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Lucien Capet: comparisons and connections to contemporary violin bowing technique

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LUCIEN CAPET: COMPARISONS AND CONNECTIONS TO CONTEMPORARY VIOLIN BOWING TECHNIQUE

by

Kelley Marie Johnson

An Abstract

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of the requirements for the
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ABSTRACT

As one of the first 20th century violin teachers at the Paris Conservatory, Lucien Capet, was known for his violin bowing technique. His students were influential, especially Ivan Galamian whose teaching and widely referenced treatise *Principles of Violin Playing and Teaching* remain icons for the international string community even today. Although Capet was a much sought after teacher and performer, his innovative teaching practices were absorbed into the mainstream of teaching pedagogy without being associated with him. Though this assimilation is a natural process, some unique pedagogical techniques still retain traces of origin such as a particular bowing with Viotti; or slide with Kreisler; where it is more challenging to find such a link to Capet. Perhaps one reason that Capet is commonly overlooked by violinists as a pedagogue is the lack of oral anecdotes and written biographical information that are essential for the development of folk and scholarly history. Other than his association with Galamian, his influence and works have been contained mostly to France and the Paris Conservatory.

Limited practical information (such as the title of the treatise or publishing company) in addition to the difficulty of translation has made the ownership and use of Capet's treatise uncommon. *La Technique supérieure de l'archet- pour violon* was printed in Paris in 1916, but a successful and complete English translation was not published until 2007. Thus this text has just become available to the English-speaking violin community.

Capet's bowing style was taught to many of the leading violinists of his day. If we consider just the influence of Ivan Galamian on the leading violinists of our day, we begin to understand that Lucien Capet's techniques may be more significant to our

modern bow technique than previously thought. With the new translation, his influence among violinists throughout the world will expand creating an opportunity and need for further research into the historical and pedagogical background of Capet bowing methods.

This thesis will explore Lucien Capet's bowing technique and determine the connections to contemporary violin bowing practices by creating a developed biography of Capet; reviewing the Capet treatise; linking Capet's bowing technique to his predecessor Baillot; finding Capet's pedagogical connections to Ivan Galamian, Dorothy Delay, and Simon Fischer; and examining the ramifications of these influences, comparisons and connections.

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Graduate College
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Iowa City, Iowa

CERTIFICATE OF APPROVAL

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D.M.A. THESIS

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This is to certify that the D.M.A. thesis of

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To my mother Susan Barbara Reed Johnson

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I am blessed by a supportive family; namely, my sisters Rose and Barbara and their families, my parents Susan and Roy, and my grandmother Barbara Reed. I also want to thank my nieces Anna and Jessica who have given me joy to watch them develop their artistic talent while keeping their focus on the important things in life.

To the community of musicians near and far who have rallied for me and my research; including members of the Amateur Chamber Music Players, Orchestra Iowa, Quad Cities Symphony, Preucil School faculty, Interlochen Summer Camp faculty, my own students, and members of my church: Thank you.

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CHAPTER I
LITERATURE AND OVERVIEW

Introduction

Lucien Capet, one of the first twentieth-century violin teachers at the Paris Conservatory, was best known for his disciplined violin bowing technique. Many of the students who learned this technique from Capet were influential, especially Ivan Galamian, whose extensive teaching career and widely cited treatise, *Principles of Violin Playing and Teaching* (1985) remain a pedagogical standard for the international string community even today. Although Capet was much sought after as a teacher and performer, his innovative teaching practices were absorbed into the pedagogical mainstream. Although such assimilation is a natural process, most pedagogical techniques still retain traces of their historical origins such as the association of a particular bowing with Giovanni Viotti; or slide with Fritz Kreisler. However, it is more challenging to credit any particular methods to Capet. One such example of this confusion is violinists often mistakenly attribute the origin of *Collé* bowing to Galamian rather than Capet.

The disassociation of Capet's pedagogy with its modern application has been intensified by a lack of written biographical information, essential for historical scholarship. Other than his association with Galamian and other students, his influence and works have been confined mostly to France and the Paris Conservatory. However, there are few sources that address Capet as both a pedagogue and a performer: these include the biography by Henry Expert in the introduction of the

Capet text, *Technique supérieure de l'archet- pour violon* (1916) [1] and a chapter by Boris Schwarz in *The Great Masters of the Violin* (1983).[2] Other books and articles focus on Capet's important contributions as a chamber music performer with the Capet Quartet, who effectively championed the late Beethoven quartets.

Technique supérieure de l'archet was printed in Paris in 1916, however a complete English translation was not published until 2007.[3] Thus it has not been widely available to English-speaking performers. English reviews of Capet's treatise are limited to a single reference by Carl Flesch who noted that "the value of the otherwise important work by Capet, is somewhat diminished by his partial omission of the French principle, that bow distribution has to be in harmony with nuances."[4] Through this study it will be discovered that in truth, the development of the sensitivity to nuances was the driving factor behind Capet's bowing technique.

Capet, whose technique can be traced directly through the main vein of the French violin tradition, taught these principles to many students, including the Boston Symphony Orchestra's conductor Charles Munch and the pedagogue Jascha Brodsky who taught at the Curtis Institute. Because of such figures, as well as their colleague Ivan Galamian, the influence of Lucien Capet's approach may be more significant to modern bow technique than previously thought. The new translation of Capet's bowing treatise warrants further research into both the history of his professional life and the pedagogical implications of his Cartesian bowing methods.

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[1] Lucien Capet, *Technique supérieure de l'archet*. (Paris: Salabert Editions, 1916), 5-7.

[2] Boris Schwarz, *Great Masters of the Violin*. (New York, Simon and Schuster, 1983), 369-373.

[3] Lucien Capet, *Superior Bowing Technique.* Stephen Shipps and Margaret Schmidt, eds. Maple City, MI: Encore Music, 2007.

[4] Carl Flesch, *The Art of Violin Playing, Book One*. (New York: Carl Fischer, 2000), 47.

The connection of modern bowing techniques to Capet's method is elucidated in Simon Fischer's introduction to *Basics.*

> Some of the exercises originally appeared in serialized form in *The Strad* magazine. The first of these was a tone production exercise that I learnt from Dorothy DeLay. Before sending the article to the magazine, I telephoned Miss DeLay in New York to ask her permission, explaining that I did not want to 'steal' her exercise. She laughed and said: 'Don't worry. I learnt it from Galamian, and he learnt it from Capet, so feel free – what is important is that these exercises become known!'[5]

Fischer's excerpt clearly indicates a strong contemporary connection to Lucien Capet's bowing technique. Such connectivity warrants a point-by-point comparison of Lucien Capet's bowing treatise *Technique supérieure de l'archet- pour violon* with Ivan Galamian's *Principles of Violin Playing and Teaching* and Simon Fischer's *Practice* (1997) and *Basics* (2005).

Acquiring the Topic

The need for this exploration came from two related events. First, during the writing of my master's thesis, which compared the playing techniques of Auer, Flesch, and Galamian by creating a common subject index, I read the quote from Simon Fischer's introduction (quoted above) relating Fischer's material with Capet's techniques. This discovery prompted a search for information on Capet but very little information was available. Until three years ago, when his treatise was translated into English, Lucien Capet was known mainly as a teacher of Ivan Galamian to most United States string educators.

The translation of *Technique supérieure de l'archet* in 2007 by Margaret Schmidt at Arizona State University came just six months after Johnson began her

[5] Simon Fischer, *Basics*. (London, Edition Peters, 1997), vii.

search for the information that would make this a feasible topic for a doctoral thesis. In addition, the translation of the French text gave every English-speaking violinist access to information that had before been used primarily by students of the Paris Conservatory. This new publication simplified the research process by removing the language barrier, but on the other hand, also magnified the need for biographical and comparative research. The questions of relativity and applicability for string educators support the need to explore the biography of Lucien Capet and his bowing technique in detail. Thus, the three questions that drove the primary research for this thesis were:

a) Who was Lucien Capet?

b) What does his bowing treatise entail?

c) How does Capet's bowing technique compare and connect to contemporary pedagogy?

Cursory Overview of Sources

Initial research for this essay, up until 2008, resulted in the location of two primary sources. First, Capet's book *Espérances* (1917), of which the only other known copy was in the holdings of the Paris Conservatory, was found by a rare book agency at a used bookstore in Paris. The small book contains ethical ideology but no specific autobiographical or music-related information. The second source, located at Harvard University, is in the archived papers of Louis Krasner (1903-1995) who was a violinist and professor at the New England Conservatory. These include documents compiled by Krasner concerning his project to publish an English translation of Capet's treatise. Among the collection are three different translations of the Capet

text, as well as other correspondence to musicians such as Zino Francescatti and Ivan Galamian.

Some other sources that are readily available are the aforementioned Capet texts in both English and French, the chapter in Boris Schwarz' *Great Masters of the Violin*, and some anecdotal references in Margaret Campbell's *The Great Violinists* (2004). Other veins of information come from Capet's work with the Quator Capet and *The Society of the Last Quartets of Beethoven*, in addition to an article written about Capet's teaching era at the Paris Conservatory by Roger Delage.[6]

Since 2007, public informational sources on the internet such as Wikipedia and France Wikipedia have collected more updated information such as lists of recordings, biographical details, and connections to other musicians than the older article on Grove Music Online by Marc Pincherle and Robert Philip. This Grove article is identical to 1980 book version of the New Grove Dictionary except the online article has an additional source by A. Penesco. However, neither of the main sources for the Grove Online articles can be accessed in libraries of the United States; perhaps explaining the stagnant nature of the biography.

Many sources, including a French thesis entitled *Le Maître de l'Archet: Réflexion sure L'Apport Pedagogique de Lucien Capet* by Frédérick Biga (1994), were located from a research trip to the Paris Conservatory in fall of 2008. More information, such as various letters and pictures were found at the National Library of France.

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[6] Roger Delage. "La Musique de Chambre au Conservatoire: Quelques Figures." In *Le Conservatoire de Paris ; deux cents ans de pedagogie,* (Paris : Éditions du Tambourinaire, 1999), 121-127.

Most of the authentic information came from connections with associates, students of the Paris Conservatory, and Capet family members. These came haphazardly piece by piece from evenings of chamber music, a chance e-mail in some of the papers collected in France, and some very generous friends and colleagues. In particular, some of these sources included: the late John Sidwick, who studied viola at the Paris Conservatory in 1856; Madame Sylvie Gazeau, current professor at the Paris Conservatory and past student of M. Gabriel Bouillon; Jacqueline Capet-Proust, niece of Lucien Capet; François Proust, grandson of Lucien Capet; Anne Capet-Proust, daughter of M. Capet; and Antoine Robert, a friend of the family who wrote a thesis for the University of Paris at Sorbonne in 1994, *Lucien Capet 1873-1928 Interprète et Pédagogue*, which he generously sent to Iowa for reference. The family and Antoine Robert connections were first realized in December of 2009, which made the completion of the thesis possible.

Texts Written by Capet

Capet wrote three texts: *La Technique Supérieure de la Archet* in 1916, *Espérances* in 1917, and *L'Entrange Histoire Des 17 Quators de Beethoven*, a largely unpublished book, written in 1921, of which an excerpt was printed in the April 1928 *Le Courrier Musical*. The first, *La Technique*, was easily acquired through a music store in the original French, and online in English as *Superior Bowing Technique*. There is also a German translation that was published by Senart in 1927 as *Die höhere Bogentechnik*. In any language, Capet's text contains the most complete and in-depth exploration and development of bowing technique that has been written. It

is as lengthy as Flesch and Galamian's treatises[7] but Capet addresses only the techniques of the right hand whereas Flesch and Galamian address the full gamut of performance and pedagogical skills.

The second text that Capet published, *Espérances*, as discussed earlier, is a collection of thoughts and colloquialisms. There are four parts of the small book: the *Explication*, *Espérances*, *Mediation*s I-XII, and *Pensées* (the Explanation, Hopes, Meditations I-XII, and Thoughts). Capet's text is lightly discussed in Chapter Two of this thesis, but will not be discussed in depth as it does not have much relevance to the current thesis topic. However, *Espérances* is an artistically written exposition of Capet's Creationist philosophies and beliefs.

L'Entrange Histoire Des 17 Quators de Beethoven, is a remarkable work. In this analytical treatise of the Beethoven Quartets, of which Capet was the most sought after interpreter of his time, the discussion is divided into three sections beginning with a discussion overview of the first six quartets. This overview is followed by a historical analysis of the First Quartet (Op. 18, No. 1), after which, Capet outlines his views on the compositional evolution of Beethoven's Quartets #2 (Op. 18, No. 2) through #9 (Op. 59, No. 3). In each section, the role of a set of quartets is discussed formally and philosophically in connection with the whole body of similar works and then analyzed individually. The discussion is not a formal or theoretical analysis but rather a philosophical and artistic look at the inner meaning of each quartet with

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[7] Carl Flesch. *The Art of Violin Playing: Book One.* (New York: Carl Fischer, 2000).

Carl Flesch. *The Art of Violin Playing: Artistic Realization and Instruction.* Translated by Frederick H. Martens. (New York: Carl Fischer, 1930).

Ivan Galamian. *Principles of Violin Playing and Teaching.* (Englewood Cliffs, NJ: Simon and Schuster, 1985).

illustrative excerpts and explanations of each motive or passage. In the first *Evolutionary Domain*, the First Quartet (Op.18, No. 1) through the Ninth Quartet (Op. 59, No. 3) is the subject of analysis and discussion. In the second *Evolutionary Domain*, the Tenth Quartet (Op. 74) through the Seventeenth Quartet (Op. 133, the *Grosse Fugue*) is the focus of Capet's writings. The book then ends with some concluding statements called a 'post face'. The philosophical underpinnings of *L'Entrange Histoire* parallel the concepts in *Espérances.* This work, owned by the Capet-Proust family in Paris, is discussed in more detail in Chapter Five of Antoine Robert's thesis on Capet[8].

Biographical Sources

The first biographical sources found were from the internet including Grove Online Dictionary and the two Wikipedia pages discussed earlier. In addition, there are a number of published books that contain anecdotal information about Lucien Capet, as well as separately published eulogies and biographies. The family and friends of Capet also provided many insights into his life and the French treatises by Frédérick Biga, and Antoine Robert provided the most accurate and complete treatment of his life.

The Henry Expert biography in the introduction of the Capet text, called by Pincherle and Philip of Grove "a detailed biography", is a good biography that seems to cover many of the main events of Capet's life up to 1916 with a proper Romantic flair, and great respect for the man who was so highly regarded in Paris. It is three pages in length, one of the longest of the Expert biographies. Although there are

[8] Antoine Robert, *Lucien Capet 1873-1928 Interprète et Pédagogue*. Thesis (University of Paris-Sorbonne, 1994)

many details missing in this biography, a reader can appreciate the language in the context of the time period and its native French structure. An excerpted portion reads:

> In 1896, Lamoureux named Capet solo violinist for his concerts. {Lamoureux's reasoning was sound}: Capet had become popular in Paris and in the province; people admired the young artist's impeccable virtuosity, the velvety and captivating sound, his superb style, and his singularly personal expressive qualities.
>
> In 1898, Capet spent some time at Blois; he married a refined woman {Camille Lacoste} who gave him, finally, the refuge and happiness of a home. It is then that he developed the ideas of an artistic apostolate. His generous soul, seized by Beauty, desired to propagate her cult by spreading the masterworks. He dreamed of a dispersion of the cult of musical Beauty in all her purity, spreading out to all our {French} provinces and well beyond.[9]

The Expert biography as a whole gives a good sense of the serious and sensitive nature of this Master of violin pedagogy and the Beethoven quartets.

In Samuel and Sada Applebaum's 1955 book *With the Artists*, Capet is mentioned only in association to Galamian. In the Carl Flesch 1958 *Memoirs*, Capet is mentioned numerous times as he was a close colleague of Flesch but in an oddly negative light. Examples of this negativism are found in these excerpts from a single paragraph:

> As a soloist he did not succeed in making his way….Nor was he successful teacher….The reasons for this failure were of a technical nature….principle of the 'ring' holding the bow…appears to be of no practical use….This treatise should be called 'The Art of Dividing the Bow'…. it neglects the uneven distribution necessitated by dynamic considerations....But what made Capet's mysticism, or whatever else one may call it, unbearable to me was his endeavor to convert it into literary form.[10]

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[9] Lucien Capet, *La Technique Supérieure de L'Archet : Superior Bowing Technique*, trans. Margaret Schmidt, ed. Stephen B Shipps (Maple City, MI: Encore, 2007), 4.

[10] Flesch, *Memoirs*, 93-94.

The negative tone in the Flesch text is most likely caused by rivalry since all other authors treat Capet with great respect in their writings. Despite the criticisms he so readily produces, Flesch does admit "however, Capet still remains one of the most outstanding French violinists of his time…."[11]

Yehudi Menuhin published *Unfinished Journey* in 1976. This work contains only one reference to a concert of the Capet Quartet. Margaret Campbell's *The Great Violinists*, first published in 1980, contains a few anecdotal gems. These incidents include the evening when Capet injudiciously performed Wilhelmj's arrangement of the Bach *Air* for Joachim. She writes:

> Wilhelmj also made paraphrases of Wagner's music and 'arrangements' of many of the classics. The one for which Joachim never forgave him was the still popular Air from the Bach Suite in D major, which he transposed to C major, and played entirely on the G string. Once, when the French violinists Lucien Capet unwisely played the 'Air on the G string' to him, Joachim flew into a rage, reducing the Frenchman to tears. With typical arrogance, he considered that Bach was his province and rejected such travesties of the master's work.

Unfortunately, this incident occurred during an invitational trip of Joachim to Paris. Joachim's host wanted to have a meeting of the "Parisian" Joachim and the "German" Capet and the resulting musical exchange, confusing to the performers, resulted in misunderstanding and offense to both parties.[12] However, Capet and Joachim mended their acquaintance and maintained a mutual respect in future years as

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[11] Flesch, *Memoires*, 94.

[12] Flesch, Memoires, 48.

multiple publications of Joachim's wife S. Joachim-Chaigneau indicate.[13] Campbell's book also connects Capet as the teacher of Ivan Galamian[14], Louis Krasner[15], and the great grandfather pedagogical figure of Simon Fischer.[16]

Boris Schwarz, who was a student of Lucien Capet, includes a chapter on Lucien Capet[17] in his 1983 volume, *Great Masters of the Violin*, as well as some information relating to Flesch[18]. This biography offers many insights and refutes much of the negative elements of the *Memoires* anecdotes. He says,

> Just as the suave Thibaud appears to be the archetype of a French violinist, so the severe Capet strikes us as rather atypically French. But this is a rash judgment, for Capet merely represents the reverse image of the French heritage-logic, reflection and painstaking in his attention to detail; Cartesian philosophy. Capet was methodical and painstaking in his attention to detail; he left nothing to chance. But he also had a streak of mysticism and saw himself as the apostle of Beethoven. Once before a concert, the easy going Thibaud sauntered into the artist room to greet his old colleague, but Capet stopped him in his tracks; "Don't bother me now, I am in communion with the spirit of Beethoven!"[19]

With such stories, Schwarz gives his reader a more personal understanding of Capet by interspersing dates and facts with vignettes collected from various oral and written sources including the reason why Capet shaved his biblical beard: "it seems that his beard had become inextricably entangled in the E-tuner of his violin, and the more he

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[13] Joachim-Chaigneau wrote a biographical eulogy for Capet in 1929 that has been the main source for Grove Online; "Lucien Capet" *Guide musical,* i/3 (1929). She also wrote a daily exercise manual entitled "New Values in Violin Study" that contains a forward by Fritz Kreisler and Lucien Capet.

[14] Margaret Campbell, *The Great Violinists* (London: Robson Books, 2004), 214.

[15] Campbell, 257.

[16] Campbell, 270.

[17] Boris Schwarz, *Great Masters of the Violin* (New York: Simon and Schuster, 1983), 369-373.

[18] Schwarz, 332.

[19] Schwarz, 369, quoting from Flesch, 94.

turned the screw, the more firmly the violin became attached to his beard, to the public's understandable amusement." Soon afterwards he no longer had the beard and continued to be clean shaven for the rest of his career.[20]

Ivan Mahaim, another student of Capet, published a vast French novel in 1964 about the history of the late Beethoven quartets. *Beethoven: Naissance et Renaissance de Deniers Quatuors* contains many details about the four formations of the Capet Quartet and their role in the popularization of the late Beethoven works throughout Europe. Because Mahaim was a close colleague with the Capets he was able to acquire the violist Henri Benoit's tour notebook after the death of Capet as well as collect contemporary reviews and photos, many of which are now difficult to find. Mahaim, who was a devout Beethovian himself, viewed many of the performers as apostles of Beethoven's music and Capet as a prophet of the late Quartets. This mystical view, however, does not cloud the accuracy of the facts contained in the book but rather provides a common theme that ties the dense material together in a conceptual frame that represents well the *milieu* of the Romantic era.

Other source of biographical information came from the Capet-Proust family who shared many stories of Capet through e-mail. These thoughts included details about Capet's childhood, the very beginning of his career, family incidents, and some professional events. This family, who had also supported two French theses on Lucien Capet by Robert and Biga, also provided connections to scholarly work which had already been completed. The June 1994 Frédérick Biga thesis, *Le Maître de L'Archet: Réflection sur L'Apport Pédagogique de Lucien Capet,* written for a pedagogy class at the Paris Conservatory, is located at the French National Library in

[20] Schwarz, 370.

Paris but the Paris Superior Conservatory also has a copy at the Hector Berlioz Media Center which they allowed to be photographed. The biographical section of Biga's thesis is almost identical to the Henry Expert biography even though there are a few additional pieces of information garnered through interviews with Anne Capet-Proust. He also discusses the contemporary climate of Paris during Capet's era including a short discussion of painting, literature and music.

Another section of Biga's treatise outlines the events that happened in Paris when Capet was twenty years old in place of correspondence and other historic markers, as well as a very short allusion to Capet's compositions and his work with contemporary composers. The second larger section in the thesis is a short exploration of Capet's bowing method followed by commentary. The commentary seems mostly composed of quotations and paraphrases of other works interspersed with original thought. The following is one of these moments of personal reflection by Biga:

> This thesis [of Lucien Capet] which seems to us today to be a first, appears in reality very innovative for its age.
>
> Capet shows in effect that the musician does not have to be limited to the world of his instrument and not limit himself to an interpretation by instinct or mimicking without real analysis of the author's intentions.
>
> This idea found its translation in the life and the great artistic culture of Lucien Capet which is equally applicable to musical composition, to literature, and to painting.[21]

Analysis of Capet's pedagogy is followed by a short history of Capet's quartet experiences based on quotations from Mahaim. The last section, "De nos jours", is a

[21] Frédérick Biga, *Le Maître de L'Archet*: *Réflection sur L'Apport Pedagogigue de Lucien Capet*, thesis, Trans. Kelley Johnson (Conervatoire National Supérior de Musique de Paris, 1994), 43.

short essay exploring Capet's connections and application to the present time through his students: namely, Gabrielle Bouillon and Bouillon's internationally renowned student Henryk Szerying. In addition, the Biga thesis contains quotes from Madame Anne Pénesco's *Les Instrument du Quator, Technique et Interprétion*, a source that also includes discussions of Capet's technical approach.

The second French thesis, finished in October of 1994 for the University of Paris-Sorbonne, is called *Lucien Capet 1873-1928 Interprète et Pédagogue* by Antoine Robert. The first half of the Robert thesis is divided into four chapters of biography, which makes it the most complete of any currently published biography and thus the primary source for this thesis. This work is referenced often in Chapter Two of this thesis. It is sufficient to mention that this information is not simply built on the Expert biography from the Capet bowing manual but on well researched original documents and sources. The second half of the Robert thesis is divided into five chapters that look at each aspect of Capet's life: 'The Composer', 'The Teacher', 'The Interpreter', 'Lucien Capet and Contemporary Music', and an overview of *L'Etrange Histoire des 17 Quatuors de Beethoven*. These chapters are followed by a short conclusion and an extensive set of indexes, including: compositional lists, edited works, revised works, literary works, recordings, and a broad collection of pictures, articles, and programs.

Biographical articles on Lucien Capet can also be found *in The International Cyclopedia of Music and Musicians* (1939), *An Encyclopedia of the Violin* (1966), *La Musica- Dizionario* (1968), the *New Grove Dictionary of Music and Musicians* (1980), *Dictionnaire de la Musique- Les Hommes et L'Œuvres* (1986), and the

Harvard Concise Dictionary of Music and Musicians (1999). Articles and reviews of Capet's performances can be found in various periodicals in Paris and Europe, including, but not limited to: *Le Temps, Le Menestral, L'Art Musical, La Revue Musicale,* the *Musical Times*, and the *American Record Guide*.

Purpose and Problems

The variety and availability of sources has increased tremendously since the beginning of this research project expanding the acquisition of useful and specific knowledge. By exploring a complete biography, placing *La Technique* historically and pedagogically, examining the contents of Capet's text, and comparing it to the bowing technique found in the Galamian and Fischer texts in detail by subject, this thesis will answer many questions that have been on the minds of string players and teachers since the English translation of Capet's technique book has become available in the United States.

These questions include:

a) Where does *La Technique* fit in historically, and in what pedagogical tradition?

b) What is contained in the manual?

c) How do other aspects of Capet's life support his philosophy?

d) Did Capet's performance reflect the techniques in his manual?

e) How were these ideas transmitted to his students?

f) How does the method book connect to the currently used texts?

g) What is the best way to incorporate the Capet techniques into playing and teaching?

h) Will these techniques be valid in present performance?

i) Who was Lucien Capet and how has he affected modern performance and pedagogy?

j) Were the students of Capet influential?

Chapter II, while addressing biographical questions, will reinstate Lucien Capet as an important performing and pedagogical figure in his own right. Chapter III, will address the pedagogical connections of Capet's technique back to Baillot and Viotti's technique and forward to the present day. In Chapter IV, the Capet text will be explored; and in Chapter V, Capet's bowing technique will be compared point by point with the pedagogues Ivan Galamian and Simon Fischer. Through this biography and bowing technique comparison this author hopes to clarify misunderstandings that the difficulty of acquiring information has caused; due to language barriers and availability shortages. As an understanding of the technical, philosophical, and historical factors is built, the appropriate application of Capet's technique will become apparent. As the technique is applied in useful ways, the ability to overcome physical limitations in playing will be increased and freedom to access music in more meaningful ways will be realized.

The purpose of this thesis is to explore Lucien Capet's bowing technique and determine the connections to contemporary violin bowing practices by creating a biography of Capet; reviewing the Capet treatise; linking Capet's bowing technique to his predecessor Baillot; and finding Capet's pedagogical connections to Ivan Galamian, Dorothy Delay, and Simon Fischer. Thus this treatise will examine the

ramifications of Lucien Capet's influences, comparisons and connections to contemporary bowing technique.

CHAPTER II
BIOGRAPHY OF LUCIEN LOUIS CAPET (1873-1928)

Biographical Anecdotes

Lucien Capet has been written about in a number of publications. Before addressing the dates and facts of his life, it might be interesting to the reader to peruse the various anecdotal sources that are in current circulation or have been acquired during this research project. As both Biga and Robert have indicated in their writings[22], Capet had a multifaceted life. He was a soloist, a pedagogue, a quartet leader, a composer, a literary writer, an editor, a philosopher, and premiered many new works. Material that will only be lightly addressed in this thesis from the Robert thesis includes Capet as composer, editor, philosopher, and literary writer, as well as his work with contemporary composers. The other aspects of his personality, his performance, and his teaching are addressed in this thesis and by many other sources.

Strength of Character

Carl Flesch, *Memoires*, 91.

> By the time he was fifteen he had to maintain himself by playing in bistros and cafés. …when he was twenty years old and he had to look after the entire family of his girl friend, who to help with their living expenses also took boarders for the midday meal. Once as we were going home after a rehearsal he invited me to try the good plain food in his 'family'….and for six months I was Capet's lodger.
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> Later on our friendship underwent a severe trial, when he beat me in my second competitive examination. But I must have felt genuinely drawn to him, for our relations continued as before.

Carl Flesch, *Memoires*, 101-102.

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[22] Frédéric Biga, *Le Maître de l'Archet: Réflexion sur l'Apport Pédagogique de Lucien Capet.* Thesis (Conservatoire National Supérieur de Musique de Paris, 1994).
Antoine Robert, *Lucien Capet 1873-1928 Interprète et Pédagogue*. Master's Thesis (Université de Paris-Sarbonne, 1994).

> Next morning, I had already calmed down sufficiently to consider my rank as second best out of thirty-five contestant not so very disgraceful after all. The prospect of presenting myself to my parents as a defeated candidate, however, was intolerable, and I played with the idea of not going home at all during the summer vacation. But I lacked the means to spend all this time in France. In this dilemma I decided to ask my friend and rival Capet for advice. 'Nothing simpler,' he commented. 'I have just received an offer to play in the best café in Limoges. But you can imagine,' said the newly-crowned prize-winner with naïve self-assurance, 'that in my present position it is impossible for me to continue along these lines. If you like, you can have the job at any time.'…. [Flesch said] 'Yes, but don't you think it rather degrading for me to pursue such an occupation?' [Capet answered] 'What of it? - You needn't tell anyone. Beside, it only lasts two months.' I did not take long to think it over and signed the contract put before me.[23]

Lucien Capet, *Espérances*, 62.

> To ask God to help us to realize a desire which is ours personally is not a prayer; ask Him for others! .... And overall, accept with joy and appreciation this that He has sent us, particularly that which seems painful, for of individual pain is born consideration, from consideration is born meditation, from meditation is born the benefits of understanding, and from understanding is born happiness for others.[24]

The Performer

Joseph Szigeti, *On the Violin,* 20.

> Ysaÿe, Thibaud, Capet have all been members of an orchestra in their youth. I sometimes regretted having refused offers from Franz Schalk of the Vienna State Opera and Music Academy and from other institutions when I looked back upon the early stages of my development after I had reached the supposedly ripe age of forty or so.[25]

Yehudi Menuhin, *Unfinished Journey*, 320-321.

> When I was first in Paris, in 1926-1927, I attended a concert by the Capet Quartet, whose devotion to correctness led them to play without

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[23] Due to no family support Capet had no income except from engagements such as these in the summer months whereas Flesch received a regular student pension from his parents. In such light, the circumstance may seem a little different.

[24] Trans. by Kelley Johnson.

[25] Szigeti also reference Capet's editions of the Bach unaccompanied Sonatas and Partitas in his thorough analysis of the interpretation of those works in chapters 18 and 19.

vibrato. To play without vibrato is an excellent check upon one's intonation and useful therefore in testing an ensemble's accuracy, but so intolerable did my ears find it in performance that I left the hall (I have regretted my flight ever since: the Capet Quartet were superb musicians from whom I could have learned much).

Boris Schwarz, *Great Masters of the Violin*, 372.

Such stretches of *senza vibrato* playing were actually rare; and I did hear the Capet Quartet give "vibrant" performances of the Romantic Repertoire.

…The secret of the Capet Quartet was that each member had fully absorbed Capet's technical and musical approach. Their unanimity of technique, sound, and musical concept was unsurpassed. They spoke through one voice-that of Capet. As soon as he died, the Quartet fell apart, thought the second violinist, the excellent Maurice Hewitt, tried to keep the tradition alive.

Carl Flesch, *Memoires*, 93.

From the outset, Capet loved quartet playing. The 'Société des derneirs quatuors de Beethoven', which was founded in the 1850's by Capet's teacher, Maurin, was later taken over by the Franco-Italian Geloso, with Capet as second violin. As a quartet player, then, he rose as it were from the ranks….

….[Capet Quartet Concert] Berlin in 1912. My overall impression was thoroughly favorable: exact co-ordination, serious interpretation, cultivated technical resources. However, it seemed to me that the artistic personality of the leader did afford a homogeneous picture. It fluctuated between touches of 'classical' dryness and an occasional emergence of a somewhat effeminate sweetness. But I admired without reserve the subtlety and tidiness in the solution of bowing problems.

….His specialty was Beethoven, whose quartets he played in complete series, especially in France and Holland.

Boris Schwarz, *Great Masters of the Violin*, 370-371.

Moser-Joachim's alter ego- was somewhat critical of Capet's musicianship: "Unfortunately, nature had not endowed Capet with the ability to read between the lines in classical music, and so his interpretations lack on the whole the *brio*, despite the most conscientious execution of all details." Flesch believed that Capet wanted it that way: "His style was deliberate- it conformed to the Romantic concept of German classicism."

> But no such criticism was heard in Paris, where the Capet Quartet was to set standards of excellence valid for an entire generation.
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> …I came to know Capet in 1926. I heard his Quartet in an all-French program and found the execution, the ensemble technique, and the almost religious devotion of the players overwhelming. The strongest impression of the program was the Franck String Quartet, which was filled with an organlike richness and mystic passion.

Boris Schwarz, *Great Masters of the Violin*, 370-372.

> Capet insisted on the strictest observation of the subdivisions of the bow; for practice purposes, he divided the bow into halves, quarters, eighths, and thirds, and every bow stroke had to be mastered in every part of the bow. He himself practiced with infinite patience and achieved the most fantastic bow control imaginable, but it did not come easily. I heard the following anecdote:
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> > One morning, an unannounced visitor arrived at Capet's home and was told that the *Maître* was not available. For an hour the visitor sat patiently in the anteroom, listening to endless, nerve-racking bow exercises behind closed doors. At last, Capet emerged, and the visitor greeted him with relief. "Poor *Maître*, why must you waste your time on such an untalented student?" "You are mistaken, *cher ami*," replied Capet, "you just heard me play my morning exercises."

The Master Teacher

Margaret Campbell, *The Great Violinists*, 257-258.

> [Loius] Krasner graduated at 20 with the highest honours and then went on to Europe where he had futher periods of study with Flesch, Capet, and Ševčik. He considered that it was the sheer variety of their methods with contributed to his musical development in a way that otherwise would not have happened.
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> …When Flesch left to take up his appointment at the Curtis Institute in Philadelphia, Krasner told him he intended to continue his studies with Lucien Capet in Paris; Flesch was vehemently opposed to the idea, but Krasner persisted with his plan and realised at once why Flesch had disapproved. 'It was so different from Flesch. Capet didn't try to interpret music in words. He would look at you and from that you got to know how something should go or not go according to the expression on his face. When he looked at you, you felt the depth of his perceptions and concerns. Where Flesch suggested an up-bow, Capet played a down-bow; if Flesch used the third finger, Capet would

use the fourth; Flesch's *piano* became Capet's point of departure for a *crescendo*.

Margaret Campbell, *The Great Violinists*, 214.

Ivan [Galamian]'s graduation coincided with the Revolution of 1917; he fled first to Germany and then on to Paris, where he became a pupil of Lucien Capet (1873-1928), who would become 'a strong influence, both musically and pedagogically.'

In his youth, Galamian achieved a reputation as a virtuoso performer and, in the 1920s, made many successful European tours. But, from an early age, he was interested in teaching; he kept a special diary in which he recorded the progress of his pupils and sometimes the notes ran into several pages. In 1923, when Capet began to pass on his surplus students, Galamian began to take his teaching seriously.

Boris Schwarz, *Great Masters of the Violin*, 371.

Wishing to study with Capet, I requested an audition. He listened to my rendition of the Bach Chaconne in silence, without interrupting me, and at the end looked at me as if lost in thought. Finally he raised both hands and outlining and immense square in the air he said gravely, "*Il faut jouer comme ça, mon petit gars!*" (That's the way one must play it, my young fellow). The gesture was meant to convey the monumentality of the work- a lesson I never forgot.

In order to qualify as a student, one had to acquire a preliminary knowledge of his peculiar method of bowing. I bought his big volume, *La Technique Supérieure de la Archet* and started to absorb the theoretical part as well as the minute practical exercises. It was Capet's credo that the technique of the left hand was "impregnated with a certain sterility," while the command of the bow was bound to reveal the most subtle and profound elements of an artistic interpretation. In other words, the left hand was the "body," the bow the "soul" of violin art. With this in mind, he devoted a lifetime to the mastery of bow technique.

Chronological Biography

Background and Early Years, 1873-88

Lucien Louis Capet was born at home, at 16 Avenue Parmentier in the Eleventh district next to the Saint Antoine working suburb of Paris, on the 8th of January 1873. Despite the royal appellation, Lucien was not kin to the ruling Capets

but instead was born to proletariat citizens: his mother sang in the L'Alambra cabaret and his father, Jean-Baptiste Capet, was the stage manager of L'Eldorado cabaret and a principle café musician.[26] The life of the cabaret and the tragic history of the St. Antoine suburb, which was still under marshal law and reprisal action from the Versailles ruling delegates for its part in an internal civilian war that has been called the Paris Commune, became Lucien's nurturing environment. Just two years before Capet's birth, 20,000 to 30,000 Parisian citizens had been killed in a ten day conflict that followed the Franco-Prussian war. The city, especially the Eleventh district, was still much in ruins. The reprisals from the newly reinstated government included thousand of exiles and refugees, and summary executions.[27]

In an unrelated incident, the famous Paris Opera House, which had been the great classical cultural center of Paris, burned down in 1873. However, despite the great social upheavals and the restrictions of marshal law, Paris was eager to recover its dignity and this energy spurred growth in the arts. This growth in artistic output included the movement toward modern art and the first Impressionist's Exhibition of 1874 featuring Renoir, Monet, Pissarro and their colleagues in a public exhibit, which had been rejected by the juries of the Salon. By 1878 Paris was able to show a rebuilt and prosperous side to visiting Americans during the Centennial Exhibition.[28] By 1880 the wounds of civil conflict began to heal with the return and amnesty of the final exiles and transportees.[29]

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[26] See Figure 1, p. 67.

[27] David A. Shafer, *The Paris Commune* (London, Palgrave) 2005, 85-103.

[28] Anonymous, "World's Fair in Paris", *New York Times*, April 30, 1878.

[29] Roger Pérennès, *Déportéés et Forçats de la Commune* (Nantes: Oest, 1991), 540.

In the amateur circles and salons, chamber music thrived. James Anthony says, "because Republicans also understood musical progress as a way of demonstrating the country's regeneration after the Franco-Prussian war, they maintained support for the country's elite institutions."[30] The French nationalistic movement flourished through literary, visual, and musical art. In this fertile environment, chamber music also became accessible to the public. More than eleven professional quartets, each specializing in a different aspect of the genre, offered concerts each season in private venues such as the Salle Pleyel and the Salle Hertz, concert halls for wealthy amateur musicians, and in other more public venues. Claude Marcel-Dubois and Denis Laborde explain the status of chamber music in France:

> While chamber music was played more or less everywhere in amateur circles and salons, for instance in Marseille, Douai and Bagnères, Paris had a series of public chamber concerts, organized by Pierre Baillot between 1814 in 1840, at which an elite audience heard quartets by Beethoven, Boccherini, Haydn and Mozart. This series was followed by other concerts, such as those put on by Alard and Franchomme (1837-1870), and Armingaud (1856-68). Such chamber music concerts were rarer in the provinces.[31]

In this postwar environment of Paris, Lucien Capet spent his early childhood and was first introduced to the violin. Lucien showed promise but this discovery endangered Lucien's formal education when his parents realized his proclivity for performance. At age nine, in 1881, Lucien was forced by his parents to leave community school to

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[30] James Anthony, Daniel Heartz and Richard Freedman, "Paris VII.2: 1870-1918," *Grove Music Online*, ed. Laura Macy, http://www.grovemusic.com, accessed December 10, 2007.

[31] Claude Marcel-Dubois and Denis Laborde, "France, Country in Europe, I.4 (ii): Art music, the 19th century." *Grove Music Online*, ed. Laura Macy, http://www.grovemusic.com, accessed December 10, 2007.

earn money playing in public places for their support and in the L'Eldorado orchestra. From the words of a close friend, Suzanne Joachim-Chaigneau:

> Lucien Capet was sweet, hard working and obedient; but his prodigy child's gifts were exploited by his parent's interests without love. [They] made him leave community school at the age of 9 years old and compelled him to play in the dance halls of the lowest repute. He passed all his childhood in dreadful misery, in the middle of the worst promiscuousness, and that distress was such, by moments that he enjoyed the humiliation of being made to play in the alleyways and roads to earn his bread. All the performances of youth-of his "beautiful youth", as he loved to name it later- he passed buried in the last stand of the orchestra, so as to provide for the needs of his family. His only happy hours were those [spent] in his attic room without heat and without light, [where] he managed to isolate himself in the unremitting work for which he a passion.[32]

Boris Schwarz, in *Great Masters of the Violin*, says "His parents merely exploited his ability to play the violin, and he was forced from childhood to work at menial jobs, playing in cabarets, theaters, cafés, even in the streets."[33] During one of his first street performances, Lucien was singled out by two violinists of a local professional quartet, Mr. Heymann and Mr. Dumas. Subsequently, Lucien obtained basic theory and violin lessons from Léon Heymann who was the assistant concertmaster of the Paris Opera and a district professor, and apprenticed to Mr. Jumas, who also played in a local quartet.[34]

A Student at the Paris Conservatory, 1888-1893

When Lucien turned fifteen, his miserable and lonely childhood began to change. The Paris Conservatory, known in that day as the Paris Conservatory of

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[32] Robert, 9. Trans. Kelley Johnson

[33] Schwarz, 369.

[34] Biga, 6. Trans. Kelley Johnson

Music and Elocution, considered the finest institution in France for music study at the time, admitted Lucien Capet in 1888. This season of growth and artistic discovery created greater aspirations for young Lucien and he shared his dream of becoming a classical violinist with his parents. However, his parents were not only reticent of the idea of having a classical musician in their family, but grew hostile at Lucien's demonstration of superior aspirations, and threw him out of their home. Capet's grandson François Proust wrote, "Sa mère l'a mis dehors parce qu'elle ne voulait pas entendre parler d'un fils musicien classique" (His mother threw him out because she did not intend to talk to a son who was a classical musician).[35] From that day, Lucien never saw his mother again and was cut off from filial and financial support.[36] To supplement his needs, Lucien had to perform in cafes and bistros on his only instrument, a child sized violin.[37]

Despite the handicap of playing on a small violin, Capet was placed in the studio of the celebrated violinist Jean Pierre Maurin. Monsieur Maurin, a student of Habaneck and Baillot, was known for his interpretation of Beethoven's works and also founded *Le Societe des Grands Derniers Quatuors de Beethoven*. Maurin regularly performed complete cycles of the late Beethoven quartets every year with the Maurin-Chevillard quartet. In addition to being fatefully placed with Maurin, who would prove to be the single greatest influence on Capet's early career, Lucien met Charles Lamoureaux (1834-1899) during his first year at the conservatory.

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[35] [François Proust, Jan. 21, 2010, e-mail message to author] Trans. Kelley Johnson

[36] [François Proust, Jan. 20, 2010, e-mail message to author] Trans. Kelley Johnson.

[37] [François Proust, Feb. 14, 2010, e-mail message to author] Trans. Kelley Johnson

Lamoureaux was impressed by Capet's exceptional nature and hired him to play second violin in the Lamoureaux orchestra.

Maurin found an avid and enamored student in Capet. Capet wished to capture the rare suppleness and control of Maurin's bow arm for himself, while unconsciously adopting other interests of Maurin including a reverence for Beethoven and the string quartet. In fact, the Beethoven Society had been active at the Paris Conservatory since 1928 and the Paris Conservatory Concert Hall was considered "the home of Beethoven."[38] In an article addressing the history of the Conservatory Hall, Curson and Groncke wrote: "Now, we have seen that these same musicians in their youth, had, with all their hearts, made Beethoven, the new and young, known to music-lovers. Indeed, they enthused the most unexpected guests: does not Richard Wagner acknowledge that Beethoven was revealed to him at the Paris Conservatory?"[39]

In this nurturing and fertile environment, Capet's progress at the Paris Conservatory was steady and rapid. Capet's success is traceable through the results of the concours, yearly auditions for entrance or graduation. At the end of his first year in 1898, Capet earned a 2nd Certificate of Merit for playing Vieuxtemp's Second Concerto. A year later, in 1890, he received a 1st Certificate of Merit for his performance of Paganini's First Concerto and was invited that same year by Maurin to play second violin in the Maurin-Chevillard Quartet. Two years later, in 1892, Capet earned 2nd prize with the first movement of Vieuxtemps Fifth Concerto. This

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[38] Henri de Curson and Christine Groncke, "History and Glory of the Concert Hall of the Paris Conservatory (1811-1911). " *The Musical Quarterly.* 3:2 (1917): 315-316.

[39] Ibid.

success reinforced the admiration of Camille Chevillard (1859-1923), the cellist in Maurin's quartet, who invited Capet to join his newly formed Quartetto Geloso as second violin.[40] One year later, Capet performed Viotti's 28th Concerto for the concours and was awarded a unanimous First Prize. An account of these concours is recorded in two Parisian publications *Le Ménestrel* and *L'Art Musical*.

> The happy vanquisher of the struggle is M. Capet, student of Monsieur Maurin bearer of the only awarded prize. If M. Capet seems to miss a little of greatness and of a strong temperament, if his playing appears a little calm, at least his execution, is very fine, very immaculate. The sound, not very loud, is agreeable and of good quality; the style is satisfactory and at least we are here in the sense in the color of the work, with a well supported and well-thought-out melody. M. Capet is able, uncommon thing, to play to the music and does not deliver himself under a relationship to the far-fetched deviations that we have seen occur only too often. Finally, I admit that he had a really strong reading of the piece, in a very interesting view but a little awkward for the instrument.[41]

> Similar to the first prize [student] of [the] violoncello [division], M. Capet is showing himself to be absolutely superior to the students who played the concours with him, and it is probable that there is not a successful candidate of this virtuosity. MM. Flesch, Saîller, and Melle Rousseau who have shown some very precious qualities, have obtained a first award. The playing of M. Monteux denotes firmness and a rare distinction.[42]

As reward for his unanimous nomination to *premier prix*, Capet was awarded a violin as a gift from the Conservatory.

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[40] Michael Kennedy and Joyce Bourne, "Chevillard, Camille (Paul Alexandre)." *The Concise Oxford Dictionary of Music* 1996. *Encyclopedia.com.* (February 16, 2010). http://www.encyclopedia.com/doc/1O76-ChevillardCamillePallxndr.html

[41] M. Lepneveu, Review. Trans. Kelley Johnson. *Le Menestral 30*: 3253 (Sept 1893).

[42] Anonymous, "Review," *L'Art Musical 15*:7 (1893).

A Time of Transition, 1893-1902

Capet did not enjoy his success long because the nurturing years of study at Conservatory had come to an end and he was uncomfortable contemplating his future plans. François Proust, the grandson of Capet, gave this account:

> Soon after completing the concours, Capet came across Mr. Lamoureaux, the orchestra director, who saw he was vexed despite winning first place, and being named first at the Conservatory with his [new] violin under his arms. Mr. Lamoureaux asked Capet why he was sad with this first place prize that he had just earned, and Lucien responded to him that he did not know where to go or where he would live. [43]

Lamoureaux took Capet to a woman who managed a place for children where he could earn his lodging. This friendship of Lamoureaux was a boon to Capet who continued to play in his orchestra. In addition, Capet also retained his position as second violin in the Geloso-Capet Quartet. In 1893, the Maurin and Geloso Quartets shared the stage at the Salle Pleyel[44] [45] playing the last three quartets day by day beginning with op. 130, the 13th quartet, and finishing with the *Grosse Fugue*, Op. 133 which marked the first resurrection of this work in Paris since its first performance in 1853 by the Maurin Quartet.

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[43] [François Proust , Jan. 20, 2010. e-mail message to author] Trans. Kelley Johnson

[44] "The family Pleyel had been originally from the Bass-Autrich. Ignace, the founder, have been made a part of the group from the Chapelle-Esterhazy, when he was about fifty years old; he was a student of Haydn became very knowledgeable as a composer of quartets (long before being the editor for Haydn) and a maker of pianos. He moved to Paris at the end of the 18th century, he returned to Vienna in 1805 to again play his quartets in the Lobkowitz (certainly by the ensemble of Schuppanzigh) in the presence of Beethoven who improvised, on this occasion, in a stunning manner. Camille Pleyel, succeeded his father, and having married a pianist, Marie Moche, assured his name in Europe. From Ivan Mahaim, *Beethoven: Tome I Naissance et Rennaissance.* Trans. Kelley Johnson (Desclée de Brouwer, 1964) 247.

[45] Salle Pleyel had been adopted as a sanctuary for the chamber music of Beethoven's late period for nearly ten years from 1880 to 1890; and known as a Beethovian "terra icognita." Gustave Robert, "La Musique à Paris de 1894 à 1900."

The year of 1893 was a year of economic crisis and political and spiritual unrest in France and the young twenty-year-old Capet inevitably was caught up in the resulting financial hardship and an examination of his own mystic spiritual views but no autobiographical records of this year have been written.[46] However, two events marked the beginning of the next important year of 1894: the death of Jean-Pierre Maurin and the founding of the first Capet Quartet. On February 23, 1894, Maurin gave his last concert at the Salle Pleyel playing opus 132 (the 15th Beethoven Quartet) and passed away shortly after on March 16th. Just weeks later, Capet, who was asked to substitute for the dissolved Maurin Quartet for the last of their series concerts, also played the 15th Beethoven Quartet, in fitting memoriam to Maurin, as leader of the Geloso-Capet Quartet. This tragic loss of his mentor and master, bringing with it a sense of higher responsibility, seemed to bring Capet face to face with his life calling. The mantle of the late Beethovian disciple seemed to shift to the young Capet. Mahaim describes this development:

> The love of Beethoven has not ceased speaking to the Master and to the student by the more beautiful religious chant than he had ever composed and by the sublime impulses from the renewing forces of the Andante. One can imagine the fervor which must have animated the mystical heart of Lucien Capet in communion in the celestial climate of "the hymns of the rebirth" with the Master who had left the terrestrial life. The last year of Maurin and the first step of Capet have been bathed in the atmosphere of the Trilogy: 15th, 13th, and 14th Quartets, under the foundation of the primary theme of the Great Fugue, as if the presence of supreme creations had been necessary to the twilight of the career of the Master and the aurora from that of the student.[47]

[46] For more information see Antoine Robert's thesis, Chapter 2 section 1.

[47] Mahaim, 206.

Despite leaving the Geloso Quartet soon after this concert, it seems that Capet was well aware of his destiny. Just three months after the death of Maurin in 1894, and one year after he had won Grand Prix at the Conservatory, Lucien Capet formed the first grouping of the Capet Quartet from students from the Conservatory. Little information is known of this period as the quartet was not invited to play in any of the formal halls and no reviews have been published about them. It seems that the early 1890's saw an immense growth in the number of quartets in Paris and critics rarely bothered to write on any but those ensembles with the highest caliber and best notoriety.[48] In the first Capet Quartet formation, Giron played second violin, Henri Casadesus played viola, and Furst played cello but was soon replaced by Marcel Casadesus. This formation continued playing together until 1899.

Also in 1894, Capet's first compositions were published by G. Voiry in Paris. Although, Capet's compositional skills were not on the same level as his performance abilities, they do show understanding of basic harmonic structure and the popular forms of his day. In describing these works, Antoine Robert says:

> *L'Etang* is a short piece for voice and piano on a poem of Antony Valabrège. The style of this piece is clearly Romantic, a genre that was very in vogue.
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> *Au fond des bois*, subtitled 'Rêverie matinale', is dedicated to his 'master Pierre Maurin'. It is written for violin and piano and is similar to the preceding work.
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> *Vision*, for violin with piano accompaniment is a more developed work than the first two. It is composed of four parts: starting in Andante that asks "with a great sweetness", coming next is a passage "piu vivo dramatico" and a Lento written in long note values. The last part is a

[48] Oscar Comettant, *La Musique de Chambre-Séances musicales données dans les salons de la Maison Pleyel, Wolff et Cie.* (Paris :Gautherin) 1893. 1894.

> reprise that is exactly like the first part followed by a coda of some measures[49]

In 1896, Capet published two more works that are in a similar genre. The first, *Ondes sonores-Art ésotérique* is written for violin and piano and includes the inscription "The Aurora is awakened and dispersed by the fog of morning. The Angel rings across the mist and the sun caresses from its warm rays, nature fills the air with fragrance"[50]. It is a short piece, in the same form as the previous works. The second piece, *Pensées musicales et poétiques* is written for voice, violin, cello, and piano and is based on a beautiful verse written by Capet himself.

O fleur si pleine de rosée	O flower so full of dew
Laisse moi en toi pénétrer	Let me enter into you
Permets un jour à ma pensée	Allow a day to my thoughts
D'aller en ton cœur pour prier	Of going into your hear to pray
Le beau jour où je t'ai cueillie	The beautiful day when I picked you
J'ai aperçu en ta corolle	I glimpsed in your corolla
Une divine luciole	A divine firefly
Qui m'a dit ce qu'était sa vie	Who told me about her life
Elle m'a bien tout raconté	She related to me everything
Qu'elle avait aimé une étoile	That she had loved a star
Qu'elle aviat aussi prié	That she had had also prayed
Mais que la vie n'était qu'un voile	But that life was only a vail.

This work is made of three parts where each instrument interweaves its entrance with only simple counterpoint and the overall feel is of calmness and serenity.

These works were the last that were published for some time. Antoine Robert's interviews with the family discovered that Capet continued to compose for himself over the next years but did not seek to make the works public.

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[49] Robert, 20. Trans. by Kelley Johnson.

[50] Ibid.

Between compositions and performances, Capet was also receiving military training in de Blois which was completed in 1896. It was this year that Capet was hired to be the concertmaster for Lamoreaux's orchestra which lasted about a year until Jacques Thibaud was named to the position. The next year, when Capet was twenty-four years old he joined the *Concerts Rouge* orchestra under the direction of Francis Touche which featured Capet as a prominent performer and concertmaster. This relationship continued for three years at which time Capet gave the position to Thibaud in 1900. He also continued to be a violin soloist for the *Concerts Lamoreaux* during this time and for many years.

This era of transition in Capet's life also blessed his personal life. In 1898, at age twenty-five, Capet was married to Camille Lacoste, a "refined woman"[51] from Blois, in a Protestant ceremony; indicating his conversion to a new faith. In this relationship, Capet was able to create the loving family relationships that he had sorely missed as a child. A short time later, his familial hopes were again realized when the Capets had their first son, Jean-Jacques, in 1900.

During this happy personal time, Capet was in demand as a recitalist and often traveled to cities outside of Paris to perform. On one of these occasions in 1899, he had a particularly successful concert in Bordeaux and was offered a position at the Sainte Cécile Conservatory. Capet was not eager to leave Paris, but determining that the employment would allow him more time to practice, he accepted it. The relocation to Bordeaux caused Capet's Quartet to dissolve and was somewhat of an isolating experience for Capet. However, his reputation was spreading and soon he

[51] Lucien Capet, *Superior Bowing Technique.* Trans. Margaret Schmidt, Ed. Stephen B. Shipps (Maple City, MI: Encore), 4.

was playing recitals all over France. In addition, his friendship with Lamoreaux proved to be a consistent blessing because Capet was invited back to Paris to play regular Sunday concerts with the *Concerts Lamoureux.* For three years, while Capet lived in Bordeaux his fame as a performer spread. By 1901, at age twenty-eight, he had been invited to play in England and Holland as well as playing for various musical evenings of Paris' elite, including Madame Octave Homberg, the President and Founder of the Society of Mozartian Studies. In 1901 and 1902 he gave two particularly notable concerts in Berlin, the "kingdom" of Joachim, to enthusiastic audiences and critics.[52]

The Artist Returns to Paris, 1903-1905

The following year of 1903 brought a new turn in the career of Lucien Capet. Following a tour to the Netherlands, Capet played the Beethoven Concerto in Paris on February 15th with the Conservatory orchestra, which received great acclaim. A critique found in the 1903 *La Revue Musical*, reads:

> The concerto in D major for violin by Beethoven (1806) has earned a brilliant success for M. Lucien Capet, laureate of some years from the Paris Conservatory, today a professor in Bordeaux. We cannot over praise the cleanliness and impeccable accuracy of his playing, the variety and the color of his style, the fluidity and ability of his bow. In the first piece, we could not hope for a greater sonority, perhaps the young artist did not used to feel in contact with the public. M. Capet has given himself new life, contrary to some virtuosi. He knows to vary his proceedings; he vibrated in the phrases to support the sonorities; moreover, he satisfied himself with the open notes, clear and refined. Three call-backs (on a part of a hard-to-please audience!) proved to him that his talent was appreciated. L.L.[53]

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[52] Robert, 23.

[53] L.L., *La Revue Musicale. 3*:2 (Feb. 1903). L.L. is probably the initials of Louis Laloy, musicologist, and contributor to the review. Sourced in the Robert thesis, trans. Kelley Johnson.

Capet proved himself again just eight days later when he played a recital in the Erard Hall. The program included the violin sonata in A major of Gabriel Fauré, accompanied by the composer, as well as solo Bach and two quartets (Schumann A minor and Beethoven op. 135). Just a few weeks later in March, Capet played six Beethoven sonatas for violin and piano with Arthur de Greef on piano at the Pleyel Hall. A review was printed in *Le Ménestrel* following these recitals:

> Two great virtuosos, reunited in an admirable artistic communion, came to give before an enthusiastic audience a series of recitals of sonatas which obtained a quick success. The cycle of the six violin and piano sonatas of Beethoven presented by MM. de Greef and Capet constituted an ensemble program heard for the first time in Paris.[54]

The success of these performances and the general enthusiasm of the Parisian public encouraged Capet to arrange his return to Paris. This decision was not easy however as Bordeaux had adopted their young professor as this review in Bordeaux's *LePetite Gironde*, following Capet's recital in the Erard Hall, indicates:

> ….We can add today that, after Bordeaux, Paris has returned full justice, with brightness and happiness, in the joy of the senses, to M. Lucien Capet, despite the unfavorable prejudice of the great city toward the provincial artists. Bordeaux can count itself very happy of possessing among other artists of the rarest value, M. Capet; and this is with a certain pride that, Bordelais, we say to Paris: *our* Capet.[55]

However, Capet was able to make the break with Bordeaux and returned to Paris that summer as he was again appointed concertmaster and soloist with Lamoreaux and the *Societé des Concerts Conservatoire*. During these summer months, Capet also began constructing a new quartet.[56] He enlisted André Torret, who had just received the

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[54] *Le Ménestrel, 69*:3756 (Mar 1903). Sourced in Robert. Trans. Kelley Johnson.

[55] *La Petite Gironde*, sans date. Sourced in Robert. Trans. Kelley Johnson.

[56] See Figure 3, p. 69.

premier prix for violin at the conservatory in the spring, Henry Casadesus on viola[57], and Louis Hasselmans on the cello. Hasselmans had received the *premier prix* for cello the same year as Capet received his. This second formation of the Capet Quartet would remain active until 1910. In addition, Capet continued his solo performances including a premier performance of a Gersheim concerto. Gabriele Fauré, the director of the Paris Conservatory, who was in attendance at this November recital, wrote this review for *Le Figaro*: ".... I do not know many artists of whom the talent can offer the most complete ensemble of solid and attractive qualities, a technique more tranquilly assured, a purer and fuller sound, and a more noble style…"[58]

Fauré, who had already premiered one violin sonata with Capet, was eager to include him on his faculty at the Conservatory but it would be a few years until he was able to bring this plan to fruition. Meanwhile, after many months of intense preparation, Capet's second quartet played for the first time in 1904, a series of recitals at the Conservatory performing all seventeen string quartets of Beethoven. This cycle would be repeated at the Conservatory during the winter concert series both at the conservatory and at the *salle de Agriculture* each year until 1909. Pierre Lalo, a musical critic from the *Temps* heard this ensemble and dedicated a major part of his column from April 14, 1904 to them. The following is a translated extraction from the article:

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[57] Louis Bailly replaced him in 1906.

[58] Roger Delage, "La Musique de Chambre au Conservatoire: Quelques Figures," in *La Conservatoire de Paris; deux cents de pedagogie, 1795-1995*. Trans. Kelley Johnson (Paris: Buchet-Chastel, 1999): 122.

> Do we have a quartet finally? It seems so. And this is a great time. One knows in Paris a number of societies which are formed of two violins, one viola, and one cello, and which execute the composed works for quartet on stringed instruments by the classical masters and the modern musicians. But most of these societies are as if they have no reason: one would say that their four members get together by chance, [….] never working for the concert, limiting their ambition to reading closely what is written, to observing as best as one can the measure, and to stop at the same time…
>
> This strange quartet has had for its trial a singular occasion of giving its measure. It has made its debut at the same time as the illustrious German quartet, the Joachim Quartet, which was in Paris; and both consecrated to the singular Beethoven all their care.
>
> The Capet Quartet possesses the qualities which make the high societies of chamber music. The musicians of which it is formed have been brought together not by chance, but by their choice, by some elective affinities and by some ways of understanding their art. [….] They have in M. Capet a true leader whose direction is accepted and followed, whose spirit is the governing will and livens the communal labor….
>
> There has been a half century, since Wagner lived exiled in Zurich, and these friends offered him a holiday according to his heart, they had made him come to Paris, to play for him some of the last quartets of Beethoven, the society which was headed by Maurin. This was not then in Germany, this was in France that [Wagner] had met the best quartet players. Can M. Capet and his companions resurrect those times; can they inspire in some future Wagner the desire to come to France; or more simply can they bring us the quartets of Germany that we desire to hear? This is the honor that I wish [the Capets] as well as ourselves.[59]

The following summer, on June 28th, the same critic, Pierre Lalo, wrote in his column from the *Temps*:

> One society which just formed itself and of which we have already spoken in the course of this season, the Capet Quartet, has given a new concert, where it has interpreted the Ninth and Fifteenth Quartets of Beethoven [op. 59 no. 3, op. 132]; it has interpreted these with modesty, respect, devotion, and at the same time intelligence and penetration which assured it the first rank or better, a rank apart,

[59] Trans. Kelley Johnson

> between all our societies of chamber music. The works such as the fifteenth quartet, having its sublime adagio […] have such beauty that one is not able to listen to these executed in a mediocre or superficial manner, as if it was commonplace in France, and one can finish by holding apart from all recitals where some presumptuous quartets dare to write them on their program. It is necessary to enter into communion with the spirit of Beethoven, from veneration, from love, and a nearly religious study. These are the qualities of the young musicians who are led by M. Capet; and this is why the Fifteenth Quartet lets itself be approached by him.[60]

In addition to concerts in Paris, the quartet found success in England and Italy. However, they met a less appreciative audience in Germany on their first tour there. Before continuing on to examine the remaining events of Lucien Capet's life, it is necessary to take a step back in time to examine the role that the Capet Quartet eventually took in the overall dissemination and popularization of the late string quartets in Paris.

A Short History of Beethoven's Late String Quartets in Paris

The early twentieth century was the age of the string quartet. Many composers not only wrote for the string quartet but often performed their own chamber works such as Fauré, Schubert, and Brahms. The proliferation of late nineteenth-century works for string quartet was inspired by the increase in the popularity of the ensemble as well as the standardization of the quartet repertoire based on Boccherini, Haydn, Mozart, and Beethoven.

The late Beethoven quartets however, were still considered avant-garde and an aberration to the Classical literature. Initial audience reaction to the premiere of Op. 130 and especially the Great Fugue claimed that they were "full of mischief,"

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[60] Ibid.

"incomprehensible like Chinese," and featured the "confusion of Babel."[61] The Fugue was not played in public again in Europe until two concerts in Paris by the Maurin quartet in1853. These two performances stand alone in the 30 years following the premiere in 1826. Despite the sparse audience exposure, these shocking pieces became well known. In fact, the late Beethoven quartets became an integral part of the quartet repertoire by the turn of the century through the efforts of many dedicated Parisian performers including the Maurin Quartet and the Molinari Quartet between the years 1853 and 1906.

In 1904, the Capet Quartet was first formed. This quartet proved to be the foremost French quartet to champion the late works of Beethoven since the composer's death in 1827. However, it was not the French string quartets that originally brought Beethoven's music to Paris. Beethoven had made acquaintances and become familiar with the playing abilities of the three virtuosos of the French violin school. In a letter to the editor of Simrock October 4, 1804, Beethoven mentioned Rudolphe Kreutzer as "a good, amiable man who during his stay here gave me much pleasure. His unaffectedness and natural manner are more than to my taste than all *extérieur* or *intérieur* of most virtuosos."[62] Beethoven must have admired Kreutzer's playing abilities as well when he said, in the same letter, "Since the Sonata is written for a first-rate player, the dedication is all the more fitting."[63] When Pierre Rode traveled to Vienna in 1812, his style of playing became familiar enough to

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[61] A. W. Thayer, *Thayer's Life of Beethoven*, rev. and ed. by Elliot Forbes (Princeton: Princeton University Press, 1967), 973.

[62] Boris Schwarz, "Beethoven and the French Violin School," *The Musical Quarterly* 44:4 (1958): 439.

[63] Ibid., 440.

Beethoven that he dedicated Opus 96 to him. However, of the three Viotti disciples who taught violin at the Paris Conservatory, only Pierre Marie François de Sales Baillot wholeheartedly embraced Beethoven's music. Although he only played for the composer once in 1814, Baillot was an important proponent of Beethoven's music in Paris, Boris Schwarz explains:

> Baillot's professed enthusiasm for Beethoven was no idle talk. In 1814 he established chamber-music concerts in Paris (modeled after Schuppanzigh's concerts in Vienna), which contributed decisively to the understanding of Beethoven in Paris. In 1828, during the first season of the Société des Concerts du Conservatoire, Baillot played the completely forgotten Violin Concerto of Beethoven, which, since its premiere in 1806, had received only one performance, in Berlin, in 1812. [64]

Thus it was Baillot's wholehearted support of Beethoven's music that brought about the first French exposure to the lost and unpopular works of Beethoven before the late quartets were popularized by the nineteenth-century French string quartets. According to Ivan Mahaim, between the years of 1825 and 1875, the late quartets were played a total of 1039 times (See Figure 2). [65] According to this chart, dedicated quartets such as the Intégres de Londres, Quator Maurin, and Quator de Florence were responsible for the dissemination of the quartets to the musical public. Mahaim refers to these early zealots as "apostles" of the late Beethoven quartets.[66]

Jean Pierre Maurin and Camille Chevillard brought the new Germanic enthusiasm for Beethoven's late quartets to Paris by establishing the Beethoven Foundation in 1889. The Beethoven Foundation's main objective was to promote the

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[64] Ibid., 442.

[65] Ivan Mahaim, *Beethoven: Naissance et Renaissance des Derniers Quators* (Paris: Desclée De Brouwer, 1964), 206.

[66] Ibid., 207.

late quartets of Beethoven. As other institutions promoting the late Beethoven quartets spread their way across Europe, including England and Russia, a new era of Beethoven performance was inaugurated. An insight into the emergence of the late chamber works among the repertoire of amateur musicians is written in a letter by the music-loving French writer and dramatist Romain Rolland:

> In the years 1880-1890 (we had to stretch some, Claudel, do you remember?) We had to clear our way by ourselves, our way in the end, dark from the late sonatas and from the late quartets... This is only towards 1900 that you used to work finally on an elite musical work, the sanctuary of the most demanding pieces willingly, the chamber music of Beethoven in the late period stayed a long time in 'terra incognita.'[67]

By 1890, Maurin had invited his student Lucien Capet to play second violin in the Maurin-Chevillard quartet. Capet became such an apt student of Beethoven that when Maurin died in 1894 Capet stepped in to lead the quartet in the final concert of the season. Maurin had spent more than 50 years championing the late quartets throughout Europe but it was Capet who would solidify them into the standard repertoire.

The sublime and transcendentalist views that were common throughout Europe and America seemed to take root in the music of Beethoven. For example, during the Jacksonian era in New England, Beethoven's music was promoted by the widely read critic John Sullivan Dwight as "music worth aspiring toward."[68] Thus the spirit or mantle of Beethoven, passing from teacher to student was seen as having

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[67] Ibid, 247. Letter of Romain Rolland sourced by Mahaim. Trans. Kelley Johnson.

[68] Denise Von Glahn. *The Sounds of Place: Music and the American Cultural Landscape* (Boston: Northeastern University Press, c2003), 5.

a significant spiritual connotation since art and music were portrayed as conduits to God.

During the years 1904 to 1909 the second formation of the Capet Quartet played on the winter concert series at the Conservatory, and performed at least one complete Beethoven cycle each year at the *salle de Agriculteurs*. A typical concert is shown in this advertisement from the December 1908 issue of *Le Revue*: "among the better concerts of the fortnight, our summons: the 4th of December at the Salon of the Agriculturist performances of the quartets of Beethoven numbers 3, 10, and 16 by the Capet Quartet."[69]

The Capet Quartet traveled to Berlin in 1905 and played a concert of the 7th and 15th quartets (Op. 53, No. 1 and Op. 132). The Berliners were cold and unappreciative of this French quartet in part because of their own Joseph Joachim, who also led a quartet and played the late Beethoven quartets.[70] It was not until return performances around 1911 and 1913 that the German public began to accept the French interpretation as authentic. In review of a 1913 concert by the Capet Quartet, Berlin critic Alfons Laugwitz wrote: "Must it be repeated one more time that late Beethoven is more easily accessible after they have been presented to us by the brilliance of the playing of the French, after they have served us with the profound subconscious philosophy of which our compatriots have made their study?"[71]

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[69]Anonymous, "Publications et executions récents," *La Revue musicale 8*:24 (1908): 671. Trans. Kelley Johnson.

[70] Mahaim, 257. Trans. Kelley Johnson

[71] Alfons Laugwitz, "Critique" (1913), quoted in Ivan Mahaim, *Beethoven: Naissance et Renaissance des Derniers Quators* (Paris: Desclée DeBrouwer, 1964): 257. Trans. Kelley Johnson.

Meanwhile in France, the Late Beethoven String Quartets, as performed by the Capet Quartet, were adopted as the new *avant guard*. This movement toward popularization is evident in a critique by E. Sabatheir that appears in *Le Revue* in December 1907 demonstrating a different point of view and the progress of late Beethoven towards acceptance in the general population.

> The Beethoven quartets from the Conservatory- Each word from the title inscribed in the lead of these notes, is suggestive for a musician; it evokes the idea of listening to the complete cycle of Beethoven quartets. It may have been chosen to get the most appropriate setting for these performances…Following the First, Eleventh and Twelfth Quartets which were played to perfection (particularly the admirable Opus 127), we have listened and applauded with enthusiasm the Third, Tenth and Sixteenth. This is the great, ideal and perfect music, free of the descriptive theatrics which reign elsewhere! Recently, at the Liepmanssohn sales, the autographed manuscript of the late quartets of Beethoven was sold for 18,000 marks: How much was it needed to measure the artistic value of the work, writing aside? This is an evident sign of the progress of the musical customs and an honor to the French that a musician of the elite, such as Capet can give us with ease and in perfection the complete performance of all of these quartets.[72]

Chamber Music and Composition, 1905-1914

When the second formation of the Capet Quartet began playing at the *Salle de Agriculteurs* the critiques opposed the choice of repertoire and in general would not come to listen to the Beethoven cycle. The second year they only heard eleven of the quartets. But despite the resistance of the critics and the public, the Capet Quartet persevered and began to win them over. Finally in the third year the popular outlook on the late Beethoven quartets took an upturn. Following a concert in 1907, this review was published in *Le Mercure Musicale* on February 15th:

> On Sunday the sixth of January, Capet did marvelously, and his quartet in the Third, Sixth, and Twelfth [quartets of Beethoven]; I do

[72] E. Sabathier, "Publications et oeuvres récents," *La Revue musicale* 7:23 (1907): 564-565. Trans. Kelley Johnson.

> not believe that [the performance of] these most strange foreign quartets [every] exceeded this [concert] for integrity and artistic scruple, for homogeneity, and the value of the sonorities. The Sixth was most admirably played. The hall was packed and welcomed him so enthusiastically that I believed I saw, God pardon me, a fugitive smile wandering in the beard of Capet… That is all I have to say.

Following this happy series of popular concerts, the Paris Conservatory "opened its doors to Lucien Capet and granted him a class of chamber music."[73] Gabriele Fauré had been appointed as the director of the Conservatory in 1905 and had sought to add more prestigious professors since. He had already enlisted Paul Dukas and Vincent d'Indy to teach orchestra conducting and had named Edouard Risler to a class of piano. In a letter to his wife in 1907 he mentions the candidacy of Cortot for teaching piano and also writes, "That will enlarge in the most brilliant way the list Chevillard, Risler, Lucien Capet..."[74] Following his nomination, Capet served on the jury for entrance auditions to the violin class. A record page from one of the auditions from this period can be found in Antoine Robert's 1994 treatise for the University of Paris-Narbonne, *Lucien Capet: 1873-1926, Interprète et Pédagogue*.[75]

Returning to the Conservatory as a faculty member gave Capet the opportunity to continue his theoretical and compositional studies. He began by studying organ and composition with Vincent D'Indy and later apprenticed himself to Charles Tournemire to refine his compositional understanding. He took classes in harmony, counterpoint, fugue, and composition and over the course of the next six years persevered through family and professional difficulties to achieve a refined

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[73] Robert, 30.

[74] Nectoux, Jean-Michel. *Gabriel Fauré, les voix du clair-obscur*. trans. Kelley Johnson, (Paris, Flammarion, Harmoniques), 311. Referenced by Robert.

[75] See Figure 4, p. 70.

approach to composition. Evidences of these studies, including counterpoint and large music form, are found in the works published during this period of 1909 to 1914 including: *Aria* for violin, viola and piano; a symphonic poem; *Devant la Mer*; a sonata for violin and piano; *Poème* for violin and orchestra; and two string quartets (op. 10).

During this second compositional period, Capet remained an active performer both as a soloist and with his string quartet which was in ever increasing demand at the *Salle de Agriculteurs*. Their invitations to other societies also increased. These societies had multiplied from the beginning of the century and were most commonly focused on musical and artistic ends. These societies offered musicians, composers, and performers a place to interact through collaborations. One of the most influencial personalities of these evens in Paris at the time, and a regular host of the Capet Quartet, was the Princess Edmond de Polignac. She organized a concert series in the salons of the Avenue Henri Martin which had a reputation for hosting the most illustrious artists. In addition to concerts for the Princess, the quartet was also a regular guest of the Countess Joachim Murat and the Princess Georges de Grèces, who was born Marie Bonaparte.[76]

However, this productive era of quartet performances was soon to be disrupted. In the year of the birth of Capet's second son, Etienne, public as well as internal factions wore on the Quartet ensemble; which resulted in the break-up of 1909. Torret, Bailly, and Hasselmans had each found a different employment: Torret went to the Marsick Quartet, Bailly to the Boucherit-Hekking, and Hasselmans to orchestral work. Their announcement of this move was printed in an article in *La*

[76] Robert, 33.

Revue musicale dated the first of June 1909: "Sirs André Tourret, L. Bailly, and Louis Hasselmans are honored to announce that they will not anymore be a part of the musical group continuing under the name of the Capet Quartet."[77] This intrigue sparked a rebuke from the editor of *Le Review*.

> This breakup saddens the friends of music. A quartet is a complex organism of which unity is an essential quality; she (quality) cannot be acquired but by an agreement of similar qualities which place them who compose it (a long practice), in assiduous mutual commerce. We wish that Mr. Lucien Capet brings in to the reorganization of his quartet some qualities of direction-qualities of the heart, of the spirit, and of willingness- which may be equal to his abilities of musician and violinist. We have been told that the decision that he had prepared of annexing the excellent quartet player Marini is already abandoned; too bad for the Capet Quartet. What may be the definitive choices for leadership must wait sometimes before finding the unity broken.[78]

With vivid memories of the rupture and the public criticism in mind, Capet was much more careful at reforming his quartet in 1909. Henri Casadesus returned as the violist, his brother Marcel Casadesus on cello, and Maurice Hewitt as the second violinist. This third reformation went straight to work unifying their technique. Their dedication to complete unification is evident in the work schedule they set for themselves. For a year, they met together every day in the home of Lucien Capet. Each day they practiced between sixteen and nineteen hours to acquire absolute musical control based on Capet's technique and a complete understanding of the cycle of Beethoven string quartets. This work was effective as it produced a remarkable change in the ensemble and refined their playing to absolute homogeneity and unity in the production of exceptional quality and sensitivity under the direction

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[77] Anonynous, "Publications nouvelles et rééditions," *La Revue musicale* 9:12 trans. Kelley Johnson (1909): 332.

[78] Ibid.

of their leader. This Capet Quartet is unanimously praised by critics in their first concerts in Paris. On June 15, 1910, this review was submitted under the signature of Paul de Stoeklin in *Le Courier Musical*:

> The reconstructed Capet Quartet has resumed the Pleyel Hall recitals. I love chamber music; there I have seen the more accomplished expression of music, also I have strongly regretted the dissolution of this ensemble. The new quartet seems to me more homogenous and more flexible than the preceding. We are accustomed to serious performances, clean, conscientious, and a little dull. I have rediscovered the same exactitude, the same respectful care of the music and more of the warmth and the life. The performance of the Seventeenth Quartet of Beethoven appeared particularly perfect to me.

The new quartet soon became one of the most sought after ensembles in Europe as well as in Paris. From the fall of 1910 into 1911, Fauré and the Capet Quartet were invited to Russia to play a concert series.[79] While they were there they met Adam Wieniawski and Maria Wieniawska among other musicians and premiered Fauré's piano quintet. In a photograph printed in the *Courier musical* in 1911, there appear several other musicians that must have met or accompanied this Parisian group in their travels, including EugèneYsaÿe.[80]

Shortly after the tour to Russia, the Quartet was invited to represent France at the Beethoven Festival in Bonn where they "earned tremendous acclaim"[81]. In 1912, the quartet returned to Russia to play in all-French programs with Fauré as pianist; they played contemporary works of Franck, Debussy, and the Fauré piano quartet.

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[79] Jean-Michel Nectoux. *Fauré, Gabriel (Urbain).* Oxford Music Online. http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/09366?q=Faure+&search=quick&pos=2&_start=1#firsthit. Accessed 2/26/10.

[80] See Figure 5, p. 71.

[81] Schwartz, 370.

In Paris, Capet's success was affirmed time and time again. He was the regular guest of the Princess de Polignace, the Countess Murat, and the Princess Georges de Grèce. Through their connection with the Princess of Polignac, the Marquis Melchoir de Polignac, who was the founder of the Philharmonic Society of Reims, had the quartet play each year from 1912 to 1914, in the private salons of the Cayères, a complete cycle of the Beethoven quartets.[82] All in all, between the years of 1911 and 1914, the third formation of the Capet Quartet played more than 300 complete cycles of the Beethoven quartets. Lucien Capet, at about forty years old, had become the foremost specialist of these works in all of Europe. Ivan Mahaim calls this period of international discovery, royal patronage, and masterful success the *Belle Époque*[83] of the Capet Quartet. Most of the years of 1912-1914 were split between Paris and Brussels and a picture from the Hewitt collection, which has the quartet seated in front of an organ in Reims with Fauré looking on, is a souvenir of this period.[84]

As we have seen already, the successful performances in the halls and salons of Europe brought Capet into many cultural circles where he met numerous personalities of the political, artistic,[85] musical, and literary worlds. On one occasion when Marcel Proust attended a concert given by the Capet Quartet, his comments were overheard and recorded by one of his friends, Georges de Lauris, who was seated near him.

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[82] Robert, 34.

[83] Mahaim, 261.

[84] See Figure 7, p. 73

[85] See Figure 9, p. 75.

> Marcel had a wealth of impressions, thoughts, and observations. He listened to Capet with an admiring and happy surprise. Marcel moreover could not explain it but he had himself been a prodigious instrument, in tune and vibrant [with the performance]. And he said that they had points, nuances which had been particularly touching to him. Capet never had a parallel which [Marcel] had appreciated to hear; with the genius and the soul of Beethoven, all the talent, all the soul that he had brought to his performance.[86]

Proust was a prodigious novelist. He wrote *In Search of Lost Time (la Recherche du Temps Perdu)*, which is a highly acclaimed collection of fictional stories. One of the stories in this novel, *La Prisonnièr*, contains a reference to Capet. Antoine Robert says:

> In *La Prisonnièr*, the narrator attends an evening performance organized by M. de Charlus in the end of showing off and launching the career of the young violinist Morel. The work to which this last swears his assistance is an unpublished septet of Vinteuil. The playing of Morel completely seduces M. de Charles who, in his enthusiasm, cries, "Admit it, he has played as a God; Morel above all! [….] One could be an F-sharp which could make Enesco, Capet and Thibaud die of jealously…"[87]

Proust was a great admirer of Capet and allusions to him are also found in a letter to Vaudoyer on October 25, 1918 and in one addressed to his son Reynaldo Hahn.[88] In other circles, Capet met other important people including the conductor of the German orchestra Felix Weingartner in the home of the Countess Murat. This is an account written by Maurice Hewitt to Ivan Mahaim:

> A memorable concert took place on Sunday, April 13, 1913. Some days beforehand, the Countess Joachim Murat, great friend of Weingartner who was in Paris to lead the nine symphonies, said to Capet: "I have just had a very lively discussion with Wiengartner about the Great Fugue. According to him, Beethoven had made an

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[86] Georges de Lauris, *Souvenirs d'une belle époche*, cited by Mahaim, 257. Trans. Kelley Johnson.

[87] Robert, 35. Trans. Kelley Johnson.

[88] Mahaim, 257, 259.

> error in writing it for quartet rather than as an orchestral work, etc. You must come and play the Eighteenth quartet and the Great Fugue. I will invite a selected audience on the will and honor of the Master. There will be refreshments. On leaving the room, you will lead us toward the salon and in that moment, start playing the Eighteenth and go on to the Great Fugue. This will be a surprise for the illustrious visitor who I will not say anything of this musical ambush. [….] Weingartner will listen, his head in his hands. The last note will be played, Wiengartner will hasten towards Capet, and he will be confused in his heart, in prey to true emotion: "You are a sublime interpreter of Beethoven. You have, in addition, demonstrated my error to me. My mistake!- Beethoven was right. It is I who is wrong. The Great Fugue is right for quartet and not for orchestra. When I return to Vienna, I will write an article and I will officially proclaim my error."[89]

The evening happened just as planned and Weingartner was as good as his word. Under the title "Impressions of Paris" published in the *Neue Freie Presse* of Vienna, on May 11, 1913, Weingartner revealed the discovery he had made while he had stayed more than a month at the home of the Countess Murat:

> ….They then played the Fugue, which I heard for the first time. I said it correctly, thoughtfully and willfully, 'for the first time', and I had to face the fact that this composition is a work for quartet and not for orchestra, contrary to that which I have thought before. With the interpretation of Capet and his associates, this grandiose fantasy correctly takes on a more intimate character and gives at the same time a stronger impression than with an orchestra, which can, certainly, highlight the exterior form, but in no way intensifies the expressive power.[90]

Such praises of the superb interpretation by the Capets was common fare among reviews for the next year. However, the *Belle Époque* of the Capet Quartet and the cultural life of all of Europe was brought to a standstill in June of 1914 with the assassination of Franz Ferdinand, Archduke of Austria which sparked international conflict and the First World War.

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[89] Mahaim, 243. Trans. Kelley Johnson.

[90] Trans. Kelley Johnson

Disintegration and Reformation, 1914-1921

The war tore apart Capet's musical life. Soon after the outbreak, Capet's cellist, Marcel Casadesus, enlisted in the French army. On October 10th during combat in Pas-de-Calais, only months after his enlistment, Marcel gave his life in honor to his country. Consequently, Henri Casadesus asked to be released from the quartet in order to focus entirely on The Society of Ancient Instruments, which he had founded. Thus Capet and Hewitt were the last standing members of the once powerful ensemble. During the next years following the disintegration of the quartet, Capet turned his focus more and more to teaching. In addition to his chamber music class, he also became an assistant professor to the violin studio of Henri Berthelier.

In 1916, Capet published his treatise on bowing technique, *La Technique Supérieure de l'Archet*, which was to become the staple of bowing technique in Europe for nearly a century. It is apparent that Capet turned his immense focus and energy to the creation of this work which is the most profound and complete text available on the subject, a result of many years of training and perfecting of his own bowing skills as well as pedagogical experience from training his quartets and teaching his students. It is a culminating pedagogical work of a master player and teacher. The complexities of Capet's treatise will be discussed in more detail in Chapter Four of this thesis. In connection with the publication of his technique book, Capet was also convinced to edit and republish most of the standard violin pedagogical repertoire, Robert explains:

> During this same era, the editor Maurice Sénart began a new collection titled *Edition Nationale* for which he solicited the collaboration of Capet. Between 1915 and 1917, Capet revised and published the six *Sonatas for Solo Violin* of J.S. Bach, the *24 Caprices* of Rode, the *42*

> *Etudes* of Kreutzer, the *36 Etudes* of Fiorello, the *24 Etudes* of Gaviniès, and finally the *Complete Method of Violin* of Mazas in three collections of *Etudes* from the same author: *Etudes spéciales, Etudes brillantes, Etudes d'artistes.* These works included the annotations which followed the same method of work that came from *La Technique Supérieure de l'Archet*.[91]

The amount of work that was required for these publications alone is astounding, but even more so when it is remembered that Capet was not working under an ideal situation with the war. In addition, Capet's wife Camille died from tuberculosis in 1916 leaving him a widower with two small boys at the age of forty-two. It is unclear how this incident related to the publishing and printing of the technique book or the editions, but no doubt Capet suffered greatly at this time in his life, and his ability to continue in his professional life attests to his great strength of character. Somehow in this same year, Capet also published a new edition of the Beethoven String Quartets, no small task in itself.

Fortunately, there was among the students at the conservatory a young woman, Martha Pfeiffer, who had a great regard for Capet. A pianist herself and student of Pugno, she found time to care for Capet and his sons and agreed to marry him in 1917. Later in that year, Capet was invited to play the premier of Fauré's second violin sonata with the composer as pianist at the National Society of Music. Also in this same year, Capet published his philosophical work, *Espérances*, with Fischbacher publishers. Dedicated to "All those who suffer", this small work begins with the inscription: "Suffering creates the light which guides and enlarges our

[91] Robert, 38. Trans. by Kelley Johnson

conscience."[92] *Espérances* outlines Capet's reasons for hope in the midst of a disintegrating existence. He writes:

> In the chaotic collapse of tragic events which overhang every life, the author of these few pages has thoroughly sought to gather the seeds of this interior garden of the soul, taken by the monstrous storm of destinies. This book has sprung from painful experience and would like to be the little light of them who suffer, by clarifying why they suffer and how they must understand this tribulation. Its desire has been to express one manner of consolation, based on certain convictions; the single goal has been not to lose the precious things, by illuminating if possible one ray of kindness and meaning in all this vast commotion.[93]

Lucien Capet shows great confidence in the capabilities of man to overcome difficulties through the power of his interior life. An illustration of this confidence is found in 'Méditiation III':

> Constant effort is needed to increase the clarity of the soul, this clarity shows us all that we must overcome, and faults have been created to give us profound joy in an extraordinary number of victories!!! What an admirable epic tale the collection of all these mysterious battles which are engaged at the bottom of human conscience, enlightened by this divine light of the soul.[94]

These profound thoughts, these standards, were found in all the speeches of Capet. On occasion of the return of the students to the conservatory in the fall of 1916, he declared to his students:

> Across the works of Geniuses, you will sense the tremor of the interior and beneficial Life of this contact in small events of your life…
>
> Each one of us is a collection of faults and qualities; the first is great in number, but the last will vanquish them…[95]

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[92] Lucien Capet. *Espérances*. trans. Kelley Johnson (Fischbacher, Paris, 1917), 1.

[93] Ibid, 8.

[94] Ibid, 48. Trans. Kelley Johnson

[95] Robert, 39. Trans. Kelley Johnson.

And it was the great inner character and patience of Capet that would bring his quartet together once more after the war in 1919. Meanwhile, Capet's family was growing. At one point during the war, when he was returning from one of his concert tours in France, Capet and his wife Martha, who was traveling with him, were caught in a storm far from their home in Paris. During the storm, they had to take cover in Nantes where Capet's third child Anne was born on the second of May, 1918.[96]

The new quartet of 1919, with Capet on first violin and Hewitt returning to second violin, added Benoit on viola and Delobelle on cello.[97] Henri Benoit had received a *premier prix* at the Conservatory of Montpelier in 1904 and had been the violists with the Lejeune Quartet from 1910 to 1914. Camille Delobelle had earned a *premier prix* at the Paris Conservatory in 1917. The fourth Capet Quartet would pursue an even more ambitious touring campaign than the previous formations. Once again, Capet's musical and personal life had undergone a complete cycle of disintegration and reformation during the course of the war, but as his philosophy adjures, his triumph over suffering was complete and he was free once again to bring the sublime messages of Beethoven and other composers to the culturally parched audiences of Europe.

Triumph and the End: 1919-1928

The main component of the repertoire of the fourth formation of the Capet Quartet remained the late Beethoven works, for good reason. Beethoven remained a representative of the greater humanity among musicians in Europe and Lucien Capet,

[96] Email: François Proust to Kelley Johnson. January 20, 2010. Trans. Kelley Johnson.

[97] See Figure 10, p. 76.

the premier interpreter of these works, represented the mythical prophet who had admittedly lost his beard but not his power of communication. Mahaim explains:

> After Capet returned to the scene after the war, his aspect was completely changed and his students of the Paris Conservatoire did not have any more use of the impertinent surname "Rasputin." He had sacrificed his long beard, but his eyes had never lost their vivacity. After 38 years I still felt the power in this penetrating regard, which would pierce you through as a judge which required "the truth and nothing but the truth."[98]

Not only did his visage and personality attract audiences but Capet's technical ability to create color and meaning for difficult works made him a sought after performer in every elite circle in Europe. The popularity of Op. 131 and the Great Fugue during the final formation (1920-1928) of the Capet Quartet is in sharp contrast to the sparse renditions of the first fifty years after their composition. In fact, Op. 131 was played seventy-nine times and the Great Fugue thirty-two times.[99]

Clearly, the late quartets of Beethoven were the highest pinnacle of the genre for Capet and continued to be for much of Europe through the 1930's into World War II. It seems contradictory that refined French artists were attracted to this heavily Germanic, sharply contrasting, multi-faceted music. However, the late Beethoven quartets seemed to transcend social castes, cultures, venues, and nationalities and insinuate themselves in the musical Parisian's ears and hearts, according to the German writer and composer Ernst Theodor Wilhelm Hoffmann (January 24, 1776 – June 25, 1822), better known by his pen name E.T.A. Hoffman, in "a musical sort of

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[98] Mahaim, 267. Trans. Kelley Johnson

[99] Mahaim, 263.

caustic cleansing that purified thoughts and feelings, leaving the good and whole."[100] Christopher Reynolds further explains, "Whatever it is that Beethoven's quartets are perceived to be about, or to communicate, the reason they continue to generate artist responses is because audiences continue to derive joy, passion, and insight from the quartets well beyond the power of words to convey or poetic images to reconstruct."[101] In his unpublished work, *L'Etrange Histoire des 17 Quatuors de Beethoven,* Lucien Capet echoes this sentiment. The work begins:

> Music of Beethoven is more than Music! ....It is a Verb….It speaks, narrates, describes; its Soul works on us with this marvelous language. This is his life that he expresses, and not, simply *of the Music*. The four worlds of Sensation, of Sentiment, of Reason, and of the Spirit are traveling in all the senses; there they are explained, expressed, deepened, and this with the ways of an infinite simplicity, without anything which is useless, grandiose, or diluted. All is in its place in such a way of perfectness; and his work is as profound and harmonious as Nature. These 17 quartets which dominate his entire work seem to be the expression even of the small details of his life, and for also speaking of his own Memories![102]

Europeans living in the century of European and World Wars seemed to find parallels and a kindred spirit in the late quartets of Beethoven. This is understandable because the violence, broken motives and sharp contrasts of Beethoven's late quartets can be easily related to war-torn communities, families, and individuals as in Jean Luc

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[100] Otto M. Johnston, *The Myth of a Nation: Literature and Politics in Prussia under Napoleon. (*Columbia, S.C., 1989), 36.

[101] Christopher Reynolds, "From Berlioz's Fugitives to Godard's Terrorists: Artistic Reponses to Beethoven's Late Quartets," *Beethoven Forum 8*,ed. Mark Evan Bond, (Lincoln: University of Nebraska Press, 2000):162.

[102] Lucien Capet. *L'Etrange Histoire des 17 Quatuors de Beethoven.* Unpublished. Trans. Kelley Johnson (Capet-Proust family collection), 1.

Godard's 1962 film *Le nouveau monde.*[103] For many in the musical audiences of early twentieth century Europe, the late quartets became a mythical voice of humanity that represented not only the disappointments and difficulties of living but the rebuilding and ultimate transcendent process of healing which was Beethoven's "Gospel of life."[104]

The new Capet Quartet prepared for their mission of bringing Beethoven's music to war torn Europe by once again, like the previous formation, practicing every day for one year at the home of Lucien Capet, on Philibert Delorme Street, from four in the morning to seven at night.[105] Meanwhile at the conservatory, a new generation of students was being attracted to Capet's studio including Robert Casadesus, the nephew of Marcel and Henri, who entered the chamber music class on piano in 1920. A quote from his biography reveals the close relationship Robert had with the Capets and the quartets of Beethoven from his childhood:

> Robert then entered the class of Lucien Capet, who had exceptional influence. Capet had founded a famous quartet that bore his name and in which two of Robert's uncles played: Henri and Marcel.
>
> The Quartet often rehearsed in the Casadesus home, and so it was that Robert was initiated into chamber music. The Beethoven Quartets held no secret for him—he knew them backwards and forwards without ever having played them![106]

In 1922, Ivan Galamian was accepted into Capet's studio. Galamian then spent two years at the conservatory with Capet after which he made his solo debut in Paris.

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[103] Miriam Sheer, "The Godard/Beethoven connection: On the use of Beethoven's quartets in Godard's films," *Journal of musicology* 18:1 (Berkeley: University of California Press): 170-188.
[104] Alfred Heuss, Obituary for Lucien Capet. trans. Kelley Johnson. Leipzig (Feb 1929). Quoted by Mahaim, 269.

[105] Capet, 5.

[106] Jacqueline Muller. "*Robert Casadesus, His Life: Biography in 15 pages*." http://www.robertcasadesus.com/en15pages.php Accessed by Kelley Johnson on 2/27/2010.

During his studies, Galamian had shown his proclivity for teaching had begun to inherit many surplus students from Capet, and began his serious pedagogical applications. Soon, he was engaged to teach at the Russian Conservatory in Paris and then also at the École Normale de Musique and immigrated to the United States in 1937. Galamian held Capet in great regard and often acknowledged his influence both musically and pedagogically.[107]

In 1926, the Ukrainian born Jascha Brodsky came to study with Capet when he was nineteen. Although his studies also took him to Belgium and the Curtis Institute in Philadelphia, he maintained a career as a chamber musician and pedagogue as well, evidence of Capet's influence. Remy Principe, who has been an influential teacher of violin and viola and chamber music in Rome, also studied with Capet during this era. Another of Capet's later students, Gabrielle Bouillon, would form his own professional quartet and eventually step into Capet's place at the Conservatory.

From 1920, the same year Fauré retired as director of the Paris Conservatory, the Capet Quartet began touring again. They first traveled to Switzerland from October 14th to December 3rd: playing six concerts strictly dedicated to the music of Beethoven. In other concerts, the Fourth Capet Quartet added other repertoire to balance their primarily Beethoven concerts including Mozart, Haydn, Schubert, Schumann, Brahms, Ravel, and Debussy. This information is listed in a notebook given to Ivan Mahaim by Henri Benoit, the violist.[108] From Mahaim's writing about

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[107] Campbell, 214.

[108] See Figure 12, p. 78.

this notebook, we know that in 1921, the Quartet went on several tours including Munich and Holland and played forty-four concerts in which the Beethoven quartets were played twenty-five times. Traditionally, Capet insisted on performing the Late Beethoven Quartets in opus order, always ending with the *Grosse Fugue*. Antoine Robert says: "Besides, the vision that Capet had of Beethoven established the playing of the *Grosse Fugue* last: it represented in his spirit a figure of Judgment and Terrestrial Paradise."[109]

In 1922, the quartet spent the month of February in La Haye for two Beethoven cycles and in May of that same year they split performances between Belfort and Paris with a complete cycle. These concerts were followed by engagements in Nimègue for a partial cycle, which would be completed four years later; four Beethoven cycles played in Switzerland, two cycles in Chaux-de-Fonds in November, and four other complete cycles that would be played in Genève and Lausanne in 1926. In total, between the years of 1920 and 1928, the last Capet Quartet would play 562 concerts in 146 different cities. A chart in Mahaim's book shows the Beethoven quartets were played 1,069 different times in those years (See Figure 15, p 81).[110]

This amount of touring kept Capet away from his home and the Conservatory for large amounts of time. In a letter written to his son Etienne from Gravenhage on February 8, 1927, Lucien Capet wrote:

> My concerts march on with chronometric regularity, I wait with light impatience for the day when they will let me be a little relaxed, but I

[109] Robert, 40. Trans. Kelley Johnson

[110] Mahaim, 263. Trans. Kelley Johnson

> live in the Beautiful and share with a number of worshippers!.. and this is a noble and profound joy.

Also during this time, the quartet continued to play for private social circles, though the numbers of these societies were reduced by the war. These hosts included the Polignacs at Reims and Paris, the Countess Murat, and the Princess Georges de Grèces. The Quartet was also invited to play for friends in non music circles including for the Congress of Neurology in 1925. In addition to his busy Quartet schedule and his students at the Conservatory, Lucien Capet was named for a short time as the director of the Violin Institute in Paris in 1924. This was the same year that Ivan Galamian came to study at the Conservatory as well as another student Irène Joachim who had been an opera singer, but had studied piano and violin as a child. From 1925 to 1928, Capet organized a summer concert for selected students at the Saint-Lunaire, "this was a kind of master-class before the concept was invented."[111]

The year 1925 brought a new kind of project to the Capet Quartet. In this year, Columbia Records Company began making archive recordings of various works including Beethoven, Haydn, Mozart, Schubert, Schuman and also those of Debussy and Ravel including the Franck quintet with Marcel Ciampi. This project would last over the next three years and claim positive commentary for the Quartet into the present time. The following is a list of recordings made for Columbia records that were released between 1925 and 1930:

- Beethoven: Quartet in A major op 18 no 5 (Columbia Records, D 1659-62).
- Beethoven: Quartet in F major op 59 no 1 (Col., D 15065-70).
- Beethoven: Quartet in E flat major 'Harp', op 74 (Col., L 2248-51).

[111] Robert, 44.

- Beethoven: Quartet in C sharp minor, op 131 (Col., L 2283-87).
- Beethoven: Quartet in A minor, op 132 (Col., L 2272-76).
- Mozart: Quartet in C major K 465 (Col., L 2290-93).
- Schumann: Quartet in A minor op 41 no 1 (Col., L 2329-31).
- Debussy: Quartet in G minor op 10 (1893) (Col., D 15085-8).
- Franck: Quintet in F minor, with Marcel Ciampi (pno) (Col., D 15102-6).
- Haydn: Quartet in D major op 64 no 5 'Lark' (Col., D 13070-2).
- Ravel: Quartet in F major (Col., D 15057-60).
- Schubert: Quartet in D minor 'Death and the Maiden' (Col., D 15053-6).

In The Critical Guide of Registered Music in Paris published in 1988 there is a review of the Beethoven album that gained the Guide's highest markings. Robert quotes this critique in his thesis:

> In the year 1950, the Wiener Konzerthaus Quartett have signed a version of reference of the op. 132, as before it the Quator Busch (in 1937) and the Quator Capet toward 1930. The Quator Busch is the emotion, the dramatic movement, the intensity of purpose. The Capets, this is a sublime interpretation, light and dense at the same time and deeply moving in its captivating hold; of most importance in the history of the compact disks, with a sound rendering obsolete the ulterior "conquests" of technique.[112]

For the Debussy, which received three stars, and the Ravel, which reported two, Robert gives the following commentaries from the same source:

> Recent re-releases in excellent technical condition, the recording of the Quator Capet surprises by its virtuosity, its colors, and its warmth. This is the one inestimable document but also, for the interpreters to come, a great lesson of truth.
>
> One must take account of the date of recording of the Quator Capet (1928) of which the report is excellent. But this supposes one is in the presence of an interpretation which characterizes itself by its

[112] Robert, 45. Trans. Kelley Johnson.

> virtuosity, by the warmth of its colors and which, apart from certain glissandi, is not old.

These commentaries run similar to the reviews found in the United States for the new Opus Kura re-releases which will be quoted in Chapter Four in this thesis. Both sets of reviews show that the Capet Quartet has a timeless quality that not only appealed to their contemporary audiences of the 1920's but still appeal to audiences nearly a century later. It is no wonder that the Capet's were sought after to play for many events such as the 1927 Ceremonies in Bonn to celebrate the centennial of Beethoven's death. This concert brought subscriptions from many admirers who attended the celebration. The resulting engagements, overseen by the Princess Georges de Grèce, sent them to France, the Netherlands, Spain, and Belgium. Also in 1927, Capet was named *Chevalier* of the *Légion d'Honneur* and took out a loan to buy a Guadagnini violin.

The next period of time between the end of 1927 and the end of 1928 was full of concerts, teaching, and recording sessions. Columbia Records wanted to record the whole Beethoven cycle with the Capets and engagements from Bonn were still being fulfilled. But unexpectedly, after a day of cold that no one thought was serious, Capet died on December 17, 1928, only eighteen days after his last concert in Brussels. Although the particulars of the funeral will remain private with respect for the living family members, his death certificate indicates his remains were interred at the Batignolles cemetery.[113]

The subscription concerts were supposed to pay a large part of his violin acquisition, but because Lucien Capet died just eighteen months after acquiring the

[113] After the death of his son Etienne, the ashes were transferred in 1965 to Andè, village of l'Eure where his first wife held property.

Guadagnini he could not finish the payments; and Martha, his wife, had to return the instrument. Maurice Hewitt struggled to keep the Capet Quartet together and fulfill the concert and recording engagement but was largely unsuccessful.

The sudden death of the great musician, teacher, and philosopher, that was Lucien Capet, left a void. His humble strength of character and his complete dedication to the inner message of music were forces that had carried the standard for his quartet and bulk of the late Beethoven quartet movement throughout Europe. This movement, by the beginning of World War II in 1929, began to diminish. The old mysticism that tied music with religion lost its last vanguard with Capet and new theories of chromaticism and determinism, reflecting the Industrial Revolution, quickly supplanted the old transcendentalist ideals. The center of the violin world began to shift westward without the leadership of the great pedagogue and as a reaction to the ravages of World War II. Many of Capet's former students would immigrate to the United States, particularly Galamian and Brodsky, who would be among the most sought after pedagogues in the world.

In 1928, Lucien Capet was survived by his wife Martha who continued to take care of their daughter Anne, who was only ten years old. She would grow up to be a well-known concert pianist and marry into the Proust family. The eldest son, Jean Jacques was married with a son and working as a pharmacist in Paris; and the middle child Etienne, age nineteen, was training to become an engineer.

Capet's death was solemnly regarded throughout the musical world. Several eulogies were printed in February 1929. The first by Alfred Heuss, who was a

previous critic of Capet in 1914, composed this obituary to Capet for his countrymen.

As recorded by Ivan Mahaim:

> From Paris comes to us the news of the death of Lucien Capet, 56 years old, first violin of the famous quartet which carried his name. Germany must make eulogy to this marvelous quartet leader, an eulogy which can not be taken away, that goes without saying, by those of us who heard him before the war; but nothing can awaken conscience in men of the younger generation; it is wishful, all the same, that the previous take understanding from the great figure of this French disciple of the quartet. In fact, in all of Germany today, apart from God, one cannot match any representative who would be worthy of him, particularly for the works of Beethoven, not any servant of music enlivened by such beautiful artistic faith, of an ascetic faith, even. For Capet, to play a quartet of Beethoven, was to celebrate the cult of a religion. From no other violinist, not even Joachim, could one receive this impression of holy devotion, which expressed itself on his face harsh with the long beard, all animated by his spiritual life, reminding one of Tolstoy.
>
> After he came to Leipzig for the first (and last) time, attracting only a half hall, he was not known any more among us. The two principle works were of Beethoven: the quartets Op. 130 and Op. 132. [Audiences] had still the habit of applauding between every movement of the quartets; but that night in this concert; by a tacit accord, no hand dared to lift itself, the audience was so deeply moved, particularly after the *Cavatine*, which took away our breath. And during the intermission, the audience remained fixed in their place in the greatest silence. One has never heard of a parallel. What clarity and what purity of style of performance in this *Andante con moto* of the 13th quartet, one of the most difficult movements to interpret well in all chamber music. These last [works] of Beethoven are even the most lucid and most natural in the world. And *L'Hymn de Le Reconnaissance* of the 15th quartet! Only violinists could understand what it could signify to hear Capet sing the melody of the first measures in so slow a tempo, *in only one bow stroke*, with a delicate sound, of one purity so piercing, of one essence almost metaphysical.
>
> For Capet, the music of Beethoven was the highest revelation of Art, and one understands him after having listened to him, all the sense of his words that he has pronounced over these works:
>
> > They are more than the music -this is a language which gives permission to its author for describing their life; that is their memories… No human work is at all comparable with the

> seventeen quartets. They are the Gospel of life, and the teachings that bring, if they will be well received, eternal greetings to humanity.[114]

The second memoire to Capet, printed in the obituary section of *The Musical Times* on the first of February, 1929, is much shorter. It reads:

> Lucien Capet, on December 18, aged 55. He was trained chiefly at the Paris Conservatory where he succeeded his teacher, J. P. Maurin, as violinist professor. As founder and leader of the Capet Quartet he did distinguished work for chamber music.

As short as this obituary reads, to be a professor at the Paris Conservatory was considered reaching the highest pinnacle of professionalism and one could not use a single word better, to describe the service that Capet did for chamber music as a pedagogue and as a performer, than 'distinguished'.

The goal of this first extensive English biography is to inspire respect for Lucien Capet. It is hoped that this work will bring, to pedagogues and performers in every circle, clarity and understanding for the life, character, professional accomplishments, and musicianship of Lucien Capet. With that understanding will come acceptance and appreciation of his works; chiefly, the pedagogical literature and chamber interpretations which are of most benefit to those who explore and apply their concepts. To close this biography it is fitting to quote Capet's writings once again:

> We have believed we have done well in seeking to instill in beginners the solemn and serious attitude before this temple which is Music and of which they must one day become the interpreters, in cautioning them yet again that *Beauty has no need of us, but that we have need of Her* and that we should never dream of putting Art on *our terms* but on the contrary to go toward Her while perfecting ourselves more and more in order to be as worthy of Her as possible. The true joy of the

[114] Mahaim, 269. Trans. Kelley Johnson

> Artist is precisely in this constant identification with Beauty; it is only in this progressive development of our small abilities that we will arrive at knowing the high privileges of Art of which the deep reverberation will allow us to go straight toward the supreme goal, toward the knowledge of superior things…[115]

Through study of Capet's works, these ideals are within reach. The final words of Capet's treatise are also fitting for this contemporary study of his life and pedagogy. "It is with the firm hope that all who will read these lines will understand the desire that has absorbed us in writing this work, that we permit ourselves to publish it, persuaded that it may be useful to everyone."[116]

[115] Capet, 72.

[116] Ibid.

Figure 1. The Eldorado Cabaret

Where Capet's father was the stage manager

(Robert, Figure 1: reproduced in the *Concert Café* of F. Caradec and A. Weill)

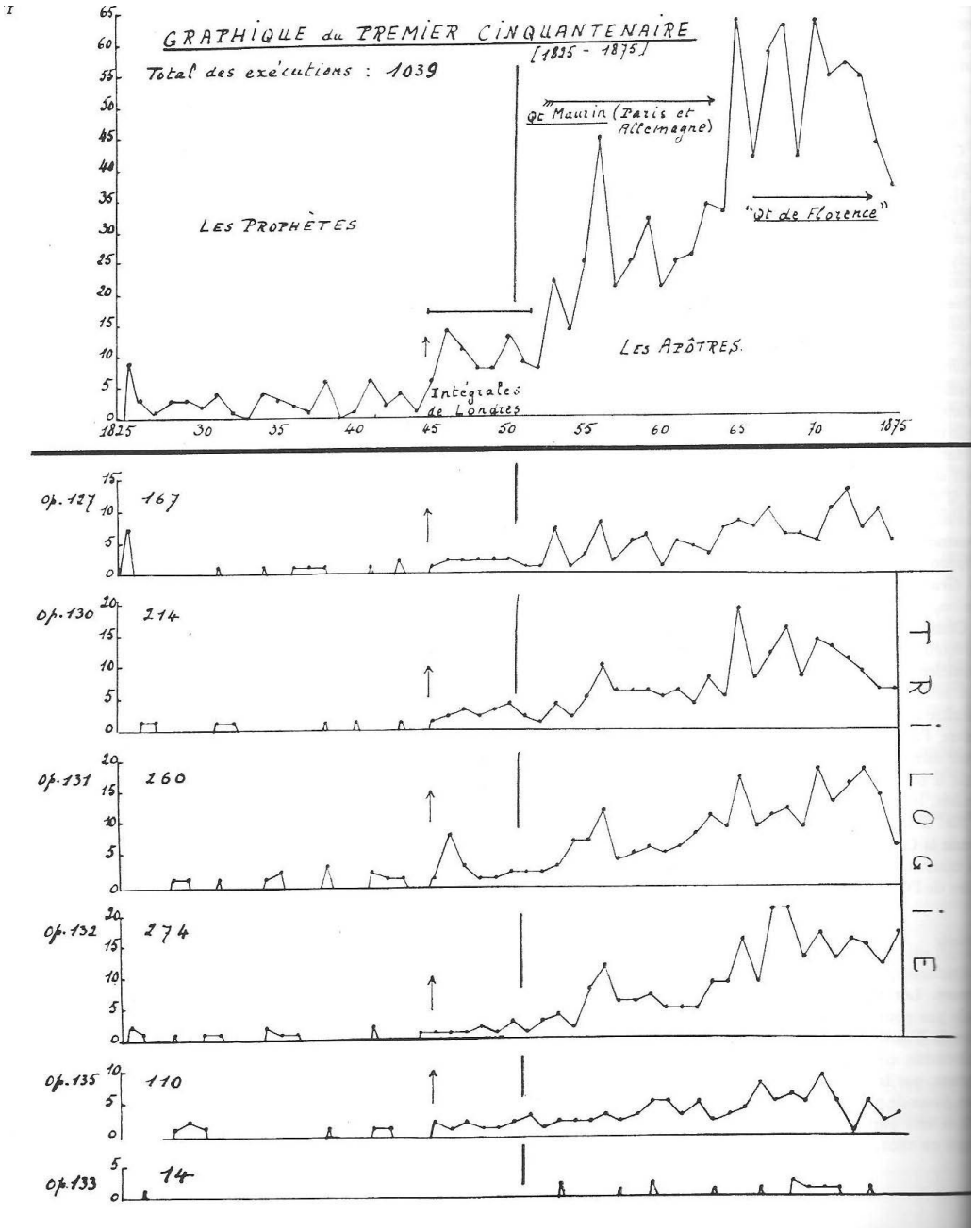


Figure 2. Performances of Late Beethoven Quartet (1825-1875)

(Mahaim, 206)

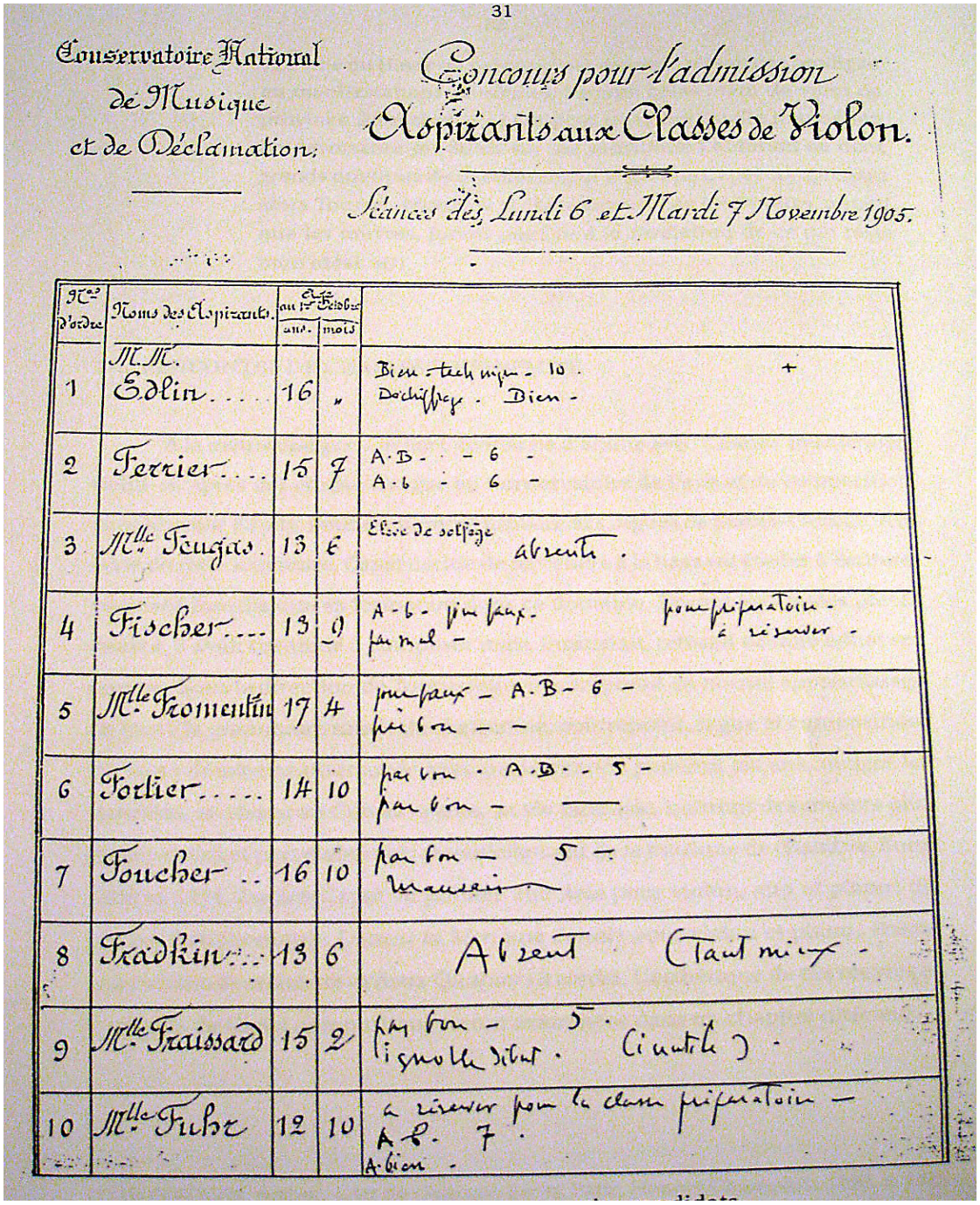
Figure 3. Capet Quartet: Second Formation

1908 Paris

The Capet Quartet in its Second Formation (1903-1908)

Lucien Capet, Louis Hasselmans, André Torret, Louis Bailly

(Mahaim, Figure 214: National Library of Paris)



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Conservatoire National de Musique et de Déclamation.

Concours pour l'admission
Aspirants aux Classes de Violon.

Séances des Lundi 6 et Mardi 7 Novembre 1905.

N° d'ordre	Noms des Aspirants.	Age à l'Epoque	
		ans.	mois
1	M. M. Edlin	16	"
2	Ferrier	15	7
3	Mlle Feugas	13	6
4	Fischer	13	9
5	Mlle Fromentin	17	4
6	Forlier	14	10
7	Foucher	16	10
8	Fradkin	13	6
9	Mlle Fraissard	15	2
10	Mlle Fuhr	12	10

Figure 4. Capet's Audition Page

November 1905

Capet's audition record of prospective violin students at the Paris Conservatory

(Robert, Figure 2: Dr. Betrand Capet collection)

Figure 5. Capet Quartet and Friends in Russia

1911 Russia

The Capet Quartet tours with Fauré

A collection of artists

Front (left to right): Pugno, Ysaÿe, Fauré, Maria Wieniawska, and Lucien Capet

Second row (left to right): Anatol Brandoukov (Russian violinist), Henri Casadesus, Adam Wieniawski, Alexandre Siloti, Maurice Hewitt, and Marcel Casadesus.

The Third Capet Formation (1909-1914)

Lucien Capet, Maurice Hewitt, Henri Casadesus, Marcel Casdesus

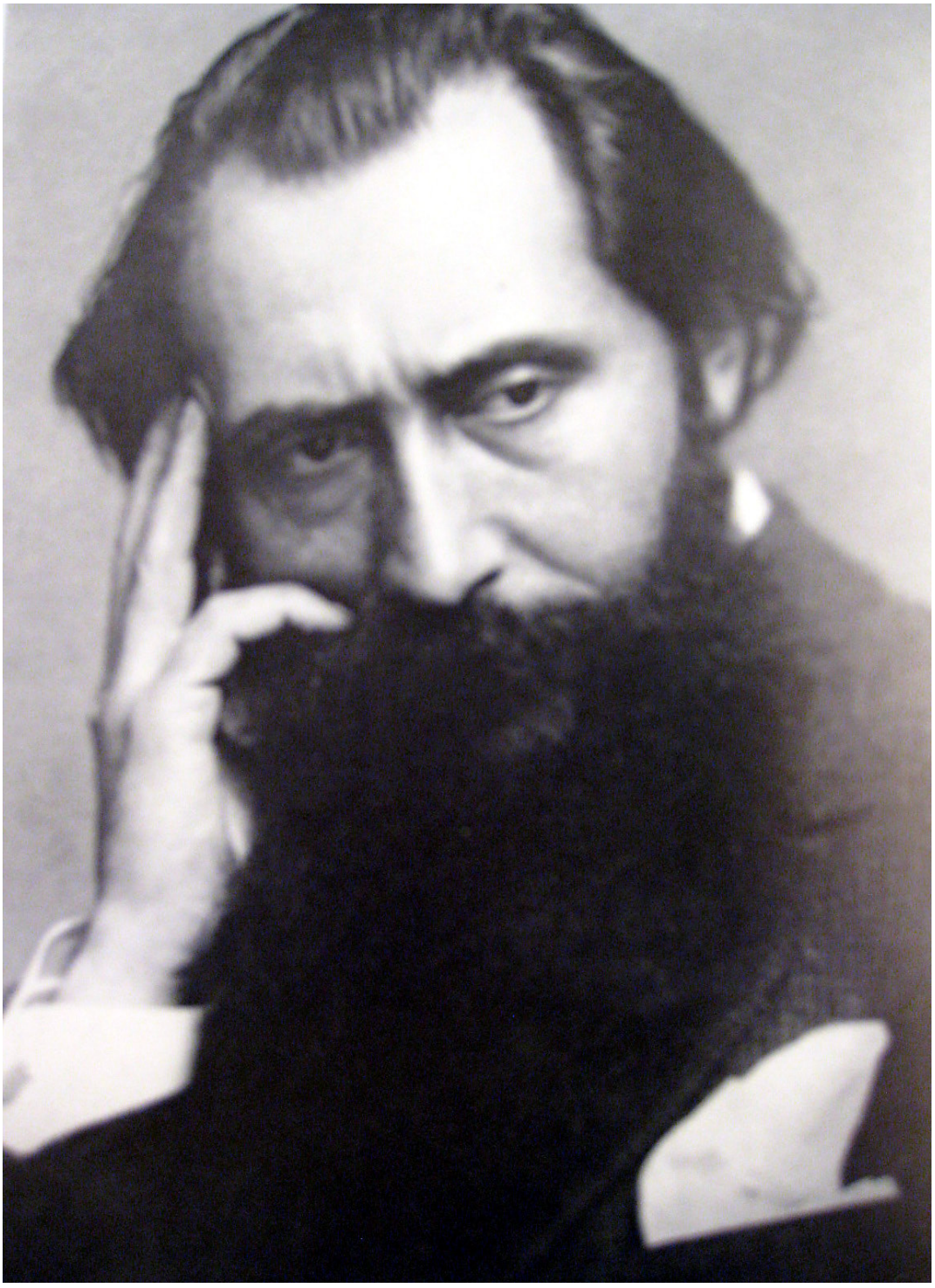


Figure 6. Capet ca. 1914

Lucien Louis Capet (before 1914)

Undated Photo from the Hewitt collection

Figure 7. Capet Quartet: Third Formation

1912 Reims

The Third Capet Quartet with Fauré

At the palace of the Marquis Melchior de Polignac

A lifelong patron of Capet and his Quartets

(Mahaim, Figure 22: Hewitt Collection)

Figure 8. Capet Quartet in Berlin

1912 Berlin

The Third Capet Quartet turned criticism to popularity in Germany

(Mahaim, Figure 222: Hewitt collection)

Figure 9. Sketch of Capet 1913

1913 Munich

A sketch of Lucien Capet by Friedrick von Kaulbach

Following a concert of the Capet Quartet on Dec. 4th

(Mahaim, Figure 213: Hewitt collection)

Figure 10. Capet Quartet: Last Formation

The Final Formation of the Capet Quartet (1921-1928)

Lucien Capet, Maurice Hewitt, Camille Delobelle, Henri Benoit

(Mahaim, Figure 226: personal collectio)

Figure 11. Capet ca. 1925

Lucien Capet around 1925

(Robert, Annexe 2: Dr. Bertand Capet collection)

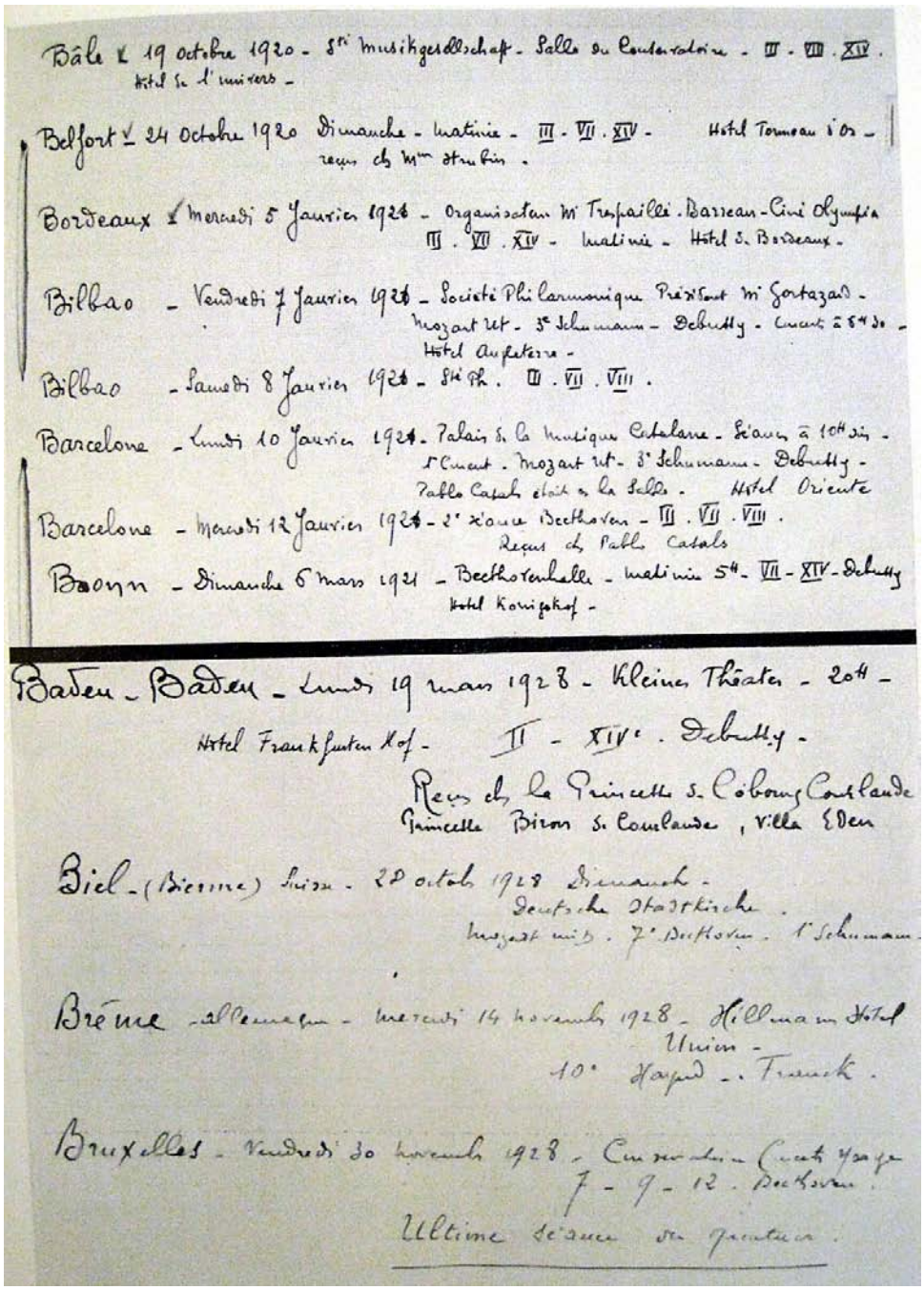
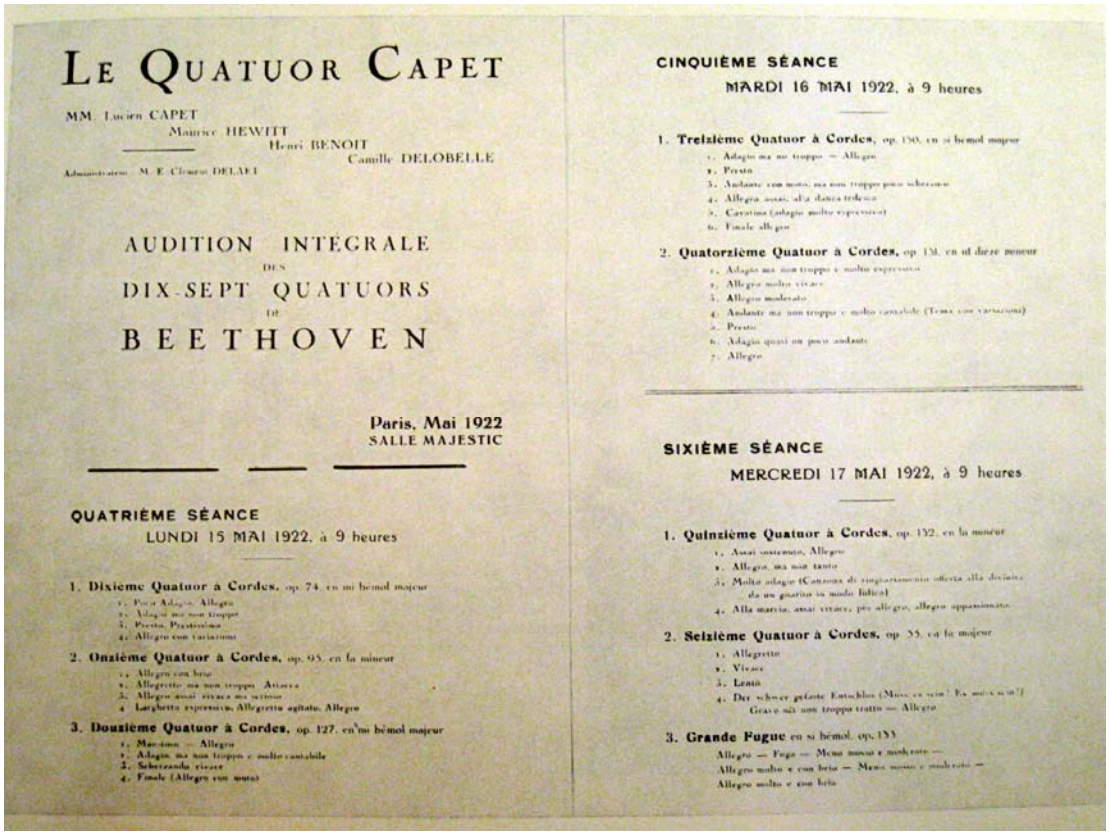


Figure 12. Benoit's Engagement Book Excerpts

First and Last Pages of Benoit's engagement book

of the last Capet Quartet (1921-1928)

(Mahaim, Figure 224: Henri Benoit collection)



LE QUATUOR CAPET

MM. Lucien CAPET
Maurice HEWITT
Henri BENOIT
Camille DELOBELLE

Administrateur: M. E. Clément DELAET

AUDITION INTÉGRALE
DES
DIX-SEPT QUATUORS
DE
BEETHOVEN

Paris, Mai 1922
SALLE MAJESTIC

QUATRIÈME SÉANCE
LUNDI 15 MAI 1922, à 9 heures

1. **Dixième Quatuor à Cordes,** op. 74, en mi bémol majeur
   1. Poco Adagio. Allegro
   2. Adagio ma non troppo
   3. Presto. Prestissimo
   4. Allegro con variazioni
2. **Onzième Quatuor à Cordes,** op. 95, en fa mineur
   1. Allegro con brio
   2. Allegretto ma non troppo. Attacca
   3. Allegro assai vivace ma serioso
   4. Larghetto espressivo. Allegretto agitato. Allegro
3. **Douzième Quatuor à Cordes,** op. 127, en mi bémol majeur
   1. Maestoso — Allegro
   2. Adagio ma non troppo e molto cantabile
   3. Scherzando vivace
   4. Finale (Allegro con moto)

CINQUIÈME SÉANCE
MARDI 16 MAI 1922, à 9 heures

1. **Treizième Quatuor à Cordes,** op. 130, en si bémol majeur
   1. Adagio ma no troppo — Allegro
   2. Presto
   3. Andante con moto, ma non troppo poco scherzoso
   4. Allegro assai, alla danza tedesca
   5. Cavatina (adagio molto espressivo)
   6. Finale allegro
2. **Quatorzième Quatuor à Cordes,** op. 131, en ut dièze mineur
   1. Adagio ma non troppo e molto espressivo
   2. Allegro molto vivace
   3. Allegro moderato
   4. Andante ma non troppo e molto cantabile (Tema con variazioni)
   5. Presto
   6. Adagio quasi un poco andante
   7. Allegro

SIXIÈME SÉANCE
MERCREDI 17 MAI 1922, à 9 heures

1. **Quinzième Quatuor à Cordes,** op. 132, en la mineur
   1. Assai sostenuto. Allegro
   2. Allegro, ma non tanto
   3. Molto adagio (Canzona di ringraziamento offerta alla divinità da un guarito in modo lidico)
   4. Alla marcia, assai vivace, più allegro, allegro appassionato
2. **Seizième Quatuor à Cordes,** op. 135, en fa majeur
   1. Allegretto
   2. Vivace
   3. Lento
   4. Der schwer gefasste Entschluss (Muss es sein? Es muss sein!) Grave, sù non troppo tratto — Allegro
3. **Grande Fugue** en si bémol, op. 133
   Allegro — Fuga — Meno mosso e moderato —
   Allegro molto e con brio — Meno mosso e moderato —
   Allegro molto e con brio

Figure 13. 1922 Paris Concert Program

Capet Quartet Concert series program- Beethoven Quartet Cycle

(Mahaim, Figure 227: Hewitt collection)

Figure 14. 1923 Haarlem Concert Poster

Poster for a Capet Quartet Beethoven Cycle

(Mahaim, Figure 229: Benoit collection)

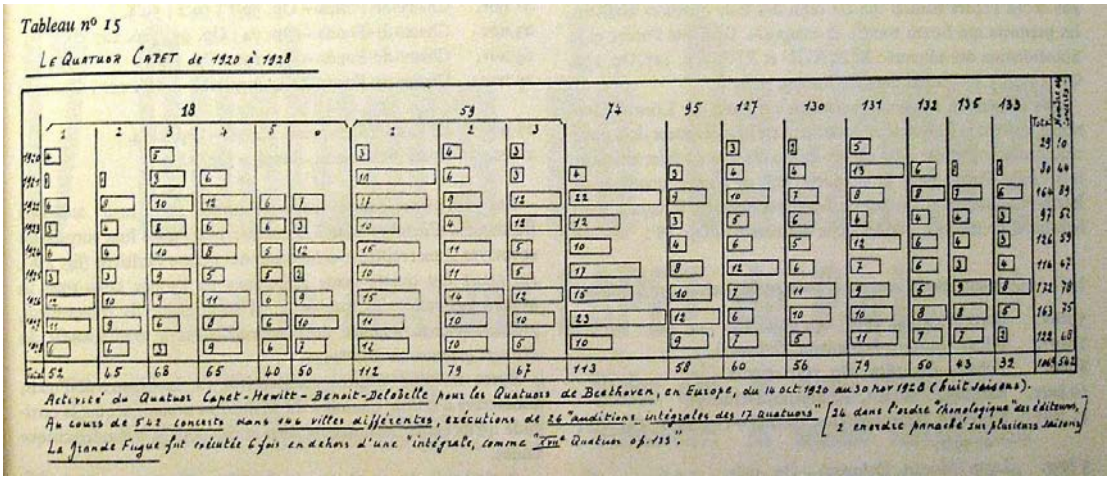


Figure 15. Chart of Beethoven Quartets Performed by the Capet Quartet (1920-1928)

(Mahaim, Table 15: p. 263)

THÉATRE MUNICIPAL DE FONTAINEBLEAU

MARDI 24 AVRIL 1923

à 21 heures précises

19e GRAND CONCERT organisé par la SOCIÉTÉ PHILHARMONIQUE

Le Célèbre

Quatuor Capet

M. Lucien CAPET + M. Maurice HEWITT

M. Henri BENOIT + M. Camille DELOBELLE

PROGRAMME

Quatuor n° 4. Beethoven.

A) Allegro ma non tanto.
B) Scherzo (Andante scherzoso quasi allegretto).
C) Menuetto.
D) Allegro.

La Musique est une révélation plus haute que la Science et la Philosophie, elle est la Divinité même.
BEETHOVEN.

Quatuor n° 1. Schumann.

A) Introduzione - Andante espressivo - Allegro.
B) Scherzo - Intermezzo - Scherzo.
C) Adagio.
D) Presto.

La Mission de l'Artiste est de verser la lumière au cœur des hommes. SCHUMANN.

Quatuor n° 1. Cl. Debussy.

A) Animé et très décidé.
B) Assez vif et bien rythmé.
C) Andantino, doucement expressif.
D) Très modéré, en animant peu à peu, très mouvementé et avec passion.

Ne demandez pas conseil aux autres, mais consultez les brises qui passent, qui racontent l'Histoire du Monde à ceux qui écoutent. DEBUSSY.

Imp. Ch. Crépin, rue Grande, 167

Figure 16. 1923 Paris Concert Program

Poster for a mixed program from the Capets

(Robert, Annexe 10: Dr. Bertrand Capet collection)

Figure17. 1926 Portrait of Capet

(Mahaim, Figure 230: Hewitt collection)

CHAPTER III
CAPET'S HISTORICAL CONNECTIONS: FROM VIOTTI TO THE PRESENT

The 19th Century was a time of great change for violin playing, especially in bowing technique. Used throughout the 18th Century, the Tartini bow, which was shorter and had a straight or convex stick, was replaced by the Cramer or Viotti bow by the turn of the century. The Cramer or Viotti bows, made with an inverted camber, were often made of exotic, expensive woods that would be finely crafted, weighted, decorated, and sometimes sculpted. One great advantage to the Cramer and Viotti bows was that the frog and tip were more homogeneous which made it easier to sustain pitches because the bow pulled straighter.

Giovanni Battista Viotti (1753-1824), known as the father of modern violin playing, undoubtedly used either a Tartini or Cramer bow for his 1782 Paris debut. Just a decade later, François Tourte introduced a model of bow that would completely change the technical approach to bowing. A recent scholar, Clive Brown says Tourte made three specific changes: a heavier hatchet head, a longer and more flexible pernambuco wood stick, and a square frog with a metal ferrule. This combination put more tension on the hair which tended to react more quickly to pressure. In addition, the new Tourte bow produced a more legato sound but was most noted for its ability to jump from the string and produce marked attacks at both ends of the stick. These new abilities of the bow to move vertically gave birth to a new classification of bow strokes including off the string bowings such as *Spiccato* and heavy strokes such as *Martelé*.

Wilhelm Cramer (1745-1799), one of the first notable performers to use these vertical movements in his performances, began a movement that spread primarily to France and Italy. Because performers like Nicolo Paganini (1782-1840) were quickly becoming popular for their gymnastic performances, amateur and professional violinists alike were eager to locate teachers and pedagogical information for the new techniques. However, the 1803 *Methode de violon* written by Pierre Baillot de Sale, Pierre Rode, and Rudolphe Kreutzer at the Paris Conservatory was more conservative and did not address this new mania.

The pedagogy of the violin teachers of the Paris Conservatory was based on the teachings of Viotti who proposed the following tenants of proper bowing technique: "a large, strong, full tone is the first; the combination of this with a powerful penetrating, singing legato is the second"[117]. His three famous students Baillot, Rode, and Kreutzer played in this style. In addition, both Rode and Kreutzer wrote etude books based entirely on strokes that occur on the string. However, it was one of Viotti's admirers Louis Spohr, a product of the Mannheim School, who held to these ideals and created an extreme conservative movement against the over proliferation of spiccato stroke that was present in many performances of his day. According to Brown, "Sphor was the most important German representative of this style."[118] He believed that all classical composers' works including those of Haydn, Mozart and Beethoven were to be played in a legato style, on the string, without any springing action.

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[117] Giovanni Battista Viotti, *Allgemeine musikalische Zeitung (Germany), 1811.*

[118] Clive Brown, "Bowing Styles, Vibrato, and Portamento in Nineteenth-Century Violin Playing," *Journal of the Royal Musical Association* 113:1(1988): 103.

Spohr's anti-French bowing style ignored the third tenant of Viotti's bowing method: Viotti said, "as to the third, variety, charm, shadow, and light must be brought into play through the greatest diversity of bowing."[119] In fact, Viotti was one of the first violinists to play on a Tourte bow and, according to Belgian musicologist Joseph Fétis, Viotti gave advice and guidance to François Tourte regarding the new bow model although Fétis' illustrations indicate that the Viotti bow and the Tourte bow are two separate models. In either case, Viotti was able to reach even greater diversity of color and articulation in his own performance with the improved design.

Despite this breakthrough, Viotti was soon distracted from his performing career with a business venture. Thus it was Baillot who would eventually understand the benefit of the expanded palette of sound created by the *Spiccato* and *Martelé* stroke. Brown says:

> Baillot, however, who had never made quite such a strong impression by his public performance and who seems to have possessed a particularly flexible and analytical mind, kept pace with changing fashion and went on to be the father figure of the younger generation of French violinists.[120]

L'art du violon, Baillot's second treatise, written in 1835, included the new vertical bowing technique. This text became the new violin method at the Paris Conservatory and was eventually adopted across Europe because it was the first text adapted to the characteristics of the Tourte bow. For the same reasons, Baillot's second treatise is also the foundational comparative text for this study of bowing technique and thus the following overview of the text is necessary to understand the foundation of modern bowing technique.

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[119] Viotti

[120] Brown, 106.

In the chapter of *L'art du violon* dedicated to the bow, Baillot discusses only two contact points between the fingerboard and the bridge, close and far. He divides the bow into three parts, another evidence of the early foundational premise this work creates that will greatly be expanded in future pedagogical explorations. Baillot presented four fundamentals of bowing technique: speed, elasticity or stability, pressure, and height from the string. The details of bowing technique, according to Baillot, are refined by combining the fundamentals in degrees, and employing the wrist or forearm muscles.

An extended section on up bow spiccato follows the fundamentals discussion. According to Baillot, the bowings *Ricochet* and *Staccato* are related and Paganini was the first to use *rebounding Ricochet*, a series of extremely fast bounced notes in one bow stroke beginning from above the string.

Baillot divides most of the bowing strokes into three categories: on the string strokes, strokes of elasticity, and sustained strokes. Each bow stroke is explained in detail in reference to the fundamentals discussed earlier with representative musical examples and a suggested learning sequence for developing the technique. Baillot's category of on the string strokes includes the *grand Détaché*, *Martelé*, and *Staccato*. These articulated strokes use various lengths of bow. *Staccato*, the shortest, uses only a fraction of an inch.

The strokes of elasticity include light *Détaché*, *Perlé*, *Spiccato*, and *Ricochet*. These four strokes take advantage of the springing quality of the tight bow hair. *Light Détaché* and *Perlé* are both played starting on the string but a light hold on the bow allows the stick and hair to respond. *Perlé* is Baillot's unusual term for the bell tones

of a short but rounded bouncing stroke kept close to the string that is often used for modern interpretations of classical literature such as Haydn. *Spiccato* and *Ricochet* are both played by actively bouncing the hair off of the string near the balance point or upper half of the bow either separately. Like dribbling a ball, called *Spiccato*; or in one stroke, like skipping a rock on water, called *Ricochet*.

The final bowing category that Baillot outlines in his treatise includes the sustained strokes which specifically discuss two types of bowing: *sustained Détaché*, and *Flautando* which are played with the bow contacting the string without separation or consonant. Three other strokes are discussed outside of any category: *Saccade*, *Bariolage*, and *Arpeggios*. The *Saccade* refers to an accented or heavily articulated stroke. Baillot warns, "The *Saccade* is good only if it does not mar the purity of tone."[121] *Sforzandi* (***sf***) marking under the staff often indicate the use of this stroke. *Bariolage* is a bow stroke that is recommended for effect in "pieces in a light style; it would be out of place in pieces written in a more serious style, in which such effects are not at all permissible."[122] It involves moving quickly from one string to another in a random order, accentuating the string crossing technique rather than the melodic aspects of the musical passage. The next topic in Baillot's book is *Arpeggios*, which are chords that are played one note at a time, the discussion is accompanied by a musical example written in which the bow rolls from the bottom string (G) to the top string (E) and back down successively over the duration of an extended chordal passage.

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[121] Pierre Maire François de Sales Baillot, *The Art of the Violin.* Edited and Translated by Louise Goldberg. (Evanston, IL: Norwestern University Press, 1991). 217.

[122] Ibid, 221.

Another important aspect of Baillot's treatise on bowing is his discussion of unity and variety. This discussion is connected to Viotti's third premise of creating as much contrast and color as possible. Baillot said, "Unity and variety form the basis of interest and support that interest…The essential thing is to bring out the individual character of the passage."[123]

The character of a musical passage, determined by bow strokes which are used like speech patterns, is a combination of various articulations and vowel shapes. Several examples of characteristic passages from Baillot's works as well as Viotti, Rode, and other contemporaries are included in the next section of Baillot's text with a suggested character title and bow placement directions; a fair overview of the many faceted subject of interpretation.

The following chapter on tone will be discussed in conjunction with the Capet text later in this chapter. Tone can be defined as the sound quality produced by the connection of the bow hair to the string and involves factors such as weight, speed, contact point between bridge and fingerboard, and the amount of bow hair that lies on the string.

Jean Pierre Maurin (1822-1894) was only thirteen when Baillot's treatise was first published, but soon was to become a pupil of Baillot at the Paris Conservatory. Despite the lack of primary sources, historical information, and written works, Maurin remains known for forming the Beethoven Society in Paris in 1889 among others and leading several string quartets including the Maurin-Chevillard Quartet, each known for their yearly cycle of the late Beethoven string quartets in Paris.

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[123] Ibid, 191.

Maurin also replaced Baillot as professor at the Paris Conservatory, and taught Lucien Capet in his later years.

Undoubtedly, *La Technique* derives many technique principles from both Maurin and Baillot. A comparison of the bowings in the Baillot and the Capet texts shows similar bowings are addressed in both treatises but often with different identifying names as shown in Table 1.

Table 1. Baillot and Capet Bowings

Baillot Bowings	Capet Bowings
On the String	
**Grand Détaché*	** Accented Détaché*
Martelé	*Martelé*
**Staccato*	**Biting Staccato*
Elastic Strokes	
**Light Détaché*	**Flexible Détaché*
**Perlé*	**Unaccented Staccato*
**Spiccato*	**Spiccato-Sautillé mordant*
Ricochet	*Ricochet*
Sustained Strokes	
**Sustained Détaché*	** Détaché*
Flautando	--
Other	
Saccade	--
Bariolage	*Bariolage*

Approximately a third more bowings are discussed in the Capet text as in Baillot's, but even so, it is clear that Baillot's set of bowings were the foundation of later developments. In his text, Capet regrouped these bowings into different categories based on sound quality. The categorization in the Baillot book is based on physical movements.

The stars in Table 1 indicate differently labeled bow strokes performed with similar technique. The first item, *Grand Détaché*, is paired with *Accented Détaché* since both authors call for a quick attack at the beginning of the stroke. Baillot advises the use of the middle of the bow for this stroke but Capet advises both the middle and upper areas are appropriate.

The two *Martelé* bowings are similar in name but not approach. Baillot advises a thumb grip and use of the wrist only, unless the tempo is slower. This stroke, according to Baillot, should be performed in the upper third of the bow and have a space or rest between each note. For Capet, *Martelé* "consists of throwing the bow with the greatest quickness in one direction or the other."[124] Capet suggests strong pressure with the fingers on the stick at the same time as the sudden stop occurs. *Martelé*, according to Capet, should be equally performed in any quarter of the bow at any dynamic level, to preserve the character of the stroke.

The last 'On the String' bowing, from Baillot's list, is called *Staccato* by Baillot and *biting Staccato* by Capet. Baillot explains how this stroke is to be played: "by drawing the first note brusquely, down-bow, and then playing all the others in one up-bow, "biting" them like fast, short little *martelés*."[125] It is almost possible to see Baillot writing his treatise in the same way he taught: an explanation followed by a demonstration. Capet more thoroughly explains the characteristics of the stroke: particularly how it is developed, that it is played on the string with stops, and can be played in any part of the bow provided enough slow practice precludes the

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[124] Capet, Lucien, *Superior Bowing Technique,* Shipps, Stephen B. ed., trans. Margaret Schmidt (Maple City, MI: Encore, 2007), 49.

[125] Baillot 1991, 175.

performance. Another small difference in approaching this stroke is that Baillot uses thumb pressure for the bite of each note while Capet simply wants a stop between each without "the least tremor."[126]

The following four strokes have differing appellation but are played similarly. Baillot's *Light Détaché* is the same essentially as the *flexible Détaché* of Capet. The musical example of this stroke in Baillot's text looks similar to the musical examples that Capet uses for *Martelé*. The second bow stroke, Baillot's *Perlé* and Capet's *unaccented Staccato*, is a sweet and unaccented stroke that is primarily used for coloring in fast passages. Third, the process for executing Baillot's *Spiccato* bow stroke is simply explained: "make the bow bounce lightly in the same place, leaving the string a little." Capet goes into much more depth in his explanation, adding such elements as a biting attack by setting the bow on the string and lifting it off for each stroke. The final stroke *Ricochet*, from Baillot's category of 'Elastic Strokes", is a rebounding stroke. In the Baillot text, he explains the stroke is thrown at the string from "about 2.13 inches above the string"[127] and bounces several times when played down bow. Capet advocates controlling the stroke with the fourth (pinky) finger to balance and lift the bow as soon as it falls to the string, but calls *Ricochet* "a complete acrobatic fancy."[128]

The one stroke that is common between Baillot and Capet in the category of sustained strokes is *Sustained Détaché* or *true Détaché*. Unlike the English cognate *detached*, *Détaché* means bow strokes without separation or stops in-between, and

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[126] Capet 2007, 65.

[127] Baillot 1991, 184.

[128] Capet 2007, 69.

having equivalent weight for each note. Baillot's *Melodic Sustained Détaché* is related to the *Sustained Détaché* but is played softly with a slow bow near the bridge, with a little separation between notes. This disagreement of Baillot's technical term for two different bow strokes may cause more contemporary misunderstanding of *Détaché* than the false cognate could create alone. The final common bow stroke, *Bariolage*, is presented as a string crossing exercise in the Capet text while Baillot explains the awkwardness of the stroke and cautions performers to use it sparingly.

The Baillot text shows evidence of a teaching style developed over many years and it is a rare written documentation of a revised teaching philosophy, pointing to Baillot's pedagogical skill in adapting to current trends and changes in his field. Thus Baillot's approach to the bow hold is an accumulation of his teaching experience garnered through adaptations and generalizations to the physical changes of the violin bow made during his career.

In setting up the fingers on the bow, Baillot directs his readers to set their fingers naturally over the frog; not overly flexed or curved.[129] As for the thumb, he directs the player to place it on its side, without bending it, between the middle and ring fingers. Capet, Auer, Flesch, and Galamian are all proponents of the curved thumb and middle finger coil unit so Baillot's straight thumb approach is unusual from a contemporary view. Nevertheless, the straight thumb and slightly bent fingers suggest a reliance on the inherent qualities of the stick rather than the nuances created by the hand.

The ring finger, according to Baillot, should act as an additional strength to the center balance of the hand and should not separate from the middle finger. The

[129] Baillot 1991, 21. Point #2 and 3.

thumb should rotate under the hand to adapt to the upper extremities of the bow. Baillot's bow hold favors flexibility and bow speed and was later labeled as the Franco-Prussian hold.

In Capet's text, the bow hold is dramatically different. The index finger and thumb form a fulcrum, bending the thumb to form a ring with the middle finger. Capet's text shows a Russian influence in the thumb placement, under the middle finger, and the height of the fingers on the bow, at the second finger joint. The four fingers in Capet's book are spaced equally apart, and the bow stick is aligned from the second joint of the first finger to the tip of the pinky finger. The index, middle, and pinky fingers have principal roles while the ring finger is essential when the bow is played at the tip and secondarily provides subtle additions and changes to movements in the lower areas of the bow.

To Baillot, keeping the bow parallel with the bridge is a "law without exception."[130] In order to draw a straight bow, according to Baillot, the wrist must remain stationary at a right angle with the bow stick; meanwhile the bow rotates within the hand on the tip of the thumb. The ideal placement of the bow is found between the bridge and the second opening of the F-hole, keeping closer to the latter. For most situations, the tone created by this placement is ideal, but in louder music that calls for a full round tone, Baillot suggests moving the bow away from the bridge to allow the string to vibrate as freely as possible. In addition, Baillot also cautions against using the extremities of the playing area and inadvertently playing over the fingerboard or too close to the bridge. Counting these extremities, Baillot discusses five different sounding points between the bridge and the fingerboard; this number of

[130] Baillot 1991, 21.

sounding points multiplies in treatises of the consequent generations. For example, in his workshop at the 2005 Starling-DeLay Symposium on Violin Studies held at the Juilliard School, Simon Fisher mentioned up to sixteen sounding point locations are possible.

The mechanics of the bow arm for Baillot includes keeping the elbow in a low, neutral state. Surprisingly, Baillot promotes raising the wrist above the bow stick even at the tip to maintain the right angle relationship of the wrist with the bow. For Capet, the mechanics of the bow arm are pre-determined by the bow hold and parallel movement of the bow with the bridge. Those mechanics are to be discovered, according to Capet, by practicing bowing in the upper, middle, and lower thirds of the bow and observing the movement of the bow arm. Capet advocates a similar sounding point as Baillot, three quarters of the distance from the fingerboard, but is more focused on good tone quality within disciplined bow division.

Capet's detailed bow division has been unfairly criticized in recent years. In 1915, Salabert Paris printed editions of the Gavinies and Kreutzer violin etudes edited by Capet. These editions include markings for suggested division of the bow with a chart in the introduction explaining the letters and number symbols for the additional markings. These editions which were printed as supplementary material to Capet's *La Technique* have been more widely circulated and used in the United States than the French treatise. Subsequently, a misunderstanding of Capet's highly organized markings have been mistaken as overtly mechanical because the symbol chart does not address both bow speed and bow division. However, a perusal of the newly translated Capet treatise would put this supplementary material into perspective.

Capet believed as did Galamian that a controlled bow was the means to greater musical achievement, and bow speed and bow division are symbiotic elements of good tone quality.

The Baillot text leads towards developing bow control based on breathing and the natural tendencies of the bow, while the Capet treatise focuses on developing a uniform tone quality that is shaped into the necessary nuances. Despite the differences, both instructors based their concept of bow speed on the foundational understanding of bow division. For Baillot, the reason for developing bow divisions is to acquaint the players with the part of the bow that produces effects or accents distinctively and in the best way. He divides the bow into three parts: the tip, the middle, and the frog. Baillot avoids further divisions because he believed the performer would become too detail oriented (for the demands of early nineteenth century music). A musician, he says, should see music on a "grand scale sketching its traits and character broadly."[131]

The three divisions of Baillot's treatise have distinct characteristics and roles. The frog, being the heaviest part of the bow, is useful for bow strokes requiring strength. Baillot equates the three parts of the bow with steps of the breathing process: "Returning to the frog corresponds to *drawing a breath* when one sings"[132]. Power in the lowest third of the bow, according to Baillot, comes from drawing the bow slowly with control and the use of pressure.

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[131] Baillot 1991, 158.

[132] Ibid.

The middle third of the bow is the balance portion. In his text, Baillot writes "It is, so to speak, the center of expression; it *breathes*."[133] Since the other two thirds of the bow deal with the extra exchange of air, perhaps another way to describe the movement of air within the lungs might be "sustaining" or "expanding." Baillot recommends the middle of the bow for use with melodic passages that need a full tone and for bow strokes that required elasticity.

The tone achieved at the tip, or upper third of the bow, is characterized by Baillot as "softness." The area of the tip, compared to exhaling in the analogy, is for use in passages that are dying away in sound or are soft. Baillot also recommended the upper third for "the flat accents of the *Martelé*."[134]

Baillot advocates a balanced and discipline use of the bow, he encourages his readers to practice producing both nuances that work with the natural tendencies of the bow as well as reversed nuances which go against the natural tendencies of the bow. He writes at the end of his discussion of bow control that it is "indispensable for the violinist to become familiar with them"[135], meaning the reversed nuances. As for bow speed, Baillot only mentions two: slow and fast. He believed that bow speed was the basis of all other strokes.

In many ways, the discussion of bow division in the Capet text has more breadth and depth than Baillot's concepts but is founded on a single premise: to discipline the bow so that any speed or area of the bow can produce the same sound quality. Capet suggests that bow divisions should be based on note values; he

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[133] Ibid.

[134] Baillot 1991, 159.

[135] Baillot 1991, 167.

provides exercises that use all the bow divisions starting with a whole bow and subdividing gradually to eighth bows.

Instead of discussing the roles of the different areas of the bow, Capet discusses the role of vertical movement, horizontal movement, and balance. Vertical movement of the bow is the depth of penetration of the bow hair into the string by using hand and arm weight, and tilt and rotation of the bow. Horizontal movements are discussed in relationship to the contour of the bridge; some horizontal bow strokes are quite angular while others are more smoothly arched to follow the profile of the bridge. In discussing balance, Capet focuses on double stops. He analyzes several types of chord breaks and develops a strategy to minimize disjunctive breaks by pressing deeply on the middle string or common strings of a chord.

By establishing disciplined use of bow speed at the beginning, Capet is able to work with a full and quality tone from the commencement of his technical studies. This quality of control is similar to the breath control the trained singer develops. The initial physical control that Capet aspires to, in his treatise, is the foundation for a more colorful palette of musical nuances and an increased facility for achieving those musical ends despite the natural tendencies of the bow; just as the trained singer is able to sing a fuller range of colors, dynamics, and phrase links without impediment from the natural breathing process. Capet believes that bow speed should not dictate nor affect sound quality.

As a summary to Capet's discussion of bow division he says, "the Art of Bowing as we understand it, consists of being able to produce the same dynamics, the

same accents, the same bow strokes-save for some very rare exceptions-in all divisions of the bow." [136]

As discussed previously, Lucien Capet had many students who came to study with him because of his reputation as a performer and pedagogue, to learn the refining and correcting principles in his bowing technique which would polish and develop their performance abilities. Among these students, three from Russia, namely Jascha Brodsky, Ivan Galamian, and Louis Krasner came to the United States and taught in the top conservatories; one came from Italy, Remigio (Remy) Principe (1889-1997) who went to teach at the Arts Academy in Rome; and a French protégé named Gabriel Bouillon (1898-c.1974) who taught in the place of Capet at the Paris Conservatory after his death. A well known student of Bouillon is Henryk Szeryng (1918-1988).

Louis Krasner's students including Movses Pogessian at the University of California, Los Angeles and Anthony Serafini at the Centenary College of New Jersey. Jascha Brodsky taught Naoum Blinder, the teacher of Isaac Stern[137] and many others including two young girls: Hilary Hahn who was ten in 1990 when she began her studies at the Curtis Institute, and Leila Josefowicz who was thirteen when she began in the same year; they studied with Professor Brodsky at the Curtis Institute prior to his death in 1997. After this, Hahn and Josefowicz studied with Jaime Laredo at Curtis for a short time. Each of Krasner's students has elements of the Capet technique that shapes their bowing style which we will discuss in more details with Galamian's students.

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[136] Capet, p. 32

[137] Cambell, 179.

Galamian spent two full years in Paris studying with Lucien Capet between 1922 and 1923, nearly twice as long as his colleagues Brodsky and Krasner. Most of his students including Michael Rabin, Itzhak Perlman, Kung Wha Chung, Jaime Laredo, Andrew Jennings, and Miriam Fried show a French influence in their bowings style; this is evident in the most exact use of bow division, finger action over wrist action, lower knuckles on the bow hand, a tendency to release the first finger at the frog, and equity of sound in every speed of bow movement. Another of Galamian's students, Dorothy DeLay, who would become his pedagogical protégé, passed these Capet techniques on to her own students at the Juilliard School. Some of her more well-known students include Sarah Chang, Kyoko Takizawa, Midori, Gil Shaham, Itzhak Perlman, Cho-Liang Lin, Anne Akiko Myers, and Nadja Salerno Sonnenberg. These artists also have these earmarks of French bowing technique in their performance style as well.

Five of Professor Delay's former students who currently teach, include: Midori at the University of Southern California; Itzhak Perlman at the Juilliard School; Cho Liang Lin also at the Juilliard School, Aspen and La Jolla Summer Music Festivals, and Rice University; Brian Lewis at the University of Texas at Austin; and Simon Fisher at the Guildhall School of Music and Drama in England. Each of the performers are influenced by Capet's bowing technique which in turn is also shared with their own students. This process is summed up by the preface of Simon Fisher's 1997 book *Basics*.

> Many of the exercises in this collection have been widely used for decades and, in some cases, for centuries. Their exact origin is difficult to trace because they have been so widely practiced. Others have been used so much by certain teachers, though not necessarily

> invented by them, that the exercises have become associated with them: Galamian-type tone production exercises, Flesch Urstudien-type fingering tapping (repeated by Yost and Dounis), Sevcik or Schradieck-type finger patterns, Dounis-type shifting or finger action exercises, etc.
>
> Some of the exercises aren't the adaptations of traditional methods, while others are my own. But in a field as old and widespread as violin playing, new ideas usually turn out to have been thought of before. As a student I 'invented' the exercise in which the player runs his or her hand up and down the stationary bow (Exercise 36). I showed it to a Bulgarian violinist who said she had been taught that same exercise in Sofia fifteen years earlier. Later, I came across a similar exercise in *Six Lessons with Yehudi Menuhin* (Faber, London, 1971), and again in Tortelier's *How I Play, How I Teach* (Chester Music, London, 1975).
>
> Some of the exercises originally appeared in serialized form in *The Strad* magazine. The first of these was a tone production exercise that I learnt from Dorothy DeLay. Before sending the article to the magazine, I telephoned Ms. DeLay in New York to ask her permission, explaining that I did not want to 'steal' her exercise. She laughed and said: "don't worry. I learnt it from Galamian, and he learnt it from Capet, so feel free-what is important is that these exercises become known![138]

Simon Fisher emphasizes two facts: one, that many bow exercises were passed from Capet to Galamian and from Galamian to his students, including Simon Fisher; the second fact, the presence and amalgamation of many schools of violin playing which are inherent in the modern violin technique, especially in the United States. However, it is possible Capet's theoretical and practical exercises can be found in contemporary performance use. These elements should also exist in modern pedagogy and can be traced by studying the Capet, Galamian, and Fisher texts in a comparative side-by-side analysis. As Boris Schwarz, one of Capet's students has aptly said:

> Capet's battle on behalf of the bow was not wasted. True those of his students who copied him blindly achieved little. But those who gleaned from his teaching the most valuable, enduring elements

[138] Fisher, VII

> profited greatly. Many of Capet's principles are in fact applicable to any school of bowing, whether French, German, or Russian. This is most evident in the case of Ivan Galamian- the most successful violin teacher of our time- who studied with Capet during the 1920's. Galamian was a finished artist when he joined Capet, and for this reason he was able to learn from him selectively without abandoning his Russian heritage. There are shades of Capet traceable in every one of Galamian's eminent students. Thus the name of Lucien Capet endures with respect and admiration.[139]

Through performance analysis alone we have been able to see that Capet's influence has reached not only Simon Fisher's generation, but in some form, a majority of Galamian's, Krasner's, and Brodsky's students and successive generations of artists and leading pedagogues in United States today. Although the Capet text has not been available in English until recently, his technique is already an integral part of contemporary bowing technique.

[139] Boris Schwarz, *Great Masters of the Violin* (New York, Simon and Schuster: 1983), 373.

CHAPTER IV
AN EXPLORATION OF THE CAPET TEXT

Technique supérieure de l'archet, published in Paris in 1916, was written and/or compiled by Lucien Capet during World War I, in the latter part of his career. This highly detailed and organized treatise has multiple pedagogical layers based, no doubt, on Jean Pierre Maurin's technique as well as his own intuitive performance preparation and teaching experiences. An overview of the Capet treatise, based on Margaret Schmidt's 2007 English translation *Superior Bowing Technique*, shows that the treatise is divided into two main sections: the *First Part* contains most of the theoretical information while the *Second Part* contains the bulk of the exercises and études for the different bowing styles. In addition, the subjects in the book can be divided into three main ideas including: discussion of the anatomy of the hand and the role of the fingers, basic movements and tone production, and bowing style development.

This text is unique because Capet assumes that the students who study this information have an already well-developed left-hand technique. Most of the exercises are based on various scales including two, three and four octave scales as well as exercises in thirds, sixths, octaves, tenths, three string chords with arpeggios and four string chords with arpeggios. In addition, Capet uses techniques such as acceleration and elongation and a wide variety of musical and motivic variations to develop his exercises. These exercises are interspersed with explanations of each technique, additional exercises and applications, or a discussion on the musical and philosophical aspects of the reason for such detailed work on bowing technique. For

example, the following explanatory section is an excerpt from page 70; discussing *Ricochet* bowing, Capet says:

> This latter bow stroke very closely resembles the *Ricochet*; the difference between the two bow strokes is that the *flying Staccato* is still a bit controlled and more on-the-string than the *Ricochet*, of which the fundamental principle is a natural rebounding of the bow dropping on the string. This latter is in some sense a neglected bow stroke and badly taught in the Art of the violin and most often reserved for effects of this type, left hand pizzicati, imitation of the guitar, etc... and habitual clowning around, unfortunately allowed by the public.

In an excerpt from page 177, following some exercises for *flying Staccato* based on scales and double stops, we read about some extension exercises: "Practice in the same way Exercises 129, 130, 131, 132 at such -that is to say- all the exercises in double stops shown in the chapter on the *Oscillations of the Bow*."

Page 71 is a good example of a philosophical discussion which presents the reason for detailed bow technique study, (this is only a short excerpt from the extensive prose):

> *In summary*, our only desire in writing this work has been to give to neophytes the greatest number of possible means allowing them to express, at any given moment, the greatest works of art of stringed instrumental music while sparing them on the other hand profound deceptions of the soul having superior aspirations and not being able to realize them because of the technique, or rather of an insufficient technical knowledge.

In order to better analyze Capet's text and compare it to the similar works of Ivan Galamian and Simon Fisher, I have divided the Capet text into eleven categories or subjects. These categories are based on the linear development of the aspects of bowing technique and take into account the similarity and underlying themes of each group of exercises. Categories 1 to 5 discuss the anatomical role of each member of the hand. Categories 6 to 9 deal with the vertical and horizontal movements of the

bow and the application of those in tone quality development and movement between multiple strings. Categories 10 and 11 discuss the individual bow strokes. The advanced Complete Exercises in the *Second Part* of Capet's text have been organized under the headings of similar discussions from the *First Part*. For example, all of the various *Spiccato* bowing exercises in the *First Part* and the *Second Part* have been grouped into one heading, Rebounding Bow Stroke (Category 11), with the corresponding explanatory material.

To develop a deeper understanding of the Capet text, it is necessary to look at each of these eleven categories in greater detail. The first group of categories include: 1) General Bow Hold, 2) Role of the 1st or Index Finger, 3) Role of the 2nd Finger and Thumb, 4) Role of the Ring or 3rd Finger, and 5) Role of the Little or 4th Finger. These five categories discuss the role and anatomical function of each finger in relationship to the bow.

Anatomy of the Bow Hand and Role of Fingers

Category 1, General Bow Hold, has three basic principles: the stick touches the 2nd joint of the index (1st) finger and beneath the 4th (little) finger. The thumb forms a ring with the 2nd (middle) finger becoming the center point for the other three fingers to work around. The fingers are spaced evenly on the stick resulting in high finger knuckles and a low wrist. This explanation is supplemented by a graphic representation of the lower bow and frog with small circles representing the placement of each finger.

Category 2, Role of the 1st (index) Finger, indicates the role of this finger to be the strength of the bow hand and its primary function is to pull the bow. In

addition, the 1st (index) finger pulls the bow toward the fingerboard in vertical motion.

Category 3, Role of 2nd (middle) Finger and Thumb, has three guidelines for these fingers. The first is to form a ring with the 2nd finger and thumb; joined by the bow stick between the fingers. The ring divides the control of the fingers for drive of the bow. The movement or function of this ring is to coil and lengthen, allowing flexible support of the horsehair on the string.

Category 4, Role of the 3rd (ring) Finger, shows the role of this finger to be the guide of the general sensitivity of the fingers. This finger complements the role or sound quality of the other fingers. Capet has somewhat more to say on the subject than most other pedagogues and the following short excerpt from page thirteen shows use of anthromorphism or pathetic fallacy in assigning a humanistic responsibility to the fingers, a literary device quite common in Capet's philosophical writings.

> While the thumb and middle finger stay always at their posts, being the very center of all the principal movements, one must view the 3rd finger as a watchman who, by his artful presence, complements the role established by each finger; it increases the sweetness or strength, the sensitivity or assuredness. It is this finger which must bring ultimate sensitivity in this mysterious communication among the fingers which unite in the realization of an infinitely varied ideal; and, let us say, that which we set forth is very limited compared to the realization that it is possible to achieve by the meticulous training of the Bow.[140]

Category 5, Role of the 4th (little) Finger, assigns two main roles to this finger. The first is a vertical motion that pushes the stick toward the fingerboard. The second is a horizontal balance to the 1st (index) finger, providing opposing motion.

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[140] Lucien Capet, *Superior Bowing Technique*, trans. Margaret Schmidt, ed. Stephen Shipps (Maple City, MI: Encore Music Publishers, 2007), 13 par 12.

In closing this section on the separate roles of the finger, Capet emphasizes the artistic role of the fingers on the bow and the need for detailed study of the workings of bowing technique:

> In summary, the superior-or interior-light of the bow, whichever one wishes to call it, is the result of *different pressures*, or *strengths of the fingers*, in the different directions. First, in principle, by two pressures: *horizontal* and *vertical*. But in order to bring these forces to life and develop their subtlety, it is necessary to divide and subdivide them in infinite ways by a mutual collaboration.
>
> These exercises will lead to independent control of the fingers on the stick which will be performed well in our opinion to the simple control of the entire hand exerting all its weight on the bow *in a single direction* and preventing the profoundly artistic sensitivity of *touch* from revealing itself for the good of the Art. Our fingers must be literally *antenna*e to allow us to penetrate this mysterious world from where few beings occupy the circumference and of which the center is Beauty. This extreme sensitivity will allow us to reduce the size of this circumference from which we can begin to see despite a very great distance the radiance of the Beauty which is at the center and the sheer joy of the Art will be made manifest. Let us not forget that the *left hand* represents only the materials and that the *right hand* holds the secret which can assemble them, with the goal of constructing the temple of Beauty. I permit myself to speak thus only for those who are seeking and whose aspirations are in keeping with the infinite beauty of the Art; and also to justify this somewhat detailed examination of the role played by the bow in the Art of the violin. I know by experience what superior joys await those who, by such a method, will bring to this already imposing structure a portion of truth allowing them to go still further towards this ever more dazzling immensity.
>
> The great artists, allowed by privilege to bypass this quest, and whose names will be engraved forever upon our heart for the joys they have given us, are gifted in such a way that they have, for all intents and purposes, no need to investigate all these things. But those who, like us have searched diligently only to obtain a relatively minimal result, know the gratification of self-perfection, which enables us to realize the aspirations contained in their soul, so difficult to obtain by purely technical and material means.[141]

[141] Capet, 13-14 par 13-15.

And in pursuit of his artistic end, the next four large categories (six through nine) in the Capet text are primarily concerned with the movements of the bow and the application to tone quality.

Bow Movements and Tone Quality

Category 6- Vertical and Horizontal Movements, lays the foundation, definition and function of each of these movements. Vertical motion, according to Capet, is used for all light bow strokes. To create vertical motion, the 1st (index) and 4th (little) fingers alternately lean on the stick creating a half circle arch around the fulcrum which is the ring created by the 2nd (middle) finger and thumb. This vertical movement is primarily used for balance off the string and for controlling the weight of the bow in the lower third, especially at the frog area.

Horizontal movement, on the other hand, is the basis for all heavy and strong bow strokes. To create horizontal movement, simultaneous pressure of the 1st (index) and 4th (little) fingers work in opposition with the ring of the thumb and 2nd (middle) finger acting as the fulcrum. Horizontal movements include pulling and pushing the bow across the strings in down bow and up bow movements, as well as in and out movements bringing the bow closer and further away from the bridge. In horizontal movement, the bow is always in contact with the string.

Vertical and horizontal movements usually work together. For example, horizontal movement is added to the vertical balance at the frog for bow changes, and accents at the tip start with a downward vertical movement. Combinations of these movements are necessary to obtain the same style in all parts of the bow.

Category 7, Tone Quality A or Horizontal Movements, deals with bow divisions, bow speed, parallelism, and sounding point issues. The first thing that Capet introduces in this category is one of the fundamental characteristics of his teaching technique, bow division. The divisions he uses in this section are referred to by letter name throughout the rest of the text, so it is necessary for a teacher or student who is studying the text to know this information very well. For the English translation, there is a cue card that is available for purchase with the book that includes a chart of the bow divisions and a key to the symbols that Capet uses in his text. In the Capet bow division method, A indicates a whole bow, B half divisions, C quarter divisions, D eighth divisions, and E third divisions. The following chart by Capet in Figure 18 illustrates the concept.[142]

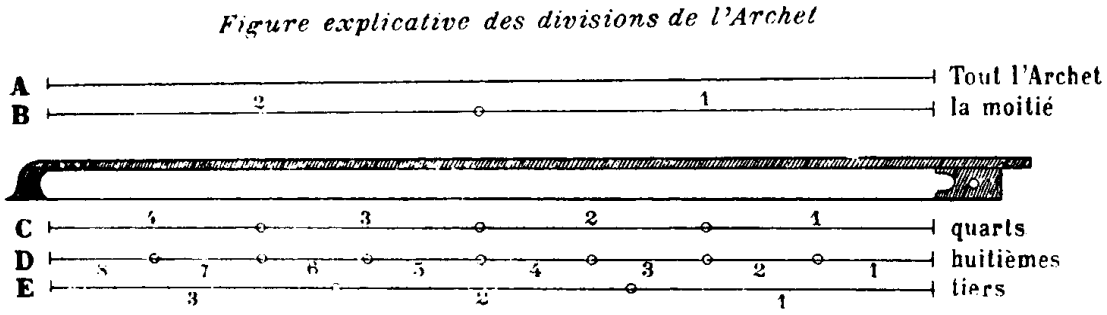

Figure 18. Divisions of the Bow

In addition, each letter is accompanied by a number which indicates the section of bow to be used. These numbers start at the frog. For example, D3 is the 3rd of eight divisions (D), which is found in the lower half of the bow.

[142] Lucien Capet. *Technique supérieure de l'archet* (Paris : Salabert, 1957), 8.

In general, the rules to bow division are as follows: first, on long tones, the bow is to be divided into equal parts by the number of beats in a note; second, all fluctuations of sound due to uneven divisions of the bow should be avoided; and third, in virtuosity passages, the bow should be divided by the number of notes in the passage. With these guidelines in mind, Capet enlightens the reader with some exceptional circumstances that occur and some further guidelines to consider. For example, the use of more bow length for one part of a motive over another is acceptable if the tone quality is preserved and the music has no written dynamics; keeping in mind that it is always preferable to divide the bow into as many equal parts as notes in the same stroke. The other guideline that distinguishes Lucien Capet from most of his contemporaries is that dynamics should be obtained by finger pressure or weight rather than by irregular bow divisions.

The exercises found in the *First Part* of the text include a division practice which divides the bow equally according to the rhythmic value of the notes while keeping a uniform dynamic level, an exercise in practicing division in virtuosity passages, and an exercise practicing unequaled bow divisions. In the *Second Part,* there is an extended section of scale studies for bow division including: scales with acceleration exercises; exercises focusing on subdivision of long tones and bow division on short notes; another exercise with a variety of long, slow and fast notes in each division of the bow; a scale based exercise involving various rhythms with dots to practice uneven bow division; and division practice on scales in nine positions.

Capet explains why detailed bow division practice at the beginning of study is necessary to achieve bow control; he said, "This exercise is very important at first,

because it allows one to give the bow an even speed from one end to the other avoiding fluctuations in sound due to irrational movements."[143] Capet believes that sound fluctuations, due mainly to faulty division, is tasteless. Therefore Capet believes that necessary unequal bows must be balanced to an even sound, using horizontal movements, so the bow speed does not dictate sound quality. To practice this, Capet suggests for the bow to be marked with division markers (for half, quarter, eighth, and third divisions) which will allow the player to practice an even speed without making fluctuations due to irrational movements. During this practice, he suggests that the player is strict in keeping the bow parallel to the bridge and in subdividing the bow on the long notes.

The next technique that Capet develops is a singing tone with an exercise of bow division in two-octave scales in all subdivisions of the bow, gradually increasing tempo while maintaining a uniform dynamic level.[144] This whole note exercise, illustrated in Figure 19, is first practiced in whole bows (A), half bows (B), and third parts (C) of the bow using a half point subdivision in each part to check the correct speed of the bow.[145]

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[143] Capet, 21 par 41.

[144] Capet, 23 par 44.

[145] Ibid.

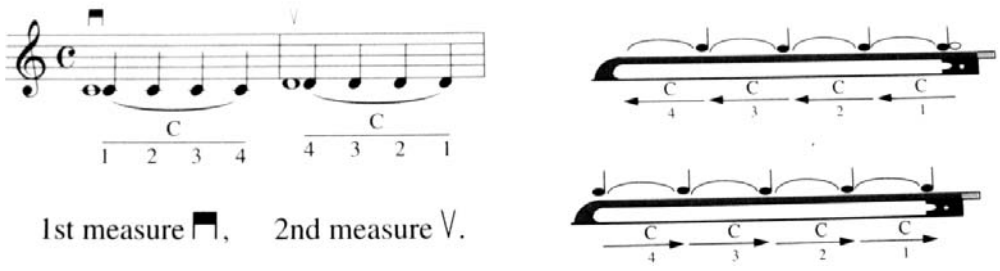

Figure 19. Bow Division Exercise

The tempo of this exercise is then to be increased while maintaining uniform dynamics and a bow that is parallel to the bridge. Then the whole note exercise is to be redone in smaller divisions; namely, C (quarter) bows and D (eighth) bows. A strict piano or forte dynamic is then added with a caution to avoid fluctuate of the dynamic, obtained only with finger pressure. Capet advises his students that tempo defines the speed of the bow, and that audible bow changes should be avoided at the slower tempos.

The next concept that Capet addresses in Category 7 is parallelism. He reiterates that the bow must stay absolutely parallel to the bridge from the frog to the tip which involves the many joints of the upper arm, forearm, wrist, and fingers. In the lower third of the bow the upper arm moves with the bow; in the middle third of the bow, the forearm moves with the bow; in the upper third, the upper arm is still, the forearm moves foreword and the entire arm extends. In addition, the player should avoid raising or lowering the wrist. Studies for parallelism can be found in the *Second Part*[146] and are based mostly on scales in nine positions, played in each third

[146] Capet, 73-74 par 1-2 exe 1-3.

of the bow, keeping a uniform mezzo forte dynamic. Then this same exercise is extended to whole, half and quarter bows and practiced in divisions of those sections.

At the end of Category 7, several horizontal finger movement explanations are introduced to develop a deep penetration of the bow into to the string. One of the penetration exercises, shown in Figure 20, is based on the C scale using thirds and sixths intervals.[147]

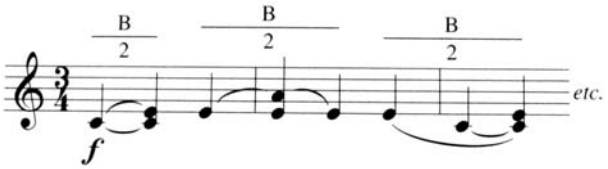

Figure 20. String Penetration Exercise

To achieve greater penetration on the middle string, Capet adds the *Roulé* bowing (rolling the bow stick between the thumb and index finger) to the exercise. Capet instructs the student that his or her bow should cling to the string, putting weight into the middle string to smooth out the angle changes of the bow between strings.[148]

In conclusion to his horizontal movement section of the book, a fitting quote can be referenced in which Capet summarizes the Art of Bowing.

> The Art of Bowing as we understand it consists of being able to produce the same dynamics, the same accents, the same bow strokes - save for some *very rare exceptions* - in all divisions of the bow. It is agreed that different bow strokes are *more normally* made in certain divisions, but we think that it is neither ridiculous nor disagreeable to be able to make them any place in the bow; and this is the goal we have proposed in this volume: to augment the technical possibilities, to

[147] Capet, 34 par 80.

[148] Capet, 34 par 78-80.

> put them at the service and on the level of an ever increasing lofty Ideal.[149]

Category 8 is concerned with the vertical movement of the bow. These include: finger pressure, string penetration, friction, dynamics, string crossings, and double stops. One of the fundamental principles of Lucien Capet's technique is that dynamics should be obtained by different pressures of the fingers on the stick, not by irregular divisions of the bow. The basis of flexible fingers is the flexible coil that the thumb and the second finger have created. The greater flexibility of this mechanism enables greater penetration of the bow into the string and more diverse and sensitive movements of the fingers. In addition, the third finger brings an "ultimate sensitivity among the fingers," [150] meaning the third finger acts as an amplifier to increase the sound quality of the other finger movements.

To develop the sensitivity and dynamic control, Capet instructs the student to practice the *Singing tone* bow division exercises with strict dynamic changes produced "by the pressure of the fingers on the stick, and rarely by the speed of the bow on the string."[151] Some of the ground rules for this bow pressure are discussed in the next section.[152] Capet says, in the low register such as first position, the bow should press heavily because of the large distance between the bow contact point and the stopped finger or violin nut. Also on the lower strings the bow pressure should be greater because of the wider and deeper vibrations in that register. As the player

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[149] Capet, 32 par 71.

[150] Capet, 13 par 12.

[151] Capet, 24 par 47.

[152] Capet, 28, par 58.

works in higher positions or on thinner strings, the rules reverse and the bow pressure is lightened accordingly.

Capet believes that the bow must penetrate into the string for resonant and flexible sound quality. Vertical pressure is necessary because it increases the flexibility of the bow hair and is achieved by the different roles of the fingers of the right hand. The *Roulé* stroke, made by rolling the bow stick between the thumb and the middle finger, actually creates a vertical movement that allows the bow to penetrate deeper into the string.

In the *Roulé* stroke, the bow roles from one side of the stick to the other between the thumb and 2nd (middle) fingers which causes the pressure of the fingers to shift; achieving the deepest penetration of the bow into the strings. This exercise develops the subtle finger control of the stick and is also known as the "vibrato" of the bow. [153] Capet mentions that this *Roulé* "vibrato" can create interesting effects in areas where there is no left-hand vibrato. However, in artistic practice, the bow should roll much less than in the exercises presented. An added benefit of *Roulé* practice is that it trains players to keep the bow stick off of the strings in loud dynamics.

In the exercises that follow the explanations, Capet instructs that the rolling of the bow or *Roulé* should be highly amplified in practice but not visible in the performance.[154] The stroke, pictured in Figure 21, should be first practiced on a C

[153] Capet, 29 par 59.

[154] Capet, 29-32, par 60, 63-72.

scale in whole notes, the bow being rolled four times per note while maintaining flexibility, sound quality, and dynamics.[155]

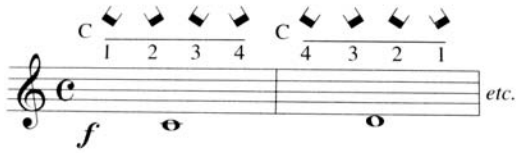

Figure 21. *Roulé* Exercise

This same *Roulé* stroke is then practiced on one and two-octave scales in intervals of thirds and octaves. When this step is achieved, the student is to add various tempos between *adagio* and *allegro*. During both steps of the exercise the bow is to be divided equally, governing the speed of the *Roulé* stroke. In the more advanced exercises of learning *Roulé*, sixth and tenth intervals are practiced on two slurred half notes followed by scales in broken thirds, then fingered arpeggiated thirds, with four slurred half notes and eight *Roulé* strokes per bow, and added dynamics.

In the second *Roulé* exercise, Capet varies the speed of the stroke and warns the player to adjust the amplitude of the *Roulé* movement depending on the length of the stroke. The exercise begins by building intervals of thirds one note at a time allowing for the bow to penetrate the lower string, then the upper string, before playing on both strings. For this exercise, the bow was rolled once for each beat. At first, a whole bow is used and then the same exercise is practiced in a half bow; in both lower and upper divisions. In the next step, the bow must move twice as slow because whole notes are to be played in the same space. Finally, the student is to start

[155] Capet, 30 par 64.

on the top note of each third in the same progressive use of the bow. The extended studies, found in the *Second Part* of the text,[156] apply the *Roulé* stroke to both long and short valued notes in scales. In addition to the scales in thirds and broken thirds, Capet adds various rhythms, bowings, dynamics, and string changes including the building of thirds. Capet also adds scales on three strings using three-note chords.

Before launching into a new set of exercises for string crossings, Capet explains some guidelines for vertical movement. He mentions that in vertical movements, the flexible extensions of the fingers should aid the wrist for string changes. These exercises make it possible to achieve both horizontal movement including the penetration of the bow into the string creating powerful and flexible bow strokes, as well as the movements necessary to produce lightness of the bow, *Bariolage,* and string crossings.[157]

Capet then presents four different finger drill exercises for the development of vertical movement.[158] In the first exercise, shown in Figure 22, a scale in octave intervals is played on half notes, bowed four at a time in each half division of the bow.

Figure 22. Vertical Movement Exercise

[156] Capet, 85-88 par 35-42 exe 71-85.

[157] Capet, 32 par 73.

[158] Capet, 32-33 par 74.

In the next step, these half notes are replaced by quarter notes. Since the bow continues to change every two measures, there are now eight string changes per bow. The speed of string changes is then increased to triplets, now one bow per measure, and then an additional chordal exercise is added. These last two variations are to be played in whole bows, as well as half bow, third bow, and quarter bow divisions.

In the second vertical movement finger drill exercise, the previous chordal exercise is developed. This exercise, which divides the chord in two parts, is played on three strings with the single tone on the bottom. First, the scale is to be played four quarter notes to a bow and then two quarter notes to the same division of bow. For the two-note slurs, Capet suggests that the player start with alternating down and up-bows and then play two down-bows followed by two up-bows. Capet breaks up the regularity of this process by introducing a variation of the broken triad in triplets that alternate between starting on the low note and starting on the upper note. A variation that which halves the string crossing time by adding eighth notes is shown below:[159]

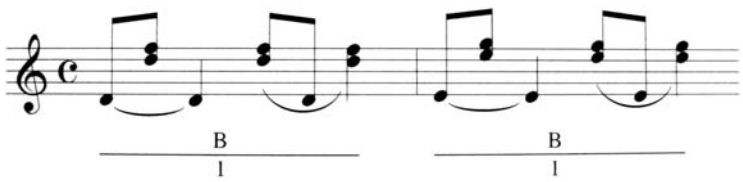

Figure 23. Vertical Movement: Slur Exercise

[159] Capet, 33 par 75.

The string crossing exercises are followed by a vertical movement finger drill involving intervals in tenths to "develop muscular strength in the alternating movement of the 1st and the 4th finger."[160] This disjunct exercise, the G major scale in tenths, is played in eighth notes with a rest in between each note. This rest allows time for the bow to adjust to each new level before articulating. This exercise is to be played very softly in the lowest eighth of the bow. In the next step, shown in Figure 24, the eighth note is followed by a sixteenth rest and a sixteenth note. This rhythm removes the rest in the ascending string change which accelerates the time in which it is to be executed.[161]

Figure 24. Vertical Movement: Uneven Rhythms Exercise

Capet suggests that the dynamics for this exercise alternate one measure at a time between loud and soft. In the last step, Capet suggests starting the tenths on the upper note and alternating dynamics every half measure.

The last finger drill exercise for vertical movement is based on the tenths scale introduced in the previous exercise. These four exercises are for only advanced students as they require the greatest control and flexibility of the bow. Capet directs the student to begin study of this exercise by playing each variation slowly in each of

[160] Capet, 33 par 76.

[161] Ibid.

the four lowest eighth divisions of the bow (the four sections below the middle). At first, these exercises are to be played on the string without using the wrist in a *Martelé* stroke. Next, the student is to lift their bow between each note. The exercises are in sixteenth and eighth note variations; grouped in motives with rests between. In addition, the frequency of dynamic changes increases quickly starting with two motives in *forte* followed by two motives in *piano* progressing to a new dynamic for every note. By then end of this exercise, Capet expands the dynamic palette to include pianissimo and fortissimo.

In the *Second Part* of the Capet text, the exercises for vertical movement (Category 8) include scales and octaves with various numbers of notes to a bow on various rhythms.[162] Other scale based string crossings exercises, including broken triads, are included in this study. Exercises that practice skipping strings while quickly changing dynamics such as scales in tenths and scales that skip two strings are included. In addition, there are a series of muted exercises (where the bow does not articulate but only moves to the two levels of a four-note chord). One of these muted chord progressions is shown in Figure 25 with the accompanying explanatory figures:[163]

[162] Capet, 88-93 par 43-52 exe 86-114.

[163] Capet, 93 par 50-51 exe 114.

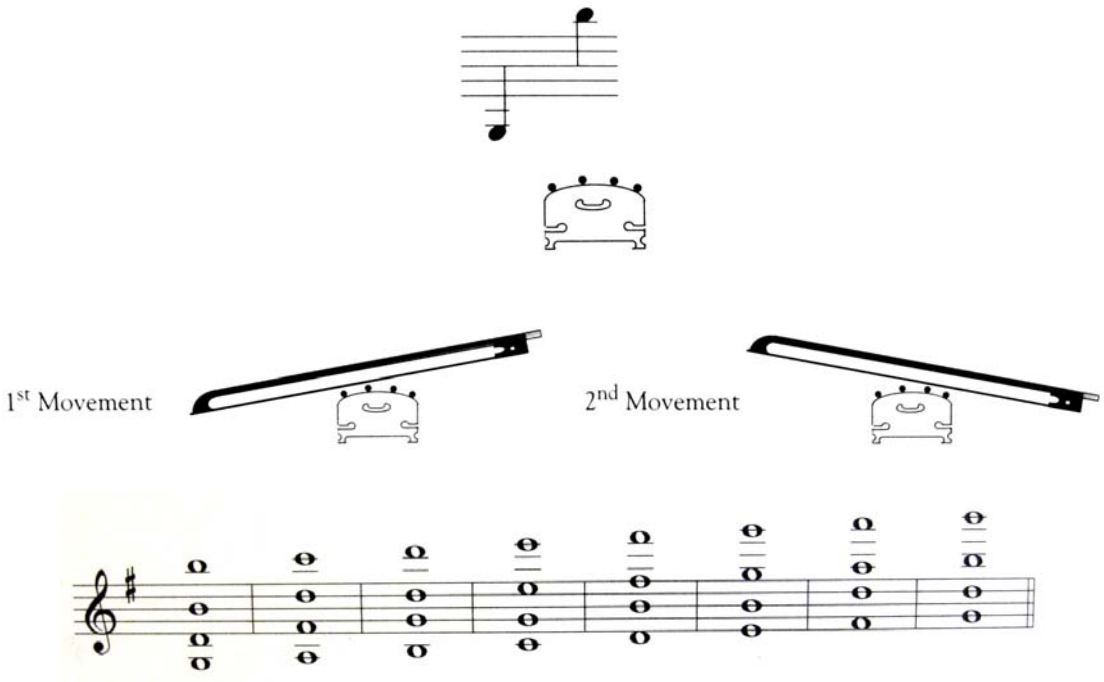

Figure 25. Vertical Movement: Muted Exercise

The goal of this exercise is to train accurate finger and bow placement and it is to be studied in all eight divisions of the bow.

Category 9 combines the vertical and horizontal movements in studies of string crossings, *Bariolage*, and double stops.[164] This category bridges the studies and exercises for finger development and the studies for bow strokes. To further develop the ability to play smoothly between strings and for deep penetration of the bow into the string, Capet has proposed several *Bariolage* exercises. In the preparation exercise, Capet develops four different fingerings for a basic five note

[164] Capet, 27 par 55-57.

exercise. These fingerings, shown below, are found in first, second, third, and fourth position.[165]

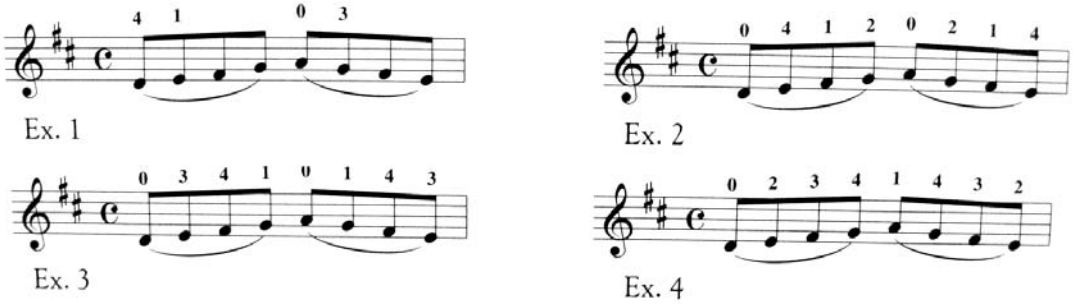

Figure 26. Bariolage Fingerings

As the student learns these fingerings, Capet suggests some guidelines to follow: play with no dynamic changes, even speed, and without stopping the bow; in all whole, half, and quarter divisions. Further into this exercise, Capet challenges the student to slur eighth notes in the same amount of bow, followed by a series of dotted rhythms to be executed in quarter and halve divisions of the bow. The complete exercises for *Bariolage* are found in the *Second Part* of the text.[166] These include the exercises above as well as various note values, numbers of strokes per motive, and additional rhythms and bowings.

Following *Bariolage*, the next concept that Capet develops in Category 9 is the orbiting bow[167] which is a combination of horizontal and vertical movements. In the horizontal plane, the string is penetrated by the bow hair, and in the vertical plane

[165] Capet, 27 par 55.

[166] Capet, 78-82 par 11-27 exe 14-54.

[167] Capet, 34-86 par 81-86.

the bow must transition smoothly between strings. In order to achieve both of these goals, the bow angle created in string transition must be smoothed out into an arc that follows the contour of the top of the bridge. The Capet illustration is shown below:[168]

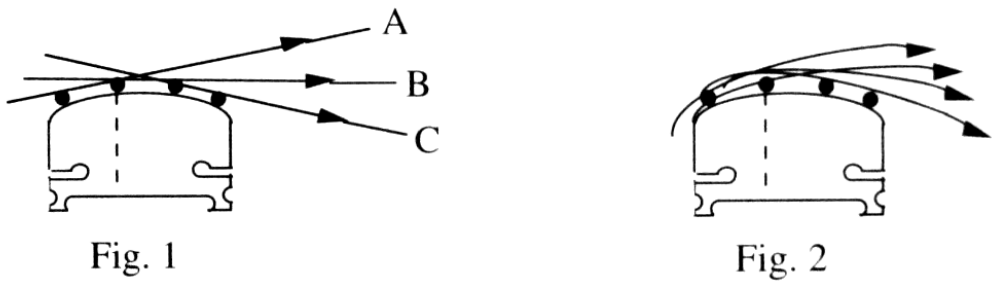

Figure 27. Orbiting Bow Angles

Horizontal movement is dominant in the upper half of the bow; when the bow moves below the middle, vertical movement must become dominant. The first orbiting or horizontal movement exercise is to be played with whole bows using *Roulé* to increase the depth of the penetration of the bow into the string. The sixteenth note figures at the beginning of each stroke include two quick string crossings which are to be executed at the frog and the tip of the bow. The next step of developing horizontal movement involves a dotted eighth note-sixteenth rhythm which is slurred together and played in the lowest division of the bow, requiring the bow to cross strings at a rapid rate between the second and third notes of the motive. The final step of this exercise takes the first two notes of the motive and turns them into grace notes followed by quarter notes. This minimizes the time for the string crossing and requires a great sense of flexibility and sensitivity from the fingers. As usual, Capet

[168] Capet, 35 par 82.

suggests that these little études are be practiced in each quarter, third, and half division of the bow. The second exercise to further hone the orbiting curve of the bow angle resembles the last step of the previous exercise. In this new exercise, involving double stops on two different strings, the notes, being two thirty-second grace notes followed by quarter notes, are to be played at the extreme quarter divisions of the bow, at the frog and the tip. In the *Second Part*, the complete exercises[169] for finger pressure nuance training include an arpeggiated triad to be played in the upper half of the bow. Capet suggests the player needs to maintain a deep pressure of the bow on the middle string to achieve a smooth transition. This basic motive is developed with various bowings and suggested areas of the bow, as well as a series of dotted rhythms and grace notes.

The final subject of Category 9 is called oscillations but also involves an element of *son filé* or *Spun Sound*.[170] In *son filé*, the bow should be heavier on the lower string in general. Capet advises his students to practice without vibrato,

> It is thus necessary to practice intonation *without vibrating* – under threat of having only very limited control- as well as beauty of sound. *Son filé* on double stops, *without left hand vibrato*, will allow us most efficiently to control of all imperfections of our sound. One will be able to regulate the penetration of the hair into the strings while taking not of the different Oscillations (changes of string level) according to the intervals that we are about to interpret.[171]

[169] Capet, 93-94 par 53-57 exe 115-121.

[170] Capet, 36-40 par 87-93.

[171] Capet, 37 par 88.

The term oscillation refers to the sound wave fluctuations created by two notes played simultaneously. The combination of these two notes is measured in intervals. Capet's chart, illustrated in Figure 28, includes second through tenth intervals.[172]

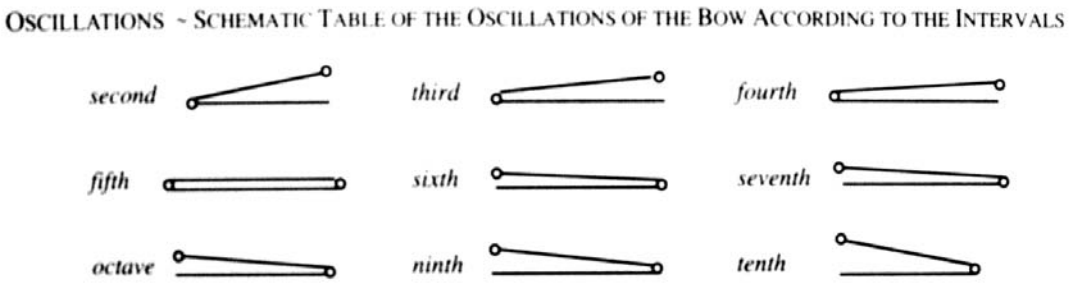

Figure 28. Oscillations Chart

The purpose of this chart is to show the balance of the level of the bow between the two notes of the interval that creates the most even resonance. For example, the bow should lean more on the lower string in thirds, where as in sixths, the bow should lean slightly more on the upper string. Capet suggests that the weight of the bow should be moderated for both interval resonance and register. For example, high intervals require a greater delicacy of touch.

The second chart outlines the balance of pressure to accommodate string lengths and weights for a harmonic progression.[173]

[172] Capet, 39 par 89. See chart.

[173] Capet, 40 par 92. See chart.

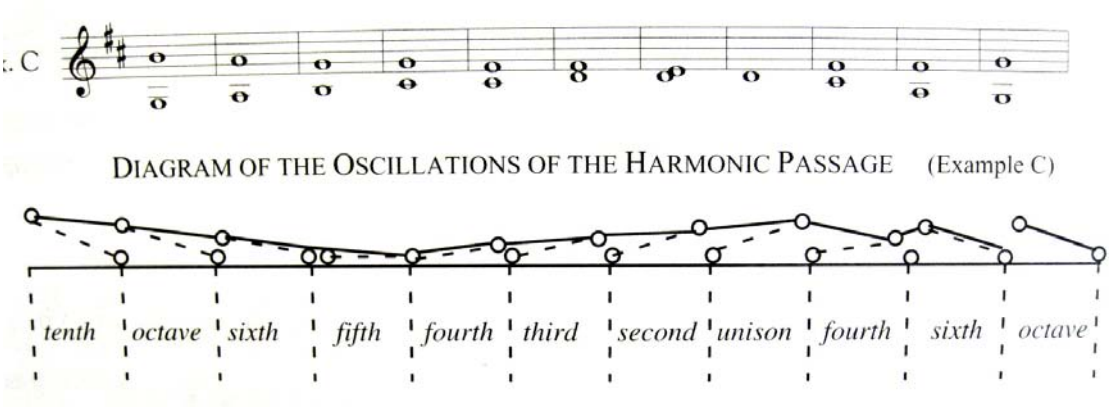

Figure 29. Oscillations of a Harmonic Passage

The level of the two dots (the first dot indicates the higher note, the second dot the lower note) in this diagram, indicate the heavier and lighter pressure that is needed to create a harmonic line: for example, the first interval requires heavy pressure on the open G string and lighter pressure on the fingered third position B, played on the D string.

In the complete exercises in the *Second Part*, [174] to develop *Son filé*, Capet suggests scales in sixths and octaves, in various bows and rhythms, played very slowly. Once the first slow practice has been achieved, Capet advises the student to play these exercises again twice as slow. This is followed by faster scales played in one bow. Then Capet suggests ten different variations of scale exercises which include: scales in intervals (thirds to octaves) with various bows, a scale variant beginning on octaves and including a third and sixth intervals as well, scales in contrary motion, another scale variant that includes four chords per motive, scales in a very high register in various rhythms, long tones followed by a flourish, long tones with accompanimental figures, various dynamics, a muted exercise where the bow is

[174] Capet, 95-105 par 58-71 exe 123-154.

drawn above the string in long tones, and finally a muted exercise where the bow is on the string but moves so slowly that no sound can be heard.

Bow Strokes

Category 10, Heavy Bow Strokes, includes strokes where the bow remains in contact with the string, this includes: *Détaché*, Slur, *Martelé*, and *Ondulé*. Capet discusses two kinds of *Détaché*, the *flexible Détaché* and the *accented Détaché*.[175] For the first, *flexible Détaché,* the fingers apply pressure to the stick of the bow but no accent is made. It is indicated by a hyphen mark under a note. The tone quality of this stroke should be as strong as possible without harshness and the articulation is a simple inflection. The *accented Détaché* is articulated with a quick and vigorous beginning of each note but there are no stops between notes. The fingers of the bow hand have the same tension as in the *flexible Détaché* but there is more bow speed at the beginning of each note. To get a feel for this stroke, Capet suggests practicing it in the upper half of the bow, in the upper two-thirds, and then using the whole bow. The whole bow application of this stroke, he adds, "will never be put into practice, but will be reserved solely for rare exceptions."[176]

To develop strength and flexibility for the *Détaché* bowing, Capet notes two exercises. The first is for practicing inflections made by the weight of the fingers on the stick to give strength and flexibility to the bow on the strings. This exercise is comprised of two single half notes followed by a whole note which should maintain the same sound quality as the half notes. In the second exercise, Capet includes quarter notes, half notes, and whole notes, and instructs the student that all the notes

[175] Capet, 41-46 par 94-107.

[176] Capet, 41 par 95.

should have equal sound quality despite the bow speed changes.[177] In addition, the pressure should be the same on each detached note. This étude is also played in the upper half and the upper quarter of the bow.

In the two more exercises to develop *flexible Détaché*, Capet continues work on strengthening the tone quality in the upper half of the bow.[178] The first exercise has a measure of quarter notes followed by a whole note. He instructs: the down bows and the up bows should have no stop between them, the separate bows should sound the same as a hooked bow, and the quarter notes and the whole note should have the same sound quality even though the quarter note is moving four times as fast as the whole note. In the second exercise, pictured in figure 30, a quarter note is followed by four eighth notes played in the upper half of the bow.[179]

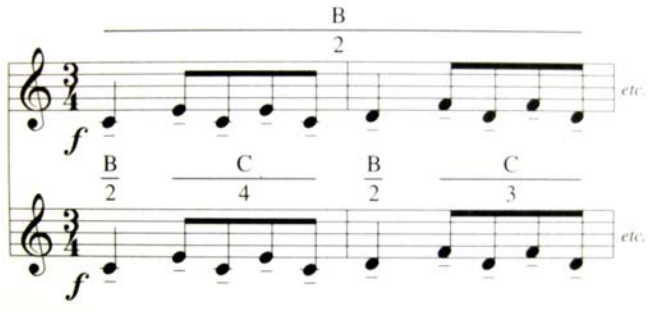

Figure 30. Bow Division Exercise

In this exercise, each note should receive equal bows, then be reworked with the quarter note receiving twice as much bow as the eighth notes. Both variations should

[177] Capet, 42. par 97.

[178] Capet, 43 par 99.

[179] Capet, 43 par 101.

maintain equal sound quality on every note. The two études that follow have a similar goal in developing a flexible use of bow speed while producing a consistent sound quality. The basic overview of the *flexible Détaché* is continued in two sets of exercise variations. In the first set, all the études are practiced in the *piano* dynamic, and contained within the lower half of the bow. The first exercises have four études with single notes exploring various combinations of bow speeds. The second set of *Détaché* exercise variations adds double stops.

For the *accented Détaché* exercises, the reader or student is to repeat all of the exercises for *flexible Détaché* replacing the *tenuto* marking above each note with an accent mark. Each note in *accented Détaché* stroke is to be started with more energy and speed than in *flexible Détaché* while maintaining the complete connection of notes without space. Capet adds, "This practice should be done without any pressure of the bow, with no effort at penetration but the simple movement of the arm alternatingly extending and closing more or less rapidly- the fingers on the stick will simply support it without any activity."[180] This stroke can also be practiced on scales in both halves and all four quarters of the bow.

As an interlude before beginning his exercises on bow inflection, Capet interjects a discussion comparing bow strokes to physical elements; *Détaché* is represented as a liquid element and the Slur as a solid element.

> It is not a bad thing, in our opinion, to create some images in order to better understand the interest that each one has in the most subtle examination, the goal of which is to develop our natural abilities by perfecting them more and more. In this circumstance it is a question of the *Détaché* and the Slur which represent, in our opinion, two elements that are equally powerful, but completely different in their

[180] Capet, 45 par 105.

> manifestation: the first is water, a liquid element, the second is an Earth-solid element.[181]

In this comparison, we can see that both strokes are created by weight. However, by using these physical references, Capet is able to show the application of the strokes in the real physical world that in turn will allow the performer to access the interior impressions that he or she wishes to make in the music.

> It is the penetration [or profound discovery] of these diverse elements that make the creation of a living and vibrant work into the most profound threats of the world of the senses. I say of the senses, because for the moment, it is only a question of the means based on a perception of exterior sensations. But the profound visitation of these [physical] sensations will bring with it a knowledge which will allow the world of the emotions to reveal itself to the world of physical sensations, like a ray of sunshine to the stained-glass windows of a church!... one must tell oneself that each musical manifestation has a corollary in exterior nature, and that all these things are in infinite diversity. What joy for the soul that this life redirects itself in boundlessness in this, what extraordinary emotion to feel that our bow can also penetrate it, and help us to penetrate this admirable contemplation of all things.[182]

The translation of this passage is based on prewar romantic idealism. However, the practical application of this passage is possible and has merit for modern performers since the role of a performer is to translate the spiritual meaning of musical passages into the real world with physical motions and sound. Through these motions which produce sounds, the audience begins to glimpse meaning which leads them deeper into the life of the music.

In order to develop the management of the bow to the degree of sensitivity required to translate physical and emotional characteristics, Capet has laid out a series

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[181] Capet, 45 par 107.

[182] Capet, 46.

of exercises on stick inflection.[183] In the first exercise, there are a series of four études. The first begins with one measure of moving notes followed by a whole note. In the moving measures, these notes are hooked with a *tenuto* mark indicating *flexible Détaché*. In addition to the articulation, the notes are to be played in the upper half while the bow pulses each eighth note; requiring a strong finger pressure on the stick. In the second exercise, the same pulsation is continued but the études start on three strings, and then expand to four strings. These exercises are to be practiced first in the upper half, then in the lower half, and finally with a whole bow. The third exercise that Capet lays out for stick inflection is based on scales. For all three exercises, each inflection of the bow is accompanied by a change of note. The student is reminded to maintain pressure on the stick and connect each note.

In Paragraph 110, the last inflection exercise, there are three études. The first étude of this set is based a scale in a triplet rhythm, the second étude is based on the same scale in sextuplets which doubles the speed of the notes and the inflection. Both studies are to be practiced in the lower and upper halves of the bow. The last étude of this exercise incorporate an accented long tone followed by a series of *Détaché* notes. In this third étude, the *Détaché* notes are hooked but in the variation of this étude, these notes are separated. Capet writes, "These two variations should sound identical in sound quality."[184] They should be practiced in the upper three quarters of the bow keeping the accent stronger than the inflection.

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[183] Capet, 46-48 par 108-111.

[184] Capet, 47-48 par 111.

In the *Second Part*, the complete exercises for *Détaché* and stick inflection[185] include two-octave scales in the lower half, upper half, and lowest third of the bow. Then all divisions of the bow from half to quarter are to be practiced in double-time or twice as fast. The second step in the complete exercises is to apply *Détaché* to all twenty-four three-octave scales in triplets, each note played separately. As we can see, most of Capet's complete exercises show a Cartesian thoroughness that includes practice in every division of the bow and on all twenty-four scales of every variety. The third step of this exercise is to play two-octave arpeggios in the order of the circle of fifths in all half, third, and quarter divisions of the bow. The same divisions are also to be used with all scales of thirds, in both two and three octaves, as well as the scales in octaves, tenths, and sixths. After the bow and the fingers of the left hand are in complete agreement, Capet explores expanding the application of *Détaché* to various rhythms, tempos, string crossings including *Bariolage*, in various challenging motives with repeated notes and tempo changes, in mixed passages of various rhythms and chords on three and four strings, and in hooked passages which are also referred to as *Ondulé*.

The Slur is the next bow stroke to be discussed in Category 10 of Lucien Capet's *Superior Bowing Technique*.[186] The Slur is strong and flexible and care should be taken to keep the bow parallel to the bridge; in addition, it is like a liquid element and is useful for flexible dynamics. The player should be especially aware of the bow direction on the string as it changes from string to string. The Slur should maintain a strong tone from constant finger pressure on the stick, and keep a uniform

[185] Capet, 105-120 par 72-91 exe 155-216.

[186] Capet, 48-49 par 112-114.

dynamic level. The bow should cling very closely to the string even in the piano dynamics and be divided according to the number of notes under the slur. No shifts or string crossings should disturb the sustaining of sound.[187]

The first exercise that Capet proposes for the Slur stroke focuses on keeping the bow direction parallel to the bridge during string crossings. The étude is to be worked out in all string crossings in second and third positions in C major. The second Slur exercise is focused on creating an equal sound of a non-string crossings passage and a passage that requires string crossings. He suggests that both fingerings should produce the same sound and suggests that the student begin practicing these exercises at first very slowly then increasing the tempo faster and faster, playing in piano and forte dynamics, and finally alternating the fingerings. In the next exercise, Capet applies these alternate fingerings to scales and, as usual, requests that they are practiced in each quarter, third, and a half of the bow; and the player is advised to pay special attention to dividing the bow into eight equal parts per measure; one part for each note. In the last exercise of the *First Part*, Capet combines string crossings and fingering changes with bow control. These two exercises are to be played in the lowest quarter of the bow at first very slowly, and then incrementally faster.

The *Second Part* contains an extensive thirty-seven page series of exercises for the development of the Slur stroke.[188] This begins with all major and minor scales in two octaves.[189] While the fingers are busy racing up and down these passages, the bow is to remain tranquil. In the next exercise, each octave is to be slurred together

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[187] Capet, 48 par 112.

[188]Caper, 123-160 par 95-128.

[189] Capet, 123 exe 231.

and there are a series of acceleration variants included.[190] Further on, the minute control of bow division is developed by practicing rapid exercises in large divisions and very small divisions of the bow. After the bow division is secure, Capet moves on to the exploration of string changes in the Slur stroke, the same process as in the *First Part*.[191] These exercises include basic scales and scales of broken thirds played on two strings in various speeds, fingerings, and rhythms; as well as exercises with dotted rhythms in second position and acceleration exercises in various bowings and divisions. The next group of exercises involves arpeggios in position, presented in different rhythms and bow divisions to be played on each degree of the circle of fifths. These arpeggio exercises vary the number of slurred notes and add dotted rhythms.[192] From arpeggios, Capet moves on to slurring on three strings which include various chordal scales in several rhythms. Naturally, the study progresses to slurring on four strings and adds many exercise variants featuring a long tone leading into a flourish which practice *Son filé* or *Spun Sound* on long tones and fast passages at the same time.

This extensive study of single notes is taken to the next level by the study of harmony; first on three strings with various motives, dotted rhythms, string crossings, and followed by applications to four strings with the same kind of variations.[193] The next step in the process is the study of the twenty-four scales in three octaves with

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[190] Capet, 124-125 exe 232-247.

[191] Capet, 125 -131 exe 248-286.

[192] Capet, 131-134 exe 287-311.

[193] Capet, 134-138 exe 312-350.

two bows per scale, then four octave scales with two octaves slurred per bow.[194] A two string broken thirds scale exercise requires the player to practice constant string changes.[195] This exercise is to be applied in all divisions of the bow; accelerating from half notes to sixteenth notes and triplets. Then, triplet arpeggios on three strings are practiced in various bowings and divisions. Capet then returns to the broken thirds scales, which are always on two strings.[196] These études include variations with sixteenth notes accelerated to thirty-second notes and also in triplets with various groupings in every division of the bow. The last set of extended Arpeggio exercises involves three and then four octave range études following the circle of fifths with various rhythms and bow divisions. [197]

Then Capet expands his study of slurring to include the study of oscillation or voicings of intervals[198] which is first done on a scale based exercise containing two intervals and a common tone and featuring such intervals as thirds and fourths or thirds and sixths. The range is then expanded to include sixths and tenths while accelerating the rhythmic values to quarter notes, and triplets. Finally, a progression of three chords adds an octave interval to the sixth and tenth sequence. These études are to be played in all divisions of the bow. The next level of double stops études are to be practiced in all keys, accelerated, played with whole notes, double whole notes,

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[194] Capet, 138-142 exe 351-352.

[195] Capet, 142-145 exe 353-369.

[196] Capet, 145-147 exe 370-382.

[197] Capet, 147-152 exe 383-396.

[198] Capet, 153-155 exe 397-404.

and pianissimo and fortissimo dynamics. Then the exercise is accelerated from half notes to eighth notes and also adds a dynamic facet.[199]

The next slurring exercise, to practice string crossings and *Bariolage*, includes the following arpeggiated scales: scales in thirds and fourths, scales in thirds and sixths, and scales of sixths and tenths.[200] These are to be played first in triplets, then in sixteenth notes, and finally in one bow for the whole étude. When the student is able to play the whole étude in one whole bow, Capet instructs him or her to play it in each half, third, and quarter of the bow. Even this minute use of the bow is only half way to Capet's ultimate goal. The next step of this exercise is to play one whole bow for every two measures followed two measures in each half, third, and quarter bow division. Then the student is to play only one bow for every three measures in the same divisions.

The final exercise of this extensive section on the Slur stroke develops tone quality.[201] One of these studies, shown in Figure 31, begins by a series of disjunct scales composed of octave thirds played in two positions. Only the first part of each line is shown in this example:[202]

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[199] Capet 154 par 124.

[200] Capet, 155-157 exe 405-409.

[201] Capet, 158-160 exe 410-423.

[202] Capet, 158 exe 410.

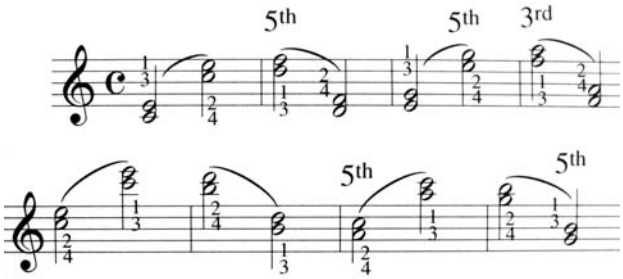

Figure 31. Slur Exercise with Shifting

The fingering of this exercise causes the player to both skip a string and shift between every note which challenges the connecting quality of the Slur stroke. Capet continues the study of this étude in all keys with whole bows and also in half and third bow divisions. After finishing that study, four acceleration variations and six études of rhythmic variants follow. Similar disjunct interval practice in octaves is applied to intervals of sixths, octaves, and tenths with similar bow divisions. In addition, the student is to slur four and then eight measures at a time within the whole bow with subsequent executions in each half and third division while gradually accelerating the tempo. Finally, this same exercise is to be played in all divisions of the bow, alternating eighth note arpeggios with triplet arpeggios. When the bow division work for this study is complete, the student is to play it in all twenty-four keys using harmonic minor scales.

If a student carefully practiced only the exercises that Capet proposes for the Slur stroke, the results would include a highly disciplined control of the bow as well as thorough knowledge of left-hand technique. In this light, it is understandable that Capet required his students to obtain a basic technical understanding of the skills contained in *Superior Bowing Technique* before he would begin to teach them; since

each exercise previously discussed in this chapter could require significant practice to perfect. As we continue our examination of the Capet text, we will notice that the Slur is not the only bow stroke that Capet develops minutely and thoroughly.

Another of the heavy bow strokes contained in Category 10 is the *Martelé*[203] which requires the bow to be thrown as fast as possible in one direction or the other and suddenly stopped.[204] The stop requires very strong pressure from the fingers at the moment the arm stops. *Martelé* can be played at the frog or the tip, expresses energy or will, but should never sound strained or unpleasant. Instead, the sound quality should be strong, noble, and beautiful between strokes since crushing the sound will also crush the character.[205] In the musical examples that Capet includes in his text, one example of strong *Martelé* is found in the *Kreutzer Sonata*. Furthermore, the *Martelé* found in Beethoven's First String Quartet [Op. 18 No. 1] demonstrates that *Martelé* can occur in all dynamic levels; therefore it is important, especially in the piano dynamic, to preserve the energetic character in contrast with the legato around it.

The exercises to develop *Martelé* stroke begin with études that are to be played in the lowest and the uppermost eighths of the bow.[206] The bow is pressed into the string before each note and lifts off the string after each quick stroke. In the next exercise, Capet uses the lift after each stroke to move the bow to a distant division. For example, the divisions of bow used in the first étude are: the bottom

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[203]Capet, 49-57 par 115-134.

[204] Capet, 49 par 115.

[205] Capet, 49 par 116.

[206] Capet, 51-52 par 119-121.

eighth, the middle two eighths, and the eighth at the tip. In the following figure, the bow is first played at the frog in down-bow and then is moved to the eighth division just above the middle to play up-bow. Next, the player is to play down-bow just below the middle and lift the bow to the tip to play the next up-bow. See Figure 32 below for a diagram of this exercise.[207]

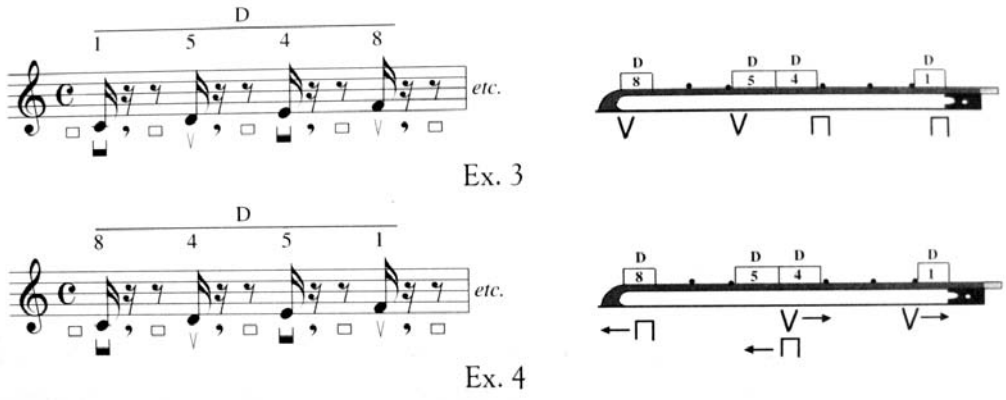

Figure 32. *Martelé* Exercise

This sequence requires the player to be very aware of the movement of his or her bow and control with minute exactness the speed and placement of each stroke. In the second étude in this exercise, Capet alters the bows so the player leaves from the same point in the middle in different directions, requiring an active thinking process. When playing these exercises, Capet directs his students to travel above the string very slowly while watching the bow direction and keeping the bow parallel to the bridge.

[207] Capet, 52 par 120.

The next exercises in *Martelé* are to strengthen the accentuation of each stroke.[208] The first is a whole bow *Martelé* on double stops which is started both down-bow and up-bow. These whole bow exercises are followed by études that employ overlapping halves (from frog to middle and middle to tip) of the bow. The following exercise, pictured in Figure 33, is one of the accentuation exercises. In this study, the eighth sections at the ends of the bow are reached by lifting and resetting the bow as indicated by the small box printed below the staff. The rhythm also changes; rests are taken out between every other note so that two sixteenth notes now occur together.[209]

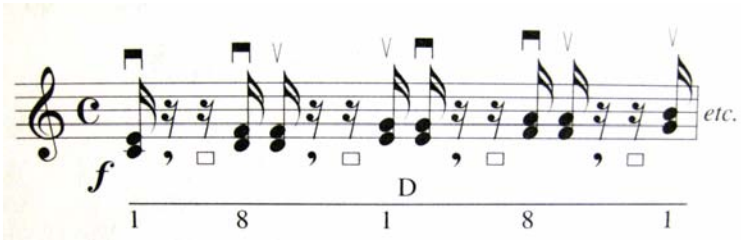

Figure 33. *Martelé* Exercise at Frog and Tip

The character and volume of each *Martelé* stroke in this étude should be equal.

The string-crossing exercises for *Martelé* begin with an exercise of three-note chords broken into double stops which is followed by an étude with four-note chords. The strings changes on the four-note chords have no common tones, like the three-note chords, so the bow must move faster and farther between each stroke. These chord exercises are to be practiced in an *Allegro* tempo and the bow is to remain in contact with the string. In contrast, the bow, which is now playing at the tip, is lifted

[208] Capet, 53 par 122.

[209] Ibid.

and reset on the string between each stroke in the next two études. These études also employ the same three-note and four-note chords as the first part of the exercise but are to be practiced in an *Adagio* tempo.[210]

The next exercise, based on the same series of chords, hooks two notes in each motive[211] which should sound the same as the separated note that follows. The last *Martelé* string crossing exercise is grouped in four-note motives. These motives are played both separately, at the tip (C4) and at the frog (C1), and hooked with two separated notes. These four-note exercises should also produce the same sound quality for hooked and separated *Martelé*.[212]

Capet then moves into the exploration of *Martelé* in the *piano* dynamic. To adapt *Martelé* to a *piano* context, the student should not press for accentuation but should keep the energy by rapidly throwing the bow. In the three études of this exercise, the *piano Martelé* is first combined with Slur strokes which are played with the same division of bow; then the slur uses twice as much bow as each of the *Martelé* strokes; and lastly, the slur is followed by two hooked *Martelé* bows. In the second exercise for *piano Martelé*, the stroke is applied to two-octave scales. In the first étude, the slurred notes receive three quarters and the separate note receives one quarter of the division. In the second scale étude, the triplets are hooked in with the Slur stroke.

The next couple of exercises, pictured below, develop quickness for string-crossings while playing *Martelé*. The first exercise is a scale of broken thirds played

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[210] Capet, 53 par 124.

[211] Capet, 54 par 125.

[212] Capet, 54 par 127.

on two strings. The first note is separate but each two notes thereafter are hooked and the bow must change strings between each note. The second scale étude, pictured below, should sound the same as the first hooked étude.[213]

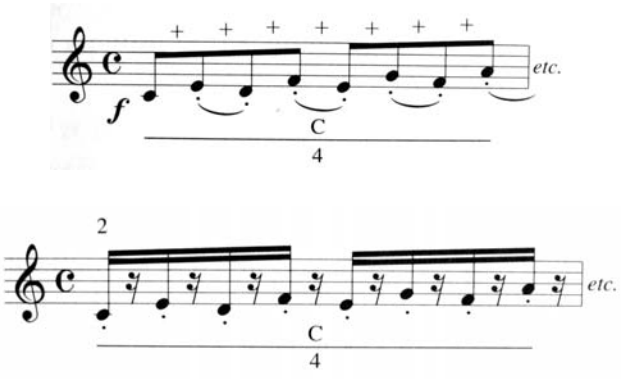

Figure 34. *Martelé* String Crossing Exercise

In a further exercise, the first note is again separated and each set of three sixteenth notes are followed by a rest. In this variation, the first note is played with a whole bow and the hooked bows get one-third bow each. Capet directs his students to start in a calm tempo and then work up to an *Allegro*, executing the whole étude within a piano dynamic. There are four variations that follow this first étude. The first is rhythmically and dynamically similar to the first set of exercises and is to be played in the top quarter (C4) of the bow and worked also in each of the other quarters. The second variation maintains the separated first note and the dynamic level but hooks two sixteenths per bow instead of three. The third variation uses the same notes (broken thirds on two strings) grouped into triplets, played at *Allegro*, and in the *Forte* dynamic. This étude, pictured below, contains separate strokes and an accented

[213]Capet. 55 par 129 exe 6-7.

noted under a slur.[214] Capet instructs his students to use the same amount on the slurred notes as on the separated notes and to be meticulous about the accent.

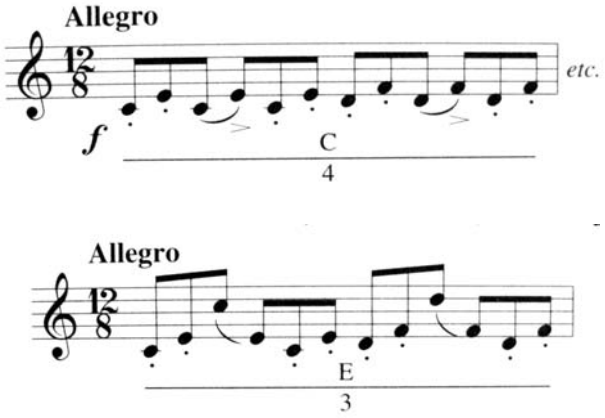

Figure 35. *Martelé,* Slur, and Accents Exercise

In the final étude of this exercise, pictured above, Capet uses an arpeggiated triad with the same bowings but takes away the accent mark because when the bow returns to the lower string from the upper string there is a natural tendency to create an accent and it is Capet's purpose to create conscious control over every natural tendency.

In the *Second Part*, the complete exercises for *Martelé* are significantly fewer than those for the Slur stroke.[215] As usual, Capet begins his exploration of this stroke on two-octave scales, adds dynamics, and various disjunct divisions of the bow. To play the stroke effectively, he directs his students to stop the bow and hold it tightly to the string; after the lift to relocate the bow, it should be set back into the string. This exercise is expanded into three-octave scales, scales in thirds, sixths, octaves,

[214] Capet, 56 par 132.

[215] Capet, 160-162 par 130-133 exe 424-433.

and tenths. When this step is complete, Capet directs his students to go back to the two, three, and four string exercises starting on #326, simplifying the rhythms with equal note values. This multiple string study is followed by an exploration of two-octave scales in position; first with the bow remaining on the string between strokes, and then with lifts between each note in various combinations of bow division use. Finally, with the same divisions just rehearsed, Capet directs his students to practice scales in thirds on two strings.

After the development of the *Martelé* stroke, Capet has a series of combination stroke exercises.[216] In one of these, he combines the *Martelé* and the Slur strokes. At first he rehearses the combination stroke on two-octave scales in position; at the frog and in the middle of the bow. All the bows in these études are to be played with equal length, then the slur is to be given more bow length than the *Martelé* strokes, but no unevenness or accent should be present.

These études are followed by several more written with long tones followed by fast *Martelé* flourishes and scales in broken thirds. These string crossing exercises begin with fingered thirds on two strings with various slurs and accents, and then are accelerated and varied with dotted rhythms; to be practiced both with equal and unequal bow divisions. Capet continues to challenge his students to play these exercises moving from one extreme of the bow to the other in three different études. The student is to play these exercises using both quarter bows as well as eighth bows at the frog and the tip.

The string crossing exercises are followed by four études based on arpeggios. The first étude slurs two notes followed by four *Martelé* strokes; to be practiced with

[216] Capet, 164-167 par 137-138 exe 444-462.

equal and unequal divisions. In addition, Capet directs his students to practice the same études with two slurred notes and two *Détaché* notes, and with three slurred notes and two *Martelé* strokes, beginning on both up bow and down bow. The closing étude of this section involves a long tone tied to a flourish of thirty-second notes that is played with a combination of Slur and *Martelé* strokes.

The last Heavy Bow Stroke discussed in Category 10 is the *Ondulé* stroke. Capet describes this bow stroke as a type of slurred *Staccato*. In *Ondulé*, both strokes are not stopped but a small flexing of the stick marks each note or group of notes. This slight flexing of the stick creates a slight undulating sound which is especially useful in legato areas of music such as the *Andante con molto quasi-allegro* in Beethoven's Ninth String Quartet [Op. 59 No. 3]. Exercises for the Ondulé stroke are found only in the *Second Part* of the book.[217] These exercises are begun on three-octave scales in every third, half, and quarter division of the bow. In the first étude, Capet hooks three eighth notes at a time. This basic exercise is followed by several variations: elongating the notes into half notes played three to a bow, hooking six notes per bow in triplets, and a long tone followed by five hooked bows. Capet instructs his students to return to Exercises #155 through #186, which are found under the *Détaché* exercises in the *Second Part*, and to practice them first without any inflection, then with inflection, and finally with accents at the beginning of each note. This last exercise serves to solidify the differences of nuances between the *Ondulé*, *flexible Détaché*, and *accented Détaché* bow strokes.

Category 11 encompasses the rebounding bow strokes, these include: *Spiccato*, *Sautillé*, *Staccato*, *Jeté*, *biting Staccato*, *unaccented Staccato*, *Ricochet*, and

[217] Capet, 121-122 par 92-94 exe 217-230.

Lancé. The first bow stroke that falls into this category is *Sautillé*. In *Sautillé*, the bow hair rebounds from the string, not freely, but subject to the players will. This stroke can be played in slow, moderate, and rapid tempos and in both powerful and delicate dynamics. The rebounding movement of the stroke is determined by the wrist which determines the varieties of sound quality from *Spiccato*-like to *biting Sautillé*. This stroke is essentially a *Détaché* in a much reduced division of bow where the bow is pressed into the string and is not allowed to lift between notes. The best bow divisions for *Sautillé* are in the middle (D3, D4, and D5). D3, just below the middle, is best for moderate tempo; D4, the middle, is best for fast tempos; and D5, just above the middle, is best for very rapid tempos such as *Presto*. This stroke is often interchanged with a *Spiccato* stroke depending on the tempo. Capet includes two examples to illustrate this point, he says, "The character of this bow stroke should be as varied as possible, because it will suffice to give one or two examples to prove the extreme differences in certain cases, on the subject of what character to give this bow stroke."[218] To illustrate *Spiccato*, he includes an example from Beethoven's Seventh String Quartet [Op. 59, No. 1]. In contrast, Capet uses an excerpt from Saint-Saëns *Introduction and Rondo Capriccioso* to illustrate an appropriate character suggesting the use of the *Sautillé* stroke.

The exercises to develop *Sautillé*[219] begin with scales on the rhythmic motive eighth note and two sixteenths. In this motive, the eighth note uses twice as much bow as the sixteenth notes and is practiced at the middle and just below the middle of the bow. This stroke is to be played completely into the string using the springiness

[218] Capet, 58.

[219] Capet, 57-59 par 138-139.

of the stick to rebound. Capet instructs his students to use the inflection of the stick on each note. This rhythmic motive is followed by four études, still based on scales, which use rhythmic acceleration to achieve the rebounding quality of the stroke; from triplets and sixteenth notes to six and eight notes per beat. For the last two rhythms, Capet directs his students to allow the bow hair to leave the string only in the *piano* dynamic.

In the *Second Part* of the text, Capet explores a complete set of exercises for the *Sautillé*.[220] This study, to be played in the middle (D4), begins with an exercise based on arpeggios in position. Capet directs his students to play sixteenth note triplets on each note of the arpeggios, and then change the left-hand note every two strokes while the bow is still playing the triplet rhythm in a faster tempo, higher in the bow. While continuing to accelerate the tempo, this exercise is varied to include other triplet variations including a thirty-second note triplet étude. The next exercise contains two études based to be practiced first in D4 and then also in D3 and D5. The first étude of this exercise uses a series of suspensions between chords to develop finger independence; in the second étude, the chords change on every note. Capet directs his students to first practice this on the string and gradually increase the tempo until the bow stick or the string begin to spring back between each stroke; which is *Sautillé*.

This double stop study is followed by a series of études based on broken thirds in position, and exercises on three strings. These last exercises, practiced both on-the-string and rebounding, employ a series of acceleration variations to be kept within the bow division of D5 (the fifth of eight bow divisions located just above the

[220] Capet, 167-173 par 143-154 exe 463-523.

middle). At the acquisition of this skill, Capet challenges his students to play three arpeggiated études in every division (D1 through D8) with the on-the-string stroke, then in D4 and D5 with the rebounding stroke. Capet cautions his students to align the bow stroke and the sound production so that the bow falls exactly when the note is heard. To build awareness for this executive precision, Capet introduces a series of études with rests to be played first on-the-string and then rebounding.[221]

At this point, Capet begins to bridge Category 10 (Heavy Bow Strokes) and Category 11 (Rebounding Bow Strokes) by introducing an exercise that combines the Slur with *Sautillé*.[222] He begins by exploring these strokes on very fast scales in position with various ratios of slurred and separated notes. These combination studies are followed by an étude of alternating thirds in position; half slurred and half to be played with a rebounding *Sautillé* stroke. This combination of intense left-hand technique balanced with an equally intricate right-hand execution is one of Lucien Capet's trademarks. Although Capet minimized the left-hand involvement at the beginning stages of study, his advanced exercises involved a thorough exploration of the fingerboard. In accordance with his own policy, Capet introduces combination stroke études based on various arpeggios in position followed by others that contain octaves and thirds, and six additional variations. When the left and right hands are in perfect alignment on these études, Capet directs his students to rework Exercises #493 through #510, lifting and setting the bow after each slur in all divisions of the bow. In the final step of developing *Sautillé*, these exercises are to be worked in double stops adding thirds, octaves, sixths, and tenths.

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[221] Capet, 169-170 par 143-144 exe 480-484.

[222] Capet, 171-173 par 147-149 exe 493-510.

The second stroke explored in Category 11 (Rebounding Bow Strokes) is *Spiccato*. The *Spiccato* stroke, according to Capet, is a version of *Sautillé*. This biting stroke cannot exceed a certain tempo and is created by lifting and setting the bow between each note. To prepare *Spiccato*, Capet's exercise is a series of notes interspersed with rests to be played in the middle of the bow (D4).[223] This stroke is a circular stroke that returns the bow to the beginning of the division (D4) after each stroke. In *Spiccato*, the bow is played strongly at the beginning of each stroke to prepare the accent or the bite that characterizes this articulation. The character of this stroke encompasses many variants both light and heavy and is to be used mainly for passages where the tempo is held at will. To begin the development of this stroke, the student is to slowly play and study the movements of the stroke and gradually increase the tempo. According to Capet, *Spiccato* is also "an excellent preparation for the *Staccat*o."[224]

In the first of two studies for the development of *Spiccato*,[225] Capet directs his students to play two-octave scales and fingered third scales in bow division D4, the middle. Each sixteenth note of these scales is followed by a sixteenth rest and eighth rest creating space between each note where the bow is to be lifted and returned to its original starting place as indicated by the markings in the following example:[226]

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[223] Capet, 60 par 140.

[224] Capet, 60 par 140.

[225] Capet, 60 par 141-143.

[226] Capet, 60 par 141.

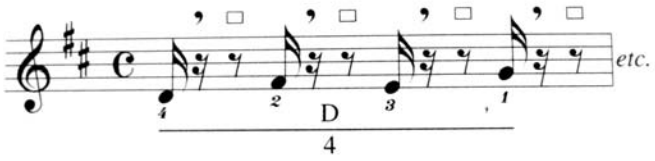

Figure 36. *Spiccato* Exercise

These exercises are to be practiced very slowly and the movements are to be exaggerated. Furthermore, this exercise should be applied to scales of double stops, arpeggios, and so forth. In the second exercise, shown in Figure 37, the lift and set stroke of *Spiccato* is practiced on different rhythms on two strings.[227]

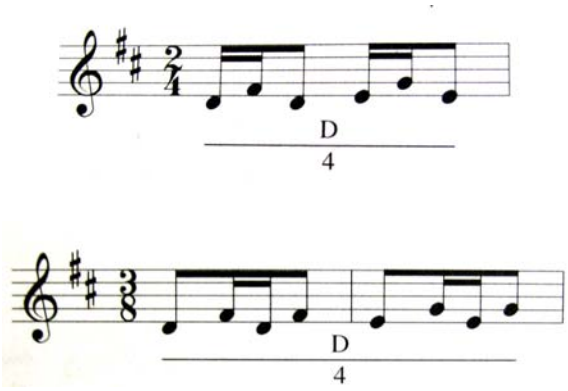

Figure 37. *Spiccato* Exercise on Rhythms

These rhythms, with both an unequal bow-speed and an unequal execution rate of the stroke, refine the agility of the *Spiccato* stroke. Capet directs his students to also practice these last études in divisions D3, D5 and D6; continuing to set and lift the bow between each note.

[227] Capet, 60-61 par 142.

Jeté is the next bow stroke to be discussed in Category 11, Rebounding Bow Strokes. *Jeté*, in essence, is a perpetual retake of the bow resulting in a light or biting tone quality. When light tone is needed, it is best to play this stroke in the middle (D4 or D5); alternatively, when a strong biting tone quality is called for, it is best played at the extreme tip. In the text, Capet shows the application of *Jeté* to the final movement of Mendelssohn's Violin Concerto in E minor and to Wieniawski's *Scherzo Tarantella*.[228] To develop this stroke, Capet suggests a series of seven études.[229] The first two of these études are based on scales. In the first step-wise exercise, each note is to be played up-bow, then lifted and retaken between each stroke. The first division to be played is D4, and then in all divisions between D1 and D5 followed by a repetition of the étude with all down-bows. Later in the study of *Jeté*, Capet expands the use of this étude to include whole, half, and third bow strokes. The second étude is to be played at the extreme tip in forte. This step wise etude is played in thirds with a pause between each note. The third and fourth études in *Jeté* preparation concentrate on the development of string crossings. Three études employ a small motive that requires string crossings. These are to be played at the tip of the bow in a *forte* dynamic in both down-bows and up-bows. The next étude expands the range to use all four strings and is also to be with a pause between motives. The final step to *Jeté* preparation is to practice all the études in all divisions of the bow (whole, halves, quarters, eighths, and thirds) without a pause.

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[228] Capet, 61-62 par 144-146.

[229] Capet, 62-63 par 148-149.

The complete exercises for *Jeté* found in the *Second Part* of *Superior Bow Technique* begin, with the usual two-octave scales played in one position.[230] In this *pianissimo* dynamic exercise, four notes are slurred and four notes are played *Jeté.* The same articulation is used next on an alternating thirds étude that is also played in one position. These two studies are then to be practiced in *Jeté* stroke as well; lifting and retaking between each note. Once a student has developed a continuous *Jeté* stroke, Capet begins to develop the complexity of the left-hand. In the next étude, he asks his students to play *Jeté* on scales of arpeggiated three-note chords in all divisions between D1 and D5, see below:[231]

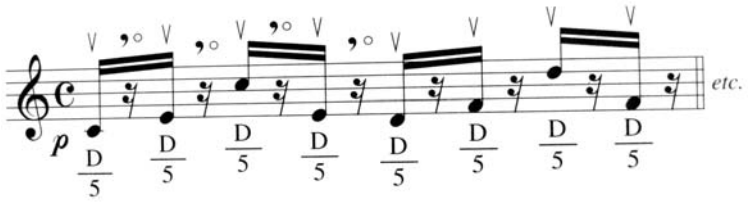

Figure 38. *Jeté* Exercise

This study is also to be played in all down-bows in D1 to D4 both in *piano* and *forte* dynamics and in the upper half divisions of the bow (C3 and C4). When the left-hand has achieved competency, Capet increases the complexity of his studies by combining a series of up-bows and down-bows to be played in *pianissimo*, with variations in the lower half (D1 to D4) which are to be played *piano* followed by repetitions in the upper half (C3 and C4) played *forte*. Finally, *Jeté* is to be practiced on all scales with

[230] Capet, 173-176 par 150-154 exe 512-528.

[231] Capet, 174 exe 517.

double and triple stops in all divisions of the bow. The whole bow practice of *Jeté*, whether up-bow or down-bow, is also known as the *Lancé* stroke.[232] The exercises that combine Slur and *Jeté* strokes, that follow, employ various scales, thirds, and double stops including scales and triple stops.

Flying Staccato, a bow stroke that plays many *Staccato* articulations in one direction, is usually used in a more rapid tempo. The dynamic range of this stroke is limited between *piano* and *mezzo forte*. Capet suggests that *flying Staccato* is a mix of *Sautillé*, *Spiccato*, and *Ricochet* and is best played in the upper half. Some places that Capet suggests to use this stroke include the final movement of Mendelssohn's Violin Concerto in E minor which can be played with *flying Staccato* and therefore no retakes between the notes, and also in Beethoven's Third String Quartet [opus 18 number 3] where, as he demonstrates, there are places that are appropriate for the *Jeté* stroke as well as other places that work best for *Flying Staccato*.[233] The single étude that Capet presents for the development of this stroke consists of a scale-wise pattern in which four ascending notes are slurred followed by four descending notes which are played in *Flying Staccato*.[234] This étude is to be played in the middle divisions of the bow (D4 and D5).

The complete exercises for *Flying Staccato* in the *Second Part*,[235] begin with two-octave scales in which the first quarter note is played down-bow followed by three or four up-bow *Flying Staccato* notes. The next arpeggio study, also played in

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[232] Capet, 175 par 154.

[233] Capet, 62 par 146-147.

[234] Capet 63 par 149.

[235] Capet, 176-177 par 155 exe 529-538.

position, consists of even eighth notes in which the first two or three are slurred followed by four or five hooked up-bows in *Flying Staccato*. Similarly, the three-octave scales are to be played with equal notes; slurring three in the down-bow and hooking nine in the *Flying Staccato* up-bow. In each of these studies, the amount of bow for the slur equals the amount of bow to be used for the *Staccato* notes, which requires the bow speed to be constantly monitored. The stroke is then to be applied to double stop and alternating third scales as well as to the oscillation exercises beginning with Exercise #129.

There are two other kinds of *Staccato* that Capet discusses in his text, these are: *unaccented Staccato*, and *biting Staccato*. The *unaccented Staccato* stroke is to be played on the string without accents and is used only in rare circumstances. The stroke is stopped between each note without pressing the hair into the string at the beginning of each note. Primarily this stroke is used in the 'dynamic *dolce*'[236] such as in the *Allegro* from Beethoven's Second String Quartet [Op. 18, No. 2] which begins in a *pianissimo* dynamic. In this introverted dynamic, "*Jeté* or *flying Staccato* would be too frivolous."[237] The *unaccented Staccato* stroke can also be used to recover bow without changing the character; for example, the second measure of the (*Presto*) *Double* of Bach's *Second Unaccompanied Sonata* for violin (in modern editions the *Partita #1 in B minor*).[238]

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[236] Capet, 63 par 150.

[237] Capet, 64 par 151.

[238] Capet, 64 par 152-153.

The *biting Staccato* stroke is also to be played completely on the string; however, unlike the unaccented *Staccato*, each note is to be energetically accented.[239] The *biting Staccato* is a brilliant stroke and should be prepared by practicing *Spiccato* and *Martelé* in all divisions of the bow. One preparation exercise, pictured below in Figure 39, has three études: the first is played in quarter bow divisions on sixteenth notes and sixteenth rests; the second is to be played in eighth bow divisions on thirty-second notes and rests.[240]

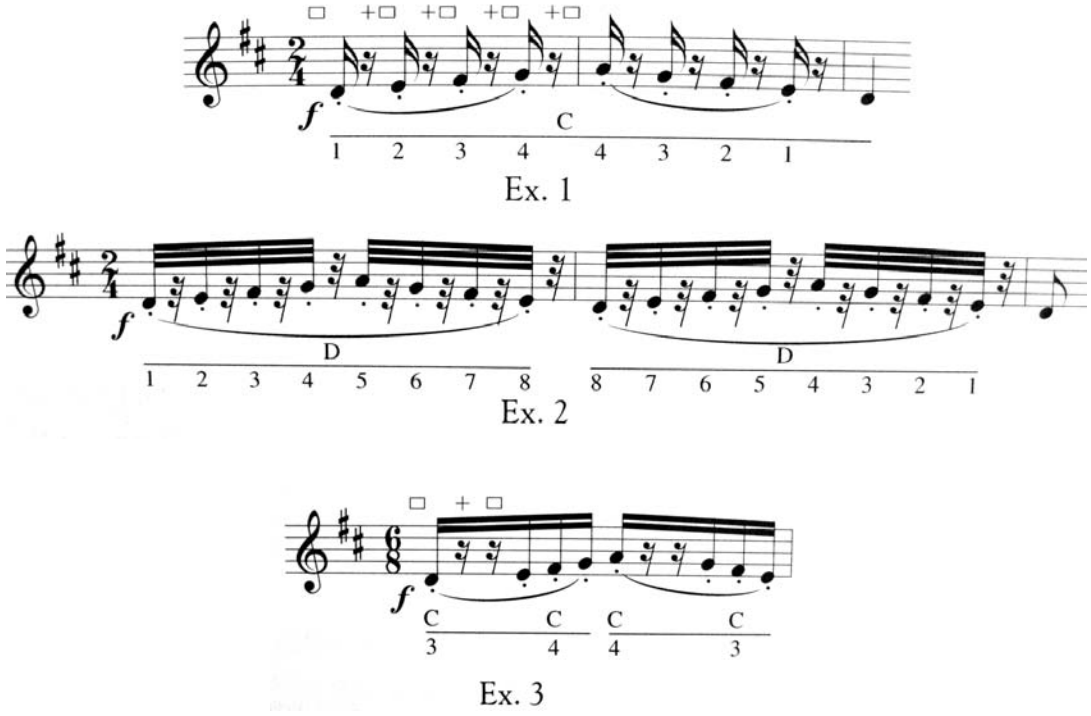

Figure 39. *Biting Staccato* Exercise

[239] Capet, 65 par 154.

[240] Capet 65 par 155.

The last étude includes two rests after the first note followed by three notes without rests to develop the production speed of this stroke.[241]

Capet develops the *biting Staccato* with two different exercises.[242] The first is based on simple ascending scales in single tones or thirds. The first étude of this exercise is to be played *piano* at the tip and Capet cautions his students to avoid any tremor in the hand. The following five variations are to be played beginning in the *piano* dynamic and subsequently increase both in volume and length of the *Martelé* stroke. The second exercise for *biting Staccato* employs the fingered thirds scale and thus adds the facet of string crossings to the overall study of this stroke; which helps to develop the accentuation of the stroke. This exercise has six rhythm and bowing variations which are to be played at the tip of the bow in a slow tempo to begin with and then faster, starting both down-bow and up-bow in all third, quarter, and eighth divisions of the bow.

The application that Capet uses is from the *Scherzo* movement of Beethoven's String Quartet #2 [Op. 18 No. 2]. The first nine measures of this excerpt uses four different bow strokes. The first two measures of triplets are played *Staccato* up-bow. The next measure, which is to sound exactly the same, is played *Sautillé*, followed by three measures of slurred notes, concluding with two up-bow measures of combined Slur and *Staccato* strokes. Capet suggests that a simple *Staccato* with no accents and

[241] Capet, 65 par 155.

[242] Capet, 67-68 par 157-158.

a clear detachment is best used for this excerpt. Also he suggests that the *Staccato* stay on the string in a *dolce* dynamic but a brilliant tempo.[243]

The preparatory exercises for *biting Staccato* from *The Second Part* begin on two-octave scales played in bow division D5. The exercise continues with arpeggiated double stops followed by two-octave single-note arpeggios played in position.[244] The scale exercise is followed by various long note and fast note combinations and arpeggiated scales using three-note chords which are to be played in all eighth divisions of the bow. An exercise for developing both *unaccented Staccato* as well as *biting Staccato* is next. Two-octave scales are to be hooked in this exercise; four notes each direction, while keeping the bow on the string without accents. Next, eight notes are hooked and finally two octaves in each bow. These scales are followed by arpeggios in position and are to be hooked in the same fashion; and also practiced in all half, quarter, and third divisions of the bow. The last step of the preparatory exercises repeats the scales and arpeggios alternating this time between *unaccented Staccati* and Slur articulations. Towards the end of this section, Capet directs his students to practice *biting Staccato* and *Ondulé* on the same exercises for *unaccented Staccato*, Exercises #542 through #554.[245] This overlapping practice aids the player in developing three distinct articulations out of these three related strokes.

After completing his discussion of the *Staccato* stroke, Capet continues his perusal of rebounding bow strokes with the *Ricochet*. Capet calls the *Ricochet* stroke

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[243] Capet, 68-69 par 159-160.

[244] Capet, 177-179 par 156-157 exe 539-554.

[245] Capet, 180 par 158.

"an acrobatic fancy"[246] that is rarely necessary in chamber or solo works. However, he concedes that it is useful for exploring the support of the stick with the fingers. The purpose of the fingers in this stroke is to guide the rebound of the bow, to achieve equal notes. This control is achieved with the little finger which balances and lifts the bow as soon as it touches the string. To obtain the correct muscle and finger balance for the *Ricochet* stoke, Capet introduces a small étude based on a scale which has a four-note motive. This motive has a rest after the first note and is followed by three more thrown notes. Thus the bow is not merely thrown randomly to the string but each rebound must be placed precisely. Here, Capet writes that *Ricochet* resembles *flying Staccato* but the difference between the strokes is that *Ricochet* rebounds off the string whereas *flying Staccato* is more on-the-string.[247] The repertoire that this stroke can be applied to includes the *Allegro* of Beethoven's String Quartet #3 [Op. 18, No. 3] and the cadenza of Mendelssohn's Violin Concerto in E minor in the arpeggiated section, when the orchestra has the theme.

The preparatory practice exercise for *Ricochet*[248] begins with a scale of broken thirds in a two-note hooked motive interspersed with rests to be played in the middle of the bow (D4). This preparatory practice is followed by a very advanced étude, shown in Figure 40, which includes both left-hand *pizzicato* and *Ricochet* motives.[249]

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[246] Capet, 69 par 161.

[247] Capet, 69-70 par 162.

[248] Capet 70 par 164.

[249] Ibid.

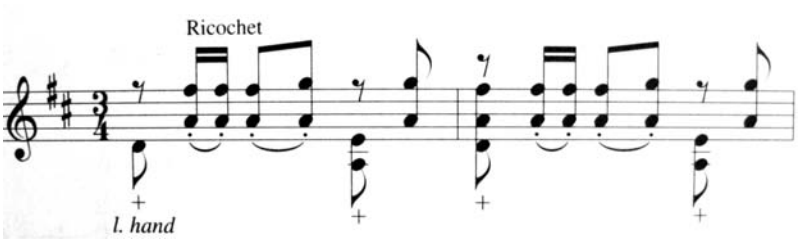

Figure 40. *Ricochet* and *Pizzicato* Exercise

The practice of *Ricochet* is then moved into divisions D5 and D6. In Figure 41, the illustrated study is comprised of a scale of repeated notes interspersed with rests; two or three notes are hooked in each bow for this study and the scale is played on two strings.[250]

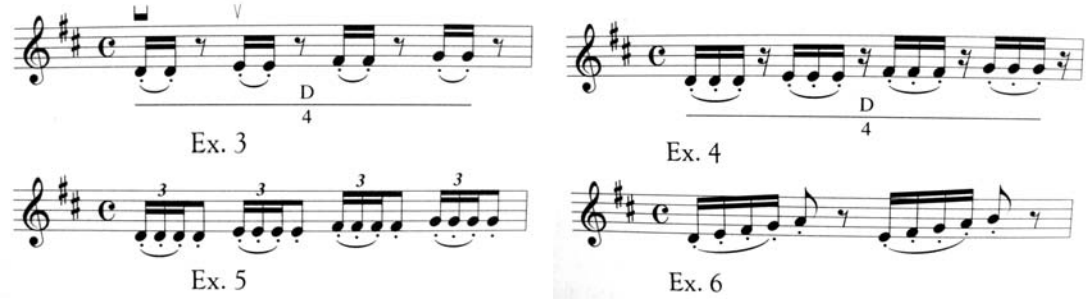

Figure 41. *Ricochet* variations

The third étude uses the same two string fingering and the rest is replaced by a note in the opposite bow direction. The final étude of *Ricochet* bow incorporates a finger change in the left hand for each rebound of the bow.

In the *Second Part*, the complete exercises for *Ricochet* stroke[251] begin with seven variations on the two-octave scales that are played within one position. The

[250] Capet, 70 par 164 exe 5-6.

[251] Capet, 180-182 par 159 exe 555-575.

seven variations are followed by two-octave scales on two strings with four variations and then Capet sends his students back to Exercises #562 through #565 to vary the beginning stroke (both directions, down and up-bow), play with two strokes (one for each note), play with one stroke per beat (four notes and two rests in each bow), and then the entire exercise in one bow starting both down-bow and up-bow. In addition, these variations are also to be applied to scales in sixths, octaves, and all two string exercises. The next step, adding string crossing is a broken thirds scale fingered on two strings with five variations, all to be played in the middle of the bow. This process concludes with arpeggiated scales on three and four strings and several attached variations.

The final stroke discussed in Category 11 of Rebounding Bow Strokes is *Lancé*[252] which requires the most rapid movement possible from one end of the bow to the other. *Lancé* is an important component of all the accented bow strokes. For this stroke, the horizontal pressure or balance of the fingers on the stick accompany the rapid flinging of the bow and the accentuation of *Lancé* adds energy to the character of the music. The development of this accented stroke should start on the string to preserve tone quality and control. Capet suggests the application of this stroke in Rode's *Caprice #20* does not need finger pressure, but the more rapidly the bow is thrown the better.[253]

The *Lancé* exercises in the *Second Part*[254] begin with two-octave scales played in the upper quarter, third, and half of the bow. These scales are to be played

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[252] Capet, 71 par 166-167.

[253] Capet, 71 par 167.

[254] Capet 162-163 par 134 exe 434-436.

in a *piano* dynamic and each stroke is to be thrown and stopped. Capet notes that in the larger divisions, the bow will tend to tremble and suggests using strong horizontal finger motion to steady the bow.[255] After the student has mastered the upper half of the bow in *Lancé*, Capet extends this exercise to all quarters, thirds, halves, and finally the whole bow. To complete this exercise, his students are to continue the same practice on scales in double stops in the *forte* dynamic.

The remaining balance of the Capet text, found only in *the Second Part*, is comprised of exercises that combine various bow strokes to develop clear contrasting nuances of character. The first combination includes the *Lancé* and *Martelé* strokes.[256] In a series of studies in this exercise, the *Lancé* is given a large division of bow and the *Martelé* is given a much smaller one; however, even with this variance of bow speed, Capet requires the *Lancé* to be played at the same dynamic as the *Martelé* notes. At first, the *Martelé* receives a quarter bow to the *Lancé* half bow then the *Martelé* is reduced to an eighth bow and the *Lancé* is increased to a whole bow as illustrated.[257]

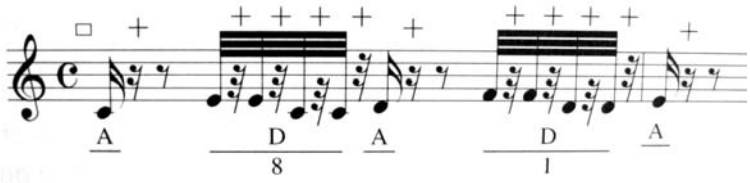

Figure 42. *Lancé* and *Martelé* Exercise

[255] Capet, 163 par 134.

[256] Capet, 163-164 par 136 exe 437-443.

[257] Capet, 163 exe 439.

Capet then changes the length of the notes once more and asks his students to give each stroke an equal length of sound even though the *Lancé* is played with a whole bow and the *Martelé* is only played with quarter bows. Then he challenges his students to apply the same strokes and principles to scales with double stops and three-note chords.

The next combination of strokes addressed is the Slur and the *unaccented Staccato*[258] which is begun on two-octave scales. These scales have three variations after which are studies of arpeggios in position with four other variations. These scales and arpeggios are to be executed in all divisions of B (half bows), C (quarter bows), and E (third bows). In addition, there are two variants of three-octave scales and four additional variants of broken double stops with Slur and *unaccented Staccato* bowings.

The last five pages of Lucien Capet's *Superior Bow Technique*, entitled 'Several Difficult Exercises for Different Bow Strokes, contains seventeen different studies.[259] The first group of études,[260] which are chordal and complex for the left-hand, include a *Sautillé* study to be played both on-the-string and with a rebounding stroke, a combination Slur and *Lancé* étude, two études that combine the Slur and the *Sautillé* strokes, a Slur and *Martelé* étude, and two études combining the Slur and *accented Staccato*. For all of the above studies, Capet suggests a variation that reverses the pattern of the previous etude and applies the various *Staccati* including *unaccented Staccato*, *Ondulé*, and *flying Staccato*. In addition, these études can also

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[258] Capet, 178-179 par 157 exe 542-554.

[259] Capet, 182-187 par 160-164.

[260] Capet, 182-184 exe 576-582.

be worked in all sections of the bow from the whole bow (A) down to the quarter bow divisions (C).

The next set of exercises[261] includes two études that combine the Slur and the *singing* or *unaccented Détaché,* which are also to be practiced with an *accented Détaché* stroke. These Slur and *Détaché* études are followed by: two études combining the Slur and *Staccato* in the same bow stroke and three études played with light *Spiccato,* Slur, and *Sautillé* bowings. These exercises, which pair the lightest strokes with the heaviest and least flexible part of the bow are to be practiced in all divisions of C (quarter bows), D (eighth bows), in the *piano* dynamic at the frog and the *forte* dynamic at the tip to pair heavy strokes with the lightest, yet equally as inflexible, part of the bow stick. These opposite characteristic pairing studies are followed by two studies for short notes featuring sixteenth and thirty-second notes to be played on the string in every division.

The last studies in the text,[262] include: a *Piqué* and slurred bow combination, a Slur and *Staccato* combination over three strings, a Slur and *Spiccato* mix, a Slur and *rebounding Sautillé* mix, a Slur and *Martelé* étude, a rapid *on-the-string Sautillé* étude, a *Bariolage* and *flying Staccato* combination, and an accented bow stroke played in each bow division moving gradually from the frog to the tip and back; preserving the same character in every part of the bow. This étude completes Capet's study of bowing technique.

Capet's *Superior Bowing Technique* with its more than 600 bow exercises, has been the backbone of French bowing technique since 1916. It was republished in

[261] Capet, 184-185 exe 583-592.

[262] Capet, 186-187 exe 593-600.

1952 in the French edition that is still being sold internationally today. In interviews with violinists and teachers, this author found that this text is still widely circulated and referenced in most European conservatories and to a much lesser degree, is also referenced by teachers in the United States. In an e-mail to John Sidwick on January 24, 2009, Madame Sylvie Gazeau, one of the most distinguished professors of violin at the Paris Conservatory Supérieure says:

> Concerning Capet, yes I can say that he is still someone recognized among my generation but not "hélas" my students or those of my colleagues!! My own teacher, M. Gabriel Bouillon was one of his best students, so I heard a lot about Capet when I was studying in the Paris Conservatoire back in the sixties. Personally, I am teaching still under the influence of Capet and I strongly recommend my students to follow his method!

It appears that modern pedagogy is moving away from use of the text, but examination of the available texts for such minute and detailed study of bowing technique reveals that there is no equal to Capet even considering as the other contemporary work, Hubert Léonard's, *Le Grand Gymnastique du Violin*, which is both out of print and out of circulation. It would seem unwise to avoid or ignore the technique that has been the backbone of many professional artists of the twentieth century as discussed in Chapter III of this thesis and illustrated by this memory of John Sidwick in an email to me on January 9, 2009:

> I was at the Paris Conservatoire in 1956 in Léon Pascal's Viola class. The first thing that I can say is that the outstanding pupil in this class was Jean-Claude Bonnafous, who hailed from the south of France. He was streets ahead of the rest of us with an elegance of bowing whose memory remains with me even to this day. He had undergone a total Capet treatment and was a living example of what it could produce.

This quote assures us of the validity of Capet's method but the length and complexity of the text pose a problem to accessing Capet's technique quickly, and it may have to be modified and adapted in essence as the author suggests:

> As much as possible, we would like to avoid too great a multiplicity of exercises so that the student may extract the necessary things from this work in order to develop an individual style of practice; because if we wished, it is certain that the exercises could multiply themselves to infinity. The important thing is to read very attentively the explanation of each bow stroke in the *First Part*.[263]

The allure of having a perfected bowing technique may be strong enough to attract the most serious violinists to make the commitment to study Lucien Capet's *Superior Bowing Technique* in its entirety, but Capet suggests a more moderate approach to the acquisition of this technique and has organized his text into an accessible reference that is usable by all string teachers and students. This treatise can be used as an aid in perfecting the skills of the bow arm and hand to enable more effectual musical interpretation through refinement of the external articulation which reflects the internal musical meanings and allow these meanings to take the foreground over purely technical concerns in performance.

[263] Capet, 164 par 136.

CHAPTER V
COMPARISONS AND CONCLUSIONS

Comparative Analysis

Method

In this chapter, the technical principals found in the thesis of Lucien Capet are compared to the bowing techniques found in Ivan Galamian's *Principles of Violin Playing and Teaching* and Simon Fisher's *Basics*. Originally, both texts of Simon Fisher, *Basics* and *Practice*, were going to be used in this analysis but on closer perusal, I found that *Practice* contains the same technique exercises as *Basics* but in a different format. Thus this comparison uses only the exercises found in the *Basics* text which offers the best sampling of Simon Fisher's rudimentary bowing technique. In determining the most useful way to extract the material from the texts, I decided to write out each exercise or theoretical explanation on a separate index card. For the needs of this project, index cards were the most efficient method because they offered an easy way to include the musical and visual representations with each exercise. Once each exercise was extracted from the texts, the completed cards could be filed or re-categorized as needed.

The filing system that was used to organize all of the exercises is the same eleven category system used in the previous Chapter Four to discuss Capet's text. This system has these categories:

1. Bow Hold (General)
2. Role of First (Index) Finger
3. Role of Second (Middle) Finger and Thumb
4. Role of Third (Ring) Finger

5. Role of Fourth (Little) Finger
6. Vertical and Horizontal Movement Theory
7. Tone Quality A: Horizontal Movements
8. Tone Quality B: Vertical Movements
9. Multiple Strings
10. Heavy Bow Strokes
11. Rebounding Bow Strokes

The purpose of this chapter is not to explain every exercise in the three texts, but rather to compare the elements and purpose of Galamian and Fischer's bowing technique to Capet's bowing technique, as represented by their respective texts, and to determine if a relationship exists. If there is a strong discernible connection with Capet's technique, then the author can assume that Capet's technique has a significant influence on modern bowing pedagogy. If the connection is less clear, then this comparison technique should help to pinpoint the different direction that modern pedagogy has taken. A lack of discernible connection between Capet's technique and Galamian and Fischer's technique indicate there are reasons why Capet's technique is no longer applicable and this method should provide clues. In addition, this author, whose technique is based on both the Russian and Franco-Prussian (Galamian & Flesch) methods, has spent parts of two years practicing the techniques found in Capet's text in order to have applied knowledge. This applied information could help in determining the effectiveness of Capet's bowing technique as applied in a contemporary environment. Insights into the practicality and benefit of applying the physical adjustments that are required can also be gleaned from this experience.

The three degrees of relativism that will be discussed are low, intermediate, and high relativism. In low relativism the general parameters are the same, the authors have similar thought processes and theoretical discussion but the approaches differ. In intermediate relativism, the author paraphrases or quotes a portion of Capet's theory and adds a personal element. The results of intermediate relativism include: embellishments (adding additional exercises or explanations), borrowing of some material and adding new elements, or creating similar material that is parallel to Capet's exercise (e.g. An exercise may have the same basic principles but different notes). High relativism is a direct relation of material. The author uses all or most of a Capet exercise or directly quotes from Capet. These degrees of relativism will determined for each category or subcategory as the comparison proceeds. Using the same three-part divisions as Chapter Four for anatomical discussions, tone and movement discussions, and bow stroke discussions to organize large sections of the comparative analysis, we begin.

Anatomy of the Bow Hand and Role of the Fingers

The Bow Hold, Category 1, has an intermediate to high relativism. In other words, most of the information found in the Capet, Galamian, and Fischer texts is similar. All three authors agree that the bow touches on or near the second joint of the index finger and beneath the pinky finger with the fingers either evenly spaced or naturally placed on the bow. The second or middle finger also forms a ring with the thumb which is a center point for other fingers to work around and the pinky remains on the bow.

The difference between these holds comes from the amount of movement the fingers are required to do. In Capet's hold[264], the fingers are more stabilized and make minimal changes from frog to tip, the wrist making the primary side to side adjustments with finger extension only at the extremes. This stabilizes the weight distribution through the hand in all areas of the bow and releases tension in the fingers allowing for smooth bow changes and the ability to create similar nuances in every division of the bow. Weight is applied vertically with arm weight and hand pressure.

In Galamian[265] and Fischer's[266] bowing technique, the hand position changes in different parts of the bow and for different dynamics. The actions include pivoting weight from the first finger at the tip to the pinky at the frog which complements the natural weight and balance of the bow. The hand shape change allows for a smooth transition of bow direction change and enhances the natural tendencies of the bow. One hazard of the Galamian/ Fischer bow hold is the increased finger shape change which also causes a complementary increase in movement in the wrist, which if not minimized as the authors recommend, can lead to muscle fatigue and performance injury. Another hazard that is involved in the pivoting hand movement is described by Simon Fischer, "the change from more vertical at the heel to more tilted at the point must happen smoothly or the bow will shake somewhere around the middle of a

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[264] Lucien Capet, *La Technique Supérior de L'Archet: Superior Bowing Technique*, ed. Stephen Shipps, trans. Margaret Schmidt (Maple City, MI: Encore Music, 2007), 11 par 1-4.

[265] Ivan Galamian, *Principles of Violin Playing and Teaching,* (Englewood Cliffs, MI: 1985), 45-46.

[266] Simon Fischer, *Basics* (London: Peters, 1997), 1-5.

whole down-bow stroke."[267] This technique of pivoting hand is supported in the Galamian and Fischer texts with various explanations of necessary adjustment of fingers (Galamian, 47), and hand balancing exercises (Fischer #9)[268].

Other exercises included in this first category on bow hold are some unique thumb exercises developed by Fischer to work on improving the thumb's counter pressure to the fingers.[269] Since these thumb exercises are embellishments of both the Galamian and the Capet technique and work entirely within the Capet technique, they have an intermediate relativism. In similar relativism are the unique exercises also found in Fischer's text to release hand tension[270], because Capet also encourages suppleness and flexibility of the fingers. Also, in direct relation to the Capet bow hold, is Galamian's explanation of fingers spacing which outlines the dangers of having fingers too far apart or too close.[271] Galamian recommends a comfortable grip with flexible joints allowing for the natural function of the hand and finger springs.

The remaining subcategory for Bow Hold, Category 1, also bridges with Category 3 in addressing the development of a system of springs, which is directly related to Capet's technique. In Capet's text, the ring formed by the second (middle) finger and thumb coils and lengthens to allow flexible support of horsehair on the string.[272] In the Galamian text, he says the joints of all the fingers, the thumb and the

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[267] Fischer, 5.

[268] Fischer, 6.

[269] Fischer, 1-3 exe 1-3.

[270] Fischer, 5 exe 6-8.

[271] Galamian, 47.

[272] Capet, 12 par. 5-11.

hand are flexible and spring-like to allow for the best possibilities.[273] In the Fischer text are two exercises for the development of thumb and hand flexibility.[274]

Category 2, Role of the First Finger (Index Finger), is only discussed independently in the Capet[275] and Galamian[276] texts but both authors concur the role of the first or index finger is strength and that it also pulls the bow down-bow and toward the bridge. Category 3, Role of Second Finger (Middle Finger) and Thumb, is only discussed by Capet[277] and Fischer[278]. In each text, the thumb and second finger form a ring that becomes the center of the bow hand; dividing control of the fingers for drive and balance of the bow. Fischer includes an exercise for balancing the bow hand[279] that is in agreement with Capet's technique. Category 4, Role of the Third Finger (Ring Finger), is uniquely discussed by Capet alone[280] despite the ring finger's influence on sensitizing the other finger movements and its main role in up-bow chords for added weight and depth of bow. The final finger category, Role of Fourth Finger (Pinky Finger), is discussed in all three texts. For each author the fourth finger has a balancing role as opposition to the first (index) finger and controls the pressure

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[273] Galamian. 45.

[274] Fischer, 3 exe 3, 6-7 exe 10.

[275] Capet, 11-12.

[276] Galamian, 46.

[277] Capet, 12 par 5-11.

[278] Fischer, 2.

[279] Fischer, 2 exe 2.

[280] Capet 13, par 12

of the bow at the frog. Both Capet[281] and Galamian[282] discuss the horizontal movement of the fourth finger as pushing the stick toward the fingerboard. In the Fischer text are two exercises that work on the balancing ability of the fourth finger.[283] Thus far in this comparison, all three authors agree on the roles of the individual fingers of the bow hand although only Capet addresses all of these roles independently.

Bow Movements and Tone Quality

In the category of vertical and horizontal movement theory, Category 6, Capet and Galamian discuss these bowing movements in both theoretically and in application. Galamian chooses to examine all of the movements of the fingers, hand, wrist, arm, and elbow in this section[284] whereas Capet writes about only finger movements here[285] and the other hand and arm movements in a later section of his text in connection to developing a parallel bow. However, both authors have concurring ideas about all of the individual joint movements and their interdependence in the movement of the bow. The only discrepancy in agreement of the arm to finger movements between these two pedagogues is in the movement of the wrist. Capet advocates a flexible but neutral wrist[286] while Galamian describes low and high wrist actions as well as side to side movements[287].

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[281] Capet, 13-14 par 13-15

[282] Galamian, 46.

[283] Fischer, 3 exe 4-5.

[284] Galamian, 47-51.

[285] Capet, 12 par. 7-10.

[286] Capet does not directly discuss wrist movement in his text, thus neutralizing the issue.

In Category 7, which addresses horizontal bow movements, Galamian outlines the three main factors of the bow: a) the speed of the bow stroke, b) the pressure of the hair on the strings, and c) the point of contact also called the sounding point.[288] In listing these three factors, Galamian does not mention location in the bow; and because he does not define a tone by where it is in the bow, perhaps he is in agreement with Capet that similar tone qualities can be produced in any and all divisions of the bow. Galamian also discusses the interdependent factors in a formula while both Capet and Fischer outline these factors in exercises. The first grouping of tonal factors discussed by all three authors is bow divisions. Both Galamian and Capet agree that equal speed comes from equal divisions of the bow and that long tones should be divided by the number of beats per measure. Capet is the only one to state the inverse: "One can divide a virtuostic passage in as many equal parts as there are notes in the same bow stroke."[289] However, Galamian quotes Capet directly about bow division, "A well-controlled and logical division of the bow is of the greatest importance. When it is absent, unwanted dynamics or undesired tone quality or both will be the result."[290] Although working with a variety of bow speeds and bow pressure to create quality sound in any division is such a vital part of playing with an even and controlled tone, Capet is the only one to prescribe eighth divisions

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[287] Galamian, 50.

[288] Galamian, 55.

[289] Capet, 15-16, par 25-27.

[290] Galamian, 56. Capet, 21 par 37.

of the bow[291] while Galamian and Fischer's smallest unit is quarter bows. There are no equivalent exercises to practice this technique in Galamian's book and only one exercise in Fischer's *Basics*.[292]

Bow division is used by all three teachers to break down the three parts of arm movement that are necessary to play a straight bow parallel to the bridge. Capet and Galamian are very clear about the three different movements the bow arm should make. In this case, Capet is very simple and clear about the movements and sets out an extensive practice of these movements on scales in the first nine positions of the left hand while maintaining absolute parallelism and uniform dynamics in all sections of the bow.[293] Galamian's explanation is almost an exact agreement with Capet's theories but Galamian's explanation is longer and in more detail without complementary exercises.[294] The one difference the Galamian text maintains is an embellishment of the basic Capet theory. This difference is the discussion of minimizing overemphasized motions primarily in the wrist and in the upper half with the erroneous backward motion of the arm on a down-bow.[295] Fischer's text, like Galamian's, discusses the necessary scroll adjustment for different lengths of player's arms, for example: players with long arms should point the scroll more to the left. The violin should sit lower on the shoulder because the chin holds more left of the

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[291] Capet, 17-21 par 30-36.

[292] Fischer, 21 exe 37.

[293] Capet, 14-15, 73-74.

[294] Galamian, 54-55, 111.

[295] Galamian, 53-54.

tailpiece.[296] Fischer also includes a series of exercises for parallelism. The first exercise develops horizontal finger movements by turning the tip of the bow toward and away from the bridge[297]; an exercise that realizes an element of Capet's horizontal movement theory[298]. The second exercise coordinates the arm motions by holding the bow in place and running the hand up and down the stick[299]. This is a new element in parallelism theory that may have influences from the Alexander Method. The next exercise[300] coordinates with Capet's parallelism exercises in different parts of the bow[301] and Fischer's exercise #40 parallels another Capet exercise that plays strokes at the extremes of the bow; the frog and tip[302]. The fifth exercise, uniquely a part of Fischer's text, involves fast, short strokes moving up the bow from the tip to the frog, one section at a time[303]. Overall, the discussion of parallelism has a high relativism because most of the exercises and theoretical explanations are similar; Fischer's two unique exercises involve new approaches but are fundamental derivatives of this same theory and achieve the same goals. These derivatives have a low relativism to the Capet text.

The next subcategory of Category 7 discusses un-parallel bows and sounding point placement. In general, Capet does not go into great detail on this subject. He

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[296] Fischer, 20.

[297] Fischer, 10 exe 15.

[298] Capet, 34 par 78.

[299] Fischer, 20-21 exe 36.

[300] Fischer, 22 exe 38.

[301] Capet 22-23 par 44.

[302] Capet 19-20 par 35.

[303] Fischer 24 exe 41.

prefers to "modify the pressure on the bow in proportion to the string's lessening flexibility, which results from the shortening produced by the note depressed by the left hand and the place where the hair presses the string."[304] (Underlines added for emphasis). This basic theory is greatly embellished by both Galamian and Fischer. The unparallel bow or slanted bow is useful for changing sounding points according to Galamian in his theoretical discussion[305] and to Fischer in his "Bowing at an angle" exercise #39. Fischer discusses five sounding points[306] and both Galamian and Fischer agree with Capet about varying the combination of pressure and location and speed to the tonal equation as well.[307] Capet purpose for his tonal studies was to develop "the sensitivity of each finger on the stick."[308] He said,

> The practice of these inflections will lead to the possession of the stick by the fingers- in order that when it is a question of interpreting an ingenious work, the thought will no longer be impeded by the body. The arm, the hand, the fingers will discipline the bow so that the soul may transcend this material substance and illuminate it.[309]

These ideals are echoed in Galamian's text. During a section on the three parts of the tonal equation, he says:

> With all of these many factors influencing the sounding point, it would seem almost impossible to find the right sounding point at any given moment. Yet like many another facet of the violinist's technique, which often seems very complicated, the solution here, too, is quite simple for those who have good technical equipment, a good ear, and a sound musical instinct. Such players will arrive at a degree of

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[304] Capet, 28.

[305] Galamian, 61.

[306] Fischer, 41.

[307] Galamian, 58. Fischer, 41. Capet, 28 par 58, 36-37 par 87.

[308] Capet, 36-37 par 87.

[309] Capet, 47 par 111.

> proficiency at which they apparently find the right sounding point instinctively by feeling the way toward and away from the bridge. The prerequisite for this is the technical ability first to find the sounding point and then to know how to keep it upon demand. A player whose ear is not keen or not alert enough to guide him to the best sounding point, or whose bow technique does not allow him to follow his ear, will, of course, never achieve satisfactory tone production. Generally, he will not make even a barely passable tone unless he is constantly and thoroughly trained over a period of time.[310]

Both Galamian and Capet agree that good tone production is a matter of training the arm, hand, and fingers to make the physical motions that will properly play the correct combination of pressure, location on the string, and bow speed. The correctness of this sound and the elements that are a part of it are controlled by the mind, ear, and artistic sense. Fischer does not discuss the artistic implications or the symbiotic emotional and physical relationship but outlines a number of exercises to develop the location of sounding points[311], bow pressure for different string lengths[312], and bow pressure in different dynamics and bow lengths[313]; similar to Capet's development of bow division. Galamian adds two of his own exercises to his discussion on developing control for moving between sounding points[314].

Whether Galamian learned the first exercise from Capet is unclear but it is certain that it is not located in the Capet text. This exercise for finding the sounding point involves playing with varying pressure and speed, and moving to the best sounding point location on the string. The second Galamian exercise is similar to

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[310] Galamian, 49.

[311] Fischer, 41 (practice method).

[312] Fischer 42 exe 64.

[313] Fischer, 43-47, exe 65-70.

[314] Galamian, 59-61.

Capet's bow division exercises in that it has uneven or dotted rhythms that are to be played with an even tone and with varying dynamics; a process Capet often follows in his exercises. In addition, Galamian's exercise has a *son filé* element that will be discussed similar to the material in Capet's treatise which will be discussed a little later with Category 9. Fischer offers eight exercises in addition to his discussion of the sounding points.[315] These exercises capitalize on separating the physical movement of speed, pressure, and sounding point location. Of the eight exercises, #66 and #67 are most similar to material in the Capet text. The rest are either derivatives of the Galamian text or are new exercises to separate the elements of tone.

Galamian may have learned his sounding point exercises from Capet as it is certain that Capet did not write every exercise he developed for his students in his text, just as it is certain that Fischer probably derived his knowledge from Dorothy Delay who learned it from Galamian. The verbal tradition is unclear and untraceable from a third person point of view and so this study must be conclusive about what is contained in the texts alone. The degree of relativism between the Capet treatise and the Galamian and Fischer treatises in the area of sounding point theory is fairly low. The pedagogical parameters of training the muscles to find correct balances of the three elements of good tone is the same, and a there is a similarity in the horizontal movements of the bow agreed on each author. However, Galamian and Fischer take different approaches in developing this aspect in their explanations and exercises.

In the Galamian and Fischer texts, there is a small section necessary for addressing the movements involved in changing the bow direction. In the Capet text, this section is not necessary because the hand shape does not dramatically change and

[315] Fischer, 43-47 exe 65-70, 58 exe 81-82.

finger flexibility is taught from the beginning which essentially eliminates many concerns, such as jerky bows from overly stiff muscles or over flexible actions of the wrist, which Galamian addresses. Each author encourages the development of flexibility in the hand. The pull and push exercise #15 in the Fischer text[316] is theoretically based on the French school of bowing although the exercise takes a different twist. Again, the initial hand shape is a determining factor in the motions necessary for changing bow and because of the differences between the French, Russian and Franco-Belgian bow holds, this section has low relativism to Capet's work despite the many parallels in the theoretical discussion.

The final subcategory that Category 7, Horizontal Movements, deals with is bow speed. Capet and Galamian agree that in "any place in the bow's length a deficiently planned and executed division of the bow can cause undesirable accents, crescendos, decrescendos, and sudden unwanted changes of tone quality."[317] Similarly both agree that "necessary unequal bows must be balanced to an even sound and that bow speed [alone] should not dictate Sound Quality."[318] Both Galamian and Capet have similar exercises in developing a well-balanced sound while playing music with alternating fast and slow bow in unequal divisions. Fischer seems to depart from the French school of bowing for his approach to use of bow speed. He does agree basically that bow speed is only one factor of creating tonal color and that the amount of bow pressure necessary coincides directly with the amount of bow speed employed but Fischer writes, "Proportions of more pressure to less speed are

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[316] Fischer, 10.

[317] Galamian, 56.

[318] Capet, 21

used for more closed, darker or denser tone colours. But for the most open, freely speaking, resonant sound, tone production is based on speed of bow, not pressure."[319] His speed exercises # 71 through #73 develop balanced playing of uneven bows. However, exercises #74 through #77 are in direct parallel to the bow division exercises first introduced by Capet that required various uses of bow speed in the different divisions.[320] Particularly the final three, #75, 76, and 77, which teach maintaining even tone during fluctuating bow speeds, follow the precepts already explored by the previous generations and #77 is almost a perfect copy of the Galamian and Capet exercises.[321] So in final analysis, the subject of bow speed is really a different approach to the subject of bow division, each focusing on a different aspect but achieving the same results of even tone in any combination of bow speed, division, or sounding point. All the exercises of Fischer's and Galamian's teachings have a direct relationship to Capet's bowing pedagogy besides three unique exercises and alternate use of bow speed in Simon Fischer's book; which sets the technical relationship at an Intermediate level.

Category 8, deals with Vertical Motions of quality tone production including bow pressure, weight, string penetration, friction, dynamics, and various styles of tone production. Lucien Capet and Ivan Galamian begin the discussion of vertical motion with the finger and thumb movement[322]. This movement is also discussed by Simon Fischer after an in-depth series of exercises interspersed with theoretical

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[319] Fischer, 48.

[320] Capet, 21-27.

[321] Capet 21 par 38. Galamian, 56.

[322] Capet, 12-13. Galamian, 48.

comments concerning weight.[323] Fischer teaches how the weight from different parts of the arm is to be used. He speaks about weight from the upper arm, the elbow, the hand, and finally the fingers in exercises #19 through #22. Additionally, there is a discussion of elbow movement (ie. The advantage of a level verses a raised right elbow while bowing)[324] and a discussion of the tilt and angle of the violin to the floor which is a vertical motion and does effect the ability to play with consistent bow pressure.[325] The Fischer approach is more lengthy and detailed than Galamian's, and in turn, Galamian's approach is more detailed, two paragraphs, more than Capet but both authors agree fundamentally with Capet. He says, "The arm, the hand, the fingers will discipline the bow so that the soul may transcend this material substance and illuminate it."[326] And more directly, Fischer says, "All the different proportions of arm and hand weight are needed for different strokes and effects: all arm weight, no hand; half arm weight, half hand; all hand, no arm; and the combinations in between."[327] Fischer's exercises #21 and #22, exercises that spread the bow weight throughout the hand, are directly from the French school of bowing.[328]

In Capet's technique, the vertical motions of the thumb and second finger coil primarily function to obtain "greater penetration and more profound sensitivity"[329] of the bow into the give of the string or the string into the give of the bow hair

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[323] Fischer 12-14 exe19-22.

[324] Fischer, 17.

[325] Fischer, 35.

[326] Capet, 47.

[327] Fischer, 12.

[328] Capet, 11.

[329] Capet, 12.

depending on the contact location in the length of the bow; in other words, the thumb and middle finger coil functions to refine the stroke pressure of the bow on the string. The third (ring) finger also has a major role in Capet's technique: to "bring ultimate sensitivity among the fingers and increase the sound quality."[330] For Galamian and Fischer the finger and thumb coil is primarily responsible, not for tone, but for raising and lowering the bow from the strings. Both Galamian and Fischer have the same vertical motion exercise included in their texts[331] which uses only finger movement to place a suspended bow on the strings and remove it again by curving the fingers; useful for rebounding bow strokes.

There is, however, one pressure and penetration exercise that is endorsed by all three writers, the *Roulé* stroke. This stroke, "rarely used except to regulate the amount of bow contacting the string"[332], allows the weight of the hand and arm to release, penetrating into the string. *Roulé* stroke is done by rolling the bow stick alternately towards the bridge and the fingerboard between the thumb and fingers. This teaches the individual fingers the sensitivity required for varying pressure application and leverage in all areas of the bow. Capet says, "In order to obtain a resonant and flexible quality of sound, it is not enough that the bow press into the string; it must *penetrate* it, so that it *possesses* it. For that it is necessary to add to the *vertical* pressure-which is due to the resilience of the stick on the hair- a sort of *horizontal* flexibility, which increases the sensitivity of this pressure."[333] For Capet,

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[330] Capet, 13.

[331] Galamian, 48. Fischer, 7 exe 11.

[332] Galamian, 49.

[333] Capet, 28.

Roulé bowing allows the deepest penetration of the strings and "an infinitely more subtle control of the stick than the simple pressure of the entire hand."[334] For Galamian, Roulé develops a flexible and strong system of springs which transmit weight and pressure to the string and "makes the string respond in a manner that is thoroughly alive and susceptible to the finest modulations."[335] For Fischer, *Roulé* is a practice for tilting of the bow to use various amounts of bow hair; "more hair is used for the strongest, thickest and deepest tone, less hair for playing more ***p*** or dolce."[336] There is no mention of penetration or increasing string flexibility toward greater musicality in Fischer's exercise #60; it is a practical interpretation of the original Capet exercise[337]; 'deeper' in Fischer's text meaning a quality of the sound and not the bending of the string and bow hair. Thus far in exploring the three author's vertical movement material, there seems to be Intermediate relativity with embellishments or borrowing of some material by Galamian and Fischer. The Galamian exercises are more closely aligned to Capet's than Fischer's because the type and purpose of Galamian's elements are the same; whereas Fischer has redefined and changed the elements in his exercises.

The next subcategory of Vertical Movement, Category 7, addresses bow pressure; which is discussed by every author. Before launching into a discussion on bow pressure, however, Fischer has two unique exercises, #54 and #55, that isolate the study of tension in the bow (both hair and wood) and friction. Capet also has a

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[334] Ibid.

[335] Galamian, 57.

[336] Fischer, 38.

[337] Ibid.

unique exercise and discussion of dynamics; he says, "Dynamic changes are produced by the pressure of the fingers on the stick and rarely by the speed of the bow on the string."[338] This view is not shared by Galamian or Fischer in the treatises but can be found today in contemporary orchestral and chamber playing. Galamian calls this pressure focused approach Type II tone production; mostly used for dense, concentrated sound and playing close to the bridge. Speed, the main factor for tone production in Type I, is most useful for light and flexible applications. In type I, the sounding point tends to move farther from the bridge. Galamian says, "There is hardly a finished violinist who will at all times adhere strictly to only one of these types. But there are a great many whose style of tone production will always stay very close to a single type, never straying far from it. Those who do so limit severely the expressive scope of their playing."[339] Despite the heavy emphasis on pressure and tone color (Type II sound production) in Capet's text, he also addresses Type I sound production and played with both. Examples of both types of production are apparent in the recent Opus Kura releases of the Capet Quartet, who worked tirelessly to adopt Capet's technique. Their wide expressive scope of performances is the subject of the following contemporary reviews:

> …In the hands of the Capet's it sounds very contemporary in a particularly striking way for an early electric recording: how the Capet's managed to sound so loud without the vibrato is beyond me; there is more to this than microphone placement. While the Beethoven quintet is less striking, its lighter tones indicate something of the range of interpretation this quartet was capable of. The other notable thing is the independence of the four members: this is not a quartet striving to

[338] Capet, 24.

[339] Galamian, 63.

> play with one voice. All of this makes for very compelling listening.[340]
>
> The Capet's were all virtuosos on the respective instruments, but they must have practiced ruthlessly to achieve this kind of precision, both individually and together. I can't claim that these recordings are among the easiest on the ear, even for their vintage. … But there are times in his recordings when the Capet quartet's ability to define a phrase on the narrowest or softest of total threads makes all the sonic deficiencies vanish.[341]
>
> The Capet Quartet affords an unusual opportunity to hear quartet performing in the old style, without vibrato. But they are hardly a throwback to the 19th-century performance practices: the three works collected here, all recorded in 1928, are instances of sleek hard-edged modernism; the sharp attacks and pulsing rhythms will turn heads even today. The general approach reminds me of Thibaud, dark in tone with more emphasis on melody than sonority.[342]

The ability to play with this variety of color without varying the dominant trait in playing comes from the basic set up of the hand. In the French tradition, the hand shape is more widely spaced with lower knuckles and wrist which alters the fundamental actions of the arm as discussed previously. Consequently, tone color and articulation unify into one action, which if properly employed, can multiply the possibilities of nuance.

Galamian adds a fourth factor of vibrato to the basic factors of tone color. He writes: "If, in addition to the foregoing variations in coloring, one uses at will the several types of vibrato with their different shadings, then it becomes clear that the possible combinations are innumerable and can yield an infinitely diversified palette

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[340] David Radcliffe, "From the Archives- Beethoven: Quartet 14; Franck-Piano Quintet," *American Record Guide* 69 no. 3 (2006), 222.

[341] Barry Brenesal, "Classical Recordings: Ravel-String Quartet in F; Debussy-String Quartet in g: Schumann-String Quartet No. 1 in a," *Fanfare- The Magazine for Serious Record Collectors* 30 no. 3 (2007). 205.

[342] David Radcliffe, "Debussy: Quartet, Ravel: Quartet, Schumann: Quartet 1," *American Record Guide* 69 no. 4 (2006), 210.

of the most varied character, color, and quality of sound."[343] Fischer discusses vibrato in a separate section in his book but the modern application of vibrato is more liberal than the 19th century standards and so Capet cautions against the overuse of it. However, as the Brenesal review states; it is commonly thought that Capet used no vibrato. Tully Potter addresses this issue in the liner notes of the Beethoven 131 recording:

> Actually in his youthful impetuosity [Yehudi] Menuhin got Capet rather wrong. The Frenchman and his admirable colleagues did not play without vibrato, they simply moderated it, employing very little in Classical music and rather more in Romantic music but never going beyond what in the 19th Century would have been considered good taste. (Liner notes Op. 131, Franck).

The recordings will also reveal that Capet did use vibrato and must have taught it as a finishing part of fundamental sound production as it is passed over lightly both in his text and the Galamian text. Having already explored bow speed and sounding point issues earlier in this chapter, let us turn to the last element of tone, bow pressure.

All three authors address various aspects of tone production but Capet and Fischer's texts provide more in-depth exploration than the Galamian text. One of the elements discussed by Capet and Fischer is how heavy the bow must be in relation to various factors including: register, sounding point, thickness of the string, and string length. The object is to keep the string vibrating as widely as possible thereby increasing both volume and resonance. Fischer's three bow pressure exercises, #78 through #80, are based on Capet's practice of dynamic changes[344] that will be addressed in the next category of Multiple Strings. Both Capet and Fischer use

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[343] Galamian, 62-63.

[344] Capet, 33-34 par 76-77.

pressure as the dominant factor in these exercises minimizing vibrato and varying the speed and sounding point to adjust for the best timbre. The degrees of relativity in the subject of bow pressure are varied due to the wide variety of approaches and emphasis of each author, but fundamentally all three authors agree on the elements of bow pressure but not the application. Thus with several low relativity factors (application), several intermediate applications (Fischer's similar material) and one high factor (the complete agreement on elements), the overall averages show Galamian and Fischer have an intermediate relativism to Capet in this subcategory of bow pressure.

The final elements, found in Category 7, are several eclectic topics from the Galamian and Fischer texts. The first independent element is resonance, Fischer teaches that tone production is enhanced by background resonance and has three exercises to develop the ear to hear this resonance[345]. Galamian also addresses faulty tone production and has two exercises that tighten or loosen the spring mechanisms depending on the player's natural tendencies.[346] The last independent element treated is attacks which are discussed separately from the bow strokes in both Galamian[347] and Fischer[348] but Capet does not address them until his preparatory exercises for *Martelé*.[349] The approach of teaching the elements separately from the performance application is more common in the Fischer text, a useful way to re-teach and perfect

[345] Fischer, 37 exe 56-58.

[346] Galamian, 63-64.

[347] Galamian, 84-85.

[348] Fischer, 40 exe 63.

[349] Capet, 51-57, par 119-134.

technique. However, Galamian warns about teaching with too many independent factors in his introduction, "The second [principle], which is closely related to the first, is the failure to realize that however important the individual elements in violin technique are, more important still is the understanding of their interdependence in a mutual, organic relationship."[350] Capet, less overtly, carries this ideal throughout his book in presenting elements in performance context. In the Capet and Galamian techniques, most of the elements of performance are applied in a full context, perhaps akin to full immersion in language training, in which context both right and left hand techniques are developed at the same time.

Category 9, Multiple Strings, uses both vertical and horizontal movements together. Interestingly, only Capet and Fischer provide string crossing exercises while Galamian launches into the discussion of bow strokes, only coming back for the application of string crossings as part of his Slur and chord exercises. The Fischer exercises focus on the fundamentals, developing again singular elements of the string crossing process. They are divided into four parts: #12 and #13 develop circular finger motions; #16 and #17 develop hand and wrist movements; #18 through #28 develops forearm rotation; #30, #42, and #43 develop elbow movement.[351] Each of these exercises employs either open strings or simple first position exercises up to an octave in range and with one rhythmic element. The Capet exercises are much more difficult, he begins with octaves and multiple rhythms in his first finger drill

[350] Galamian, 2.

[351] Fischer, 8-26.

exercise[352] and continues this progression of challenges to various dynamics, dotted rhythms, time signatures, scales and strokes in the next three finger exercises.[353] The final Capet string crossing exercise increases the number of actions or motives played per bow. These motives include octaves, tenths, and add thirds to create triads, skipping one and two strings, as well as a unique muted exercise for practicing four note chord breaks.[354] Overall, both Capet and Fischer's exercises address the same theoretic material: achieving horizontal penetration, developing powerful and flexible bow strokes, achieving lightness in the vertical movement, preparing a basis for bariolage, and enabling string crossings which Capet states as the purpose of these exercises.[355] A low to intermediate relativism to Capet's work is shown by Fischer because his fundamental theory is the same and some of his exercises have similar material.

The *Bariolage* stroke is the subject of two remaining exercises addressed by Capet and as part of Fischer's pivoting exercises; its purpose is to further develop bowing agility. Fischer's pivoting exercises develop a player's sense of movement around a string and between strings. These exercises[356] are meant to preclude string crossing work and do not have an equivalent in Galamian. Fischer's #49 is similar to Capet's introductory *Bariolage* preparation[357] except Capet alters the fingerings and

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[352] Capet, 32-33 par 74.

[353] Capet, 33 par 75-77.

[354] Capet, 88-93 exe 89-114.

[355] Capet, 32.

[356] Fischer,27-29 exe 44-48.

[357] Capet, 27 par 55-57.

positions and while Fischer maintains one finger to isolate the bowing from the left hand. Capet has another entire set of advanced exercises for *Bariolage* in *The Second Part* that incorporate the basic exercises into new rhythms, tempos, and bowings.[358] The two string crossing exercises #52 and #53 are directly related to Capet's exercises discussed earlier[359] but replace Capet's material by using only scales of thirds and intermediate chords to practice smooth undulations and string changes. Fischer's 'curves' exercises #50 and #51 are essentially the same idea as Capet's 'orbiting bow' exercises[360]. For both authors, these exercises train the curving movements of the bow to smoothly transition in an arc around the contour of the bridge making seamless string changes. Fischer's exercises, using open strings and eighth notes, are more basic and useful for less advanced students while Capet's exercises require three note chords and focus on increasing the speed of the smooth string change until the player has mastered grace note changes in both extremes of the bow. One similar feature of the two exercises is that the bow has a vertical element of string penetration coupled with a horizontal element of smooth string transition.

Galamian incorporates these features directly into discussion of broken chords. Most of Capet's chord exercises were incorporated into his string crossing exercises and there is no separate treatment of these elements in other parts of the text. Unlike Fischer's treatise[361], there does not seem to be as clear a distinction of the elements of string crossings, pivoting, and playing chords in the books of

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[358] Capet, 78-82 par 11-27exe 14-54.

[359] Capet, 32 par 72-74.

[360] Capet, 35-36 par 82-86, 93-94 par 53-57exe 115-122.

[361] Fischer, 86-88 exe 123-126.

Galamian and Capet as the elements are interdependent in performance. In Galamian's treatise, the elements are not separated but he does prescribe suggested situations to apply broken chords, unbroken chords, and turned chords.[362] This absence of prescribed approached in Capet's treatise may point to the philosophy of letting musical taste dictate trained physical movements but Galamian obviously felt a need to be more directive with his students.

Capet's discussion of perfectly balanced chords and chord voicings[363], in which he also describes applicable repertoire, is a part of his 'oscillation' exercises; which incorporate *son filé* bow stroke[364]. These extensive exercises develop an even resonance of chords and are to be played without vibrato. Similarly, Galamian and Fischer have exercises for the *son filé* bow stroke. Galamian uses the exercise[365] to develop dynamics as well as develop even resonance and smooth bow changes. Fischer who calls the practice of *son filé* "one of the most important practice methods for bow control and tone production"[366], uses the stroke to develop slow sustained bows with pure sound quality, incorporating dynamics in varying distances from the bridge.[367] Exercise #35 is taken from Capet's muted oscillation bow exercise.[368] Each author has a unique way of applying *son filé* although some of the Galamian and

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[362] Galamian, 88-92.

[363] Capet, 37-40 par 88-93

[364] Capet, 95-105 exe 123-154 par 58-71.

[365] Galamian, 103-104.

[366] Fischer, 18.

[367]Fischer, 18-20 exe 31-35.

[368] Capet, 104 par 71 exe 149-154.

Fischer exercises are also found in the Capet text; this similar relationship has an intermediate relativism.

Bow Strokes

In Category 10, Heavy Bow Strokes, the first subcategory is Slur or *legato* bow stroke. Each author writes about the independence of the left and right hands: Capet says, "The pupil should take care that shifts have no repercussion in the sustaining of sound, neither should the string crossings"[369]; Galamian says, "Considering the finger problems, we see that the basic need is that the bow must not be disturbed by what the left hand is doing"[370]; and Fischer urges his students to "feel the smoothness and evenness of the bow, completely undisturbed by the finger action"[371]. Capet has an extensive section of Slur/*legato* exercise as we have already explored in chapter four of this thesis.[372] Of the three texts, Capet's exercises cover the greatest number of notation, fingering, and string crossing problems. Galamian addresses the Slur/*Legato* stroke as a series of possible physical mistakes and provides solutions and exercises for finger movement and string crossings including the famous exercise that practices the string crossings by simplifying the music to open strings.[373] Fischer has two exercises[374], similar to the Galamian and Capet[375] exercises, these use whole notes to achieve a quality sound before adding fingers,

[369] Capet, 48.

[370] Galamian, 64.

[371] Fischer, 40.

[372] Capet, 48-49 par 112-114, 123-160 par 95-131b exe 231-427.

[373] Galamian, 64-67.

[374] Fischer, 39-40 exe 61-62.

[375] Capet, 123 par 93 exe 231.

then progress to scales and shifting exercises. Although this subcategory on Slur/*Legato* bow stroke shows many similarities, there are some original exercises in the Galamian text, so the material shows an Intermediate relativism. Overall, the Capet text has the most detailed and thorough development of the Slur stroke while Galamian focuses primarily on practical application perhaps avoiding the repetition of his teacher's already complete studies.

The *Ondulé* stroke in Capet's text is the same stroke as the *Portato* or *Louré* stroke found in the Galamian and Fischer texts. Capet calls this stroke "a type of *slurred Staccato*."[376] In this stroke, the bows are not stopped but each stroke is marked by a small inflection in both the Capet and Galamian texts. Fischer has taken his *Portato* theory basics from Dounis and encourages his student to "play deep-in-the string 'accents' within the legato stroke."[377] His exercises are based on the Dounis exercise which incorporates dramatic dynamic changes into the stroke. [378] Capet uses the pulsing *Ondulé* stroke as a prerequisite for Staccato[379] while Galamian alternates the pulsing *Portato* stroke with *Detaché porté* (*unaccented Detaché)* to practice balancing the respective sounds[380]. This Galamian exercise is similar to a Capet exercise[381] where the pupil is to first play the scale in *Ondulé* and then in flexible *Détaché* making the two sound identical. The same exercise is also found in

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[376] Capet, 65 par. 156.

[377] Fischer, 55.

[378] Demetrius Dounis, "The Violin Player's Daily Dozen" in *The Dounis Collection* (New York: Carl Fischer, 2005), 243.

[379] Capet, 46-47 par 108-111, 65-67 par 156, 121-122 par 92-94 exe 217-230.

[380] Galamian, 68.

[381] Capet, 43.

#87 from the Fischer text; in which the two identical sounding strokes are applied to *Kreutzer Etude no. 8*. The basic performance premises of the *Ondulé/ Portato/ Louré* stroke is the same in each of the three treatises of Capet, Galamian and Fischer. Where Galamian's theory and exercises are similar, and perhaps just a simplified version of the Capet exercises, Fischer has taken some of his material from a different source. In this case, the Galamian and Capet texts have a high relativity while the Fischer and Capet texts have an intermediate degree of relativism.

Détaché is the subject of the next subcategory in Category 10, Heavy Bow Strokes. All three pedagogues agree that there are at least two categories of the *Détaché* stroke: flexible or simple *Détaché* and accented *Détaché*. In simple *Détaché*, the stroke is to be completely even throughout and there is no break between notes. In the accented *Détaché*, there is an increased quick and vigorous beginning (Fischer calls for increased speed and weight[382]) without pinching. The rest of the stroke is continuous, light, and connects with the next note without space between notes. Both Capet and Galamian write that *Détaché* can be played anywhere, with any amount of bow, and should be played as strong as possible without harshness.[383] Fischer chooses to explore the individual foundational elements of speed, weight change, and smooth bow connections instead of refining the stroke using exercises.[384] Galamian adds *Détaché porté* as a third type of *Détaché*[385], which is similar to the *Portato* stroke that has already been discussed. The one exercise

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[382] Fischer, 59.

[383] Capet, 41 par 94. Galamian, 67.

[384] Fischer, 59-60 exe 83-85.

[385] Galamian, 68.

included in Galamian's text is an articulated *rubato* stroke that creates *rubato* by increasing the space between notes rather than changing the beat.[386] It is well known, however, that Galamian usually began his pupils on a study of the A major scale or of Kreutzer Etude no. 2 with heavy *Détaché or Martelé* in the upper half , which is exactly the same place Capet begins his twenty page study of *flexible* and *accented Détaché.*[387] Because of the exact agreement of the stroke technique but the diverse ways of exploring it in the texts, there is only an intermediate relativism in this category. Fischer and Galamian's texts provide an overview and analysis of the elements of the *Détaché* stroke but Capet's text alone provides the work or exercises to develop the physiological ability to play it.

Galamian's fourth variety of *Détaché* is the *Détaché Lancé* stroke.[388] Capet separates the *Lancé* stroke from the subcategory of *Détaché* but approaches it in the same way, while Fischer's *Basic's* does not mention the stroke at all. To define this stroke, Capet says, "The *Lancé* bow stroke consists of the most rapid movement from the *frog to the tip* and vice versa, it is very important in all the accented bow strokes."[389] On the other hand, Galamian calls for a short, quick stroke that varies between having a clear break or no break between notes. There are two pages in the Capet text focused on practicing the *Lancé* stroke in many areas of the bow, emphasizing bow speed without finger pressure.[390] When Capet's stroke is confined

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[386] Galamian, 69.

[387] Capet, 41-45 par 94-107, 105-120 par 72-91 exe 155-216.

[388] Galamian 68-69.

[389] Capet, 71 par 166.

[390] Capet, 71 par 166-167, 162-163 par 134 exe 434-436.

to a small area of the bow it becomes the same stroke as Galamian's *Détaché Lancé* but the Galamian text has no exercise to accompany the description, just a few musical examples. Because Galamian's *Détaché Lancé* stroke seems to be a portion of the more inclusive Capet stroke, and because Galamian applies this stroke differently, his discussion maintains a low degree of relativism to Capet's technique.

The next subcategory contains a series of unrelated exercises and strokes. Another unique Galamian stroke is the *Fouetté* or *Whipped* bow stroke.[391] With the French name it most likely came from Capet's instruction but is not found in his text. In the *Fouetté* stroke, the bow is barely lifted off the string to create a stronger accent as it strikes down with suddenness and energy. Galamian says, "It is generally performed in the upper half of the bow, mostly starting up bow, and should be first practiced in that manner….The lift has to take place not at the end of the stroke just completed but before the beginning of the new stroke."[392] Capet has two sets of unique bow stroke combination exercises in this transitional area. The first set of exercises practices the Slur stroke with the *unaccented Staccato* stroke[393]; the second combines *Lancé* with *Martelé*[394]. Finally, there are two unrelated Fischer exercises: one that practices changing strokes from *Simple Détaché* to *Martelé*[395], the other gives fourteen variations of heavy bow strokes for Kreutzer Etude no. 2.[396]

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[391] Galamian, 69.

[392] Galamian, 69-70.

[393] Capet, 178-179 par 157 exe 545-554.

[394] Capet, 163-164 par 135-136 exe 437-443.

[395] Fischer, 61 exe 86.

[396] Fischer, 84-85 exe 122.

The last subcategory of Heavy Bow Strokes is the *Martelé* bow stroke. Capet, Galamian, and Fischer concur that *Martelé* is a fast stoke beginning with extra attack and stopping suddenly; creating space between each stroke.[397] Also all three authors agree this stroke requires a low forearm, wrist and knuckle set up with flexible fingers and the sound should not be crushed with too much tension. Galamian and Capet caution against straining or creating unpleasant sound such as scratches "but on the contrary," says Capet, the *Martelé* should be "strong and noble, like the two qualities it should represent."[398] Galamian called this stroke "a percussive stroke…The correct execution is therefore mainly a problem of timing and coordination."[399] A good mental imagery of this stroke comes from John Sidgwick, who studied in the Paris conservatory in the 1940's with Capet's student Pascal. He remembers being taught to play a martelé bow stroke as though being taught to upholster a chair.[400]

Fischer's exercises focus on exploring and creating friction for the attack, developing quick hand shape changes at the ends of the bow, and adjusting finger and knuckle placement to improve the *Martelé* stroke.[401] These exercises emphasize the components of the stroke and agree with the fundamental stroke theories of Capet and Galamian. However, Fischer writes that there is a *sustained Martelé* stroke without separation between bows[402]; which correlates with the Galamian text[403] but not with

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[397] Capet, 49 par 115. Galamian, 70-73. Fischer, 63.

[398] Capet, 49 par 116.

[399] Galamian, 71.

[400] [David Schoen, January 7, 2009, e-mail message to author].

[401] Fischer, 63-64 exe 89-91.

[402] Fischer, 63.

the Capet text. The sustained *Martelé* could simply be a more strongly *accented Détaché* which would characterize the definitions of this stroke by shape, length, and connection; allowing for variety in the attack of the stroke rather than creating a new category for the variation. However, the exercises of Galamian and Capet are similar in their use of differing lengths of strokes, string crossings, chords and uneven rhythms; but Galamian has only one page of exercises while Capet includes thirteen pages of multi-level exercises, including dynamic variations, in his treatise to develop every nuance of the stroke.[404] The similarity of the exercises and definition of this stroke between the three authors is of a direct relation. The only exception is the *sustained Martelé* stroke, an embellishment of Capet's technique, which neutralizes this section to an intermediate relativity.

Section 11, Rebounding Bow Strokes, begins with a bouncing bow stroke related to the *Détaché*; this stroke is called *Sautillé*. This stroke is best played around the middle of the bow with very small bows. Galamian and Capet agree that the three areas at the middle, and just above and below the middle of the bow are each useful for a different style of *Sautillé*.[405] In addition, these two authors develop this stroke similarly. Beginning with a small fast *Détaché* near the middle, the bow begins to rebound on its own without being lifted as the velocity of the strokes increase. The player continues to play completely on the string in loud passages and allows the bow to leave the string slightly for passages in a *piano* dynamic. Each of the three authors suggests using flat hair and moving from the wrist for this motion. For Galamian and

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[403] Galamian, 73.

[404] Galamian, 73. Capet, 51-56 par 119-134, 160-167 par 129-139 exe 424-462.

[405] Galamian, 77. Capet, 57-58 par 135-137.

Fischer's technique, the hand may have to pronate more to respond to the stroke. Capet parallels Galamian's exercises for the development portion of the process,[406] then continues an in-depth refinement of this stroke in the *Second Part*[407] which includes string crossings, arpeggios, double stops, on three strings, in every division from frog to tip of the bow, and with every variety of interspersed rests to build precision. After this thorough development of the *Sautillé* stoke, comes another detailed section that combines Slur strokes with *Sautillé* strokes in many ways.[408] Fischer's development of the stroke is different from both Galamian and Capet.[409] He emphasizes the curved motion of the bow first practicing string crossings with gradually decreasing small bows until the bow no longer touches the string. This stroke is then confined to the A string; playing even smaller circles and keeping the bow in the string. The other two Fischer exercises[410] explore and balance the finger, wrist, and arm motions as well as develop a free bow movement. The Galamian and Capet texts are nearly unison in their exercises and approach while Fischer takes an independent path to the same goal. In this case, Galamian's technique has a direct correlation to the Capet technique while the Fischer has a low relativity, because of the differing developmental approach and exercises.

The next subsection of Rebounding Bow Strokes deals with the *Collé* stroke, which is a finger stroke found only in Galamian and Fischer's texts under this

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[406] Galamian, 77-78. Capet, 58-59 par 139-139.

[407] Capet, 167-170 par 140-144 exe 463-484.

[408] Capet, 171-173 par 147-149 exe 493-511.

[409] Fischer, 74 exe 104.

[410] Fischer, 74 exe 105-106.

appellation[411] and in Capet's text as a preparation for the *Spiccato*[412] and the *Jeté* strokes[413]. The *Collé/ Jeté* bowing is played in the lowest part of the bow near the frog and is essentially a very short stroke where each stroke is placed on the string and at the moment of the stroke, the bow pinches the string and lifts off at the same time. After each lifted articulation, the bow returns to the string to the same place in the bow for each articulation. "Galamian described this stroke as 'pizzicato' with the bow."[414] This stroke has a very high correlation with the Capet text despite the differing exercise titles. All three authors use this stroke for preparation for the *Spiccato*. Capet's *Jeté* stroke, on the other hand, is also for light use in the middle of the bow or heavy use at the tip and can be applied in the last of Mendelssohn's Violin Concerto in E minor or Wieniawski's *Scherzo Tarantella*.[415] The basic *Jeté* exercises[416] begin by developing a *Collé*-like stroke in all areas of the lower half of the bow then the exercise is repeated at the tip. The advanced exercises[417] combine *Jeté* and *flying Staccato* strokes and Slur and *Jeté* strokes on scales.

The *Spiccato* stroke is a biting stroke that is lifted and set, or dropped from the air, for each stroke. Capet's one page of exercises[418] focus on the lifting and setting motion of each rebounding stroke in different rhythms while both Galamian and

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[411] Galamian, 73. Fischer, 62.

[412] Capet, 60 par 141.

[413] Capet, 60-61 par 142 exe 5.

[414] Fischer, 62.

[415] Capet, 61-62 par 144-147.

[416] Capet, 62-63 par 148-149 exe 1-7.

[417] Capet, 173-176 par 150-153 exe 512-528.

[418] Capet, 60-61 par 141-143 exe 1-6.

Fischer discuss the curve of the stroke and the consequent contact with the string at the base of each curve. Galamian discusses the tonal qualities of the 'singing' flat curve verses the 'accented' sharp curve.[419] Fischer, on the other hand, has the most exercises on this subject[420] which practice the natural bounce of the bow, the different proportions of vertical and horizontal motion to create the different types of spiccato, the various areas of the lower half of the bow the stroke can be played, the amount of bow hair to use, and string crossings. Fischer's proportion exercises are the same as Galamian's articulation transition exercises.[421] Even though the resulting articulation is similar in all three techniques, the fundamental motions for Capet's *Spiccato* stroke (setting each stroke) achieves a more singing long tone from the beginning where Galamian's and Fischer's swing and bounce curve technique has more ability to achieve a biting tone; therefore there is a intermediate degree of relativism between the texts. However, all three authors agree that each *Spiccato* stroke has an individual impulse which creates a speed limit for the stroke turning into *Sautillé* past that point.

The *Staccato* stroke is the next subcategory in Rebounding Bow Strokes and Fischer has a unique approach. His development technique is based on forearm rotation and creating curves around the string using string crossing exercises.[422] Galamian also mentions that the *Staccato* stroke is a combination of tension coupled with oscillations[423] but only Fischer isolates these movements. The other preparatory

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[419] Galamian, 75-76.

[420] Fischer, 70-73 exe 98-103.

[421] Fischer, 70-71 exe 99-100. Galamian, 77.

[422] Fischer, 65 exe 92.

[423] Galamian, 78.

Staccato exercise in Fischer's *Basics* develops a *solid Staccato* from the *Martelé* stroke.[424] Fischer's *Staccato* practice exercises include string crossing, tremolo, scales, and Kreutzer Etude no. 4.[425] In the discussion of this stroke, Fischer describes various possible adjustment of the bow angle, hand angle, elbow, and fingers whereas Galamian and Capet have similar approaches to applying this stroke in methodical studies; *Staccato* strokes are to be played with permanent contact to the string, in short, separated movements, with a consonant accent, in a down bow or up bow series.[426] Galamian outlines one basic movement for *solid Staccato* but Capet outlines two kinds of Staccato: *unaccented Staccato* (on the string without accents), and *biting Staccato* (completely on the string and energetically accented)[427] similar to Galamian's and Fischer's *solid Staccato*. Fischer's curves exercises[428] develop a stroke similar to Capet's *unaccented Staccato* and his *solid Staccato* concurs with both Capet and Galamian's technique. Capet also prescribes practicing *Martelé* as well as *Spiccato* in all division of the bow to prepare for *Staccato*.[429] Galamian says *Staccato* "is practiced most of the time as a series of small, successive *Martelé* strokes that follow one another in the same direction of the bow."[430] Capet's exercises for *biting Staccato* include three exercises for differing lengths of bow,

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[424] Fischer, 66 exe 93.

[425] Fischer, 66-69 exe 94-97.

[426] Galamian, 78-80. Capet, 63, 65.

[427] Capet, 63-64 par 150-153.

[428] Fischer, 65 exe 92.

[429] Capet, 65 par 154.

[430] Galamian, 78.

rhythms, and dynamics in the *First Part*[431] and a series of more advanced scale exercises in the *Second Part*.[432] Capet also has three combination stroke exercises: an exercise that combines the *simple Staccato* or *unaccented Spiccato* with *Sautillé*[433], an exercise that alternates *unaccented* and *biting Staccati*[434], and an exercise that uses both *biting Staccato* and *Ondulé* strokes[435]. Galamian's basic approach and rhythmic study concurs with Capet's technique, in addition, Galamian adds explanatory material to address aspects of performance such as trembling muscles, controlling tension, building speed, developing control, and coordinating the hands.[436] Fischer and Galamian both allow individual style to dictate the actual movements of the hand and arms; Galamian says, "If a student has a *Staccato* that sounds good and is under fairly good rhythmic control, the teacher should, by all means, leave it alone, even if it is performed in an unusual way."[437] The varying names of the basic *Staccato* stroke, the variation in the number of nuances contained in the stroke, and the differing of material in each text are factors that dictate an intermediate relativity since all three authors agree on the basic development and performance factors.

Flying Staccato is very closely related to the Staccato stroke except it is used in a more rapid tempo and the bow is lightened and allowed to slightly rise out of the string between notes. Capet and Galamian alone address this stroke; agreeing it is

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[431] Capet, 65-68 par 154-158.

[432] Capet, 170-177 par 145-155 exe 485-538.

[433] Capet, 69 par 159-160.

[434] Capet, 177-178 par 156-157 exe 539-541.

[435] Caper, 180 par 158.

[436] Galamian, 78-80.

[437] Galamian, 78.

best played in the upper half of the bow and customarily started on an up bow.[438] Capet does not discuss movement nuances but Galamian mentions a lifted elbow and wrist and additional vertical finger motion and finger recovery after every stroke.[439] In *flying Staccato*, the arm provides the continuous movement while the fingers remain flexible and spring-like. Galamian provides an exercise that develops *flying Staccato* from firm up bow *Staccato*[440] and Capet combines down-bow Slur strokes with up-bow *flying Staccato* on etudes, scales, and with double stops[441]. Galamian's technique varies form Capet's in that he must develop extra movements of the hand and arm to execute the stroke. However, despite the fact that Capet's text has many more developmental exercises, the basic stroke is the same in all three texts; thus the intermediate relativity of the techniques is preserved.

A variation of *flying Staccato*, *flying Spiccato*, is also discussed by Galamian alone.[442] This stroke has more vertical motion, bounces higher, and has very little horizontal motion. *Flying Spiccato* is very similar to the *Ricochet* bowing except in *flying Spiccato* the bounces are controlled and in *Ricochet* the bounces are more uncontrolled "like a bouncing ball"[443]. Despite considering this bow stroke to be a gymnastic feat, Capet prescribes for the study of this stroke "as it is good to practice it, as all other things, because it allows [one] to explore the support of the stick in the

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[438] Capet, 62-63 exe 1. Galamian, 80.

[439] Galamian, 80.

[440] Galamian, 80-81.

[441] Capet, 62-63 par 148-149 exe 1-7, 179-177 exe 529-538.

[442] Galamian, 81.

[443] Fischer, 74.

fingers."[444] Capet suggests guiding the rebound of the stick and keeping an active fourth or pinky finger to aid the balancing and lifting of the bow. Galamian simply recommends a regulation of speed with the height of the stroke[445], while Fischer recommends changing bow length to regulate the speed and removing the first finger from the bow during the initial stages of learning *Ricochet*.[446] Each author agrees that the initial attack of *Ricochet* comes from throwing the bow onto the string. The exercises of all three teachers are similar; they begin with two note motives and work more and more notes per bow. In addition, string crossings, scales and arpeggios are covered by each author as necessary elements in developing the *Ricochet* stroke.[447] *Ricochet* is similarly approached in all ways by Capet, Galamian, and Fischer from the initial discussion of the stroke through the chosen exercises, with only a small disagreement on how to control the rebounding stroke, thus showing a high relativism.

The remaining subcategory in the category Rebounding Bow Strokes, incorporates all of the strokes in both bowing categories (Category 10 and 11). Each author takes a unique approach to this application and transition stage of technique development. Capet has incorporated exercises that combine related strokes throughout his text so developing contrast between strokes is the last remaining skill to address at the end of his book. The first set of exercises Capet writes incorporate

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[444] Ibid.

[445] Galamian, 81.

[446] Fischer, 74.

[447] Capet, 69-71 par 161-165, 180-182 par 159 exe 555-574. Galamian 82-83. Fischer, 75-77 exe 107-112.

the Slur with *Staccato* on scales.[448] The use of Slur is prevalent as one of the components in his various difficult exercises and combinations which are a series of written out etudes incorporating various rhythmic motives in scale wise progressions.[449] The ranges of the exercises are usually between two and three octaves. In Galamian's *Principles,* he suggests three steps to exploring the relationships of bowing styles: first to explore the related patterns such as *legato* to *Portato*; second, to explore the order of association such as *Détaché* to *Spiccato*; and third, to apply these explorations to scales, arpeggios and Kreutzer Etude no. 8; altering bowing styles measure to measure.[450] Fischer focuses on bowing patterns rather than bowing articulations in his exercises.[451] His book prescribes a chordal pattern from which he develops various several short etudes with various bowings which creates a limited range of exploration and a finite length to his studies which range between several notes and an octave. Fischer says, "Bowings cannot be considered to be completely mastered until it is possible to play them extremely fast"[452] indicating that these etudes are not just exploration but also physical drills; which is part of the initial developmental process rather than the refinement and application process. However, these drills show a similarity to the developmental style found in the *Second Part* of the Capet text where bowings were applied to scales of three and four chords and arpeggios. The last of the 'Key Bowing Patterns' in

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[448] Capet, 178-179 exe 542-554.

[449] Capet, 178-187 exe 542-600.

[450] Galamian, 84.

[451] Fischer, 78-85 exe 78-121.

[452] Fischer, 78.

Capet's text refine uneven rhythms which were initially introduced into the initial study of each bowing. The review of rhythms and overview of contrasting bowings is developed differently in each text; depending on the material that each author addressed earlier in their treatise. There is similarities in the way Galamian and Capet both use scales for their material: Fischer's shows a similarity to the motive development that Capet used in earlier section of his texts which is understandable as Fischer's text, apply named, covers mostly basic technique and bowing patterns rather than the detailed and advanced technical work in the Galamian and Capet texts. Despite the differences in approach and material used, a similar thought process is apparent among the authors: to explore the relationships of bowing styles and incorporate all the basic material from the bowing section of the texts together into performance practice and musical application. However, this similar approach only derives a low relativity for the last section of Capet's, Galamian's, and Fischer's bowing exercises.

Results

The following chart summarizes all of the points that have been covered so far in this comparison. The column heading 'Category and Subcategory' is written with the category title following a Roman numeral. In subsequent boxes that are in the same category, the Roman numeral will indicate the category while a letter and a title will define the subcategory. The letters C, G, and F refer to Capet, Galamian and Fischer. Details relating to Table 2, found on the next page, can be found in the preceding comparison discussion and the reader is encouraged to have the three texts

of Capet, Galamian, and Fischer as reference during his or her study for more specific information.

Table 2. Relativism Chart

Category & Subcategory	Degree of Relativism	Divergence	Convergence
I. Bow Hold	Inter.- High	Amount of finger & wrist movement, F- Thumb exercises	Bow placement in hand, location of fingers on stick
II. Role of 1st Finger	High	Not in Fischer	C&G
III. Role of 2nd Finger	High	With thumb only in Galamian	C&F
IV. Role of 3rd Finger	None	Only in Capet	
V. Role of 4th Finger	High	none	complete
VI. Vertical and Horizontal Movement Theory	Intermediate	Amount of Wrist movement, Not in Fischer	C&G, individual & combined movements
VII. Horizontal Movements a. Bow Divisions	High	C- 1/8 bows- many exercises F&G- ¼ bows- one/no exercises	Theoretical explanations
VII. b. Parallelism	High	F- Scroll adjustments	Exercises, explanations
VII. c. Sounding Point Changes	Low	C- No exercises, G&F- Different approaches	Part of hand movements needed for good tone quality
VII. d. Bow Direction Changes	Low	C- French bow hold requires less change, F&G- Focused on needs of Russian and Franco-Belgian holds	Maintain flexible hand and finger motions
VII. e. Bow Speed	Inter.- High	F- speed dominant G&C- Balance speed to pressure	C&G theory, C&F&G exercises

Table 2. Continued

Category	Degree of Relativism	Divergence	Convergence
VIII. Vertical Movements a. Weight	Inter.-High	F- raised elbow C- third finger & coil = depth into string F&G- coil only= to place bow on string	Weight distribution through hand, Use of flexible thumb and first finger coil
VIII. b. String Penetration	Intermediate	Purpose of *Roulé*: C- increased depth G- for flexibility F- to control amount of bow hair	Pressure improves string penetration
VIII. c. Bow Pressure	Intermediate	C- Type II- tone-mostly G- Both types F- Type I- speed-mostly	Elements of tone, C&G spring exercises, C&F dynamics exercise
VIII. d. Resonance	Low	Exercises only in F&G	Good resonance should be achieved with every note
VIII. e. Attacks	Intermediate	C- addressed as part of each stroke G&F- addressed separately	Attacks are like consonants and vowels, similar approaches.
IX. Multiple Strings a. String Crossings	Low-Intermediate	F- motions of individual parts C- Extensive exercises G- Not addressed	Fundamental reasons and performance practice, Similar material in some exercises
IX. b. *Bariolage* or Pivoting	Intermediate	C- specific exercises F- part of pivoting exercises G- Not addressed	*Bariolage* stroke
IX. c. Orbiting Bow or Curves	Intermediate-High	F- Basic exercises C- More advanced G- addressed in section on chords	C&F similar exercises, similar vertical and horizontal elements, C&G applied to chords

Table 2. Continued

Category & Subcategory	Degree of Relativism	Divergence	Convergence
IX. d. *Son Filé*	Intermediate	F&G- use also for dynamic development C- sound quality and balancing chord voices	To develop even resonance, similar exercises
X. Heavy Bow Strokes a. Slur or *legato*	Intermediate	G- some original exercises F&G- basic skills C- thorough development	Similar exercises, similar approach to performance of stroke
X. c. *Détaché*	Intermediate	Various ways of exploring nuances, Galamian- four kinds, Capet- twenty pgs of exerc.- 2 kinds, Fischer- elements only	Same approach to performance
X. d. *Fouetté* or Whipped Bow	None	Galamian only	none
X. e. *Martelé*	Inter.- High	Fischer- sustained Martelé, Capet- more advanced exercises and combinations	Similar hand shape, exercises, and performance
XI. Rebounding Strokes a. *Sautillé*	C&G- High C&F- Low	Fischer- focus on curved motions around string , C- more advanced exercises and combinations	Same hand shape, stroke is on the string, C&G- same approach and similar exercises
XI. a. *Collé* or *Jeté*	Inter.- High	Name of stroke, C- developed at tip too- expanded application	Good preparation for staccato

Table 2. Continued

Category & Subcategory	Degree of Relativism	Divergence	Convergence
XI. b. *Spiccato*	Intermediate	C- lift and set between each stroke G&F- Swing & Bounce	Each stroke has individual impulse, Speed limit
XI. c. *Staccato*	Intermediate	Names of varieties, G- performance hints, F- arm rotation and curves around str.	Basic development, performance practice
XI. d. *Flying Staccato*	Intermediate	F- no addressed, G- lifted elbow and wrist	Arm moves and fingers flex quickly
XI. e. *Flying Spiccato*	None	Galamian only	None
XI. f. *Ricochet*	High	How to control the bounce	Articulation, bow movement, hand movement, exercises
XI. g. Combining and refining strokes and patterns	Low	C- combinations addressed already, C- contrasting strokes G- relationships and order of association F- bowing patterns	Review of all bowings

Overall, Table 2 shows six categories and subcategories with high degrees of relativity, six categories and subcategories with intermediate to high relativity, fourteen categories and subcategories with intermediate relativity, one category with low to intermediate relativity, four categories and subcategories with low relativity,

and three independent categories found only in the Capet and Galamian texts. The categories and subcategories with high relativity are listed in Table 3:

Table 3. High Relativity

II. Role of 1st Finger
III. Role of 2nd Finger
V. Role of 4th Finger
VII. Horizontal Movements a. Bow Divisions
VII. b. Parallelism
XI. f. *Ricochet*

In these seven categories and subcategories, the information in the Capet text has a direct relation to the information found in the Galamian and Fischer texts on these subjects. In addition, they contain direct quotes or paraphrases and similar exercises. In these seven areas, Capet's technique is applied directly today and little if any alteration or embellishment has been made in subsequent pedagogical thesis' on violin pedagogy.

The six categories and subcategories that have intermediate to high relativity are listed in Table 4.

Table 4. Intermediate to High Relativity

I. Bow Hold
VII. e. Bow Speed
VIII. Vertical Movements a. Weight
IX. c. Orbiting Bow or Curves
XI. a. *Collé* or *Jeté*
X. e. *Martelé*

These six categories or subcategories have directly related exercises and discussion but divergence factors such as additional exercises or an alternate name are examples of embellishments or slight alterations made to the Capet technique. Any of the texts will address these techniques and achieve similar results.

The largest grouping of categories and subcategories are the fourteen intermediate relativity areas listed in Table 5.

Table 5. Intermediate Relativity

VI. Vertical and Horizontal Movement Theory
VIII. b. String Penetration
VIII. c. Bow Pressure
VIII. e. Attacks
IX. b. *Bariolage* or Pivoting
IX. d. *Son Filé*
X. Heavy Bow Strokes a. Slur or *legato*
X. c. *Détaché*
XI. b. *Spiccato*
XI. c. *Staccato*
XI. d. *Flying Staccato*

These fourteen areas have similar basic principles but very few direct quotes or borrowed material. Instead, each author has developed their own way of addressing the same issues by adding embellishment, altering the material, or paraphrasing and creating similar material. This independent development shows that Galamian and Fischer are aware of existing technique and seek to add their thoughts to the already

established structure rather than republishing it. Using only one text for these fourteen subjects could result in divergent techniques; it would be beneficial to use the texts together to achieve an optimum technique.

Only one subcategory showed a low to intermediate relativity as shown in Table 6.

Table 6. Low to Intermediate Relativity

IX. Multiple Strings a. String Crossings

String crossing were covered in Capet and Fischer's texts as a subject with an intermediate relativity but were only indirectly addressed in the Galamian text, which is a low degree of relativism. The Capet and Fischer string crossing technique here would be a good prerequisite to the chord studies in the Galamian text.

The four subcategories of low relativity are listed in Table 7.

Table 7. Low Relativity

VII. c. Sounding Point Changes
VII. d. Bow Direction Changes
VIII. d. Resonance
XI. g. Combining and refining strokes and patterns

These four categories either exist in two out of the three texts or are only indirectly referred to in one of the texts. In these four categories, it would be wise to search out the information found in each text but be aware of the divergent approaches despite the similar theoretical underpinnings. Also, several of the exercises found in the Galamian and Fischer texts simply do not need addressing for the French bow hold such as smooth bow direction changes which are achieved more simply than in the Russian and Franco-Belgian holds. The final bowing exercises of the three texts should be ranked in difficulty and not practiced as a unit; Fischer's exercises are the most fundamental and basic and can be used by any student who is not a new beginner, Galamian's exercises are good for the intermediate to advanced student who has mastered the basic bowing strokes, and Capet's exercises should be addressed last because of their complexity and difficulty. These difficult exercises should only be attempted after a student has an already refined and professional use of his or her bow.

Three areas exist in the Capet and Galamian texts that have no parallel in any of the other texts; these are listed in Table 8.

Table 8. No Relativity

IV. Role of 3rd finger (Capet)
X. d. *Fouetté* or Whipped Bow (Galamian)
XI. e. *Flying Spiccato* (Galamian)

These three areas, when examined, have indirect relationships to other technique; for example, the French name of the Category 10 bowing indicates a relationships to Capet but it is not found specifically in his text and the Category 11 bowing is very similar to Capet's *Jeté* stroke but shows that Galamian may have restructured some of Capet's technique for his own use. The independent Category 4 subject underlines the need to use the Capet text so that information, which is an obvious part of the bowing technique, is not completely lost because it is not replicated or discussed in the other texts.

Summary Conclusion

A three-prong approach using the Capet predominantly with supplementary material from the Galamian and Fischer texts is highly recommended; only 35% of the three texts contain information that is independently complete, and a full 65% of the texts need to be used together to obtain all of the information that is available. In addition, the Capet text contains the largest collection of advanced techniques, written out in finite exercises, which can be easily applied to etudes collections or repertoire. Chapters Four and Five of this thesis provide many detailed footnote references to the texts to help in this approach.

This close comparative study of the three texts brings out a symbiotic relationship, which in the context of a pedagogical mindset, is a normal process. Galamian, in his text, does not go into detail about all of the aspects of bowing technique as Capet does. He generally outlines the basic structure and theory of each stroke and often adds a list of problem-solving hints or several unique exercises to develop a certain aspect of a bowing stroke. As Galamian was Capet's student and no

doubt owned and used Capet's *Technique Supérieure de la Archet*, he was well aware of the fully developed bowing technique and would not have needed to imitate or copy the available text into his own; which shows the need we also have to supplement the use of Galamian's text with Capet's principals. On the other hand, Fischer's text *Basics* is not a fully developed technique in itself but is a collection of exercises and elements that help build and solidify bowing technique. These exercises, while based on the teachings of Delay, Capet, and Galamian; do not imitate, but rather address the more finite and detailed physical, such as a particular finger movement. Thus Fischer's detail exercises can add a different aspect of physical understanding and root-level problem solving skills, similar to Galamian's problem solving style, to the already fully integrated, interdependent, artistic mechanism of the Capet/Galamian bowing system.

My personal experience with the Capet method, as it is represented in *Superior Bowing Technique*, has been positive. I found the French bow hold requires less effort from the small carpal and wrist muscles and employs the larger arm muscles for much of the weight and pressure initiation that was previously done with the smaller joints and muscles. This creates more flexibility and control of the fingers, hand, and bow arm which made nuances easier to achieve. In turn, this increased my ability to control the bow and create a wider palette of tone colors. The exercises in the text are thorough and daily improvement can be noted. In particular, one of the benefits I found was the increased ability to structure bow use both during performance and during unrehearsed reading sessions. This ability to include the bow

as an equal member of the performance experience comes from Capet's balanced approach to increasing technique in both hands at the same time.

When I taught some of these concepts to my elementary, high school, and college students, I found that my student's developed a good characteristic sound on their instrument within a few lessons. In addition, I found learning and teaching Capet's bow division exercises gave my students greater mastery of bow speed within a short amount of time. Recently, as I finished this comparative analysis I have found primarily using Capet's technique with additions from the Galamian, and Fischer exercises to be the optimal approach to developing bowing technique. Fischer's and Galamian's exercises begin to unlock student's muscles or helping them to mentally grasp the generalities of a technique while Capet's exercises are the most thorough and advanced studies which give students an advantage of finer motor skills, greater sensitivity for the nuances of the music, and a fully engaged awareness and control of their physical movements. Capet's text contains sixty percent more concepts and material than Galamian and Fischer text combined. This material is essential to refining and developing professional levels of bowing control and tone colors. It also can be applied to each of the bowed instruments, not just violin; and in it basic form as beginner's technique which creates a stronger technical base of professional skills from the start. By not using the Capet text, performers and teachers will find it difficult to be successful at achieving the refined bowing techniques used by many top professionals without compensating with many years of experimental discovery and overuse of muscles. The Capet text is the key link to directly and efficiently developing in every violinist and other string players the ability to function as an

interpretive artist at a high professional level beyond the current standard pedagogical methods. Thus this method is essential for college and university string instruction as well as other advanced students and performers.

It would be appropriate to finish this thesis with the words of Lucien Capet whose unique insight can be as inspirational and empowering to the mind as his technique is to the mastery of the bow. He said:

> One must have at one's disposal as complete a musical palette as is possible, in order to obtain the greatest variety in interpretation, all the while preserving, it is understood, general Harmony, which is: Unity and Diversity. One can find an infinite number of young Artists more or less appreciate of this sort of work, and whose patience soon will run out; but each shall reap what he sows and, at the moment they raise their Aspirations, they will experience the imperative desire to develop all their technical means, in order to realize the most complete and excellent satisfaction that their Artistic soul demands. That which one achieves is in proportion to one's degree of vigilance during the more or less long period which must follow aspiration. The higher the aspiration, the longer the period of vigilance, with a goal of obtaining *realization equal to the aspiration one has had*; and the Ideal one attains becomes the just reward of completed efforts. He who searches for Beauty needs unique methods of investigation. It is to such a person that we expect to address ourselves.
>
> Because the Bow is the *soul* of the violin, its possibilities should become for all purposes unlimited. It is this ideal radiance [of the bow] that should give superior life to the violin; and it is to the Bow alone that one owes the discovery of the profound beauties of instrumental music for strings; but this requires an ever more thorough study with the goal of translating the multiple emotions of the highest sentiments, feelings, and aspirations.[453]

No one can bring us back to the crux of the reason for studying bowing technique as well as the master philosopher, performer, and pedagogue. Lucien Capet's bowing technique is unique in both its depth of detail and broadness of application. This technique which has been successfully applied for nearly a century in France has

[453] Capet, 29 par 61-62.

become a viable and essential source for developing superior bowing technique internationally today. In short, *Superior Bowing Technique* should grace the reference shelf of every serious string performer and pedagogue and adapted into the curriculum and practice habits of every violinist.

Additional Suggestions for Study

To explore the comparison of Capet's technique further, a short teaching experiment could be set up. In this experiment, one group would receive basic Capet techniques, while an alternate group receiving alternate information, and a third group could receive mixed training. This experiment would bring out the strengths and weaknesses of each technique in a living application.

As a teaching tool, the Capet technique could be supplemented with video examples accompanying each basic principle. The comparative information in this thesis could also be presented in a video format making the understanding and assimilation of the information more accessible to non string players and those who do not read music or understand the specific violin pedagogy vocabulary.

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