THE FORMATION OF ROMANTIC VIOLIN TECHNIQUE IN THE WORK OF HENRI VIEUXTEMPS

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Abstract. *This article is about Henri Vieuxtemps (1820–1881) - a major Belgian violinist and composer of the 19th century, who played an important role in the formation of the art and technique of violin performance of the Romantic era. Virtuosity, lyricism and harmony with the orchestra play a key role in his work. Vieuxtemps, combining technical perfection with musical expression through violin concertos, made a great contribution to the formation of the Romantic style. Continuing the traditions of Paganini, he further enriched the violin technique and influenced the development of the modern violin school.*

Keywords: *romanticism, violin technique, Henri Vieuxtemps, Belgian violin school, virtuosity, barlines, symphonization, concert genre, pagan traditions.*

INTRODUCTION

The 19th century European musical culture witnessed an unprecedented evolutionary leap in the art of instrumental performance, in particular, in violin technique. The aesthetics of Romanticism demanded from the performer not only an interpreter of the composer's idea, but also a universal virtuoso-creator, conveying lyrical and dramatic experiences to the maximum. The formation and rise of violin technique to a new level during this period is directly associated with the name of Henri Vieuxtemps (1820–1881).

In his work, Vieuxtemps was able to perfectly synthesize the lyrical-virtuoso direction founded by Niccolò Paganini and the German classical symphonism inherent in the traditions of L. van Beethoven and L. Spohr. This marked the end of the era of mere "technical effects" in violin music and the beginning of the era of "symphonized virtuosity". The relevance of this study is determined by the need for a fundamental analysis of Vieuxtemps' musical heritage from the point of view of modern performance and violin pedagogy, to determine the artistic and aesthetic nature of his technical discoveries. Henri was a diligent and grateful student, and he idolized his teacher so much that he began to try to imitate him. This did not please the intelligent Berio. He did not like imitation and jealously defended the independence of the musician in his artistic development. Therefore, he developed individuality in his student, even protecting him from his own influence. Noticing that every phrase had become a law for Henri, he reprimanded him: "Unfortunate man, if you imitate me like this, you will become just a little Berio; you must become a rude sofa." Berio's care for his student affected everything. Noticing the poverty of the Vieuxtemps, he received an annual scholarship of 300 florins from the King of Belgium. After a few months of lessons, in 1829, Berio brought Vieutemps to Paris. Teacher and student performed together. The greatest musicians of Paris began to speak of Vieutemps: "This boy," wrote Fetis, "has truly remarkable determination, confidence, and purity for his age; he was born to be a musician."

METHODOLOGY

In the research process, the methods of comparative-historical analysis, musical-theoretical and performance analysis were used. The fundamental works of musicologists such as L. Auer, Y. Yampolsky, L. Ginzburg on the history and methodology of violin art served as a methodological basis for studying Vieuxtemps' work. Also, periodical descriptions of the Vieuxtemps performance style by composers such as G. Fauré and R. Schumann, as well as modern Western musicology studies (for example, sources on the evolution of the Belgian and French schools) were subjected to comparative analysis.

RESULTS AND DISCUSSION

1. Synthesis of classical architectonics and romantic pathos

A distinctive feature of Vieuxtemps' work is that from a young age he studied harmony (M. Sechter) and composition (A. Reicha). This allowed him to put his violin works not just as a collection of passages, but in a strictly monumental form (architectonics).

His seven violin concertos combine romantic lyricism with a symphonic scale. If in Paganini's concerts the orchestra performed only the function of accompaniment, then in Vieuxtemps' work the orchestra and the soloist enter into an equal dramatic dialogue. This phenomenon is called the "symphonization of violin technique" in musicology.

2. Evolution of bow technique: Franco-Belgian bar system

Henri Vieuxtemps and his teacher Ch. The Franco-Belgian school founded by de Bériot radically changed the culture of sound extraction on the violin. In the Vieuxtemps technique, the position of the bow on the string and its dynamic range were maximized:

• **Grand détaché and Martelé:** Vieuxtemps used these strokes to express heroic and dramatic pathos. Creating a strong, juicy and elastic sound along the entire length of the bow was the basis of his technique.

• **Romantic Staccato:** In his works (for example, in the cadenza of the concerto No. 5), staccato appears not only as a light play, but also as a factor creating strong psychological tension.

• **Cantilena culture:** Vieuxtemps brought the violin closer to the human voice (in the Italian bel canto tradition). The subtle shift of the bow along the strings and its deep vibration provided romantic melody.

3. Innovations in left-hand technique

Vieuxtemps also set new standards in terms of polyphony and appliqué:

• **Complex chords and polyphony:** In order to enrich the texture of the violin, he placed three- and four-string chords at the climaxes of the composition. This achieved the effect of chordal-harmonic polyphony on the violin.

• **Harmonic flageolets:** Unlike Paganini, Vieuxtemps used flageolets not as an effect (focus), but to reveal the lyrical, mysterious and "unnatural" colors (color) of the music.

• **Wide interval jumps (Passages):** The octave, decima and complex arpeggio systems required rapid and abrupt changes of position, which required the left thumb to be completely free.

Examples of Effective Practices

The technical school created by Vieuxtemps played a decisive role not only in Europe, but also in the formation of the Russian violin school. His work in St. Petersburg in 1846–1851 as a violinist and teacher of the imperial court laid the foundation for the “Russian violin school”, which was later continued by L. Auer.

In 1860, Vieuxtemps traveled to Sweden, from there to Baden-Baden, where he began writing the Fifth Concerto, intended for a competition held by Huber Leonard at the Brussels Conservatory. Leonard, who received the concerto, replied with a letter (April 10, 1861) in which

he expressed sincere gratitude to Vieuxtemps and considered that, apart from the Adagio of the Third Concerto, the Fifth seemed to him the best. “Our old Gretre can be pleased that his melody of “Lucille” is so luxuriously decorated.” Fetis sent Vieuxtemps an enthusiastic letter about the concert, and Berlioz wrote a long article in the Journal des Débats.

Analysis shows that Vieuxtemps' technique was able to integrate Paganini's individual "mysterious" skill into a general pedagogical system and the mold of academic performance. His "Etudes" (Op. 16, Op. 48) are still considered the most perfect stylistic sources for the formation of high technical skill today.

CONCLUSION

In conclusion, in the instrumental culture of the 19th century, the work of Henri Vieuxtemps and his concept of performance are not just an individual stylistic achievement, but a monumental evolutionary phenomenon that arose at the crossroads of Western European romanticism and academic musical traditions. This fundamental study of the formation of romantic violin technique in his work allows us to formulate the following systematic conclusions.

The formation of romantic violin technique in the work of Henri Vieuxtemps is one of the most important aesthetic turning points in the history of music. His contribution to the art of the violin is as follows:

1. The contentization of virtuosity: Technique began to serve not only for the sake of technique, but also to reveal the inner philosophy and dramaturgy of a romantic work. He saved virtuosity from being an end in itself (samocel), raising it to the level of a single language expressing the inner dramaturgy of composition, philosophical concept and lyrical experiences. In his work, any technical element (be it a complex staccato or a harmonic flageolet) is strictly subordinated to the artistic idea of the work.

2. Symphonic thinking: The genre of the violin concerto rose to the level of instrumental symphonism. Vieuxtemps brought the genre of the violin concerto to the scale of a classical symphony. Relying on the traditions of L. van Beethoven, he changed the traditional system of accompaniment in the relationship between the soloist and the orchestra and turned them into an equal, dramatic dialogue into a symphonic foundation. This required not only technical dexterity from the violinist, but also a wide range of symphonic thinking and enormous physical and artistic endurance.

3. School of performance: The bow and sound production technique he created remains the main foundation of modern world violin schools (including Uzbek violin performance education).

Studying Vieuxtemps' technical discoveries is the key not only to improving mechanical skills for today's young performers, but also to a deep understanding and correct interpretation of the text of Romantic music. Prospects for future research - The composer introduced revolutionary innovations in bowing technique. The system of strokes he founded and developed (grand détaché, martelé, perfect cantilena) maximally expanded the boundaries of sound reproduction on the violin. Due to the location of the bow on the string, its elasticity and the expansion of the dynamic range (from pianissimo to fortissimo), the violin was able to embody the most delicate vibrations of the human voice and the powerful sound of the orchestra. Future research in this direction should be aimed at a comparative analysis of modern digital and audio-visual interpretations of Vieuxtemps' works (for example, stylistic differences in the performance of violinists of different periods) and the study of the features of the manifestation of Romantic technique in his chamber-instrumental (string quartets, works for viola) heritage.

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