

Bachelor's thesis

Music

Musician

2017

Qi Li

**A.THESIS CONCERT**  
–“Turku Young Soloists” 28.05.2014,  
Sigyn-hall  
**B. SOLO AND ORCHESTRA VIOLIN**  
**PLAYING**

– differences of playing techniques and understanding of both playing forms

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## A.THESIS CONCERT

-Turku Young Soloists, 28.05.2014, Sigyn-hall

## B. SOLO AND ORCHESTRA VIOLIN PLAYING

- understanding and differences of playing techniques pertaining to both of these playing forms

This thesis consists of two parts, the artistic and the written part.

The artistic part is my thesis concert 'Turku Young Soloists' in 2014 where I played the 1<sup>st</sup> movement of J. Brahms violin concerto in D major as the soloist with Turku Philharmonic Orchestra. In this concert, which is recorded appendix (number 1) in this thesis, the best artistic side of my violin playing skills and musical expression are presented.

In the written part I write about the differences between solo and orchestra violin playing. This theme is related to my studies and performance experiences. The main goal of the written part is to point out the significance of both playing forms in order to help violin students how to stand with solo violin playing and orchestra violin playing.

### KEYWORDS:

solo violin playing, orchestra violin playing, understanding the forms of violin playing

Li Qi

## A. OPINNÄYTEKONSERTTI

- Nuorten solistien konsertti Turussa 28.05.2014

## B. VIULUNSOITON SOLISTISEN JA ORKESTERISOITON VERTAILUA

- näihin molempiin viulunsoiton muotoihin liittyvä ymmärrys ja käsityskyky sekä erilaiset soittotekniikat

Tämä opinnäytetyö on kaksiosainen. Taiteellinen osio on Nuorten solistien konsertti Turussa 28.05.2014 Sigyn-salissa, jossa soitin Turun filharmonisen orkesterin viulusolistina 1. osan Brahmsin viulukonsertosta D-duuri. Tämän konsertin tallenne on liitteenä tässä opinnäytetyössä. Siinä tulee esiin viulunsoittotaitoni ja musiikillisen tulkintani parhaat ominaisuudet.

Kirjallisessa osiossa kirjoitan viulunsoiton eroavaisuuksista solistisen ja orkesterisoiton kesken. Kirjallisen opinnäytetyöni päätavoite on lisätä ymmärrystä näistä eri soittotavoista ja osoittaa itselleni ja myös toisille viulunsoiton opiskelijoille molempien soittotapojen tärkeys ja merkityksellisyys, sekä avata näkökulmia siihen miten suhtautua viulunsoiton solistiseen ja orkesterisoittoon.

### ASIASANAT:

solistinen viulunsoitto, orkesterisoitto, viulunsoiton eri muotojen ymmärtäminen

# CONTENT

<b>1 INTRODUCTION</b>	<b>6</b>
<b>2 LEFT HAND</b>	<b>7</b>
2.1 Fingering	7
2.2 Vibrato	10
2.3 Glissando	12
<b>3 RIGHT HAND</b>	<b>15</b>
3.1 Sound volume	15
3.2 Dynamics	17
<b>4 DIFFERENT COGNITION ON SOLO AND ORCHESTRA PLAYING AMONG CHINESE PEOPLE</b>	<b>19</b>
<b>5 CONCLUSION</b>	<b>21</b>
<b>REFERENCES</b>	<b>22</b>

## APPENDICES

Appendix 1. The Poster, the Program and the Recording of the Thesis Concert “Turku Young Soloists” 28.5.2014

## PICTURES

Picture 1. 3<sup>rd</sup> movement of Beethoven violin concerto in D major.

Picture 2. 2<sup>nd</sup> movement of Sibelius violin concerto.

Picture 3. 2<sup>nd</sup> movement of Sibelius violin concerto for the first violin section part.

Picture 4. 1<sup>st</sup> movement of Shostakovich No.7 symphony.

Picture 5. The beginning of the 1<sup>st</sup> movement in Sibelius violin concerto.

Picture 6. Amount of vibrato.

Picture 7. Mendelssohn violin concerto in e minor.

Picture 8. David Oistrach plays Beethoven and Bruch violin concerto.

Picture 9. Gustavo Dudamel conducted the Los Angeles Philharmonic “Sunday at Symphony Hall for the Celebrity Series”.

**CLICK HERE TO ENTER TEXT.**

# 1 INTRODUCTION

Solo and orchestra playing are different forms of violin playing. Both of them have their own characteristics within the playing methods and principles. Solo violin playing is more focused on the presentation of the player's individual personality. Orchestra violin playing is more emphasized on collective unity of the orchestra while the players should somehow hide their individual personality. I think that understanding of playing ideology is very meaningful and also has significant effect on both, solo and orchestra playing.

During my violin studies in Turku music academy in last few years, I have had opportunities to play in many concerts as a soloist, concertmaster and also orchestra player. For several times, I have had experiences of playing both the solo concert and the orchestra project in the same day.

By the accidental opportunities, I have also heard several stories happening in my hometown in China that there are some good violin players, who can play their violin solos very well during their studies, but they had some difficulties when playing in orchestra.

Therefore I became very interested in exploring more deeply the subtle influence and relevance between solo and orchestra violin playing.

In this thesis I will point out my view of these two forms of violin playing more deeply to myself and to those who are interested of this issue. I will do it through analyzing practical examples, sharing my knowledge and my playing experiences. I write this written part of my thesis also in order to help other violin students to have a better understanding, adaptation when playing in both of these different forms of violin playing.

## 2 LEFT HAND

With the left hand the violinist gives the right pitch to his/her violin playing. Pitch consist of fingering, intonation and shifting. Besides, there are also other special skills that have influence on rich effect of music expressions, such as vibrato, glissando, left hand pizzicato, harmonics and so on. I think that among these skills, the use of fingering, vibrato and glissando are the most representative and practical differences between solo and orchestra violin playing.

### 2.1 Fingering

Violin playing as a soloist provides violin players kind of absolute freedom in a relative range that includes two aspects of concept.

The first aspect is choosing the best fingering. Solo violin players usually have absolute freedom to choose the fingerings under consideration of their own individual issues, such as fingers condition, playing habit, and the idea of music expression. In many situations solo players may even choose to use the fingerings that are completely different from the written fingerings on the music score.



Picture 1. 3<sup>rd</sup> movement of Beethoven violin concerto in D major.

In this example above, the beginning of 3<sup>rd</sup> movement of Beethoven violin concerto in D major there are three possibilities of fingerings: 1) to play the suggested fingering as it



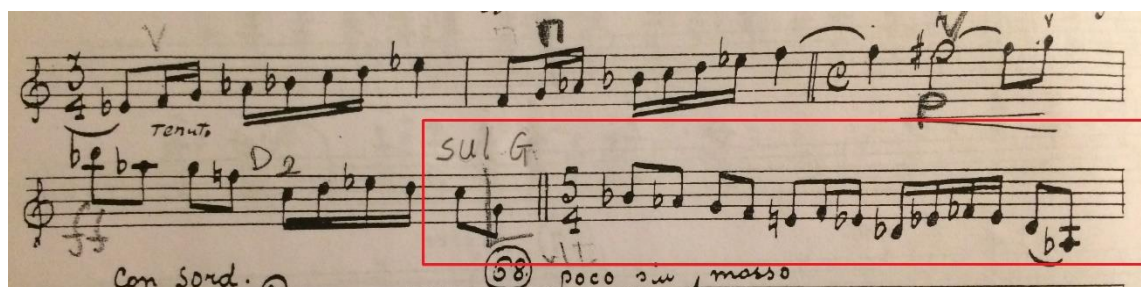


In orchestra violin playing, choice of fingerings is relatively limited. This reflects precisely in lyrical places of music expression.



Picture 3. 2<sup>nd</sup> movement of Sibelius violin concerto for the first violin section part.

In this example, it is the same melody as solo part in 2<sup>nd</sup> movement of Sibelius violin concerto for the first violin section part. Compared with the solo playing the consideration of fingering choices is not decided by the players, but the conductor's music taste, music expression and overall balance consideration. The use of fingering whether on G string or on both G and D strings in the red frame is absolutely and completely decided by conductor. The orchestra players are in a passive position that they must follow and play as conductor's requirements. Usually, the concertmaster and section principal will also make the fingering suggestions. Sometimes, they will even give the different fingerings from the music score, for example:



Picture 4. 1<sup>st</sup> movement of Shostakovich No. 7 symphony.

This is the second violin score in the 1<sup>st</sup> movement of Shostakovich No. 7 symphony. In the red frame can be seen that there is originally not any suggested fingerings on the

music score. However, the players are asked to play on the G string which is marked “sul G”. In this example, the use of fingering is completely the choice of the conductor, concertmaster or the section principal. Therefore, no matter what kind of fingering it is, the players should exactly follow the requirements to play.

Does this mean the fingering is absolutely inflexible and unchangeable in orchestra playing? Of course not. Under the premise of keeping the overall effect and music expression, orchestra players can still use the suitable fingerings in the fast and technical places in order to ensure maximally that each note is clear and fast enough. Therefore, the use of fingerings is relatively passive in orchestra violin playing compared with that in solo violin playing.

## 2.2 Vibrato

Vibrato is the most important and indispensable left hand skill which makes violin expressive, effective and attractive. It endows violin a variety of colorful sound, and makes violin sound singing. Vibrato is not only a playing skill or the meaningless finger movement, but the direct expression of the player's personality and individual emotions. Just as Carl Flesch said: “*charged with subliminally melding musical sounds with the deep feelings which subconsciously slumber in our souls, the result of this manifests itself in the so-called vibrato.*” (Flesch. C 2000, page 20.) It can be seen that the vibrato is a very subjective and individual. Meanwhile, its use and expression is also different in the solo and orchestra playing.

High grade solo violin playing provides for players to develop and establish their own style of vibrato in stages from the very beginning all the way through. The use of vibrato emphasizes to present the player's personality, which is greatly reflected in the sound quality. We can listen to some recordings in which every violinist has so unique vibrato that cannot be imitated, especially the violin masters in the twentieth century. Usually, the use of vibrato is subjective in solo playing, so that speed of frequency and amplitude of movement can be very individual in music expression. Even the choice to use vibrato or not, depends very much on the individual preferences of players as well. For example, this situation happens very often and obvious in Bach's solo violin sonata No.1 BWV 1001. Nowadays, the main style of playing is roughly divided into two factions that one

is more romantic style that uses the vibrato, and another is completely retro style that doesn't use any vibrato at all.

Here is also another example that the individuality of vibrato use in solo playing can be reflected.



Picture 5. The beginning of the 1<sup>st</sup> movement in Sibelius violin concerto.

In the example above, most violinists use small and live vibrato, which is a widely accepted way to present this paragraph. However, the great female violin virtuoso Anne-Sophie Mutter has played a none vibrato version of this violin concerto in Amsterdam 2015. She started to use vibrato not until the last beat in bar number fourteen, but there is definitely no any vibrato before that. It is also the only version without any vibrato that I have ever heard of this violin concerto. No matter how people evaluate her playing, the focus here is how much the soloists has subjectivity in the use of vibrato.

In orchestra playing, the use of vibrato is much more limited compared with solo playing. Orchestra playing tends to hide the player's personality, to integrate individual emotions of playing into the wholeness of orchestra. Therefore in general, orchestra players should avoid using vibrato exceptionally and prominently, but more harmonically guarded and appropriately. Meanwhile, the conductor, concertmaster or section principal has the right to make decisions of using vibrato in certain places. For example certain places in music need expressions with *senza* (without) vibrato, *poco* (little) vibrato, *con* (with) vibrato, or *molto* (much) vibrato.

***Molto vibrato?***  
***Con vibrato?***  
***Poco vibrato?***  
***Senza vibrato?***



Picture 6. Amount of vibrato.

Once the use of vibrato is decided, the players should completely follow it. Meanwhile, the orchestra players should always listen and adjust very carefully to the degrees of how much vibrato should be used, in order to integrate their own playing style with the one of the orchestra. In this case, the orchestra playing is more focused and emphasized on the unity of vibrato, and the use vibrato is relatively conservative and passive in orchestra violin playing when compared with solo violin playing.

### 2.3 Glissando

In the strict sense, the sound of sliding tone is defined as two concepts which are glissando and portamento. Natural sound of transition during the long distance shifting is also a certain kind of glissando. In this chapter, these three aspects will be collectively indicated with the word glissando, in order to be more clear in the text.

In solo playing, the use of glissando could be considered as the most representative symbol of violin player's characters. After years of violin playing, all along with the development of playing skills and musical aesthetics, the use of glissando has gradually transformed from technical needs into the musical expression. It has eventually also formed to a subconscious action and individual playing style. In my opinion, the use of glissando has reached the peak in the old generation violin masters' violin playing, such like Jascha Heifetz, Mischa Elman, Yehudi Menuhin and many other great virtuoso violinists in the twenty's century. Nowadays, the main stream of violin teaching and playing seems to be developing into the direction of standardization. In my

opinion the violin students should be encouraged to explore and develop their own style of glissando, because one of the most important characteristics of solo violin playing is to present the self personality with the instrument.

However, does it mean the more glissando is used the more better is solo violin playing? I think the answer is negative. For example, Carl Flesch differs of Heifetz's playing Mendelssohn violin concerto in e minor:



Picture 7. Mendelssohn violin concerto in e minor

In this example, Carl Flesch pointed out that after the intense climax, the end should have quiet color with noble temperament, any glissando using should be avoided in the places of marks + and ++. However, Heifetz used glissando obviously in these two places. This is a question about different people having different point of view. In my opinion, solo playing provides the players a large space to use glissando to show their personality, express music and touch people's heart, but the use of glissando should be under the premise of the basic law of music expression and the respect of the composer's thoughts. The excessive and inappropriate glissando will break the music. Therefore, the use of glissando is completely individual, subjective and initiative in solo playing, but it is also a big challenge for the player's musical taste, insight and aesthetics.

In orchestra playing, the use of glissando should be considered under the following three situations: 1) there is glissando marks on the music score; 2) the conductor requires a certain glissando in certain places; 3) there is a long distance shifting so that the sound of glissando cannot be completely avoided. In the first and second situations players should completely present certain glissando as marked on the score, or the conductor,

because it is specifically for the certain music expression and effect the composer or the conductor means. In the third situation players should try to reduced the sound of glissando to minimum, because the sound quality will be not focused and united if players use glissando randomly, which does not conform the principle of unity.

Certainly, it is not always the meaning that the natural sound of glissando during shifting is completely not allowed. Sound of glissando is characteristic of the instrument itself that it is not possible to avoid it completely. Otherwise, violin will sound very strange and unnatural even if this sound is completely erased, just like MIDI sound.

The key here is to point out the use of glissando in orchestra violin playing is relatively passive when compared with solo violin playing. Orchestra players should more think about the principle of unity, and try to avoid the use of glissando self-willed and randomly.

### 3 RIGHT HAND

In the right hand issues, I think the main difference of solo and orchestra playing is obviously reflected in the control of volume and understanding of dynamic. By using the bow in the area between the bridge and fingerboard, the volume and dynamic of violin sound can be very different. This is also called as the palette of violin. Meanwhile, violin players can make variety of volume, dynamic and sound colors with different subtle changes on bow pressures, speed and contact area of bow hair with violin strings. Meanwhile, it is not only a single aspect of the playing method, but also more about the playing understanding and attitude, which must be considered differently.

#### 3.1 Sound volume

Solo playing has an absolute dominance above any playing forms. In common situations there is always confrontation between solo violin and other accompaniments. Especially when playing with symphony orchestra, solo violin seems very small instrument in the face of a symphony orchestra. Of course, orchestra must also control the volume so that solo violin can be heard. Imagine the scene of one single violin confronting a symphony orchestra with at least seventy people. If there is a dynamic mark '*pp*' on the score for the orchestra, and every player exactly plays '*pp*', then what is the sound volume of the orchestra as a whole? Even not to mention that some wind instruments are extremely hard to play so soft. In this case, a solo player has to have louder sound volume in order to be clearly heard. Therefore solo players should usually have greater sound volume.

Nowadays solo violin concerts are performed very often in larger concert halls. No matter is it with any kind of accompaniments, or only solo violin concert, solo players must have sound volume which fully fills the concert hall. Therefore, we can see from live concerts and videos that the modern soloists usually use much more bow pressure, speed and positions between forte and piano, which is more exaggerating than the ordinary situation. Therefore, under the premise of keeping sound quality in a pleasant degree, the solo player has to have much more prominent and exaggerating volume of sound.



Picture 8. David Oistrach plays Beethoven and Bruch violin concerto.

(CD cover published by EMI)

Compared with solo playing, the requirements and changes of sound volume do not transfer by the will of personal subjective. In the other words, orchestra players should follow the requirements and considerations of the conductor, and the written marks on the score. Orchestra playing also needs a variety of colorful changes and contrasts between sound volume, but orchestra players should try to find out certain proper sound volume that can be united with each other in all kinds of volume situations for the overall balance. To avoid own sound volume to be too prominent the players must always be listening and adjusting very carefully when playing, in order to reach as high unity of sound as an orchestra could present. Similarly, the unity of sound volume also reflects the unity principle of the orchestra playing. On the other hand, the single sound volume multiplies in orchestra playing as in the example that I already mentioned previously. In this case orchestra players should be very careful with soft sound volume, but then release their sound volume to play in certain needed places. It is also 'safer' for orchestra players. Orchestra players are usually more calm and steady during playing, because nature of orchestra playing in it self doesn't need players to be too excited in most cases.





Picture 9. Gustavo Dudamel conducted the Los Angeles Philharmonic “Sunday at Symphony Hall for the Celebrity Series”.

(Photo: Robert Torres)

### 3.2 Dynamics

Beside the technical aspect, I think dynamics is also a kind of deeper level of understanding how a violin player should present the dynamic marks in different violin playing forms. Just as Carl Flesch said: *“Dynamics means the gradations of loudness, which in conjunction with tone color, create the magic of the unlimited tonal combinations which elevate the violin to the position of being the foremost monophonic instrument”* (Flesch C. 2008, page 68.)

In solo playing, the actual presentation of dynamics could be more exaggerating than the marks on the score. Through great contrast of the sound volume a player can present music expressions more expressive and dramatic in order to touch and impress the listeners. On the other hand, it is not only a single issue of sound volume, but also the confidence of a solo player’s personality, spirit and confidence showing “I am soloist”. In this point solo players should be more active and creative in dynamics.

In orchestra playing dynamics is a macroscopic concept related to overall balance of different voice sections that are under the conductor's consideration. Usually orchestra players should listen more carefully in any situation than reading and understanding the dynamic marks on the score. According to my experiences it is already too prominent that a player can clearly hear him/her own playing. So orchestra players should rather try to mix into the overall dynamic level and make adjustment with their own playing all the time.

Thus listening and following become the most important knowing of dynamics in orchestra playing. Compared with solo playing, the individual subjective consciousness of dynamics is relatively passive in orchestra playing.

## **4 DIFFERENT COGNITION ON SOLO AND ORCHESTRA PLAYING AMONG CHINESE PEOPLE**

Nowadays, Western classical music in China is more and more accepted and loved by Chinese people, a lot of people are even enthusiasts. More and more Chinese parents start to let their children learn violin. Among them, there are many parents and students themselves who want the violin as the future career development. However, there is such a mainstream thought that has occupied the majority of people's subjective consciousness for long time: soloist has the supreme position in any other playing forms, and it should be more envied. I think in China people often think that without to become a soloist, orchestra playing is the worst choice, which contains the meaning of derogatory. In my opinion, such mainstream thought may be an obstacle to the development of Western classical music in China.

This kind of thinking has led to lack of paying attention to orchestra playing and to excessive emphasizing of solo playing. Orchestra courses and trainings are extremely lacking in many music academies. Even experienced conductors, concertmasters and teachers are not invited to teach and guide student orchestras in many Chinese music academies. In China students have no opportunity to go to a professional symphony orchestra for practical training during their studies, because of various problems. When some good students are admitted to work in an orchestra, it takes a long time for them to adapt themselves to orchestra playing.

This kind of thinking also causes generally too high expectations of parents for their child, which gives too much psychological pressure to a child, too. Then studying the violin is no longer just the love of music coming from heart, but it leads them completely to stop studying violin.

On the other hand, because of the vanity that solo playing can get more appreciation and honor, many parents or students pay much more attention to solo playing than to orchestra playing. This also makes a lot of students lose their interest and enthusiasm to study violin because they think it is an 'unvalued' thing to play in the orchestra.

In my opinion, solo and orchestra playing are the different violin playing form which have their unique expressive and artistic value, and there is no so-called high or low in status.

Solo playing provides violin players higher degree of freedom to show their talent, but is also has very harsh requirements on playing skills, mental quality and many other musical aspects. Meanwhile, some accidental opportunities are also needed to be successful.

Orchestra playing has less harsh requirements compared with solo violin playing, but it also has its own characteristics in playing methods and an ideological status. Orchestra players must 'sacrifice' themselves to follow, listen and obey, and these are what must to be learned as well. Not every solo player can certainly play well in orchestra.

As two different kind of violin playing forms, it is not necessary to adore solo playing blindly, but absolutely not to belittle orchestra playing as well.

## 5 CONCLUSION

Through the comparison, I have pointed out my view of the basic differences between solo and orchestra violin playing among playing methods and ideologies. It can be seen that these two playing forms have their own characteristic, emphasis and challenge, which could be summarized with words active and passive, individuality and unity.

Solo violin playing provides a higher degree of freedom for the players, but it has also higher requirements on many aspects, such as playing techniques, sensitive insight of music expression, and stronger mental quality.

Orchestra violin playing has less harsh requirements compared with the solo playing, but it usually asks the players to 'sacrifice' themselves to follow, listen and obey.

On the other hand, they both have irreplaceable artistic value. They are like the different branches of the same tree that differs from each other, but are connected with the same root as well. In my opinion, it is not necessary to adore solo playing blindly, but absolutely not to belittle orchestra playing as well.

As a violin player, I think it is very necessary to have the knowledge of these two playing forms, which can help players to have a better adaptation in the different playing environment, and also in order to have better preparation. Besides, the establishment of the correct understanding of these two playing forms can also help violin players to know themselves more, to discover and develop their individual talents. This understanding has a certain guiding significance of players' future career, too.

It can be seen from this thesis that orchestra violin playing has its own characteristics in playing methods and an ideological status, even completely different from solo violin playing. Not every solo player can certainly play well in orchestra, and this is what must to be learned. In other words, the most important issue is to establish correct understanding, according to the individual ability and interest to make a choice, rather not the issue of these two playing forms. Therefore, both solo and orchestra violin playing have irreplaceable artistic value, which should be respected and valued equally.

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Interview with Norman Carol, part 1. Link: Visited date: 10.11.2016

<http://stringvisions.ovationpress.com/2013/02/interview-norman-carol-part-1/>

Interview with Norman Carol, part 2. Link: Visited date: 10.11.2016

<http://stringvisions.ovationpress.com/2013/02/interview-with-norman-carol-part-2/>

CD cover published by EMI

Music score

Picture 1: Beethoven violin concerto Op.61 arranged by Jenő Hubay. Copyright: Public Domain.

Publisher Info: Rosznyi, Budapest, 1918. Reprinted Budapest: EMB. Plate Z. 7038. Link:

[http://imslp.nl/imglnks/usimg/5/56/IMSLP12375-Beethoven\\_ViolinConcerto\\_violin.pdf](http://imslp.nl/imglnks/usimg/5/56/IMSLP12375-Beethoven_ViolinConcerto_violin.pdf)

Picture 2: Sibelius violin concerto Op.47. Neue Ausgabe von Ossip Schnirlin. Copyright: Public Domain. Publisher Info: Schlesinger (Lienau), Berlin, 1905. Plate S.9336. Link:

<http://imslp.nl/imglnks/usimg/d/df/IMSLP240594-SIBLEY1802.16650.7eee-39087009420557violin.pdf>

Picture 3: Sibelius violin concerto Op.47, 1<sup>st</sup> violin part. Copyright: Public Domain. Publisher Info: Schlesinger (Lienau), Berlin, 1905. Reprinted: Edwin F. Kalmus, n.d.(1961), New York. Link:

<http://imslp.nl/imglnks/usimg/c/cd/IMSLP48788-PMLP10691-Sibelius-Op047.Violin1.pdf>

Picture 4: Shostakovich Symphony No.7, Op.60, 2<sup>nd</sup> violin part. EDWIN F. KALMUS & Co., INC. Publisher of music. New York, N.Y.

Picture 5: Sibelius violin concerto Op.47. Neue Ausgabe von Ossip Schnirlin. Copyright: Public Domain. Publisher Info: Schlesinger (Lienau), Berlin, 1905. Plate S.9336. Link:

<http://imslp.nl/imglnks/usimg/d/df/IMSLP240594-SIBLEY1802.16650.7eee-39087009420557violin.pdf>

Picture 7: Flesch, C. *Violin Fingering – Its Theory and Practice.* Translated by Jiang Hefan (蒋和璠), People's Music Publishing House, 1995, Beijing, China. ISBN 7 – 103 – 01326 – 8. Page 336.

## Poster of the Concert “Turku Young Soloists” 28.5.2014

# NUORTEN SOLISTIEN KONSERTTI

SIGYN-SALI  
ke 28.5.2014 klo 19.00

Turun filharmoninen orkesteri  
Joht. Jani Telaranta

NICHOLAS PULKKINEN  
piano

LI QI  
viulu

VIVIAN STOLT  
viulu

ANNIKA LEINO  
sopraano

AURORA KYLLÖNEN  
sopraano

GUDRAT AMRAHOV  
viulu

AKSELI VANAMO  
baritoni

SISU SIEPPALA  
viulu

 TURUN FILHARMONINEN ORKESTERI  
ÅBO FILHARMONISKA ORKESTER

 TURUN AMMATTIKORKEAKOULU  
TURKU UNIVERSITY OF APPLIED SCIENCES

 TURUN KONSERVATORIO  
ÅBO KONSERVATORIUM

## Brahms' violin concerto in D major, op 77

Brahms' violin concerto in D major, op 77 is a monumental work, and this is the only violin concerto in all of his musical works. It is a part of the major literature for violin, and highly regarded for its embodiment of musical nature, with virtuosic technique which only serves the music. Due to this, it joins the other violin concertos by Beethoven, Mendelssohn, Tchaikovsky and Sibelius...as being a most studied and played piece.

Johannes Brahms composed this violin concerto in 1878, the friendship and musical partnership with violinist and composer Joseph Joachim (1831-1907) was central to this violin concerto's inception. Joachim had great influence on this violin concerto, and offered Brahms technical and musical advice from the time Brahms began to work on this concerto until it was published in 1879. The cadenza of this violin concerto was also composed by Joachim which is considered as the most classics combination with this violin concerto.

This violin concerto was first performed in Leipzig Gewandhaus in 1879 by Joachim, to whom the piece was dedicated, with Brahms himself conducting. *"Joachim plays my piece more beautifully with every rehearsal, and his Cadenza has become so beautiful by concert time that the public applauded into my Coda"*, said Brahms himself.



# Program of the thesis concert "Turku Young Soloists"

## 28.5.2014

**KE • ON 28.5. | 19.00**  
**Sigyn-sali • Sigynsalen**

## Nuorten solistien konsertti Unga solisters konsert

**Jani Telaranta**, kapellimestari • dirigent

**Nicholas Pulkkinen**, piano

Ludvig van Beethoven: Konsertto nro 3 c-molli op 37 • Konsert nr 3 c-moll op. 37  
 1. osa / 1:a satsen *Allegro con brio*

**Li Qi**, viulu • violin

Johannes Brahms: Viulukonsertto D-duuri Op. 77 • Violinkonsert D-dur op. 77  
 1. osa / 1:a satsen *Allegro non troppo*

**Vivian Stolt**, viulu • violin

Camille Saint-Saëns: Havanaise op. 83

**Annika Leino**, sopraano • sopran

Giacomo Puccini: "Donde lieta uscì", Mimìn aaria oopperasta La Bohème • Mimìs aria ur operan La Bohème

**Aurora Kyllönen**, sopraano • sopran

Gaetano Donizetti: "Salut à la France", resitatiivi ja Marien aaria oopperasta La Fille du Regiment  
 recitativ och Maries aria ur operan La Fille du Regiment

**Annika Leino**, sopraano • sopran

Frantz Lehar: "Meine Lippen, sie küssen so heiss", Giudittan aaria operetista Giuditta  
 Giudittas aria ur operetten Giuditta

**Gudrat Amrahov**, viulu • violin

Sergei Prokofjev: Viulukonsertto nro 1 D-duuri op.19 • Violinkonsert nr 1 D-dur op. 19  
 1.osa • 1:a satsen *Andantino: Andante assai*

**Akseli Vanamo**, baritoni • baryton

Gustav Mahler: Lieder eines fahrenden Gesellen  
*Wenn mein Schatz Hochzeit macht* (1. laulu • 1:a sången)  
*Ich hab' ein glühend Messer* (3. laulu • 3:e sången)

**Sisu Sieppala**, viulu • violin

Max Bruch: Viulukonsertto nro 1 g-molli op. 26 • Violinkonsert nr 1 g-moll op. 26  
 2. osa • 2:a satsen *Adagio*  
 3. osa • 3:e satsen *Finale: Allegro energico*

Konsertti päättyy n. klo 21.15 • Konserten slutar ca kl. 21.15

## **Recording of the Thesis Concert**

**“Turku Young Soloists” 28.5.2014 in Sigyn-hall**

**is situated in Turku University of Applied Sciences,**

**Library of Musica Academy, Linnankatu 60**