

THE ESTABLISHED IN 1844 Musical Times

Mozart – Italian & French
Lost & found: Beethoven's *Liebe*



Wagner: earlier to later
Berlioz, Byron & Napoléon



Holst & Edwin Evans
The music of Peter Klatzow
Heifetz's Rameau

WINTER 2016

CONTRIBUTORS THIS ISSUE

WARWICK LISTER's *Amico: the life of Giovanni Battista Viotti* was published in 2009 by Oxford University Press.

KRIS STEYAERT teaches Dutch literature at the University of Liège.

MARK S. ZIMMER is Project Director of The Unheard Beethoven website, <http://unheardbeethoven.org>, which is devoted to making freely available synthesised versions of unrecorded and unpublished Beethoven compositions.

ANDREW THOMSON is author of monographs on Widor (1987) and d'Indy (1996), both published by Oxford University Press.

ARNOLD WHITTALL's *The Wagner style* is now available from Plumbago Books. He continues to work on British music after Britten.

PHILIPPA TUDOR completed a Modern History DPhil at Oxford University and for the past five years has been researching previously unexplored aspects of the life and work of Gustav Holst.

VERONICA MARY FRANKE is professor of musicology at the University of KwaZulu Natal in Durban, South Africa. Her publications include *Palestrina's imitation masses: a study of compositional procedures* (Palestrina Foundation, 2007) and articles on a wide range of other musical topics.

ÖMER EĞECIOĞLU is Professor of Computer Science at the University of California, Santa Barbara.

PATRICIA HOWARD's publications include books on Britten and Gluck and, most recently, *The modern castrato: Gaetano Guadagni and the coming of a new operatic age* (Oxford University Press, 2014).

GEOFFREY ÁLVAREZ's eighth symphony, *St Paul's shipwreck*, was premiered last year by Kevin Bowyer in the Glasgow University Contemporary Organ Music Platform and, as *St Paul's shipwreck and serpent*, was given its first Maltese performance last month in an expanded version for organ and brass.

Subscriptions & back issues

To subscribe, please visit www.themusicaltimes.blogspot.com.
To order recent back issues, please visit <https://www.webscribe.co.uk/magazine/musicaltimes/backissues>

Archive

Please kindly note that we are unable to supply offprints or photocopies of out-of-print MT articles. Readers requiring such material will therefore need to visit a library holding a back-run of MTs. Alternatively, members of libraries subscribing to JSTOR may access back issues online. Please visit www.jstor.org for details.

Reserve your copy today

Give this form (or a photocopy) to your newsagent.

Please reserve/deliver (delete as appropriate) The Musical Times on a regular basis, commencing with the next issue.

Name

Address

..... Postcode

Telephone number

Signed Date

Distributed to the newstrade by

COMAG
MAGAZINE MARKETING

ÖMER EĞECIOĞLU

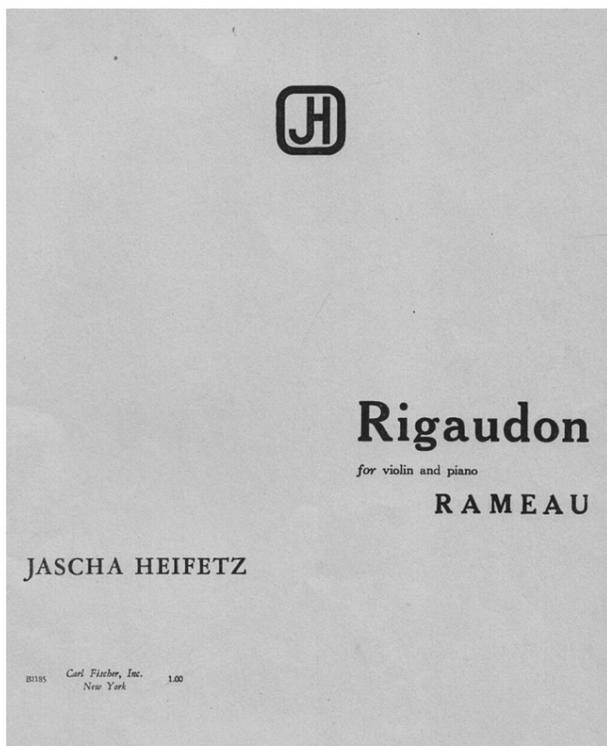
A note on Heifetz's arrangement of Rameau's Rigaudon

DURING HIS LONG PUBLIC CAREER, which spanned almost 70 years, the Lithuanian-born violinist Jascha Heifetz (1901–87) gave concerts all over the world, performing works by composers from the baroque era to the 20th century, some of the latter commissioned especially for him. He also recorded extensively and in 1925, the year in which he became an American citizen, he signed an exclusive contract with the Victor company. But Heifetz did not only inspire a generation of performers and help raise the level of violin playing in general, for there was another aspect of this great artist probably better known by violinists than the music-loving public: Heifetz greatly enriched the repertoire by arranging close to 150 works for violin and piano, arrangements which occupy a unique place in 20th-century violin literature. He recorded most of them and included them in his regular concert programmes, sometimes as encores showcasing his virtuosity. He referred to them as his 'itsy-bitsy' pieces.

His best known transcriptions are arguably Grigoraş Dinicu's *Hora staccato* from 1929, Leopold Godowsky's *Alt Wien*, and arrangements of songs from George Gershwin's *Porgy and Bess*. One of his lesser known violin and piano arrangements is the *Rigaudon* by Jean Philippe Rameau, finished in Istanbul on 31 October 1928, the day of the first of two recitals he gave there as a part of a European tour. A year later it was published by Carl Fischer in New York (fig.1). The Rameau-Heifetz *Rigaudon* does not appear to be among the works recorded by Heifetz himself, although it has been recorded by many other distinguished violinists. The original work by Rameau itself has been arranged for numerous combinations of musical instruments.

The rigaudon was a popular dance form of the French baroque, and Rameau, along with other composers of the period, used it extensively. Indeed, it appears in almost all of Rameau's operas as well as in some of his harpsichord works. The Rameau-Heifetz *Rigaudon* is widely and erroneously known as an arrangement of one of the harpsichord pieces from *Pièces de Clavecin*. Yet while it is true that some of the best known rigaudons today come from Rameau's harpsichord oeuvre, the Heifetz work is actually an arrangement of a tune from Rameau's opera *Dardanus*. Furthermore, the opera itself exists in at least two radically different versions, one staged in 1739 in Paris and a revision in 1744. The rigaudon used by Heifetz appears

Fig.1: The cover page of the first edition of Jascha Heifetz's violin and piano arrangement of the Rigaudon from Jean-Philippe Rameau's 1739 opera *Dardanus*. (B2185, Carl Fischer Inc., New York, 1929.)



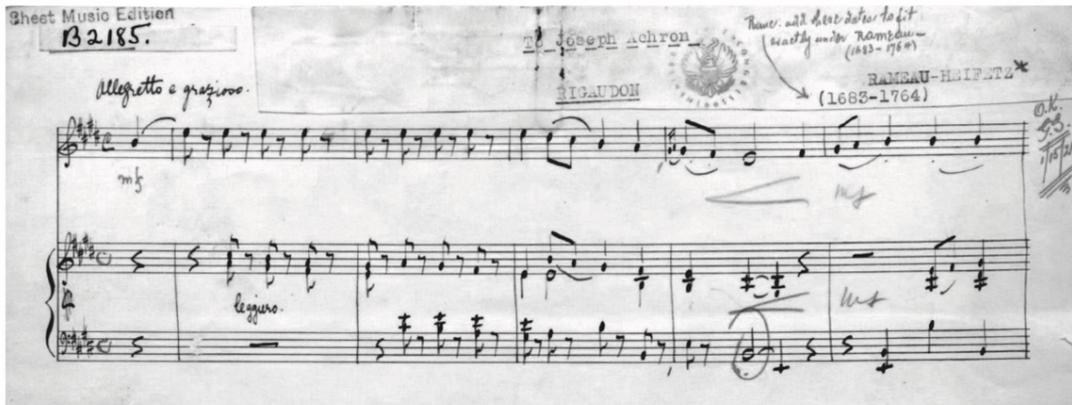
only in the original 1739 version of *Dardanus* (act 1, scene 3 – fig.2), and is the one that is commonly referred to as the ‘Rigaudon de Dardanus’, ‘célèbre Rigaudon de Dardanus’ or sometimes as the ‘vieux Rigaudon’ (old Rigaudon) in French musical literature. It is found in the thematic catalogue of Rameau’s works as *Premier and Deuxième rigaudon pour les Guerriers et les Phrygiennes*. For his transcription Heifetz transposed the two rigaudons from G major/minor to E major/minor (fig.3).

As an arranger Heifetz was attentive to maintaining the balance between the violin and the piano, and even with the changes he made to the originals and the enhancements he sometimes made to the harmonic structure, he was careful in maintaining the spirit of the original work. His editing was painstaking, and it is evident from his autograph scores that he took great care in the placement of dynamics and articulations to indicate a precise and expressive performance. According to his student Ayke Agus, Heifetz was particularly happy with his Gershwin arrangements: ‘He was a meticulous editor of his own arrangements. He wrote out the fingerings, bowings, and other performance marks in the smallest detail, not only in the violin parts but in the piano parts as well.’ Two of the last transcriptions Heifetz completed in 1986 were of Rachmaninov’s Preludes op.32 nos.7 and 12. The

Fig.2: Rigaudon I from Rameau's *Dardanus*, 1739 version (act 1, scene 3)



Fig.3: first and the last systems of the autograph score of the Heifetz transcription of the Rameau Rigaudon (from Rameau's opera *Dardanus*, first version, 1739; original in G major/G minor) for violin and piano. The original is in the Heifetz Collection in the Library of Congress (Box 12, Folder 12). (Used by permission of the Jascha Heifetz Estate.)



very last project Heifetz worked on but left unfinished is a transcription and condensation of Gerswin's *An American in Paris*.

THE year in which Heifetz made his arrangement of Rameau's *Rigaudon* was a particularly busy one for him. At the end of February Heifetz had returned to America from yet another European tour. On 20 August 1928 he married the silent movie star Florence Arto Vidor at the Mayfair Hotel in New York. According to the press reports they were not sure whether Miss Vidor would be able to accompany Heifetz when he travelled to Europe in the autumn for a concert tour. What happened was that at the end of September, barely a month after his marriage, Heifetz sailed to England while his wife went to California to fulfil her movie-making obligations. After his arrival in England, Heifetz's autumn 1928 concert engagements took him over most of Europe and included performances in Switzerland, Turkey, Romania and Greece. It is on this second tour of Europe in 1928, when he was in Istanbul, that the Rameau *Rigaudon* arrangement was completed.

During this 1928 tour, Heifetz and his pianist Isidor Achron performed in Vienna (26 October) and in Budapest (28 October). They then travelled to Istanbul for two recitals in the French Theatre in Beyoğlu, the old neighborhood of Pera. The recitals there were given on the evenings of 31 October and 3 November. The handwritten inscription at the bottom of the last page of the autograph copy of the transcription of the *Rigaudon* shows that Heifetz finished this work in Istanbul (old Constantinople) on 31 October, the day of the first recital he gave there.

The arrangement is dedicated to Joseph Achron (1886–1943), a Lithuanian-born violinist and composer who first lived on the East Coast and then moved to Hollywood for a career as a film-music composer and concert violinist. Heifetz, who thought very highly of him (and transcribed Achron's *Hebrew melody* for violin and piano), also commissioned a violin concerto from him, which was first performed in Los Angeles in 1939. Joseph was the elder brother of Heifetz's long time accompanist and recording partner Isidor Achron (1892–1948), a pianist and composer who studied music at the St Petersburg conservatory, immigrated to America in the 1920s and became an American citizen. He first performed with Heifetz in St Petersburg when the latter played there in 1909 as a child virtuoso. Isidor Achron was Heifetz's accompanist during 1923–33, touring all over the world with him and recording extensively with him. After 1933 he embarked on a solo career as a performer and composer.

Heifetz's treatment of Rameau's *Rigaudon* retains the original's binary form, transposing the key to E major/minor. The violin line pretty much follows the original but the accompaniment is cast in a somewhat more

Fig.4: Jascha Heifetz on 1 October 1928, about a month before he visited Istanbul and finished the arrangement of Rameau's *Rigaudon* from *Dardanus* for violin and piano.



romantic idiom, with wide chords, chromatic passages and jazz elements. In the minor-key section especially, Heifetz's pavane-like treatment creates a completely different atmosphere than the original.

IMMEDIATELY after the two concerts in Istanbul, Heifetz continued his tour in Europe, playing in Bucharest (6 and 9 November), where he heard Dinicu's *hora*, Athens (14 and 16 November) and finally in London (28 November) before returning to America. It would be interesting to know if he played the *Rigaudon* in any of these recitals soon after its completion. It is certain that he did not perform it in Istanbul.

Back in the USA, Heifetz began concerts in January 1929, playing in Syracuse, Johnstown, Cleveland, Orange and Boston. He included the *Rigaudon* in the programme of his 15 January recital in Poll's theatre in Washington D.C. At the end of the month he again performed it in his Carnegie Hall recital in New York on 26 January. In the announcement for the upcoming Poll's theatre recital, the *Washington Post* says 'Jascha Heifetz, world-famous violin genius, will make his only concert appearance of the season of 1928-9 in Washington, at Poll's Theater, next Tuesday afternoon, January 15, at 4:30 o'clock [...] He will be assisted by Isidor Achron at the piano. Mr. Heifetz's program will include: [...] "Rigaudon" (Rameau-Heifetz).' The *New York Times* noted that the Heifetz recital in Carnegie Hall on 26 January was before an immense audience and included the *Rigaudon* among the short pieces he played.

Heifetz played on the West Coast in the spring of 1929, accompanied by Isidor Achron. The *Los Angeles Times* music critic, writing about Heifetz's well-attended recital in the Philharmonic Auditorium on 18 April 1929,

gives a musical appreciation of the *Rigaudon* arrangement which was in the programme: 'The Rameau *Rigaudon* arranged by Heifetz was a dainty delicacy with more than a suggestion of modernistic modulation. It was skillfully harmonized and altogether charming.'

By 1932 Heifetz's arrangements had become quite popular. In the January issue of the *Musical Quarterly* for that year we find an advertisement for new music published by Carl Fischer, Inc. of the latest Heifetz transcriptions for violin and piano, with the remark that 'To the violinist nothing need be said other than that these are Heifetz transcriptions. In them one feels the touch of two masters – the inspired composer and the incomparable interpreter.' Carl Fischer's advertisement of transcriptions by Heifetz in 1932 includes the Rameau *Rigaudon* and consists of *Estrellita, My little star, Mexican serenade* (Ponce), *Rigaudon* (Rameau), *Larghetto*, from the Concerto for String Orchestra (Vivaldi), *Hora staccato*, Roumanian (Dinicu), *L'Après-Midi d'un Faune* (Debussy), *Mouvements Perpetuels, I–III* (Poulenc), *Sevilla* (Albènz) and *Tempo di Valse* (Arensky).

Fortunately, the output of Heifetz as an arranger is starting to attract more interest in academic circles. The transcriptions for violin and piano are treated in detail in two recent theses. In Jae Won Jung's 2007 Florida State University DMA thesis on Heifetz, Oistrakh and Szigeti's contributions to the violin repertoire of the 20th century, we also find the Rameau-Heifetz *Rigaudon*, and the appendix to chapter 1 on Jascha Heifetz has a section listing the transcriptions and arrangements for violin and piano in which the *Rigaudon* appears as 'Rameau, Jean-Philippe (1683–1764) "Rigaudon" from Pieces de clavecin, Carl Fischer, 1929.' Another recent DMA thesis by Yeon Kyeong Go from the University of Illinois at Urbana-Champaign in 2013 is devoted entirely to Heifetz's transcriptions for violin and piano, and in the compilation of the Heifetz transcriptions in Appendix A, number 118 is the *Rigaudon*. It is given as composed in Constantinople, and published by Carl Fischer in 1929, but for the original material we again see 'Rigaudon from *Pièces de clavecin*', instead of the correct source, *Dardanus* (1739), act 1, scene 3.