

Part 12

Catalogue of Resources

2013/10/02

Part 12 is a guide to websites, scores, periodicals, books, articles, web documents, audio and video recordings, and computer software programs that are relevant to orchestral violin playing. At the same time, this list serves as the bibliography to [The Orchestral Violinist's Companion](#). All references such as “Ch. 4.14” are to this book.

All websites cited have been last accessed and checked between September 2011 and January 2012. The links are provided as a convenience and for informational purposes only. Neither the author nor the publisher bears any responsibility for the accuracy, legality, or content of the external sites or for that of subsequent links.

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References to resources are given in the following format:

source medium	example (citation style)	explanation
score or part (or instrumental method book)	♫ Fantini 1971/IV, 30	composer's last name, date of publication, volume (if necessary), page (First-name initials are only given in order to avoid confusion: for instance, ♫ Mozart 1884 = W.A. Mozart 1884 but ♫ L. Mozart 1756 = Leopold Mozart 1756.)
book or article	📖 Del Mar 1962/I, 65	author's last name, date of publication, volume (if necessary), page (First-name initials are only given in order to avoid confusion.)
periodical	📰 <i>Das Orchester</i>	title of journal
web document belonging to this book	🌐 Ch. 12.4	Chapter 12.4, found in the download section of http://www.orch.info
any other type of web document or eBook (<i>free</i> download)	🌐 Crutchfield 1986	author's last name or URL, date of publication or access
web document or eBook (<i>paid</i> download)	💰🌐 http://www.astaweb.com	author's last name or URL
audio recording	🎧 Preucil 1988	artist or composer, date of publication
video recording	📺 El Sistema 2009	artist or composer, date of publication
computer software	💻 Finale 2012	name of software, date of publication

©Martin Wulforst, *The Orchestral Violinist's Companion*, 2012 (To order the book visit www.orch.info)

♫ = score 📖 = book/article 📰 = periodical 🌐 = website/web document 🎧 = CD 📺 = DVD 💻 = software

12.1 Websites

→ [Ch. 12.8](#): online periodicals · → [Ch. 9](#): individual web documents [sorry, the internal links do not work yet.]

(A) Lists of links

(B) Orchestras and associations of orchestras

(C) Unions, musicians' associations, internet forums

(D) Orchestra vacancies and freelance work

(including composite websites)

(E) Performance medicine, health and science, holistic practices

(F) Other issues of orchestral work

(G) Violin playing and teaching

(H) Publishers of sheet music and music books

(I) Other useful websites

(A) Lists of links

http://library.music.indiana.edu/music_resources/ =

Worldwide Internet Music Resources

Links for the following categories: individual musicians, other websites related to performance, genres and types of music, research and study, journals and magazines, the commercial world of music.

<http://johnranck.net/studio/clinic.html> = "Dr. John's Flute Clinic"

Useful links to health resources and practicing resources.

<http://www.orchestralibrary.com> = Symphony Orchestra Library Center

Useful links to copyright documents, audition-repertoire lists, orchestra organizations, performing-rights organizations, etc.

(B) Orchestras and associations of orchestras

Names, websites, and addresses of orchestras worldwide can be found at

- <http://www.musicalamerica.com>
- the websites of national music-information centers, for instance, the German MIZ (<http://www.miz.org/institutionen.html>)
- the websites of national and international associations of orchestras such as the following, many of which offer a variety of other links and resources:

Asian Pacific Region: <http://www.aaprorchestra.org> = Alliance of Asia-Pacific Region Orchestras (AAPRO)
Publishes conference reports. Maintains the Asia-Pacific United Orchestra.

China: <http://www.chinasdf.org/> = China Symphony Development Foundation

Finland: <http://www.sinfoniaorkesterit.fi/en/> = Suomen

sinfoniaorkesterit ry (Association of Finnish Symphony Orchestras)

Statistics, conferences, list of vacancies, articles.

France: <http://www.france-orchestres.com> = Association Française des Orchestres (AFO)

Lists of vacancies and events, select bibliography, publications.

Germany: <http://www.buehnenverein.de/de/english-version.html> = Deutscher Bühnenverein. Bundesverband der Theater und Orchester

Lists all symphony orchestras and opera orchestras

(<http://www.buehnenverein.de/de/theater-und-orchester/adressen/orchester.html>,

<http://www.buehnenverein.de/de/theater-und-orchester/adressen/theater.html>)

Hungary: <http://www.hungorchestras.com/> = Magyar Szimfonikus Zenekarok Szvetsége (Association of Hungarian Orchestras)



Japan: <http://www.orchestra.or.jp/> = Association of Japanese Symphony Orchestras

Spain: <http://aeos.es/> = Asociación Española de Orquestas Sinfónicas (AEOS)

U.K.: <http://www.abo.org.uk> = Association of British Orchestras (ABO)

Publications and downloads.

U.S.: <http://www.americanorchestras.org> = League of American Orchestras (LAO)

Very useful resources, especially for orchestra administrators. Publishes   *Symphony*. Organizes seminars and conferences.

(C) Unions, musicians' associations, internet forums

Membership in a union is mandatory for orchestral musicians in some countries and highly recommended in many others. Union members usually receive free legal advice and information about vacancies, as well as often access to health, unemployment, and pension insurance.

<http://www.fim-musicians.com> = International Federation of Musicians / Fédération Internationale des Musiciens (FIM), Paris

Includes a list of all national musicians' unions worldwide.

The names and websites of a few national unions and orchestral musicians' associations that publish especially important periodicals and other resources are listed below:

Canada

<http://www.ocsm-omosc.org> = The Organization of Canadian Symphony Musicians / L'Organisation des Musiciens d'Orchestres Symphoniques du Canada (OCSM-OMOSC)

Publishes the newsletter   *Una voce*.

Germany

<http://www.dov.org> = Deutsche Orchester-Vereinigung

Publishes  *Das Orchester*.

<http://www.gvl.de> and <http://www.artsys.gvl.de> = Gesellschaft zur Verwertung von Leistungsschutzrechten (Recording Musicians' Association)

Distributes royalties from the "secondary" use of recordings (radio and internet).


U.K.

<http://www.ism.org> = Incorporated Society of Musicians (ISM), the U.K.'s professional body for musicians

Publishes   *Music Journal*.



U.S.

<http://www.afm.org> = American Federation of Musicians of the United States and Canada (AFM)

Publishes  *International Musician*.

<http://www.freelancemusicians.org> = Freelance Musicians' Association (FMA)

<http://www.icsom.org> = International Conference of Symphony and Opera Musicians (ICSOM)

Represents about 4,000 musicians in about 50 American orchestras within the AFM. Publishes the newsletter   *Senza Sordino*.

<http://www.orchestralist.net/olist/index.php> = "Orchestra-L," an internet forum for professional, unionized orchestral musicians, maintained by ICSOM, 1994–


To subscribe send a blank e-mail message to orchestralist-subscribe@yahoogroups.com.

<http://www.rmaweb.org> = Recording Musicians Association (RMA)

<http://www.ropaweb.org> = Regional Orchestra Players' Association (ROPA) at the AFM Conference

(D) Orchestra vacancies and freelance work (including composite websites)

<http://www.music-job.com>

Click on "Orchestra" and "Violin" to see all vacancy notices from  *Das Orchester*.

<http://www.myauditions.com>

<http://www.vioworld.com>

(E) Medicine for the performing arts, health and science, holistic practices

Most websites in this category include links, bibliographies, and downloadable resources.

<http://www.alexandertech.org> = American Society for the Alexander Technique (AmSAT)

<http://alexandertechnique.com> = The Complete Guide to the Alexander Technique

Visit especially

<http://www.alexandertechnique.com/musicians.htm>


<http://www.artsmed.org> = Performing Arts Medicine Association (PAMA)

Provides addresses for clinics around the world.

<http://www.astonkinetics.com> = Aston® Paradigm Corp., Incline Village, NV

Information and resources about Aston Patterning®.

<http://www.bapam.org.uk> = British Association for Performing Arts Medicine (BAPAM), similar to PAMA (above)

<http://eftuniverse.com> and <http://www.GaryThink.com> = EFT (Emotional Freedom Techniques), founded by Gary Craig (cf.  Ch. 4.14)

Free newsletter (older issues available in the archive), free mini-manual and tutorial, free translations of various manuals, and free videos. Offers books and rental DVDs, which include an excellent library on a variety of emotional issues.

<http://www.feldenkrais-method.org> = International Feldenkrais Federation

http://www.hsc.unt.edu/research/ifd/music_medicine/
= Texas Center for Music and Medicine (University of North Texas Health Science Center at Fort Worth and the University of North Texas in Denton, Texas)

<http://www.legacyweb.rcm.ac.uk/cps/Home> = Centre for Performance Studies at the Royal College of Music

<http://www.musiciansway.com> = companion website to  [Klickstein 2009](#)

<http://www.rolf.org> = The Rolf Institute® of Structural Integration
Information and resources about Rolfing®.

<http://rsi.unl.edu/music.html> = Music Injuries Web Page, maintained by Paul Marxhausen, University of Nebraska-Lincoln



<http://www.soundadvice.info>
(<http://www.soundadvice.info/thewholestory/san12.htm>)
= Sound Advice—Noise at Work in Music and Entertainment

<http://www.stat.org.uk> = The Society of Teachers of the Alexander Technique (STAT)



<http://www.upmc.com/Services/ear-nose-throat/services/audiology/Pages/musicians-hearing.aspx> = Musicians' Hearing Center at the University of Pittsburgh Medical Center (Dr. Catherine Palmer)
Hearing protection and advice.

(F) Other issues of orchestral work

<http://www.adaptistration.com> = Drew McManus on the orchestra business

<http://www.mola-inc.org> = Major Orchestra Librarians' Association (MOLA), Philadelphia
Publishes the newsletter   *Marcato*.

<http://www.orchestrarevolution.org> = Orchestra R/Evolution, managed by LAO





<http://www.polyphonic.org> = The Orchestra Musician Forum, Eastman School of Music, formerly the Symphony Orchestra Institute
Publishes   *Harmony*.

<http://symphonyforum.org> = American Orchestra Forum, maintained by the San Francisco Symphony





Blog, conferences.

(G) Violin playing and teaching

<http://www.astaweb.com> = American String Teachers Association (ASTA)

Publishes   *American String Teacher* and   *String Research Journal* (annual).

<http://www.estastrings.org> = European String Teachers Association (ESTA), Watford, Hertfordshire, U.K.

Publishes   *Arvo* and the quarterly newsletter   *News and Views*.

<http://www.simonfischeruk.com> = Simon Fischer Online
Publications, videos, discussions.



<http://www.stringsmagazine.com> = String Letter Publishing, David A. Lusterman
Publishes   *Strings*, a free   e-newsletter, and a searchable online  *Buyer's Guide* with information on violins, bows, insurance brokers, instrument retailers, repair shops, and suppliers.

<http://www.violinist.com>

Very useful discussion forum, maintained by Laurie Niles.

<http://www.violinmasterclass.com> (Kurt Sassmannshaus)
Useful list of graded solo repertoire, practice schedules, and teaching videos about technical issues.

<http://www.vsa.to> = Violin Society of America (devoted to making, restoring, playing, and collecting string instruments)

Publishes   *Journal of the Violin Society* (archive, list).

(H) Publishers of sheet music and music books

The list includes all publishers and publishing institutions mentioned in the book and on the website. 18th-Century and 19th-century publishers that are defunct are not included.

A.B. Nordiska Musikförlaget, Copenhagen (distributed by Edition Wilhelm Hansen, Stockholm)

ABRSM = Associated Board of the Royal Schools of Music, London · <http://www.abrsm.org>

AEC = Association Européenne des Conservatoires, Académies de musique et Musikhochschulen, Paris ·

<http://www.aecinfo.org>

Alfred Music Publishing, Van Nuys, California ·

<http://www.alfred.com>

- Amadeus Press → Scholar Press
- AMS Press, Brooklyn, New York · <http://www.amspressinc.com>
- Ashgate, Aldershot, Hants. (= Hampshire, U.K.; now: Farnham, Surrey, U.K.) · <http://www.ashgate.com>
- Associated Music Publishers, New York: bought by → Schirmer, New York
- ASTA = American String Teachers Association, Reston, Virginia · <http://www.astaweb.com>
- Bantam Doubleday Dell, New York · <http://bantam-dell.atrandom.com>
- Bärenreiter Verlag, Kassel, Leipzig, New York · <http://www.baerenreiter.com>
- Basic Books, Perseus Books Group, New York · <http://www.perseusbooksgroup.com/basic/home.jsp>
- Beekman Books, Wappingers Falls, New York · <http://www.beekmanbooks.com>
- Belknap Press → Harvard University Press
- Belwin Mills, Melville, New York: bought by → Alfred
- Berklee Press, Boston, Massachusetts · <http://www.berkleepress.com>
- Billaudot = Éditions Billaudot (Gérard Billaudot Éditeur); U.S. agent: Presser · <http://www.billaudot.com>
- BMG Music Publishing: bought by → Universal Music Publishing Group (UMPG)
- Books for Libraries Press, Freeport, New York: defunct
- Boosey and Hawkes, London and New York · <http://www.boosey.com>
- Bote und Bock Musikverlag, Berlin: bought by → Boosey
- Boydell Press (Boydell and Brewer), Woodbridge, Suffolk, U.K., and Rochester, New York · <http://www.boydellandbrewer.com>
- Breitkopf und Härtel, Wiesbaden and Leipzig · <http://www.breitkopf.com>
- Broekmans en Van Poppel, Amsterdam · www.broekmans.com
- Cambridge University Press = Cambridge University Press, Cambridge, U.K. · <http://www.cambridge.com>
- Carl Fischer Music, New York · <http://www.carlfischer.com>
- CD Sheet Music, Verona, New Jersey (distributed in North America, Japan, and Australia by Hal Leonard Corporation; distributed in Europe by EMS-Music-Europe and America) · <http://cdsheetmusic.com>
- Charles Scribner's Sons, New York · <http://www.gale.cengage.com/servlet/BrowsePageServlet?region=9&imprint=144>
- Citadel Press Books, New York
- Clarendon Press → Oxford University Press
- Columbia University Press, New York · <http://cup.columbia.edu>
- Concordia Music Publications, St. Albans, Hertfordshire, U.K. (distributed in the U.S. by <http://www.honeysuckle.com>) · <http://www.cordamusic.co.uk>
- Cornell University Press, Ithaca, New York · <http://www.cornellpress.cornell.edu>
- Costallat = Éditions Costallat, Paris (→ Billaudot)
- Crane Classical Music Society, Atlanta, Georgia · <http://www.adamcrane.com>
- Da Capo Press, New York · <http://www.perseusbooksgroup.com/dacapo/home.jsp>
- Deutscher Musikrat e.V., Bonn · <http://www.deutscher-musikrat.de>
- Directmedia Publishing, Brasov, Romania (formerly: Berlin) · <http://www.versand-as.de/shop/index.php>
- Dover = Dover Publications, Mineola, New York · <http://store.doverpublications.com/by-subject-music.html>
- Durand Éditions Musicales, Paris (now a member of Universal Music Publishing Group) · <http://www.durand-salabert-eschig.com>
- Edition Text+Kritik, Munich · <http://www.etk-muenchen.de>
- Edition Wilhelm Hansen, Copenhagen · <http://www.ehw.dk>
- Éditions Seismo / Seismo Verlag, Zurich · <http://www.seismoverlag.ch> and <http://www.seismoverlag.ch>
- Edwin Mellen Press, Lewiston, New York, and Lampeter, Ceredigion, U.K. · <http://www.mellenpress.com>
- EMS = Educational Music Service, Delray Beach, Florida, and Munich · <http://www.emsmusic.com/Eursam.html>
- Encinitas Press, Encinitas, California: defunct
- Encore Music Publishing (Folkcraft Instruments), Woodburn, Indiana (before: Maple City, Michigan) · <http://www.encoremusic.com>
- Energy Psychology Press, Fulton, California · www.energypsychologypress.com
- Eulenburg, London: bought by → Schott · http://eulenburg.de/en_UK/verlag/index.html
- Faber Music, London and Boston (distributed in the U.S. by Boosey) · <http://www.fabermusic.co.uk>
- Fallen Leaf Press, Berkeley, California
- Fentone Music, Corby, Northants. (distributed by de Haske Hal Leonard, Hagendorn, Switzerland) · <http://www.dehaske.com>

- Fondazione G. Rossini, Pesaro ·
<http://www.fondazionerossini.org>
- Fonden til Udgivelse af Niels Gades Vaerker,
Copenhagen / Virum, DK
- Frederick Harris Music Co., Toronto and Cheektowaga,
New York · <http://www.frederickharrismusic.com>
- Franco Colombo, New York: defunct
- Frangipani Press, Bloomington, Indiana: defunct
- Friedrich Hofmeister Musikverlag, Leipzig and
Hofheim/Taunus · <http://www.friedrich-hofmeister.de> and <http://hofmeister-musikverlag.com>
- Fürstner → Schott
- G. Ricordi → Ricordi
- Galaxy Music, New York · <http://ecspublishing.com>
- GIA Publications, Chicago · <http://www.giamusic.com>
- Giles de la Mare (dlm) London ·
<http://www.gilesdelamare.co.uk>
- Gosudarstvennoye Muzikal'noye Izdatel'stvo, Moscow
- Greenwood Press, Westport, Connecticut ·
http://www.harcourt.com/bu_info/greenwood.html
- Hal Leonard Corporation, Milwaukee, Wisconsin ·
<http://www.halleonard.com>
- Hans Schneider = Musikantiquariat und Verlag Prof. Dr.
Hans Schneider OHG, Tutzing ·
<http://www.schneider-musikbuch.de>
- Harmonie Park Press, Sterling Heights, Michigan ·
<http://www.harmonieparkpress.com>
- Harper Collins, London ·
<http://www.harpercollins.co.uk>
- Harvard University Press, Cambridge, Massachusetts ·
<http://www.hup.harvard.edu>
- Haydn-Mozart Presse, Salzburg → Universal Edition
- Haymarket Consumer Media, Teddington, U.K. ·
<http://www.haymarket.com>
- Henle = G. Henle Verlag, Munich ·
<http://www.henle.com>
- Hinrichsen Edition, Peters Edition, London Peters ·
<http://www.editionpeters.com>
- Huiksi Music Company and Julie Lyonn (Liebermann)
Music, Newtown, Connecticut ·
<http://www.julielyonn.com/frames.php?page=recordings&menu=recor>
- Human Kinetics, Champaign, Illinois, Windsor, Canada,
Leeds, U.K., Lower Mitcham, Australia ·
<http://www.humankinetics.com>
- Hug, Zurich · <http://www.musikhug.ch>
- Indiana University Press, Bloomington, Indiana ·
<http://www.iupress.indiana.edu>
- International Music, New York ·
<http://www.internationalmusicco.com>
- Istituto Italiano per la Storia della Musica, Rome ·
<http://www.iism.it>
- Jossey-Bass, an imprint of Wiley, San Francisco ·
<http://www.josseybass.com/WileyCDA>
- Kairos Publications, Seattle, Wash.: defunct
- Kalmus = Edwin F. Kalmus Music Publishers, Boca
Raton, Florida (before: New York; represented in
Europe by → EMS) · <http://www.kalmus-music.com>
- Kevin Mayhew, Stowmarket, U.K. ·
<http://www.kevinmayhew.com>
- L.F.S. Publications, Ann Arbor, Michigan: defunct
- L'Harmattan, Paris ·
<http://www.harmattan.fr/groupeharmattan>
- Macdonald and Jane's, London → Time Warner UK:
defunct
- Macmillan, London · <http://international.macmillan.com>
- Manuel de Falla Editions ·
<http://www.manueldefallaediciones.es>
- Martin Dunitz, London ·
<http://www.taylorandfrancis.com/>
- Mel Bay Publications, Pacific, Missouri ·
www.melbay.com
- Metzler = J.B. Metzler Verlag und Verlag Hermann
Böhlau Nachfolger Weimar, Stuttgart ·
<https://www.metzlerverlag.de>
- MIT Press, Cambridge, Massachusetts ·
<http://mitpress.mit.edu>
- MMB Music, St. Louis · <http://mmbmusic.com>
- Moeck Musikinstrumente und Verlag, Celle ·
<http://www.moeck.com>
- Müller und Schade, Berne · <http://www.mueller-schade.com>
- Musikwissenschaftlicher Verlag, Vienna and Leipzig ·
<http://www.mwv.at>
- Muzichna Ukraina, Kiev
- Muzika, Moscow
- New World Music Company → Alfred
- Nota, Knjaževac, Serbia
- Northwestern University Press, Evanston, Illinois ·
<http://www.nupress.northwestern.edu>
- Northeastern University Press, Boston ·
<http://www.upne.com/northeastern.html>
- Norton = W.W. Norton, New York ·
<http://books.wwnorton.com/books>
- Novello, London / Borough Green ·
<http://www.chesternovello.com>
- Olms = Georg Olms Verlag, Hildesheim ·
<http://www.olms.de>
- Oxford University Press (Clarendon Press), Oxford and
New York · <http://ukcatalogue.oup.com>

- Parapress, Tunbridge Wells, Kent, U.K.:
<http://www.parapress.co.uk/leisure.php>
- Peer International Corporation, New York ·
<http://www.peermusic.com>
- Pendragon Press, Hillsdale, New York ·
<http://www.pendragonpress.com>
- Penguin Books, London · <http://www.penguin.co.uk>
- Perception Development Techniques, Morris, New York
· <http://www.magicmountainmusic.org/pdt.html>
- Peters = C.F. Peters Musikverlag, Frankfurt, London,
New York · <http://www.edition-peters.de>
- Polskie Wydawnictwo Muzyczne SA (PWM), Cracow,
Poland ·
http://www.pwm.com.pl/lista.php?grupa_p=1&change_lang=1&change_skin=103374
- Portfolio, New York (Penguin Group USA) ·  <http://us.penguin.com>
- Praeger Publishers, an imprint of Greenwood Publishing
Group · <http://www.abc-clio.com>
- Prentice Hall, Englewood Cliffs / Upper Saddle River,
New Jersey · <http://prenticehall.com>
- Princeton University Press, Princeton, New Jersey ·
<http://press.princeton.edu>
- Rhombos-Verlag, Berlin · www.rhombos.de
- Ricordi = G. Ricordi, Milan (Casa Ricordi, BMG
Ricordi) · <http://www.ricordi.com>
- Ries = Ries und Erler, Berlin (U.S.: Carl Fischer) ·
<http://www.rieslerler.de>
- Robert Hale Publishing, London ·
<http://www.halebooks.com/index.asp>
- Robert Lienau Musikverlag, Frankfurt ·
<http://www.zimmermann-frankfurt.de>
- Routledge (Taylor & Francis Group), New York ·
<http://www.routledge.com>
- Salabert = Éditions Salabert, Paris · <http://www.durand-salabert-eschig.com>
- Saur, Munich · <http://www.degruyter.com>
- Scarecrow Press, Lanham, Maryland ·
<http://www.scarecrowpress.com>
- Schirmer = G. Schirmer Inc., New York (now: ECS
Publishing) · <http://www.schirmer.com>
- Scholarly Press, St. Clair Shores, Michigan: defunct
- Science & Medicine, Narberth, Pennsylvania ·
<http://www.sciandmed.com>
- Scolar Press (Amadeus Press, Ashgate Publishing
Group), Aldershot, Hants. (= Hampshire), U.K. ·
<http://www.ashgate.com>
- Schott = B. Schott's Söhne, Mainz, London etc.
(distributed in the U.S. by EAM) · <http://www.Schott-Music.com>
- Shar Products, Ann Arbor, Michigan ·
www.sharmusic.com
- Sikorski = Musikverlag Hans Sikorski, Hamburg ·
<http://www.sikorski.de>
- Simon Fischer Music / Fitzroy Music Press, London ·
<http://www.simonfischeruk.com/>
- Springer Science+Business Media, Heidelberg and New
York · <http://www.springer.com>
- State University of New York Press, Buffalo, New York ·
<http://www.sunypress.edu>
- String Letter Publishing Inc. (David A. Lusterman), San
Anselmo, California (distributed by Hal Leonard) ·
<http://www.stringletter.com>
- Supraphon, Prague · <http://www.supraphon.com>
- Taplinger Publishing, New York ·
<http://www.parkwestpubs.com/publisher.php?pid=7>
- Thomi-Berg, Planegg/Munich · <http://www.thomi-berg.de>
- UMI = University Microfilms (Proquest), Ann Arbor,
Michigan · <http://disexpress.umi.com/dxweb>
- Universal = Universal-Edition, Vienna ·
<http://www.universaledition.com>
- University of California Press, Berkeley, California ·
<http://www.ucpress.edu>
- University of Massachusetts Press, Amherst,
Massachusetts · <http://www.umass.edu/umpress>
- University of North Carolina Press, Chapel Hill ·
<http://uncpress.unc.edu/>
- W.W. Norton → Norton
- Whurr Publishers, London ·
<http://eu.wiley.com/WileyCDA/Section/id-280072.html>
- Wissner-Verlag (Wißner-Verlag), Augsburg ·
<http://www.wissner.com>
- Yale University Press, New Haven, Connecticut, and
London ·
<http://yalepress.yale.edu/yupbooks/home.asp>
- Zimmermann Musikverlag, Frankfurt ·
<http://www.zimmermann-frankfurt.de>

(I) Other useful websites

<http://www.allmusicals.com/s.htm> = All Musicals
Lyrics and synopses for musicals.

<http://www.aria-database.com> = The Aria Database
(Robert Glaubitz)
Texts and synopses for arias and operas.

12.2 How to Locate and Obtain Scores, Books, and Other Materials

Step 1: Identifying resources

When you begin to search for resources, Google is often a convenient starting point. But even a refined search can generate a staggering number of results (with commercial sites positioned at the top). Further, these search results are often incomplete and unreliable, much like many of the websites they point to. Instead, follow the instructions described below and consult the annotated lists of resources in the following chapters.

Full scores and parts · Follow the suggestions in [Chapter 12.5](#). Marked parts of the core repertoire will be available at <http://www.orch.info/parts>.

Books, articles, and web documents

- Search the bibliographic guide in [Chapter 12.4](#), the abstracts in [Chapter 12.9](#), and [Part 13](#) (Index).
- Check the links on websites listed in [Chapter 12.1](#).
- Check bibliographic indices, in particular <http://www.rilm.org> = *Répertoire international de littérature musicale / International Repertory of Music Literature* (RILM)



Excellent catalogue of books, articles, and web documents on music, with abstracts. Available online at subscribing institutions—including most universities and major libraries.

Theses and dissertations

An increasing number of theses and dissertations provide valuable research on orchestras, orchestral work, auditions, and other special issues. Consult the following websites:

- <http://www.ams-net.org/ddm/index.php> = American Musicological Society, Doctoral Dissertations in Musicology (comprehensive international list)
- <http://disexpress.umi.com/dxweb>

Recordings

- Consult record guides such as  [Jolly 2009](#) or  [March 2009](#).

Step 2A: Locating and obtaining resources from a library

Virtually all of the scores, periodicals, books, and recordings listed in Chapters 12.5–12.10 can be found in libraries. If your library does not own a certain item, use your library's interlibrary loan service, which may be linked to regional, national, or international catalogues. In order to save time, you should consult the following search engines and indices to determine

which libraries own the items you need:

- <http://www.worldcat.org> = *World Catalog*
- <http://www.ubka.uni-karlsruhe.de/hylib/suchmaske.html> = *Karlsruher virtueller Katalog*.

A word of caution: these websites are only as good as the catalogues on which they rely. Some library catalogues are full of errors and omissions: a small spelling mistake is enough to throw off your search, and old holdings, particularly scores, are not included in certain electronic library catalogues. If you do not have luck finding a particular item, change or refine your search, directly contact a library that you believe is likely to own the item, or ask a music librarian for help.

Step 2B: Purchasing or downloading resources

Scores and books that are currently in print can be obtained easily from good music stores and internet stores:

- general internet stores such as <http://www.alibris.com>, <http://www.amazon.com>, <http://www.booksamillion.com>, <http://www.libri.de>, <http://www.powells.com>
 - specialized music internet stores such as <http://www.notenbuch.de>, <http://www.shar-music.com>, <http://www.sheetmusicplus.com>
 - publishers' websites, listed in [Chapter 12.1/H](#)
- Used and out-of-print scores and books* can be found
- at the internet stores listed above
 - on internet auction sites such as <http://www.ebay.com>, <http://www.notenfundus.de>
 - at specialized internet stores and on composite store websites such as <http://www.biblio.com>, <http://www.bookfinder.com>, <http://www.usedbooksearch.co.uk>, <http://www.zvab.com>

With some effort and patience you can track down virtually any item (and you might even find a bargain). This is why even rare, out-of-print collections of excerpts and books have been included in Chapters 12.7 and 12.9.

Public-domain scores and books (for a definition see [Ch. 12.3](#))

Many are available for free download from:

<http://www.archive.org> = Internet Archive

<http://books.google.com>

<http://www.gutenberg.org> = Project Gutenberg

<http://www.hathitrust.org> = Hathi Trust Digital Library (scores and books)

http://imslp.org/wiki/Main_Page = International Music Scores Library Project (IMSLP), Canada, also known as Petrucci Music Library (full scores, vocal scores or piano reductions, and orchestral parts; the quality of the editions ranges between poor and excellent [cf. [Ch. 12.5](#)])


<http://onlinebooks.library.upenn.edu/> = The Online Books Page (scores and books)

Periodical articles

An increasing number of articles can be found online, either in addition or in lieu of paper copies. Downloads may be available

• free at the websites marked  in [Chapter 12.8–12.9](#)

• free through library databases

• for a fee from the periodicals' websites marked \$  in [Chapter 12.8–12.9](#)

• for a fee from services such as

<http://www.jstor.org>

<http://www.refdoc.fr>.

Theses and dissertations

• <http://disexpress.umi.com/dxweb> = ProQuest (paid downloads or paper copies of all North American dissertations and DMA theses that are available from University Microfilm [UMI])

• <http://ethos.bl.uk> = British Library, EThOs-Beta, Electronic Theses Online Service (free downloads of many British dissertations)

• university websites (URLs listed in [Chapter 12.9](#)).

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Step 3: Translating resources

Most online periodicals and web documents are only available in the original language. Use

<http://translate.google.com/#> to translate them.

12.3 "Why Shouldn't I Copy or Download This Item?" · A Crash Course in Copyright Law

The electronic revolution has led many to believe that anyone may use and copy whatever is available in any form—as a book, magazine, score, CD, DVD, or web document. But as a musician, you in particular should understand the danger of this attitude and the principles of intellectual property. How would you feel if others copied and sold the recordings you played yourself, without ever paying you any royalties? (By the way, if you are not receiving royalties from your recordings that are played on the radio or can be downloaded, join the recording artists' association of your country, which will help you get your fee.)

The basic principle of copyright is that for a certain time period a creative work is protected and may not be copied or reproduced in any form without permission. After the expiration of the copyright the work enters the public domain: it may be copied or published by anyone. But this is true only for the original product: a modern edition of a public-domain work that includes original material—for instance, a critical edition of a Mozart symphony—may still be protected.

The duration of the copyright protection varies from country to country. It is regulated through international

treaties such as the Berne Convention and national laws. Because some of the regulations are complex, especially U.S. laws, a simplified chart is provided in Table 12.3:

Table 12.3 Creative works (for instance, scores or books) in the PUBLIC DOMAIN: a simplified chart organized by countries

( [Ockerbloom 2010](#))

Australia: author has been dead for 70 or more years (50 years for works written before 1957)

Canada: author has been dead for 50 or more years

China and Hong Kong: author has been dead for 50 or more years

Europe (EU): author has been dead for 70 or more years

India: author has been dead for 60 or more years

Japan: author has been dead for 50 or more years

Korea: author has been dead for 50 or more years

U.S.: author has been dead for 70 or more years (very complicated; the last change took place in 1998)

most other countries (according to the Berne Convention): author has been dead for 50 or more years

12.4 Recommended Resources · An Orchestral Violinist's Library








When you browse through [Chapters 12.7](#) and [12.9](#) you might be overwhelmed by the wealth of material relevant to orchestral violin playing. What follows below is a guide to the most important resources, chosen from the comprehensive lists in Chapters 12.7 and 12.9. Titles with asterisks (*) are especially important items that you should work through or have at your disposal so that you can use them for reference.

(a) scores





(a1) complete orchestral parts and full scores

See to it that you own parts and full scores of *all core-repertoire pieces* listed in [Table 10.1a](#); go to <http://www.orch.info/parts> to see for which pieces marked parts are available.





(a2) excerpt collections (→ [Ch. 12.6](#) and [12.7](#))

-  [*Fantini 1971/I–IV](#) (Italian opera)
-  [Gigante 1953](#) (bowing)
-  [*Gingold 1953/I–III](#) (symphonic repertoire)
-  [*Hofmann 1956–62/XIII–XVIII](#) and XXIII–XXIV (Wagner)
-  [*Strauss 1910](#) (symphonic poems)
-  [Strauss 1912a/III](#) and 1912b/II (*Rosenkavalier*),
-  [Zimmermann 1986–90/I, IV, and VI](#) (Beethoven, Brahms, Mahler)




(a3) excerpt collections for concertmasters (→ [Ch. 12.6/2b](#) and 12.7)

-  [Bach 1996](#)
-  [Pratley 2000](#)
-  [Schott 1994/I](#)
-  [Tchaikovsky 1990](#)

(a4) violin technique

-  [*Fischer 1997](#) and [2004](#)
-  [Fischer 2010](#) (sound production)
-  [*Galamian 1962](#)
-  [Capet 1916](#)

(a5) 20th-century violin technique

-  [Borciani 1977](#)
-  [Sarch 1982](#)
-  [*Strange 2001](#)

(a6) jazz

-   [Abell 2000](#)
-  [Brye 2000](#)

(b) ear-training and conducting manuals and software


(b1) general ear training

 [EarMaster 5](#)

 [Ear Training](#)

(b2) *melodic sight-reading*

 [*Edlund 1964](#)

 [Friedman 1990](#)

(b3) *rhythmic exercises*

 [*Kazecz 1989](#)

  [Magadini 1993](#)

 [Starer 1969](#)

 [Weisberg 1993](#)

(b4) *conducting technique*

 [*McElheran 1964](#)


 [Rudolf 1950](#)

(c)–(z) books, articles, web documents

(c) general reference

(c1) *one-volume encyclopedias and biographical dictionaries*

 [*Apel 2003](#) (terms)

 [*Slonimsky 1992](#) (composers and musicians)

(c2) *multi-volume encyclopedias*

 (+CD-ROM) [MGG1](#)

 [MGG2](#)

 [New Grove2](#)

(c3) *dictionaries of foreign musical terms*


 [Baker 1923](#)

 [Vannes 1925](#)


 [*Wulfhorst 2013](#)

(c4) *Italian, German, and French dictionaries (100.000+ entries) and grammar guides*

 [*Corréard 2007](#) (French dictionary)

 [*Rubery 2009](#) (Italian dictionary)

 [*Scholze-Stubenrecht 2008](#) (German dictionary)

 [*Langenscheidt 1986a–c](#) (Italian/German/French language guides and mini-grammars)

(d)–(f) history

(d) history surveys

(d1) *one-volume surveys*

 [Grout 2010](#)

 [Rosenstiel 1982](#)


(d2) *multi-volume surveys*

 [Cambridge History](#)




 [Oxford History](#)

(e1) *Baroque*

 [Bukofzer 1947](#)

 [*Sadie 1991](#) (history and performance practice)




(e2) *Classical era*

-  [*Downs 1992](#)
-  [Pauly 1999](#)
-  [Pestelli 1984](#)




(e3) *19th century*

-  [*Plantinga 1984](#)
-  [*Dahlhaus 1989](#)


(e4) *20th century*

-  [Griffiths 1995](#)
-  [Morgan 1991](#)
-  [Watkins 1995](#)

(f1) *symphonic music*

-  [Brown 2002–2007b](#) (detailed surveys of the symphonic repertoire)
-  [Daniels 2005](#) (handbook of orchestral music)
-  [*Layton 1995](#) (symphony)

(f4) *20th-century orchestral music*

-  [Lee 2002](#) (concert guide)





(f2) *concerto*

-  [*Layton 1996](#)




(f3) *oratorio*

-  [Smither 1977, 1987, 2000](#)

(f4) *opera*

-  [Grout 2003](#) (history)
-  [*Holden 2001](#) (handbook, synopses)
-  [Kerman 1953](#) (opera as drama)
-  [Simon 1989](#) (synopses)


(f5) *operetta*

-  [Holden 2001](#)
-  [Holden 2001](#)
-  [Swain 2002](#)

(f7) *ballet music*

-  [Kant 2007](#) (survey)



(g) individual composers

lists of authoritative biographies are found in most of the books listed under e1–e4 (e.g.,  [Pauly 1999](#))



(h) individual pieces

Cambridge Music Handbooks, *Cambridge Opera Handbooks*, *Bärenreiter Werkeinführungen*, and other, similar series; for literature about core-repertoire pieces consult <http://www.orch.info/parts>.

(i) notation and score reading(i1) *notation*

-  [Borciani 1977](#), vi–xx (avant-garde notation)
-  [Heussenstamm 1987](#) (current practice)



-  [Karkoschka 1972](#)

-  [Read 1953](#) (thorough handbook)
-  [Stone 1980](#) (20th-century notation)

(i2) *full-score notation*

-  [Dickreiter 2000](#)

(j) theory, analysis, style(j1) *harmony and voice-leading*

-  [Aldwell 2002](#)
-  [Cadwallader 2010](#) (Schenkerian analysis)










(j2) *form*

-  [Berry 1986](#)





(j1) *Classical style*

-  [Ratner 1980](#)
-  [Rosen 1971](#)








(k) performance practice(k1) *primary sources* (chronological order)

-  Geminiani 1751
-  [*Quantz 1752](#)
-  [C.P.E. Bach 1753–62](#)
-  [*L. Mozart 1756](#)
-  [Tartini \[1752–56\]](#)
-  [Reichardt 1776](#)
-  [Baillot 1803](#) and 1835
-  [Spohr 1833](#)
-  [Joachim 1905/III](#)






(k2) *general manuals and reference works*

-  [Brown 1989](#) (17th through 19th century)
-  [*Jackson 2005](#) (encyclopedia)
-  [Lawson 1999](#) (introduction)
-  [Le Huray 1990](#) (introduction and case studies)







(k3) *Baroque*

-  [*Burton 2001a](#)
-  [Cyr 1992](#)
-  [Donington 1973](#)
-  [Neumann 1978](#) (ornamentation) and 1993
-  [Sadie 1991](#)
-  [Stowell 2001](#) (case studies)
-  [*Tarling 2000](#) (string playing)







(k4) *Classical and Romantic eras*

-  [Brown 1999](#)
-  [*Burton 2001b–c](#)
-  [Milsom 2003](#) (late 19th-century violin performance)
-  [Moran 2001](#) (Viennese fingering and bowing style)
-  [Stowell 1985](#) (string performance practice))












(k5) *development of the violin and bow*

-  [Boyden 1965](#)
-  [Clark 1980](#) (history of the bow)
-  [Marvin 2006a–b](#) (chronology of the bow)
-  [Oxley 1998](#) (early development of the bow)
-  [Pollens 2009](#) (new chronology)
-  [Seletsky 2001](#) and 2004a–b (new chronology of the bow)

(k6) *orchestral performance practice* (→ o2)

-  [Adey 1998](#) (modern)
-  [Del Mar 1983](#) (modern)
-  [Evans 2001](#) (seating plans)
-  [Köpp 2009](#) (17th through 19th centuries)
-  [Koury 1986](#) (seating plans)
-  [Schreiber 1938](#) (Germany, 1780–1850)




(k7) *individual composers and issues*

-  [Albrecht 1957](#) (dot and stroke/wedge)
-  [Butt 1990](#) (articulation in Bach)
- Cambridge Series *Musical Performance and Reception* and *Cambridge Studies in Performance Practice* (individual composers)
-   [Dannreuther 1895/I–II](#) (ornamentation)
-  [Early Music](#)
-  [Musgrave 2003](#) (Brahms)
-  [Neumann 1986](#) (ornamentation in Mozart)
-  [Neumann 1991](#) (vibrato)
-   [Performance Practice Review](#)
-  [Zaslaw 1991](#) (vibrato)



(k8) *performance philosophy*

-  [Butt 2008](#)
-  [Harnoncourt 1995](#)
-  [Haynes 2007](#)
-  [Taruskin 1995](#)
-  [Walls 2003](#)








(l) **recordings**








-  [Jolly 2009](#) (record guide)
-  [March 2009](#) (record guide)
-  [*Philip 1992](#) (early history)

(m) **acoustics**



-  [*Levarie 1968](#) (esp. about partials, string length, intonation)
-  [*Meyer 2009](#) (orchestral)

(n) **violin and bow** · acoustics, construction, maintenance, general reference works







-   [*Baumgartel 2010](#) (bow maintenance)
-  [*Beament 1997](#) (construction and sound)
-  [Cremer 1984](#) (physics)
-  [Frisch 2007a–b](#) (mutes)
-  [Garrick 2002](#) (mutes)
-  [Greive 2005](#) (mutes)
-  [Johnson 1999](#) (violin maintenance)

-  [Katz 2006](#) (bibliography)
-  [Rossing 2010](#) (science)
-  [Sarch 1982](#), 269–71 (mutes)
-  [*Scott 2001](#) (maintenance)
-  [Stowell 2001](#) (handbook)
-  [Strad](#)
-  [Strings](#)







(o) **orchestra**(o1) *orchestration and instruments* (organology = science of instruments)

-  [Adler 2002](#)
-  [Berlioz 1844](#) and 1948




(o2) *history of the orchestra* (→ k6)

-  [Carse 1949–50](#) (1700–1850)
-  [Lawson 2003](#) (handbook)
-  [Mahling 1972](#) (1700–1850)
-  [Peysner 1986](#)
-  [Seltzer 1975](#) (collection of essays)
-  [*Spitzer 2004](#) (1615–1850)

(o3) *orchestral-performance statistics*

-   [LAO 2000–](#) (symphonic music in the U.S.)
-   [MIZ 2006](#) and 2008 (opera in Germany)
-  [Mueller 1973](#) (symphonic music in the U.S., 1842–1970)
-  [Opera America 1981–](#) (opera in the U.S.)





(o4) *studies of individual orchestras*

-  [Craven 1986–87](#) (American and international orchestras)
-  [Danziger 1995](#) (London Philharmonic)
-  [Vigeland 1989](#) (Boston)










(o5) *working conditions, orchestra governance*

-   [Allmendinger 1996](#) (Germany, U.K., U.S.)
-   [Boerner 2001a–b](#) (German survey)
-   [Cummings 1969](#) (symphony musicians)
-   [Dupuis 1993–94](#) (French survey of working conditions)
-   [*Judy 1997](#) (musicians' involvement)
-   [Judy 1999](#) (role of the orchestra librarian)
-   [LAO 2009](#) (orchestra advocacy)
-   [Lehmann 1995](#) (survey of literature)
-   [McBain 2008](#) (international survey of orchestras)
-  [Mertens 2011](#) (German orchestral culture)
-  [*Nielsen 2008a–c](#) (musicians' involvement)
-  [Previn 1979](#) (interviews with American and British musicians)
-   [Sparks 2005](#) (orchestra advocacy)










(o6) *job satisfaction and stress in orchestras*

-   [Breda 1999](#)
-   [Langendörfer 2008](#)
-   [Levine 1996](#)
-   [Liljeholm 2003](#)

[Olbertz 2004](#) [Paternoga 2005](#) [Piperek 1981](#) [Schmale 1985](#)James in [Tubiana 2000](#)(o7) *sociology and psychology of orchestral life and work* [Adenot 2008](#) [Brodsky 2006](#) [Couch 1989](#) [Frederickson 1993](#) (pit musicians) [Malhotra 1981](#) [Willener 1997](#)(o8) *legal aspects* [Ockerbloom 2010](#) (copyright rules)**(p) training and career**(p1) *early training and conservatory curricula* [AEC 1997](#) (survey of European curricula) [CIM 2012](#) (Cleveland Institute) [Gembris 2005](#) (survey among German graduates) [Gulbenkian 1978](#) (British conservatories) [Heaney 1994](#) (decisive factors for a successful orchestral career) [Kahn 2006](#) (importance of "secondary" skills and knowledge) [Orchesterzentrum 2011](#) (Dortmund Conservatory) [Owen 2005](#) (Manhattan School) [Payne 2008](#) (concertmaster training) [Purton 1993](#) (Trinity College London) [Reimer 2003](#) (analysis and proposal for a novel curriculum) [Richter 1993](#) and 1997 (more comprehensive curriculum) [Ridgeway 2002](#) (deficits) [Ritterman 1995](#) (orchestral training in the U.K.) [Scalfari 1999](#) (bachelor-level curricula in the U.S.) [SNOA 2012](#) (Göteborg University) [Trent Conservatory 2012](#) [Waleson 1994](#) (Manhattan School, Cleveland Institute, Curtis Institute)(p2) *career and business* [*Beeching 2005](#) (U.S.) [Cahill 2004](#) [Davis 2004](#) [ISM 1996](#) (practical advice, especially for freelance players) [Reid 1981](#) (auditions, life in an orchestra) [Sharp 1985](#) (advice)(p3) *role of the concertmaster* [Heider 1975](#) [Lang Eddlemon 1980](#) [Mischakoff 2007](#)**(q) auditions** [Akos 1983](#) (repertoire) [Brandolino 1997](#) (repertoire) [Campbell 1995a–b](#) (background facts) [Crane 2006](#) (audition guide) [Dunkel 1990](#) (performance anxiety) [Frisch 2003](#) (audition guide) [Greene 2001](#) (performance enhancement) [Griffing 1994](#) (procedures) [Karmeier 2003](#) (statistics) [Promuse 2004](#) (procedures and novel curricula) [Stepanauskas 2001](#) (suggestions for different procedures)**(r) performance science**(r1) *practicing* [Anon. 1999](#) (planner) [Donald 1997](#) (practicing tempos) [Fischer 2004](#) (technique) [Gerle 1983](#) [Gholson 1993](#) [Kaplan 2004](#) (organizing one's practicing) [Mantel 1984](#) (shifting one's attention)(r2) *performance enhancement: mental and psychological aspects of learning and performing* [Colvin 2006](#) and 2008 [Csíkzentmihályi 1988](#) (flow) [Davidson 2004](#) [*Ericsson 1993](#), 1996, and 2002 [Freymuth 1999](#) (mental imagery) [Galvão 2000](#) [Green 1986](#) [Gregg 2007](#) (mental imagery) [Jørgensen 1997](#) (research) [Klickstein 2009](#) (practical advice) [Parncutt 2002](#) (thorough handbook) [Rink 1995](#) and 2002 (handbooks) [*Sloboda 1994](#) and 1996 (importance of practicing) [William 2004](#) (introduction to performance science)

(r3) *performance anxiety*Kesselring in  [Altenmüller 2006a](#) [Craig 2011](#) (EFT) [Greene 2001](#)Weisblatt in  [Mischakoff 1985](#), 12–17Valentine in  [Rink 2002](#)  [Son 1999](#) (survey) [Steptoe 2001](#) (survey of strategies)Arcier in  [Tubiana 2000](#) [Wilson 2002](#)(r4) *holistic methods · Alexander Technique* [Alcantara 1997](#) [Alexander 1990](#) [Cohoe 2012](#)Henes in  [Mischakoff 1985](#), 48–50  [Stein 1999](#)(r5) *other holistic methods* [Hartmann 2004](#) (Qigong) [Menuhin 1972](#) (yoga) [Nelson 1989](#) (Feldenkrais) [Olson 2009](#) (yoga) [Strauch 1996](#) (Feldenkrais)(r6) *physical exercise* [CDC 2012](#) [Hauser 1998](#) (tips for musicians)  [John 2003](#) (Pilates)(r7) *neurology, neuroscience, physiology, motor skills* [*Altenmüller 2006a–b](#) (recent research) [Magill 2007](#) (textbook of motor learning) [Peretz 2003](#) (textbook of neuroscience of music) [Schmidt 2011](#) (textbook of motor learning)(r8) *medicine for the performing arts · general studies and surveys* [Blum 1995](#) (German collection of essays) [Conable 1998](#) (body mapping diagrams)  [Conable 2009](#) (injury prevention through

Alexander Technique)

 [Culf 1998](#) (general guide)  [Fishbein 1987](#) (survey)  [Harper 2002](#) (survey of orchestral musicians) [*Horvath 2002](#) (injury prevention) [Kivimaki 1994](#) (survey of orchestral musicians) [Klickstein 2003](#) (injury prevention) [Lyonn Liebermann 1991](#) (injury prevention) [Mischakoff 1985](#) (collection of essays)  [Norris 1993](#) (injury prevention) [Palac 1995](#) (bibliography) [Rosset 2007](#) (illustrations of the "musician's body") [Salatoff 1991](#) (thorough textbook and reference manual) [Tubiana 2000](#) (comprehensive handbook)(r9) *medicine for the performing arts · noise protection* [Hansford 2011](#) [Das Orchester 55/7–8](#)  [Schweitzer 1999](#) [Wendlandt 2007](#)  [*Wright 2001](#) and 2008(r10) *medicine for the performing arts · other specific issues* [Winspur 1998](#) (hand)(aa) *recordings*(aa1) *recordings of core-repertoire pieces*See to it that you own recordings of all core-repertoire pieces listed in [Table 10.1a](#); for recommendations see the handbooks listed under (l).(aa2) *recordings of excerpts, masterclasses, and audition workshops* (→ [Ch. 12.10](#)) [Bewick 1995](#) [Dicterow 1997](#)  [Dicterow 2005](#) [*Preucil 1998](#)

12.5 **Orchestral Music: Complete, Unmarked Parts and Scores**

Marked orchestral parts, orchestral excerpts, studies, and methods are listed in [Chapter 12.7](#).

(A) Critical (*Urtex*t) Editions

→ [Ch. 9.24](#)

When you purchase a part for an orchestral piece—whether for study or for an audition—you should choose a critical (*urtex*t) edition. This can be either an individual publication or, more commonly, a volume from a series of a composer's complete works. Critical editions are available for most composers from the 18th and 19th centuries as well as for some 20th-century composers. (About the limitations of critical editions see Ch. 9.24.)

Bach. *Neue Ausgabe sämtlicher Werke* [= New Edition of Complete Works], known as the *New Bach Edition*. Kassel: Bärenreiter, 1954–.

Beethoven. Complete Symphonies. Ed. Jonathan Del Mar. Kassel: Bärenreiter, 19**–**.

Beethoven. Concertos. Ed. Del Mar *et al.* Kassel: Bärenreiter, 19**–

Beethoven. *Neue Ausgabe sämtlicher Werke* [= New Edition of Collected Works]. Munich: Henle, 1961–.

Berg. *Sämtliche Werke* [= Collected Works]. Vienna: Universal, 1984.

Berlioz. *New Edition of the Complete Works*. Kassel: Bärenreiter, 1967–.

Brahms. *Neue Ausgabe sämtlicher Werke* [= New Edition of Collected Works]. Munich: Henle, 1996–.

Brahms, Symphonies. London*: Eulenburg, 19**–

Bruckner. Symphonies. Vienna and Leipzig: Musikwissenschaftlicher Verlag. 1951–65.

Debussy. *Oeuvres complètes* [= Complete Works]. Paris: Costallat, 1985–.

Delius. *Complete Works*. London: Boosey / Stainer, 1951–93.

Donizetti. *Collected Works*. London: Donizetti Society, 1973–75; Milan: Ricordi, 19**–

Dvořák. *Souborné vydání* [= Complete Edition]. Prague: various publishers, 1955–. New revised ed., 19**–

Elgar. *Complete Edition*. Borough Green: Novello, 1981.

de Falla. *: Manuel de Falla Editions, 19** __

Gade. *Werke* [= Works]. Copenhagen / Virum, Danmark: Fonden til Udgivelse af Niels Gades Vaerker, 1995–.

Glinka. *Polnoye sobraniye sochineniy* [= Complete Collected Works]. Moscow: Gosudarstvennoye Muzikal'noye Izdatel'stvo, 1955–69.

Gluck. *Sämtliche Werke* [= Complete Works]. Kassel: Bärenreiter, 19**–

Handel. *Hallsche Händel-Ausgabe* [= Halle Handel Edition]. Kassel: Bärenreiter, 1955–.

Haydn. *Symphonies*. Ed. by Howard C. Robbins Landon. Salzburg: Haydn-Mozart Presse, 1951–2007 (In some instances, this is more a performing edition than a critical edition.)

Haydn. *Werke*. Munich: Henle, 1958–

Janáček. *Souborné kritické vydání / Complete Critical Edition of the Works*. Prague: Supraphon, 1978–.

Khachaturian. *Sobraniye sochineniy* [= Collected Works]. Moscow: Muz:ika, 1982–94.

Liszt. *Neue Ausgabe sämtlicher Werke / New Edition of the Complete Works*. Kassel: Bärenreiter; Budapest: Editio Musica, 1970–.

Mahler. *Sämtliche Werke* [= Collected Works]. Berlin: Bote und Bock and other publishers, 1960–.

Mahler. Symphonies 5, *. Some of the older parts have been corrected and reset by Peters.

Mendelssohn. *Leipziger Ausgabe der Werke* [= Leipzig Edition of the Works]. Leipzig: Deutscher Verlag für Musik, 1960–77.

Mendelssohn. *A Midsummer Night's Dream*. *: *. **Büha Elijab**. Stuttgart: Carus, 1995

Overtures. Bärenreiter, 200*–

Symphonies no. 3-4. * London: Eulenburg.

Symphony no. 5. Bärenreiter, 2???

Mozart. *Neue Mozart Ausgabe / New Mozart Edition*.

Kassel: Bärenreiter, 1955–91.

Mussorgsky. *Polnoye akademicheskoye sobraniye sochineniy* [= Complete Scholarly Collected Works]. Moscow: Muz:ika, 1996–.

Nielsen. *Vaerker / Works*. Copenhagen: Edition Wilhelm Hansen, 1997–.

Paganini. *Edizione nazionale delle opere* [= National Edition of the Works]. Rome: Istituto Italiano per la Storia della Musica, 1976–.

Prokofiev. *Sobraniye sochineniy* [= Collected Works]. Moscow: Gosudarstvennoye Muzikal'noye Izdatel'stvo, 1955–78.

Puccini, Giacomo. Operas. Milan: Ricordi, 200*–

Reger. *Sämtliche Werke* [= Collected Works]. Wiesbaden: Breitkopf, 1954–68.

Rimsky-Korsakov. *Polnoye sobraniye sochineniy* [= Complete Collected Works]. Moscow: Gosudarstvennoye Muzikal'noye Izdatel'stvo, 1946–70.

Rossini. *Edizione critica delle opere* [= Critical Edition of the Works]. Pesaro: Fondazione Rossini, 1979–.

Schoenberg. *Sämtliche Werke* [= Collected Works]. Mainz: Schott; Vienna: Universal, 1966–.

- Shubert. *Neue Ausgabe sämtlicher Werke* [= New Edition of the Complete Works, "New Schubert Edition"]. Kassel: Bärenreiter, 1964–.
- Schumann. *Neue Ausgabe sämtlicher Werke* [= New Edition of the Complete Works]. Mainz: Schott, 1991.
- Shostakovich, Dimitri. *. Stabi Berlin.
- Smetana. **Souborné vydání* [= Complete Edition]. Prague: Supraphon, 1942–77.
- Strauss, Johann, Jr. *
- Szymanowski. *Complete Edition*. Cracow: Polskie Wydawnictwo Muzyczne, 1973–.
- Tchaikovsky. *Polnoye sobraniye sochineniy* [= Complete Collected Works]; *New Edition of the Complete Works*. Moscow: Muzgiz, *198–; Muzika; Mainz: Schott, 1993–.
- Verdi. *Le opere / The Works*. Chicago: University of Chicago Press; Milan: Ricordi, 1983–
- Wagner. *Sämtliche Werke* [= Complete Works]. Mainz: Schott, 1970–.


(B) First Editions

For many 19th- and 20th-century compositions there are no critical editions yet: the only available full scores and parts are first editions (or reprints thereof; see C). Their quality ranges widely. Some first editions, particularly those of French publishers, are notorious for their many mistakes. But many other editions from the 19th or early 20th centuries were produced with great care—for instance, those of Schumann, Brahms, Puccini, or Strauss—even if they do not entirely reflect modern editorial standards and may lack modern conveniences such as measure numbers. There is no reason to replace them with critical editions.

(C) Reprints


Reprints of public-domain editions are popular among performers, simply because they are cheap or available for free download. What has been said above about first editions naturally applies to reprints too: they range in quality from sloppy to reliable. The following list, organized by publishers, includes the most popular modern reprint series as well as a few older reprints mentioned in Part 1.

Ditson

 Ditson 1897a/I–II = Anon., sel. *Orchestral Studies for Violin Consisting of First Violin Parts from Oliver Ditson Company's Concert Edition for Orchestra Comprising Overtures, Gavottes, Fantasias, Selections, Serenades, Characteristique*

Pieces... 2 vols. Boston: Oliver Ditson.

Anthology of complete first-violin parts with added cues. Includes works by Auber, Mascagni, and Meyerbeer, as well as obsolete, light repertoire by Bendix, Eilenberg, *et al.*

 DITSON 1897b = Anon., sel. *Standard Overtures for the Violin: A Collection of First Violin Parts...* Boston: Oliver Ditson. 96 pp.

Dover

Full scores of major orchestral works and operas from the 19th and early 20th centuries. While the Dover editions of Bach, Mozart, Beethoven, and Schubert are outdated, the scores by Schumann, Brahms, and other 19th-century composers are more reliable.

International Music Scores Library Project

(IMSLP), also known as *Petrucchi Project*, Canada, 2006–. http://imslp.org/wiki/Main_Page

Downloadable full scores and parts. Many are identical with the Kalmus scores described below. The selection is determined by Canadian copyright law (author has been dead for 50 or more years; see [Ch. 12.3](#)).

Kalmus

- (1) Full scores and parts of many symphonic, operatic, choral works, and ballets that are no longer protected by U.S. copyright law
- (2) albums of orchestral parts for single composers or groups of composers, compiled from (1)
- (3) *The Orchestra Musician's CD-ROM Library. Complete Violin I and II Parts to Orchestral Masterworks on CD-ROM*, 2003–. Sel. by Lawrence Rosen. 12 vols. to date. Verona, New Jersey: CD Sheet Music. Full scores are also available on a separate set of CDs.

Includes reprints of the same editions that were used for (1). Consult the complete list at <http://www.orchmusiclibrary.com>. Missing parts can be found at <http://www.orchmusiclibrary.com/replacements.php>

(I) = vol. I, etc. · Arne (*X*), Auber (*I*), C.P.E Bach (*X*), J.S. Bach (*X*), Bartók (*VIII*), Beethoven (*I*), Bellini (*I*), Berlioz (*I*), Bizet (*II*), Bloch (*IX*), Boccherini (*X*), Borodin (*VI*), Brahms (*III*), Bruch (*II*), Bruckner (*II*), Busoni (*II*), Carpenter (*VIII*), Chabrier (*III*), Chadwick (*VII*), Chausson (*III*), Cherubini (*I*), Chopin (*III*),

Cimarosa (X), Debussy (II), Delius (VII), Dittersdorf (X), Dohnányi (VIII), Donizetti (I), Dukas (VII), Dvořák (V), Elgar (VII), Enescu (VIII), De Falla (VIII), Fauré (II), Franck (III), Glazunov (VIII), Glinka (IV), Gluck (X), Grieg (II), Griffes (VII), Handel (X), Haydn (VI), Hérold (X), Holst (VII), Janáček (VIII), d'Indy (VII), Lalo (III), Liszt (III), Lully (X), Mahler (II), Méhul (X), Mendelssohn (I), Milhaud (VIII), Mozart (VI), Mussorgsky (IV), Nielsen (VII), Offenbach (III), Paisiello (X),

Prokofiev (VIII), Rachmaninoff (VIII), Rameau (X), Ravel (VII), Reger (II), Respighi (VIII), Rimsky-Korsakov (V), Rossini (I), Saint-Saëns (II), Sarasate (III), Schoenberg (IX), Schubert (I), Schumann (III), Scriabin (V), Sibelius (IX), Smetana (V), J. Strauss, Jr. (IX), Strauss (IX), Stravinsky (VIII), Suppé (III), Tchaikovsky (V), Vaughan Williams (VIII), Wagner (XI–XII), Weber (I), Webern (IX).

12.6 Collections and Individual Editions of Orchestral Excerpts: A Systematic Overview

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1. General collections of symphonic and operatic repertoire

1a. one-volume collections	🎵 Kruse 1892 T, 🎵 Heinze 1928
1b. multi-volume collections	🎵 Hofmann 1875–89/I–X (8 subsequent editions), 🎵 Hermann 1894–99/I–II vn. 1 and 🎵 1907 vn. 2, 🎵 Kozharsky 1972–74/I–III, 🎵 Saenger 1908–9/I–III, 🎵 Schmalnauer 1939/I–IV

2. Collections of other repertoire

2a. excerpts for violin 2	🎵 Hermann 1907 vn. 2, 🎵 Strauss 1912b/I–II vn. 2, 🎵 Wagner 1904b vn. 2 and 1914b vn. 2
2b. concertmaster solos	🎵 Hofmann 1906b/I–III S, 🎵 Bach 1904–24/I–XI S, 🎵 Schnirlin 1925 S, 🎵 Weiss 1986 S, 🎵 Tchaikovsky 1990 S, 🎵 Schott 1994/I S, 🎵 Bach 1996 S, 🎵 Pratley 2000 S, 🎵 Music Minus One 2006 S, 🎵 Dicterow 2008 S (Other violin-piano arrangements of individual solos are listed in Table 11.4a and Ch. 12.7.)
2c. symphonic repertoire (including opera overtures)	🎵 Schmalnauer 1939/I, 🎵 Gingold 1953/I–III, 🎵 Nowinski 1961, 🎵 Tromp 1963, 🎵 Kozharsky 1974/III, 🎵 Dumm 1978 T, 🎵 Đuričić 1979/I–II, 🎵 Boraten 1982 T, 🎵 Friend 2006/I–II T, 🎵 Royal Conservatory 2006
2d. 18th-century symphonic repertoire	🎵 Britten 1941 T
2e. 20th-century symphonic repertoire	🎵 Schmidtner 1954/IV, 🎵 Bus 1959/I–II
2f. opera and incidental music	🎵 Hüllweck 1868/I–IV, 🎵 Schmalnauer 1939/II, 🎵 Frontali 1899/II–IV, 🎵 Kozharsky 1973/II; → 2g and 3r–o
2g. Italian opera	🎵 Consolini 1923, 🎵 Fantini 1971/I–IV

2h. ballet	🎵 Kozharsky 1972/I
2i. Polish composers	🎵 Wroński-Splewiński 1953–54/I–IV
2j. audition repertoire	🎵 Nowinski 1961, 🎵 Boraten 1982 T, 🎵 De Pasquale 1987, 🎵 Schott 1994/I S and 🎵 1994/II T, 🎵 Krause 2001, 🎵 Brandolino 1997 T, 🎵 Friend 2006/I–II T, 🎵 Royal Conservatory 2006

3. Excerpts from individual composers or works



3a. Bacewicz	🎵 Bacewicz 1988
3b. Bach	🎵 Bach 1904–24/I–XI S, 🎵 Bach 1996 S
3c. Bartók	🎵 Dicterow 2006 T
3d. Beethoven	🎵 Hofmann 1956–62/I–II, 🎵 Zimmermann 1988–90/I–III
3e. Brahms	🎵 Hofmann 1956–62/XIX–XX, 🎵 Zimmermann 1987/IV–V
3f. Bruckner	🎵 Hofmann 1948–51/XXIII–XXIV, 🎵 Bruckner 1942–44/I–IX
3g. Dvořák	🎵 Sillitoe 2009 T
3h. Haydn	🎵 Schmidtner 1954/I
3i. Karłowicz	🎵 Wroński-Splewiński 1953/II
3j. Lutosławski	🎵 Lutosławski 1993
3k. Mahler	🎵 Zimmermann 1989/VI
3l. Moniuszko	🎵 Wroński-Splewiński 1953/I
3m. Mozart	🎵 Schmidtner 1954/II
3n. Rimsky-K.	🎵 Dicterow 2008
3o. R. Strauss	🎵 Strauss 1910/I–II (= Hofmann 1956–62/VII–VII), 🎵 Strauss 1912a vn. 1 and 1912b vn. 2, 🎵 Bauman 1973
3p. Szymanowski	🎵 Wroński-Splewiński 1954/III
3q. Tchaikovsky	🎵 Hofmann 1956–62/III–V, 🎵 Schmidtner 1954/III, 🎵 Tchaikovsky 1990 S
3r. Verdi	🎵 Hofmann 1956–62/XXI–XXII
3s. Wagner	🎵 Frontali 1899/IV, 🎵 Wagner 1904a vn. 1 and 1904b vn. 2, 🎵 Wagner 1912, 🎵 Wagner 1914a vn. 1 and 1914b vn. 2, 🎵 Hofmann 1956–62/XIII–XVIII and XXIII–XXIV, 🎵 Schmalnauer 1939/III–IV, 🎵 Manning 2006 T

4. Excerpts with substantial comments on technique or style


4a. excerpts with comments on technical execution and style	🎵 Nowinski 1961, 🎵 Bauman 1973, 🎵 Dumm 1978, 🎵 Brandolino 1997, 🎵 Krause 2001, 🎵 Friend 2006 T, 🎵 Dicterow 2006 T and 2008 S, 🎵 Manning 2006 T, 🎵 Sillitoe 2009 T
4b. discussions of technical and stylistic issues that include excerpts	🎵 Gigante 1953 T, 🎵 Tromp 1963 T


12.7 **Orchestral Excerpts, Marked Orchestral Parts, Studies, and Methods**

A systematic list of orchestral studies is found in [Chapter 12.6](#). Unmarked parts are listed in [Chapter 12.5](#).



  Abell 2000 = Abell, Usher. *Jazz Violin Studies: A Complete Study and Reference Book*. Pacific, Missouri: Mel Bay. No. MB 93954 BCD. 152 pp. (The enclosed audio CD includes many of the exercises and pieces.)

Short explanations, exercises, and model pieces—some with piano accompaniment. Issues include rhythm (swing), syncopations, slides, chords, special effects.

 Auer 1921 = Auer, Leopold. *Violin Playing As I Teach It*. New York: Frederick A. Stokes. 99 pp. — Reprint, New York: Dover, 1980.


 Bacewicz 1988 = Bacewicz, Grażyna. *Studia orkiestrowe na skrzypce: Utwory symfoniczne* [= Orchestral studies for violin: symphonic works]. (In *Polish*.) Ed. by Janusz Wyląg. Cracow: Polskie Wydawnictwo Muzyczne. No. PWM 8655. 62 pp.

Includes Symphonies 1–4 and seven other works. Passages for violin 1 and 2. Bowings, fingerings.

  C.P.E. Bach 1753–62/I–II = Bach, Carl Philipp Emanuel. *Versuch über die wahre Art, das Klavier zu spielen*. (In *G*.) 2 vols. Berlin: Christian Friedrich Henning. 135+342 pp.


[http://imslp.org/wiki/Versuch_%C3%BCber_die_wahre_Art_das_Klavier_zu_spielen,Wq.254%2B255_\(H.868%2B870\)_%28Bach,_Carl_Philipp_Emanuel%29](http://imslp.org/wiki/Versuch_%C3%BCber_die_wahre_Art_das_Klavier_zu_spielen,Wq.254%2B255_(H.868%2B870)_%28Bach,_Carl_Philipp_Emanuel%29). — Trans. and ed. by William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments*. New York: W.W. Norton, 1949. 449 pp.


Important source for 18th-century performance practice.

 Bach 1904–24/I–XI = Bach, Johann Sebastian. *Ausgewählte Arien für Sopran/Alt/Tenor/Bass mit obligaten Instrumenten und Klavier oder Orgel* [= Selected arias for soprano/alto/tenor/bass with obligato instruments and piano or organ]. Ed. by Eusebius Mandyczewski (Vols. 1–3 and 5–11) and Bruno G. Seidelhofer (Vol. 4). 11 vols.: Vols. 1–4 for soprano, Vols. 5–7 for alto, Vols. 8–10 for tenor, Vols. 11 for bass. Score and parts. Leipzig: Breitkopf. — Reprint, Wiesbaden: Breitkopf, 1990. Nos. EB 7301–14. — Reprint as *Arias from Church Cantatas for Soprano/Alto/Tenor/Bass with Obligato Instruments and Piano or Organ with German Text*.




New York: Kalmus, 1949.

Includes 25 movements with solo violin, listed here with *volume number/voice type* (*S, A, T, B*): Cantatas 13/v (11/B) · 32/iii (11/B) · 36/vii (1/S) · 57/vii (1/S) · 58/iii (1/S) · 59/iv (11/B) · 76/iii (2/S) · 84/iii (3/S) · 86/ii (3/A) · 101/ii (8/T) · 103/iii (5/A) · 108/ii (8/T) · 117/vi (11/B) · 129/iii (3/S) · 132/v (5/A) · 139/ii (9/T) · 147/v (2/S) · 166/ii (8/T) · 171/iv (2/S) · 202/v (3/S) · 204/iv (3/S) · 205/ix (3/S) · 210/iv (3/S) · *Easter Oratorio*/iv (2/S) · *St. Matthew II*/39 (7/A)

The keyboard plays the continuo part or (in the case of arias with orchestra) a reduction of the orchestral parts. Very useful for preparing the violin solos with piano accompaniment, though the violin parts should be performed from the New Bach Edition ( Bach 1996) and not from this edition, which was based on the Old Bach Edition and includes added dynamics and other editorial changes not set apart from the original musical text.

 Bach 1996 = Bach, Johann Sebastian. *Violinsoli aus den geistlichen Kantaten, Messen, Passionen und Oratorien / Solos from the Sacred Cantatas, Masses, Passions, and Oratorios*. (In *G/E*). With a second violin part for two solos. Based on the *Urtext* of the New Bach Edition. Sel. and with fingerings, bowings, metronome markings, and comments on performance by Martin Wulfhorst. 2nd rev. ed., 2008. Kassel: Bärenreiter. No. BA 6986. 71+7 pp.

Includes complete violin parts and voice parts for 18 arias, duets, and ensembles with one or two solo violins: Cantatas 32/iii · 51/iv (2 vns.) · 57/vii · 74/vii · 86/ii · 97/iv · 108/ii · 120/iv · 140/iii · 147/v · 158/ii · 171/iv · *Christmas Oratorio III*/31 and *V*/51 (1 vn.), and *IV*/41 (2 vns.) · *Mass*/vi · *St. Matthew II*/39 and 42.

   Bach 2009 = Bach, Johann Sebastian. *"Laudamus te" dalla Messa in si minore: Trascrizione per soprano, violino e organo manualiter* [= *Mass/vi*]. Arr. for soprano (mezzo), violin, and organ (piano) by Maurizio Machella. Score. <http://www.free-scores.com/download-sheet-music.php?pdf=16541>

🎵🌐 Baillot 1803 = Baillot, Pierre Marie François de Sales, Pierre Rode, and Rodolphe Kreutzer. *Méthode de violon* [= Violin method]. (In F.) Paris: Magasin de musique du Conservatoire. 165 pp.

http://books.google.de/books/about/L_art_du_violon.html?id=evG3QAAACAAJ&redir_esc=y. —

Reprint, Geneva: Minkoff, 1974.

Landmark treatise.

🎵 Baillot 1835 = Baillot, Pierre Marie François de Sales. *L'art du violon: nouvelle méthode* [= The art of the violin: new method]. (In F.) Paris: Dépôt centrale de la musique. 277 pp. Facsimile, Courlay: Jean-Marc Fuzeau, 2001. — Trans. and ed. by Louise Goldberg as *The Art of the Violin*. Evanston, Illinois: Northwestern University Press, 1991. 545 pp.

Goes into far greater detail than the *Méthode* of 1803.

🎵💰🌐 Bauman 1973 = Bauman, Ulrich. *Violinistic Problems in Selected Symphonic Poems of Richard Strauss*.

DMA thesis, Eastman School of Music. Ann Arbor, Michigan: University Microfilms (UMI). No. AAT

7411435. 144 pp. <http://disexpress.umi.com/dxweb>

Discusses sound production and fingering methods for numerous excerpts from *Don Juan*, *Don Quixote*, *Heldenleben*, and *Zarathustra*.

🎵 Boraten 1982 = Boraten, Richard J., sel. and ed. *[The] Violin Symphony Orchestra Audition: How to Prepare for It*. Pittsburgh, Pennsylvania: Banksville (author). 28 pp.

Beethoven: *Leonore* Overture 3, Symphonies 3, 5, 7 · Berlioz: *Carnival* Overture · Brahms: Symphonies 1–3 · Dvořák: Symphony 9 · Enescu: *Romanian* Rhapsody 1 · Franck: Symphony · Glinka: *Ruslan* Overture · Liszt: *Préludes* · Mendelssohn: *Hebrides* Overture, *Midsummer* Overture, Symphony 4 · Mozart: *Figaro*, Symphonies 35, 38, 40–41 · Paganini: *Moto perpetuo* · Prokofiev: Symphony 1 · Rossini: *Cenerentola* Overture, *Tell* Overture · Schubert: Symphonies 8–9 · Schumann: Symphony 2 · Strauss: *Don Juan* · Tchaikovsky: *Nutcracker* Suite, *Romeo* Overture, Symphonies 4 and 6 · Wagner: *Lohengrin*, *Meistersinger* Prelude · Weber: *Oberon* Overture

Short audition passages for violin 1. Bowings, fingerings, and short comments on practicing, technical performance, and style.

🎵 Borciani 1977 = Borciani, Paolo. *Per la musica moderna e contemporanea: 209 esercizi di tecnica superiore violinistica. Simboli grafici / For Modern and Contemporary Music: 209 Exercises in Advanced Violin Technique. Notation and Graphic Symbols*. (In I/E/G.) Milan: Ricordi. No. E.R. 2760. xx+55 pp.

Includes excerpts from orchestral works by Boulez, A. Clementi, Donatoni, Ligeti, Messiaen, Stockhausen, and Webern, in addition to excerpts from solo and chamber works from Schoenberg to Cage and technical exercises by the author. Bowings, fingerings, comments on technical execution.

Provides lists of notational symbols for advanced playing modes, partially taken from contemporary scores and partially suggested by the author (pp. vi–xx).

🎵💰🌐 Brandolino 1997 = Brandolino, Lawrence A. *A Study of Orchestral Audition Repertoire for Violin*. DMA thesis, University of Missouri, Kansas City. Ann Arbor, Michigan: UMI. No. 9804192. 193 pp.

<http://disexpress.umi.com/dxweb>


Full scores with bowings, fingerings, metronome markings, and technical instructions for 26 audition excerpts (listed here in order of frequency of requirement by 18 American orchestras):

Strauss: *Don Juan* · Schumann: Symphony 2 · Mendelssohn: *Midsummer/Scherzo* · Mozart: Symphony 39 · Brahms: Symphonies 1 and 4 · Mendelssohn: Symphony 4 · Beethoven: Symphonies 3 and 9 · Brahms: Symphony 3 · Mozart: Symphony 35 · Brahms: Symphony 2 · Mozart: *Flute* Overture.


🎵 Britten 1941 = Britten, Benjamin, and Antonio Brosa, sel. and ed. *Violin Passages Extracted from the Works of the Following World Famous Composers: Arne, T.A. · Bach, J.S. · Corelli, A. · Handel, G. · Haydn, F.J. · Mozart, W.A.* Vol. 1: *18th Century* (no other vols. were published). London: Boosey. No. 75–53. 54 pp.

Arne: Overture B-flat · Bach: *Brandenburg* 1–3, Suites 1, 4 · Corelli: *Concerti grossi* op. 6/i+vi+viii · Handel: *Concerti grossi* op. 6/vii+x · Haydn: Symphonies 82, 85, 92, 94, 100–2, 104 · Mozart, overtures: *Abduction, Così, Don Giovanni, Figaro, Flute*, Symphonies 35, 38, 39–41.

Passages for violin 1 and 2. Bowings, fingerings.


 Bruckner 1942–44/I–IX = Bruckner, Anton. *Bruckner-Studien für I. und II. Violine, Viola, Violoncell (Kontrabass)* [= Bruckner studies for violin I and II, viola, and cello (double bass)]. (In G.) Sel. and ed. by Josef Schmalnauer. 9 vols. Leipzig: Breitkopf. Nos. EB 4121–4129. 46+36+39+42+50+42+34+32+44 pp. — Reprint, 1950–53.

String-section scores of extended passages, intended as playing scores for string classes and for individual practice. Bowings, fingerings, metronome markings.

 Bus 1959/I–II = Bus, Ludwig, sel. and ed. *Moderne Orchester-Studien für Violine / Modern Orchestral Studies for Violin*. (In G/E.) 2 vols. Mainz: Schott. Nos. ED 5053, ED 5070. 48+64 pp.


(I) = vol. I; (II) = vol. II · Bartók: Concerto (II), Dance Suite (II), *Mandarin* (II), *Music* (II) · Blacher: *Paganini* (II) · Britten: *Bridge Variations* (I), *Gloriana Suite* (I) · Copland: *Symphony 3* (II) · Debussy: *Ibéria* (I), *La Mer* (I) · Egk: *Allegria* (I), *French Suite* (I), *Orch. Sonata* (I) · Fortner: *Symphony* (II) · Hartmann: *Symphony 4* (II) · Henze: *Symphony 3* (II) · Hindemith: *Concerto* (I), *Konzertmusik* (I), *Metamorphosis* (II), *Philharmonisches Konzert* (II), *Sinfonietta* (II), *Symphonia serena* (II) · Honegger: *Symphonie liturgique* (I), *Symphony 5* (I) · Liebermann: *Furioso* (I) · Malipiero: *Symphony 6* (I) · Messiaen: *Turangalila Symphony* (II) · Petrassi: *Partita* (I) · Piston: *Symphony 7* (II) · Prokofiev: *Oranges* (II) · Ravel: *Daphnis 2* (I), *La Valse* (I) · Reutter: *Lyrical Concerto* (I) · Schuman: *Symphony 5* (String Symphony) (II) · Shostakovich: *Symphonies 1* (II), *5* (II) · Stephan: *Musik für Orchester* (I), *Musik für 7 Saiteninstrumente* (I) · Stravinsky: *Dumbarton* (II), *Firebird* (I), *Petrushka* (I), *Sacre* (I), *Symphony en Ut* (II) · Szymanowski: *Symphonie concertante* (II)

Mostly passages for violin 1 and solos. Bowings and fingerings.


 Capet 1916 = Capet, Lucien. *La technique supérieure de l'archet*. (In F.) With a preface by Henry Epert. Édition nationale de musique classique, no. 3634. Paris: Éditions Salabert / M. Senart. No. M.S. 3634. 144 pp. — Reprint, 2001. — Trans. by Margaret Schmidt as *Superior Bowing Technique*. Ed. by Stephen B. Shipps. Maple City, Michigan: Encore Music Publishing, 2007.

187 pp.

Pathbreaking study of bowing technique: exercises for bow division and various strokes.


 Clementi 1801 = Clementi, Muzio. *Introduction to the Art of Playing on the Piano Forte, Containing the Elements of Music, Preliminary Notions on Fingering, and Fifty Fingered Lessons*. London: Clementi *et al.* xxxix+63 pp. — Reprint, with an introduction by Sandra P. Rosenblum, New York: Da Capo, 1974.— German translation http://imslp.info/files/imglnks/usimg/b/b0/IMSLP79126-PMLP160185-Clementi_Art_of.pdf

Important source for early 19th-century performance practice.

 Consolini 1924–1939/I–II = Consolini, Giorgio, sel. and ed. *Raccolta di principali passi e a-soli per violino di opere teatrali Italiani* [= Selection of important passages and solo passages for violin from Italian operas]. (In I.) 2 vols. Milan: Ricordi. No. E.R.449. 90+80 pp. — Reprint, New York: Franco Colombo; Rockville: Belwin Mills.

Alfano: *Leggenda* · Catalani: *Dejanice, La Wally* · Donizetti: *Lucia* · Franchetti: *Germania* · Michetti: *La Grazia* · Montemezzi: *L'amore, La nave* · Pizzetti: *Dèbora* · Ponchielli: *Gioconda* · Puccini: *Butterfly, Manon, Tosca, Tritico* · Respighi: *Belfagor* · Verdi: *Don Carlo, Otello* · Zandonai: *Francesca, Giulietta, Grillo*

Fingerings and bowings.

 Czerny 1839/III = Czerny, Carl. *Von dem Vortrage*. Part 3 of *Vollständige theoretisch-practische Pianoforte-Schule* op. 500. (In G.) Vienna: Diabelli. 96 pp. — Facsimile, ed. and with an introduction by Ulrich Mahlert. Wiesbaden: Breitkopf und Härtel, 1991.— Trans. by J. A. Hamilton as *On Playing with Expression*. Vol. 3 of *Complete Theoretical and Practical Piano Forte School: from the First Rudiments of Playing to the Highest and Most Refined State of Cultivation with the Requisite Numerous Examples Newly and Expressly Composed for the Occasion*. London: R. Cocks, [1839]. 130 pp.

<http://www.archive.org/details/completetheoreti03czef>.

Important source for 19th-century performance practice.

🎵📀 De Pasquale 1987 = De Pasquale, William, sel. and ed. *The Ultimate Violin Audition Book: Orchestral Excerpts and Cassette Tape Edited and Performed by the Philadelphia Orchestra's Associate Concertmaster*. Ann Arbor, Michigan: L.F.S. Publications. 29 pp. (Includes an audio cassette → 📀 [De Pasquale 1987](#).)

TUTTI EXCERPTS: Berlioz: *Symphonie fantastique* · Brahms: *Haydn Variations*, Symphonies 1 and 3 · Mendelssohn: *Midsummer/Scherzo*, Symphony 4 · Mozart: Symphonies 39–40 · Prokofiev: Symphony 1 · Rachmaninoff: Symphony 2 · Schumann: Symphony 2 · Strauss: *Don Juan* · Tchaikovsky: *Nutcracker Overture*

CONCERTMASTER EXCERPTS: Brahms:

Symphony 1/ii · Rimsky-Korsakov: *Capriccio espagnol*, *Scheherazade* · Strauss: *Heldenleben*
Bowings and fingerings.

🎵📄📀 Dicterow 2006 = Dicterow, Glenn. "Masterclass: Bartók's Concerto for Orchestra." *The Strad* 117/1397 (Sep.), 94–97.

<http://www.orpheusmusicshop.com/category-105.html>

Offers "survival tips for the first-violin part."

🎵📄📀 Dicterow 2008 = Dicterow, Glenn. "Masterclass: Rimsky-Korsakov's Sheherazade: Solo Violin Part" (Interview by Aline Nassif). *The Strad* 119/1418 (June), 72–75.

<http://www.thestrad.com/pdfs/DicterowMasterclass.pdf>

Suggests bowings, fingerings, and the means for creating the proper mood.

🎵 Druian 1979 = Druian, Rafael, ed. *First Chair Series: Library of Masterworks for Orchestra*. New York: Schirmer, 1979.

Beethoven: *Fidelio Overture*, *Leonore Overture 3*, Symphony 1 · Brahms: Symphony 1 · Haydn: Symphony 88 · Mendelssohn: Symphony 4 · Mozart: Symphony 40–41 · Schubert: Symphony 5 · Schumann: Symphony 2 · Tchaikovsky: Symphony 4
Bowings.

🎵📄📀 Dumm 1978 = Dumm, James E. *Orchestral-Repertoire Studies for Violin*. DMA thesis, University of Rochester, Eastman School of Music. Ann Arbor, Michigan: UMI. No. AAT 7816652. 104 pp.

<http://disexpress.umi.com/dxweb>

Bach: *Cantata 4* · Bartók: *Concerto* · Beethoven: *Leonore Overture 3*, Symphonies 3 and 9 · Brahms: *Academic Overture* · Dvořák: *Carnival Overture* · Glinka: *Ruslan Overture* · Handel: *Messiah* · Haydn: Symphonies 88, 94, 101 · Mendelssohn: *Hebrides Overture*, *Midsummer Overture*, *Ruy Overture* · Mozart: Symphonies 29 and 34 · Rossini: *Tell Overture* · Schumann: Symphony 2 · Sibelius: *Karelia* · Smetana: *Bride Overture* · Strauss: *Heldenleben* · Tchaikovsky: *Serenade*, Symphony 4 · Verdi: *Forza Overture* · Weber: *Oberon Overture* · Weber (Berlioz): *Invitation*
Bowings, fingerings, technical comments.

🎵📄📀 Đuričić 1979/I–II = Đuričić, Milorad, ed. *Orkestarske studije za violinu* [= Orchestral Studies for Violin]. (In Serbian.) Part 1. Knjaževac: Nota.

J.S. Bach, Corelli, Haydn, Mayseder, Mozart, Schubert, Smetana, Sorkočević, Stamitz, Torelli, Vivaldi


🎵 Edlund 1964 = Edlund, Lars. *Modus Novus: Studies in Reading Atonal Melodies*. (In Swedish/G/E.) Copenhagen: A.B. Nordiska Musikförlaget. No. N.M.S. 5936. 111 pp.— Reprint, Wappingers Falls, New York: Beekman Books, 1990.

Examples for all intervals, many taken from works by Bartók, Berg, Hindemith, Martin, Schoenberg, Stravinsky, and Webern.


🎵 Fantini 1971/I–IV = Fantini, Franco, sel. and ed. *Passi difficili e "a solo" per violino da opere liriche italiane / Difficult Passages and "Solos" for Violin Taken from Italian Operas*. (In I.) 4 vols. Milan: Ricordi. Nos. E.R.2696, E.R. 2712–2714. 48+45+48+48 pp.


(I) = vol. I, etc. · Bellini: *Capuleti (III)* · Boito: *Mefistofele (III)* · Cimarosa: *Matrimonio (I)* · Donizetti: *Don Pasquale (II)* · Giordano: *Andrea (IV)* · Leoncavallo: *Pagliacci (III)* · Mascagni: *Amico (II)*, *Cavalleria (II)* · Ponchielli: *Gioconda (I)* · Puccini: *Bohème (III)*, *Butterfly (I)*, *Gianni (IV)*, *Manon (II)*, *Tabarro (III)*, *Turandot (IV)* · Rossini: *Barber (IV)*, *Cenerentola (IV)*, *Gazza (III)*, *Scala (I)*, *Siège (II)*, *Tancredi (IV)*, *Tell (I)* · Verdi: *Aida (III)*, *Ballo (I)*, *Don Carlo (IV)*, *Falstaff (IV)*, *Forza (III)*, *Lombardi (II)*, *Macbeth (III)*, *Otello (I)*, *Rigoletto (II)*, *Simon (IV)*, *Traviata (II)*, *Vespri (I)*


Mostly passages for violin 1 and solos. Bowings, fingerings, metronome markings.

 Fischer 1997 = Fischer, Simon. *Basics: 300 Exercises and Practice Routines for the Violin*. London: Hinrichsen Edition, Peters Edition. No. 7440. 230 pp.


Systematic discussion of all aspects of violin technique with copious examples and exercises: holding the bow, tone production, key strokes, left-hand position, trills, shifts, intonation, vibrato. See also the same author's articles in *The Strad*.


 Fischer 2004 = Fischer, Simon. *Practice: 250 Step-by-Step Practice Methods for the Violin*. London: Hinrichsen Edition, Peters Edition. No. 7578. 336 pp.


Expands the discussions of bowings and left-hand technique in  [Fischer 1997](#). Presents a systematic survey of practice strategies for a number of technical issues: facility and speed, sound quality, key strokes, trills, vibrato, harmonics, shifts, intonation, freedom and physical ease, rhythm, memory, and performing.

 Fischer 2011 = Fischer, Simon. *Warming up: Complete Warm-up Sequence for the Violin*. London: Simon Fischer Music / Fitzroy Music Press. No. FMP SFOL002. 24 pp.


Half-hour routine for the left hand and bow arm.

 Flesch 1923–28/I–II = Flesch, Carl. *Die Kunst des Violinspiels*. 2 vols. (In G.) Berlin: Ries and Erler. 148+222 pp. 2nd. ed., 1929.— Reprint, 1978.— Trans. and ed. by Eric Rosenblith as *The Art of Violin Playing*. 2 vols. Foreword by Anne-Sophie Mutter. 2nd ed. New York: Carl Fischer, 2008. No. CF 05365. 192+204 pp.

 Flesch 1926 = Flesch, Carl. *Das Skalensystem: Tonleiterübungen durch alle Dur- und Moll-Tonarten für das tägliche Studium / The Scale System: Scale Exercises in All Major and Minor Keys for Daily Study*. (In G/E.) Berlin: Ries und Erler. No. R.9600E. 120 pp.— Rev. and enlarged ed. by Max Rostal. Berlin: Ries und Erler; New York: Carl Fischer, 1987. No. CF 05188. 142 pp.

 Friedman 1990 = Friedman, Michael L. *Ear Training for Twentieth-Century Music*. Paperback. New Haven, Connecticut: Yale University Press. 211 pp.


Introduces strategies for analyzing the pitch structure of post-tonal music and for imagining and singing pitch patterns.

 Friend 2006/I–II = Friend, Rodney, sel. and ed. *The Orchestral Violinist*. Preface by Bernard Haitink. 2 vols. London: Boosey. Nos. 11595–11596. 64+51 pp.








(I) = vol. I; (II) = vol. II · Bartók: Concerto (I) · Beethoven: *Egmont* Overture (II), *Leonore* Overture 3 (I), Symphonies 3 (II), 7 (I) · Berlioz: *Carnival* Overture (I), *Symphonie fantastique* (I) · Brahms:

Symphony 4 (II) · Britten: *Bridge Variations* (II), *Guide* (I) · Bruckner: Symphony 9 (II) · Copland: *Appalachian* (II) · Dukas: *Sorcerer* (II) · Dvořák: Overture *Carnival* (II), *Serenade* (I) · Elgar: *Enigma* Variations (I) · Glinka: *Ruslan* Overture (II) · Haydn: Symphony 104 (I) · Kodály: *Hary* (I) · Mahler: Symphony 1 (II) · Mendelssohn: *Midsummer* Overture (I), *Scherzo* (II), Symphony 4 (II) · Mozart: Symphonies 35, 39, 41 (I) · Mussorgsky (Ravel): *Pictures* (II) · Prokofiev: Suite *Romeo* 1 (II), Symphony 1 (I) · Rachmaninoff: Symphony 2 (II) · Ravel: *La Valse* (II) · Rimsky-Korsakov: *Capriccio espagnol* (I), *Scheherazade* (II) · Rossini: *Gazza* Overture (I) · Schubert: Symphony 9 (II) · Schumann: Symphony 2 (II) · Shostakovich: Symphonies 5 and 10 (I) · Sibelius: Symphony 2 (II) · Strauss: *Don Juan* (I), *Rosenkavalier* Suite, (I) *Till* (II) · Stravinsky: *Firebird* (II), *Pulcinella* (II), *Sacre* (I) · Tchaikovsky: *Romeo* Overture (I), *Serenade* (II), Symphony 4 (I) · Wagner: *Meistersinger* Prelude (II) · Walton: *Portsmouth* Overture (II) · Weber: *Freischütz* Overture (I), *Oberon* Overture (I)

Extended passages for violin 1 and 2, intended for audition preparation and study. Markings in several colors—for bowings, fingerings, and tips on articulation, sound, and expression—are based on the author's extensive experience as a concertmaster in top orchestras. Few metronome markings.

 Frontali [1899]/II–IV = Frontali, Raffaello. *Scuola pratica del violinista: esercizi di meccanismo, scale coi relativi arpeggi ed accordi, cadenze, esempi pratici di brani teatrali, quartetti, ecc. per violino* [= Practical violin method: mechanical exercises, scales with corresponding arpeggios and chords, cadenzas, and practical examples from theatrical pieces, quartets etc. for Violin]. (In I.) Vols. 2–4: *Esempi pratici di brani teatrali, quartetti, ecc.* [= Practical examples from theatrical pieces, quartets, etc.]. Milan: Ricordi. Nos. 102808–10. 108+73+71 pp.

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 = score  = book/article  = periodical  = website/web document  = CD  = DVD  = software

Vol. 2: Bellini: *Norma, Sonnambula* · Boito: *Mefistofele* · Bottesini: *Ero* · Catalani: *Loreley, La Wally* · Donizetti: *Don Pasquale* · Faccio: *Amleto* · Falchi: *Trillo* · Florida: *Colonia, Maruzza* · Flotow: *Martha* · Franchetti: *Asrael, Cristoforo* · Glinka: *Life* · Goldmark: *Königin, Merlin* · Gomes: *Il Guarany* · Gounod: *Faust* · Halévy: *Juive* · Hérold: *Zampa* · Mascagni: *Iris* · Massenet: *Hérodiade, Roi* · Meyerbeer: *L'Africaine, Dinorah, L'Étoile, Huguenots, Robert*


Vol. 3: Mozart: *Don Giovanni* · Pedrotti: *Isabella, Tutti* · Perosi: *Passione, Risurrezione, Trasfigurazione* · Ponchielli: *Figliol, Gioconda, Lituani* · Puccini: *Bohème, Edgar, Manon, Villi* · Rossini: *Barber, Mosè, Tell* · Spontini: *Fernand* · Verdi: *Aida, Ballo, Falstaff, Forza, Lombardi, Luisa, Otello, Rigoletto*



Vol. 4: Wagner: *Dutchman, Götterdämmerung, Liebesmahl, Lohengrin, Meistersinger, Rienzi, Siegfried, Tannhäuser, Tristan, Walküre* · Weber: *Freischütz* · Weber (Berlioz): *Invitation*.

Passages for violin 1 and 2. Bowings and fingerings.


 Galamian 1962 = Galamian, Ivan. *Principles of Violin Playing and Teaching*. Preface by Elizabeth A.H. Green. Englewood Cliffs, New Jersey: Prentice Hall. 116 pp.— 3rd ed., Ann Arbor, Michigan: Shar Products, 1999. 144 pp.

Thorough, analytical discussion of issues of technique and sound production.

 Galamian 1966/I–II = Galamian, Ivan, and Frederick Neumann. *Contemporary Violin Technique*. Part I/1: *Scale and Arpeggio Exercises*. Part I/2: *Double and Multiple Stops in Scale and Arpeggio Exercises*. Part II: *Bowing and Rhythm Patterns*. New York: Galaxy Music. 75+41+40 pp.

  Geminiani 1751 = Geminiani, Francesco. *The Art of Playing on the Violin*. London: author. 51 pp. [http://imslp.org/wiki/The_Art_of_Playing_on_the_Violin,_Op.9_\(Geminiani,_Francesco\)](http://imslp.org/wiki/The_Art_of_Playing_on_the_Violin,_Op.9_(Geminiani,_Francesco)) — Facs., ed. and with an introduction by David D. Boyden. London: Oxford University Press, 1952.

Important performance-practice source.

 Gerle 1983 = Gerle, Robert. *The Art of Practising the Violin: With Useful Hints for All String Players*. Paperback. London: Stainer and Bell. 112 pp.— Reprint, 2006.


Finger patterns, sight-reading practice, memory practice.

 Gigante 1953 = Gigante, Charles. *Manual of*

Orchestral Bowing. Revised ed. of the author's M.M. thesis, University of Rochester, 1951. Reprint with a preface by Robert H. Klotman. Reston, Virginia: American String Teachers Association, 1986. 133 pp.

Bach: *Brandenburg* 1, 3, Cantata 140 · Bartók: Concerto · Beethoven: *Coriolan* Overture, *Egmont* Overture, *Leonore* Overture 3, Piano Concerto 4, Symphonies 1–9 · Bergsma: *Paul* · Berlioz: *Carnival* Overture, *Romeo/Mab*, *Symphonie fantastique* · Bizet: *L'Arlésienne* 1, Symphony · Bloch: *Schelomo*, Symphony · Borodin: *Polovtsian* · Brahms: *Academic* Overture, Double Concerto, Symphonies 1–4 · Chabrier: *España* · Copland: *Outdoor* Overture, *Salón*, *Statements*, Symphony 3 · Debussy: *Faun*, *La Mer*, *Nocturnes* · Diamond: *Rounds*, Symphony 4 · Dukas: *Sorcerer* · Dvořák: Cello Concerto, Symphony 8 · Enescu: *Romanian Rhapsody* 1 · Falla: *Hat* · Foote · Franck: Symphony · Gershwin: Piano Concerto · Grofé: *Canyon* · Handel: *Water Music* · Hanson · Harris: Symphony 3 · Haydn: Symphonies 88, 94, 101, 104 · Honegger: *Pacific*, String Symphony · Liszt: *Préludes* · Lyadov: *Songs/i* · Mahler: Symphony 8 · Mendelssohn: *Midsummer/Overture* and *Scherzo*, *Ruy* Overture, Symphonies 3–4 · Mennin: Symphony 3 · Mozart: *Flute* Overture, *Figaro* Overture, *Nachtmusik*, Symphonies 35 and 39–41 · Mussorgsky: *Night* · Paine · Prokofiev: *Peter*, Symphony 1 · Rachmaninoff: Piano Concerto 3, Symphony 1 · Ravel: *Daphnis* 2, *Ma mère* · Rimsky-Korsakov: *Capriccio espagnol*, *Scheherazade* · Rogers · Rossini: *Barber* Overture, *Gazza* Overture, *Signor* Overture · Saint-Saëns: *Carnival*, *Danse*, *Rouet* · Schoenberg: *Glückliche*, *Verklärte*, Violin Concerto · Schubert: *Rosamunde* Overture, Symphonies 5 and 8–9 · Schuman: *American Festival* Overture, *Judith*, Symphony 3 · Schumann: Symphony 4, *Träumerei* · Shostakovich: Symphony 6 · Sibelius: *Finlandia*, Symphonies 1 and 6–7 · Smetana: *Bride* Overture · Still · Strauss: *Don Juan*, *Sinfonia domestica*, *Till* · Stravinsky: *Apollon*, Concerto for Strings, *Dumbarton*, *Firebird*, *Jeu*, *Norwegian*, *Orpheus*, *Petrushka*, *Pulcinella*, *Scènes* · Tchaikovsky: *Marche slave*, *Nutcracker* Overture, *Romeo* Overture, Symphonies 4–6 · Vaughan Williams: *Fantasia*, Symphony 1 · Vivaldi: *Concerto grosso* op. 3/11 · Wagenaar · Wagner: *Siegfried Idyll*, *Tristan* Prelude · Walton: Symphony · Ward · Weber: *Freischütz* Overture, *Oberon* Overture


Excellent discussion of bow strokes and bow markings, both for orchestral violinists and conductors. Explains when and why to apply which stroke, bowing, and articulation.

 Gingold 1953/I–III = Gingold, Joseph, sel. and ed. *Orchestral Excerpts from the Symphonic Repertoire*. 3 vols. New York: International. Nos. IMC 1118–1120.— Rev. ed., 1962. 114+113+119 pp.



(I) = vol. I, etc.; * = item added in the revised edition

· Bach: *Brandenburg* 1 (II), 3 (III), 5 (I), *Mass* (I), *St. Matthew* (II), *Suite* 1 (III) · Beethoven: *Coriolan Overture* (III), *Egmont Overture* (II), *Leonore Overture* 3 (III), *Piano Concertos* 1–2 (I), 3–4 (III), 5 (II), *Prometheus Overture*, *Symphonies* 1 (I), 2 (III), 3 (I), 4–5 (II), 6–7 (III), 8 (II), 9 (I), *Violin Concerto* (II) · Berlioz: *Faust/Dance* (II), *Faust/Hung. March* (I), *Harold* (III), *Béatrice Overture* (III), *Benvenuto Overture* (III), *Carnival Overture* (II), *Romeo* (II), *Symphonie fantastique* (I) · Bizet: *L'Arlésienne* 1–2 (III), *Carmen* Suites 1 (I), 2 (II) · Borodin: *On the Steppes* (I), *Polovtsian* (III), *Symphony* 2 (II) · Brahms: *Academic Overture* (III), *Double Concerto* (II), *Haydn Variations* (III), *Hungarian Dances* 1 (II), 5–6 (I), 20–21 (III), *Piano Concerto* 2 (I), *Requiem* (I), *Serenade* 1, *Symphonies* 1–2 (I), 3 (II), 4 (III), *Tragic Overture* (II) · Bruckner: *Symphonies* 4 (I), 7 (II), 8 (III) · Chabrier: *España* (III), *Joyeuse marche* (I) · Charpentier: *Impressions* (II) · Chausson: *Symphony* (III) · Debussy: *Faun* (I), *Ibéria* (III), *La Mer* (I), *Nocturnes* (II) · Delibes: *Sylvia Suite* (III) · Dukas: *Sorcerer* (II) · Dvořák: *Cello Concerto* (I), *Carnival Overture* (I), *Slavonic Dances* (III), *Symphonies* 8 (III), 9 (II), *Violin Concerto* (III) · Elgar: *Enigma Variations* (II) · Enescu: *Romanian Rhapsody* 1 (III) · Falla: *Amor* (I), *Hat Suite* (III), *Nights* (II) · Fauré: *Pelléas* (I) · Franck: *Symphonic Variations* (II), *Symphony* (I) · Glinka: *Ruslan Overture* (I), *Kamarinskaya* (III) · Gluck (Mottl): *Ballet Suite* (I) · Goldmark: *Spring Overture* (III) · Grieg: *Peer Suite* 1 (II), 2 (III) · Haydn: *Symphonies* 31 (I), 88 (III), 94 (III), 101 (II), 103 (I), 104 (II) · Humperdinck: *Hansel Overture* (I) · Ibert: *Escapes* (III) · D'Indy: *Istar* (II), *Mountain Symphony* (III) · Ippolitov-Ivanov: *Caucasian* 1 (II) · Jaernefelt: *Berceuse* (II), *Prelude* (II) · Kabalevsky: *Colas Overture* (I) · Lalo: *Roi Overture* (I) · Liszt: *Hungarian Rhapsody* 2 (II), *Piano Concerto* 1 (I), **Préludes* (III) · Lyadov: *Kikimora* (II), *Lake* (III) · Mahler: *Symphonies* 1 (III), 4 (II) · Mendelssohn: *Hebrides Overture* (I), *Midsummer Overture* (III), *Scherzo* (II), *Intermezzo* (I), *Nocturne* (III), *Ruy Overture* (II), *Symphonies* 3 (II), 4 (III), 5 (I) · Mozart: *Don Giovanni Overture* (II), *Figaro Overture* (I), *Flute Overture* (III), *Impresario Overture* (I), *Symphonies* 35 (III), 38–39 (II), 40 (I), 41 (III) ·


Mussorgsky: *Night* (II) · Nicolai: *Wives Overture* (II) · Offenbach: *Orpheus Overture* (III) · Ponchielli: *Gioconda/Dance* (II) · Prokofiev: **Kjé* (III), *Peter* (III), *Romeo Suites* 1 (II), 2 (I), **Symphonies* 1 (II), *5 (I) · Rachmaninoff: **Isle* (I), *Piano Concerto* 2 (I), **Symphony* 2 (II) · Ravel: *Alborada* (III), *Daphnis* 2 (III), *Piano Concerto* (II), *Rhapsodie espagnole* (I), *Tombeau* (III), *La Valse* (II) · Rimsky-Korsakov: *Russian Easter Overture* (I), *Scheherazade* (I), *Snow Maiden/Dance* (II), *Suite Coq* (III), *Tsar III/1/Bumble* (III) · Rossini: *Barber Overture* (III), *Cenerentola Overture* (I), *Gazza Overture* (II), *L'Italiana Overture* (III), *Semiramide Overture* (III), *Tancredi Overture* (III), *Tell Overture* (I) · Saint-Saëns: *Danse* (III), *Samson/Bacchanale* (II), *Symphony* 3 (I), *Violin Concerto* 3 (I) · Schoenberg: *Verklärte* (I) · Schubert: *Rosamunde* (II), *Symphonies* 2 (III), 4 (III), 5 (III), 8 (I), 9 (III) · Schumann: *Manfred Overture* (I), *Piano Concerto* (III), *Symphonies* 1 (I), 2 (III), 3 and 4 (II) · Shostakovich: *Symphonies* 1 (I), 2 (III), 3–4 (II), 5 (III) · Sibelius: *Finlandia* (III), *Pohjola* (II), *Saga* (III), *Swan* (I), *Symphonies* 1 (I), 2 (III), 4 (II), *Valse* (II) · Smetana: *Bride/Dance*, *Moldau* (I), *Bride Overture* (II) · J. Strauss, Jr.: *Danube Waltz* (I), *Fledermans Overture* (III), *Tales Waltz* (III) · Stravinsky: *Firebird* (III), *Fireworks* (II), **Petrushka* (I), **Sacre* (II) · Tchaikovsky: *Beauty Suite* (III), *Capriccio italien* (II), *Manfred Symphony* (III), *Marche Slave* (II), *Nutcracker Suite* (III), *Overture 1812* (II), *Piano Concerto* 1 (I), *Romeo Overture* (III), *Serenade* (I), *Suite* 3 (I), *Swan Lake Suite* ("White Swan") (I), *Symphonies* 4 (I), 5–6 (II) · Thomas: *Mignon Overture* (I) · Vaughan Williams: *Fantasia* (I) · Verdi: *Forza Overture* (II) · Weber, *Euryanthe Overture* (I), *Freischütz Overture* (I), *Oberon Overture* (III) · Weber (Berlioz): *Invitation* (II) · Mostly passages for violin 1 and solos. Includes the typical repertoire of North American symphony orchestras. Based partly on unreliable editions. Some bowings and fingerings.


 Gingold 1979 = Gingold, Joseph. "Advice to Aspiring Young Symphony Musicians." In *Concepts in String Playing: Reflections by Artist-Teachers at the Indiana University School of Music*, ed. by Murray Grodner, pp. 18–26. Bloomington: Indiana University Press.

Includes marked excerpts from: Beethoven: *Leonore Overture* 3, *Symphonies* 3 and 9 · Bruckner: *Symphony* 7/ii · Mozart: *Symphony* 39 · Strauss: *Don Juan*

  Gingold 1991 = Blum, David. "Orchestral Manoeuvre: A Masterclass with Joseph Gingold." *The Strad* 102/1219 (Nov.), 948–59.
<http://www.orpheusmusicshop.com/category-105.html>

Suggestions for fingerings and bowings for popular excerpts and other valuable advice.


 Heinze 1928 = Heinze, Berthold. *Konzentrierter Lebrgang der gesamten modernen Violin- und Bogentechnik in kurzen Übungen* [= A concentrated curriculum of modern violin technique and bowing technique in short exercises]. (In G.) Vols. 3–4: *Orchester- und Kammermusiktechnik* [= Orchestral and chamber-music technique]. Berlin-Dahlem: Wrede. 16+20 pp. © M. Wulfhorst

 Hermann 1894–99/I–II = Hermann, Friedrich, sel. and ed. (suppl. by Hermann Gärtner). *Orchesterstudien für 1. Violine: Eine Sammlung schwieriger Stellen aus Tonwerken für Kirche, Theater und Konzertsaal* [= Orchestral studies for the first violin: a collection of difficult passages from compositions for church, theater, and concert hall]. (In G.) 2 vols. Leipzig: Breitkopf. Nos. EB 2010–2012. 38+51 pp.

Vol. I: d'Albert: *Gernot*, *Rubin* Overture · Beethoven: *Missa*, *Leonore* Overture 3, *Symphony 9* · Bellini: *Capuleti* Overture · Berlioz: *Benvenuto* Overture, *Carnival* Overture, *Corsair* Overture, *Francs-Juges* Overture, *Harold*, *Requiem*, *Roi Lear* Overture, *Romeo*, *Symphonie fantastique*, *Symphonie funèbre* · Haydn: *Symphony 103* · Liszt: *Dante* Symphony, *Festklänge*, *Hungaria*, *Huns*, *Ideals*, *Mazeppa*, *Préludes*, *Prometheus*, *Tasso* · works by Bantock, Becker, Enna, and Holstein.


Vol. II: Mendelssohn: *Meeresstille* Overture, *Melusine* Overture, *Symphonies 3–4* · Mozart: *Symphony 39* · Reinecke: *König* Overture · Schumann: *Genoveva* Overture, *Manfred* Overture, Overture–Scherzo–Finale op. 52, *Symphony 2* · Sibelius: *Leminkäinen's Return* Op. 22/4, *Scènes* op. 25/2–3 and Op. 66/1+3 · Suk: *Scherzo* · works by Nicodé, Sandberger, Scharwenka, G. Schumann, Sinigaglia, Taubmann, Tinel, Volbach, Weingartner, Zöllner.



Bowings and fingerings.


 Hermann 1907 = Hermann, Friedrich, sel. and ed. (suppl. by Hermann Gärtner). *Orchesterstudien für 2. Violine: Eine Sammlung schwieriger Stellen aus Tonwerken für Kirche, Theater und Konzertsaal* [= Orchestral studies for the second violin: a collection of difficult passages from compositions for church, theater, and concert hall]. (In G.) Leipzig: Breitkopf. No. EB 2051. 40 pp.

d'Albert: *Rubin* · Auber: *Domino* Overture, *Fra* Overture · Beethoven: *Leonore* Overture 2, *Missa*,

Symphony 9 · Berlioz: *Benvenuto* Overture, *Carnival* Overture, *Corsair* Overture, *Harold*, *Requiem*, *Roi Lear* Overture, *Romeo*, *Symphonie fantastique* · Liszt: *Ce qu'on*, *Dante* Symphony, *Festklänge*, *Huns*, *Mazeppa*, *Prometheus*, *Tasso* · Mendelssohn: *Symphonies 3–4* · Mozart: *Symphony 39* · Reinecke: *König* Overture · Schumann: *Symphony 2* · Sibelius: *Symphonies 1–2* and 4 · works by Enna, Nicodé, Scharwenka, Sinigaglia, Weingartner, Woysch, Zöllner.
Bowings and fingerings.








 Hofmann 1875–89/I–X = Hofmann, Richard, sel. and ed. *Orchesterstudien für die Violine: Eine Sammlung schwieriger Stellen aus Ouvertüren, Symphonien, Opern u.s.w.* [= Orchestral studies for violin: a collection of difficult passages from overtures, symphonies, operas, etc.]. (In G.) 10 vols. Leipzig: Carl Merseburger. Nos. 513–14, 522–23, 698–703.

Passages for violin 1 and 2 and solos. Some bowings and fingerings. Contents: see  Hofmann 1906a/I–X. This collection went through nine further editions, with many revisions, additions, and deletions, only the two most important of which are listed below ( Hofmann 1906a and 1956–62).

 Hofmann 1906a/I–X = Hofmann, Richard, sel. and ed. *Orchesterstudien...* (In G.) [4th exp. and rev. ed.] 10 vols. in 1. Leipzig: Carl Merseburger. 44+44+44+40+40+40+40+40+40+40 pp.


(* = items added in the 3rd and 4th editions) Adam: *Postillon* (IX) · Auber: **Fra* (I), **Muette* Overture (I) · Beethoven: *Fidelio* (IV), *Coriolan* Overture (X), *Leonore* Overture 1 (X), 2–3 (IV), *Prometheus* Overture (X), *Symphonies 1* (I), 2 (II), *3 (III), 4 (VI), *5 (IX), 6 (X), 7 (IV), *8 (VIII), 9 (X) · Berlioz: **Benvenuto* Overture (IX), *Carnival* Overture (IV), **Roi Lear* Overture (VI), **Romeo* (VI), **Symphonie fantastique* (IV) · Bizet: **L'Arlésienne* 1 (X), **Carmen* (VIII) · Boieldieu: *Dame* (X) · Cherubini: *Abencérages* Overture (VIII), *Anacréon* Overture (II), *Journées* Overture (VIII), **Lodoïska* Overture (I) · Gade: *Symphony 4* (VII) · Glinka: **Kamarinskaya* (X) · Gluck: *Iphigénie* Overture (X) · Goetz: *Widerspenstige* (IX) · Haydn: *Symphonies 94* (VI, 99 (I), 104 (VIII) ·

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 = score  = book/article  = periodical  = website/web document  = CD  = DVD  = software

Hérold: *Pré* (VI), *Zampa* (I) · C. Kreutzer: *Nachtlager* (X) · Marschner: *Hans* (VII), *Templer* (V), **Vampir* (II) · Mendelssohn: *Athalia* Overture (VIII), *Hebrides* Overture (VIII), *Meeresstille* Overture (VIII), *Midsummer* Overture (IV), *Ruy* Overture (VI), Symphonies 3 (VIII), *4 (V) · Meyerbeer: **L'Africaine* (III), *Dinorah* (V), *Huguenots* (VIII), *Robert* (VII), **Struensee* (II) · Mozart: *Abduction* (VII), **Don Giovanni* (II), *Figaro* (VI), *Flute* Overture (VIII), Symphonies 39 (I), 40 (III), 41 (VII) · Nicolai: *Wives* (IX) · Rossini: **Tell* (I) · Schubert: *Rosamunde* Overture (X), Symphonies *8 (II), 9 (II) · Schumann: Overture–Scherzo–Finale op. 52 (X), *Genoveva* Overture (VII), *Manfred* Overture (X), Symphonies 1–3 (X), 4 (V) · Smetana: *Bohemia* (VI), **Bride* (VII), *Moldau* (VI), *Vjšebrod* (VII) · Wagner: *Tannhäuser* (III) · Weber: *Euryanthe* (VII), *Freischütz* (V), *Jubel* Overture (VI), *Oberon* (I), *Preciosa* (II)

Passages for violin 1 and 2 and a few solos. Some bowings and fingerings.


 Hofmann 1906b/I–III = Hofmann, Richard, sel. and ed. *Solobuch für Violine: Violin-Solos (Solostellen für Violine) aus Messen, Kantaten, Oratorien, Opern und Sinfonien usw.* [= Solo book for violin: Violin solos (solo passages) from masses, cantatas, oratorios, operas, symphonies, etc.]. (In G.) 3 vols. Leipzig: Carl Merseburger. Nos. C.708.M–C.710.M. 39+39+39 pp.


(I) = vol. I, etc. · Bach: Cantatas 2/iii, 9/iii, 13/v, 36/vii (I), 29/iii, 32/ii, 83/iii, 84/iii (II), 86/ii (III), 197/viii (III), *Christmas Oratorio* III/31 and V/51, IV/41 (2 soli) (I), Mass/vi (III), *St. Matthew* II/39 and 42 (III) · Beethoven: *Missa* (II) · Goetz: *Widerspenstige* (III) · Handel: *Concerti grossi* op. 6 (I)–(III) · Haydn: Symphonies 7 (2 soli) (I), 103/ii (II) · Hérold: *Pré* (II) · Huber: *Symphony* 2 (III) · C. Kreutzer: *Nachtlager* (III) · Marschner: *Hans* (III) · Meyerbeer: *L'Africaine* (III) · Mozart: *Don Giovanni* (II), *Idomeneo*/10b (I) · Nicolai: *Wives* (III) · Reinecke: *Gouverneur* (III) · Schneider: *Weltgericht* (II) · Schumann: *Symphony* 4 (III) · Weber: *Freischütz* (II), *Oberon* (III) · Zöllner: *Heini* (III)

 Hofmann 1956–62/I–XXIV = Ludwig Schuster (Vols. 1–2), Fritz Spindler and Gert Kleindienst (Vols. 4–5), Fritz Spindler and Karl Suske (Vol. 6), Karl Prill (Vols. 7–8), Fritz Spindler und Heinz Ring (Vols. 13–18, 23–24), Johannes Striegler (Vol. 19), Adrian Rappoldi (Vols. 21–22), sel. and ed. *Orchesterstudien für Violine. Orchesterstudien für alle Instrumente: Eine Sammlung der wichtigsten Stellen aus Opern, Oratorien, Sinfonien und*



anderen Werken [= Orchestral studies for violin.



Orchestral studies for all instruments: a collection of the most important passages from operas, oratorios, symphonies, and other works]. (In G.) [9th rev. ed.] 24 vols. (Vols. 3 and 9–12 were never published). Leipzig: VEB Friedrich Hofmeister Musikverlag.— Vols. 4, 13–18, and 23–24 are still in print.

Vol. 1: Beethoven: Symphonies 1–5 · Vol. 2: Beethoven: *Leonore* Overture 3, Symphonies 6–9 · Vol. 4: Tchaikovsky: *Capriccio italien*, *Francesca* Overture, *Nutcracker* Suite, Overture 1812, Piano Concerto 1, *Romeo* Overture, Serenade, Suites 3–4, Violin Concerto · Vol. 5: Tchaikovsky: *Manfred*, Symphonies 4–6 · Vol. 6: Tchaikovsky: *Beauty*, *Mazepa*, *Onegin*, *Pique Dame*, *Sorceress*, *Swan Lake* · Vols. 7–8 = reprint of  Strauss 1910/I–II · Vol. 13: Wagner: *Dutchman*, *Faust* Overture, *Rienzi*, *Siegfried Idyll* · Vol. 14: Wagner: *Tannhäuser* · Vol. 15: Wagner: *Lohengrin*, *Parsifal* · Vol. 16: Wagner: *Meistersinger* · Vol. 17: Wagner: *Rheingold*, *Tristan* · Vol. 18: Wagner: *Walküre* · Vols. 19–20: Brahms: *Academic* Overture, Serenade 1, Symphonies 1–4, *Tragic* Overture · Vol. 21: Verdi: *Aida*, *Forza*, *Rigoletto*, *Traviata*, *Trovatore* · Vol. 22: Verdi: *Ballo*, *Don Carlo*, *Falstaff*, *Otello*, Requiem · Vol. 23: Wagner: *Siegfried* · Vol. 24: Wagner: *Götterdämmerung*


 Hüllweck 1868/I–IV = Hüllweck, Ferdinand, sel. and ed. *Orchesterstudien für die Violine: Auszug der Soli sowie der wichtigsten und schwierigsten Stellen aus den Opern und Schauspielen mit Musik* [= Orchestral studies for violin: excerpts of solo passages and the most important and difficult passages from operas and from dramas with incidental music]. (In G.) 4 vols. Leipzig: C.F. Meser; Berlin: Adolph Fürstner. Nos. 3330–33. 41+36+30+50= 147 pp.


(I) = vol. I, etc. · Auber: *Diable*, *Domino*, *Maçon*, *Muette* (III) · Beethoven: *Fidelio* (I), *Leonore* Overtures 2–3 (I) · Flotow: *Alessandro*, *Wintermärchen* (II) · Gounod: *Faust* (III) · Grisar: *Bonsoir* (III) · Halévy: *Juive* (III) · Hérold: *Pré*, *Zampa* (III) · C. Kreutzer: *Nachtlager* (II) · Lortzing: *Wildschütz* (II) · Marschner: *Hans*, *Templer* (I) · Mendelssohn: *Midsummer* (II) · Meyerbeer: *L'Africaine*, *Dinorah*, *Huguenots*, *Prophet*, *Robert* (II) · Mozart: *Abduction*, *Don Giovanni*, *Figaro* (I) · Nicolai: *Wives* (II) · Rossini: *Barber*, *Tell* (III) · Wagner: *Dutchman*, *Lohengrin*, *Rienzi*, *Tannhäuser* (IV) · Weber: *Euryanthe*, *Freischütz*, *Oberon*, *Preciosa* (I) Mostly passages for violin 1 and a few solos. Bowings and fingerings.

  Humperdinck 1894 = Humperdinck, Engelbert. *Hänsel und Gretel*. Piano-vocal score by the composer. Mainz: Schott. No. 25618.
<http://erato.uvt.nl/files/imglnks/usimg/0/0d/IMSLP180033-SIBLEY1802.7274.542e-39087011136704score.pdf>


  Joachim 1905/I–III = Joachim, Joseph, and Andreas Moser. *Violinschule / Violin School*. (In G with partial English translation by Alfred Moffat.) 3 vols. Berlin: N. Simrock.
<http://www.archive.org/details/violinschulevio00mosegoog>

Moser's essay "Vom Vortrag" [= About performance] (III, 5–35) is an important source for 19th-century performance practice.

 Kayser 1850 = Kayser, Ernst Heinrich. *36 Études élémentaires et progressives pour le violon...*, op. 20 [= 36 Elementary and progressive etudes for the violin...]. 3 vols. Hamburg: August Craz. (Bärenreiter edition in preparation.)


 Kazez 1989 = Kazez, Daniel. *Rhythm Reading: Elementary Through Advanced Training*. Dubuque, Iowa: William C. Brown. 160 pp. 2nd ed., paperback, New York: Norton, 1997. 228 pp.

Copious exercises and passages illustrate simple, compound, and non-traditional meters, syncopations, irregular divisions of the beat (tuplets), and polyrhythms.

 Kozharsky 1972–74/I–III = Kozharsky, Zakhar Abramovich (vols. I–III), and Pyotr Lazarevich Tchernivsky (vols. I–II), sel. and ed. *Orkestrorni trudnoshchi dlya skrypkoy* [= Difficult orchestral passages for violin]. (In *Ukrainian/Russian*.) 3 vols. Kiev: Muzichna Ukrai:na. 164+168+160 pp.

Vol. I, BALLETS: Adam: *Giselle* · Asafiev: *Fountain* · Delibes: *Coppélia* · Glazunov: *Raymonda* · Karayev: *Beauties* · Khatchaturian: *Spartak* · Prokofiev: *Cinderella, Romeo, Tale* · Ravel: *Daphnis* · Skorulsky: *Forest* · Stravinsky: *Petrushka, Sacre* · Tchaikovsky: *Beauty, Nutcracker, Swan Lake*
 Vol. II, OPERAS: Bizet: *Carmen* · Borodin: *Prince Igor* · Glinka: *Life, Ruslan* · Gounod: *Faust* · Gulak-Artemovskiy: *Cossack* · Lysenko: *Natalie, Taras* · Moniuszko: *Halka* · Mozart: *Flute* · Mussorgsky: *Boris, Khovanshchina* · Prokofiev: *War* · Puccini: *Bohème, Butterfly, Tosca* · Rachmaninoff: *Aleko* ·

Rimsky-Korsakov: *Cog, Snow Maiden, Tsar's Bride* · Rubinstein: *Demon* · Smetana: *Bride* · Shostakovich: *Katerina* · Tchaikovsky: *Mazepa, Onegin, Pique Dame* · Verdi: *Aida, Otello, Rigoletto, Traviata*
 Vol. III, SYMPHONIC PIECES: Bartók: *Concerto* · Beethoven: *Symphonies 3 and 9* · Berlioz: *Symphonie fantastique* · Bizet: *Symphony 1* · Brahms: *Symphonies 1 and 4* · Britten: *Guide* · Bruckner: *Symphony 3* · Debussy: *La Mer* · Dvořák: *Symphony 9* · Enescu: *Romanian Rhapsody 1* · Glazunov: *Symphony 5* · Hindemith: *Harmony, Symphonia serena* · Karłowicz: *Eternal Songs* · Khachaturian: *Symphony 2* · Kosenko: *Heroic Overture* · Liszt: *Préludes* · Lyatoshynsky: *Symphony 3* · Mahler: *Symphony 1* · Mussorgsky (Ravel): *Pictures* · Myaskovsky: *Symphony 27* · Prokofiev: *Symphonies 1, 5, 7* · Rachmaninoff: *Dances, Symphony 2* · Respighi: *Feste* · Revutsky: *Symphony 2* · Rimsky-Korsakov: *Capriccio espagnol, Scheherazade* · Scriabin: *Symphony 2* · Shchedrin: *Concerto 1* · Shostakovich: *Symphonies 1, 5, 10, 11, 15* · Skoryk: *Concerto* · Smetana: *Moldau* · Strauss: *Don Juan, Till* · Szymanowski: *Symphony 4* · Taneyev: *Symphony 1* · Tchaikovsky: *Francesca, Manfred, Romeo, Serenade, Suite 3, Symphonies 4–5, Tempest* · Villa-Lobos: *Chôros 10*
 Mostly passages for violin 1 and some solos.
 Bowings and fingerings.

 Krause 2001 = Krause, Sylvio, sel. and ed. *Orchestral Auditions—Violin: The Most Important Orchestral Excerpts with Preliminary Exercises. / Das Probespiel Violine: Die wichtigsten Orchesterstellen mit Vorübungen*. (In *E/G*.) Leipzig: Friedrich Hofmeister. No. FH 7075. 96 pp.
 Beethoven: *Fidelio*/II/Finale, *Leonore Overture 3*, *Symphonies 4 and 9* · Berlioz: *Symphonie fantastique* · Brahms: *Piano Concerto 1* · Bruckner: *Symphony 9* · Dvořák: *Symphony 9* · Mahler: *Symphony 10* · Mendelssohn: *Midsummer/Scherzo*, *Symphony 4* · Mozart: *Così, Don Giovanni, Figaro, Flute*, *Symphony 39* · Rossini: *Barber* · Schumann: *Symphony 2* · Smetana: *Bride Overture* · Strauss: *Don Juan* · Tchaikovsky: *Symphony 6, Violin Concerto* · Verdi: *Falstaff, Forza Overture* · Wagner: *Parsifal, Siegfried, Tannhäuser, Tristan, Walküre* · Weber: *Euryanthe Overture, Freischütz Overture, Oberon Overture*
 Passages for violin 1 and 2. Bowings, fingerings, metronome markings, and technical suggestions.
 Exercises and practicing versions for strokes and left-hand patterns.

🎵 Kreutzer 1796 = Kreutzer, Rodolphe. *40 Études ou caprices pour le violon*. Paris: Magasin de musique.— Ed. by Ivan Galamian as *42 Studies for Violin*. New York: International, 1963. No. IMC 2073. 83 pp.

🎵 C. Kreutzer 1888 = Kreutzer, Conradin. "Die Nacht ist schön," Scene and Aria from *Das Nachtlager von Granada* II/14. Arr. for baritone/bass, violin, and piano by Friedrich Hermann. Score and part. Frankfurt: Steyl und Thomas. Score. No. S. 325 T. 14 pp.

🎵 Kruse 1892 = Kruse, Wilhelm, sel. and ed. *Orchesterstudien für Violine: Eine Auslese schwieriger Stellen aus Orchester-Werken* [= Orchestral studies for violin: a selection of difficult passages from orchestral works]. (In G.) Vol. 1 (no other vols. were published). Markneukirchen: Paul Pfretzschner. No. P.81P. 29 pp.
Auber: *Muette* · Beethoven: *Leonore Overture 3, Prometheus Overture* · Bellini: *Sonnambula Overture* · Boieldieu: *Dame* · Flotow: *Indra Overture, Martha* · Hérold: *Pré* · C. Kreutzer: *Nachtlager* · Mendelssohn: *Antigone, Midsummer/Overture and Scherzo* · Mozart: *Symphony 41* · Suppé: *Flotte Overture* · Verdi: *Traviata* · Weber: *Oberon* · works by Conradi, Kontski, Leutner, Raff
Passages for violin 1 and 2, solos. Bowings and fingerings.

🎵 Lutosławski 1993 = Lutosławski, Witold. *Studia orkiestrowe na skrzypce: Utwory symfoniczne* [= Orchestral studies for violin: symphonic works]. (In Polish.) Ed. by Janusz Wyląg. Cracow: Polskie Wydawnictwo Muzyczne. No. PWM 8836. 36 pp.
Cello Concerto · Concerto · *Funeral Music* · *Jeux vénitiens* · Little Suite · *Livre* · Overture for Strings · Symphonic Variations · Symphonies 1–2
Passages for violin 1 and 2. Bowings and fingerings.

🎵📀 Magadini 1993 = Magadini, Peter. *Polyrhythms: The Musician's Guide. The Definitive Guide to Understanding and Mastering Polyrhythms while Enhancing Rhythmic Versatility*. 2 vols. in 1. Ed. by Wanda Sykes. 2nd ed. Milwaukee, Michigan: Hal Leonard, 1993. 67 pp. (Includes audio CD).

Useful systematic exercises for any instrumentalist, ranging from simple polyrhythms (e.g., 3:2) to difficult ratios (e.g., 13:4).

🎵📀 Manning 2006 = Manning, Peter. "Masterclass: Royal Opera House Concertmaster Peter Manning Explains How Violinists Can Survive the Challenges of Wagner's *Tristan and Isolde*" (Interview by Aline

Nassif). *The Strad* 117/1400 (Dec.), 74–77.

<http://www.orpheusmusicshop.com/category-105.html>

Bowings, fingerings, and performance suggestions.


🎵📀 L. Mozart 1756 = Mozart, Leopold. *Versuch einer gründlichen Violinschule* [= Attempt at a thorough violin method]. (In G.) Augsburg: Johann Jacob Lotter. 272 pp.
<http://conquest.imslp.info/files/imglnks/usimg/c/c0/IMSLP66600-PMLP122129-LeopoldMozartGrndlicheViolinschule3tea1787.pdf> (3rd ed., 1787).— Trans. by Editha Knocker as *A Treatise on the Fundamental Principles of Violin Playing*. 2nd ed. paperback. Oxford: Oxford University Press, 1985. 274 pp.


<http://www.archive.org/details/treatiseonthefun007087mbp>— Diplomatic facs. of the 2nd, rev. ed. of 1769/70 in modern font and spelling, as *Gründliche Violinschule: Erstausgabe der zweiten Auflage von 1769 in moderner Schrift und angepasster Rechtschreibung*, ed. by Matthias Michael Beckmann. Salzburg: Kulturverlag Polzer, 2007. 334 pp.— Trans. by Elisabeth Kaplan as *The Art of the Violin*. Ed. by Matthias Michael Beckmann, with an essay by Gottfried Franz Kasperek. Salzburg: Kulturverlag Polzer, 2008. 319 pp.


🎵 Mozart 1867 = Mozart, Wolfgang Amadeus. *Andante, Menuett und Rondo aus der Serenade Nr. 7* ["Haffner" Serenade K. 250/ii–iv]. Arr. for violin and piano and with cadenzas by Ferdinand David. In *Die hobe Schule des Violinspiels: Werke berühmter Meister des 17. und 18. Jahrhunderts, für Violine und Pianoforte*, vol. 2/10. Score and part. Leipzig: Breitkopf.




🎵 Mozart [1880] = Mozart, Wolfgang Amadeus. "Non più!... Non temer, amato bene", *Scena con rondo* for tenor, obbligato violin, and orchestra from *Idomeneo*, Act II/i/10b, K. 490. Arr. as aria for soprano, violin, and piano and with a cadenza by Johannes Lauterbach. Hamburg: Hugo Pohle. Score and parts. No. H.P.718. 16+8+4 pp.— Reprint, Lilienthal/Bremen: Eres Edition, 2006. No. 2809. (Several other arr. were published.)

🎵 Mozart 1884 = Mozart, Wolfgang Amadeus. "L'amero, sarò costante," Aria (Rondo) for soprano, obbligato violin, and orchestra from *Il re pastore*, Act II/10. Arr. for soprano, violin, and piano and with cadenzas by Johannes Lauterbach and Carl Deis. Hamburg: Hugo Pohle. Score and parts.— Reprint, New York: Schirmer, 1946. No. 41086. 8+2+4 pp.


 Mozart 1913 = Mozart, Wolfgang Amadeus. *Rondo* [= "Haffner" Serenade K. 250/iv]. Arr. for violin and piano and with cadenzas by Fritz Kreisler. New York: Charles Foley (Carl Fischer). No. F1169. Score and part. 12+7 pp.

 Mozart 1955 = Mozart, Wolfgang Amadeus. *Kleines Konzert (Petit Concerto) aus der Serenade KV 185* [= Serenade K. 185/ii–iii]. Arr. for violin and piano and with a cadenza by Gustav Havemann. Frankfurt: C.F. Peters. No. E.P.11768, 4696. Score and part. 10+4 pp.— Reprint, 1991.

 Mozart 1970 = Mozart, Wolfgang Amadeus. *Violinkonzert aus der Colloredo-Serenade KV 203* [= Serenade K. 203/ii–iv]. Arr. for violin and piano by Willy Girsberger. Fingerings, bowings, and cadenzas by Erich Furi. Zurich: Hug. No. G.H. 10921. Score and part. 23+7 pp.

  Music Minus One 2006 = *The Concertmaster: Symphonic Classics for Violin and Orchestra*. Elmsford, New York: Music Minus One. No. MMO 3118. 23 pp. (Includes 2 CDs →  [Music Minus One 2006](#).)

Brahms: Symphony 1/ii · Mozart: "Haffner" Serenade/ii · Offenbach: *Orpheus* Overture · Rimsky-Korsakov: *Capriccio espagnol*/iii+v, *Scheherazade*/i+iii+iv · Saint-Saëns: *Danse* · Schumann: Symphony 4/ii · Tchaikovsky: Suite 4, *Swan Lake* II/12v ("White Swan")
Unmarked solo parts.



 Nowinski 1961 = Nowinski, William, sel. and ed. *The Violinist's Guide to Orchestral Playing: Excerpts from Standard Orchestral Literature*. New York: Carl Fischer. No. CF O4080, N2885–80. 80 pp. (Available from "Archival Copies" at <http://www.carlfischer.com>.)


Beethoven: *Leonore* Overture 3, *Prometheus* Overture, Symphonies 3, 5, 7 · Berlioz: *Carnival* Overture · Brahms: Symphonies 1–4 · Mendelssohn: *Midsummer*, Symphony 4 · Rimsky-Korsakov: *Capriccio espagnol*, *Scheherazade* · Schumann: Symphony 2 · Strauss: *Don Juan*, *Heldenleben* · Tchaikovsky: Symphonies 4–6
Passages for violin 1, intended for study and audition. Bowings (from the New York Philharmonic), fingerings, technical suggestions, and phrasing suggestions.

 Ozim 1986 = Ozim, Igor, ed. *Pro musica nova: Studien*


zum Spielen Neuer Musik für Violine... / Studies for Playing Contemporary Music for Violin Containing Works by Edison Denissow, Nicolaus A. Huber, Lothar Jensch, Milko Kelemen, Uroš Krek, Helmut Lachenmann, Hans Ulrich Lehmann, Bruno Maderna, Janez Matičič, Manfred Niehaus, Ivo Petrič, Dimitri Terzakis. (In G/E.) Wiesbaden: Breitkopf. No. EB 8356, Wb. 1878. 38 pp.


Excerpts from solo and chamber-music repertoire, illustrating contemporary playing techniques.



 Pasquale 1987 →  [De Pasquale 1987](#)

 Porta 1985 = Porta, Enzo. *Il violino. I suoni armonici: classificazione e nuove tecniche / The Violin. Harmonics: Classification and New Techniques.* (In I/E.) Milan: Ricordi. No. E.R. 2848. 51 pp.

Comprehensive charts of tonal and microtonal natural harmonics and of artificial harmonics.


 Pratley 2000 = Pratley, Geoffrey, sel. and arr. *Great Orchestral Solos for Violin*. Arr. for violin and piano. Stowmarket, U.K.: Kevin Mayhew. Score and part. 63+27 pp.

Beethoven: *Missa* · Brahms: Symphony 1/ii · Dvořák: Symphonic Variations · Grieg: *Holberg*/v · Haydn: Symphony 7/ii–iii · Rimsky-Korsakov: *Capriccio espagnol*/iii, *Scheherazade* · Schumann: Symphony 4/ii · Verdi: *Lombardi*
Arrangements for practicing and audition preparation, intended as a sequel to  Tchaikovsky 1990. Unmarked violin parts with short comments.


  Quantz 1752 = Quantz, Johann Joachim. *Versuch einer Anleitung die Flöte traversière zu spielen* [= Attempt at an instruction for playing the flute]. Berlin: Johann Friedrich Voss. 334+20+26 pp.

<http://archive.org/details/JohannJoachimQuantzVersuchEinerAnweisungDieFlteTraversiereZu>— Facs., paperback, Kassel: Bärenreiter, 2004. 424 pp.— Trans. and with notes and an introduction by Edward R. Reilly as *On Playing the Flute*. 2nd ed., paperback. Boston: Northeastern University Press, 2001. 412 pp.

Includes valuable sections on the orchestral violinist's playing style (XVII/ii and vii), on the concertmaster's tasks (XVII/i), on ornamentation (VIII–IX), and performing style (XI–XII, XIV). Much of this may have been inspired by Quantz's violin teacher, the famous Dresden concertmaster Johann Georg Pisendel.

 (+microfiche) Reichardt 1776 = Reichardt, Johann Friedrich. *Über die Pflichten des Ripien-Violinisten* [= On the duties of a section violinist]. (In G.) Berlin: George Jacob Decker. 92 pp.— Microfiche: *Bibliothek der deutschen Literatur*, box 23/10230–31. Munich: Saur, 1990–2005. (Translation forthcoming)

Sound, flexible bowing, fingerings, ornaments, dynamics, sight-reading, rhythmic stability, accurate performance, instruments.

 Royal Conservatory 2006 = Rapoport, Katharine, and Marena Smith, sel. and ed. (with Jacques Israelievitch). *Orchestral Excerpts*. Violin Series, Third Edition, Royal Conservatory of Music, Toronto.

Mississauga, Ontario: Frederick Harris Music. 95 pp.

TUTTI EXCERPTS: Bach: *Brandenburg* 3 · Beethoven: Symphonies 1, 2, 7, 8 · Berlioz: *Symphonie fantastique* · Bizet: *Carmen* Suite 1 · Brahms:

Symphonies 1 and 4 · Britten: *Guide* · Debussy: *La Mer* · Dukas: *Sorcerer* · Gershwin: *American* · Haydn: Symphonies 49, 94, 104 · Mendelssohn:

Midsummer/Scherzo, Symphony 4 · Mozart: *Flute*

Overture, Symphonies 25, 29, 40 · Prokofiev:

Symphony 1 · Rossini: *Gazza* Overture · Saint-Saëns:

Symphony 3 · Schubert: Symphony 5 · Schumann:

Symphony 2 · Smetana: *Bride* Overture · Strauss: *Don*

Juan · Tchaikovsky: Symphony 4 · Wagner:

Meistersinger Prelude · Weber: *Oberon* Overture


CONCERTMASTER EXCERPTS: Beethoven:

Missa · Rimsky-Korsakov: *Capriccio espagnol* · Strauss:

Heldenleben · Tchaikovsky: *Swan Lake* Suite/iv

("White Swan")

Graded excerpts with bowings, fingerings, and metronome markings for audition and study.

 Saenger 1908–9/I–III = Saenger, Gustav, sel. and ed. *The Modern Concert-Master: A Complete Course of Progressive Orchestral Studies for Advanced Violinists...* 3 vols. (5 books). New York: Carl Fischer. 673 pp.

Vol. I: *The Classic Era (Bach to Schubert)* · Vol. II/1:

The Romantic Era (Weber to Berlioz) · Vol. II/2: *The*

Romantic Era (Extracts from the Repertoire of Light Opera)

· Vol. III/1: *The Modern Era (Brahms to Massenet)* ·

Vol. III/2: *The Modern Era (Saint-Saëns to Richard*

Strauss)

(I) = vol. I, etc. · Adam, overtures: *Brasseur, Roi, Si*

j'étais (II/2) · Auber, overtures: *Cheval, Diable,*

Diamants, Dieu, Domino, Fra, Maçon, Muette, Sirène,

Zanetta (II/2) · Bach: *Brandenburg* 3, Suite 3 (I) · Balfe:

Bohemian Overture (II/2) · Beethoven: *Coriolan*

Overture, *Egmont* Overture, *Fidelio* Overture, *Leonore* Overtures 1–3, *Prometheus* Overture, Symphonies 1–9 (I) · Berlioz: *Benvenuto* Overture, *Carnival* Overture,

Faust, Harold, Roi Lear Overture, *Romeo, Symphonie*

fantastique (II/1) · Brahms: Symphonies 1–4 (III/1) ·

Dvořák: *Legends, Hussite* Overture, *My Homeland*

Overture, *Scherzo capriccioso, Slavonic Dances, Slavonic*

Rhapsody 1–2, Symphony 6 (III/2) · Flotow:

Alessandro Overture, *Martha* Overture (II/2) ·

Glazunov: Symphonies 6–7 (III/2) · Goldmark:

Rustic Wedding Symphony, *Sakuntala* Overture, *Spring*

Overture (III/2) · Gounod: *Faust* (II/1) · Grieg: *Peer*

Gynt Suite 1 (III/2) · Haydn: Symphonies 88, 103–4

(I) · Hérold: *Zampa* Overture, *Pré* (II/2) · C.

Kreutzer: *Nachtlager* (II/1) · Liszt: *Faust* Symphony,

Hungarian Rhapsody 2, Symphonic Poems 1–10 and

12 (III/1) · Lortzing: *Festival* Overture (II/2) ·

Maillart: *Dragons* Overture (II/2) · Massenet: *Cid,*

Phèdre Overture (III/1) · Mendelssohn: *Hebrides*

Overture, *Meeresstille* Overture, *Melusine* Overture,

Midsummer, Ruy Overture, Symphonies 1–5 (II/1) ·

Meyerbeer: *L'Africaine, Dinorah, Huguenots, L'Étoile*

Overture, *Prophet* (II/1) · Mozart: *Don Giovanni, Figaro*

Overture, *Flute* Overture, Symphonies 39–41 (I) ·

Nicolai: *Wives* (II/1) · Offenbach: *Orpheus* Overture

(II/2) · Raff: Symphonies 3 and 5 (II/1) · Reissiger:

Libella Overture (II/2) · Rimsky-Korsakov: *Capriccio*

espagnole, Scheherazade (III/2) · Rossini: *Tell* Overture

(II/1) · Rubinstein: Symphonies 2 and 4 (II/1) ·

Saint-Saëns: *Danse, Henry VIII, Phaéton, Rouet* (III/2) ·

Schubert: *Alfonso* Overture, *Rosamunde* Overture,

Symphonies 8–9 (I) · Schumann: Symphonies 1–4

(II/1) · J. Strauss, Jr.: *Fledermaus* Overture (II/2) ·

Strauss: *Aus Italien, Macbeth* (III/2) · Suppé, overtures:

Cavalry, Frau, Galathea, Irrfahrt, Isabella, Morgen,

Paragraph 3, Pique Dame, Poet, Zehn (II/2) ·

Tchaikovsky: *Capriccio italien, Francesca, Hamlet*

Overture, *Marche slave, Nutcracker* Suite, Overture

1812, *Romeo* Overture, Suite 3, Symphonies 4–6,

Tempest (III/2) · Thomas, overtures: *Caïd, Mignon,*

Raymond, Songe (II/1) · Wagner: *Dutchman* Overture,

Faust Overture, *Lohengrin* Prelude, *Meistersinger*

Prelude, *Rienzi* Overture, *Parsifal, Ring, Siegfried Idyll,*

Tannhäuser, Tristan (III/1) · Wallace: *Maritana*

Overture (II/2) · Weber, overtures: *Euryanthe,*

Freischütz, Jubel, Oberon, Preciosa (II/1)

Passages for violin 1 and 2 and solos. Most

comprehensive excerpt collection ever. Bowings,

fingerings, metronome markings, short biographical

articles.

🎵🌐 Sarch 1982 = Sarch, Kenneth Lee. *The Twentieth Century Violin: A Treatise on Contemporary Violin Technique*. DMA thesis, Boston University Ann Arbor, Michigan: UMI. No. 8220902. 305 pp.

<http://disexpress.umi.com/dxweb>

Provides valuable technical advice, exercises, and excerpts—mostly from solo and chamber music—for a variety of challenges: *flautando*, *sul tasto*, *col legno*, *sul ponticello*, bow-pressure noise, changing dynamics, whole-bow gliding, bowing behind the bridge, bowing on the tailpiece, bowing behind the left hand, bowing with loosened bow hair, chromatic fingering, modern scales and arpeggios, double stops, chords, quarter tones, leaps, octave displacement, high positions, harmonics, *glissando*, vibrato, left-finger tapping, alternating tuplets, irregular accents, changing meters, metric modulation, cross-rhythms, *pizzicato*, mutes, percussive effects, and amplification.

🎵 Schmalnauer 1939/I–IV = Schmalnauer, Josef, sel. and ed. *Orchesterschule für Geiger: Die technisch wichtigsten Stellen aus der Konzert- und Opernliteratur / Orchestral School for Violinists: The Most Important Technical Passages from the Entire Range of Concert and Operatic Repertoire*. (In G/E/F.) 4 vols. Mainz: Schott. Nos. ED 2841–2844.

105+127+97+108 pp. Reprint, Mainz: Schott, 2000.

Vol. I, *Symphonic Works*: Auber: *Diable Overture* · Bach: *Brandenburg 3*, *Christmas Oratorio*, *St. Matthew* · Beethoven: *Leonore Overture 3*, *Symphonies 3, 4, 6, 7, 9* · Brahms: *Academic Overture*, *Piano Concerto 1*, *Serenade 1*, *Symphonies 1–4* · Bruckner: *Symphonies 2, 7–9* · Haydn: *Symphonies 94 and 103* · Hellmesberger: *Ball Scene* · Mozart: *Symphonies 38–41* · Rossini: *Tell Overture* · Schubert: *Symphony 9* · Schumann: *Symphonies 2 and 4* · Strauss: *Death, Don Juan, Heldenleben* · Weber (Berlioz): *Invitation*

Vol. II, *Operas*: d'Albert: *Tiefeland* · Auber: *Fra* · Beethoven: *Fidelio* · Bizet: *L'Arlésienne 1*, *Carmen* · Humperdinck: *Hansel, Heirat, Königskinder* · Lortzing: *Waffenschmied, Wildschütz, Zar* · Mozart: *Abduction, Così, Don Giovanni, Figaro, Flute* · Nicolai: *Wives* · Pfitzner: *Heinrich, Käthchen* · Rossini: *Barber* · Smetana: *Bride* · J. Strauss, Jr.: *Fledermaus, Zigeunerbaron* · Verdi: *Aida, Otello, Rigoletto, Traviata* · S. Wagner: *Bärenhäuter* · Weber: *Euryanthe, Freischütz, Oberon*

Vol. III, Wagner: *Operas and Music Dramas* [= all of Wagner's mature operas except *Ring*]: *Dutchman, Liebesverbot, Lobengrin, Meistersinger, Parsifal, Rienzi, Tannhäuser, Tristan*

Vol. IV, Wagner: *Ring*

Passages for violin 1 and 2 and solos. Bowings, fingerings, metronome markings. Vol. II is less useful than the rest.

🎵 Schmidtner 1954/I–IV = Schmidtner, Franz, sel. and ed. *Orchesterstudien für Violine / Orchestra Studies for the Violin*. 4 vols. Hamburg: Sikorski. Nos. SIK 0300–0303. 27+42+29+47 pp.

Vol. I, Haydn: *Mass no. 12, Sinfonia concertante, Symphonies 7, 8, 31, 73, 94–96, 98–101, 103*

Vol. II, Mozart: *Divertimentos K. 247, 251, 287, 334, Piano Concerto 24, Serenade K. 239 ("notturna"), "Haffner" Serenade, Symphonies 35, 39–41*

Vol. III, Tchaikovsky: *Francesca Overture, Hamlet Overture, Manfred Symphony, Nutcracker Suite, Overture 1812, Romeo Overture, Serenade, Suites 3–4, Swan Lake Suite, Symphonies 3–6, Violin Concerto*

Vol. IV: Bartók: *Concerto, Divertimento, Music* · Berg: *Violin Concerto* · Berger: *Concerto manuale, Homerische* · Martin: *Petite Sinfonia concertante* · Schoenberg: *Chamber Symphony 1* · Stravinsky: *Petrushka, Pulcinella, Sacre*

Passages for violin 1 and 2 and solos. Bowings and fingerings.

🎵 Schnirlin 1925 = Schnirlin, Ossip. *Der neue Weg zur Beherrschung der gesamten Violinliteratur / The New Way for Mastering the Violin's Entire Literature: A Collection of Difficult Passages*. Vol. III, pp. 167–204: "Supplement: The Soli from Larger Works for or with Orchestra." (In G/E/F.) Mainz: Schott. No. 31019. 204 pp.



(I) ORATORIOS: Bach: *Christmas Oratorio*, *Mass* · Beethoven: *Missa* · Řezníček: *In memoriam*

(II) SYMPHONIES: Brahms: *Symphony 1/i* · Haydn: *Symphonies 96/i* and *103/i* · Mahler: *Symphony 3* · Reger: *Sinfonietta* · Řezníček: *Symphony 1* · Schumann: *Symphony 4/i*

(III) SYMPHONIC POEMS: Liszt: *Ce qu'on, Hamlet* · Reger: *Böcklin/i* · Rimsky-Korsakov: *Scheherazade* · Strauss: *Heldenleben* · Schoenberg: *Verklärte* · Stravinsky: *Chant*

(IV) OPERAS: Gounod: *Faust* · C. Kreutzer: *Nachtlager* · Marschner: *Hans* · Meyerbeer: *L'Africaine* · Mozart: *Don Giovanni, Il re* · Nicolai: *Wives* · Offenbach: *Orpheus Overture* · Pfitzner: *Christ-Elflein* · Schillings: *Mona* · Schoenberg: *Pierrot* · Strauss: *Bürger* · Wagner: *Lobengrin, Tannhäuser, Tristan* · Weber: *Oberon*

Bowings, fingerings, stylistic suggestions.

  Schott 1994/I–II = Boerries, Karin, and Artur F. Wendt (vol. I), Oswald Kästner (vol. II), sel. *Orchester-Probespiel, Violine: Eine Sammlung wichtiger Passagen aus der Opern- und Konzertliteratur - mit Klangbeispielen / Test Pieces for Orchestral Auditions, Violin: Excerpts from the Operatic and Concert Repertoire—A Collection of Important Passages from the Opera and Concert Literature—with Audio Examples*. (In G/E.) Mainz: Schott. Nos. ED 7850–7851. 72+80 pp. (Includes 2 audio CDs of the original versions.)

Vol. I: *Leader and Vorspieler* [= assistant concertmaster/sub-principal/assigned chair] of the *First Violin*:

Bach: *Christmas Oratorio* III/31, Mass/vi, *St. Matthew*

II/39 and 42 · Beethoven: *Missa* · Berg: *Lulu* III

Bizet: *Carmen* I/9/67 · Brahms: Symphony 1/ii

Dvořák: Cello Concerto/iii · Haydn: Symphony

103/ii · Hindemith: *Philharmonic Concerto*/var. v

Janáček: *Jenůfa* II/72–79 · Lehár: *Paganini* · Mozart:

Abduction, "Haffner" Serenade/iv · Nicolai: *Wives*

Puccini: *Bohème* I/23 and III/34 · Rimsky-Korsakov:

Scheherazade · Schumann: Symphony 4/ii · Strauss:

Bürger/vi, *Frau* I/7 and 12–17, III/137–146,

Heldenleben/cadenza, *Rosenkavalier* I/340, *Till*,

Zarathustra 27–44 (2 vns.) · Tchaikovsky: Piano

Concerto 2/ii, *Swan Lake* I/5ii ("Black Swan"),

II/12v ("White Swan"), III/App. (Russian Dance)

Wagner: *Tannhäuser* Overture/190

Vol. II: *Violin 1 (Tutti) and Violin 2*:

Violin I: Bartók: Concerto · Beethoven: *Fidelio*,

Leonore Overture 3, Symphonies 3, 4, 9 · Bizet:

Carmen · Brahms: Symphony 1 · Bruckner:

Symphonies 2 and 9 · Dvořák: Cello Concerto,

Symphony 9 · Hindemith: *Philharmonic Concerto*

· Mendelssohn: *Midsummer*/Overture and Scherzo

· Mozart: *Flute*, *Abduction* Overture, *Figaro* Overture,

Symphonies 39 and 41 · Schumann: Symphony 2

· Smetana: *Bride Overture* · J. Strauss, Jr.: *Fledermaus*

Overture · Strauss: *Don Juan*, *Rosenkavalier*

· Stravinsky: *Sacre* · Verdi: *Aida*, *Ballo*, *Falstaff*, *Rigoletto*

· Wagner: *Meistersinger*, *Siegfried*, *Tannhäuser* · Weber:

Euryanthe Overture, *Freischütz* Overture, *Oberon*

Overture

Violin 2: Bartók: Concerto · Beethoven: *Fidelio*,

Symphonies 1, 3, 4, 6, 9 · Bizet: *Carmen* · Brahms:

Piano Concerto 1, Symphony 1 · Bruckner:



Symphony 9 · Dvořák: Cello Concerto · Liszt: *Faust*

Symphony (*solo*) · Mendelssohn:



Midsummer/Overture and Scherzo · Mozart: *Abduction*

Overture, *Così*, *Figaro*, *Flute*, Symphonies 28, 39, 41 · Ravel: *Daphnis* 2 · Schubert: Symphony 4 · Smetana: *Bride Overture* · J. Strauss, Jr.: *Fledermaus* Overture · Strauss: *Don Juan* · Stravinsky: *Sacre* · Verdi: *Aida*, *Falstaff*, *Rigoletto* · Wagner: *Meistersinger* Prelude, *Siegfried*, *Tannhäuser*, *Walküre* · Weber: *Euryanthe* Overture



Unedited passages, mostly adapted from reliable editions. Important measures are missing, for instance, the beginning of the first solo from *Zarathustra* in Vol. I. The selection is based on a survey conducted by the German Orchestral Musicians' Union (DOV).

  Ševčík 1881/I–IV = Ševčík, Otakar. *Schule der Violin-Technik / School of Violin Technique*, Op. 1. (In G/I/E/F/Czech/Russian.) 4 vols. Prague: Hoffmann. 43+49+29+43 pp.


[http://imslp.org/wiki/School_of_Violin_Technique,Op.1_\(%C5%A0ev%C4%8D%C3%ADk,_Otakar\)](http://imslp.org/wiki/School_of_Violin_Technique,Op.1_(%C5%A0ev%C4%8D%C3%ADk,_Otakar))

  Ševčík 1895a/I–VI = Ševčík, Otakar. *Schule der Bogentechnik / School of Bowing Technique*, Op. 2. (In G/I/E/F/Czech/Russian.) 6 vols. Leipzig: Hug. 23+22+16+16+20+22 pp.



[http://imslp.org/wiki/School_of_Bowing_Technique,Op.2_\(%C5%A0ev%C4%8D%C3%ADk,_Otakar\)](http://imslp.org/wiki/School_of_Bowing_Technique,Op.2_(%C5%A0ev%C4%8D%C3%ADk,_Otakar))

  Ševčík 1895b = Ševčík, Otakar. *Lagenwechsel und Tonleiter-Vorstudien für Violine / Changes of Position and Preparatory Scale Studies*, Op. 8. (In G/I/E/F/Czech/Russian.) Leipzig: Hug. 23 pp.

[http://imslp.org/wiki/Changes_of_Position_and_Preparatory_Scale_Studies,Op.8_\(%C5%A0ev%C4%8D%C3%ADk,_Otakar\)](http://imslp.org/wiki/Changes_of_Position_and_Preparatory_Scale_Studies,Op.8_(%C5%A0ev%C4%8D%C3%ADk,_Otakar))

 Shostakovich 1987 = Shostakovich, Dimitri. Romance from *The Gadfly*, Op. 97a/8. Arr. for violin and piano by Donald Fraser. Corby, Northants.: Fentone Music / de Haske Music. No. F 399. Score and part. 4+1 pp.

Transposed from D-flat major to D major.

  Sillitoe 2009 = Sillitoe, Kenneth. "Masterclass: Dvořák's Serenade for Strings Op. 22: First Violin Part." *The Strad* 120/1428 (April). 78–81.

<http://www.orpheusmusicshop.com/category-105.html>

🎵🌐 Spohr 1833 = Spohr, Louis. *Violinschule* [= Violin method]. (In G.) Vienna: Tobias Haslinger. 250 pp.
<http://books.google.de/books?id=BM1JAAAACAAJ&printsec=frontcover&hl=de#v=onepage&q&f=false>—
 Reprint, Munich: Katzbichler, 2000.— Trans. by John Bishop as *Spohr's Celebrated Violin School*. London: R. Cocks, 1843. 235 pp.
<http://www.archive.org/details/louisspohrsceleb00spo/uoft>

Includes comments on ornaments, performance style, and orchestral playing.

🎵 Starer 1969 = Starer, Robert. *Rhythmic Training*. New York: MCA Music. 84 pp.— Reprint, Van Nuys, California: Alfred, 1999.
 Systematic exercises.

🎵 Strauss 1910/I–II = Strauss, Richard. *Orchesterstudien aus den symphonischen Werken für Violine*. (In G.) Sel. and ed. by Karl Prill. 2 vols. Leipzig: Peters. Nos. 4189a–b, U.E. 2087a–b. 24+48 pp.— Reprint = 🎵 Hofmann 1956–62/VII–VIII.— Reprint in 1 vol. as *Orchestral Excerpts from Ten Symphonic Poems*. New York: International, 1944. No. IMC 560.

Vol. I: *Aus Italien, Death, Don Juan, Macbeth, Symphony, Till*

Vol. II: *Don Quixote, Heldenleben, Sinfonia domestica, Zarathustra*.

Mostly passages for violin 1 and solos. Bowings and fingerings. Excellent compilation, though it lacks the *Alpensinfonie* and a few key passages (for instance, the solos from *Death* and *Don Juan*).

🎵 Strauss 1912a/I–III = Strauss, Richard. *Orchesterstudien aus seinen Bühnenwerken: Violine I* [= Orchestral studies from his stage works: violin I]. (In G.) Sel. and ed. by Bernhard Dessau. 3 vols. Berlin: Furstner. Nos. AF 6401–6403. 41+36+34 pp.— Reprint, Mainz: Furstner; London: Boosey, 1987.

Vol. I: *Guntram, Salome*

Vol. II: *Feuersnot, Elektra*

Vol. III: *Rosenkavalier*

Bowings and fingerings.

🎵 Strauss 1912b/I–II = Strauss, Richard. *Orchesterstudien aus seinen Bühnenwerken: Violine II* [= Orchestral studies from his stage works: violin II]. (In

G.) Sel. and ed. Hugo Venus. 2 vols. Berlin: Furstner. Nos. AF 6404–6405. 46+38 pp.— Reprint, Mainz: Furstner; London: Boosey, 1987.

Vol. I: *Guntram, Salome, Feuersnot*

Vol. II: *Elektra, Rosenkavalier*

Bowings and fingerings.

🎵 Tartini [1752–56] = Tartini, Giuseppe. *Traité des Agréments de la Musique / Treatise on Ornaments in Music*. (In I/F/E/G.) With comments and a facsimile of the copy by his student Giovanni Francesco Nicolai. Ed. by Erwin R. Jacobi. English trans. by Cuthbert Girdlestone. Celle: Hermann Moock, 1961. 139+43 pp. The Appendix (pp. 127–39) includes Tartini's letter to Maddalena Laura Lombardini-Sirmen of 5 March 1760, with an English translation by Charles Burney.

Important performance-practice source.

🎵 Tchaikovsky 1990 = Tchaikovsky, Pyotr Ilyich. *The Concertmaster: The Great Violin Solos from the Orchestral Repertoire, with Piano Accompaniment / Der Konzertmeister: Die großen Violinensolos [!] aus dem Orchesterrepertoire mit Klavierbegleitung*. (In E/G.) Arr. for violin and piano by Geoffrey Pratley. Violin part ed. by Trevor Williams. London: Faber. No. 51145–7. 61 and 22 pp.

Beauty: "Aurora's Variation" and *Entr'acte* · Piano Concerto 2/ii · Suites 3–4 · *Swan Lake*: I/5ii ("Black Swan"), II/12v ("White Swan"), III/App. (Russian Dance), Act IV/App. 1

Bowings and fingerings (→ 🎵 [Pratley 2000](#))

🎵 Tromp 1963 = Tromp, Sam. *De praktijk van het Orkestvioolspel / A New Approach to Orchestral Violin Playing*. (In Dutch/E.) Amsterdam: Broekmans en Van Poppel. No. B798. 96 pp.

Bach: Suite 3 · Bartók: Concerto, *Mandarin, Music* · Beethoven: *Coriolan Overture, Egmont Overture, Leonore Overture 3*, Symphonies 1, 2–7, 9 · Berlioz: *Symphonie fantastique* · Bizet: Symphony 1 · Brahms: Symphonies 1–2, *Tragic Overture* · Bruckner: Symphony 8 · Copland: *Appalachian* · Debussy: *La Mer* · Dvořák: Symphonies 7–8 · Elgar: *Enigma Variations* · Franck: Symphony · Handel: *Concerto grosso 6/vi* · Haydn: Mass B-flat, Symphonies 9, 93, 101 · Janáček: *Sinfonietta* · Mahler: Symphony 1, *Wunderhorn*/7 · Mendelssohn: *Midsummer Overture*, Symphony 4, Violin Concerto · Mussorgsky (Ravel): *Pictures* · Mozart: Symphony 40 ·

Prokofiev: Symphony 5, Violin Concerto 2 · Ravel: *Daphnis, La valse* · Saint-Saëns: *Rondo* · Schumann: Symphony 1 · Smetana: *Bride Overture* · Strauss: *Don Juan, Till* · Stravinsky: *Chant, Firebird, Sacre* · Tchaikovsky: Symphonies 4–5 · Wagner: *Meistersinger* Prelude, *Tristan* Prelude · Walton: *Partita* · Weber: *Euryanthe* Overture, *Oberon* Overture · works by Dutch composers

Tromp, a violinist with the Concertgebouw, uses excerpts from Bach to 20th-century Dutch composers in order to illustrate technical and musical issues: various strokes and bowings, *ponticello*, large shifts, tremolo, *pizzicato*, challenges of contemporary music, sight-reading, fingerings, rhythm, phrasing. Very helpful explanations.

🎵🌐 Türk 1789 = Türk, Daniel Gottlob. *Clavierschule oder Anweisung zum Clavierspielen für Lehrer und Lernende mit kritischen Anmerkungen* [= Piano method or instruction in piano playing for teachers and students, with critical commentary]. (In G.) Leipzig and Halle: author. 408+12+15 pp.

<http://www.archive.org/details/KlavierschuleOderAnweisungZumKlavierspielenFrLehrerUndLernende> — Facsimile, paperback, Kassel: Bärenreiter, 1997.—

Trans. and abridged by C.G. Naumburger as *Treatise on the Art of Teaching and Practising the Pianoforte....* London: Preston, 1804.— Trans. and with an introduction and notes by Raymond H. Hagg as *School of Clavier Playing*. Lincoln: University of Nebraska Press, 1983. 563 pp.

Important performance-practice source.

🎵 Wagner 1904a/I–II = Wagner, Richard. *Orchesterstudien aus den Werken "Die Meistersinger von Nürnberg", "Der Ring des Nibelungen", "Parsifal" für I. Violine* [= Orchestral studies from *Die Meistersinger*, *Ring*, and *Parsifal* for the first violin]. Sel. and ed. by Otto Hubl. 2 vols. Mainz: Schott. No. 27408. 47+48 pp.

Bowings and fingerings.

🎵 Wagner 1904b/I–II = Wagner, Richard. *Orchesterstudien aus den Werken "Die Meistersinger von Nürnberg", "Der Ring des Nibelungen", "Parsifal" für II. Violine* [= Orchestral studies from *Die Meistersinger*, *Ring*, and *Parsifal* for the second violin]. Sel. and ed. by Paul Kühnel. 2 vols. Mainz: Schott. No. 27495. 37+38 pp.

Bowings and fingerings.

🎵 Wagner 1912 = Wagner, Richard. *L'anello del Nibelungo, Trilogia: Studi d'orchestra per violino* [= *The Ring of the Nibelung*, Trilogie: orchestral studies for violin]. (In I.) Ed. and with fingerings by Romeo Franzoni. Milan: Ricordi. No. 113972. 129 pp.

Mostly passages for violin 1. Bowings and fingerings.

🎵 Wagner 1914a/I–II = Wagner, Richard. *Orchesterstudien aus seinen Bühnen- und Konzertwerken—Violine I* [= Orchestral studies from his stage and symphonic works for violin I]. Sel. and ed. by Robert Künzel. 2 vols. Leipzig: Breitkopf. Nos. V.A.4582–4583. 57+73 pp.— Reprint as *Orchestral Studies from Operas and Concert Works for Violin I*. 2 vols. New York: International, [1946]. Nos. IMC 800–801. 59+73d pp.


Vol. I: *Dutchman, Faust* Overture, *Lohengrin, Meistersinger, Parsifal, Rienzi, Tannhäuser, Tristan*
Vol. II: *Ring*
Bowings, fingerings.

🎵 Wagner 1914b/I–II = Wagner, Richard. *Orchesterstudien aus seinen Bühnen- und Konzertwerken—Violine II* [= Orchestral studies from his stage and symphonic works for violin II]. Sel. and ed. by Robert Künzel. 2 vols. Leipzig: Breitkopf. Nos. V.A.4616–4617. 43+57 pp.

Vol. I: *Dutchman, Faust* Overture, *Lohengrin, Meistersinger, Parsifal, Rienzi, Tannhäuser, Tristan*
Vol. II: *Ring*
Bowings, fingerings.

🎵 Weiss 1986 = Weiss, Sidney, ed. *Concertmaster Solos*. [Los Angeles]: James Bernard Dolan. 158 pp.


Bach: *St. Matthew* · Beethoven: *Missa* · Brahms: Symphony 1/ii · Debussy: *Faun, La Mer* · Dvořák: *Carnival* Overture, Cello Concerto, Symphony 8 · Elgar: Symphony 1 · Glinka: *Capriccio* · Haydn: Symphonies 6, 31, 45, 96 · Mahler: Symphony 4 · Mozart: *Haffner* Serenade · Offenbach: *Orpheus* Overture · Prokofiev: Symphony 5 · Ravel: *Daphnis, Ma mère, Rhapsodie espagnole* · Roussel: *Festin* · Rimsky: *Capriccio espagnol, Russian Easter Overture, Scheherazade* · Saint-Saëns: *Danse, Déluge* · Schumann: Symphony 4 · Shostakovich: *Age*, Symphonies 1, 5, 6 · Strauss: *Don Juan, Don Quixote, Heldenleben, Rosenkavalier, Till, Zarathustra* · Stravinsky: *Capriccio* · Tchaikovsky: Piano Concerto 2/ii, Suite 3/iii, *Swan Lake* I/5ii, II/12v ("Black Swan," "White Swan") · Wagner: *Tannhäuser* Overture
Reproductions of original parts, with bowings and fingerings by the former concertmaster of the Los Angeles Philharmonic.

 Wroński-Splewiński 1953–54/I–IV = Wroński, Tadeusz, and Waclaw Splewiński, sel. and ed. *Studia orkiestrowe: Skrzypce* [= Orchestral studies: violin]. (In *Polish*.) 4 vols. Cracow: Polskie Wydawnictwo Muzyczne. 118+110+160+* pp.

Vol. I: Moniuszko: overtures, dances, ballet music
Vol. II: Karłowicz: Serenade, Violin Concerto, etc.
Vol. III: Szymanowski: Symphonies, Overture, Violin Concerto, etc.


Vol. IV: Chopin: Piano Concertos 1–2 · Elsner: *Leszek biały* · Kupiński: *Dwie chatki, Jadwiga, Kalmora, Zamek* · Noskowski: *The Steppe* · Nowowiejski: *Legenda bałtyky, Światy* · Paderewski: Polish Fantasy · Różycki: * · Statkowski: * · Wieniawski: Violin Concerto 2 · Żeleński: *Tatrach*.


Passages for violin 1 and 2, solos. Bowings, fingerings, metronome markings.

 Wulfhorst 2012 = Wulfhorst, Martin. *The Orchestral Violinist's Companion*. 2 vols. Kassel: Bärenreiter. No. BVK 1758. 483 pp.

Includes excerpts from 340 works by 87 composers from Bach to Tan Dun. For details see the [Index](#).

Bowings, fingerings, metronome markings, suggestions for performance.

 Yost 1928 = Yost, Gaylord. *Exercises for Change of Positions for Violin*. Pittsburg, Pennsylvania: Volkwein. 19 pp.

 Zimmermann 1986–90/[I–VI] = Wendt, Artur F. (Vols. I–III), Kurt-Christian Stier (Vols. IV–V), and

Sándor Károlyi (Vol. VI), sel. and eds. *Orchesterstudien, Violine* [= Orchestral studies, violin]. 6 vols. Frankfurt: Zimmermann. Nos. ZM 27040, 27050, 27060, 25390, 25400, 24220. 152+108+106+80+55+104 pp.

[Vol. I, 1988]: Beethoven: Symphonies 1–9

[Vol. II, 1990]: Beethoven: Choral Fantasy, *Christus*, Mass, *Missa*, Piano Concertos 1–5, Triple Concerto, Violin Concerto, Violin Romances



[Vol. III, 1990]: Beethoven: *Egmont*, *Fidelio*, *König* (p. 87), *Coriolan Overture*, *Leonore Overtures* 1–3, *Namensfeier Overture* (p. 84), *Weibe Overture*, *Prometheus*, *Ruins*, *Wellington*

[Vol. IV, 1986]: Brahms: Symphonies 1–4

[Vol. V, 1987]: Brahms: *Academic Overture*, Double Concerto, *Gesang*, *Haydn Variations*, Hungarian Dances 1+10, Piano Concertos 1–2, Requiem, *Rinaldo*, *Schicksalslied*, Serenade 1, *Tragic Overture*, *Triumphlied*

[Vol. VI, 1989]: Mahler: Symphonies 1–10.

Passages for violin 1 and 2. Bowings, fingerings (only Vols. IV–VI), metronome markings.



  Zukofsky 1977 = Zukofsky, Paul. *All Interval Scale Book Including a Chart of Harmonics for the Violin*. New York: Schirmer. No. ED 3007, 47493. 47 pp. [The chart of harmonics, together with a short article, can also be downloaded at



http://www.orchestralist.net/olist/Violin_Harmonics_PaulZukofsky.pdf



Double-stop scales from unison to tenth in all major and minor keys, in whole-tone scales, and in chromatic scales. Comprehensive chart of harmonics.

12.8 Printed and On-Line Periodicals



- Allgemeine musikalische Zeitung*, 1798-1865. Leipzig: Breitkopf und Härtel. <http://books.google.com/books> and <http://catalog.hathitrust.org/Record/008634448>
- Arco*. Watford, Hertfordshire, U.K.: European String Teachers Association (ESTA).
- American String Teacher*, 1951-. Reston, Virginia: American String Teachers Association (ASTA). <http://www.astaweb.com>
- Early Music*, 1973-. London: Oxford University Press. <http://em.oxfordjournals.org/content/by/year>
- Harmony: Forum of the Symphony Orchestra Institute*, Oct. 1995–Oct. 2003. Evanston, Illinois: Symphony Orchestra Institute. <http://www.polyphonic.org/harmony.php>. Indexed in *Mesa 2007*. Merged in 2003 with *Senza Sordino* (1963–) and was continued under that title.
- The Instrumentalist: A Magazine for School and College Band and Orchestra Directors, Teacher-Training Specialists in Instrumental Music Education and Instrumental Teachers*, 1946-. Northfield, Illinois: The Instrumentalist Company. Also as microform. <http://www.theinstrumentalist.com>
- International Musician: Official Journal of the American Federation of Musicians of the United States and Canada*, 1912-. New York: American Federation of Musicians of the United States and Canada. <http://www.internationalmusician.org/>
- Journal of Musicological Research*, 1979-. New York: Routledge. <http://www.tandfonline.com/loi/gmur20>
- Journal of String Research Journal*, 2000-. Tucson, Arizona: Institute for Innovation in String Music Teaching in the School of Music at the University of Arizona. <http://web.cfa.arizona.edu/sites/jsr/index.php/requirements/>
- Journal of the Violin Society*, 1976-. Maitland, Florida: Violin Society of America. <http://www.vsa.to/about-the-journal>
- Marcato*, 1984-. Philadelphia: Major Orchestra Librarians' Association (MOLA). <http://www.mola-inc.org>; click on "resources" and "Marcato - Back Issues."
- Médecine des Arts: Approche médicale et scientifique des pratiques artistiques*, 1992-. Montauban: Alexitère Éditions (Association Européenne Médecine des Arts). <http://www.medecine-des-arts.com> and <http://www.arts-medicine.com>
- Medical Problems of Performing Artists*, 1986-. Narberth, Pennsylvania: Science and Medicine. <http://www.sciandmed.com/mppa>
- Music Journal*, monthly. London: Incorporated Society of Musicians (ISM). <http://www.ism.org/news/musicjournal>
- Musical Quarterly*, 1915-. London: Oxford University Press. <http://mq.oxfordjournals.org/content/by/year>
- Musical America: International Directory of the Performing Arts*, 1974-. Hightstown, New Jersey: Musical America. <http://www.musicalamerica.com>.
- Music and Letters*, 1920-. London: Oxford University Press. <http://ml.oxfordjournals.org/content/by/year>
- Neue Zeitschrift für Musik*, 1834–61. Leipzig: Verein von Künstlern und Kunstfreunden. <http://catalog.hathitrust.org/Record/000047440>
- Das Orchester: Magazin für Musiker und Management*, 1952-. Journal of the German Union of Orchestral Musicians (DOV). Mainz: Schott. Includes listings of vacancies in Germany and other countries. Includes English-language abstracts for all articles. <http://www.dasorchester.de>
- Performance Practice Review*, 1988-. Continued from 1998 online as *Performance Practice Online*. <http://scholarship.claremont.edu/ppr/>
- Psychological Review*. Washington, D.C.: American Psychological Association. <http://www.apa.org/pubs/journals/rev/index.aspx>
- Qualitative Sociology*, 1978-. Dordrecht, NL: Springer Science+Business Media. <http://www.springer.com/social+sciences/journal/11133>
- Senza Sordino: Official Publication of the International Conference of Symphony and Opera Musicians (ICSOM)*, 1963-. Continued online from Dec. 1993. <http://wwwwww.icsom.org/senza.html> (current issue); <http://www.icsom.org/senzarchive.html> (archive)

  *The Strad*, 1890–. London: The Strad.
<http://www.thestrاد.com>.
<http://www.orpheusmusicshop.com/category-105.html>. Includes articles on issues of string playing and string-instrument building.

  *Strings: The Magazine for Players and Makers of Bowed Instruments*, 1986–. San Anselmo, California: String Letter Press. <http://www.stringletter.com>

  *Symphony: The Magazine of the League of American Orchestras*, online edition since 2001. New York: League of American Orchestras.


http://www.americanorchestras.org/symphony_magazine/symphony_magazine.html (current issue);
http://www.americanorchestras.org/symphony_magazine/online_archives.html (archive)


  *Una voce*: Newsletter of the Organization of Canadian Symphony Musicians / L'Organisation des Musiciens d'Orchestres Symphoniques du Canada, 1999–. http://ocsm-omosc.org/index.php?option=com_content&task=view&id=19&Itemid=37



12.9 Books and Articles, CD-ROM Documents, eBooks, Web Documents


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The list excludes literature on orchestral playing for beginners. All dissertations are in the field of musicology unless noted otherwise.



 Adenot 2008 = Adenot, Pauline. *Les musiciens d'orchestre symphonique: de la vocation au désenchantement* [= Symphony-orchestra musicians: from a calling to disillusionment]. (In F.) Paris: L'Harmattan. 381 pp.
 Studies the process during which enthusiastic conservatory students gradually turn into disillusioned professionals.


 Adey 1998 = Adey, Christopher. *Orchestral Performance: A Guide for Conductors and Players*. London: Faber and Faber. 868 pp.
 Though aimed primarily at conductors of student orchestras, this manual touches on many issues relevant to orchestral string playing, for instance, articulation and sound.



  Adler 2002 = Adler, Samuel. *The Study of Orchestration*. 3rd ed. New York: W.W. Norton. 839 pp. (Includes 6 audio CDs.)
 Includes a discussion of string playing technique and notation from a composer's perspective (pp. 7–64).


 AEC 1997/I–II = Dupin, Marc-Olivier, and Dominique Lafourcade, eds. *"Europe's Caprices": A Study of Violin Curricula in European Music Institutions of Higher Learning*. (In F/E/G.) Eng. trans. by Gretchen Asmussen. 2 parts. Paris: Association Européenne des Conservatoires, Académies de musique et Musikhochschulen (AEC). 26+93 pp.
 Analyzes various trends (I/9–26) and presents comparative tables of curricula.

 Akos 1983 = Akos, Catherine, Marshall Burlingame, and Jack Wellbaum, compilers. *Facing the Maestro: A Musician's Guide to Orchestral Audition Repertoire*. Washington, D.C.: The American Symphony Orchestra League (ASOL; now LAO). 37 pp.
 Based on a survey of over 34 North-American orchestras. Lists audition repertoire by instrument and frequency of request. Lists 90 excerpts for violin (p. 3).




 Albrecht 1957 = Albrecht, Hans, ed. *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart: Fünf Lösungen einer Preisfrage* [= The significance of the symbols wedge, stroke, and dot in Mozart: five solutions to a contest question]. (In G.) Kassel: Bärenreiter. 110 pp.
 Unlike Riggs ( 1997), most of the five scholars support a "dualistic" distinction between dot and stroke/wedge.

 Alcantara 1997 = Alcantara, Pedro de. *Indirect Procedures: A Musician's Guide to the Alexander Technique*. Oxford: Clarendon Press of Oxford University Press. 313 pp.— German and French translations, 2000 and 2005.
 Very useful textbook.

  Aldwell 2002 = Aldwell, Edward, and Carl Schachter. *Harmony and Voice Leading*. 3rd ed. New York: Schirmer. 672 pp. (With 2 workbooks and 2 audio CDs.)
 Excellent, thorough introduction. Especially useful because of the Schenkerian approach—the emphasis on the linear dimension which lends meaning to harmonic progressions.


 Alexander 1990 = Alexander, F. Matthias. *The Alexander Technique: The World-Renowned System of Mind-Body Co-Ordination. The Essential Writings of F. Matthias Alexander*. Sel. and introduced by Edward Maisel. Paperback. London: Thames and Hudson.— Reprint, New York: Citadel Press, 2002. 204 pp.

Selections from Alexander's four main books *Man's Supreme Inheritance* (1910), *Constructive Conscious Control of the Individual* (1923), *The Use of the Self* (1932), and *The Universal Constant in Living* (1941).


   Allmendinger 1996 = Allmendinger, Jutta, J. Richard Hackman, and Erin V. Lehman. "American Musics: Life and Work in Symphony Orchestras." *Musical Quarterly* 80/2 (Summer), 194–219.



<http://mq.oxfordjournals.org/content/by/year> © M. Wulfhorst

Compares 78 professional symphony orchestras in Great Britain, East German, West Germany, and the US. Studies the connections between financial stability, job security, board involvement, music-director involvement, player involvement and opportunities, players' qualifications, ensemble quality, factors for "underperforming" and "overperforming," and the proportion of women players.


 Altenmüller 2006a = Altenmüller, Eckart, Mario Wiesendanger, and Jürg Kesselring, eds. *Music, Motor Control and the Brain*. Oxford: Oxford University Press. 327 pp.

Topics: history of research, psychology, movement analysis, representation in the brain, loss of motor control, performance anxiety.




 Altenmüller 2006b = Altenmüller, Eckart, and Hans Christian Jabusch. "Üben mit Kopf: Wissenschaftliche Grundlagen des Übens" [= Practicing with one's brain: scientific foundations of practicing]. (In G.) *Das Orchester* 54/4 (April), 21–25.

  Anon. 1804 = Anon. "Ueber die heutige, verworrene Strichbezeichnung" [= About the current, confusing manner of marking bowings]. (In G.) *Allgemeine musikalische Zeitung* 6/44 (Aug. 1), 729–36. <http://books.google.com/books?id=nt0qAAAAYAAJ>



 Anon. 1999 = Anon. *Practicing Log*.*

 Apel 2003 = Apel, Willi. *The New Harvard Dictionary of Music*. 4th ed., rev. by Don Michael Randel. Cambridge, Massachusetts: Belknap Press of Harvard University Press. 978 pp.

Excellent one-volume encyclopedia of musical terms.

   Babin 1999 = Babin, Angela. "Orchestra Pit Sound Level Measurements in Broadway Shows." *Medical Problems of Performing Artists* 14/4 (Dec.), 204–9. <http://www.sciandmed.com/mppa>


Recommends using personal protective equipment and changing the pit acoustics by means of padding and baffles in order to reduce hazardous sound levels.

  Baker 1923 = Baker, Theodore. *A Dictionary of Musical Terms; Containing Upwards of 9,000 English, French, German, Italian, Latin, and Greek Words and Phrases Used in the Art and Science of Music*. 21st ed. New York: Schirmer. 257 pp.




<http://erato.uvt.nl/files/imglnks/usimg/3/39/IMSLP93523-PMLP192871->

[Baker A Dictionary of Musical Terms 11thed.pdf](#) (11th ed. of 1907)— Reprint, New York: AMS Press, 1970.


Comprehensive and useful.

 Barschai 1996 = Barschai, Rudolf. "Divisi oder non divisi?—Das ist hier die Frage! Zum Problem der Doppelgriffe und Akkorde bei Streichinstrumenten" [= *Divisi or non divisi?* That is the question! The issue of double stops and chords in string playing]. (In G.) *Das Orchester* 44/5 (May), 15–20.

Haydn, Mozart, Beethoven, and Brahms intended double stops and chords to be played *non divisi*.

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

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Provides information for over 6.000 works: scoring, timing, publishers.


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 Gabbard 1983 = Gabbard, Glen O. "Further Contributions to the Understanding of Stage Fright: Narcissistic Issues." *Journal of the American Psychoanalytic Association* 31/2 (April), 423–41.



  Galvão 2000 = Galvão, Afonso Celso Tanus. *Practice in Orchestral Life: An Exploratory Study of String Players' Learning Processes*. PhD diss. in Educational Psychology, University of Reading. 411 pp. <http://www.ethos.bl.uk>

Based on a survey. Analyzes the interrelation between rehearsals and individual practicing and describes the practicing process and strategies. The motivation for practicing is strongly affected by the conductor's attitude and competence and by the working atmosphere within the section. Excellent section on the history of research.




 Garrick 2012 = Garrick, Chris. *Mutes*. <http://www.chrisgarrick.com/mutes.shtml>



Recommends a Symmons aluminum mute for its superior sound.

 Gembris 2005 = Gembris, Heiner, and Daina Langner. *Von der Musikhochschule auf den Arbeitsmarkt: Erfahrungen von Absolventen, Arbeitsmarktexperten und Hochschullehrern* [= From the conservatory to the job market: experiences of graduates, job-market experts, and conservatory professors]. (In G.) *Forum Musikpädagogik*, no. 66. Augsburg: Wissner. 188 pp. Survey.


  Georgieva 2007 = Georgieva, Aya. *Das Pizzicato auf der Violine* [= *Pizzicato* on the violin]. (In G.) Master thesis, Universität für Musik und darstellende Kunst, Vienna. 61 pp.
http://iwk.mdw.ac.at/Forschung/pdf_dateien/2007d_Aya_Georgieva_Pizzicato_WH.pdf (Includes a CD with sound samples.)

Discusses the history, physics, species, and challenges of orchestral *pizzicato*. Includes a survey of string players.


   Gholson 1993 = Gholson, Sylvia A. *Proximal Positioning: A Strategy of Practice in Expert Violin Pedagogy*. DME thesis, University of Cincinnati College-Conservatory of Music. Ann Arbor, Michigan: University Microfilms (UMI). No. 10296337. 373 pp.
<http://disexpress.umi.com/dxweb>



  Gordon 2007 = Gordon, Edwin E. *Learning Sequences in Music: A Contemporary Music Learning Theory*. 8th rev. and exp. ed. Chicago: G.I.A. 448 pp. (Also available on 6 audio CDs.)

Develops the concept of audiation (→ Ch. 3.4 | **G8**) and demonstrates how audiation serves as the basis for many musical activities from listening to improvising. The audio CDs include a succinct, easy-to-understand introduction.

 Green 1986 = Green, Barry, with W. Timothy Gallwey. *The Inner Game of Music*. New York: Doubleday.— Paperback, London: Pan Macmillan, 1987. 248 pp.



Collaboration between Green, former principal bass player with the Cincinnati Symphony, and Gallwey, the author of *The Inner Game of Tennis*. Includes excellent advice on performance anxiety, performance improvement, and overcoming mental obstacles.

 Greene 2001 = Greene, Don. *Audition Success: An Olympic Sports Psychologist Teaches Performing Artists How to Win*. New York: Routledge. 168 pp.


  Gregg 2007 = Gregg, Melanie J., and Terry Clark. "Theoretical and Practical Applications of Mental Imagery." *Proceedings of the International Symposium on Performance Science 2007*, ed. Aaron Williamon and Daniela Coimbra, pp. 295–300. Paris: Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).
<http://www.performancescience.org/ISPS/ISPS2007/>




Proceedings

Suggests adopting mental-imagery techniques from athletes.


  Greive 2005 = Greive, Tyrone. "Tools for Tone: A Varied Collection of Mutes Can Offer a Wide Palette of Colors." *Strings* 19/6, 134 (Dec.), pp. 104–5.
http://www.stringsmagazine.com/article/134/134,346_1>YourInstrument-1.asp

Recommends aluminum and leather mutes.




 Greschak 2003 = Greschak, John. *Polytempo Music: An Annotated Bibliography*.
<http://www.greschak.com/polytempo/ptbib.htm>

   Griffing 1994 = Griffing, Joan. *Audition Procedures and Advice from Concertmasters of American Orchestras*. DMA thesis, Ohio State University Ann Arbor, Michigan: University Microfilms (UMI). No. 9427653. 230 pp. <http://disexpress.umi.com/dxweb>


Based on interviews and questionnaires. Discusses the most suitable solo repertoire for auditions, frequency of sight-reading, best preparation, procedures (screen, tape), orchestral excerpts, criteria, etc.

 Griffiths 1995 = Griffiths, Paul. *Modern Music and After: Directions since 1945*. New York: Oxford University Press, USA. 373 pp. Reprint, paperback, 2002.



Survey from Elliott Carter to Tan Dun.


   Grout 2003 = Grout, Donald Jay, and Hermine Weigel Williams. *A Short History of Opera*. 4th ed. New York: Columbia University Press. 1042 pp. Also as eBook.


Standard textbook.

 Grout 2010 = Burkholder, J. Peter, Donald Jay Grout, Claude V. Palisca. *A History of Western Music*. 8th ed. New York: W.W. Norton. 986 pp.


Useful survey.

  Gulbenkian 1978 = Calouste Gulbenkian Foundation, ed. *Training Musicians: A Report to the Calouste Gulbenkian Foundation on the Training of Professional Musicians*. London: Calouste Gulbenkian Foundation. 145 pp. <http://www.gulbenkian.org.uk>
Suggestions for narrowing the "gap" between traditional training and the demands of an orchestral career.


 Haenchen 2006 = Haenchen, Hartmut. "Richard Wagner: 'Clarity Indicates the Tempo'—Tempo, Balance, Tone and Sound Effects in Wagner." Trans. by UvA Vertalers. Booklet for Richard Wagner, *Siegfried*, 3 CDs, pp. 18–21. Amsterdam: De Nederlandse Opera. Et'cetera KTC 5502.



 Hamann 2004 = Hamann, Donald L., and Robert Gillespie. *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*. New York: Oxford University Press, USA. 238 pp.


Intended for teachers of highschool orchestras.


 Hansford 2011 = Hansford, Ruth (BBC Safety). *Music, Noise and Hearing: How to Play Your Part. A Guide for Musicians*. London: BBC. 48 pp. http://www.bbc.co.uk/safety/pdf/Safety-Musician_noise_guide_Part_I.pdf


Very useful and informative.

 Harnoncourt 1995 = Harnoncourt, Nikolaus. *Baroque Music Today: Music As Speech. Ways to a New Understanding of Music*. Ed. by Reinhard G. Pauly. Trans. by Mary O'Neill. Paperback. Portland, Oregon: Amadeus. 210 pp.

  Harper 2002 = Harper, Beatrice S. "Workplace and Health: A Survey of Classical Orchestral Musicians in the United Kingdom and Germany." *Medical Problems of Performing Artists* 17/2 (June), 83–92. <http://www.sciandmed.com/mppa>



 Hartmann 2004 = Hartmann, Frank. *Qigong für Musiker: Die ganzheitliche Methode für entspanntes und gesundes Musizieren* [= Qigong for musicians: the holistic method for relaxed and healthy music-making]. (In G.) Studienbuch Musik. Mainz: Schott. 122 pp.

 Hatten 2001 = Hatten, Robert S. *Musical Gesture*. Eight lectures given at the University of Vienna. <http://www.univie.ac.at/wissenschaftstheorie/srb/cyber/hatout.html>


 Hauser 1998 = Hauser, Barbara. *Don't "Play" with Pain*. <http://www.larrykrantz.com/hauser.htm>
Excellent, short list of recommendations for keeping fit.


  Haynes 2007 = Haynes, Bruce. *The End of Early*


Music: A Period Performer's History of Music for the Twenty-First Century. Oxford: Oxford University Press. 284 pp. (Recorded excerpts at <http://www.oup.com/us/earlymusic>.)

  Heaney 1994 = Heaney, Michael Francis. *Developing a String Research Agenda by Identifying the Components of a String Education: A Qualitative Study of Selected Members of the Philadelphia Orchestra String Section*. PhD diss., Florida State University Ann Arbor, Michigan: University Microfilms (UMI). No. 9422463. 197 pp. <http://disexpress.umi.com/dxweb>


Based on interviews with Eliot Chapo and seven string principals of the Philadelphia Orchestra. Identifies important factors for a career as a string player: caring and supportive parents who organize the child's practicing, a competent teacher who establishes standards and shows how to practice methodically, early acquaintance with demanding repertoire, ample listening, ample performing opportunities, early independence, social involvement in music, and peer involvement.

 Heider 1975 = Heider, Max. "Aus der täglichen Praxis: Dirigent und Konzertmeister" [= From daily experience: conductor and concertmaster]. (In G.) In *Violinspiel und Violinmusik in Geschichte und Gegenwart*, ed. by Vera Schwarz, pp. 270–73. Vienna: Universal Edition.


 Helmig 1999 = Helmig, Martina. "Keine Chance beim Probespiel: Orchester suchen händeringend Nachwuchs" [= No chance at the audition: orchestras are desperately looking for new, young members]. (In G.) *Berliner Morgenpost* (June 17), 31.



 Heussenstamm 1987 = Heussenstamm, George. *Norton Manual of Music Notation*. Paperback. New York: W.W. Norton. 168 pp.

Clear, practical, well organized.



 Hölscher 2002 = Hölscher, Bettina. "Steinharte Auslese: Orchestermusiker zwischen Studium und Beruf" [= Tough selection process: orchestral musicians between training and job]. (In G.) *Das Orchester* 50/2 (Feb.), 2–8.



Discusses the surplus of applicants, the high demands of auditions, and the insufficient preparation at conservatories.

 Holden 2001 = Holden, Amanda, ed. *The New Penguin Opera Guide*. Penguin Reference Books. London: Penguin. 1142 pp.
Short composers' biographies and synopses. Includes operettas and musical theater.

  Horvath 2002 = Horvath, Janet. *Playing (Less) Hurt: An Injury Prevention Guide for Musicians*. Rev. ed., 2009. Minneapolis, Minnesota: author. 253 pp.
Excerpts posted at <http://www.polyphonic.org/google.php?cx=017635508489857654250%3Axaq4vg2owsg&q=horvath&cof=FORID%3A11>. Additional information is found at <http://www.playinglesshurt.com>.

Valuable advice by the Associate Principal Cellist of the Minnesota Orchestra.

  Hosier 1999 = Hosier, John (1999). "Bridging the Gap: Presidential Address 1999." *Music Journal (ISM)* 65/2 (July), 60–64. <http://www.ism.org>

  ISM 1996 = *The First Two Years: Establishing an Orchestral Career*. ISM Information Sheet no. 03/2. <http://www.ism.org>

Includes two articles with excellent practical career advice, previously published in *Music Journal (ISM)* 1994–95: (1) Julian Morgenstern, "The First 10 Orchestral Years," and (2) John Ludlow, "Tips from the Front Desk."



  Jabusch 2007 = Jabusch, Hans-Christian, Raymond Yong, and Eckart Altenmüller. "Biographical Predictors of Music-Related Motor Skills in Children Pianists." *Proceedings of the International Symposium on Performance Science 2007*. Paris: AEC. Proceedings. <http://www.legacyweb.rcm.ac.uk/ISPS/ISPS2007/Proceedings>


"The aim of the study was to identify biographical predictors of children pianists' motor skills in a relevant musical context. According to expectations, variables that determined the amount of time children spent at the instrument (daily practice time, total life practice time, and total years playing the piano) were significantly correlated with temporal fine motor precision. Moreover, the duration of piano education was a predictor for temporal fine motor precision. These findings coincide with the principle suggested by [Ericsson et al. \(1993\)](#) proposing 10 years and 10,000 hours of deliberate practice required for the acquisition of expertise."



 Jackson 2005 = Jackson, Roland J. *Performance Practice: A Dictionary-Guide for Musicians*. New York:


Routledge. 513 pp.

Very useful encyclopedia of composers and terms.


 Joachim 1905 ->  Joachim 1905



 Jolly 2009 = Jolly, James, ed. *The "Gramophone" Classical Music Guide 2010: CD, DVD, Download*. Rev. ed. Teddington, U.K.: Haymarket Consumer Media. 1436 pp.

  John 2003 = John, Jennifer. "Pilates for Musicians." *American String Teacher* 53/3 (Aug.), 78–81. <http://www.astaweb.com>



 Johnson 1999 = Johnson, Chris, and Roy Courtmell. *The Art of Violin Making*. London: Robert Hale. 253 pp.

Includes sections on setting up the violin and on sound adjustment.

 Jørgensen 1997 = Jørgensen [Jorgensen], Harald, and Andreas C. Lehmann, eds. *Does Practice Make Perfect? Current Theory and Research on Instrumental Music Practice*. Norges Musikhøgskole-publikasjoner, no. 1. Oslo: Norwegian Academy of Music (Musikhøgskole). 231 pp.

  Judy 1997 = Judy, Paul R. *et al.* "Musician Involvement in Symphony Orchestra Organizations." *Harmony* 5 (Oct.), 1–20. http://www.polyphonic.org/harmony/5/Musician_Involvement_SOI.pdf.

Based on statements from more than twenty symphony-organization participants. Examines various ways in which an orchestra may benefit from musician involvement.


  Judy 1999 = Judy, Paul R. "Behind the Scenes: A Roundtable." *Harmony* 9 (Oct.), 61–71. http://www.polyphonic.org/harmony/9/Behind_Scenes_SOI.pdf


Discussion with five orchestra librarians about their role.


 Kahn 2006 = Kahn, Nathan. *Gee, All I Ever Wanted to Do Was Play My Instrument...* <http://www.polyphonic.org/article.php?id=55&show=all>


Stresses the importance of "secondary" skills and knowledge: communication and negotiating skills, outreach-programs skills, administrative skills, and knowledge of labor law, workplace safety, and occupational health.


 Kant 2007 = Kant, Marion. *The Cambridge Companion to Ballet*. Cambridge Companions to Music. Cambridge, U.K.: Cambridge University Press. 350 pp.


 Kaplan 1979 = Kaplan, Burton. *Musician's Practice Log: A Completely New Way to Increase Your Practice Effectiveness*. New York: Perception Development Techniques. 84 pp.
Useful tool.


 Kaplan 2004 = Kaplan, Burton. *Practicing for Artistic Success: The Musician's Guide to Self-Empowerment*. New York: Perception Development Techniques. 105 pp.




 Karkoschka 1972 = Karkoschka, Erhard. *Notation in New Music: A Critical Guide to Interpretation and Realisation*. Trans. by Ruth Koenig. New York: Praeger. 183 pp.
Copious examples.

 Karneier 2003 = Karneier, Hartmut. "Aktuelle Probespielstatistik—Erfassungszeitraum: Spielzeiten 1999/00, 2000/01 und 2001/2" [= Current audition statistics: seasons 1999–2000, 2000–1, and 2001–2]. (In G.) *Das Orchester* 51/6 (June), 15–18.

 Karneier 2012 = Karneier, Helmut. "Aktuelle Probespielstatistik—Erfassungszeitraum: Spielzeiten 2007/08 bis 2009/10" [= Current audition statistics: seasons 2007–8 and 2009–10]. (In G.) *Das Orchester* 60/3 (March 2012), 32–35.




 Katz 2006 = Katz, Mark. *The Violin Resource and Information Guide*. Routledge Music Bibliography. New York: Routledge. 410 pp.
Sources of information on acoustics and construction of the violin, violin playing, performance practice, violin music, and violinists.

 Kerman 1952 = Kerman, Joseph. *Opera as Drama*. New York: Vintage. 269 pp.— Rev. ed., Berkeley, California: University of California Press, 2005.
Classic study on selected operas from Monteverdi to Stravinsky.


   Kivimaki 1994 = Kivimaki, Mika, and Miia

Jokinen. "Job Perceptions and Well-Being among Symphony Orchestra Musicians: A Comparison with Other Occupational Groups." *Medical Problems of Performing Artists* 9/3 (Sep.), 73–76.
<http://www.sciandmed.com/mppa>


Job satisfaction was significantly higher among the musicians than among any other surveyed occupational group. In spite of this, the musicians often suffered from musculoskeletal symptoms, particularly neck and shoulder pains, and from symptoms of performance anxiety.

   Kleeh-Tolley 1988 = Kleeh-Tolley, Karen. *An Investigation into Aspects of the Process of Becoming a Professional Performing Artist: The Case of Symphony Musicians and Ballet Dancers*. PhD diss., Kent State University Ann Arbor, Michigan: University Microfilms (UMI). No. 8827166. 178 pp.
<http://disexpress.umi.com/dxweb>


Survey of 66 orchestral musicians about family background, training etc.


   Klickstein 2003 = Klickstein, Gerald. "Seven Habits for Healthy Performance: A Practical Approach to Injury Prevention." *American String Teacher* 53/2 (May), 48–53. <http://www.astaweb.com>

Manage your workload. Warm up and cool down. Cultivate technical ease. Practice mindfully. Take frequent breaks. Respond to symptoms. Put wellness first.


 Klickstein 2009 = Klickstein, Gerald, *The Musician's Way: A Guide to Practice, Performance, and Wellness*. Paperback. New York: Oxford University Press, USA. 360 pp. Companion website: <http://www.musiciansway.com>

Though written mainly for college students, the book includes valuable information and "food for thought" that may help professional orchestral musicians as well: preparation, performance anxiety, injury prevention.


 Köpp 2009 = Köpp, Kai. *Handbuch historische Orchesterpraxis: Barock—Klassik—Romantik* [= Handbook of historical orchestral performance practice: Baroque, Classical era, Romantic era]. (In G.) Kassel: Bärenreiter. 377 pp.


 Koury 1986 = Koury, Daniel James. *Orchestral Performance Practices in the Nineteenth Century: Size, Proportion, and Seating*. PhD diss., Boston University, 1981. Studies in Musicology, no. 85. Ann Arbor, Michigan: UMI Research Press. 409 pp.

Numerous statistics, seating diagrams, and analyses of their criteria and acoustical, stylistic and aesthetic basis.


 Kouzes 2012 = Kouzes, James M., and Barry Z. Posner. *The Leadership Challenge: How to Make Extraordinary Things Happen in Organizations*. 5th ed. San Francisco: Jossey-Bass. 416 pp.

Five timeless behaviors are essential to an individual's development into a remarkable leader: model the way, inspire a shared vision, challenge the process, enable others to act, and encourage the heart.



 Kube 2009 = Kube, Michael. "Comments." In Alban Berg, *Violin Concerto*, pp. *-*. Wiesbaden: Breitkopf. No. HN 821, EB 10821.



 Kulenkampf 1980 = Kulenkampf, Hans Wilhelm. *Musiker im Orchester* [= Orchestral musicians]. (In G.) Frankfurt: Peters. No. EP 8451. 82 pp.

Based on interviews with orchestral musicians.


 Lamprecht 2000 = Lamprecht, Peter. "'Unvermuthete Heftigkeit': Geigenakkorde in der Orchestermusik von Klassik und Frühromantik" [= 'Unexpected vehemence': violin chords in Classical and early Romantic orchestral music]. (In G.) *Das Orchester* 48/1 (Jan.), 20–25.

Suggests performing chords *non divisi*, in a style suitable to the 18th-century bow.


  Lang Eddlemon 1980 = Lang Eddlemon, Susan. *The Concertmaster in North America: His European Heritage and Present-Day Role in Orchestral Practice*. DMA thesis, Juilliard School. 197 pp. Available from library@juilliard.edu.

  Langendörfer 2008 = Langendörfer, Franziska. *Stress im Orchester: Aufführungsangst, Arbeitsbedingungen und Persönlichkeitseigenschaften professioneller Orchestermusiker* [= Stress in the orchestra: performance anxiety, working conditions, and personality traits of professional orchestra musicians]. (In G.) PhD diss. in Psychology and Sports Science, University Frankfurt am Main. 100


pp. <http://publikationen.ub.uni-frankfurt.de/volltexte/2008/5716/>

 Langenscheidt 1986a = Langenscheidt Editorial Staff, ed. *Jiffy Phrasebook French*. New York: Langenscheidt. 255 pp.


Includes pronunciation guide, common phrases, basic grammar, and a short dictionary.

 Langenscheidt 1986b = Langenscheidt Editorial Staff, ed. *Jiffy Phrasebook German*. New York: Langenscheidt. 256 pp.

Includes pronunciation guide, common phrases, basic grammar, and a short dictionary.

 Langenscheidt 1986c = Langenscheidt Editorial Staff, ed. *Jiffy Phrasebook French*. New York: Langenscheidt. 256 pp.


Includes pronunciation guide, common phrases, basic grammar, and a short dictionary.

 LAO 2000– = League of American Orchestras, comp. *Orchestra Repertoire Reports (ORR)*. http://www.americanorchestras.org/knowledge_research_and_innovation/orchestra_repertoire_re.html


Detailed performance statistics, organized by composers and works.

  LAO 2009 = League of American Orchestras. *Quick Orchestra Facts*. http://www.americanorchestras.org/images/stories/knowledge_pdf/Quick_Orch_Facts_09.pdf

Important facts for orchestra advocacy.

 Lawson 1999 = Lawson, Colin J., and Robin Stowell. *The Historical Performance of Music: An Introduction*. Cambridge Handbooks to the Historical Performance of Music. Cambridge, U.K.: Cambridge University Press. 219 pp.


Useful textbook.

 Lawson 2003 = Lawson, Colin J., ed. *Cambridge Companion to the Orchestra*. Cambridge Companions to Music. Cambridge, U.K.: Cambridge University Press. 297 pp.



History, instruments, repertoire, notation, conducting, historical instruments, recording, training, life of an orchestral musician, educational programs.

 Layton 1995 = Layton, Robert ed. *A Guide to the Symphony*. Paperback. Oxford: Oxford University Press. 501 pp.
Survey.


 Layton 1996 = Layton, Robert, ed. *A Guide to the Concerto*. New York: Oxford University Press, USA. 400 pp.
Survey.


 Le Huray 1990 = Le Huray, Peter. *Authenticity in Performance: Eighteenth-Century Case Studies*. Paperback. Cambridge, U.K.: Cambridge University Press. 224 pp.
Discusses Bach's Suite no. 3, S. 1068, Handel's *Messiah*, Haydn's Symphony 103, and other works.


 Lee 2002 = Lee,

  Lehmann 1995 = Lehmann, Erin V. "Symphony Orchestra Organizations: Development of Literature since 1960." *Harmony* 1 (Oct.), 37–54.
http://www.polyphonic.org/harmony/1/Development_Literature_Lehm.pdf



Thorough, annotated bibliographic survey.

 Lesle 2010 = Lesle, Lutz. "Wonne und Wehmut: Der Blick zurück" [= Delight and nostalgia: looking back]. (In G.) *Das Orchester* 58/4 (April), 21–23.
Interviews with three retired Hamburg orchestral musicians.



 Levarie 1952 = Levarie, Sigmund. *Mozart's Le Nozze di Figaro: A Critical Analysis*. Chicago: University of Chicago Press. 269 pp.— Reprint, New York: Da Capo Press, 1997.



 Levarie 1968 = Levarie, Sigmund, and Ernst Levy. *Tone: A Study in Musical Acoustics*. 2nd ed. Kent, Ohio: Kent State University Press, 1980. 256 pp.— Reprint, Westport, Connecticut: Greenwood Press, 1981.



Excellent introduction to the fundamentals of acoustics, especially to the mathematics of string length and pitch.



  Levine 1996 = Levine, Seymour and Robert. "Why They're Not Smiling: Stress and Discontentment in the Orchestral Workplace." *Harmony* 2 (April), 15–26.
http://www.polyphonic.org/harmony/2/Stress_Discontentment_Levine.pdf



Infantilization and marginalization by conductors, diminished self-esteem, and lack of control.


 \$  Levy 1992 = Levy, Charles E., et al. "Electromyographic Analyses of Muscular Activity in the Upper Extremity Generated by Supporting a Violin with and without a Shoulder Rest." *Medical Problems of Performing Artists* 7 (Dec.), 103–9.
<http://www.sciandmed.com/mppa>


 \$  Lewis 2003 = Lewis, Brian. "Empowered Violinists: Observations from the Studio of Dorothy DeLay." *American String Teacher* (Feb.), 72–77.
<http://www.astaweb.com>


 \$  Liljeholm 2003 = Liljeholm Johansson, Yvonne, and Töres Theorell. "Satisfaction with Work Task Quality Correlates with Employee Health: A Study of 12 Professional Orchestras." *Medical Problems of Performing Artists* 18/4 (Dec.), 141–149.
<http://www.sciandmed.com/mppa>



 \$  Lyonn Liebermann 1991 = Lyonn Liebermann, Julie. *You Are Your Instrument: The Definitive Musician's Guide to Practice and Performance*. New York: Huiksi Music Company. 152 pp. Also as eBook.
Helpful guide to injury prevention.



 \$  Macdonald 1969 = Macdonald, Hugh. "Two Peculiarities of Berlioz's Notation." *Music and Letters* 50/1 (Jan.), 25–36.
<http://ml.oxfordjournals.org/content/by/year>
Linked slurs. Accent signs as fast *diminuendo*.


 Magill 2007 = Magill, Richard. *Motor Learning and Control: Concepts and Applications*. 8th ed. New York: McGraw Hill. 482 pp. Online learning center at <http://www.mhhe.com/magill8e>
Easy-to-read textbook. Though the examples are taken from everyday life and the world of sports, the concepts can be easily transferred to music.


 Mahling 1972 = Mahling, Christoph-Hellmut. *Orchester und Orchestermusik in Deutschland von 1700 bis 1850* [= Orchestras and orchestral music in Germany from 1700 to 1850]. (In G.) *Habilitationschrift*, University Saarbrücken, 1971.



 Mahling 1975 = Mahling, Christoph-Hellmut. "Die Situation des Geigers im Orchester: Bestandsaufnahme und Möglichkeiten der Verbesserung" [= The violinist's situation in the orchestra: analysis of the current situation and suggested measures for improvement]. In *Violinspiel und Violinmusik in Geschichte und Gegenwart*, ed. by Vera Schwarz, pp. 263–69. Vienna: Universal Edition.

  Malhotra 1981 = Malhotra, Valorie A. "The Social Accomplishment of Music in a Symphony Orchestra: A Phenomenological Analysis." *Qualitative Sociology* 4/2 (Summer), 102–25.
<http://www.springer.com/social+sciences/journal/11133>



  Malloch 1988 = Malloch, William. "Carl Czerny's Metronome Markings for Haydn and Mozart Symphonies." *Early Music* 16 (Feb.), 72–81.
<http://em.oxfordjournals.org/content/by/year>
Suggest that the tempos in slow introductions, slow movements, and minuets were taken faster than commonly today.



 Mantel 1984 = Mantel, Gerhard. "Üben schwerer Stellen nach dem Prinzip der rotierenden Aufmerksamkeit" [= Practicing difficult passages according to the principle of shifting attention]. (In G.) *Üben und Musizieren* 1 (Feb.), 147–50.



 March 2009 = March, Ivan, et al. *The Penguin Guide to Recorded Classical Music 2010: The Key Classical Recordings on CD, DVD and SACD*. London: Penguin. 1602 pp.

  Marvin 2006a = Marvin, Steven. "Throw-Away Society." *The Strad* 117/1396 (Aug.), 34–37.
<http://www.orpheusmusicshop.com/category-105.html>


The Toronto maker of early instruments disproves some of Boyden's chronology about the development of the bow.



  Marvin 2006b = Marvin, Steven. "Bowling to the Masters." *The Strad* 117/1397 (Sept.), 40–43.
<http://www.orpheusmusicshop.com/category-105.html>


  Mazey 2006 = Mazey, Steven. "Zukerman Looks Forward to Another Decade." *The Ottawa Citizen* (May 27).
<http://www.violinist.com/discussion/response.cfm?ID=9163>



  McBain 2008 = McBain, Kate. *FIM International Survey on Orchestras: Report*. Paris: International Federation of Musicians (FIM). 76 pp.
http://www.fim-musicians.com/pdf/fim_orch_survey_2008.pdf
Includes statistics on operating budgets of 164


orchestras, wages, number of performances, numbers of duties (services) per week, free days, recordings, touring, organization and employee relations, instruments, and insurance.


 McElheran 1964 = McElheran, Brock. *Conducting Technique for Beginners and Professionals*. Oxford: Oxford University Press. 3rd rev. ed., 2004. 140 pp.
Very clear and succinct textbook.

  McVeigh 2006 = McVeigh, Alice. "Faking It." *The Strad* 117/1394 (June), pp. 42–45.
<http://www.orpheusmusicshop.com/category-105.html>


 Menuhin 1972 = Menuhin, Yehudi. *Six Lessons*. New York: Viking. Paperback, New York: W.W. Norton, 1981. 144 pp.

  Mertens 2011 = Mertens, Gerald. "Symphony and Chamber Orchestras." In *Musical Life in Germany: Structure, Facts and Figures*, ed. by Stephan Schulmeister and Margot Wallscheid, pp. 111–29. Trans. by J. Bradford Robinson. Bonn: Deutscher Musikrat gemeinnützige Projektgesellschaft mbH, Deutsches Musikinformationszentrum.
<http://www.miz.org/musical-life-in-germany>


 Mesa 2007 = Mesa, William. *A Map to Reading and Finding Topics in Harmony: Eight Years of Research, Studies, and Articles*.
<http://www.polyphonic.org/article.php?id=135&show=all>


 Meyer 2009 = Meyer, Jürgen. *Acoustics and the Performance of Music: Manual for Acousticians, Audio Engineers, Musicians, Architects and Musical Instrument Makers*. Trans. by Uwe Hansen. 5th ed. New York: Springer Science+Business Media. 438 pp.

Excellent study on the acoustic characteristics of various instruments, playing modes, orchestral seatings, acoustics of concert halls and opera houses.



 (+CD-ROM) MGG1 = Blume, Friedrich, ed. *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*. 17 vols. Kassel: Bärenreiter, 1949–86.— Also issued on a CD-ROM, Berlin: Directmedia, 2002.


Especially the inexpensive CD-ROM is a great resource for those who understand German, though outdated in parts.


 MGG2 = Finscher, Ludwig, ed. *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*. 2nd completely rev. ed. Series A (terms): 10 vols.; series B (persons): 17 vols.; supplement and index: 2 vols. Stuttgart: Metzler; Kassel: Bärenreiter, 1994–2008.



 Millet 2005 = Millet, Katherine. "Ace the Audition: 12 Tips on Landing a Plum Orchestra Position—with a Little Help from Friends." *Strings* 19/6, 134 (Dec.), 65–69.

Interviews with four young players from CIM who have taken dozen of auditions.




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  MIZ 2006 = Musik-Informationszentrum (MIZ). *Opern mit den meisten Aufführungen in Deutschland 2000–5* [= Operas most frequently performed in Germany from 2000 to 2005]. Bonn: MIZ.
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<http://www.orpheusmusicshop.com/category-105.html>

Tips for how to survive on tour, based on interviews.




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   Monelle 2012 = Monelle, Raymond. "The Orchestral String Portamento as Expressive Topic." *Journal of Musicological Research* 31/2-3 (June), 138-46.
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  Moran 2001 = Moran, John Gregory. *Techniques of Expression in Viennese String Music (1780–1830): Reconstructing Fingering and Bowing Practices*. PhD diss., King's College, University of London. 240 pp.
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 Mozart 1778 = Mozart, Wolfgang Amadeus. Letter June 12, 1778. In *Briefe und Aufzeichnungen*, ed. by Otto Erich Deutsch and J. H. Eibl, vol. 2, p. 378. Kassel: Bärenreiter, 1962–75. English translation by Emily Anderson, as *The Letters of Mozart and His Family*, vol. 2, pp. 816–17. London: Macmillan, 1938.


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The metronome markings of Hummel's piano arrangements of Mozart's symphonies suggest that tempos for the fast movements have changed relatively little but that the slow movements and minuets were taken considerably quicker during Mozart's time than today.


  Musgrave 2003 = Musgrave, Michael, and Bernard D. Sherman, eds. *Performing Brahms: Early Evidence of Performance Style*. Cambridge Musical Texts and Monographs: Musical Performance and Reception. Cambridge, U.K.: Cambridge University Press. 391 pp. (Includes an audio CD.)

 Nelson 1989 = Nelson, Samuel H. "Playing with the Entire Self: The Feldenkrais Method and Musicians." *Seminars in Neurology* 9/2 (June), 97–104.



Moving with minimum effort and maximum efficiency, becoming one with your instrument, posture, case study of a violinist.

 Neumann 1978 = Neumann, Frederick. *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J.S. Bach*. Princeton, New Jersey: Princeton University Press. 531 pp.— Rev. paperback ed., 1983. 630 pp.

Though some of Neumann's interpretations have been rejected by some period-instrument specialists, they are worth considering because they generally make musical sense.

 Neumann 1986 = Neumann, Frederick. *Ornamentation and Improvisation in Mozart*. Princeton, New Jersey: Princeton University Press. Paperback, 1989. 301 pp.


Based on theoretical evidence and evidence gathered from examining over 250 autographs. Topics: appoggiatura, grace note, *Zwischenschlag*, slide, trill, turn, arpeggio, and the improvisation of diminutions, cadenzas, and *Eingänge*.


  Neumann 1991 = Neumann, Frederick. "Baroque and Classic Vibrato: The Vibrato Controversy." *Performance Practice Review* 4/1 (Spring),



pp. 14–27.

<http://scholarship.claremont.edu/ppr/vol4/iss1/3/>


A number of musicians and writers from the 16th through 18th centuries—among them W.A.

Mozart—recommended a far more liberal use of vibrato than suggested by the sources that are commonly quoted by some performance-practice specialists (→  [Zaslaw 1991](#)).

 Neumann 1993 = Neumann, Frederick, with Jane Stevens. *Performance Practices of the Seventeenth and Eighteenth Centuries*. New York: Schirmer. 605 pp.

  *New Grove2* = Sadie, Stanley, and John Tyrrelle, eds. *The New Grove Dictionary of Music and Musicians*, 2nd ed. 29 vols. New York: Oxford University Press, 2001.

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<http://www.polyphonic.org/article.php?id=143>

<http://www.polyphonic.org/article.php?id=144>



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History of the organizational structure of American orchestras. Describes various models for musician involvement and demonstrates the benefits.

  Norrington 2004 = Norrington, Roger. "The Sound Orchestras Make." *Early Music* 32/1 (Feb.), 2–5.

<http://em.oxfordjournals.org/content/by/year>

Argues that no vibrato was used in 19th-century orchestras and advocates using none for compositions from the era.

  Norris 1993 = Norris, Richard N. *The Musician's Survival Manual: A Guide to Preventing and Treating Injuries in Instrumentalists*. Ed. by Deborah Torch. With a foreword by Eric Rosenblith. N.p.: International Conference of Symphony and Opera Musicians (ISCOM); St. Louis, Missouri: MMB Music. 134 pp. 2nd ed. as eBook, 2011.

  Ockerbloom 2010 = Ockerbloom, John Mark. *The Online Books Page: How Do I Find Out Whether the Book is in the Public Domain?*

<http://onlinebooks.library.upenn.edu/okbooks.html>

Okner 1997 = Okner, Marla A. O., Thomas Kernozek, and Michael G. Wade. "Chin Rest Pressure in Violin Players: Musical Repertoire, Chin Rests, and Shoulder Pads as Possible Mediators." *Medical Problems of Performing Artists* 12/4 (Dec.), 112–21.

<http://www.sciandmed.com/mppa>

Olbertz 2004 = Olbertz, Franziska. "Zufriedenheit im Orchesterberuf. Hintergründe und Ergebnisse einer Musiker-Befragung in drei A-Orchestern" [= Job satisfaction among orchestral musicians: background and results of a survey of three top-level orchestras]. (In G.) *Das Orchester* 52/3 (March), 8–16.

Important criteria for the high satisfaction rate of 80% are: quality of the instrument, competence of the conductor, job security, relation to colleagues, and fascinating tasks.

Olson 2009 = Olson, Mia. *Musician's Yoga: A Guide To Practice, Performance, and Inspiration*. Ed. by Jonathan Feist. Boston, Massachusetts: Berklee Press. 130pp.

Oomens 2007 = Oomens, Radboud. "Simultanfähig? Klangliche Übereinstimmung in Streichergruppen" [= Capable of playing in sync? Homogeneity of sound in string sections]. (In G.) *Das Orchester* 55/9 (Oct.), 27–29.— English translation <http://www.radboudoomens.de/deutsch/kurse/downloads/SimultanfaehigkeitGB.pdf>

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<http://www.operaamerica.org/Applications/External/Schedule/Main/mostPerformed.aspx>

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Orchesterzentrum 2011 = Orchesterzentrum Nordrhein-Westfalen (Dortmund), ed. *Profil* [= Description of the curriculum]. (In G.)

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Owen 2005 = Owen, Laurinel. "Training for the Big Tutti." *The Strad* 116/1387 (Nov.), 86–89.

<http://www.orpheusmusicshop.com/category-105.html>

About the Manhattan School's innovative orchestral training program.

Oxford History = *The New Oxford History of Music*. Oxford: Oxford University Press.

Vol. 7: Wellesz, Egon, and Frederick W. Sternfeld, eds. *The Age of Enlightenment, 1745-1790*. 1994. 744 pp.

Vol. 8: Abraham, Gerald, ed. *The Age of Beethoven, 1790–1830*. 1983. 768 pp.

Vol. 9: Abraham, Gerald, ed. *Romanticism, 1830–1890*. 1990. 972 pp.

Vol. 10: Cooper, Martin, ed. *The Modern Age, 1890–1960*. 1974. 784 pp.

Oxley 1998 = Oxley, Peter. "Getting a Grip on Bows." *The Strad* 109/1296 (April), 394–99.

<http://www.orpheusmusicshop.com/category-105.html>

Palac 1995 = Palac, Judy. "Prevention of Musical Injuries: How Research Can Help." *American String Teacher* 45/2 (Spring), 69–72.

<http://www.astaweb.com>

Includes a useful bibliography.

Parncutt 2002 = Parncutt, Richard, and Gary E. McPherson, eds. *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. London: Oxford University Press. 400 pp.

Includes essays on training, potential, medicine for the performing arts, performance anxiety, sight-reading, practicing, string playing, rehearsing and conducting.



Paternoga 2005 = Paternoga, Sabrina. *Arbeits- und Berufszufriedenheit im Orchestermusikerberuf: Eine empirische Untersuchung im Kontext arbeits-, freizeit- und persönlichkeits-psychologischer sowie musikermedizinischer Konzepte* [= Work and career satisfaction among professional orchestra musicians: an empirical study in the context of psychological concepts relating to work, spare time, and personality, as well as to medicine for musicians]. (In G.) PhD diss., Technische Universität Berlin, 2004. Berlin: Rhombos. 310 pp.— Data at

<http://www.rhombos.de/shop/a/show/article/?200>


— Summary in *Das Orchester* 54/1 (Jan. 2006) 8–15. http://www.dasorchester.de/de_DE/journal/issues/howarticle,10167.html

Pauly 1999 = Pauly, Reinhard G. *Music in the Classic Period*. 4th ed. Prentice Hall History of Music Series. Englewood Cliffs, New Jersey: Prentice Hall. 272 pp.

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About programs for training concertmasters at the Cleveland Institute (Preucil) and the Music Academy of the West.


 PBS 2005 = Public Broadcasting Service. *NOVA Science NOW*. Transcript and video of the program first aired on PBS on Jan. 25, 2005.

<http://www.pbs.org/wgbh/nova/sciencenow/3204/01.html>


Recent discoveries suggest that mirror neurons, first discovered in monkeys, play a crucial in the human ability to imitate actions that they observe in others, and in all social interaction.


  PCFC 1990 = Polytechnics and Colleges Funding Council. *Review of the London Music Conservatoires*. Report of a Committee of Enquiry chaired by the Rt. Hon. The Earl of Gowrie ("Gowrie Report"). 86 pp.
<http://discovery.nationalarchives.gov.uk/SearchUI/Details.mvc/Offline?aid=10976177>

  Peitz 2003 = Peitz, Christiane. "'Das Leben ist keine Probe': Zum Silvesterkonzert der Berliner Philharmoniker. Chefdirigent Simon Rattle über Musiker-Egos, Risikospiele und das Alte Europa" [= "Life is not a rehearsal": about the New Year's Concert of the Berlin Philharmonic. Principal Conductor Simon Rattle about musicians' egos, risk taking, and Old Europe]. (In G.) *Der Tagesspiegel* (Dec. 29).
<http://www.tagesspiegel.de/kultur/art772,2267512>


 Peretz 2003 = Peretz, Isabelle. *The Cognitive Neuroscience of Music*. Paperback. New York: Oxford University Press, USA. 484 pp.


Describes the advances made in brain research.


 Pestelli 1984 = Pestelli, Giorgio. *The Age of Mozart and Beethoven*. Series: Storia della musica. Trans. by Eric Cross. Cambridge, U.K.: Cambridge University Press. 336 pp.


 Peyser 1986 = Peyser, Joan, ed. *The Orchestra: Origins and Transformations*. New York: Charles Scribner.— Paperback, Milwaukee, Wisconsin: Hal Leonard. 646 pp.

23 essays by experts on history, forms, conducting, faithfulness to the score, etc.

 Philip 1992 = Philip, Robert T. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900–1950*. PhD diss., Cambridge University, 1974. Cambridge, U.K.: Cambridge University Press. 274 pp.


 Piperek 1981 = Piperek, Maxilimian, ed. *Stress and Music: Medical, Psychological, Sociological, and Legal Strain Factors in a Symphony Orchestra Musician's Profession: A Study Commissioned by the Vienna Symphony*. Trans. by Liese Katschinka, Ingrid Kurz, and Maria Verber of *Stress und Kunst...*, 1971. Vienna: Wilhelm Braumüller. 78 pp. [Available only from used-book sellers]

 Plantinga 1984 = Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. Norton Introduction to Music History. New York: W.W. Norton. 523 pp.



 Pollens 2009 = Pollens, Stewart. "Some Misconceptions about the Baroque Violin." *Performance Practice Review* 14, 1–13 pp.

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Challenges the traditional views that up to around 1750 the violin necks were universally shorter and not angled back as they are today, that the string angle over the bridge was considerably flatter, and that strings were of narrower gauge and under lower tension.


 Previn 1979 = Previn, André, ed. *Orchestra*. London: Macdonald and Jane's. 224 pp. [Available only from used-book sellers.]


Michael Foss interviews 31 members of several American and British orchestras. Includes a chapter on "Training" (pp. 31–52).

  Promuse 2004 = Promuse Group, sponsor. *Professional Integration of Musicians and Continuing Education in Music: A European Project in the Field of Music*. Utrecht, NL: Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). 148 pp.


<http://aecs.site.cramgo.nl/GenericComponents/DownloadView.aspx?ses=20097>

Analyzes a survey of audition procedures. Discusses innovative curricula.


 Purton 1993 = Purton, Michael. *Trinity College of Music: A Report on Orchestral Training*. Unpublished Report. London: Trinity College.

 Rabson 1993 = Rabson, Carolyn. *Orchestral Excerpts: A Comprehensive Index*. Fallen Leaf Reference Books in Music, no. 25. Berkeley, California: Fallen Leaf. 221 pp.


Includes a bibliography of orchestral excerpt books for all instruments (violin: pp. 215–17) and an index of all materials included in these collections, organized by composer and piece. Far from comprehensive.

 Ratner 1980 = Ratner, Leonard G. *Classic Music: Expression, Form and Style*. New York: Schirmer/Macmillan. 475 pp. Paperback, 1995. 496 pp.



Excellent analysis: ideas of expression, styles, rhetoric, periodicity, harmony, rhythm, melody, texture of various genres, form and forms.


 Read 1953 = Read, Gardner. *Thesaurus of Orchestral Devices*. With a foreword by Aaron Copland. New York, London: Pitman.— Reprint, New York: Greenwood Press, 1969. 631 pp.

Part VII, "Strings" (pp. 278–581): lists passages from standard symphonic repertoire that employ certain devices and bowings: *pizzicato*, *col legno*, *ponticello*, *tasto*, mutes, harmonics, *divisi*, *glissando*, open strings, *scordatura*, *senza vibrato* etc.



 Read 1969 = Read, Gardner. *Music Notation: A Manual of Modern Practice*. 2nd ed. Boston: Allyn and Bacon.— Reprint, New York: Taplinger, 1979. 482 pp. Other reprints, 1972 and 1979.

Excellent, well-organized, and comprehensive. Though written primarily as a manual for composers, the book is a must for any orchestral player who wants to understand the meaning and conventions of notational symbols.

 Reichardt 1776 →  [Reichardt 1776](#)


 Reid 1981 = Reid, Wendy, and Christopher Weait. *Auditions Are Just the Beginning: A Career Guide to Orchestras*. Toronto: Association of Canadian Orchestras (now: Orchestras Canada). 44 pp.

Very useful, succinct information and advice about auditions, orchestra organization, etc.


  Reimer 2003 = Reimer, David Roy. *Violin Performance Training at Collegiate Schools of Music and Its Relevance to the Performance Professions: A Critique and Recommendation*. DMA thesis, Ohio State University 108 pp. <http://etd.ohiolink.edu/send-pdf.cgi/Reimer%20David%20Roy.pdf?osu1054687230>


Analyzes the deficits of traditional conservatory

curricula and proposes a novel undergraduate curriculum that prepares students for the demands of a performing career and includes career counseling as well as specialized training for soloists, chamber-music players, and orchestral players.



 Reynolds 1995 = Reynolds, Peter. "Changing Performance Practice in British Orchestral Music." *British Music: The Journal of the British Music Society* 17, 22–37. Order from <http://www.britishmusicsociety.com/pages/publications.html>

Suggests using historical recordings by British composers as a basis for modern interpretations. Tempos have broadened and the attention given to details has blurred the sense of the "big picture."


 Richter 1993 = Richter, Christoph. "Zum Berufsbild, zum Selbstverständnis und zur Ausbildung des Orchestermusikers" [= The orchestral musician: image of the profession, self-perception, and training]. (In G.) In *Handbuch der Musikpädagogik*, vol. 2, *Grundlagen*, ed. by Christoph Richter, pp. 521–64. Kassel: Bärenreiter.


 Richter 1997 = Richter, Christoph. "Orchestermusiker-Ausbildung: Wie kann man sie verbessern?" [= The training of orchestral musicians: how to improve it?]. (In G.) *Das Orchester* 45/4 (Apr.), 2–9.


Proposes a comprehensive reform of conservatory-level orchestral training: more intensive playing in conservatory orchestras, systematic exploration of repertoire, systematic training of orchestral skills (ensemble playing, accompanying), more diversified musical education as a preparation for other professional options.


  Ridgeway 2002 = Ridgeway, Christopher George. *Orchestral Training in the United Kingdom*. PhD diss., City University, London. 358 pp. <http://www.ethos.bl.uk>


Notes deficits in the vocational orchestral training at the college level. Suggests that post-graduate training orchestras might help to close the gap.


 Riehn 1979 = Riehn, Rainer. "Beethovens Verhältnis zum Metronom: Eine Dokumentation" [= Beethoven's relationship with the metronome: a documentation]. (In G.) In *Beethoven: Das Problem der Interpretation*, ed. by Heinz-Klaus Metzger and Rainer Riehn, pp. 70–84. Munich: Edition Text+Kritik. Comprehensive collection of documents.


 Riggs 1997 = Riggs, Robert. "Mozart's Notation of Staccato Articulation: A New Appraisal." *Journal of Musicology* 15/2 (Spring), 230–77.



Rejects the "dualistic" classification of Mozart's articulation signs into dots and strokes (wedges), proposed by the editors of the *New Mozart Editions* and by most authors of  [Albrecht 1957](#). Points to inconsistencies in Mozart's notation and the role of the "writing factor," that is, the physical motion of writing with a quill. Recommends using a single articulation sign in modern editions and basing a differentiated interpretation on musical criteria.

 Rinderspacher 2000 = Rinderspacher, Alfred. "Zum Thema Nachwuchs: Bewerbungen und Anstellungen in den deutschen Orchestern von der Spielzeit 1996/97 bis 1998/99—Übersicht über die Probespielergebnisse" [= The issue of hiring orchestra musicians: applications and hiring in German orchestras from the 1996–97 season to the 1998–99 season—survey of the audition results]. (In G.) *Das Orchester* 48/4 (April), 10–15.


 Rink 1995 = Rink, John, ed. *The Practice of Performance: Studies in Musical Interpretation*. Cambridge, U.K.: Cambridge University Press, 1995.—Paperback, 2005. 290 pp.

 Rink 2002 = Rink, John, ed. *Musical Performance: A Guide to Understanding*. Cambridge, U.K.: Cambridge University Press. 245 pp.


 Ritterman 1995 = Ritterman, Janet. *The BBC/ Arts Council Review of National Orchestral Provision: Consultation Document, October 1994*. London: British Broadcasting Corp., Arts Council. 107 pp.


  Rosen 1971 = *The Classical Style: Haydn, Mozart, Beethoven*. New York: Viking. 467 pp.—Exp. ed. (with a new chapter on late Beethoven). New York: W.W. Norton, 1997. 533 pp. (Includes an audio CD of two Beethoven sonatas.)



Stimulating analysis.

 Rosenblum 1988 = Rosenblum, Sandra P. *Performance Practices in Classic Piano Music: Their Principles and Applications*. Scholarship and Performance Series. Bloomington: Indiana University Press. 516 pp.


Excellent suggestions not merely for pianists.

 Rosenstiel 1982 = Griffel, Michael, ed. *Schirmer History of Music*. New York: Schirmer. 974 pp. Solid survey.


 Rosset 2007 = Rosset i Llobet, Jaume, and George Odam. *The Musician's Body: A Maintenance Manual for Peak Performance*. London: Guildhall School of Music and Drama; Aldershot, Hants. (U.K.): Ashgate. 118 pp. (French translation.) Copious illustrations.


  Rossing 2010 = Rossing, Thomas D., ed. *The Science of String Instruments*. New York: Springer. 470 pp. Also as eBook.

Includes chapters on "Bowed Strings" (pp. 197–208) and "Violin" (pp. 209–44).


 Rostal 2004 = Rostal, Max, with Berta Volmer. *Handbook of Violin Playing: A Vade-Mecum for Students and Professionals*. Ed. by Marion Rostal. Trans. by John Nixon; rev. by Maureen Oberli-Turner. Bern: Müller und Schade. 207 pp.

Encyclopedia of violinistic terms and repertoire.



 Rubery 2009 = Rubery, Joanna, and Fabrizio Cicoira, eds. *Concise Oxford Paravia Italian Dictionary: English–Italian, Italian–English*. 2nd ed. Oxford: Oxford University Press. 1634 pp.

 Rudolf 1950 = Rudolf, Max. *The Grammar of Conducting: A Practical Study of Modern Baton Technique*. New York: Schirmer. 350 pp.—3rd ed. (with Michael Stern), 1995. 481 pp.

Insightful and practical suggestions for various meters, types of beats (staccato *vs.* *espressivo*), upbeats, holds, tempo changes, dynamics, articulation, accents, syncopation, phrasing, accompanying, preparation, and rehearsing. Includes copious examples from standard orchestral repertoire.


 Sadie 1991 = Sadie, Julie Anne, ed. *Companion to Baroque Music*. New York: Schirmer. 549 pp.—Paperback, Oxford: Oxford University Press, 1998. 568 pp. (French translation, 1995.)

History, composers, style, and performance practice.

  Salatoff 1991 = Salatoff, Robert Thayer, Alice G. Brandfonbrener, and Richard J. Lederman. *Textbook of Performing Arts Medicine*. 2nd rev. ed. San Diego: Singular, 1998. 436 pp. — 3rd ed. as *Performing Arts Medicine*. Narberth, Pennsylvania: Science & Medicine, 2010. 400 pp.— Also as eBook at



<http://www.sciandmed.com/tpam/performingartsmedicine.aspx> (individual chapters available)

Thorough reference manual for health practitioners with extensive bibliographies.


 Sassmannshaus 2009 = Sassmannshaus, Kurt. *Graded Repertoire*.


<http://violinmasterclass.com/repertoire.php>

Lists etudes, solo concertos, sonatas, short pieces, and works for solo violin.


  Scalfari 1999 = Scalfari, Staci Christine. *The Bachelor of Music Degree in Performance: An Analysis of Degree Purpose, Curriculum Structure, and Practicality for Orchestral Instrumentalists in the Classical Field*. DA thesis, University of Northern Colorado. Ann Arbor, Michigan: University Microfilms (UMI). No. 9955549. 205 pp. <http://disexpress.umi.com/dxweb>

Studies 40 degree programs and concludes that "most BMP programs are not adequately preparing students for the world of professional performing." Suggests including courses in communication skills and orchestra repertoire, as well as career counseling.

 Scherchen 1933 = Scherchen, Hermann. *Handbook of Conducting*. Trans. by Michel D. Calvocaressi. London: Oxford University Press. 243 pp.— Reprint, paperback, 1990.

 Schmale 1985 = Schmale, Hugo, and Heinz Schmidtke. *Der Orchestermusiker, seine Arbeit und seine Belastung: Eine empirische Untersuchung* [= The orchestral musician, his work, and his stress: an empirical study]. (In G.) Mainz: Schott. 87 pp.


Systematic study of working conditions, physical and psychological stress, and long-term effects.

 Schmidt 2011 = Schmidt, Richard A., and Timothy Donald Lee. *Motor Control and Learning: A Behavioral Emphasis*. Champaign, Illinois: Human Kinetics. 5th ed.. 581 pp.


Thorough textbook.


 (+CD-ROM) Scholze-Stubenrecht 2008 =


Scholze-Stubenrecht, Werner, *et al.*, eds. *Oxford German Dictionary: German–English, English–German*. 3rd ed. Oxford: Oxford University Press. 1751 pp. (Includes a CD-ROM.)



 Schreiber 1938 = Schreiber, Ottmar. *Orchester und Orchesterpraxis in Deutschland zwischen 1780 und 1850* [= Orchestras and orchestral practice in Germany, 1780–1850]. (In G.) PhD diss., University Berlin. Neue deutsche Forschungen, Abteilung Musikwissenschaft, no. 6. Berlin: Junker und Dünnhaupt.— Reprint, Hildesheim: Olms, 1978. 322 pp.



Discusses various types of orchestral musicians (court, municipal, military, and amateur musicians), section sizes, instruments, acoustics, seating, tuning, and playing styles.

 Schubert-Riese 2003 = Schubert-Riese, Brigitte. "Viele Pulte bleiben frei: Unbesetzte Stellen trotz steigender Absolventenzahl" [= Many desks remain empty: vacant positions in spite of the rising number of graduates]. (In G.) *Das Orchester* 51/6 (June), 8-14.


 Schulze 1989/IV = Schulze, Hans-Joachim, and Christoph Wolff. *Bach Compendium: Analytisch-bibliographisches Repertorium der Werke Johann Sebastian Bachs* [= Bach compendium: analytic-bibliographic catalogue of Johann Sebastian Bach's works]. Vol. 4: *Vokalwerke* [= Vocal works]. Frankfurt: Peters. 575 pp.



 Schwarzkopf 1982 = Schwarzkopf, Elisabeth. *On and off the Record: A Memoir of Walter Legge*. With an introduction by Herbert von Karajan. London: Faber. 292 pp.




  Schweitzer 1911 = Schweitzer, Albert. *J.S. Bach*. Leipzig: Breitkopf. 844 pp. Trans. by Ernest Newman, rev. and enlarged by the author. 2 vols. Leipzig: Breitkopf. 428+500 pp. <http://archive.org/details/jsbach01schwgoog>



  Schweitzer 1999 = Schweitzer, Marsha. "Hear Today—Gone Tomorrow." *Senza Sordino* 37/1 (Jan.), 1–5. <http://www.icsom.org/pdf/senza371.pdf>


Based on previous articles in *Senza Sordino*, *The Pit Bulletin*, *International Musician*, and *Una voce*, research papers, and expert advice. Describes various types of earplugs, shields, and baffles. Includes stage diagrams.


 Scott 2001 = Scott, Heather K., ed. *Violin Owner's Manual: The Complete Guide. Know Your Instrument. Protect Your Instrument. Sound Your Best.* San Anselmo, California: String Letter. 158 pp.



  Scott 2002 = Scott, Heather K. "Science Friction: Carbon Fiber Bows are Hot Items These Days.... What's the Right One for You?" *Strings* 16/3, 105 (Oct.), 73–80. <http://www.stringletter.com>
Five violinists and violists give eleven carbon-fiber bows generally positive evaluations.


  Seletsky 2001 = Seletsky, Robert E. "Bow, §I, 3: History of the Bow, 1625–1800."  [New Grove2](#), vol. 4, pp. 133–37.


  Seletsky 2004a–b = Seletsky, Robert E. "New Light on the Old Bow 1–2." *Early Music* 32/2 (May), 286–302; *Early Music* 32/3 (Aug.), 415–26. <http://em.oxfordjournals.org/content/by/year>
Disproves some of Boyden's chronology.



 Seltzer 1975 = Seltzer, George, comp. *The Professional Symphony in the United States.* Metuchen, New Jersey: Scarecrow Press. 486 pp.
Useful anthology with articles on the history of the orchestra, life in the orchestra, audience, and business aspects.

 Sharp 1985 = Sharp, Erica. *How to Get an Orchestra Job...and Keep It.* Paperback. Encinitas, California: Encinitas Press. 37 pp.



  Shippis 1996 = Shippis, Stephen B. "'The Orchestral Etude Book:' A Guide to Survival Repertoire." *American String Teacher* 42/2 (Spring), 55–57. <http://www.astaweb.com>
Proposes a efficient scheme of substituting specific orchestral excerpts for specific etudes to help solve the problem of limited time in the training of violinists. Technical issues: *détaché*, *détaché* with legato, string crossing, *spiccato*, legato, *martelé*, *ricochet*, lifting and dropping left-hand fingers, stretches, contractions, etc.



 Shore 1938 = Shore, Bernard. *The Orchestra Speaks.* London: Longmans, Green.— Reprint, Freeport, New York: Books for Libraries Press, 1972. 217 pp.
Conductors from Beecham to Toscanini.


 Shrock 2012 = Shrock, Dennis. *Performance Practices in the Baroque Era As Related to Primary Sources.* GIA Publications. 462 pp.


  Simon 1989: Simon, Henry W. *100 Great*





Operas and Their Stories: Act-by-Act Synopses. Rev. ed., New York: Anchor. 560 pp.— Paperback, New York: Bantam Doubleday Dell, 2001. 554 pp. Also as eBook.


  Sloboda 1994 = Sloboda, John A. "What Makes a Musician?" *European String Teachers Association Review* 2, 31–34. <http://www.egta.co.uk/content/sloboda>


  Sloboda 1996 = Sloboda, John A. *et al.* "The Role of Practice in the Development of Performing Musicians." *British Journal of Psychology* 87/2 (May), 287–309. http://*?


 Slonimsky 1992 = Slonimsky, Nicolas. *Baker's Biographical Dictionary of Musicians.* New York: Schirmer. 8th ed. 2115 pp.
The eighth edition, still available from used-book stores, is especially useful.



 Smith 1966 = Smith, James E. *Using Orchestral Excerpts as Study Material for Violin: A Progressively Graded Survey. Performance Problems of Each Excerpt Noted.* Urbana, Illinois: American String Teachers Association. 18 pp.



Classifies excerpts from four popular collections into 10 grades ( [Gingold 1953/I–III](#),  [Nowinski 1961](#),  [Strauss 1910/I–II](#),  [Wagner 1914a/I–II](#)). Includes abbreviations for particular challenges.



 Smither 1977 = Smither, Howard E. *A History of the Oratorio. Vol. 2: The Oratorio in the Baroque Era: Protestant Germany and Italy.* Chapel Hill: University of North Carolina Press. 415 pp.
Authoritative survey.

 Smither 1987 = Smither Howard E. *A History of the Oratorio. Vol. 3: The Oratorio in the Classical Era.* Chapel Hill: University of North Carolina Press. 736 pp.



 Smither 2000 = Smither, Howard E. *A History of the Oratorio. Vol. 4: The Oratorio in the Nineteenth and Twentieth Centuries.* Chapel Hill: University of North Carolina Press. 856 pp.

  SNOA 2012 = Swedish National Orchestra Academy. Course description for the Master Degree Program in Orchestral Studies. Göteborg University. <http://www.hsm.gu.se/snoa>


  Solare 2011 = Solare, Carlos María. "The Art of Leadership [I]: Joseph Silverstein" (Interview). *The Strad* 122/1459 (Nov.), 68–69. <http://www.orpheusmusicshop.com/category-105.html>



  Son 1999 = Son, Maarten van, Hans van Kemenade, and Nicolette van Heesch. "Le trac chez les musiciens d'orchestre professionnels: prevalence et relation avec le bien-être et la problematique psychique" [= Stage fright among professional orchestral musicians: frequency and relationship to well-being and psychological problems]. (In F.) *Médecine des Arts* 28 (June), 24–26. <http://www.arts-medicine.com>

The survey of 155 professional orchestral musicians concludes that stage fright occurs more often among performers with other psychological problems.


  Sparks 2005 = Sparks, John D. *Best Defense: A Guide for Orchestra Advocates*. New York: American Symphony Orchestra League. 46 pp. http://www.americanorchestras.org/images/stories/research_papers/bestdefense.pdf



Excellent, practical advice for how to lobby effectively for funding for your orchestra ("Lobbying 101" so-to-speak).

 Spitzer 2004 = Spitzer, John, and Neal Zaslaw. *The Birth of the Orchestra: History of an Institution, 1650-1815*. New York: Oxford University Press U.S. 640 pp.


  Spohr 1865/I–II = Spohr, Louis. *Autobiography*. 2 vols. Anonymous translation. London: Longman, Roberts, and Green.— Reprint, 2 vol. in 1, New York: Da Capo Press, 1969. <http://archive.org/details/cu31924022317014>

Vivid description of musical conditions in Europe during the first half of the 19th century.



 Spohr 1968/I–II = Spohr, Louis. *Lebenserinnerungen* [= Memoirs]. (In G.) 2 vols. in 1. First unabridged ed. of Spohr's memoirs on the basis of autograph sources by Folker Göthel. Tutzing: Hans Schneider. 392+294 pp.


  Stein 1999 = Stein, Charles Jay. "The Alexander Technique: Its Basic Principles Applied to the Teaching and Performing of Stringed Instruments." *American String Teacher* 49/3 (Aug.), 72–77. <http://www.astaweb.com>


Good introduction.

 Stepanauskas 2001 = Stepanauskas, Daina. *Das Probespiel der Streicher im Orchester: Persönlichkeitsunterschiede*


von Orchestermusikern und deren Konsequenzen für die Ausbildungs- und Probespielpraxis [= Orchestral string auditions: differences in personality among orchestral musicians and their implications for training and auditions]. (In G.) PhD diss., University of Rostock. 163 pp.

English summaries under the author's married name, Langner, in  [Davidson 2004](#), 251, and  [Promuse 2004](#), 66.


 Steptoe 2001 = Steptoe, Andrew. "Negative Emotions in Music Making: A Study of Cognitive and Behavioural Strategies in Performance Anxiety." In *Music and Emotions: Theory and Research*, ed. by Patrik N. Juslin and John A. Sloboda, pp. 291–307. Oxford: Oxford University Press. Survey of strategies.

 Stone 1980 = Stone, Kurt. *Music Notation in the Twentieth Century: A Practical Guidebook*. New York: W.W. Norton. 357 pp.


Though conceived primarily for composers, the book is a useful compendium for performers as well. Describes both traditional notation and generally accepted notational practices of contemporary composers. String notation: pp. 306–15.

 Stowell 1985 = Stowell, Robin. *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*. PhD diss., Cambridge University, 1979. Cambridge, U.K.: Cambridge University Press. Paperback, 1990. 411 pp.


Excellent, thorough discussion, based on a large number of sources.


 Stowell 1992 = Stowell, Robin, ed. *Cambridge Companion to the Violin*. Cambridge, U.K.: Cambridge University Press. 303 pp.

Development of the instrument, acoustics, famous violinists, teaching and training, performance practice, genres.


 Stowell 2001 = Stowell, Robin. *The Early Violin and Viola: A Practical Introduction*. Cambridge Handbooks to the Historical Performance of Music. Cambridge, U.K.: Cambridge University Press. 234 pp.


Introduction of playing techniques and styles from 1700 to 1900. Includes "case studies" (Bach, Beethoven, etc.).


 Strange 2001 = Strange, Patricia, and Allen Strange. *The Contemporary Violin: Extended Performance Technique*. The New Instrumentation Series, no. 7. Berkeley: University of California Press. 337 pp.
Catalogues and describes alternative, experimental techniques developed during the second half of the 20th century. Includes copious examples, mostly from the solo and chamber-music repertoire. Issues: *sul ponticello*, *sul tasto*, *sub ponticello*, *overpressure*, subharmonics and anomalous low frequencies (ALFs), playing with loosed bow hair, tremolo, arpeggio, *bariolage*, *col legno*, non-synchronous bowing, sustained bowing, bowing in other areas of the violin (peg box, rim, tailpiece), folk traditions (e.g., bluegrass), miscellaneous bowing techniques, air bowing, *pizzicato* varieties, hitting the string with other objects, vibrato, microtones, *glissando*, jazz and blues effects, percussion effects, harmonics, multiphonics, fawcett harmonics or compound harmonics, alternative tuning systems, alternative instruments ("physical variations and modifications of the violin"), *scordatura*, mute types, prepared violin, amplification, midi.

 Strasser 1997 = Strasser, Stefan. "Mozarts Orchesterdynamik" [= Mozart's orchestral dynamics]. *Mitteilungen der Internationalen Stiftung Mozarteum* 45/1–2 (June), 38–40.
Mozart may have used a *p* sign in a *f* context to indicate a *dim.* rather than a *sub. p.*



 Strauch 1996 = Strauch, Ralph. *An Overview of the Feldenkrais Method*. 4 pp. 
http://www.somatic.com/articles/feldenkrais_overview.pdf



 Sui 2005 = Sui, Choa Kok. *SuperBrainYoga*.
<http://www.superbrainyogatechnique.com/>
Excellent exercise to stimulate brain energy and concentration. Click on "about" to see the text and pictures and click on the lower right to watch a CBS video.

 (+CD-ROM) Sulzer 1771–74 = Sulzer, Johann Georg. *Allgemeine Theorie der Schönen Künste: Lexikon der Künste und der Ästhetik* [= A general theory of the fine arts: encyclopedia of arts and aesthetics]. (In G.) Leipzig: M.G. Weidmanns Erben und Reich.— CD-ROM, Berlin: Directmedia, 2004.


 Swain 2002 = Swain, Joseph P. *The Broadway Musical: A Critical and Musical Survey*. 2nd rev. and

expanded ed. Lanham, Maryland: Scarecrow Press. 464 pp.



  Swaney 1989 = Swaney, Susan. "Josef Gingold: A Talk about Orchestras, Conductors, Training, and Dreams." *Strings* 3/12 (Spring), 40–42.
<http://www.stringletter.com>

  Tarling 2000 = Tarling, Judy. *Baroque String Playing for Ingenious Learners*. St. Albans, U.K.: Corda Music. 296 pp. (Includes an audio CD.)

Excellent discussion of performance practice and playing technique and style, based on treatises and the author's extensive performing experience.
Includes "case studies."


 Taruskin 1995 = Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York: Oxford University. 382 pp.


Suggests that "authentic" performances, while based on historical sources, reflect to a large extent modern taste.


  Temperley 1991 = Temperley, Nicholas. "Haydn's Tempos in the *Creation*." *Early Music* 19/2 (May), 236–46.

<http://em.oxfordjournals.org/content/by/year>


Based on metronome markings by Haydn's student Neukomm.


 Tenhaef 1983 = Tenhaef, Peter. *Studien zur Vortragsbezeichnung in der Musik des 19. Jahrhunderts* [= Study of interpretive markings in the music of the 19th century]. (In G.) PhD diss., University of Münster, 1982. Kassel: Bärenreiter. 312 pp.


 Trent Conservatory 2012 = Conservatorio di Musica "Bonporti," Trento. *Corso di diploma accademico di secondo livello biennio superiore sperimentale: violino repertorio d'orchestra. Piano degli studi* [= Upper-level, two-year, experimental academic diploma course: orchestral repertoire for violin—curriculum]. 4 pp.
http://www.conservatorio.tn.it/wordpress/wp-content/uploads/violin_rep_orchestra.pdf


 Tubiana 2000 = Tubiana, Raoul, and Peter C. Amadio, eds. *Medical Problems of the Instrumental Musician*. London: Martin Dunitz. 626 pp.


Comprehensive handbook. Includes chapters on orchestral musicians, performance anxiety, ergonomics, and violin technique.


 Tulving 2000 = Tulving, Endel, and Fergus I. M. Craik, eds. *The Oxford Handbook of Memory*. Oxford Library of Psychology. Oxford: Oxford University Press. 720 pp.— Paperback, 2005.


 U.S. Patent 1984 = U.S. Patent 4462297. *Electronic metronome*.
http://www.patentlens.net/patentlens/patents.html?patnums=US_4462297&language=en&



 Uhde 1973 = Uhde, Jürgen. "Eine Theorie des Übens am Klavier" [= A theory of practicing the piano]. (In G.) *Musica* 27/1 (Jan.), 19–24.



 Vannes 1925 = Vannes, René. *Essai de terminologie musicale.../ Universal Dictionary of Musical Terms Containing Upward of 15000 Italian, Spanish, French, Portuguese, English, German, Latin, and Greek Words: Arranged in a Single Alphabet*. Thann: Alsatia. 230 pp. — Reprint available from <http://www.astrologos.org>.
Very useful.

 Vigeland 1989 = Vigeland, Carl A. *In Concert: Onstage and Offstage with the Boston Symphony Orchestra*. New York: William Morrow.— Paperback, Amherst: University of Massachusetts Press, 1991. 270 pp.

 Von Rhein 2012 = Von Rhein, John. "Message to Symphony Orchestras in Troubled Times: Think positive." *Chicago Tribune* August 21, 2012.


 (+CD-ROM) Wagner 2004 = Wagner, Richard. *Werke, Schriften und Briefe* [= Works, writings, and letters]. Ed. by Sven Friedrich. CD-ROM. Berlin: Directmedia.


  Wakin 2010 = Wakin, Daniel D. "Need a Job? Help Wanted at the N.Y. Philharmonic." *New York Times* (July 5)
http://www.nytimes.com/2010/07/06/arts/music/06_vacancies.html?_r=1&scp=1&sq=orchestras+rich+pic+kings&st=nyt


  Waleson 1994 = Waleson, Heidi. "Orchestra Major: Shaping Career Goals in the Conservatory." *Symphony* 45/5 (Oct.), 44–48 and 64.
http://www.americanorchestras.org/symphony magazine/online_archives.html


Describes orchestral-performance programs at the Cleveland Institute, the Manhattan School, and the Curtis Institute.


  Walls 1984 = Walls, Peter. "Violin Fingering in the 18th Century." *Early Music* 12/3 (Aug.), 300–15.
<http://em.oxfordjournals.org/content/by/year>


 Walls 2003 = Walls, Peter. *History, Imagination and the Performance of Music*. Woodbridge, Suffolk: Boydell. 184 pp.
Performance philosophy.


 Watkins 1995 = Watkins, Glenn, *Soundings: Music in the Twentieth Century*. New York: Schirmer. 728 pp.


 Weisberg 1993 = Weisberg, Arthur. *Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists*. Paperback. New Haven, Connecticut: Yale University Press. 142 pp.
Rhythm textbook: irregular meters, hemiolas, cross-rhythms, rewriting complex rhythms (particularly triplets), composite rhythms, educated faking, metric modulation, accuracy and flow.


 Wendlandt 2007 = Wendlandt, Patrick. *Prävention berufsbedingter Lärmschwerhörigkeit bei Orchestermusikern mit dem persönlichen Gehörschutz ER 15* [= Prevention of job-related hearing loss in orchestral musicians by means of the personal ear-protection device ER 15]. PhD diss, University Hamburg, 2006. Hamburg: Graciela Madrigal. 107 pp.
Tested 34 musicians of the Hamburg Philharmonic State Orchestra in 37 opera and ballet performances.


 Wilson 2002 = Wilson, Glenn D. *Psychology for Performing Artists: Butterflies and Bouquets*. 2nd ed. London: Whurr. *247 pp.


 Willener 1997 = Willener, Alfred. *La pyramide symphonique: exécuter, créer? une sociologie des instrumentistes d'orchestre* [= The symphonic pyramid: to execute or to create? A sociology of orchestral instrumentalists]. (In G.) Zurich: Éditions Seismo, Sciences sociales et problèmes de société. 525 pp.

 Williamon 2004 = Williamon, Aaron, ed. *Musical Excellence: Strategies and Techniques to Enhance Performance*. Oxford: Oxford University Press. 300 pp.
Excellent introduction to the various disciplines of performance science.



 Winner 1996 = Winner, Ellen. *Gifted Children: Myths and Realities*. New York: Basic Books.— Paperback, 1997. 464 pp.



 Winspur 1998 = Winspur, Ian, and Christopher B. Wynn Parry, eds. *The Musician's Hand: A Clinical Survey*. London: Martin Dunitz. 201 pp.



 Wolff 2000 = Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. New York: W.W. Norton. 599 pp.



 Woss 1983 = Woss, Kurt. "Orchestertechnische Probleme" [= Issues of orchestral technique]. In *Bruckner Symposion 4*, ed. Othmar Wessely, pp. 59–62. Linz: Anton-Bruckner-Institut.


Suggests dividing the violins one-third against two-thirds in the Symphony 2/i/269; inaudible bow changes; playing on the G string.



  Wright 2001 = Wright Read, Alison. *A Sound Ear*. London: Association of British Orchestras (ABO). 6 pp.
http://www.abo.org.uk/user_files/Downloads/pdf/events/symposia/sound-ear/SoundEar_Report.doc

  Wright 2008 = Wright Read, Alison. *A Sound Ear II: The Control of Noise at Work Regulations 2005 and Their Impact on Orchestras*. London: Association of British Orchestras (ABO). 51 pp.
http://www.abo.org.uk/user_files/ABO%20Publication%20Downloads/ASoundEarII.pdf

  Wulfhorst 1998 = Wulfhorst, Martin. "...His Insight Into the Characters of the Most Diverse Compositions and His Ability to Perform Each in Its Own Spirit": Louis Spohr and the Modern Concept of Performance." *Spohr Journal* 25 (Winter), 2–10; also in *Journal of the Conductors Guild* 18/2 (Summer/Fall 1997, publ. 1999), 66–75. ** <http://www.martin-wulfhorst.com>



  Wulfhorst 2001 = Martin Wulfhorst. "Louis Spohr and the Metronome: A Contribution to Early Nineteenth-Century Performance Practice." *Spohr Journal* 28 (Winter 2001), 2–13; also in *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the XIX and XX Centuries*, ed. Maciej Jabłoński and Danuta Jasińska, pp. 189–205. Poznań: Rhythmos. **<http://www.martin-wulfhorst.com>



 Wulfhorst 2005 = Wulfhorst, Martin. "Suggestions for Performance." Introduction to Wolfgang Amadeus Mozart, *Complete Sonatas for Violin and Piano*, violin part, vol. I, pp. ix–xiv, and vol. II, pp. ix–xiii. Kassel: Bärenreiter. Nos. BA 5761–5762




  Wulfhorst 2013 = Wulfhorst, Martin. *The Orchestral String Player's Dictionary of English, Italian, German, and French Terms, Abbreviations, and Phrases*. eBook. Hamburg: forthcoming. Available at <http://www.orchestraldictionary.com>.



 Yeo 2011 = Yeo, Douglas. *Douglas Yeo Trombone Website*. <http://www.yeodoug.com>

Includes a number of excellent essays: "The Puzzle of Our Lives." · "Me, Myself, and I: Are Orchestral Brass Players Losing the Concept of Being Team Players?" · "The Modern Symphony Orchestra: Turmoil, Liberation and Redemption." · "How to Pursue a Career as an Orchestral Musician." · "Symphony Auditions: Preparation and Execution." · "Pros and Cons to a Career as an Orchestral Musician."

  Zander 2003 = Zander, Benjamin. "Other Visions: The Silent Conductor." *Optimize Magazine*. <http://www.informationweek.com>; click on "Optimize Magazine Archives".
The conductor needs to spread enthusiasm.



  Zaslav 1979 = Zaslav, Neal. "The Compleat Orchestral Musician." *Early Music* 7 (1979), 46–57.
<http://em.oxfordjournals.org/content/by/year>
Annotated edition of Robert Bremner's 1777 fragment on performance practice.


  Zaslav 1991 = Zaslav, Neal. "Vibrato in Eighteenth-Century Orchestras." *Performance Practice Review* 4/1 (Spring), 28–33.
<http://scholarship.claremont.edu/ppr/vol4/iss1/4/>
Rebuttal of  [Neumann 1991](#).

  Zaza 1997 = Zaza, Christine, and Vernon T. Farewell. "Musicians' Playing-Related Musculoskeletal Disorders: An Examination of Risk Factors." *American Journal of Industrial Medicine* 32/3 (Sep.), 292–300.


12.10 Audio Recordings and Video Recordings


The list includes only recordings that are of special interest. For general lists of recorded orchestral repertoire, consult recording guides, for instance, [Jolly 2009](#) or [March 2009](#). Recordings are also included in or available for the following scores and books listed in [Chapters 12.7](#) and [12.9](#):

- | | |
|--|--|
|  Abell 2000 |  Haynes 2007 |
|  Adler 2002 |  Magadini 1993 |
|  Aldwell 2002 |  Milsom 2003 |
|  Boyden 1965 |  Musgrave 2003 |
|  Burton 2001a–c |  Rosen 1971 |
|  Cyr 1992 |  Schott 1994/I–II |
|  Georgieva 2007 |  Tarling 2000 |
|  Gordon 2007 | |


 Bach 1959 = Bach, Johann Sebastian. *Christmas Oratorio*. Thomanerchor; Gewandhaus Orchestra; Kurt Thomas, conductor. 3 LPs. Cologne: Electrola.—Reissued on 3 CDs, N.p.: Disky Communications, 2009.

 Bach 2005 = Bach, Johann Sebastian. *Christmas Oratorio*. Barocchisti; Diego Fasolis, conductor. 2 SACDs. Reisen/Eitting: Arts Music. No. 47714-8.



 Bewick 1995 = Bewick, Bonnie, Boston Symphony Orchestra.. *How to Prepare for an Orchestral Audition*. VHS tape. Boston Conservatory.


 Conable 2009 = Conable, Barbara. *Move Well, Avoid Injury: What Everyone Needs to Know About the Body*. Ed. and narrated by Amy Likar. DVD. Chicago: GIA. No. DVD-839.


Two Alexander-Technique teachers give tips on body mapping, balance, kinesthesia, arms, legs, breathing, mapping the whole, correcting the map, inclusive attention.


 Dicterow 1997 = Dicterow, Glenn. *A Violin Masterclass on the Art of Orchestra Performance with Glenn Dicterow, Concertmaster, New York Philharmonic*. 3 sound cassettes. New York: Manhattan School.

Common audition repertoire: Brahms: Violin Concerto · Strauss: *Zarathustra*/solos (Leona Nadj) · Mozart: Violin Concerto 5/i · Strauss: *Heldenleben*/solo (Allison Bailey) · Sibelius: Violin Concerto/i · Rimsky-Korsakov: *Scheherazade*/solo (Anait Arutyunova) · Tchaikovsky: Violin Concerto/i · Strauss: *Bürger*/solo (Yelena Kvares) · Bach: Sonata 1/i–ii (Jungsun Yoo).


 De Pasquale 1987 (→  De Pasquale 1987) = De Pasquale, William. *The Ultimate Violin Audition Book: Orchestral Excerpts and Cassette Tape Edited and Performed by the Philadelphia Orchestra's Associate Concertmaster*. Ann Arbor, Michigan: L.F.S. Publications. (Violin part →


 De Pasquale 1987)
TUTTI EXCERPTS: Brahms: *Haydn* Var., Symph. 1, 3 · Berlioz: *Symphonie fantastique* · Mendelssohn: *Midsummer/Scherzo*, Symphony 4 · Mozart: Symphonies 39–40 · Prokofiev: Symph. 1 · Rachmaninoff: Symphony 2 · Schumann: Symphony 2 · Strauss: *Don Juan* · Tchaikovsky: Ov. *Nutcracker*
CONCERTMASTER EXCERPTS: Brahms: Symphony 1/ii · Rimsky-Korsakov: *Capriccio espagnole*, *Scheherazade* · Strauss: *Heldenleben*


 Dicterow 2005 = Dicterow, Glenn. *Violin Master Class on Orchestral Audition Techniques for Students Participating from Cleveland Institute of Music*. DVD. Cleveland Institute of Music.

 El Sistema 2009 = Smaczny, Paul, and Maria Stodtmeier, directors. *El Sistema: Music to Change Life*. (In Spanish, with English, German, French, and Japanese subtitles.) DVD and Blu-ray (all-region). EuroArts Music. No. 2056958.

Documentary about the Venezuelan orchestral program.



 Fischer 2010 = Fischer, Simon. *The Secrets of Tone Production on All Bowed String Instruments*. 2 DVDs. London: Edition Peters. No. SFOL001P.

 Kim 2006 = Kim, Lisa. *Violin Master Class on the Art of Orchestral Performance for Students of the North Carolina School of the Arts*. DVD. Winston-Salem: University of North Carolina.


 Kinshasa Symphony 2011 = Wischmann, Claus, and Martin Baer, directors. *Kinshasa Symphony*. L'Orchestre Symphonique Kimbanguiste; Armand Diangienda, conductor. TV documentary. (In E with English, German, French, Spanish, Portuguese, Korean, and Russian subtitles). Cologne: WDR, 2010. DVD and Blu-ray (all-region). Sounding Images/C Major, distributed by Naxos. Nos. 708308, 709004.

<http://www.kinshasa-symphony.com/index.php>

Prize-winning documentary about the rehearsals and performances for Beethoven's Ninth by the only symphony orchestra in Central Africa.


 Music Minus One 2006 (→  Music Minus One 2006) = *The Concertmaster: Symphonic Favorites for Violin and Orchestra*. Geoffrey Applegate, violin; Stuttgart Symphony Orchestra; Emil Kahn, conductor. Violin part and 2 CDs. Elmsford, New York: Music Minus One.


The CD includes two versions of the following solos, one with and one without the soloist for playing along: Brahms: Symphony 1/ii · Mozart: *Haffner* Serenade/ii · Offenbach: Ov. *Orpheus* · Rimsky-Korsakov: *Capriccio espagnole*/iii+v, *Scheherazade*/i+iii+iv · Saint-Saëns: *Danse* · Schumann: Symphony 4/ii · Tchaikovsky: Suite 4, *Swan Lake* II/12v ("White Swan")


 Preucil 1998 = William, Preucil, violin and explanations. *Orchestral Excerpts for Violin*. Orchestra Pro Series. Tempe, Arizona: Summit Records. No. DCD 228.

The concertmaster of the Cleveland Orchestra performs brilliantly and explains excerpts from: Strauss: *Don Juan* · Smetana: Ov. *Bride* · Mozart:



Symphony 39 · Beethoven: Symphonies 3 and 9 · Mendelssohn: *Midsummer/Scherzo* · Brahms: Symphony 2 · Schumann, Symphony 2

 Preucil 2005 = Preucil, William. *Violin Master Class on Orchestral Auditions*. DVD. New York: Orchestral Performance Program at the Manhattan School.



 Strauss 1929 = Strauss, Richard. *Strauss Conducts Strauss: Don Juan, Till, Intermezzo, Salome, Death, Don Quixote, Bürger, Heldenleben, Rosenkavalier*. Staatskapelle Berlin. 3 CDs. Hamburg: Deutsche Grammophon, *2000. No. 429 925–2.

 Strauss 1974 = Strauss, Richard. *Death, Don Juan, Heldenleben, Till, Zarathustra*. Berlin Philharmonic; Michel Schwalbé, solo violin; Herbert von Karajan, conductor. Recorded between 1959 (*Heldenleben*) and 1973 (*Zarathustra*).— Reissued on 2 CDs. Hamburg: Deutsche Grammophon, 2002. No. Stereo 459 515-2.



12.11 Computer Software

  Audacity 1.2.6. <http://www.download-audacity.com/>


Freeware for recording and editing.

  BestPractice 1.03.1. <http://www.softpedia.com/get/Multimedia/Audio/Other-AUDIO-Tools/BestPractice.shtml>



Freeware for changing the tempo and pitch of wave or mp3 files and for saving the modified versions.

  EarMaster 5, 2008: *Interactive Ear Training and Practical Music Theory*. Arhus, Denmark: Earmaster ApS. <http://www.earmaster.com>



Excellent ear-training software: intervals, chords, rhythmic patterns, etc. Available in 23 languages.


 *Ear Training*. Bernd Enders and Tillman Weyde. Computer Courses in Music. Mainz: Schott, 2004. No. SMS 115.

Excellent ear-training software.

  *Finale* 2012. Eden Prairie, Minnesota: MakeMusic, 2011. <http://www.finalemusic.com/Finale/Default.aspx>

Powerful music-notation software. Has the capability to convert notation files into audio files.

  *Finale NotePad* 2011. Eden Prairie, Minnesota: MakeMusic, 2010. <http://www.finalemusic.com/notepad>


Scaled-down, inexpensive version of  *Finale*. Does not allow you convert your notation files into audio files.


  *Sibelius* 7. Dublin: Avid, 2011. <http://www.sibelius.com>


Powerful music-notation software

12.12 Equipment

Mutes →  Ch. 9.21

Metronomes →  Ch. 3.3/2c

Recording devices →  Ch. 3.3/2f

Sound-protection devices →  Ch. 11.7, [12.4/r9](#)

Buffalo Baffle →  [Schweitzer 1999](#)

Hearwig → <http://www.hearwig.com/index2.htm>

