

A PEDAGOGICAL AND PRACTICAL APPROACH TO THE WORKS OF
MANUEL QUIROGA AND JESÚS DE MONASTERIO AND ITS
APPLICATION TO THE MODERN COLLEGE VIOLIN CURRICULUM

BY

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PREFACE

The 1878 *Veinte Estudios Artísticos de Concierto* by Jesús de Monasterio and the 1936-1942 *Seis Caprichos para violín solo* by Manuel Quiroga Losada represent an invaluable, although largely unknown, body of music in the Spanish literature for violin. These collections symbolize the best examples of didactic materials ever written by Spanish violinists. The purpose of this dissertation is threefold: 1) to make this music visible to the violin community and give it long due recognition; 2) To present a detailed technical and musical analysis of the pieces in order to establish the true value as pedagogical and artistic works; 3) To find a place for them in the context of contemporary violin playing and higher violin instruction and find applications for teaching.

For the last two hundred years higher violin instruction has been dominated by a handful of renowned methods. Since their composition early in the nineteenth century, the etudes and caprices of Kreutzer, Rode, Paganini, Dont, and Wieniawski have been the most commonly used source by teachers to educate in the art of violin playing. Whereas these collections possess unquestionable value as teaching tools, the collections in this thesis have similar attributes but have either been forgotten or simply remain unknown.

This document is organized in four parts. The first chapter offers a brief history of the modern violin in Spain. This chapter is necessary to establish a historical context and a clear timeline of events, and to understand why the music of Monasterio and Quiroga appeared and what impact it had in the musical life of Spain and elsewhere. This chapter puts the figures of Monasterio and Quiroga in perspective as violin performers and pedagogues, and focuses on

their relationships with other violinists and their role in Spanish musical life. Furthermore, this section deals with the influence their legacy had on the following generations of violinists. Chapters two and three are dedicated to the technical and musical analyses of each one of the etudes and caprices in the collections. The final chapter addresses the question of how these etudes and caprices are suited to meet the demands of modern violin playing. It develops guidelines on how to implement these etudes in the higher string education curriculum and broaden the possibilities and choices of both music educators and performers.

Jesus de Monasterio and Manuel Quiroga belong to the great tradition of violinist-composers that was the norm in Europe during the nineteenth century and the beginning of the twentieth. Their predecessor in Spain was Sarasate and, in the rest of Europe, they added to the accomplishments of violin masters such as Vieuxtemps, Wieniawski, Ysaye, and Kreisler. Their careers were not particularly similar and there is no evidence that they ever met or influenced each other. However, one crucial aspect brings them together in this document: they are the only two Spanish violinists to have ever composed collections of etudes or caprices with a pedagogical goal in mind. The two collections are, in themselves, very different from each other. Monasterio's organized and methodical approach of the *Veinte Estudios* shows his experience as a teacher. The format is for two violins and they follow an order of increasing difficulty. The etudes cover virtually every aspect of the violin technique and they are designed to bring a student of medium level to an advanced level of technique and musical thinking.

On the other hand, Quiroga's *Seis Caprichos* are the result of a deep and unique insight on highly developed violin technique. Quiroga was the epitome of the virtuoso performer and the caprices reflect his predilection for brilliant technique and bravura style. These etudes are in the realm of the Paganini Op. 1 and the Don't Op. 20 Caprices. They are technically challenging and suited for advanced violinists. There is only scattered evidence that Quiroga had any disciples and no documental proof of it. Only in a private interview with Quiroga's family and his legacy guardians, did I find that he might have taught a pupil. In any case, it is clear that these caprices were not conceived as material to train new violinists. Rather, they symbolize a personal search to further perfect and expand the violin technique, and to materialize, into music, a unique style of violin playing.

In one way or another, every caprice in these collections targets a specific technical difficulty in violin playing. The Monasterio are exhaustive and meticulous in their approach, covering in order of increasing difficulty all the left and right hand skills necessary to play the violin. F. A. Gevaert highlights the following etudes to illustrate the comprehensive nature of the collection: no. 2 in string crossings, no. 14 in octaves, no. 16 in trills, no. 17 in natural and artificial harmonics, and no. 18 in pizzicato.¹

Two of the Quiroga caprices bear a technical target in their title. Thus, Caprice no. 1 is subtitled *In Thirds*, and Caprice no. 2 is subtitled *In Tenths*. The rest of the six, while not explicitly announcing the technical problem, are

¹ Jesús de Monasterio, *Veinte Estudios Artísticos de Concierto*, ed. Emilio Mateu (Madrid: Ediciones Real Musical, 2002), 5.

consistent in one or two violinistic problems. No. 3 deals with left hand tremolo and fast spiccato; no. 4 with double stops; no. 5 with fast legato passages in the style of a *Tarantella*; and no. 6 with double stops.

- **Sources**

The sources used in this study for Monasterio's *Veinte Estudios* are both the original 1878 edition of Schott Freres Brussels and the revised edition of 2002 by Emilio Mateu for Real Musical Editorial. There are no musical differences between both editions, but the latter provides updates in bowing and fingering suggestions. As Mateu describes in the prologue to the revised edition, the goal is to promote "freedom in the bow by means of shorter slurs in order to obtain a more powerful sound" and to "modernize the motions in the left hand to avoid undesirable *glissandi*."²

Quiroga's *6 Caprices* required a greater degree of research. Only three of them (*Etude in thirds*, *Etude in tenths* and the untitled *Caprice No. 3*) were published by Salabert in 1939. Besides this, *Caprice No. 4* subtitled "*Bruissement d'Ailes*" was published in a two-violin version by the same editor in 1941. The rest of the sources are the manuscripts and several sketches preserved in the Pontevedra Museum in Spain. The following is a description of the sources for each caprice and some other relevant information about them.

-*Caprice No. 1 (Etude in Thirds)*: There are four sources for this caprice. The first one is a manuscript dated Paris 1936. The second one is a manuscript dated Paris 1940. Both these copies are practically identical (with a few small discrepancies in dynamic indications). The printed edition (source no. 3) is based

² Monasterio, *Veinte Estudios Artísticos*, 4.

on the 1936 manuscript. There is a fourth copy of this caprice (under the title Caprice No. 2) from a manuscript from New York without a date. This copy contains substantial discrepancies with the other three sources (in particular some pitch differences and some added grace notes). In both Paris copies and the published edition, Caprice No. 1 was dedicated to Rogelio Huguet y Tagell.

-*Caprice No. 2 (Etude in Tenths)*: There are four different sources for this caprice. Two of them are identical and they are dated New York 1937 and Paris 1940. These copies serve as models for the published Salabert edition (source 3). These manuscripts bear the title “Capricho no. 2, Estudio en Décimas) and a dedication to Eduardo Fabini. The last source is another manuscript without date and or location and with a title “Capricho no. 3, Estudio en Décimas). This source has several discrepancies in accidentals, dynamics and even notes. For this study, I have used sources 1, 2 and 3.

-*Caprice No. 3*: There are a total of seven sources for this caprice, namely, four completed manuscript versions, the published edition of 1939 by Salabert and two incomplete sketches. The sketches bear no date and they are studies on sections of the published caprice. Sketch No. 1 (subtitled in the source as *Caprice No. 1*) is a modified, shorter version of the Allegro Molto section of the Caprice. Sketch No. 2 (subtitled in the source as *Caprice No. 3*) is an extended version of the Andantino (with a whole new section in E-flat Major). Both the titles and the substantial differences between the sketches and the final version of the caprice lead us to believe that, at one point, Quiroga intended to make two different caprices.

Sources 3-6 are the four manuscripts with dates Paris 1936, Paris 1939, Paris 1940, and one undated one from New York. Source 7 is the published copy from Salabert. There are no substantial differences in any of the completed versions of the caprice, except for the ending, to which Quiroga provided a ossia in the 1936 manuscript. I have used the 1936 Paris version for the analysis of the caprice.

-*Caprice No. 4 (Bruissement d'Ailes)*: This caprice is unique because it appears in three different versions: one for solo violin in double stops, one for solo violin (playing the top line only) and a third one, for two violins (published by Salabert in 1941 in Paris). There are a total of four sources for this caprice, namely, the three manuscripts and the published Salabert edition. All three manuscripts are dated Paris 1941. The first manuscript titled "*Caprice No. 4*" is the double stop version for one violin. The second manuscript is titled "*Caprice No. 4 (Etude)*" and is the solo violin version playing the top line. The third manuscript is the two-violin version (written in two staves) without the introduction "*a piacere*" (it starts directly at the *Allegro Molto*). The fourth source is the published edition for two violins (in two staves) and it includes a new introduction marked "*a piacere*". Only source no. 3 bears a dedication to Ventura Montroig and Salabert included it in the published edition.

-*Caprice No. 5 (Tarantella)*: Only one manuscript of this caprice survives. It is dated Paris 1942. It was never published and bears no dedication. Measure 65 in the manuscript has an alternate version jotted down at the bottom of source 3 of Caprice No. 4. This fact shows physical and temporal proximity of both compositions.

-*Caprice No. 6*: Two manuscripts survive for this caprice. One of them is a version for two violins that bears no title or date (only the marking *Scherzando*). The second one is dated in Paris in 1942 and it is a version for solo violin in double stops. The second source is titled “Etude Caprice No. 6” and is the one used in this document.

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CHAPTER 1: A BRIEF HISTORY OF THE MODERN VIOLIN IN SPAIN

In this chapter I will analyze the history of the modern violin in Spain. The time frames set for “modern violin” span from the second half of the nineteenth century until our days. These dates coincide in Spain with the birth of Monasterio (1836) and Sarasate (1844), and in Europe with the golden period of the French, Belgian and German schools of violin. Although every school of violin can be traced back to the Italian masters of the seventeenth and eighteenth centuries, the Spanish violin tradition finds its roots in connection with the French and Belgian Schools. Most, if not all, Spanish performers and teachers were educated in these traditions and adopted their principles. The already mentioned Sarasate and Monasterio studied with Dalphin Alard in Paris and Charles de Beriot in Brussels, respectively.

The importance of the violin in Spain in the second half of the nineteenth century was a consequence of the resurgence of Spanish music and the nationalistic movement. After almost 70 years of political and cultural isolation from the European innovations, a “new nationalistic renaissance started with the editions of XVI century Spanish composers and the original compositions of Felipe Pedrell.”³ Isaac Albéniz and Enrique Granados continued this trend and, although heavily influenced by the French impressionists, implemented a distinctive Spanish sound in their music. To this we should add the movement

³ J. Peter Burkholder, Donald J. Grout and Claude V. Palisca, *A History of Western Music* (New York: W. W. Norton, 2006), 876.

led by Barbieri, Chapí, and Breton to recover the idiosyncratic Spanish genre of *zarzuela*.

At the beginning of the XX century Spanish cultural circles started to open up to *avant-garde* influences from Europe and composers and musicians started to travel abroad and absorb pioneer tendencies. The *Generación del 98*⁴ (a group of composers born between 1876 and 1886 that included Manuel de Falla, Conrado del Campo, Oscar Esplá, Joaquín Turina, Jesús Guridi, and Julio Gomez) truly revitalized and modernized Spanish music. Possibly the most illustrious Spanish composer of the XX century, Manuel de Falla (1876-1946) cultivated and developed the vanguard tendencies of European music including impressionism and neo-classicism, but always keeping a profoundly Spanish inspiration. To him we owe such masterpieces as *La Vida Breve*, *Concerto for Harpsichord and chamber ensemble* or *El retablo de maese Pedro*. The following *Generación del 27*⁵ admired and venerated the work of the previous group. This geographically and stylistically heterogeneous group continued to cultivate a nationalistic style, but also started to experiment with new trends and go beyond the old masters. There is an approach to serial music and Schoenberg, and admiration for Stravinsky and Bartok. The leaders of the new generation were Roberto Gerhard (1896-1970), the Halffter brothers Ernesto (1905-1989) and Rodolfo (1900-1987), and Salvador Bacarisse (1898-1963), without forgetting the mentoring figure of the musicologist, writer, and composer Adolfo Salazar, the true ideological leader of the group. The outbreak of Civil War in 1936 disseminated these flourishing groups and sent Spain back to isolation and musical darkness.

⁴ Tomás Marco, *Historia de la Música Española: 6. Siglo XX* (Madrid: Alianza, 1989).

⁵ Marco, *Historia de la Música Española: 6*.

Similarly, the violin in Spain experienced a dramatic evolution from the second half of the XIX century until 1936. Although it is difficult to speak about a Spanish school of violin the way we usually do about the French or Belgian schools, the truth is that Spain produced some astonishing examples of virtuoso violinists. Many consider Jesús de Monasterio (1836-1903) the spiritual father of modern violin in Spain. As a child prodigy, Monasterio studied with his father and at the early age of seven he played for Queen Isabel II who became his patron and awarded him a grant to study in the Brussels Conservatory with Charles-Auguste de Beriot. At age fifteen he received the *Prix Extraordinaire*. He developed an extensive concertizing career throughout Europe obtaining popular acclaim and promoting Spanish music in Europe. In 1854 he became Professor of Violin at the Madrid Conservatory where he would remain until his death. He founded the *Sociedad de Conciertos* (1866) and the *Sociedad de Cuartetos* giving an important impulse to chamber and symphonic music in Madrid. On de Beriot's death in 1870 he was offered the position at the Brussels Conservatory but decided to stay in Madrid. His compositional output includes symphonic and violin works, among which *Adiós a la Alhambra* and the *Concierto en Si Menor* the best known. His *20 Estudios* are a remarkable collection of etudes that became official texts in the Madrid and Brussels conservatories. Monasterio's pedagogy produced a brilliant generation of string players among which Enrique Fernandez Arbós (1863-1939), Antonio Fernández Bordás (1870-1950) and Andrés Gaos (1874-1959) are the most famous. In 1893 he became Director of the Madrid Conservatory exerting his influence over a larger group of musicians in

Spain. Pablo Casals (1876-1963) spoke about Monasterio as being “his greatest teacher” and his mentoring being “a blessing.”⁶

The figure and fame of Pablo Martín Melitón de Sarasate y Navascuez (1844-1908) is well known. He was the most renowned Spanish violinist of all times but on the other hand it is necessary to acknowledge that he developed most of his career outside of Spain. He belongs to a different period of time and he developed independently from the other violinists that we have seen. Besides, he belongs exclusively to the category of the performers-composers. He never taught and thus he never created a school. His influence in the past was felt through his performances. Nowadays we remember him for his great contributions to the violin repertoire. He studied in Paris with Daphin Alard and won the *Grand Prix* of the Paris Conservatoire in 1857. His success in Germany and Austria was remarkable and he was loved for the exoticism of his playing, although in Spain he did not enjoy such a warm reception. He was dedicatee of many pieces in the standard violin repertoire such as Bruch’s *Scottish Fantasy*, and *Concerto no. 2 in D*, Lalo’s *Symphonie Espagnole*, Wieniawski *Concerto no. 2*, Saint-Saens *Concerto no. 1 and 3* and *Introduction et Rondo Capriccioso*. As a composer he left a great body of virtuoso and bravura pieces for violin based on Spanish folklore and popular tunes. He also made arrangements for the violin of the operas *Carmen*, *Faust* and *The Magic Flute*.

The golden era of Spanish violin paralleled the *Generación del 98*. After Monasterio’s death in 1903, a group of three eminent violinists dominated the violin scene in Madrid: José del Hierro (1864-1933), Enrique Fernandez Arbós

⁶ Pablo Casals *Pablo Casals Cuenta su Vida: Conversaciones con el Maestro* (Barcelona, Editorial Juventud, 1975).

and Fernández Bordás. Fernández Arbós went to Brussels for further studies with Vieuxtemps (continuing the Spanish-Belgian connection) and with Joseph Joachim in Berlin. He had a successful career as a concert violinist and cultivated professional and personal relationships with leading artists and composers of his time like Brahms, Joachim, the Mendelssohn family, Sarasate, Ysaye, Wieniawski, and Kreisler. After a performance with the Berlin Philharmonic Orchestra in 1888 he was offered the Concertmaster position, which he accepted. Arbós combined his concertizing career with his orchestral career, composition and teaching. He served with distinction as a teacher in the Royal College of Music in London from 1894 to 1915. In 1904, after a season as Concertmaster of the Boston Symphony Orchestra, he returned to Spain to take over the music direction of the Madrid Symphony Orchestra. Arbós is usually remembered as a conductor for the titanic work he did with the Madrid Symphony Orchestra. He was responsible for much of the promotion of the symphonic repertoire in Spain and for the promotion of Spanish music abroad. After 1904 he only left Madrid from 1928 to 1931 to conduct the BSO and other American orchestras. Besides his performance, teaching and conducting career, Arbós devoted some of his time to composing and arranging. His most famous contribution to the repertoire is the arrangement for orchestra of Albéniz' *Suite Iberia*.

Conrado del Campo (1878-1953) started his musical career as a violin and viola performer. His influence to the violin is mostly felt through his enthusiasm for the chamber and symphonic repertoire. He was co-founder and member of the *Cuarteto Frances* (1903), the *Quinteto de Madrid* (with Joaquín Turina), the Madrid Symphony Orchestra (1904), and the Wagner Society (1911) in Madrid. His compositional catalogue includes a total of 16 string quartets, concertos and

concert pieces for violin, viola and violoncello. In the later years of his life Conrado del Campo dedicated his time entirely to composing, writing and teaching (he was offered the Theory and Harmony position at the Madrid Conservatory). He became a member of the *Academia de Bellas Artes de San Fernando* in 1931, the *Círculo de Bellas Artes* in 1943 and the *Ateneo* in 1946.

Although the musical activity concentrated in Madrid, there were several violinists that emerged in other areas of Spain. The most striking examples are Manuel Quiroga (1892-1961) in Galicia, and Joan Manén (1883-1971) and Eduard Toldrà (1895-1962) in Catalonia. Manuel Quiroga Losada is considered the natural heir of Sarasate.⁷ These are the only two Spanish violinists to have ever won the *Grand Prix* at the Paris Conservatory. Manuel Quiroga started the violin with his father and went to study with José del Hierro at the Madrid Conservatory when he was 11. By that age he played an Amati violin, a gift from a family friend. He went to Paris to further his studies with Edouard Nadaud and after winning the *Grand Prix* in front of a jury including Thibaud, Kreisler, Fauré, Capet, and Marsick he started an international career as a soloist. He toured extensively through Europe, North America and South America, collaborated with artists such as Marta Leman (whom he married), José Iturbi, Georges Enesco and Gaspar Cassadó, and made recordings for the Gramophone in Paris. He was the dedicatee of many pieces among which the most famous is the sixth sonata for violin solo by Eugene Ysaye, a work that he never performed in public and of Granados Sonata for Violin and Piano. In 1937, at the peak of his career, Quiroga was hit by a truck in New York and left unable to perform again.

⁷ Otero Urtaza *Manuel Quiroga: un violin olvidado* (Pontevedra, Spain: Concello de Pontevedra, 1993), 25.

He returned to Spain but his name slowly faded away. Quiroga possessed a keen artistic sense. He was not only a superb violinist but also a composer and painter (particularly a master caricaturist). He held close friendships with leading artists not only in music but also in painting and in literature, such as Sorolla and Valle-Inclán. He composed a number of short pieces, particularly beloved to people in Galicia for their regional bounds. Together with Monasterio, Quiroga is the only Spanish violinist to have written a set of etudes, the *Seis Caprichos* of this document.

Joan Manén, Eduard Toldrá and Joan Massía are representatives of the Catalanian area. Joan Manén was a violin virtuoso of the first rank, an accomplished pianist and a fine composer of Spanish post-romantic music influenced by Wagner and Strauss. He toured South America when he was only nine years old, and made his Carnegie Hall debut at thirteen. His style of playing was influenced by Sarasate with a tendency to be “overly sentimental”.⁸ After World War I his financial situation was difficult and after the Spanish Civil War his name started to fade away, possibly due to a lack of renewal in his repertory and a style that did not develop with the modern tendencies. He wrote several operas, and made numerous arrangements of vocal and instrumental pieces. He wrote abundant works for violin among which his *Concierto Español*, *Chamber Concerto*, and the *Double Concerto for Two Violins* are best known. He also wrote a biography (*Mis Experiencias* in three volumes) and a treatise on the violin *El Violín*.⁹ Eduard Toldrá was famous as a violinist and chamber musician in the early stages of his career but later in his life he dedicated his life to composing

⁸ *New York Times*, 17 November, 1920.

⁹ Joan Manén *EL Violín* (Barcelona: 1958).

and conducting. He was teacher of violin and viola in the Conservatory of Barcelona and he founded and conducted the Orquesta Municipal de Barcelona. His compositional output includes songs, string quartets and pieces for violin among which the *Six Sonets* and the quartet *Vistas al Mar* are best known. Admired in Spain and beloved in Catalonia, the candid figure of Toldrá is remembered for his honesty and integrity as an artist. Joan Massía taught in the Conservatory of Barcelona and is best known as a pedagogue. Some of his students include Goncal Comellas, Xavier Turull, and Jordi Cervelló.

After this generation of excellent violinists, the next generations were affected by the outburst of the Civil War in the same way the *Generación del 27* was. The impact of the war in society as well as the subsequent dictatorship made it impossible for musicians to flourish. Many violinists chose to leave Spain to pursue careers abroad. In 1975, with the death of Franco, the grip on cultural and artistic expression opened up again. The arrival of a democratic system and the declaration of the Constitution in 1978 were cornerstones in Spanish history and the definite turn to the modern world. Some of the musicians and violinists living in exile have gradually returned to Spain and have since then worked there. The newer generation of violinists includes Gonçal Comellas (1942), Victor Martín (1943), Agustiín León Ara, Gerard Claret (1951), Angel Jesús García, Jose Luis García-Asensio (1944), and Monserrat Cervera.

CHAPTER 2: *SEIS CAPRICHOS* FOR SOLO VIOLIN

1. *Capricho no. 1 (Estudio en terceras). Caprice no. 1 (Etude in thirds)*

As the title suggests, this caprice is intended both as an exercise to develop dexterity in thirds but it is also a short musical moment, in pure Quiroga style. The piece is 63 measures long, with time signature 2/4 and in the key of G Major. The form is ABA', with a two-bar introduction (with no tempo marking) that functions as a portico to the *Allegro vivace* in measure 3. Section A (measures 3-27 in D Major) and section A' (measures 47-63) share melodic material but A' is shorter and in G Major. Section B modulates to B-flat Major and D Major and its main melodic cell is an inverted version of the thematic material in A. There are primarily thirds in double stops although the piece also features (in order of more to less frequent) sixths, octaves, fourths, fifths, sevenths and seconds, as well as a few short passages in single stops, a few harmonics and the finishing *pizzicato* note.

The free introduction is a trait in almost all the caprices and four out of the six have one. The opening D Major chord holds its upper third with a trill, clearly establishing the tonality. A capricious turn in thirds resolves the first gesture and presents a chromatic idea that appears throughout the piece while, at the same time, leads the way into the *Allegro Vivace* that constitutes the main portion of the caprice. The *Allegro Vivace* is mainly built on scales and stepwise motion. However, interspersed among these scales appear several instances of chromatic motions, very unique to Quiroga style. These chromatic turns (insinuated in the introduction) are repeated, transformed and developed in the piece, creating a distinctive sound for the caprice.

One interesting technical feature in this caprice is the presence of fingerings in the source manuscripts. These indications come to our aid in solving some of the difficulties in the music, but in a more profound way, they tell us much about Quiroga playing style. We can clearly see that fixed positions are used when possible, and shorter shifts are preferred against longer leaps. For example, fingering indications in measures 5, 21, 29 instruct us to climb up high on the fingerboard to play a straightforward scale in thirds. This (besides adding an element of virtuosity) is justified because we arrive in a position more advantageous for the passage to come and helps us avoid long shifts or undesirable glissandi. Quiroga is also careful and precise indicating which string he wants a certain passage to be performed in. Studying these fingerings can be useful in application to parallel passages even when not explicitly indicated (this is the case in section A') and solving similar difficulties in later caprices (Caprice no. 4, for instance, is full of similar issues).

This short caprice in thirds is an example of Quiroga personal style of composing, and an idiosyncratic example of his playing. The technical element is clearly identified, yet it is presented in a unique way. Its formal simplicity does not detract from the sheer musical charm and it is both valuable as a learning tool and as well as an encore piece in a concert.

2. *Capricho no. 2 (Estudio en Décimas). Caprice no. 2 (Etude in tenths)*

This caprice is the only other piece, together with Caprice no. 1, that Quiroga subtitled to indicate its specific target. Although this caprice contains passages in tenths, it contains an equal amount of thirds and other double stops. This short piece of music is 51 measures long in the key of D Major and

with an ABA form A (measures 2-13), B (measures 14-40), and A (measures 41-51). The main body of music (marked *Allegro*) is in $\frac{3}{4}$ time signature with interpolations of $\frac{2}{4}$ and $\frac{6}{8}$. It is characteristic of Quiroga to use the middle section of his pieces to modulate and make use of chromatic colors. Thus, the harmonic structure of the caprice is A in D Major, and B primarily in A Major with quick incursions to B Minor and F Major.

As in Caprice no. 1, there is a short introduction (measure 1) that establishes the key and technique to be used in the etude. This introduction is marked *a piacere* and the two scales in thirds and tenths are to be performed brilliantly arriving at the humorous fermatas only a half step below the top of each scale. This section is in $\frac{4}{4}$ meter.

Besides the abundant tenths and thirds in double stops, the most interesting aspect of this caprice lays in the use of the bow. Due to the almost pointillistic writing, the caprice can be performed almost entirely in *collé* stroke. Quiroga is extremely thorough writing every sixteenth note followed by a sixteenth rest. The music sounds as if someone were elegantly tiptoeing and the *collé* stroke conveys this style better than any other. Quiroga also indicates (in almost every note) whether an up-bow or a down-bow is to be used. It is important to follow these directions because they serve a musical reason, with the down-bows usually placed on the notes that need to be highlighted or accented (measures 3, 4, 12, 13, 20, 21, etc.)

There are other articulation markings in the music such as accents and lines over notes (measures 5 and 31) that call for slightly longer notes. Other techniques in this etude are the use of natural and artificial harmonics, use of

grace notes and use of up-bow staccato (in the introduction). These are all minor compared to the tenths, thirds and *collé* techniques.

3. *Capricho no. 3. Caprice no. 3.*

This caprice is larger in scope than both no. 1 and no. 2. In fact, looking at the sketches for it, it seems that, at some point, Quiroga considered writing two different caprices, and eventually merged both of them into one. Not only it is longer (111 measures in total) but it also uses a wider variety of techniques, tempi and musical ideas than the previous ones. This caprice is in G Major and it is divided in four distinctive sections: the *ad libitum* introduction (a sort of *cadenza* written in one long, free measure) followed by an *Andantino* section (measures 2-19). A short bridge marked *Scherzando* (measures 20-25) connects the *Andantino* with the *Allegro molto* (measures 26-111) that takes up the greatest number of bars, although is not necessarily longest in duration.

The introduction is improvisatory in nature and it presents a motive that will recur throughout the piece in different forms and shapes. This is a trait of Quiroga's personal style. The cell itself is made up of a descending G Major arpeggio that ends and rests in a long held A-sharp. The introduction consists of a slight variation of this idea followed by a descending chromatic line in eight notes accompanied by left hand tremolos that announces the next section.

The *Andantino* at measure 2 is in 3/4 and it consists of chord progressions performed with left hand tremolo, continuing the last notes of the introduction much in the style of Paganini's Caprice no. 6 and reminiscent of Kreisler's *cadenza* for the Devil's Trill Sonata. This section stays in G Major

and doesn't contain a literal quotation of the melodic cell of the introduction, but clearly references the extraneous A-sharp, appearing in the fourth chord of this section. The chord progressions flow through different harmonies until the arrival at a D pedal in measure 18. At this point the tremolos climb high on the A string and culminate in an extreme extension for a G major tremolo marked *Lunga* that dies away to let the next section begin.

The *Scherzando* of measure 20 in 2/4 functions as a bridge to the *Allegro molto*. Quiroga brings back the motive from the introduction in a series of witty arpeggios in ricochet and pizzicato chords.

The *Allegro molto* in 3/4 seems like an entirely different caprice. The tempo is radically different and it is written almost entirely in fast, consecutive sixteenth notes, in the fashion of a *moto perpetuo*. However, the illusion that this is a different piece of music quickly vanishes when we realize that the first five notes are in fact the motivic cell of the introduction. The *Allegro molto* has in itself an ABA structure: A measures 26-54, B measures 55-78, and A measures 79-111. This section is fast and technically challenging. However, the most remarkable feature is the use of rapidly moving harmony (abrupt at times) and movement back and forth between keys and modes. The enigmatic section (measures 69-71) in *collé* reminds us of caprice no. 2 and it strikes us by its unexpected presence.

All in all Caprice no. 3 is rich in technical challenges and musical concepts. The variety of tempi, musical ideas, characters and sections offers enough material to make up a really interesting piece of music. This caprice is of larger scope and dimension than the previous ones. It poses a challenge to the

professional violinist but it also provides a unique journey into Quiroga unique style of composing and of understanding the instrument.

4. *Capricho no. 4 y Estudio. Caprice no. 4 and Etude.*

Looking at the manuscripts sources and the published version of this piece, it is difficult to establish a chronological order of composition and also which one was the intended definitive version for this piece. In its solo violin version with double stops, this caprice represents one of the most difficult pieces in the set. In the two-violin version and in the study version (for solo violin playing only the top line) the caprice is still challenging primarily due to the increased performance tempo.

The length is 31 measures and the key is E Major. Along the lines of the previous caprices, no. 4 also has the improvisatory introduction that serves as a preparation for the main body music where the majority of the technical challenges appear. The introduction is once more marked *a piacere* and it borrows an idea from Caprice no. 3, although slightly modified. The brilliant E arpeggio that opens the curtain resolves and dwells for a second in the foreign pitch of F double sharp. The next arpeggio seems to choose the equally alien pitch of A-sharp to rest. Quiroga uses this formula to create expectation and to show a touch of wit and humor.

While the introduction shows some traits of the Quiroga style, the *Allegro moderato* in 2/4 is clearly the more interesting and challenging portion of the caprice. Written in continuous thirty-second notes, it contains virtually every possible double stop playable in the instrument (seconds, thirds, fourths, fifths, sixths, sevenths, octaves, and tenths), in high positions.

However, the apparent difficulty of this piece is precisely what reveals the most brilliant aspects of it, which are the violinistic nature of this music and the sheer logic of the technical solutions. This might not be obvious at first, but exploring deeper into the harmonic progressions and the way these lay on the fingerboard and the left hand, one realizes that many problems are solved with a clever set of fingerings. We have seen this in Caprice no. 1 in thirds, and Quiroga takes it to the next level here. Although there are not many fingering indications, he gives a few clear ones in the etude version (measures 5, 7, 8, 9-11, etc.) that prove enough to figure out the rest. The main idea is that the hand moves as a block and shifts as little as possible, normally only when a change of harmony requires it. The fact that there are uninterrupted double stops implies that there will be numerous string crossings, but these are preferred over continuous shifting. This technique only becomes clear when one studies the music and faces the technical difficulties, but it is quite beautiful once it is realized.

Besides this, I would like to mention a particular passage in this caprice that immediately reminds us of Ysaye's sixth Sonata for Solo Violin and that illustrates Quiroga's virtuoso style. The ascending chromatic progression in double stops sixths (measures 22-23) is almost identical to the one in Ysaye's sonata. It is also worth mentioning that Quiroga provided alternate passages for the introduction and for the music in measure 18.

All in all, this caprice is a difficult piece of music with a number of technical challenges. However, it provides a valuable and very detailed insight into Quiroga's own style of playing and his way of understanding the violin. Finding the right solutions to technical challenges and figuring out the logic

behind the composition process will surely be a significant part of the learning process in this caprice, and one of the most rewarding.

5. *Capricho no. 5 (Tarantela). Caprice no. 5 (Tarantella)*

This caprice is 133 measures long, in 2/4, and in the key of E Minor. The tempo marking is *Presto*. The form of the piece is ABA with A (measures 1-36), B. (measures 37-93) and A (measures 94-133). Section A stays mainly in E Minor with a couple of short incursions to G Major in measures 8 and 25. Section B starts in the parallel E Major and never ventures too far away from the key only briefly hinting B Major, C-sharp Minor, A Major and F-sharp Minor in a series of harmonic progressions.

The subtitle of Tarantella in this caprice comes from the straightforward triplets (from beginning to end without rests), the fast tempo, the uncomplicated harmonic language, and the regularity of the phrases and melodic structure. All of these are characteristic of the Italian folk dance. The greatest challenge is to keep the brisk tempo and convey the feeling of the frenetic dance. There are some high position playing and some chromatic passages, but like in previous caprices, a clever fingering in which the hand moves as a block and usually only shifts with the harmonic changes will solve most of the problems.

The acquisition of left hand dexterity, clear articulation and clean intonation, as well as to perform at a fast and virtuosic tempo, are the most important applications of this caprice for teaching in the studio. Regarding right arm technique, Quiroga writes uneven slurs of groups of 3 notes and groups of 9 notes and it is unclear what his preference was, since these markings are added in pencil in the manuscript. It is left to the performer or teacher to choose

and it is possible to work this caprice in smaller, longer or uneven groups as well as separate notes in *detaché* or *spiccato* strokes.

To summarize, this is a caprice that deals with a different set of skills than the previous ones. It doesn't have any double stops and it includes a reference to an Italian folk dance. It will be a delight both for students and teachers alike.

6. *Capricho no. 6. Caprice no. 6.*

The last caprice of the set is short (70 measures) but very difficult technically. It is in E Minor and in 6/8. It is written in straightforward double-stop triplets from beginning to end with some short passages in sixteenth notes. The tempo indication is *Allegro* with a *Scherzando* nuance and a *Presto* for the last five measures (as soon as the double stops break into single notes). The form is AA' with A (measures 1-34) and A' (measures 35-70). The main differences between A and A' are the modal inflection to E Major (measures 35-38) and the ending of the piece (measures 64-70). There are other minor differences in measures 49 and 52 that are a slight variation in sixteenth notes of their parallel passages in measures 16 and 29.

This caprice is similar to number 4 because the main difficulty lies in the double stops, however there are added challenges in this one. First of all, the stroke is a light *spiccato* to convey the *Scherzando* feeling. Also, there are multiple ornaments and grace notes that need to fit before or in between notes. Some of these ornaments are as long as five notes (measures 29 and 62) and others require big leaps or string crossings (measures 6, 8, 11, 13, 14, 15, etc.).

CHAPTER 3: 20 ESTUDIOS ARTÍSTICOS DE CONCIERTO

1. *Estudio Melódico y de Sautillo (Melodic and Sautillé Etude)*

As the title indicates, the main goal of this etude is to improve the execution of a melodic line and the *sautillé* stroke. Secondary to these two techniques are the pizzicatos, and the legato string crossings in the accompaniment of the first half.

The piece is 146 measures long, in the key of B-flat Major. The form is A (measures 1-63) A' (measures 75-137) with a small bridge and coda. Both A and A' are a double exposition of the melodic material, first in violin I, later in violin II. The beauty of the melody is enhanced by a variety of accompaniments ranging from the pizzicatos (in violin II) in the opening to the *sautillé* in the second half of the piece (in violin I). A' is marked "*piu mosso*" for a more suitable speed to execute the *sautillé*.

The goal in the first half is to execute the melody with a cantabile sound, vibrato and phrasing. The dynamic markings are quite meticulous and range from *ff* to *pp*. There are also several accents, and dynamic markings (*sf*, and, *sfp*, *cresc. dim*) that should be observed.

The second half of the piece is dedicated to the *sautillé* stroke in Violin I, who now takes the accompanying role. The multiple string crossings, grace notes and left hand extensions make this second half challenging. In spite of these difficulties the music should always sound light, brilliant and agile.

2. *Estudio de cambio continuo de cuerdas. (Etude in continuous string crossings).*

This etude is designed to work on the technique of string crossing. In this piece not two consecutive notes are ever played in the same string (with the exception of the last two). The goal here is to execute the string crossing as smoothly and efficiently as possible, maintaining at all times a legato sound.

The etude is 103 measures long, in the key of G Minor. The form is A (measures 1-56) A' (measures 57-103) although in this case A and A' differ from each other more than they did in etude number 1 (mainly in harmonic structure).

Violin I is entrusted with the more difficult part (continuous sixteenth notes in string crossings) while Violin II provides the harmonic base. In order to accomplish the continuous string crossings, some of the fingerings might be unusual. Fingering suggestions are provided in the Mateu edition. While these fingerings are encouraged, others may be used as long as they do not defeat the main purpose of the etude.

The main difficulty in this piece is to execute the string crossings as smoothly as possible. Also, there are several instances in which the finger should be holding down the fifth in order to play the passage. Finally, the many shifts should be executed lightly, quickly and inaudibly to keep the tempo and the flow of the music.

3. *Estudio de escalas cromáticas y diatónicas. (Etude on chromatic and diatonic scales).*

This etude presents one of the most unique and imaginative approaches to the study and development of chromatic and diatonic scales. The chromatic motions are present not only in the line of the main voice, but also in the harmony and in the accompaniment. To make the etude more interesting, several techniques are introduced and combined with the chromatic passages. Examples of this are the *sautillee* (measure 54), or the string crossings (measure 35). There are different types and lengths of chromatic scales: pure chromatic scales, mixed chromatic scales, long (almost three octaves) and short chromatic scales, ascending and descending scales, and chromatic scales in double stops (octaves in Violin I) and in thirds and fourths between Violin I and Violin II.

This etude is in B-flat Major and is 71 measures long. The form is free, using harmonic motion to lead the voices, and there are hints of repeated material (although not sufficient to make a case for a binary form). The chromatic element is present in the harmony and in a few bars the music travels from B-flat Major to F, to B-flat Minor, to C-flat Major, to E-Flat minor, etc.

Some passages in this piece are reminiscent of Paganini, Wieniawski and the Italian virtuoso style. The lightness of the music, the simplicity and regularity of the phrases and the staccato accompaniment in the opening, together with the virtuoso passages mentioned earlier, remind us of this particular style.

This etude is an excellent exercise to improve dexterity and familiarity with chromatic scales in several forms and shapes. It is also extremely useful to explore less-common keys and tonal areas not often found in the violin repertoire. It is crucial to come up with consistent fingerings and achieve perfect intonation.

4. *Estudio de arpeggios saltados en tres cuerdas. Etude on sautillé (ricochet)*¹⁰ *arpeggios over three strings.*

This etude focuses on the ricochet stroke over three strings through a series of harmonic motions. Violin I plays the accompanying arpeggios from beginning to end while Violin II carries the melodic material. The arpeggios start from the lower strings to the upper strings and back, but in the middle of the etude this is reversed, with the arpeggios appearing from the upper strings to the lower strings and back. This is purposely done to master the stroke both in the up-bow and down-bow.

The etude is 88 measures long, in the key of D Major. The form is a very loose A (measures 1-43) A' (measures 43-88) delineated by the harmonic structure. A is much more adventurous in terms of harmonic motion than A' which remains in the area of D throughout.

This etude is very useful to master the ricochet stroke over three strings. Monasterio advises to practice the etude on the string throughout and proceed later to bounce the bow. The etude is also helpful to improve the block chords of the left hand. Sometimes these appear in uncomfortable positions, making the transition from one chord to the next challenging.

¹⁰ I have adopted this terminology following Galamian's description of this stroke in *Principles of Violin Playing and Teaching*.

5. *Estudio de arpeggios saltados en cuatro cuerdas. Etude on sautillé (ricochet)*¹¹ *arpeggios over four strings.*

Following the natural progression, this etude expands the concept introduced in the previous one, adding arpeggios in all four strings. The main focus is, again, on Violin I, leaving the melodic material to Violin II.

The etude is 52 measures long, in A Minor although approximately halfway to the end (measure 31) it modulates to the major mode. There are some diminished chords and diminished chord progressions and the left hand often plays extensions making block intonation challenging.

This etude represents the natural next step from the previous one and thus they can both be taught consecutively. Again, Monasterio advises to practice on the string before using the ricochet stroke and Mateu adds that it is also useful to “practice in block chords and double stops”.

6. *Estudio de picado ceñido y volante. Etude on solid and flying staccato.*

This interesting and useful etude is written in the style of a free caprice. The goal is to develop a variety of staccato strokes. There are two main types of staccato (one referred to as “solid” and one referred to as “flying”) being the difference between them whether the bow remains on the string or leaves the string. In this context, the staccato is used in multiple combinations: up-bow and down-bow staccato, repeated notes, string crossings, uneven bow distributions, combined rhythms, and double stops, to name a few. Particularly interesting and challenging are the passages in

¹¹ Ibid.

measures 81 - 85 which provide fast consecutive up and down-bow staccato in syncopated rhythms.

The whole etude is 96 measures long, in the key of E-flat Major. The etude starts with three half notes and a run of sixteenth notes in solid staccato, defining a martial motive that recurs through the etude. The first part of the etude revolves around this theme until measure 31, where the rhythm changes to triplets and most of the playing is done in the G-string. Measure 48 modulates to C Major and marks the beginning of a section in flying staccato in arpeggios. Measure 57 introduces down-bow staccato and the section starting in measure 68 has solid staccato in double stops (both in Violin I and II).

7. *Estudio de trémolo de dos notas. Etude in continuous two-note ricochet.*

This and no. 8 in the collection deal with the technique of continuous ricochet. These etudes are a useful tool to develop the controlled bounce of the bow (two and three notes) and the greatest challenge is to make both the down and up-bows equally articulated and even.

Numbert 7 is 115 measures long, in the key of G Major. An added difficulty in this etude is that the ricochet happens more often than not in double stops. Also, the tempo marking *Allegro assai* (eight note = 176) might be a little too fast. A slightly slower tempo might be desirable in order to produce the best possible stroke.

8. *Estudio de trémolo de tres notas. Etude in continuous three-note ricochet.*

As mentioned earlier, this etude is the natural continuation to etude number 7. In this piece the ricochet develops from two to three notes, but the technique and the goals are exactly the same.

This etude is 101 measures long, in the key of E Minor. Again, double stops are more frequent here than the single stops.

9. *Estudio de picado elástico, o de rebote. Etude on ricochet.*

This virtuoso etude is designed to develop the thrown stroke or ricochet. There are ricochet strokes with two, three, four, and six notes. Some of the most challenging passages are arpeggios in ricochet with string crossings. In this etude, the ensemble between violins I and II is more challenging than in previous etudes. Many of the ricochet passages are played in rhythmic unison and it is crucial to match the strokes carefully in both violins to have a clear sound and consistent rhythm. There are some bowing suggestions by Monasterio to use both the down-bow (easier) and up-bow (more difficult) ricochet.

The etude is 102 measures long, in E-Major. The form is ABA' marked very clearly by key areas. A and A' are in the home key while B explores tonalities such as C Major, A-flat Major, and B Major making this etude interesting in its harmonic language too. The dynamic range also enriches the musical idea, requiring a different kind of ricochet for each one. One example of this is the *pianissimo leggiero* in measure 52 where both violins use the lightest

and most precise stroke. On the other end of the spectrum we find the brilliant closing section where the dynamic reaches the *fortissimo* dynamic.

This etude is for a medium to advanced student and it is an ideal tool to develop the thrown stroke and acquire the necessary skill to play with another violin in perfect synchronization.

10. *Estudio de dobles cuerdas. Etude in double stops.*

As the title indicates this etude is devoted to the study of double stops. Every double stop within the octave range is represented in this etude (major and minor seconds, thirds, sixths and sevenths; perfect, augmented and diminished fourths, fifths and octaves). The tempo is marked *Andantino* and the texture is legato throughout with a *ben sostenuto* marking at the beginning. There are a few notes with shorter articulations in the second violin, but they are incidental. Other articulations are several *sf*, accents and multiple *appoggiaturas* and grace notes. Finally, the marking *con dolore* at the end of the piece is unique in the collection. The difficulty, aside from performing the double stops correctly, is to produce a rich and full tone while keeping the legato line and all the marked articulations.

This etude is 88 measures long, in the key of G. It starts in the minor mode and modulates later to the major, which ends the piece. Some notes in the first violin part have been put in parenthesis and they are “only to be played when the etude is performed without accompaniment.”¹²

¹² Monasterio, *Veinte Estudios Artísticos*, 63.

This etude is comparable to some of the double stops etudes of Kreutzer (numbers 32 and 33 in particular) although the variety of double stops is greater in this etude.

11. *Estudio de movimiento continuo. Etude in continuous motion.*

This etude focuses on left hand dexterity, and left hand - right hand coordination. The Violin I part is made up of continuously moving sixteenth notes sextuplets while Violin II carries the main tune, a simple melody in long notes. The sextuplets are slurred in different combinations (one plus five notes, or six notes, or three plus three, or groups of one plus two) adding to the left hand the difficulty of distributing the bow well. The effect is a charming piece of music with an interesting harmonic language.

The etude is 67 measures long, in D Major in a clear ABA' form. As usual, B is the section that Monasterio uses to be adventurous harmonically and this etude travels through A Major, F Major, a circle of fifths, E Minor, and A Major before returning to D Major.

This etude is an excellent tool to develop left hand dexterity. It is comparable to Schradieck etudes in that the left hand is continuously moving. As in the Schradieck etudes, the principles of flexibility, strength and efficiency in the left hand apply to this etude. The multiplicity of diminished seventh arpeggios and broken thirds will also provide excellent practice for intonation.

12. *Estudio de trémolo de la mano izquierda. Etude on left hand tremolo*

Listening to this etude one immediately thinks of Paganini's Caprice 6 and Quiroga's Andantino from Caprice 3. In fact, this etude constitutes an excellent introduction to those pieces. The etude is built on a slow melody in 6/8 played by the first violin. The continuous left hand (measured) tremolo provides the accompaniment. The tremolos in the left hand are consistently intervals of thirds, fourths and fifths. Only occasionally we find sixths in the tremolos. The second violin provides support, usually by doubling the main melody in thirds or sixths or by using pizzicato accompaniment.

The etude is 44 measures long, in the key of E Minor (although the last part modulates to the parallel major). As it often happens in Monasterio's style, the original melody travels through a number of keys, presenting technical challenges in different ranges and positions on the fingerboard. In this etude we go from E Minor to G Major, E-Flat Major, B Minor, B Major and finally to E Major.

This etude is an excellent tool to develop left hand dexterity. There are multiple uses for this etude, like practicing the main melody with a mute accompaniment, practicing the etude in double stops, or using a fast (not measured) tremolo. Monasterio writes *ben marcato il canto* indicating that the melody should always prevail over the accompaniment.

13. *Estudio de doble cuerda interrumpida. Etude on interrupted double stops.*

Monasterio's indication at the beginning of this etude gives a clear idea of the goal of the etude: "Pay careful attention not to interrupt the singing line when playing the non-legato double stops". This etude is an excellent exercise for an expressive legato line accompanied by pulsating double stops. This exercise can be applied to several pieces in the standard repertoire and in particular to Bach works for unaccompanied violin (Andante in A Minor or Adagio in C Major are the best examples).

This etude is 82 measures long with a ABA'C form. The melody is a regular 8-measure phrase in D Major (the key of the etude). The role of violin II is, again, to provide support. It often doubles the accompanying notes of violin I and other times it doubles the main melody in thirds. Section C brings an interesting variation in violin II with a counter melody in *spiccato* sixteenth notes. The very end of the piece introduces left-hand pizzicatos instead of the bowed accompanying notes.

14. *Estudio de octavas. Etude in octaves.*

This etude is one of the most original and comprehensive in the whole collection. It is dedicated to a very particular part of the violin technique (the study of octaves) but it approaches it in a way that exhausts virtually every possibility in the instrument.

The etude is 151 measures (one of the longest), in G Minor and ABA' form. Section A deals with broken sixteenth note octaves in the first violin and a

counter melody in the second violin. The character is somber and *agitato*. Monasterio combines different strokes, articulations and slurs keeping the octave as the constant motive. In this part we find octaves in *detaché*, *martelé*, *spiccato*, uneven slurs, and combinations of these. We also find larger intervals such as 16ths that add the difficulty of the string crossings.

Section B modulates to B-flat Major. This part deals with cantabile unbroken octaves. The character is lyrical and melodic and the challenge here is to make the octaves sing and be as legato as possible. One of the more challenging parts here is intonation and the chromatic octaves right before A'.

A' returns to the original G Minor and it is a variation of A. This part adds more difficulties and becomes more virtuosic (measures 137-144). There are three cadenza-like passages in octaves for violin I, and sixteenth-note triplets throughout.

This etude is an encyclopedia on octaves and can surely present a challenge and an excellent learning tool to master all forms of the octave in the violin.

15. *Estudio sobre la cuarta cuerda (Género Andaluz). Etude in the G-string (Andalusian style)*

This etude is written in the style of a Spanish song and violin I plays exclusively on the G-string. This etude alone justifies the subtitle "artistic" for the whole collection, and it shows inspiration in the way the musical idea is conveyed.

The etude is 104 measures long, in D Minor (although it ends in D Major) and it is free in form with some written-out improvisations. The tempo

markings (*Andantino, Un poco piu mosso, Tempo 1, Allegretto* and *Meno mosso*) indicate the different sections. Monasterio makes use of a variety of turns, dotted rhythms and appoggiaturas to ornament, and accomplish the Andalusian style.

This etude is a great tool to learn the geography of the fingerboard in the G-string. The highest stopped note is an A (two octaves above the open string) and the highest natural harmonic is a D (two and a half octaves above the open A string). Playing this with the right character and a cantabile sound and good intonation are the greatest challenges.

16. *Estudio de trinos y notas de adorno. Etude in trills and ornamental notes.*

This etude is dedicated to trills. It is another example of Monasterio exhausting the possibilities of this ornamentation and its variations (turns, appoggiaturas, mordents, etc.)

The etude is 139 measures long, in A Major. The kinds of trills used are: quarter note trills, eighth-note trills and sixteenth-note trills. These are used in double stops trills, continuous trills over double stops, octave trills, continuous trills over a descending chromatic scale, and trills in harmonics. Besides the trills, there are several turns, *acciaccaturas*, *appoggiaturas*, and different trill resolutions.

17. *Estudio de sonidos armónicos. Etude in harmonics.*

This interesting etude is dedicated to the study of natural, artificial and double harmonics. The first part of the etude is a simple melody in natural harmonics in G-Major with a pizzicato accompaniment in violin II. At the *risoluto* marking, the music becomes more virtuosic. Monasterio introduces arpeggios

and chords in triple stops. He combines these with artificial harmonics in a style reminiscent of Paganini. The last part features both violins playing harmonics (this time the original melody is in the second violin while the first violin accompanies with a countermelody, also in harmonics). There are some more virtuosic devices such as triple-stops chords, diminished arpeggios and double harmonics.

18. *Estudio de pizzicato con la mano derecha y con la izquierda. Etude on right and left hand pizzicato.*

This etude's goal is to develop accuracy and sound quality in pizzicato, as well as to strengthen the left hand (through left hand pizzicatos) and favor the coordination between left and right hands.

The etude is 117 measures long, in G Major. Violin I provides the accompaniment in pizzicatos throughout the piece. The first technical difficulty appears in measure 17 with pizzicatos in double stops. Later the left hand pizzicatos are introduced as grace notes (measure 38 and following measures.)

The next section combines ricochet in the bow and left hand pizzicatos. The marking *Tempo primo* in measure 71 brings arpeggios, and here is where the left hand pizzicato is really worked. The last difficulty comes in trying to articulate and perform clearly the thirty-second runs with left hand pizzicatos at the end of the etude.

19. *Estudio de acordes (Marcha). Etude on chords (March)*

This etude subtitled “March,” is based on the dotted rhythm of the main melodic cell (first two measures) and is recurrent throughout the piece (in its primary form and its variation with two thirty-second notes). The etude focuses not only on chords but also, more generally, on double stops, which are performed both *arco* and *pizzicato*.

The etude is 118 measures long, in A Major. One interesting aspect is that Monasterio travels through various keys requiring the performance of chords in different keys. This helps acquire a better knowledge of the fingerboard. The middle section starting in measure 46 is in D Major and is marked *piano*. Here, the dotted rhythm is legato and the character *grazioso* and gentle. Measure 82 brings back the original melody in violin II and leads to a grandiose ending.

20. *Estudio de unísonos, décimas, séptimas disminuidas y trémolo de orquesta. Etude in unisons, tenths, diminished sevenths and orchestral tremolo.*

This etude combines several differentiated techniques. In one hand, it deals with developing a strong fixed frame in the left hand (through the unison passages and the tenths). On the other hand, it deals with orchestral tremolo and the diminished seventh chords in the violin. Monasterio finds a successful solution to the grouping of these seemingly unrelated techniques in this etude.

This etude is 107 measures long, in D Minor. It starts with violin I playing a melody in sustained unisons and, after 16 measures, it shifts suddenly to a passage in tenths (which later appear as broken unisons, and broken tenths). The chromatic motions in measures 61-63 are a musical reference to etude number 14 in the collection.

The diminished seventh chords appear in two forms in this etude: as arpeggios in one or multiple strings and as double stops arpeggios. They usually provide a bridge between sections or they are used to modulate from one key to another.

The tremolo appears only in the latter part of the etude. Monasterio makes a difference between tremolo *sautillé* and tremolo *serré* to differentiate between off and on the string tremolos.

CHAPTER 4: PEDAGOGY OF THE COLLECTIONS AND APPLICATIONS TO MODERN VIOLIN INSTRUCTION

This chapter explores the pedagogical value of the Monasterio and Quiroga collections in the context of modern violin playing and their practical application. It will answer the questions of whether they satisfy the demands and standards of higher string education today, and how string teachers and violinists who pursue technical and musical proficiency can use them. Furthermore, there will be a discussion on the value of these pieces beyond the private studio, and a way to promote them and bring them to the recital hall.

The Monasterio etudes earned the title of “official text book” in both the Brussels and the Madrid Conservatories almost immediately upon their publication. This recognition indicates that the work was evaluated by a Commission of Professors and deemed “most convenient for those who devote themselves to the artistic study of the Violin and therefore it would be in great justice its adoption as text work in this School”¹³. In the preface to the first edition F. A. Gevaert (Director of the Brussels Conservatory at the time) states, “this work by Monasterio deserves a post of honor in the contemporary violin literature and I have the pleasure to announce the merits of this publication, of great interest for the conscientious artist.”¹⁴ These recognitions alone are mighty credentials, but it is still necessary to

¹³ Monasterio, *Veinte Estudios Artísticos*, 6.

¹⁴ Monasterio, *Veinte Estudios Artísticos*, 5.

take a closer look at them to understand why this collection can be helpful to the violin teacher.

As Pr. Mateu states in the prologue to the revised edition of 2002, “Monasterio received the influence of Delphin Alard’s Etudes and represents the Franco-Belgian school in Spain.”¹⁵ Monasterio studied in Belgium and inherited the fundamentals of this school of violin and followed the steps of Kreutzer, Rode, and the aforementioned Alard, composing a book of etudes. As a meticulous and methodic pedagogue, Monasterio applied his 24 years of experience as a teacher, in the composition of the etudes, and always keeping in mind the goal of technical mastery, but strongly connecting it to musical meaning. A good description of the Franco-Belgian school of violin playing is found in the *Allgemeine musikalische Zeitung* in 1881, “the most outstanding characteristics of this school stem from the following principles: a strong, full tone, the combination of this with a powerful, penetrating, cantabile; then variety, charm, and light shade introduced into the playing through the greatest diversity of bowing.”¹⁶ In program notes to the etudes, Mónica García Velasco highlights “Monasterio’s concern with a style defined by elegance and expressiveness, all traits of the Franco-Belgian tradition, as well as a depurated bow technique together with great evenness and rich sound.”¹⁷ All of these principles, together with other elements like “Italian virtuoso style and some Spanish nationalistic traits,”¹⁸ are present in the

¹⁵ Monasterio, *Veinte Estudios Artísticos*, 4.

¹⁶ Robin Stowell, “Road to Mastery,” *The Strad* 99, no. 1180 (August 1988): 620.

¹⁷ Mónica García Velasco, Program notes to Jesús de Monasterio, *Veinte Estudios Artísticos de Concierto*, performed by Manuel Guillén and Pablo Suárez, Sociedad Española de Musicología, CD, 2003.

¹⁸ Monasterio, *Veinte Estudios Artísticos*, 5.

etudes. There is great attention paid to the bow arm and to the refinement of tone production.

In comparison to the successful etudes of his predecessors (in particular to Kreutzer's) there are similarities and differences. For instance, the number of the Kreutzer etudes is double that of the Monasterio's but both collections are organized having in mind specific technical issues. Monasterio explicitly indicates what the technical skill is, while Kreutzer makes it obvious with his writing. Also, the scope and level of difficulty is quite similar, ranging from some basic etudes apt for beginners, to more challenging ones that require greater degree of technical mastery. Finally, and in spite of their particular idiosyncrasies, both composers intimately linked violin technique with a musical meaning. Regarding specific etudes, we find that both collections devote numbers to the study of string crossings, double stops, staccato stroke, octaves, trills and both have a "March" in their pages. Having stated the similarities, the differences are important too. The format of Monasterio's collections is for two violins, leading us immediately to the realm of ensemble playing, intonation and phrasing. Kreutzer etudes tend to be more homogeneous when presenting a technical topic, while Monasterio mixes more and includes different versions of the particular skill. The octaves etude in Kreutzer, for instance, is mainly in continuous sixteenth notes while its counterpart in the Monasterio collection could not present us with a more varied palette of possibilities. Regarding the differences in content in both collections, Monasterio devotes etudes to harmonics, ricochet, and the etude in the G-string while these techniques are not represented in the Kreutzer etudes. It is ultimately up to the talent of the pedagogue to bring out the best of each,

but the important thing is to understand that multiple collections are compatible and can complement each other.

- **Monasterio and Galamian**

Both F. A. Gevaert and Pr. E. Mateu praise the quality of the Monasterio etudes and affirm that they represent a “complete school of the instrument, in which no essential element of the technique is omitted.”¹⁹ However, the efficacy of any given didactic material heavily depends on masterful teaching and a wise application of it. The following paragraphs analyze some of the ways in which these etudes can be a valuable tool in the violin studio and in particular in bringing forward the ideas of Ivan Galamian.

In “Principles of violin playing and teaching,” Galamian presents his general philosophy about teaching and playing, as well as his approach to specific problems of the violin technique and a detailed description of the physical motions required to play. One essential idea in Galamian’s system is that of *flexibility* and *broadness*. In his teaching there are no rigid rules in violin playing or teaching. Rather, “there exist a group of general principles broad enough to cover all cases, yet flexible enough to be applied to any particular case.”²⁰ Delving further into this idea Galamian states, “not two students are alike and should not be treated alike. Teaching according to rigid rules is teaching of the wrong kind” and “the teacher makes a grave mistake when he insists on imposing on the student his own individual version on the music. The prime duty of the teacher is to educate the student to stand on his own feet,

¹⁹ Monasterio, *Veinte Estudios Artísticos*, 5.

²⁰ Ivan Galamian, *Principles of Violin Playing and Teaching*, 2nd ed. With a postscript by Elizabeth A. H. Green (Englewood Cliffs, NJ: Prentice-Hall), 1985, On practicing.

musically as well as technically.”²¹ Galamian’s style of teaching is broad and flexible in nature, and always directed to developing alertness of the mind. Precisely these qualities open the door to a variety of approaches, among which the Monasterio etudes is one. In the section “*On teaching*” Galamian indicates, “when choosing material to be used in teaching, etudes are very important because they build technique that functions in a musical setting.”²² He does not specifically recommend a method, but rather, a method that meets certain requirements.

Another essential principle in Galamian’s teaching is that of *correlation* or the relationship between mental processes and physical action. The mind needs to develop control over the muscles and physical motions involved in playing the violin, at all times. “The key to facility and accuracy and, ultimately, to complete mastery of violin technique is to be found in the relationship between mind to muscles, that is, the ability to make the sequence of mental command and physical response as quick and precise as possible.”²³ The Monasterio etudes are a plausible option to achieve this. First of all, they are designed to focus on one specific task or technical problem at a time. By isolating one particular issue, the mind is allowed to concentrate on it, understand it and command the physical action. Some Monasterio etudes exhaust the possibilities of a particular skill, presenting it in virtually every possible way and thus, giving the mind a wide range of options in which to practice and master a skill. There are also cases in which the issues are presented in a more monotonous way, giving importance

²¹ Galamian, *Principles of Violin Playing*, On teaching.

²² Galamian, *Principles of Violin Playing*, On teaching.

²³ Galamian, *Principles of Violin Playing*, Introduction.

to persistency and homogeneity. This, besides securing a solid integration, allows also for application of another known method of Galamian, namely, creating rhythmic variations and bowing patterns.

The *principle of interdependence* explains that any individual element in violin playing, however important it might be, is part of a larger and more complex system. When teaching, it is crucial to become aware of the larger system and understand how individual elements affect it. This can be applied in multiple levels, but in the case of Monasterio we find it in the fact that they are complete pieces of music. They demand a tasteful and stylistically adequate performance and require knowledge of the music, phrasing, and harmonic and formal structures. This new level of organization, beyond the raw technical purpose is the main difference between the mechanical exercise and the etude. The individual elements of the technique (which could be achieved with purely mechanical exercises) are intimately connected to the musical purpose and cannot be understood without it.

Much of Galamian's specific instruction on exercises and etudes is derived from Elizabeth Green's addendum to his *Principles of Violin Playing and Teaching*. In this postscript, Green presents a classification of etudes based on the technical skill they target and how they are composed. The list is as follows:

- I. Written throughout in notes of equal value, un-slurred.
- II. Same as Type I but slurred by full measures.
- III. Separate bowed notes interspersed with short slurs. Mixed bowings.

IV. Double stops and chords studies.

V. String crossings emphasized: a) in *martelé*; b) with wrist action; c) with finger action.

VI. Varied as to technical requirements. Mixed techniques.

While this list has the Kreutzer etudes in mind, it is also applicable to the Monasterio etudes. They would fall into the different categories as follows:

Type I: Etude 1 (*piu mosso* section); Type II: Etude 12; Type III: Etude 11; Type IV: Etudes 10, 13, 14, and 19. Also here Etudes 4 and 5, since the left hand moves in chord blocks throughout; Type V: Etude 2 (and in some ways, although not exclusively Etudes 4, 5, and 14); Type VI: The rest of the etudes.

The rest of the Monasterio etudes deal with other essential skills, all of which are discussed in Galamian's *Principles of Violin Playing and Teaching*.

Galamian's philosophy exudes deep understanding not only about violin playing but also about the psychological processes involved in teaching and learning. The best teacher is a mentoring figure, someone that can be strict or nurturing at the precise time and can discern the potentialities of the student and predict the result of his teaching ahead of time. The efficacy of the Monasterio, like any other method, depends ultimately on well-planned and masterful teaching.

- **Quiroga**

The pedagogical value in the Quiroga Caprices is to be found in an advanced stage of development. The violinist who decides to study these caprices needs to already be in possession of a sophisticated and effective

technique or else, the intrinsic difficulties of the caprices will pose an unavoidable obstacle. However, once this level is reached, these caprices present an exciting challenge and a thrilling insight into the style and technique of a unique violinist.

Quiroga did not leave any written evidence as to what he intended for his caprices. Nor there has been any serious study on them (besides the brief commentary on the compilation by A. Iglesias) or statement by a relevant musician or musicologist. In any case, it is fair to state that these caprices are the result of personal search of the violin technique in a meritorious effort to explore every sonorous possibility of the instrument.

In all probability, Quiroga used these caprices for his personal practice over an extended period of time. The multiple sketches, the different dates and the different versions suggest that Quiroga was playing around with several ideas on technical issues and at a certain point, he decided to put them down on paper. In a way, it is plausible that the caprices actually originated from Quiroga's own practice routine.

As was discussed in the analysis of the caprices, these pieces show Quiroga's unique style of composing and playing the instrument. They are written in such a way that the music is inevitably tied to (sometimes even directed by) his personal way of understanding the instrument. They are written to accommodate the shape and physicality of Quiroga's hand. When we unveil and understand this fact, the same challenges become more approachable. This is perhaps true to some extent to any violinist-composer, but it was never more evident than with Paganini, who wrote his caprices in a way that was ergonomic for his hand. Along these lines, it

is essential to observe and try Quiroga's fingering suggestions. Therein lie the answers to some questions about the caprices.

- **What are the applications for these collections beyond teaching?**

The Monasterio and Quiroga collections are a valuable asset to any violinist's library. However, they have a place beyond the teaching studio and possess sufficient quality and interest to be programmed in public recitals and concerts, whether as an integral part of a recital or as an encore. Due to the technical difficulties, the Quiroga caprices, in particular, could have a use as compulsory pieces in international violin competitions.

It is worth mentioning that Spanish violinists Manuel Guillén and Pablo Suárez recorded the Monasterio duos for the SE&M label. There is no recording to date of the Quiroga Caprices.

- **What impact will this research have in the academic community and / or the string community? What impact will this research have in Spain and or / the US?**

The ultimate goal of this document is to open a door to an important body of music that has remained in the dark for quite a long time. This document seeks to promote and divulge these pieces among the music community and the academia. Time will judge whether these pieces deserve a more or less prominent place in music history, but it is unquestionable that they need to be acknowledged, studied and made available to a wider audience.

A word also needs to be dedicated to the many professional violinists, string teachers, and music aficionados that devote their lives to this art. It is my hope that this document will give them a new opportunity to further discover

the music of two artists of stature who, like them, poured their lives to the art of the violin.

Finally, this document pays homage to the figures of Jesús de Monasterio and Manuel Quiroga Losada and the Spanish tradition of violin playing. For a multiplicity of reasons, this tradition has had ups and downs, but nonetheless, has always survived and has never lacked the talent and brilliance of the best. To those who are part of this tradition this document will also have a meaning.

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STYLE MANUAL

Turabian