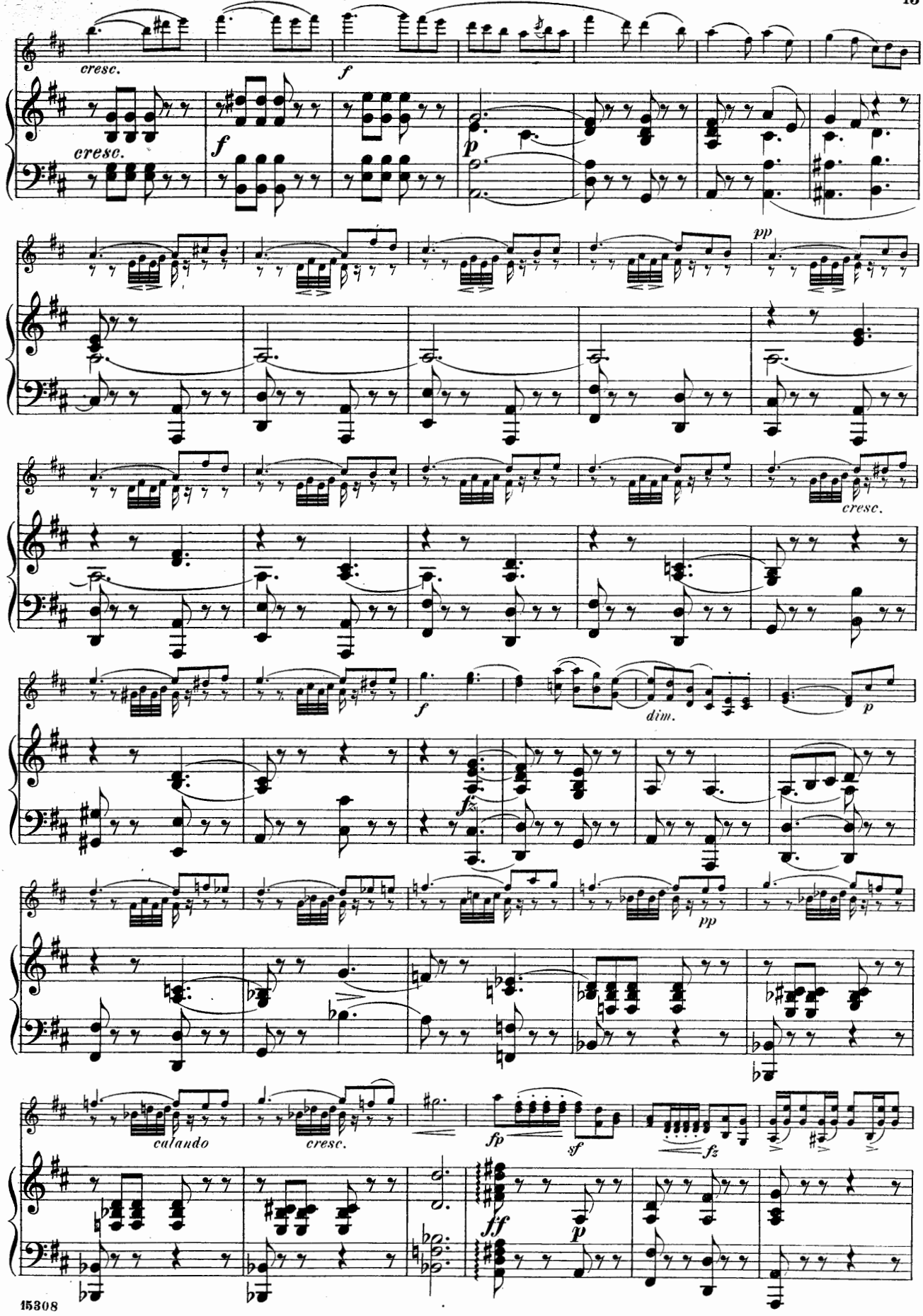

cresc.
f
dim.
p
fz
cresc.
p
calando
fp
cresc.
cresc.
ff
p
fp
cresc.
fp
p
f
fp
f
cresc.
cresc.

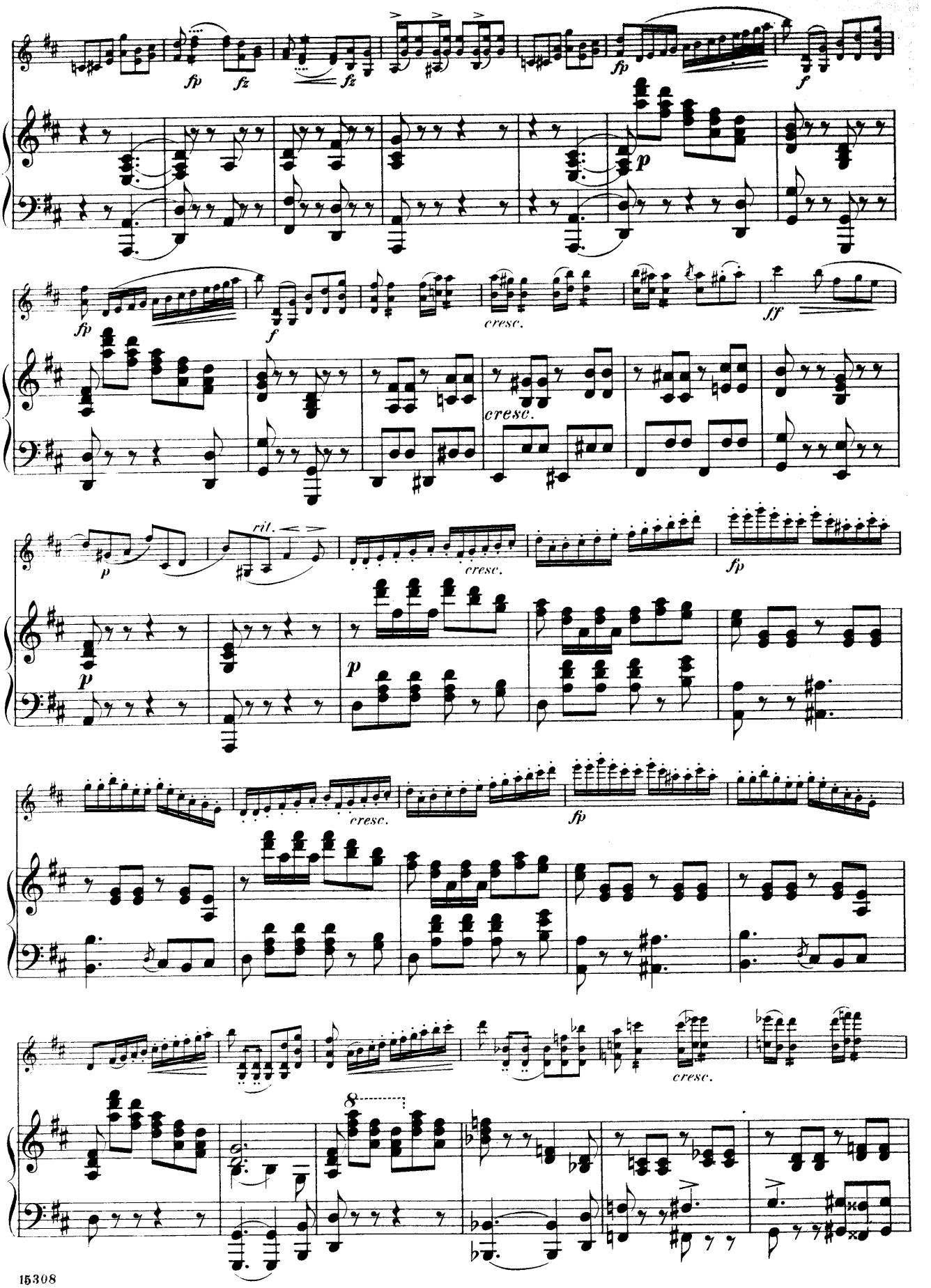

ff
p
rit.
stacc.
cresc.
8
p
fp
cresc.
8
fp
8
f
p
f
cresc.
cresc.
8
fz
tr
fz
cresc.
f
p
cresc.


Tutti.
ff
ff
p
p
ff
p
p
f
fz
8
cresc.
cresc.


legg.
cresc.
pizz.
arco
p dolce


pp
fz
pp
poco rit.
a tempo
poco rit.
a tempo
fp
pizz
arco
f
fp
fz
fp
fz
fz
fz
tr
fz
tr
cresc.
tr
cresc


cresc.
f
cresc.
f
p
pp
cresc.
f
dim.
p
fz
pp
calando
cresc.
fp
sf
fz
ff
p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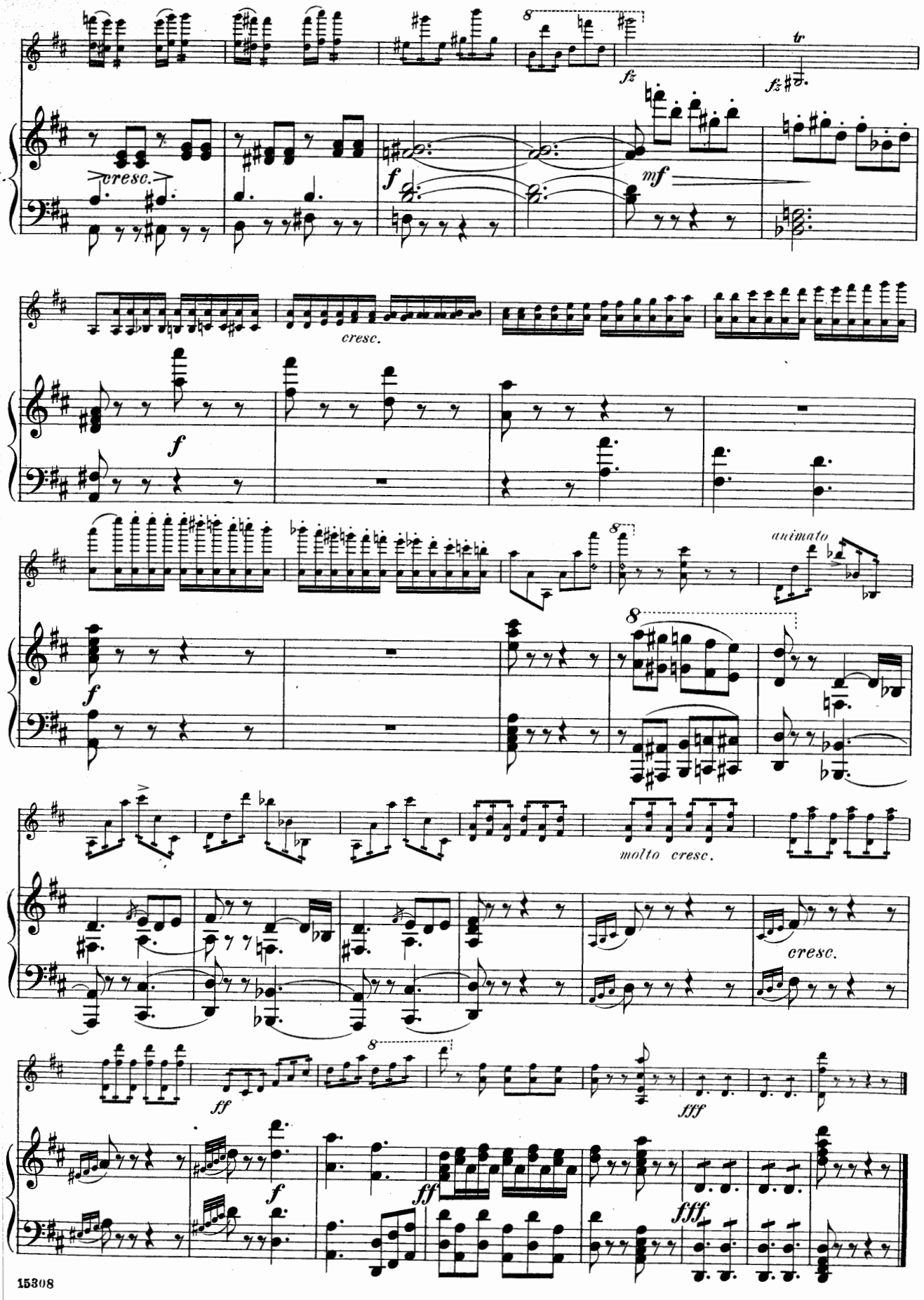
fz
fz
fp
f
p
fp
f
cresc.
ff
cresc.
p
rit.
cresc.
fp
p
p
cresc.
fp
cresc.
8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fz
tr
cresc.
f
mf
cresc.
f
animato
f
molto cresc.
cresc.
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fff
f
ff
fff