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SYNTHESIS OF RUSSIAN AND WESTERN PERFORMING ART
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A DOCUMENT APPROVED FOR THE
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ABSTRACT

The notion of Russian violin school, in the broad sense, is often associated with the name of Leopold Auer and his disciples. However, few are aware that the violin performing art existed in Russia long before Auer's time and that most characteristics of the Russian violin school had already been formed in the 18th century. The man who stood at the forefront of this formation was Ivan Yevstafievich Khandoshkin.

This document explores the historical pre-conditions of the formation of the Russian violin school as well as observes the influence of Russian folk and Western performing traditions in the music by Ivan Khandoshkin. Finally, it provides the author's recommendations on violin performance practice.

INTRODUCTION

During the eighteenth century, Russian culture experienced an extraordinary ascent. An important feature of this golden age was that Russian artists began to fuse their native traditions with those of western Europe. An important manifestation of this cultural phenomenon was the formation of a Russian school of violin playing, distinctly Russian in flavor but infused with older European, especially Italian, traditions.

A central figure in developing this Russian school was Ivan Yevstafyevich Khandoshkin (1747-1804). He not only served as concertmaster of Catherine the Great's court orchestra, he was also well known as a composer and violin teacher. He found his own voice, both as performer and composer, by infusing elements of Russian folk music into Italianate traditions. His compositions introduce such diversity of imaginative techniques, and styles, that they present a virtual encyclopedia of Russian violin performing traditions in the eighteenth century. His achievements as a performer, composer and teacher opened a new page in the history of Russian performing arts. He, and his students, greatly extended the expressive potential of the violin by utilizing diverse performing techniques, including some uncommon methods inspired by Russian vernacular performing traditions. His trump card was his progressive approach to using folklore: in his original compositions he used both authentic Russian melodies along with original melodies that made clever allusions to the style of folksongs. But he was also very much a man of his time: a man of the Enlightenment, well aware of western European fashions. As an active promoter and enthusiastic disciple of Guiseppe Tartini's doctrines, Ivan Khandoshkin managed to assimilate them into Russian violin performing

traditions. By being among the first to include pure Russian folklore into the professional performing arts, Khandoshkin foreshadowed the well known exploitation of folk elements in Russian literature, art and music during the nineteenth century.

NEED FOR STUDY

This study is needed for several reasons. First, the music for violin by Ivan Khandoshkin has never received a detailed analysis. It was previously explored only from historical and musicological points of view, which avoided a closer analysis of performing techniques. Secondly, existing literature does not provide investigation into the influence of Russian folklore concerning the style of Khandoshkin's violin music. This leaves a significant gap in understanding the formative process of the Russian violin school. Most musicological research completely overlooks how the theoretical views of Giuseppe Tartini influenced Khandoshkin's violin music. This information is crucial in understanding both Khandoshkin's style and Russian instrumentalism. Therefore, it is important to note that a detailed analysis of Khandoshkin's compositions from a performer's perspective can significantly improve our knowledge of Russian violin performing traditions. Furthermore, many of Khandoshkin's performing methods, reflected in his works for violin, now offer unique material for extensive technical research. By investigating his music compositions for violin, it is possible to identify some general performing principles, which later became central features of the first Russian violin school.

PURPOSE OF STUDY

The purpose of this study is to explain the process of fusing Western performing traditions with Russian folk practice. Understanding this process of fusion will help to determine strategies for performing Khandoshkin's violin music. Moreover, understanding the influence of Tartini on Khandoshkin's violin sonatas can significantly extend one's knowledge about Russian violin performance in the eighteenth century.

CHAPTER I

HISTORICAL OVERVIEW

*«Прохожий! Здесь лежит Хантошкин наш Орфей;
Дивится нечему — у смерти нет ушей»¹*

*“Passerby! Here lies Khandoshkin, our Orpheus;
Marvel at nothing – death has no ears”*

The eighteenth century was a historical and cultural turning point for the Russian Empire. It was a time of grandiose social, political, and cultural reforms, caused by palace revolutions. From that century came Peter the Great,² Elizabeth of Russia,³ the Empress Catherine II,⁴ and other remarkable public figures. These leaders wrought great change by effectively overhauling the established cultural and political systems of the country. During this time, the ideas of European Enlightenment gained general acceptance, stimulating the advancement of Russian arts.

Peter the Great successfully developed social innovations, and “had triumphed over every obstacle.”⁵ He ‘europeanized’ Russia which led to fundamental social and cultural changes altering the course from a well-established medieval political system to

¹ Epitaph by D.I. Khvostov.

² Peter I, or Pyotr Alexeyevich Romanov (Russian: Пётр Алексеевич Романов); 1672-1725; reigned the Tsardom of Russia and - later - the Russian Empire from 1682 to 1725.

³ Elizaveta Petrovna, the Empress of Russia (Russian: Императрица Елизавета Петровна); 1709-1761; ruled from 1741 to 1761.

⁴ Catherine the Great, or Yekaterina II Velikaya (Russian: Екатерина II Великая); 1729 –1796; ruled the Russian Empire from 1762 to 1796.

⁵ Cambridge Modern History, Chapter 17, “Peter The Great And His Pupils”, R. Nisbet Bain.

a progressive European-oriented social structure. By affecting these reforms, he laid down the foundation of a new progressive culture based on European comprehension of education and arts. Under Peter the Great, the economic organization of the country went through a series of transformations that ultimately affected all aspects of life, including the arts. By the end of the seventeenth century, the Russian rulers and nobility recognized the importance of cultural enlightenment. They gradually came to realize that the arts, along with philosophy and literature, could appreciably influence the public mentality.

In the first half of the eighteenth century, Russian culture was a mixture of adherence to old Russian traditions and increasing foreign influences. About that same time proficiency in a foreign language became fashionable, even a matter of significant social etiquette. The literature of that era appealed to those with a keen wit and progressive mind, encouraging discussion on a variety of topics including politics, education, and the true meaning of social reform. Such literature often included quotations in foreign languages which contributed to the diversification of traditional Russian writings. When public figures took an interest in developing the ideas of European philosophers, they actively discussed the topic of “enlightenment and betterment of the human individual, which must be stimulated by the government and church.”⁶ The result was a true revolution because, previously, the majority of literature was religious, or historical, in nature, and usually did not include philosophical or moral issues. Those in positions of power began using this refined literary language both when

⁶ “Russian philosophy of the 18th Century” by P. Shkurinov; Moscow, 1992; p.88.

speaking about general public education and when writing various essays, poems, and philosophical notes.

A similar situation surfaced as the reforms of Peter the Great provided powerful incentive to all fields of art, especially the visual arts. Traditional evangelic and biblical themes were replaced by 'real-life' representation. Copper-plate engravings took on special significance; the European art fashion of miniature engravings were in demand among the elite upper class. Portraiture became a prominent genre and was also highly desirable. Today it is possible to find many examples of outstanding portraits and copper-plate engravings which demonstrate impressive artistic professionalism. The surviving examples illustrate the style of clothing and way of life in that era. These engravings play an especially important role as they depict diverse musical instruments, including violins, helping us determine what type of music ensembles were popular at that time.

After the death of Peter The Great, society was still accustomed to following European customs regarding arts and education. By the mid-eighteenth century, the European model for education was an integral part of the noble class and considered an important component of a successful life and career. Serious music training was also in favor and was felt to be an appropriate part of a genteel upbringing. Hiring foreigners for teaching positions gradually became a common practice ardently supported by noble society. An overwhelming majority of Russian nobles followed the progressive mood of European Enlightenment, and believed that "enlightenment and development of the

natural science, along with the humanities, must gain a general dissemination.”⁷ The Russian court embraced European instrumental music including French, German, and Dutch musicians. However, Italian music gained prestige and became especially favored. Violin virtuosos and improvisation became the fashion in the late 1730’s when the court received a number of talented Italian musicians, including violinists L. Madonis, D. dall’Oglio, D. Verocai, and P. Mira (buffoon Pedrillo). These individuals ultimately served the Russian court for decades.

During the reign of Empress Elizabeth (1741-1761), the thirst for European culture reached its peak with Italian culture surpassing French influence which was still in effect. The German views on politics and education found followers in the Russian Empire as well. Russian Orthodox culture continued to dictate the moral behavior of society while admiration for European culture acted as a powerful catalyst for the economical, political, and cultural development of the Russian Empire. German influence could be seen in the areas of natural science and theatre, while the French culture contributed to the emergence of the Russian ballet and theatrical comedy. The Italian contribution to the changes in Russian culture were evident in architecture as well as in vocal and instrumental music. Even as European influence began to make itself seen and felt throughout several facets of the Russian culture, many Russian historians, educators, and writers believed the Russian arts must adopt only the best European achievements, using them as a platform for further development of the new independent national style.

⁷ “Russian philosophy of the 18th Century” by P. Shkurinov; Moscow, 1992; p.63.

The Empress Elizabeth strove to support this cultural interaction, inviting dozens of German, Italian and French foreign nationals to accept various teaching, serving, and even administrative positions. Her politics led to the total (and final) Europeanization of the country. During Elisabeth's reign, the influence of European culture flourished in Russia. As a consequence of this cultural blend, Elizabeth's Russian Empire embraced "the Baroque epoch in its most brilliant and pretentious style."⁸ Her acceptance of European achievements was followed by a wise policy of cultural assimilation. She believed the European cultural model would foster the emergence of new intellectuals who would represent "a new progressive generation, educated in different traditions."⁹

It is important to note that Elizabeth was particularly interested in supporting the arts. She actively endorsed the founding of the Moscow University in 1755 and the Imperial Academy of Arts in 1760 in order "to support the development and dissemination of arts in Russia."¹⁰ Her promotion of European culture resulted in enormous change in all art forms, including music. On September 10, 1749, she issued an edict about music at her court. She commanded that music would be played every day, and made a detailed list describing what kind of music should be performed during the week. For instance, she ordered dance music on Mondays, Italian music on Wednesdays, and comedies every Tuesday and Thursday. Saturdays and Sundays were dedicated to her famous masked balls, also called music masquerades, involving the court's musicians. According to historians, she gave a ball for at least three thousand

⁸ The Russian History: from Rurik to Putin. People. Facts. Dates, by Y.Anisimov, "Piter", p.56.

⁹ A. Saharov, "Elizabeth Petrovna"; p.272.

¹⁰ "Provisional Rules of the Imperial Academy of Arts, approved on October the 15th of 1893", p.445.

guests every weekend, impressing them with a luxurious environment and music performed by the most exclusive musicians. Each masquerade usually ended with a series of fireworks accompanied by the orchestra¹¹. The tradition of giving a ball with fireworks and orchestral music became a fashion and quickly spread among the principality.

Empress Elizabeth expressed a special interest in Italian chamber music, and favored Italian violinists, small string ensembles, and Italian opera. She adored the Italian composer and conductor Francesco Domenico Araja, who was the court's Kapellmeister for many years¹². Francesco D. Araja successfully staged ten of his best operas, including "*Abiazare*", "*Bellerophone*", and "*Alessandra in India*". In 1755, Araja wrote "*Tsefal i Prokris*" («Цефал и Прокрис») based on the Russian text by dramatist Alexander Sumarokov, with stage design by the famous Italian painter and architect Giuseppe Valeriano. Although both the conductor and decorator were Italian, most of the orchestra musicians, including the vocalists, were Russian. As a result, "*Tsefal i Prokris*" represented the first attempt of a Russian opera based on a Russian libretto, involving Russian artists, vocalists, and instrumentalists. The fact that Elizabeth wanted to see the Russian opera performed by Russian musicians proves not only the high level of Russian dramaturgy, but also demonstrates the advanced skill of the Russian instrumentalists. This unique blend of Italian and Russian talent played an important role in the development of Russian performing arts.

¹¹ This tradition was laid by the Peter The Great.

¹² He started his carrier under the Empress Anna of Russia.

Subsequently, the guidance of Italian musicians would influence the taste, and performing manner, of Russian instrumentalists. Music of that time needed to be Italianate: arias typically included a large degree of operatic *cantabile*, while the violin parts introduced numerous *cadenzas* and virtuosic passages as in Italian orchestras. This continuing interaction between Russian and Italian musicians resulted in a new performing manner based, in part, on Italian Baroque traditions while Russian musicians interpreted, and treated, this music in their own way. This active integration of Italian music style into Russian performing tradition became a turning point for Russian performing arts. The middle of the eighteenth century brought a new generation of Russian musicians, fostered by the Europeans, actively promoting the idea of new cultural norms. That meant a radically new comprehension of music with an independent musical taste and dissimilar performing style. Soon, a simple imitation of the Italian style was not enough, so Russian musicians created a unique compositional and performing style resulting in a somewhat mutated Italian Baroque music imbued with Russian performing traditions.

Instrumental music performance was often influenced by the primordial Russian long-breath vocal style and Russian instrumental folk tunes. This distinctive approach to Italian music was not surprising since the overwhelming majority of the court's musicians were serfs by origin, and Russian folklore ran in their blood. As a result of this stylistic merging, many unique operas and chamber instrumental pieces were written (including operas "*The Miller who was a Wizard, a Cheat and a Matchmaker*"¹³ by M.

¹³ in Russian: "Мельник – колдун, обманщик и сват" (Melnik – koldun, obmanshchik i svat), 1772.

Sokolovsky, *“The Coachmen at the Relay Station”*¹⁴ by Y. Fomin, and various ballets and pieces for various ensembles by I. Khandoshkin). These opened a new era in the history of Russian performing arts.

Under both Empress Elizabeth and Catherine II, all art forms acquired a new importance, following a new philosophy of “art for art's sake”. Such treatment of the arts caused a dramatic increase in the number of professional musicians. Little by little, music fell outside the limits of simply accompanying, assuming a new, more independent, role in the arts. Music for various chamber ensembles, or solo instruments, was no longer just an accompaniment to the diverse social events: it acquired the importance of autonomous art, earning special attention among the public. The treatment of solo musicians gradually transformed into a deep appreciation of their talent: soloists were no longer nameless servants. They became exclusive representatives of performance art. Such recognition made a substantial impact on the development of the performing arts in the Russian Empire, and music in general.

Beginning in the 1740's, it became the fashion to take private music lessons: the violin and harp were especially popular among amateur musicians. Active promotion of solo violin music began with Peter III¹⁵ (a decent violinist himself). He encouraged solo violin performance at court. Besides his own performances, Peter III also participated in the court's diverse chamber concerts, playing popular European music with other aristocrats. This tradition of private concerts soon established a new form of social leisure: it became a matter of special status to visit such music events (or so-called private

¹⁴ in Russian “Ямщики на подставе” (Yamshchiki na podstave), 1787.

¹⁵ Reigned from 5 January 1762 to 9 July 1762

music salons) held by the nobles in order to listen to solo or chamber instrumental music. For example, daily papers of the mid-to-late 1700's regularly informed their readers about solo concerts of the well-known "glorious harpist"¹⁶ Johann Christoff Gochbriker; and also extended invitations to various performances featuring European singers and instrumentalists: V. Manfredini, A. Brandelle, I. Schwartz, F. and A. Sartori, and "some amateurs."¹⁷ Here is a typical text from the concert advertisement, published in October of 1748: "On Wednesdays, at 7 p.m., at the house of prince Gagarin... they will be playing concerts in Italian, English, and Dutch manner... they will be singing in Italian, Russian, English, and German languages."¹⁸ This description of the "manners" (or styles) indicates that concerts were presented in the European model. Organized by Italian impresarios, such musical events were usually sponsored by the princes (dukes) and other high-class patrons, who often performed, along with professionals, for the public. The practice of having regular music evenings with European guest artists and musicians from the nobility began a new wave in the development of Russian instrumental art. It is curious that many aristocrats could actually boast great musical talent and performed on a decent artistic level. But, despite the fact that many of them were very talented and highly skilled musicians, all aristocrats had to follow an obliged rule of etiquette, referring to themselves as *mediocre amateurs* to emphasize that music was only a hobby—an insignificant part of their social life. However, even though nobles would

¹⁶ Findeizen, Nikolai. [Essays on Music History of Russia from the Beginning Until the End of the Eighteenth Century], p.149.

¹⁷ Findeizen, Nikolai. [Essays on Music History of Russia from the Beginning Until the End of the Eighteenth Century], pp.151-153.

¹⁸ Findeizen, Nikolai. [Essays on Music History of Russia from the Beginning Until the End of the Eighteenth Century], p.150.

never introduce themselves as professionals, it was a widespread custom for them to participate in various private music events, playing in ensembles with distinguished European musicians. As a result, an atmosphere of regular private concerts, popular music salons and close cooperation with European musicians became part of the Russian performing tradition. The general level of performance gradually reached new frontiers, absorbing new styles, techniques, and genres resulting in a new professional quality evident on the greatest concert platforms of Saint-Petersburg and Moscow.

During the reign of Catherine II, the private music theatres, music salons, and diverse theatrical and musical events remained an integral part of aristocratic social life. The tradition of holding public, and private, concerts, or having musical salons, stimulated an active development of Russian performing arts and resulted in the transformation of amateur instrumental performance to professional art. These changes became a turning point for violin performing art and ushered in a new generation of Russian violinists, who received music education on a European level. Furthermore, a good knowledge of the violin became the norm for many courtiers. Often musical talent and the ability to play the violin contributed to significant advance in rank and elevated social position. Another important factor facilitating the development of violin performance among Russians, had to do with Catherine's 'favorites'. Two of her royal minions, General aide-de-camp Ivan Rimsky-Korsakov and Count Platon Zubov, were immensely gifted violinists; they often performed for the public in order to please the Empress and established the playing of Russian folk-like tunes on a solo violin. Even after departing the social life at court, Russian soloists remained in favor. Little by little,

Russian solo violinists, and musicians in general, were becoming an integral part of the Empire's musical life.

After the 1780's, Russian musicians appeared regularly on performance playbills. The politics of Catherine II were aimed at cultivating Russian art and fostering highly-skilled Russian musicians. She engaged in fiery discourse with great philosophers, such as Voltaire, Denis Diderot, and Baron von Grimm, discussing the necessity of providing royal patronage and guardianship to Russian talent. Her main goal towards the cultural development of the Russian Empire was fostering progressive Russian minds, independent from European influence. Although Catherine II raised important questions about the path of authentic, and unassisted, development of Russian culture, she also debated with European philosophers and was obviously guided by their theories. The idea of developing genuine Russian art was still influenced by prevailing European standards; but, according to Boris Asafiev, "this reproduction contained a creative element."¹⁹ This adaptation of the European standards, was, indeed, unconfined and creative. Russian musicians immediately transformed European techniques, incorporating them into their own performing style thus creating something unique and original.

Rapid expansion of musical salons caused a need for musicians and musical instruments. This contributed to the popularization of private music lessons and also led to the opening of diverse music workshops (usually guided by Italian or German musicians but also involving some Russian masters). The German violin culture in the

¹⁹ B. Asafiev, "On the investigation of XVIII century Russian music and two operas by Bortniansky" from "Music and Musical Life of the Old Russia", L: The Academy, 1927, p.5.

Russian Empire was represented by violinists I. Feihehr, H. Hansel, F. Titz and I. Massner, who primarily gave private violin lessons. It is important to note, by the 1770s, Italian music resolutely captured the Russian musical world. Italian soloists, singers, chamber ensembles, music teachers, and Kapellmeisters were undeniably part of a good music salon, and often held leading positions in music ensembles. In 1769 and 1774, a court Kapellmeister, Vincenzo Manfredini, arranged two series of Italian concerts involving large orchestras, choirs, and soloists. During these ten-night concert series, Manfredini presented the best Italian pieces of that time, including “*Stabat Mater*” by G.B. Pergolesi, which, according to Russian musicologist, N. Findeisen, could be the very first performance of Pergolesi’s oratorio in Saint-Petersburg. The main performers for such concerts habitually consisted of the court’s foreign troupes but the overwhelming majority of orchestra musicians and soloists now were represented by the best Russian instrumentalists. Singers were commonly Italians, cellists and pianists were usually invited from Germany, while orchestra violinists were mainly Russians. Foreign solo violinists achieving fame in the Russian Empire during the time of Catherine II were primarily Italians. Knowing how much solo violinists were appreciated by the Russian public, many Italian virtuosos rushed to Saint-Petersburg and Moscow looking for fame and attractive job offers. Such violinists, as F. Giardini, F. Fiorillo, G. Albetrazzi, and F. F. Tardi gave a considerable number of performances in Saint-Petersburg periodically leaving for tours to Moscow and local regional estates. But despite performing numerous concerts, they did not become prominent figures in the Russian musical world. Such famous violinists as Felix (Philipp) Sartori and Antonio Lolli, became favorites of the public receiving flattering compliments about their talents.

For example, Russian publications habitually referred to Sartori as “peerless and brilliant”, while Lolli was given the very complimentary comparison of “Shakespeare among violinists.”²⁰ It is very important to note these were not just empty words. Such compliments conveyed a degree of artistic popularity, indicating these soloists were highly valued by the general public. As European musicians who earned great honor in the Russian Empire, they were able to dictate music fashion and to manipulate the public’s musical preferences. These artists popularized the Italian style among violinists. By giving long-term private lessons, both F. Sartory and A. Lolli fostered their own followers among Russian violinists and these followers later became their enthusiastic successors. It is evident their artistic activity had a substantial impact on the Russian violin art of that time.

The last quarter of the eighteenth century was marked with a sudden rise of Russian violinists, now identified as the earliest progenitors of the Russian professional violin school. The predominance of Italian style among Russian violinists encouraged Catherine II to promote professional Russian music. Her goal was to foster a generation of professional Russian musicians—instrumentalists and music teachers—who would please the court by playing locally composed music and would also present Russian culture abroad. Although the Empire’s court expressed demand for Russian instrumental music, local violinists would often focus on a European repertoire rather than experimenting with Russian folk music and rarely performing music by Russian amateur composers. An analysis of newsletters from the 1780’s and 1790’s indicate that Russian violinists usually performed popular music in Italian, Dutch, or English style, rarely

²⁰ This nickname was given by his contemporary Christian F. D. Schubart.

including their own improvisatory pieces. The overwhelming majority of European violinists followed the popular practice of performing their own music. It was customary for European soloists to compose improvisatory pieces demonstrating their individual talents. Violinists normally composed short cadenzas or various brilliant etudes, in diverse styles, to impress the public with their highly developed technical skills and extraordinary virtuosity. At that time, the public's taste demanded that performances be impressive and virtuosic. There is no doubt that such demand deeply influenced both European and Russian performing styles, and a new attitude formed toward violin performance. In addition to being a virtuoso, a professional violinist needed also to have decent experience and talent in music composition in order to become a successful musician. Thus, by the end of the eighteenth century, the Russian violin school was sufficiently developed to produce its own indigenous talents—violinists who could play any music in any style as well as improvise and compose short pieces in compliance with the court's demand.

During the formation of the Empire's violin school, Russian violin performance remained balanced between two musical polarities: the European style (predominantly Italian), and emerging Russian traditions. Although European instrumentalists were still in great favor, they soon had to take Russian violinists into serious consideration. That time period saw remarkable Russian violinists – A. Ershov, N. Pomorsky, V. Pashkevich, N. Loginov, A. Siromyatnikov and I. Yablochkin²¹ - who each managed to achieve wide popularity among the public by performing in Italian, English, Dutch, and Russian styles.

²¹ in Russian: А. Ершов, Н. Поморский, В. Пашкевич, Н. Логинов, А. Сыромятников, И. Яблочкин.

Most of them came from lower social status (serfs) and typically belonged to the prominent princes of Saint-Petersburg. Usually, these violinists would perform short lyrical pieces by Russian amateur composers but they were also familiar with a wide repertoire of Italian, English, and German Baroque music.

The tradition of including Russian solo violinists in fashionable music events became a matter of status, because only a well-developed court could foster its own local virtuosos. It is not surprising that promotion of local talent became a great success among the aristocracy. Princes persistently boasted of their wealth and were interested in demonstrations of their cultural achievements by presenting gifted Russian musicians at their music salons. A talented musician trained at the local court did a great credit to any noble, and often assisted in his further social promotion. Many aristocrats of that time were interested in investing their money in local musicians (especially violinists and singers), instead of financing temporary foreign soloists. The nobles began to compete with each other playing the ‘my violinist is better than your violinist’ game thus encouraging development of violin performing arts among Russians.

Suddenly, noble art connoisseurs found it very progressive, even patriotic, to invite Russian violinists to their music salons. To some degree, this temporarily scared away some European musicians. Europeans were desperately afraid of sinking into oblivion in the Empire’s musical world, fearing this new demand for local Russian talent could seriously affect their careers. The Russian musicologist, and historian, I. Yampolsky depicts a curious fact from the late eighteenth century. According to him, violinist N. Loginov (a young serf) performed an arduous concerto by Mestrino. This

roaring success was witnessed by French violin virtuoso Pierre Rode. At that time, Rode was playing a series of solo performances in Russia. Rode was also invited to play a few violin concertos following N. Loginov. However, after listening to Loginov's brilliant performance, P. Rode vehemently refused to play, saying that no one could play better than Loginov, and promptly left the court.²²

Inclusion of very young violinists to the court's musical events soon became a common practice. Some of the Russian violinists had barely reached their youth, when they performed in prestigious musical salons. For instance, Kozakov, a serf musician of D. E. Stolipin, was only eleven years old when he played major portions of concerts at Stolipin's private music evenings (around 1780-1790). After a series of performances, Kozakov won special recognition of his talent among the aristocratic public, and was highly rated as a soloist. Another young violinist, N. Pomorsky, was widely known for his incredible virtuosity and performance of the most difficult violin solo works by Italian and French authors. His solo recitals usually had great success and always drew an audience. The concerts that involved young talent were organized not only to please fastidious courtiers, they were also very lucrative because they attracted a large number of listeners. A desire to combine a passion for the arts with financial prosperity became a powerful incentive in the promotion of the Russian violin school.

During the last two decades of the eighteenth century, the Russian Sentimentalism culture had great impact on all aspects of Russian arts. Although Russian Sentimentalism arose from its European prototype, it developed in a different social and

²² Yampolsky, Israel. [Russian Violin Art], p.124.

historical context. Russian Sentimentalism focused on patriotism. The love for country was typically expressed in lyrical admiration for nature and romanticizing the culture of the common people (peasantry, serfs, etc.). This new sentimentality was primarily reflected in poetry and literature that often addressed Russian folktales and other folk-oriented subjects. The interest in lyrical ballads about local nature, expressed in the literature, undoubtedly, had a significant impact on the public's musical preferences. The Russian music of that time was heavily influenced by the Sentimental movement. This was reflected in the new tradition of performing lyrical improvisations in sensitive (or "sentimental") style. Composers and violinists would often include various allusions to folk melodies in their music, or create lyrical melodies in quasi-folk style.

The abundance of pastoral poems provoked the emergence of numerous musical settings. Soon, there developed a new vocal genre, the Russian song,²³ which heralded Russian romance. The Russian song genre catered to the general public by organically incorporating popular features in great demand: sentimental poetry, folk-like melody, fashionable instrumentation, and orientation toward Italian vocal style. Russian song played an important role in generating stylistic features in both vocal and instrumental music. Since the violin is very close to the human voice in range and color, it became common among violinists to supplement their repertoire with popular Russian songs. This 'vocal imitation' became a highly desirable feature of the violin performing manner and stimulated development of lyrical instrumental genres. For instance, Sentimental cadenzas and arias, based on original Russian melodism, became the fashion. Perfect examples of this are the *Sentimental Aria for alto solo*, and *Viola Concerto in C Major* by

²³ in Russian: русская песня ("russkaja pesnja").

Ivan Khandoshkin. Since the influence of Italian opera was still in effect, these sentimental arias represented a specific blend of the Italian vocal tradition and Russian folksong style. Surprisingly, both of these styles had enough features in common to make their coalescence sufficiently organic.

The vocal nature of Russian instrumental music was also caused by popular sentimental poetry that brought an unprecedented surge of interest to different folksong forms. At the end of the eighteenth century, it became customary for Russian violinists to include these folk-like lyrical arias, improvisations, and diverse Russian songs in their concert programs to indulge the court's fashion. Since European violinists were not especially familiar with Russian folklore, they often could not respond to the public's demand. This factor also played an important role in the promotion of Russian instrumentalists.

Following the Sentimental movement with patriotic moods, musicians actively popularized the genre of variations. On one hand, the genre of variations was the closest thing to pure folk forms, but on the other hand it was commonly used in secular European music. Variations appeared as a perfect musical choice for both aristocracy and musicians, because this genre presented everything that fashionable music needed: patriotism of the folk music and high European standards. By the mid 1780's, variations on Russian folksongs took the lead position among the instrumental genres, and earned predominant position in the violin repertoire. Popularity of the variation genre was also caused by the fact that it allowed presentation of a folksong in more civilized conditions, combining it with any desired European style. However, the majority of local

instrumentalists used Russian folklore in their music only as an obvious attempt to follow the court's fashion. It is important to remember that, stylistically, Russian music was still deeply connected to the European styles, and the usage of Russian folk music often had a subordinate character.

The first violinist to actively utilize Russian melodism, in both performing and compositional practice, was Ivan Khandoshkin²⁴ (1747-1804). He earned fame at a relatively young age and became quite well-known for his definitive performing style introducing many diverse musical innovations. Khandoshkin was the first to include pure Russian folklore in the professional performing arts, and also laid the foundation of the Russian violin school. The quality of his compositional works, and his unquestionable professionalism, raised the Russian performing tradition to the highest European standard. His talent and authoritative position in the musical world allowed him to become the first of the Russian violinists to win wide recognition in Europe as well as in Russia. He was famous for brilliant improvisations in both Italian and Russian style, for distinctive artistic individualism and for his outstanding compositions for violin, viola and guitar. According to different records, Khandoshkin performed numerous improvisations on Russian folk songs, making the first attempt to combine the brilliance of the Italian performing tradition with Russian melodism. By utilizing such revolutionary artistic methods, he not only earned great recognition, but also became a symbol of the Russian violinist whom people called “our Orpheus.”²⁵

²⁴ Ivan Yevstafyevich Khandoshkin; in Russian: Иван Евстафьевич Хандошкин.

²⁵ Yampolsky, Israel. [Russian Violin Art].

According to his contemporaries, Khandoshkin was an exceptionally gifted improviser on various types of Russian string folk instruments such as the balalaika²⁶ and the Russian guitar.²⁷ He often enthralled his audience by interweaving his solo violin performances with the improvisations on a balalaika or a guitar, which was very rare for a court musician. Such versatility contributed to his artistic success in various strata of society. For the first time, someone's musical talent was equally accessible for both aristocratic and common social groups. Moreover, Khandoshkin's full knowledge of diverse Russian folk string instruments gave him the unique ability to transfer some of the folk performing methods to professional violin performing practice. His scores for violin clearly indicate that Khandoshkin was consistently experimenting with different performing innovations in solo violin music, creating countless allusions to the Russian folk music and performing traditions.

However, significant Italian influence in Khandoshkin's music was still evident. According to some historians, Khandoshkin spent a few years studying in Italy. His extensive knowledge of both Italian performing tradition and European composition gave him a great advantage over other Russian violinists. This likely contributed to the promotion of his music at court, and also gave him a valuable opportunity to compete equally with such famous Italian violinists as Viotti, Mestrino, and Lolli. Moreover, Khandoshkin's ability to perform in the Italian style with Russian musical elements created a breakthrough in people's comprehension of both professional composition and

²⁶ There was a widespread legend about his balalaika: many people believed that Khandoshkin used to improve all his music instruments by gluing a thin layer of crushed crystals to the internal sides of his balalaikas and even his violins, which helped to produce a unique timbre and extremely bright sound.

²⁷ An acoustic seven-string guitar that sometimes is called "Gypsy guitar".

performing arts. He became the epitome of the Russian violinist—one who could equally compose, improvise, and perform in both European and Russian styles.

Although Khandoshkin had an impressive, and successful, career, there is little documentary evidence left. His biography still provokes heated disputes among Russian musicologists because of historical puzzles and numerous factual discrepancies introduced by Russian historians over the last two hundred years. Some biographical essays about Khandoshkin, published between 1890 and 1960, persistently contradict one another, providing incompatible information. These inconsistencies significantly complicate the research and biographical analysis of Khandoshkin's life and career. Much of this confusion may have been caused by reliance on memoirs of his contemporaries, rather than on more accurate church or court records. However, there is enough information left to identify Khandoshkin's parentage and to establish some general facts about his life. Less common historical information sufficiently depicting his artistic career can be found in journals, correspondence, and various official records from the late eighteenth to mid nineteenth centuries. Close analysis of archival materials from Saint-Petersburg and Moscow significantly expand the overall picture of Khandoshkin's life, helping us assemble a more detailed biography.

The most valuable sources of information about Ivan Khandoshkin date from an earlier time, and consist mostly of unpublished, or fragmental, court records as these provide some important historical facts. For example, one of the first characterizations of Ivan Khandoshkin can be found in the historical notes written by Yevgeny

Bolkhovitinov²⁸ in the late 1700s. In his notes, Bolkhovitinov dedicates a detailed description of the social origin, principal artistic achievements, and important events regarding Khandoshkin's career, supplementing his research with some rare facts. It is Yevgeny Bolkhovitinov who first provided information about Khandoshkin's professional study in Italy and observed that he composed numerous variations on Russian folksongs for the violin. Additional information comes from reasonably accurate court records, such as the "List of regents of Peter Sheremetev's court" (1740-1750s), and "Tally Book of Peter III" (1760). From these records, it is possible to trace some important advancements in Khandoshkin's career. The most substantial research concerning Khandoshkin is presented in the works of Vladimir Mihnevich²⁹ (1879), Daniil Kashin³⁰ (1908), and Israel Yampolsky³¹ (1951). However, even more exhaustive and multi-faceted research³² about Ivan Khandoshkin's life belongs to the Russian historian and musicologist Gregory Fesechko. In spite of the inconsistencies appearing throughout these historical materials, such documents are a great help in ascertaining the outstanding artistic service of Ivan Khandoshkin. Unless new documentation comes to

²⁸ [Russian: Евгений Болховитинов], 1767-1837; the Orthodox Metropolitan of Kiev and Galicia during 1822-1837, historian, writer and book collector. The series of his historical essays was first published in 1845.

²⁹ Vladimir Osipovich Mihnevich [Russian: Владимир Осипович Михневич], 1841-1899; a journalist and historian, who published his essay "History of music in Russia" in 1879.

³⁰ Daniil Nikitich Kashin [Russian: Даниил Никитич Кашин], 1769- 1841; composer, conductor, pianist and violinist; his "Essay of Russian music history" was published in 1908.

³¹ Israel Markovich Yampolsky [Russian Израиль Маркович Ямпольский], 1905-1976; musicologist and violinist, author of the book "Russian Violin Art: essays and material"(1951).

³² *Ivan Evstafievich Khandoshkin: monograficheskij ocherk* [Ivan Evstafievich Khandoshkin: Monographic Essay], 1972, [46].

light, however, it is likely that much of Khandoshkin's life will remain shrouded in mystery leaving us with only well-known legends.

BIOGRAPHY OF IVAN KHANDOSHKIN

Ivan Khandoshkin was born in 1747 into the family of musician Ostap Lukianovich Khandoshko.³³ During the 1740s, Khandoshko (Khandoshkin-the-father) was a professional horn player in the service of Count Pyotr Sheremetev.³⁴ In addition to playing in Sheremetev's private orchestra, Khandoshko also taught and performed at small private theatres. According to Fesechko, Khandoshko conducted Sheremetev's choir and orchestra (also called a "chappelia"), and was responsible for the recruitment and education of new musicians and the organization of musical performances. We can only guess when and how his son Ivan was introduced to the violin, and music in general, but it likely happened at a very young age. Growing up in this musical environment, Ivan Khandoshkin also learned to play the Russian guitar and balalaika. Khandoshkin displayed the talent of a musical prodigy, was excellent at improvisation and soon gained special attention from the aristocracy. Eventually Count Potemkin and Count Narishkin became fascinated with his musical gifts and actively sponsored his further musical education. Multiple sources indicate that Count Narishkin also dispatched Khandoshkin to Italy to study violin with the famous violinist Giuseppe Tartini (1692-1770). Yevgeny Bolkhovitinov affirms this story in his notes and also asserts that Khandoshkin returned

³³ Russian: Остап Лукьянович Хандошко.

³⁴ Pyotr Borisovich Sheremetev [Russian: Пётр Борисович Шереметев], 1713–1788.

from Italy as “an incredibly skillful musician.”³⁵ Another reference to Khandoshkin’s connection to Tartini was made by Vladimir Odoevsky,³⁶ who in his notes claimed that Khandoshkin belonged to the Tartini School.

According to the 1760 “Tally Book of Peter III”,³⁷ Ivan Khandoshkin was accepted first as an honorary violin student, and later, in 1762, as an employee in Peter III’s orchestra in Oranienbaum. It was a life-changing moment in the career of the thirteen year old musician, because, at that time, only a court orchestra could provide a European-modeled music education. This orchestra was obligated to play the most recent Italian, French and Russian music, accompany Italian operas, French ballets, and also to participate in small chamber performances. The staggering number of concerts (over 300 each year, including approximately 220 new theatrical productions!³⁸) indicates the great scope of performing activity at court. Such practice must have had a major impact on the artistic formation of young Khandoshkin, extending his familiarity with the latest music scores and diverse performing techniques. The court of Peter III was especially famous for great Italian violinists and had a certain adoration for violin music. As previously mentioned, Peter III was a decent violinist himself, actively promoting all genres of violin music at his court. Therefore, Khandoshkin found himself in a most favorable environment for developing his aptitude for violin. Until the age of fifteen, he was taught by the famous Italian violinist Batista Tito Porta (who served at the court’s orchestra for

³⁵ Fesechko, Grigory. Ivan Evstafievich Khandoshkin: Monographic Essay], p.14.

³⁶ Vladimir Fyodorovich Odoevsky [Russian: Владимир Федорович Одоевский], 1803-1869; Russian writer, critic, philosopher, and historian, who made a first attempt to collect document materials about Ivan Khandoshkin.

³⁷ Garderobnaja Kniga Petra III ot 1760 goda [Tally Book of Peter III for 1760], [56], p.39.

³⁸ Fesechko, Grigory. Ivan Evstafievich Khandoshkin: Monographic Essay], p.29.

over forty years³⁹), and excelled in playing the violin. Being taught by Italians, participating in diverse Italian music ensembles, and often performing with Italian musicians greatly influenced Khandoshkin's performance and compositional style. Soon, Khandoshkin became a master of improvisation in the Italian style and started to compose various pieces for violin solo following Italian music canons. At the same time, his proficient command of the balalaika left noticeable traces in his music, attracting admirers of Russian folklore. While still in his teens, he managed to become a *L'homme orchestre* ("one-man band"), performing equally well on a variety of musical instruments, improvising in any requested style.

The various memoirs of courtiers indicate that Khandoshkin was an extremely popular violinist at court under both Peter III and then Catherine the Great. He earned multiple special recognitions as the Emperor's favorite violinist,⁴⁰ receiving considerable financial incentives yearly (twice as much as other court musicians).⁴¹ Starting from the mid 1760s, Khandoshkin enjoyed great acclaim, performing at the most prestigious concerts and receiving generous encouragement from the aristocracy. His name appears in poetry, epigrams and articles, becoming "the talk of the town." His ability to provide exceptional performance diversity and virtuosic improvisations on Russian folksongs, combined with his performing innovations, became a new model for the Russian violinist. Multiple newsletter advertisements and court documentation from 1760-1780 indicate an astounding number of performances with Khandoshkin's participation proving his

³⁹ Fesechko, Grigory. Ivan Evstafievich Khandoshkin: Monographic Essay], p.14.

⁴⁰ Fesechko, Grigory. Ivan Evstafievich Khandoshkin: Monographic Essay], p.23.

⁴¹ According to Catherine's decree from August 8 of 1762 discovered by Grigory Fesechko.

popularity among the public. Professional music impresarios, and private concert promoters, tried to entice Khandoshkin to play at their events, because any concert with Khandoshkin's participation was considered to be progressive and very refined. For instance, in his memoirs Prince Ivan Dolgorukov recalls one evening at the home of N. Borozdinova, where he got a chance to listen to Khandoshkin perform. Dolgorukov describes the rare virtuosity and talent of the Russian violinist, saying that Khandoshkin performed Italian music, his Russian variations, and also accompanied Dolgorukov's singing.⁴²

Starting in the mid 1760s, Khandoshkin's career experienced an unprecedented ascent, as he earned fame not only as a prominent Russian violin virtuoso, but also as a successful violin teacher and fashionable composer. In 1764, he was invited to teach violin in the music department of The Imperial Academy of Arts,⁴³ where, according to Academy documentation, he had twelve students.⁴⁴ Having his own class at this prestigious school considerably elevated his artistic and social status, and contributed to his popularity. This working experience allowed Khandoshkin to establish his first circle of violin students, and to develop his own teaching foundation. From the late 1770s to the early 1780s, he was invited to teach a large number of young orchestral violinists at the

⁴² Ivan Dolgorukov, [10].

⁴³ Now the St. Petersburg Academy of Arts.

⁴⁴ The business correspondence between Academy's direction and I. Khandoshin is published in *Monographic Essay* by Grigory Fesechko [46], p.25, and is also available at the Central State Archive of Saint Petersburg.

Knipper's Theatre.⁴⁵ Fesechko refers to a music catalogue from The Moscow Foundling Home⁴⁶ that contains a list of musical scores which, most likely, were used by Khandoshkin in his teaching practice while working at the Imperial Academy of Arts. Among the diverse Italian etudes, there are listed many violin scores by Bach, Haydn, Stamitz, Pugnani, Boccherini, Vivaldi, Tartini, and others. Most of the composers' names are Italian, which confirms the predominance of the Italian music repertoire among Russian violinists. In my opinion, knowing what types of scores were at Khandoshkin's disposal is valuable in determining the general tendencies in his teaching practice. It is also possible that Khandoshkin taught his students the basics of improvisation, because many of his students later became decent improvisers in the Russian style, continuing the precept of their famous teacher.

Khandoshkin's success in teaching considerably increased the number of violinists who wanted to carry on his tradition of improvising in the Russian style. Later on, many of Khandoshkin's students became well-known violin virtuosos, improvisers, and leading court musicians. Many of his gifted students and followers, such as I. Kolesin, A. Bobrov, G. Teplov, P. Smirnov, and A. Sokolov⁴⁷ formed the first group of Russian professional violinists. Ivan Yablochkin,⁴⁸ one of Khandoshkin's brightest students, became a prominent violinist-improviser continuing his teacher's efforts to popularize the

⁴⁵ Theatre of Karl Knipper [Russian: Театр Карла Книпера] was founded in 1777, and was led by Karl Knipper [Russian: Карл Книппер] till 1783, when it was assigned to Ivan Dmitrevsky [Russian: Иван Дмитриевский].

⁴⁶ Moskovsky Vospitatelni Dom [Russian: Московский Воспитательный Дом].

⁴⁷ Russian: И. Колесин, А. Бобров, Г. Теплов, П. Смирнов, А. Соколов.

⁴⁸ Ivan Fedorovich Yablochkin [Russian: Иван Федорович Яблочкин], 1762-1848.

Russian style among professional instrumentalists. Yablochkin carried on Khandoshkin's traditions in performance practice, establishing a new tradition in the Russian violin performing school. Like his famous mentor, Yablochkin collected ancient Russian folklore and composed numerous works for violin solo in the Russian style. Yablochkin's performing and composing career flourished from the early 1800s to the late 1830s. During this time, he productively utilized many of Khandoshkin's performing techniques, such as bravura variations on the *e* string, diverse staccato effects that recall Russian folk instruments, and the style of solo violin cadenzas based on Russian melodism.

It is curious that another zealous Khandoshkin follower, and successful violinist, Gavreil Rachinski,⁴⁹ never actually had violin lessons with Khandoshkin. However, Rachinski was inspired by the music and performance style of the famous Khandoshkin to such a degree that he composed numerous variations on Russian folksongs for violin solo imitating his adored artist. Rachinski was well known for emulating Khandoshkin's performance and compositional methods in his artistic practice, using Khandoshkin's violin music as an artistic model. Both Yablochkin and Rachinski had their own violin students, instilling in them the performing style of Ivan Khandoshkin. Inexorably, there formed an authentic Russian violin school which, in many ways, stemmed from Khandoshkin as its originator.

There is not much known about Khandoshkin's life during the 1780s and 1790s other than that he was actively participating in the court's musical events, and often

⁴⁹ Russian: Гавриил Андреевич Рачинский, 1777 – 1843.

performed at private music concerts given by Prince Grigory Potemkin.⁵⁰ The Prince played a significant role in Khandoshkin's destiny when, in 1785, Potemkin became a principal employer of the violinist, generously supporting his career. Prince Potemkin treated Khandoshkin's talent with great admiration, including him in manifold governmental projects. Also, in 1785, Potemkin attempted to found a Music Academy at Ekaterinoslav University,⁵¹ and involved Khandoshkin as a chairman of the music department, providing him a higher rank.⁵² Potemkin's goal was to establish a progressive institution that would stimulate the development of authentic Russian art with unique national characteristics. There is little doubt that Khandoshkin's candidacy was perfectly suited for the realization of these far-reaching plans. Not only was he a Russian patriot, he also had extensive teaching experience. Khandoshkin fully devoted himself to this project, putting great effort into organizing the new academic institution. The Music Academy was sponsored personally by Catherine the Great, and was integrally controlled by Prince Potemkin, while a few prominent Imperial musicians managed diverse music departments. Khandoshkin held a teaching position at the Music Academy, combining it with his duties as vice president, assisting the famous Italian professor Giuseppe Sarti.⁵³ However, the building of a music conservatory was not ultimately successful, and Khandoshkin had to return to Saint-Petersburg around 1786-1787.

⁵⁰ Full name is Grigory Aleksandrovich Potemkin-Tavricheski [Russian: Григорий Александрович Потёмкин-Таврический], 1739-1791.

⁵¹ In Ekaterinoslav city, now Dnepropetrovsk, Ukraine [Russian: Екатеринославский Университет].

⁵² According to the records of Prince Potemkin, on February 20 of 1784 Khandoshkin was rewarded with rank of so-called *Mundschenk*; Grigory Fesechko is also mentioned Prince Potemkin's decree in his *Monographic Essay* [46], p.23.

⁵³ Giuseppe Sarti, 1729 -1802; an Italian opera composer, teacher, violinist, and Kapellmeister.

After the unsuccessful attempt to found The Music academy, Khandoshkin's career as a composer experienced another ascent. Beginning in the mid-1780s, Khandoshkin enthusiastically published his scores, advertising sales of his music in the prominent newspaper *Sankt-Peterburgskie Vedomosti* ("Saint Petersburg Gazette"),⁵⁴ and offered a choice of his solo, ensemble, and orchestral music in the newspaper *Moskovskie Vedomosti* ("Moscow Gazette").⁵⁵ Although not many of Khandoshkin's scores have survived to this day, these newspaper advertisements reveal a few of the genres in which Khandoshkin composed. For example, a majority of preserved scores by Khandoshkin contain a diverse choice of Russian songs with variations for violin solo, violin duets, or duets for violin and viola. Newspaper advertisements also indicate that variations for two violins (and for violin and viola) prevailed over other compositions and were in great public demand. Some of Khandoshkin's scores published in that period represent unique material for diversified analysis, and deserve special attention. They will be analyzed in the next chapters of this dissertation.

Despite his artistic success, Khandoshkin experienced financial hardship during the twilight of his life. In his monographic essay, Fesechko makes reference to the difficulties Khandoshkin went through in the 1790s.⁵⁶ According to news headlines at "*Sankt-Peterburgskie Vedomosti*", the family of Khandoshkin was robbed and lost most of their material valuables in 1790, further complicating their situation. I believe this

⁵⁴ Russian: *Санкт-Петербургские ведомости*; was published in 1703-1917, and from 1991 to nowadays.

⁵⁵ [Russian: *Московские Ведомости*]; E.g. Khandoshkin advertized his music in *Moskovskie Vedomosti* from November 7, 1786, no.8; reference to this issue was also made by Grigory Fesechko in his *Monographic Essay* [46], p.33.

⁵⁶ Fesechko, Grigory. Ivan Evstafievich Khandoshkin: Monographic Essay], p.36.

might explain the absence of Khandoshkin's portraits. Back in the late 1700s, it was customary to keep portraits in silver and gold frames, holders or portrait boxes, and these items were desirable prey for burglars. This ugly incident could also be a possible reason for the nearly complete loss of Khandoshkin's personal files.⁵⁷ One way or another, the late 1790s became a time of trial and tribulation for the family of the famous violinist. A chain of unfortunate events created very serious financial problems that led Khandoshkin's family to abject poverty. In his research, Fesechko points out that Khandoshkin might have possibly taken out a series of loans during the 1790s to finance the expense of publishing of his music. However, poor financial decisions contributed to his inevitable insolvency making it virtually impossible for him to pay off his debts. According to Fesechko, Khandoshkin presented several petitions about his service pension, addressed to the Emperor, during the last few years of his life. He eventually received a yearly pension which slightly improved his financial situation; even so, his pension could not help him publish new scores or to pay off former loans. This unfortunate situation created a vicious cycle of unsuccessful attempts to stand on his own feet, and brought new disillusionments. Finally, on March 18, 1804, "*Sankt-Peterburgskie Vedomosti*" (№23,1804) reported the tragic end of Ivan Khandoshkin. While at the court

⁵⁷ I personally detect three main reasons for a loss of Khandoshkin's files as well as his published scores: first is the robbery of 1790; second, the famous war with Napoleon and its series of destroying fires in 1812, when both cities have lost immense number of historical documents, books, scores, and other archival materials; and finally, the incredibly devastating years of The Great Patriotic War (the eastern campaign of World War II), when numerous archives and record offices of both Moscow and Saint-Petersburg were completely destroyed. Thus, this series of Russian historical events could certainly be a cause of the almost total loss of Khandoshkin's files and scores.

Cabinet to receive his marginal, but much needed money, Khandoshkin had a sudden heart attack and died.

After his death, dozens of rumors circulated about Khandoshkin's life and career. Many of these rumors celebrated his musical talent and knowledge of violin, guitar and balalaika. Russian writer Vladimir Odoevsky (who persistently collected tales and facts about Khandoshkin) refers to stories about the great popularity of Khandoshkin among the common people. One such story tells about Khandoshkin being given a very expensive violin for free after the seller heard him playing. Many of these stories considerably enrich the overall picture of Khandoshkin's life and, more importantly, his performing manner. For example, according to the words of his contemporary Andrej Karneev, Khandoshkin had small hands with very short palms and thick fingers, which people called "peasant hands" (or "hands of a workman"). But even without having the proper physical characteristics for playing the violin, Khandoshkin retained a highly virtuosic technique until his advanced age. Odoevsky notes that "being in old age, Khandoshkin still played his quick arpeggios⁵⁸ with the short Tartini bow",⁵⁹ and often improvised on a violin that was tuned *g-b-d-g*. I think this information is quite helpful when analyzing the solo violin works by Khandoshkin. Furthermore, these details help to determine some of the fingerings, bowings, and character of musical articulations.

Andrej Karneev introduced an interesting story related to a famous Italian composer Giuseppe Sarti. According to Karneev, Sarti composed the oratorio "*Let The*

⁵⁸ The word "arpeggios" was commonly used in 18-19c. to describe virtuosic improvisations.

⁵⁹ Blagaya, Anna. Ivan Khandoshkin: the invisible man, [63].

God Raise” (“*Da Voskresnet Bog*”) with a difficult and very extensive solo violin part, written especially for Ivan Khandoshkin. The oratorio was a great success, and was performed for the Russian nobility including the Emperor Pavel I.⁶⁰ Testimonials about this concert are supported in that Sarti composed numerous operas, dramas, and oratorios for the Russian court between 1786-1800 with the active involvement of Russian musicians. Furthermore, both Sarti and Khandoshkin not only knew each other personally, they worked together at the Music Academy in Ekaterinoslav during the mid-1780s.

Odoevsky records another interesting story that he heard from Platon Zubov. Zubov, Khandoshkin’s contemporary, claimed that Khandoshkin wrote twelve sonatas for violin solo but, to our knowledge, only three sonatas remain. This is very possible, because many of his contemporaries indicated they heard at least ten different sonatas composed by Khandoshkin. Zubov also recalled that Khandoshkin preferred to improvise in the form of sonata, and the sonata genre was his favorite. This statement seems plausible, because many of Khandoshkin’s contemporaries mention his violin sonatas when they recall his performances. Whether Khandoshkin played his previously composed sonatas, or simply improvised in the sonata genre, is nearly impossible to determine now; however, it is probable that Khandoshkin’s solo violin performances were typically based on improvisations, and possibly presented as violin sonatas. The overall analysis of Khandoshkin’s three known sonatas for violin solo indicate a very improvisatory character. This particular character demonstrates that improvisation was a habitual artistic process for Khandoshkin, and it is possible that many of his solo works

⁶⁰ Pavel Petrovich (Russian: Павел I Петрович); 1754 – 1801; the Emperor of Russia during 1796 -1801.

first existed as unrecorded improvisations, possibly later written down as independent works. Examination of his work reveals that an improvisatory character of music is one of the most prominent features of Khandoshkin's style.

Other testimonials collected by Odoevsky provide an interesting illustration of Khandoshkin's performing practice. For example, some say Khandoshkin liked to combine his solo violin improvisations with chamber music pieces written by other composers, and usually improvised during orchestra fermatas.⁶¹ Prince Potemkin adored these multi-faceted improvisations and appreciated the originality of Khandoshkin's performances. He regularly engaged Khandoshkin to give solo concerts personally for him and his court coterie. Odoevsky's notes state that Potemkin organized some musical duels between famous guest violinists, which often involved Khandoshkin and Italian violin virtuosos. For instance, one such music duel was arranged for Italian violinist Antonio Lolli and Ivan Khandoshkin. Both violinists spent the entire evening improvising on given tunes or requested genres, competing in virtuosity and musical creativity. Prince Potemkin would often cast his deciding vote for Khandoshkin, crowning him with laurels of victory. Although there is no documental evidence to prove these rumors, and some Russian musicologists dispute them, such musical duels were a common practice among famous musicians. Many of these stories were repeated by different people who lived during that time which lends the tales considerable credibility.

It would be fair to say that, in many respects, the social and cultural politics of the Russian Empire contributed to Khandoshkin's success. The social condition of that time

⁶¹ Blagaya, Anna. Ivan Khandoshkin: the invisible man.

allowed him, as a talented musician, to get the best music education possible, to travel abroad, and to become an authoritative figure without having a respectable social background. At the same time, the new cultural dogmas established by the Russian aristocracy assisted Khandoshkin's promotion on the Russian stage. Extreme interest in the original Russian arts in many ways stimulated indigenous talents, making it possible for Khandoshkin to develop an authentic Russian performing tradition and raise it to a professional level. His quite humble social lineage allowed him to organically fit into the image of the genuine Russian musician who knew folklore backwards and forwards, and to be a truly national artist. Furthermore, by devoting himself to a teaching career, Khandoshkin established his first circle of followers, while laying down the foundation of the Russian violin school, which later gained great fame around the world. There is no doubt that Ivan Khandoshkin was a revolutionary figure for his time, bringing Russian violin performance, along with Russian music for violin, up to a new level.

The music for violin by Ivan Khandoshkin has never received a detailed performance analysis. It has been previously explored only from historical and musicological points of view. As already mentioned, many of Khandoshkin's performing methods are embedded in his musical works for violin that now offer unique material for extensive research. The limited number of remaining scores has made this research quite challenging. However, the study of Khandoshkin's work is vital in the effort to improve our comprehension of Russian violin performing traditions. Only by investigating the violin music of Ivan Khandoshkin, does it become possible to see the general performing principles that later became the foundation of the Russian violin school.

CHAPTER II

RUSSIAN FOLK TRADITIONS IN VIOLIN MUSIC BY IVAN KHANDOSHKIN

Russian folksong significantly influenced Khandoshkin's performing style and the music he wrote. Although Khandoshkin was purely an instrumental composer,⁶² who never wrote for voice, the timbre of the violin worked as an alternative while the technical capabilities of the instrument seemed almost endless. The melodiousness of Russian folksong, with its long-breathed melodic lines, lulling/accented rhythms and improvisational suitability deeply influenced Khandoshkin's compositional style. His frequent use of Russian melodies, and creation of diverse allusions to folksongs, became the new fashion during the late 1700's, putting Khandoshkin nearly a century ahead of Russian composers of the nineteenth century (including composers of "The Mighty Handful" and Tchaikovsky). He managed to combine the simplicity of Russian folk tunes with the splendor of European aesthetic, creating an original kaleidoscope of diverse styles and performing methods immediately drawing public attention. This stylistic balance between Russian and European performing traditions made his music both appealing to the Russian audience while retaining European standards.

Khandoshkin's trump card was his approach to the utilization of Russian folklore. He rarely used a folk tune in its original version, instead preferring to use modified

⁶² According to various documental records, Khandoshkin wrote symphonies, ballets, various instrumental ensembles, and number of chamber instrumental works (for piano, balalaika and the Russian guitar, violin, etc.) that were lost over time; some of the records emphasize that he never composed in vocal genres, giving preference to the purely instrumental forms of music.

melodies. Khandoshkin often ‘implied’ a popular folk melody, creating an independent musical variant. This allowed him to treat the folk tunes as his own, often transforming and combining them with various European styles.⁶³ His approach to folk music was very uncommon for professional music composition of that time, but the creation of independent variants of songs was a widespread folk practice. Since many folk songs were distributed by word-of-mouth, any existing version would be considered an original. Distinct features or variations of a song could often reflect its geographic region. For example, every Russian province has its own version of the famous folksong “*Во поле берёза стояла*” (“*There Stood a Birch in the Field*”), and each is considered to be authentic. Following this principle, Khandoshkin often implemented folk music of the Saint Petersburg area, sometimes using the Ukrainian versions that he probably learned from his father. He also composed a considerable number of variations and songs in quasi-folk style. This allowed Khandoshkin to exceed the limits of violin techniques expected to be used in typical variations or lyrical compositions. Furthermore, Khandoshkin created a new subgenre of concert folk variations, enriched by combining techniques commonly used in European concertos with folk performing traditions.

It is known that Khandoshkin was a passionate collector and connoisseur of Russian folklore. This gave him an advantage in selecting interesting song versions for his variations composed for violin solo or for violin-violin or violin-cello duet. He collected hundreds of different vernacular songs, instrumental tunes, and folk dance

⁶³ At that time, composers and performers were often obligated to play in so-called *styles* (e.g. Italian, English, French, Dutch, etc.) that usually implied an imitation of the most distinctive characteristics of certain forms and genres.

melodies, gathering a truly unique collection. According to Odoevsky and Kovalev-Sluchevsky, Khandoshkin was often seen at city fairs with his balalaika or violin in the company of serfs and commoners, whom he would sometimes ask to sing folksongs they might have heard from their ancestors. Some of Khandoshkin's contemporaries recall that Khandoshkin actively participated in local festivities, playing popular Russian tunes for the townspeople, who called him "the best fiddle player."⁶⁴ While playing for commoners, Khandoshkin used some traditional folk performing tricks, such as stamping his feet, making loud cheers, dancing, balalaika imitation, and even changing the violin's tuning to *g-b-d-g*.⁶⁵ Such behavior, probably more permissible for a simple street musician, would have definitely captivated the crowd, blurring the boundaries between the professional "civilized" artist and the common public. This indicates Khandoshkin was clearly interested in interaction with other social groups, deriving inspiration from this contact. Collecting folk tunes, and playing at public fairs, helped Khandoshkin extend his performing and compositional vocabulary, thus broadening his creative horizons. His extensive knowledge in the field of Russian folklore became a great advantage for Khandoshkin as a violinist and composer. This knowledge also contributed to the development of both his performing and writing styles and further polished his artistic skills.

⁶⁴ This nickname is mentioned by several historians and musicologists, including Odoevsky, Jamposky, Fesechko, Kovalev-Sluchevsky, and also can be found in the letters of count Potemkin.

⁶⁵ This particular tuning, and principles of scordatura in general, was often used by Khandoshkin in his improvisations (as mentioned in memoirs of his contemporaries).

The surviving musical works of Ivan Khandoshkin consist mostly of variations on Russian folk songs for violin, primarily in duet with viola, or accompanied by cello (“basso”⁶⁶) To some degree, this genre contributed to Khandoshkin’s artistic success reflecting the union of popular European styles with authentic Russian musical features. This particular combination catered to what the aristocracy wanted to see in the arts. There are three large collections of variations that were published during his life: the first issued in 1783, and two opuses (Op.1 and Op.2) dated 1793 and 1796 respectively. The fourth collection was gathered from Khandoshkin’s remaining archives, after his death, but was never published. The high artistic level and cultural value of these works was instantly appreciated by both Russian musicians and Europeans. For instance, some of Khandoshkin’s variations were published in France, shortly after his death, and were also included in *The School of Violin*⁶⁷ edited by the leading professors of The Paris Conservatory.⁶⁸ This edition was meant to include the best works for violin in order to establish and expand the pedagogical repertoire for violinists. *The School of Violin* was reproduced multiple times during the nineteenth century; in Russia it was issued by the Imperial Academy of Sciences in Saint Petersburg in 1812 and 1829. Besides these works, there are two more unedited, and unpublished, collections that now exist only as incomplete manuscripts and drafts. However, despite the lack of remaining scores,

⁶⁶ The word “basso” refers to violoncello, and was commonly used in this sense until the nineteenth century.

⁶⁷ “The School of Violin” accepted a few Khandoshkin’s works, including such variations as “*Как по мосту, по мосту*” (“*On the Bridge*”), “*Ах, что ж ты, голубчик, не весел сидишь*” (“*Oh, Why Are You Sitting So Sad, My Friend*”), and “*По горам*” (“*On the Mountains*”).

⁶⁸ Pierre Rode (1774-1830), Rodolphe Kreutzer (1766-1831), and Pierre Baillot (1771-1842).

analysis of all published collections⁶⁹ allows us to make some important conclusions regarding Khandoshkin's style and his artistic level. Furthermore, the diversity represented throughout his variations provides an extensive vocabulary of violin techniques making these scores unique material for research.

Khandoshkin was among the first Russian violinists to significantly extend the expressive capabilities of violin by utilizing numerous performing techniques. Some of these included uncommon methods inspired by Russian folklore. His Russian variations represent great diversity of folk song genres (dance, lyrical, facetious, epic, etc.), and demonstrate a variety of compositional decisions. Despite the complexity of variation cycle construction, it is still possible to determine some general regularity in their form. The structural analysis of different cycles of variations indicates that Khandoshkin typically used **five types of variations**:

1. **Variations without a main theme at the beginning:** Khandoshkin starts this type of variation with a deeply modified melody, omitting the original folk theme from the cycle. With this approach the variation was normally based on a well-known folk song eliminating the need to introduce it to the listeners. For example, the variations for two violins "*Молодка, молодка молодая*"⁷⁰ ("*Bride, Young Bride*"), or the variations for duet of violin and viola "*Ах, что ж ты, голубчик, не весел сидишь*"⁷¹ ("*Oh, Why Are You Sitting So Sad, My*

⁶⁹ For this dissertation more than forty variations were analyzed.

⁷⁰ "Molodka, molodka, molodaja".

⁷¹ "Ah, chto ti, golubchik, ne vesel sidish".

Friend?”), “*Ах, жил я, молодец*”⁷² (“*Oh, I Used To Live*”), and the variations for violin and cello “*Дорогая моя гостейка*”⁷³ (“*My Dear Guest*”) introduce the main melody in such an altered version, that it functions as an immediate variation, not as a principal theme. This compositional method was rarely used in Russian music during the eighteenth century, but was sometimes utilized in the variations by European composers of the Baroque era, starting from Pierre Phalèse⁷⁴ (“*Italian Passamezzo*”), Johann Jakob Froberger⁷⁵ (“*Die Mayerin*” *Suite*), François Couperin⁷⁶ (“*Les Folies françaises ou les Dominos*”), and Georg Friedrich Händel⁷⁷ (*Variations for harp*).

2. **Variations based on principles of the Rondo form:** here the main theme assumes the function of a refrain regularly appearing throughout the cycle in its original version. This compositional method allowed for potential extension of the variations, representing diverse violin techniques and versatile coloristic contrasts. A strong connection with the Rondo form can be found in the variations for two violins “*Выйду ль я на реченьку*”⁷⁸ (“*I Would Go to the River*”), and “*Во поле береза стояла*”⁷⁹ (“*There Stood a Birch in the Field*”)

⁷² “Ah, zhil ja, molodets”.

⁷³ “Dorogaja moja gosteika”.

⁷⁴ 1510-1575, a French composer and editor.

⁷⁵ 1616-1667, a German Baroque composer, organist, and harpsichordist.

⁷⁶ 1668-1733, a French Baroque composer and harpsichordist.

⁷⁷ 1685-1759.

⁷⁸ “Viydu ja na rechenku”.

⁷⁹ “Vo pole berioza stojala”.

where the music reveals the influence of variation rondos by European Baroque composers such as François Couperin and Louis-Claude Daquin.⁸⁰

3. **Variations with pronounced improvisatory qualities:** here Khandoshkin often interprets each variation as a virtuosic solo cadenza, or free improvisation, with an abundance of violin techniques (versatile *spiccato*, *martelé*, *four-note-chords*, *double stops*, etc.). For instance, the variations for two violins “*Как по мосту, по мосту*”⁸¹ (“*On the Bridge*”), “*На фартучке петушки*”⁸² (“*There Are Little Roosters on the Apron*”), “*Кто мог любить так страстно, как я люблю тебя*”⁸³ (“*No One Can Love You As Passionately As I Do*”), variations for violin and viola “*Ах, талан ли мой, талан*”⁸⁴ (“*Oh, Is It My Fortune*”), and variations for violin and cello “*Как на матушке, на Неве реке*”⁸⁵ (“*On the Neva River*”) display distinctive technical complexity. The cycle “*Rise higher, gray-wings dove*” introduces a series of variations interspersed with virtuosic cadenzas.

4. **Variations based on contrasting alternation of small groups:** where two or three variations are based on a certain technique, and then interchange with another group of two or three variations, written in a different technique. Sometimes, Khandoshkin unites odd/even variations by using two independent styles, or techniques, creating a chain of contrasting episodes. This approach to

⁸⁰ 1694-1772.

⁸¹ “*Kak po mostu, po mostu*”.

⁸² “*Na fartuchke petushki*”.

⁸³ “*Kto mog lubit tak strastno, kak ja lublu tebjja*”.

⁸⁴ “*Ah, talahn lee moj, talahn*”.

⁸⁵ “*Kak na matushke, na Neve reke*”.

composition allowed him to focus an entire development on fewer violin techniques, but still achieve an overall complexity of the musical structure. This compositional principle can be found in the cycles for violin and cello “Казачок”⁸⁶ (“*Little Cossak*”) and for two violins “Выйду ль я на реченьку” (“*I Would Go to the River*”).

5. **Variations that combine features of the above-listed four types with the distinctive compositional method of placing the original (main) song theme at the end:** this principle is infused with the first type, or mixed with the second type. This fifth type frequently begins with the main theme, introduces a chain of its altered versions, then ends with the main theme creating an ‘arch’ form. The variations for violin and cello “Дорогая ты моя матушка”⁸⁷ (“*My Dear Mother*”) distinctly exemplify the above-described type of structural organization. Normally, these variations rarely include double stops, virtuosic passages or chords, and are clearly aimed at amateur musicians. Such variations are often composed on Russian long-breathed songs that feature tranquil melodic lines with simple rhythmic patterns. The melodic qualities of the principal theme allow more focus on the timbre of the violin, rather than on technical difficulties.

In summary, it is necessary to note that some types of variations are more technically complex than others. For example, the third type can be considered the most virtuosic, while the fifth is usually less technically challenging. The second and fourth

⁸⁶ “Kazachock”.

⁸⁷ “Dorogaja ti moja matushka”.

types include both complex, and less arduous scores, presenting a reasonable amount of technical difficulty. However, most of Khandoshkin's variations pose some challenges regarding fingerings, double stops and diverse leaps (e.g. *Variations no.5* for violin and viola, the variations for two violins "*There Are Little Roosters on the Apron*"), complex rhythmic patterns⁸⁸ (e.g. "*Oh Why Are You Sitting So Sad, My Friend*"), and, sometimes, extensive 'melismas' (e.g. variations for violin and cello "*My Dear Guest*", for violin and viola "*Oh, Is It My Fortune.*")

Even though the majority of Khandoshkin's variations are composed as duets for two violins, violin and viola, or violin and cello, the part of the first violin always takes the lead role. In duets for two violins, the part of the second violin is typically introduced only as a subordinate melodic line, where the first voice develops the melody, and the second maintains a simple harmonic 'cushion' thus imitating Russian folk 'two-voice' singing. Khandoshkin used a similar approach in his duets for violin and viola where he also imitated small folk instrumental ensembles of two balalaikas (e.g. variations "*Ax, no мосту, no мосту*" / "*On the Bridge*"), and a drone bass of the Russian *gudok*⁸⁹ (e.g. "*Ax, жил я, молодец*" / "*Oh, I used to live*"). In his duets for violin and cello, the cello part primarily carries the function resembling an orchestra, providing a harmonic background. In these duets, the violin's leading characteristics are raised to a much higher degree introducing splendid musical development along with plentiful technical challenges. An example of such uneven distribution of roles is the variations for violin

⁸⁸ "Ah, chto ti, golubchik, ne vesel sidish".

⁸⁹ Russian folk stringed instrument; will be discussed later in the chapter.

and cello “*При долинушке*”⁹⁰ (“*At the Valley*”), which is also called “*Калинушка*”⁹¹ (“*The Snowball Tree*”), where the cello functions as a modest supporting bass, while the violin functions in the manner of a solo instrument in a concerto. These large-scale variations on the Russian lyrical song reveal a comprehensive collection of violin techniques used in Russia during the late 1700s. Another example of violin dominance can be found in the variations for violin and cello “*То теряю, что люблю*”⁹² (“*I Lose What I Love*”); as some even have an indication *sans basse* (“without bass”). This compositional method was most likely adopted from the European composers of the mid/late 1700s, who often included a bass part only as a tribute to the old Baroque tradition, not intending for it to be actually played.

Some of Khandoshkin’s variations introduce certain challenges even to the modern performer. For example, Khandoshkin utilized three and four-note chords that required finger stretching widely used in the Russian folk music, but not generally used by Russian composers of that time. Khandoshkin’s contemporaries would usually avoid extensive use of double stops or polyphony. Khandoshkin, on the other hand, included all manner of double stops, and diverse chords in his music, creating a new trend in Russian violin performance. He expanded the violin performance potential by introducing techniques that perfectly illustrated his individual technical skills. It is also important to note that some of the technical aspects of Khandoshkin’s violin scores were influenced by

⁹⁰ “Pree dolinushke”.

⁹¹ “Kalinushkah”.

⁹² “То терaju, chto liublu”.

the type of a bow he used. It is known, for instance, that Khandoshkin used a shorter bow,⁹³ which was much lighter and had a quick response.

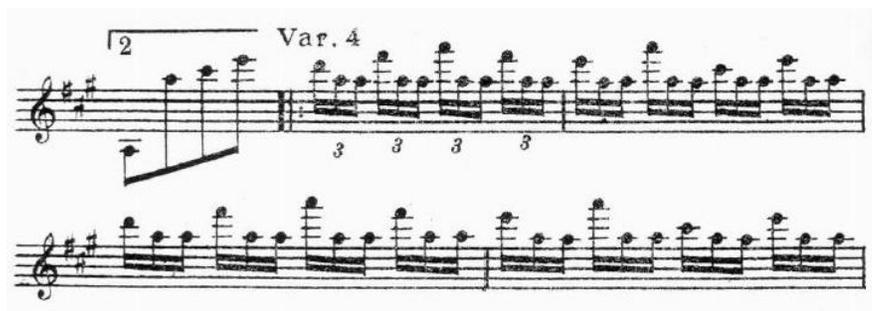
The following examples illustrate some of the challenges a violinist might encounter while learning variations by Khandoshkin. The variations for violin “*Ax, no mostu, mostu*”⁹⁴ (“*On the Bridge*”), contain episodes that might pose difficulties for a performer. There is a chain of double stops (thirds) in the opening theme which is quite difficult to execute considering the tempo (*Allegro*):

Example 1. mm.8-10 of the opening theme from “*On the Bridge*”



Variations no. 4 and no. 11 are based on string crossings that would be difficult to perform especially with a modern bow:

Example 2. Variations no.4 and no.11 from “*On the Bridge*”



⁹³ according to Odoevsky, Khandoshkin used to play with a “short Tartini bow”.

⁹⁴ “Ah, po mostu, po mostu”.



We can find similar difficulties in the variations for violin solo “Дорогая ты моя матушка”⁹⁵ (“My Dear Mother”),

Example 3. mm.58-64 from “My Dear Mother”



Khandoshkin also utilized playing on one string (sul G) which he marked *sopra una corda*:

Example 4. Variation no.6 from “Oh, Is It My Fortune”



⁹⁵ “Dorogaya Moya Matushka”.

Example 5. Variation no.5 from “Oh, Why Are You Sitting So Sad, My Friend”



And, perhaps, the most 'progressive' element of violin performance - the tenths:

Example 6. Variation no.4 from "Variation Cycle no.12"



Example 7. Variation no.8 from “Bride, Young Bride”



Besides technical challenges, it is also important to be aware of the features of a particular song genre used by Khandoshkin in his variations. For example, in his cycle of variations for violin “Молодка, молодка молодая” (“Bride, Young Bride”) Khandoshkin utilized a lyrical folk song which introduced specific musical qualities. Even though Khandoshkin did not provide detailed score markings, our knowledge of the song’s genre can suggest general ideas on how this variations should be played. The use of this lyrical song indicates that the melody has to be performed in a slower tempo (*Andante*), usually with a softer dynamic. The composer does not provide any dynamic

markings, but most likely implies a gentle *mf* or *mp*, which might be intensified by the use of vibrato. Additionally, the old folk tradition of two-voice singing assumes long melodic lines with free fermatas at the end of each phrase. This distinctive stylistic feature should be taken into account by the performer. In variations no.1 and no.5, the upper voice introduces the melody, while the second provides a harmonic support, emphasizing the fundamental harmonic gesture from the Dominant to the Tonic.

Example 8. Variations no.1 and no.5 from “*Bride, Young Bride*”



The performer has to create very smooth, and connected, melodic lines playing transitions from interval to interval with almost no intermediate silence. A violinist should pay extra attention to cadences, making free fermatas at the end of melodic phrases. Thus, if a violinist is earnest about the correct interpretation, such specific stylistic and performing nuances can significantly improve the quality of the performance.

Another good example of two-voice singing is represented in the variations for violin and cello “*Что пониже было города Саратова*”⁹⁶ (“*That Was Below the Town*”).

⁹⁶ “Chto ponizhe bilo goroda Saratova”.

of *Saratov*”). Here Khandoshkin provides only one tempo mark (*Andante*) at the beginning of the piece, with no indication of the dynamics. Knowing the genre of the song assists in determining the overall performing style of this cycle and provides guidance regarding dynamics and bowings. The song “*Что пониже было города Саратова*”⁹⁷ (“*That Was Below the Town of Saratov*”) belongs to the genre of ‘epic’ folksongs, which were widespread between the twelfth and seventeenth centuries, especially in the Southeastern regions of Russia. Such songs were typically performed by a group of men, and were usually dedicated in honor of major historic events, wars, conquests, and their heroes. Thus, the epic style of this song should result in louder dynamics and heavier bow strokes.

In the following variations, Khandoshkin introduces the melody of the song in the style of traditional Russian two-voice singing, actively utilizing double stops:

Example 9. Opening theme from “*That Was Below the Town of Saratov*”

Interestingly, the cello (basso) has a very modest part and continually repeats the material introduced in the first eight bars throughout the entire piece. Khandoshkin treats

⁹⁷ “Chto ponizhe bilo goroda Saratova”.

the cello part quite symbolically, leaving the leading role to the violin. Such a compositional arrangement creates challenges for the violinist, because the character of the music suggests not only a heavy bass foundation (cushion) but also strongly accented, usually non-legato, melodic lines in the upper voice.

Example 10. Variations no.1 and no.6 from “*That Was Below the Town of Saratov*”

The image displays two musical variations, labeled 'Var. 1' and 'Var. 6', arranged in two systems. Each system consists of two staves of music. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both systems are in the key of D major (one sharp) and 2/4 time. 'Var. 1' features a melodic line in the upper voice with some slurs and a heavy bass foundation. 'Var. 6' is characterized by a more rhythmic, repetitive pattern in both staves, with many beamed notes.

It was very rare for Khandoshkin to use the epic folk song as a basis for his variations. Besides the variations for violin and cello “*Что пониже было города Саратова*” (“*That Was Below the Town of Saratov*”), there are variations on the Russian epic song “*Не бушуйте, ветры буйные*” (“*Don’t Storm, Wild Winds*”) also for violin and cello. Only very few other variations introduce some relative features of the epic folk song, which make these two variation cycles very unique.

In the variations for two violins “*Во поле берёза стояла*” (“*There Stood a Birch in the Field*”), the knowledge of the song type makes it easier for the violinist to choose

proper bowings, dynamics, and make decisions regarding tempo alterations. These variations are based on the famous Russian round dance song “*There Stood a Birch in the Field*”, which was usually performed by a group of women during the spring or summer folk holidays.⁹⁸ The genre of this song is characterized by a faster tempo, light staccato alternating with short slurs at the end of the phrase, and emphasis on the first beats which support the dance. Although this song was originally performed *a cappella* while the performers danced, the instrumental version for the balalaika became popular, since it was commonly used to accompany folk dancing and singing. The interesting nature of this tune should be reflected in the placing of accents: every first beat of the melody should be emphasized:

Example 11. Opening theme from “*There Stood a Birch in the Field*”



As in many other variations, the genre of this song influenced the choice of techniques Khandoshkin used throughout the piece. All variations are presented in a pure instrumental improvisatory manner.

⁹⁸ Such as Semik (“Green Week”), Krasna Gorka (“Red Week”), Radoniza (“The Day of Rejoicing”), Kupala (or Ivana Kupala Night), Jarilo (“The Day of the Sun”), Kostroma, etc.

Example 12. Variation no.3 from “There Stood a Birch in the Field”



It is important to note that dance-round songs do not contain fermatas, and traditionally were performed with gradual acceleration towards the end. This performing tradition suggests that each variation should be played with *accelerando*. Moreover, every successive variation should start in a slightly faster tempo than the previous variation.

The final passages of variation no.5 are built on a virtuosic combination of *spiccato*, trills, chords, and fast motion of thirty-second notes that imitate the balalaika:

Example 13. Variation no.5 from “There Stood a Birch in the Field”



Such passages could definitely create some challenges for the violinist, especially considering the performing tradition of gradually accelerating throughout the piece.

Another remarkable attempt to imitate the Russian balalaika is made in variation no. 6 from “*Ax, no moyu, no moyu*” (“*On the Bridge*”) for violin and viola, where both instruments recreate the sound of the balalaika along with its specific chord technique by using *pizzicato* and left-hand *pizzicato*:

Example 14. Variation no.6 from “*On the Bridge*”



This use of left-hand pizzicato, in alternation with bowed notes (*arco*), on the violin was very uncommon in the eighteenth century and was likely adopted by Khandoshkin from balalaika performance practice.

It is interesting that Khandoshkin composed another cycle, *Variations no.14*, on the less popular version of the same tune “*Ax no moyu, no moyu*”⁹⁹ (“*On the Bridge*”) for violin solo, creating a virtuosic piece in brilliant improvisatory style. Although these

⁹⁹ There are three cycles of variations based on this song: for violin and viola, for two violins, and for violin solo. The titles of these versions are slightly differ in Russian, but are the same when translated to English: the variations for violin and viola are titled “*Ax, no moyu, moyu*” (“*Ah, po mostu, mostu*”), while the variations for two violins are called “*Kak no moyu, moyu*” (“*Kak po mostu, mostu*”), and the variations for violin solo are titled as Variations no.14 “*Ax, no moyu, moyu*” (“*Ah, po mostu, mostu*”).

two versions (for violin and viola, and for violin solo) differ from each other, Khandoshkin utilized similar techniques and performing principles in both cases.

Another good example of his reference to the virtuosic balalaika style can be found in the variations “*Ах, жил я, молодец*” (“*Oh, I Used to Live*”) for violin and cello. Khandoshkin starts variation no.1 with light chords, imitating a traditional opening for the Russian dance song.

Example 15. Variation no.1 from “*Oh, I Used to Live*”



He then gradually turns them into light *spiccato* passages which smoothly flow into the following variation, as it would have been done in traditional balalaika improvisation.

Example 16. Variation no.2 from “*Oh, I Used to Live*”



Khandoshkin uses thirty-second notes, clearly indicating the tempo in which this variation should be played. It is important to note that traditional balalaika improvisation practice suggests starting the variation slightly under tempo followed by gradual acceleration. While making general performing decisions about variations, we should remember that the Russian balalaika is a plucked instrument and has a bright timbre. The balalaika is also a very agile instrument that allows one to perform quite challenging passages in a fast tempo.



Balalaika

The stylistic, and technical, analysis of Khandoshkins variations clearly indicates his thorough knowledge of this instrument and its specific abilities. There is little doubt that his knowledge of the balalaika had a great impact on his violin writing, and significantly enriched his compositional, and performing, styles allowing him to supplement both with innovative artistic decisions.

In addition to the balalaika, Khandoshkin also imitated another Russian folk instrument, the gudok. A general idea of this instrument can help the performer better comprehend how to imitate the gudok on the violin. The gudok was an extremely popular string instrument played with a bow and it usually had three strings¹⁰⁰, two of which



Gudok

¹⁰⁰ The most popular types of gudok had two or three stings; the four-string gudoks belong to the later types of this instrument, spreading primarily in the East and South regions of Russia during the late 18th century.

were tuned in unison and the third tuned a fourth, or fifth, higher. It could be held more than one way but the two most common were on the lap while sitting (similar to the viola-da-gamba) or standing using a shoulder strap. Here it would be necessary to remember that, unlike the ‘plucked’ sound of the balalaika, the gudok has a rather dull ("surd") sound best imitated with softer dynamics and use of legato or *detaché*. It is also important to know that the gudok bow was relatively short (between 12.5 and 16.5 inches), so this knowledge may influence the choice of bowings.

The gudok was an instrument widely used to accompany folk dances, so it is not surprising that Khandoshkin often refers to gudok techniques in those of his variations that are based on the folk-dance songs.¹⁰¹ Gudok music was primarily polyphonic because its construction allowed playing two to three notes simultaneously, creating a complex musical texture consisting of diverse intervals and intricate two-voice melodies with a drone bass. The instrument's qualities influenced Khandoshkin's violin writing, allowing him to further extend the vocabulary of techniques used in the Russian violin literature of the eighteenth century.

The variations for violin and cello "*Ах, талан ли мой, талан*" ("*Oh, is it My Fortune*") contains an imitation of the gudoks drone bass in the violin part. Here, the c5 works as an implied reproduction of a drone bass line that was typically used in gudok improvisations.

¹⁰¹ Variations for violin and viola "*Ах, жил я, молодец*" ("*Oh, I used to live*"), the *Variations no.5* for duet of violin and viola.

In addition to the balalaika and gudok, Khandoshkin sometimes imitated other Russian folk instruments. In variation no.8 from the cycle “*Ax, no mosty, no mosty*” (“*Oh, On the Bridge*”) Khandoshkin uses complex harmonics to imitate the Russian folk wind instrument, the svirel¹⁰⁴ (a single or double-pipe type of end-blown flute):



Svirel

Example 19. Variation no.8 from “*Oh, On the Bridge*”

1) Действительное звучание флажолетов:

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As we can see from these examples, the imitation of Russian folk instruments was one of the most distinguished features of Khandoshkin’s music for violin. Referring to Russian folk instrumental techniques and sonorities became a typical stylistic trait of both his performing and composition styles. This trait occurred in the majority of his variations on Russian songs for any combination of instruments. The reproduction of folk instrumental techniques in violin performance can now be seen as a true revolution, not only for Russian composition, but for Russian performing arts of the eighteenth century in general. Even during the age of a certain ‘conventionality’ in the arts, Ivan

¹⁰⁴ 421.11 in the [Hornbostel-Sachs](#) classification system.

¹⁰⁵ The actual sound of harmonics.

Khandoshkin managed to create his own unique artistic language, and to broaden the horizons of the Russian violin school as well as Russian violin literature.

From the preceding information, it is possible to draw some important conclusions, and to summarize the main principles of performing Khandoshkin's variations. The lack of detailed score markings, combined with the peculiar techniques of Russian folklore performance, complicate the learning process. On one hand, the absence of score markings provides the performer with some freedom in making artistic decisions. On the other hand, it is important to recreate the composer's ideas as accurately as possible, so as to follow the general stylistic requirements of that era in order to achieve a truly authentic performance.

The following steps, in search of accurate artistic interpretation, may significantly simplify the process of learning variations on Russian folk songs.

1. It is important **to check the instrumentation of the variations** because it could help to determine the correct musical style and/or performing manner. As mentioned earlier, the duet of two violins generally addresses the Russian vernacular vocal genres (primarily lyrical), while in the duets for violin and viola, Khandoshkin often refers to Russian folk-dance music and folk instruments. The duets for violin and cello have more orchestral qualities, and performance of these duets corresponds with the general norms of European ensembles, often introducing virtuosic features of the instrumental concerto.
2. **Knowing the genre of the folksong** helps considerably in finding appropriate bowings and establishing proper interpretation of the piece, assisting in correct

dynamics, tempos, accents, fermatas, and so on. Thus, if a violinist is aware of the basic characteristics of the Russian folk genres, the appropriate performing manner can be more easily determined.

3. It is helpful to **remember that Khandoshkin based his music on two sources:** Russian vernacular music, and the European instrumental concerto, and that to some degree these were interwoven. Moreover, he interpreted both of these sources quite freely, representing them in a flexible improvisatory style. The violinist should find the correct balance between these two diametrically opposite performing manners.
4. **The improvisatory qualities of Khandoshkin's music often dictate the overall performing style** of his variations. The improvisation is, unquestionably, the foundation of his compositional method, which gives the performer a certain freedom in his artistic interpretation.

In addition to the above discussion, we should review an extraordinary example of the variations for violin and cello “*При долинушке*” (“*In the Valley*”). This piece represents the 'pinnacle' of Khandoshkin's work in this genre. These large-scale variations on the Russian lyrical song demonstrate an extensive, and unique, collection of violin techniques used by Khandoshkin. This piece exists in two versions (“*При долинушке*”/“*In the Valley*” and *The Variations no.4, “Калинушка*”/“*The Snowball Tree*”), with some documented evidence that it was reproduced multiple times during Khandoshkin's life. According to musicologists Dobrohotov and Yampolski, this fact

demonstrates the wide popularity of the variations “*При долинушке*” (“*In the Valley*”), because, at that time, only high public demand resulted in musical works being reproduced many times.

The piece consists of forty variations, and is the largest among Khandoshkin’s works in this genre. Here we should mention that Khandoshkin was a passionate follower of “Tartini’s methods”,¹⁰⁶ and was thoroughly familiar with Giuseppe Tartini’s works, including his famous variations for violin solo “The Art of Bowing.”¹⁰⁷ In the eighteenth century, this masterpiece was considered the epitome of violin music, representing the most advanced violin techniques of that era, and influencing many violinists across Europe. Some Russian musicologists (e.g. Dobrohotov and Fesechko) draw a parallel between “The Art of Bowing” by Tartini and the variations “*При долинушке*” (“*In the Valley*”) by Khandoshkin, pointing to Khandoshkin’s evident intent to recreate Tartini’s idea. Indeed, the variations “*При долинушке*” (“*In the Valley*”), display interesting resemblances to “The Art of Bowing”—it’s in the same genre, has the same overall structure and size (50 variations in Tartini’s work correlates with 40 variations in Khandoshkin’s work), and contains an equal diversity of techniques. Furthermore, both works became a sort of “encyclopedia of violin techniques of the eighteenth century,”¹⁰⁸ offering an extensive palette of artistic and technical methods. So, inspired by Tartini’s “The Art of Bowing”, and using Russian

¹⁰⁶ As many others, historian Vladimir Odoevsky repeatedly indicates that Khandoshkin adopted Tartini’s violin techniques, calling it “Tartini’s methods”.

¹⁰⁷ These variations were based on the gavotte theme from Sonata F Major op.5, no.10 by Arcangelo Corelli; the first variant of this piece was composed sometime before 1721.

¹⁰⁸ Fesechko, Grigory. Ivan Evstafievich Khandoshkin: Monographic Essay, p.62.

folklore as a base for his own “encyclopedia of violin techniques,”¹⁰⁹ Khandoshkin creates his own piece that could be deservedly called ‘The Art of Russian Bowing.’”

The variations “*При долинушке*” (“*In the Valley*”) are composed for violin and cello, which indicates the composer’s orientation to the virtuosic concerto style. The cello brings orchestral qualities to the music, introducing the violin as the leading solo instrument. It is obvious the cello has secondary importance in this duet, providing the simplest harmonic support by repeating the bass line from the first eight measures. By contrast, the violin takes a dominant role, developing the main theme. This contrast in presentation was likely influenced by the Baroque tradition where the bass usually had a modest function of harmonic cushion, giving way to other instruments. The general analysis of “*При долинушке*” (“*In the Valley*”), and evident sophistication of its violin part, leads us to presume that it could be performed by violin solo. It is also interesting that Khandoshkin labels the first variation as no.2, implying that the main theme is already presented in a modified version. So, technically, there is no main theme in these variations, although the first episode (variation) is the closest to its folk original.

The range of techniques in these variations is quite broad, and consists mostly of diverse bow strokes and virtuosic passages. Most of the passages are complex with intricate rhythms, string crossings and leaps, and plentiful trills. The role of the bowings is extremely important in this piece: for the first time, Khandoshkin provides his variations with detailed score markings, and precise directions regarding each note. He carefully places various slurs, and accents, and provides notation as to how each variation should be performed. For example, the notation in variation no.27 suggests

¹⁰⁹ Fesechko, Grigory. Ivan Evstafievich Khandoshkin: Monographic Essay, p.62.

this otherwise quite simple episode should be played with string crossings, making it difficult.

Example 20. Variation no.27 from “*In the Valley*”



Since Khandoshkin concentrated on detailed score markings, he clearly appreciated their importance, making his goal to create a piece in which the nuances of bowing techniques would play a significant role.

It is important to note that some of the techniques represented in these variations were extremely challenging ("impossible to play")¹¹⁰ for his contemporaries and even today can pose great difficulty for many violinists. For instance, variation no.6 opens with a virtuosic *staccato* passage reaching a very high note (c7):

Example 21. Variation no.6 from “*In the Valley*”



In variations no.22, and 26, Khandoshkin utilized an interesting effect, alternating *f* with *p*, as in instrumental Baroque music, where the echo effect was one of the most common methods of dynamic development.

¹¹⁰ according to Odoevsky

Example 22. Variations no.22 and no.26 from “*In the Valley*”

The image displays two staves of musical notation. The top staff is labeled "Var. 22" and features a series of chords and melodic lines with dynamic markings of *p* (piano) and *f* (forte). The bottom staff is labeled "Var. 26" and shows a more rhythmic, eighth-note pattern with alternating *p* and *f* dynamics.

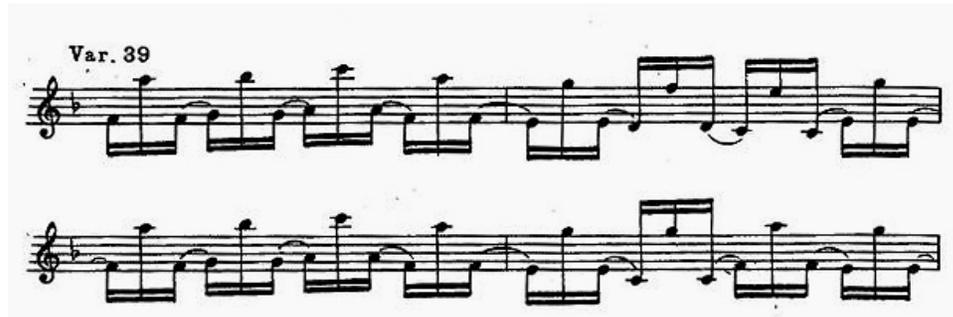
Variation no.29 develops the music material from variation 22, and is influenced by the Russian two-voice singing style. In this episode, the violinist may take into account the general performing recommendations that have been discussed earlier in this chapter.

Example 23. Variation no.29 from “*In the Valley*”

The image shows two staves of musical notation for Variation 29. The top staff begins with a *p* dynamic and includes a violin bowing mark (V) above a note. The bottom staff features a first ending bracket labeled "1." and a second ending bracket labeled "2.", indicating a repeat structure.

One of Khandoshkin’s favorite techniques was string crossings, which frequently appears throughout the variations, including no.38, 39, and 40. During his era, such mobility of the bow was considered highly virtuosic, requiring a full knowledge of violin techniques.

Example 24. Variation no.39 from “*In the Valley*”



Moreover, the violinist may want to pay special attention to the c5 that first appears in m.8 at the very end of the main theme, and thereafter at the conclusion of almost every variation. This c5 represents the Dominant, and prepares the following Tonic:

Example 25. mm.4-8 of the opening theme from “*In the Valley*”



Such sudden appearance of the Dominant harmony at the end of the melody was one of the most common harmonic effects used in Russian music. Normally, this method was used in dance songs to round out the melody in order to have more repeats. Wanting to intrigue the public, performers would typically place a long fermata on the closing Dominant harmony, emphasizing it with an accent and *crescendo*, creating some uncertainty before the next repeat or final chord. By using this c5 at the end of almost every variation, Khandoshkin reproduced this tradition of Russian vernacular music. Since, in folk music, such concluding notes on the Dominant were accented and slowed

down by a fermata, it would be reasonable to follow this tradition while performing these variations.

The variations “*При долинушке*” (“*In the Valley*”) by Ivan Khandoshkin, represent his mature compositional style and truly unique creativity while, at the same time, reflecting his brilliant knowledge of the violin and his personal characteristics as a violinist. His use of musical texture, diversity and complexity, along with advanced violin techniques, clearly display the brilliant talent of Khandoshkin as a violinist, who was deservedly treated as the first Russian violin virtuoso. The fact that Khandoshkin wrote his “encyclopedia”¹¹¹ of violin techniques on Russian folk song, makes it significant, not only for the history of Russian violin music, but for the broader Russian school as well. With his creative approach to composition, Khandoshkin proved that a simple Russian folk tune could, in fact, become the foundation of a brilliant concert masterpiece.

Exploring variations by Ivan Khandoshkin on Russian folk songs allows us to learn more about the Russian performing style of the eighteenth century. We have observed the influence of Russian folk techniques on the Russian violin school. Even more important, we see the artistic level of Ivan Khandoshkin, who composed the majority of his violin works on the basis of his individual technical potential. His attempt to create a piece that would be an embodiment of the true Russian concert style has been a great success. Khandoshkin composed many outstanding works reflecting his era and the sudden interest in Russian folk music at that time. These works also demonstrate different cultural changes in Russian history, displaying the influence of the

¹¹¹ Fesechko, Grigory. Ivan Evstafievich Khandoshkin: Monographic Essay, p.62.

Russian sentimental movement and the rise of national self-consciousness, along with the evident impact of European instrumental literature.

Beginning with Ivan Khandoshkin, the amalgamation of features of Russian folk music with established European techniques led to the emergence of the very first Russian performing, and composition, school. Khandoshkin's deep appreciation of Russian folklore, and his recognition of its importance to the Russian professional arts, brought his music up to a new and very advanced artistic level. His innovative approach to folk music was truly progressive for the eighteenth century, proving that, as an artist, Ivan Khandoshkin was very much ahead of his time.

CHAPTER III

WESTERN PERFORMING TRADITIONS IN VIOLIN MUSIC BY IVAN KHANDOSHKIN

During the eighteenth century, the Italian violin school reached its zenith, generating outstanding violinists, violin composers, and the most famous violin makers. The art of these immensely talented individuals deeply influenced the development of other violin schools in both Europe and in the Russian Empire. At the time of Ivan Khandoshkin, Russian culture experienced a series of spontaneous, and profound, changes in both social and cultural needs. These changes were largely influenced by the Italians, who brought to the Russian court new music, skilled performers, and new musical styles. The Italian violinists played a leading role in the early formation and development of the Russian violin school, laying the foundation for future generations of Russian violinists. At the beginning of its history, the Russian violin school existed under the strong influence of European culture and was guided primarily by Italian musicians. For decades, they formed the court's orchestras, private opera theatres, musical salons, and also fostered Russian instrumentalists (mostly violinists and violists). The Russian nobility saw, in the Italians, examples for imitation, trusting them with leading artistic positions at the court. For instance, composer and conductor Giuseppe Sarti served at the Russian court for decades and actively assisted the promotion of Italian music. Soon, the Russian Empire became one of the most progressive cultural centers, attracting more European musicians, while producing its own indigenous talents taught by Italians. Consequently, the first Russian musicians,

especially violinists, violists and singers, frequently used Italian models and techniques in their performances and composition in answer to the public demand for Italian music. The works of Italian violinist-composers formed and set the primary violin repertoire at the Russian court of the eighteenth century, influencing the later development of the Russian violin school.

Ivan Khandoshkin was a connoisseur of Italian music and was recognized as a master of improvisation in the Italian style. Fostered by Italian violinist Batista Tito Porta, Khandoshkin worked closely with leading Italian musicians, adopting their techniques and performing traditions. Because he was an avowed improviser, Khandoshkin was also one (if not the only) of Russian violinists to be treated equally alongside famous Italian guest-virtuosos. He earned singular acceptance from the Empire's court as an expert in Italian performing techniques. His constant artistic collaboration with Italian musicians, along with his own study in Italy, resulted in such a depth of knowledge of Italian culture, music and violin techniques that this once 'foreign' music became his own. A number of successful Italian violinists; F. Giardini, F. Fiorillo, G. Albetrazzi, F. Tardi, and especially F. Sartori and A. Lolli, were Khandoshkin's competitors on the Russian stage for many years, and directly influenced his performing and compositional style, encouraging him to attain perfection in the performance of Italian music. Ivan Khandoshkin was also known as a passionate follower of Giuseppe Tartini, adopting his methods introduced in Tartini's treatise *'Trattato di musica secondo la vera scienza dell'armonia,'*¹¹² which was not published

¹¹² Padua, 1754.

in the Russian Empire at that time, but, likely, was brought to the Russian court by Italian musicians.

The demands of the Russian court, and its mode of cultural life, contributed significantly to the development and popularization of Italian music in the Russian Empire. As an artist, Khandoshkin existed in an atmosphere of general worship of the European arts, balanced between the guidance of the Italians and the development of his own individual artistic voice. Although Khandoshkin managed to become the first Russian violinist, raising the Russian violin performance to a self-sufficient musical phenomenon, it is important to remember that he was constantly appealing to the European models in his performance and composition.

Along with evident Italian influence, Khandoshkin experienced the impact of the European Baroque with its common stylistic characteristics. However, while Khandoshkin was achieving artistic prosperity, the European Baroque was experiencing a decline, and European culture was in the process of an active transition to early Classicism. Khandoshkin (and Russian culture in general) did not experience the effect of changing epochs to the same degree as any of his European colleagues did; his scores indicate that this transition from Baroque techniques to the new Classical principles barely affected his style. Although Khandoshkin continued to use the Tartini bow, he was neither retrograde nor a follower of the classical tradition, successfully combining both Baroque and Classical features in his music. His variations on Russian songs generally present more Baroque musical features than his violin sonatas, which display an influence of early Classicism to a greater extent than any of his other works.

It is known, that along with his improvisations in the Russian style, Ivan Khandoshkin delighted the public with extensive, and complex, improvisations in the Italian style, normally choosing the genre of sonata for this purpose. According to Russian historian Odoevsky, Khandoshkin also wrote a few instrumental concertos, and various pieces in Italian style, for small and large ensembles, which do not survive to the present day. However, the main area of his artistic interest regarding Italian style has always been the solo violin sonata. The process of determining how many sonatas were actually composed, and written down, is complicated by the fact that Khandoshkin often improvised in the form of a sonata, creating large-scale (three or even four movement) improvisations in this genre. However, many of his contemporaries noted that Khandoshkin composed and published at least ten or twelve¹¹³ sonatas for violin solo, using the Italian violin sonata as a model. It remains unknown whether all of these sonatas have actually been published. However, it is certain that Khandoshkin introduced a large number of his solo violin sonatas to the public, and he enjoyed a wide popularity as an exceptional native Russian performer who could compose in the Italian style with the highest European standards.

Today, there are only four sonatas remaining: three for violin solo, plus a large-scale *Sonata for Violin and Basso*¹¹⁴ (cello), that, most likely, were composed at different times. The three sonatas for violin solo - *Sonata for Violin Solo in G minor*,

¹¹³ Historian Vladimir Odoevsky refers to the recollections of Khandoshkin's contemporary Platon Zubov, who claimed that Khandoshkin wrote twelve sonatas; some sparse historical data from the 19th-Century also state that Khandoshkin, indeed, composed a large number of sonatas for violin solo.

¹¹⁴ At that time, it was common to call cello "bass", especially when it was introduced in the small chamber ensembles or duets.

Sonata for Violin Solo in E-flat major, and *Sonata for Violin Solo in D major*, are now united in one opus Op.3, and are usually referred to as no.1 (G minor), no.2 (*E-flat major*), and no.3 (*D major*) respectively. Although this numeration is now commonly used, this was likely not Khandoshkin's intention, because these three sonatas were only published as Op.3 posthumously in the early 1800s¹¹⁵ by F.A. Ditmar. The same numeration was repeated in later editions by the publishers F.P. Stellovsky¹¹⁶ and P.I. Jurgenson¹¹⁷ during the nineteenth century.

The exact date of creation of these works, as well as the date of their first edition, is still unknown. However, some Russian historians, including Fesechko, maintain that these three sonatas for violin solo were published around 1808 (after Khandoshkin's death) when they were already well-known which means that edition was probably not the first. Although the creation dates of these sonatas are uncertain, it is still possible to attempt, through further research, to determine an approximate date of at least one sonata. According to historian Vladimir Odoevsky, Khandoshkin's *Sonata for Violin Solo in G minor* was composed in memory of someone named Mirovich.¹¹⁸ However, Odoevsky does not include Mirovich's full name, or even initials, and offers no information about him. Nevertheless, even after more than two hundred years, and knowing only the last name of this person, it has been possible to discover not only his full name but the year of his death as well. This information may help to determine at

¹¹⁵ Conceivably in 1808.

¹¹⁶ Catalogue of music works published by F. Stellovsky", Saint-Petersburg, 1859, p.59.

¹¹⁷ Russian State Archive of Literature and Arts, stock no. 952, list no.1, 723, p.1.

¹¹⁸ Direct translation from Russian "On the death of Mirovich" (Russian: "На смерть Мировича"), Fesechko, p.65.

least an approximate year of creation for the *G minor Sonata*. Archival research for this document detected only one Mirovich, who was not only Khandoshkin's contemporary, but also was widely known at the Russian court because of his political activity and a scandal involving his name. The cumulative index of names from the newspaper "Sankt-Peterburgskie Vedomosti" for 1761-1775 indicates the name of Vasily Mirovich,¹¹⁹ stating that he was a lieutenant at the court under Catherine the Great, and was known for leading a series of political riots. Although Mirovich was executed in 1764,¹²⁰ a wave of interest in his figure arose around the mid-1780s. It was at this time when Russian literature, following the Sentimental movement, experienced unprecedented interest in Russian history. Between 1780-1786, a large number of poems and prose works dedicated to Mirovich¹²¹ were published, including a novel by Grigory Danilevski.¹²² That novel was written at the beginning of the 1780s, published in 1782-86, and earned wide popularity at the court during that time. On the basis of these historical investigations, it is possible to assume that Ivan Khandoshkin could have been familiar with this novel and was inspired by the tragic story of Vasily Mirovich, as were many other Russians. Knowing that a large number of Saint Petersburg writers, poets and historians dedicated their works to Vasily Mirovich makes it logical for Khandoshkin to have done the same. Therefore, it is likely that the *Sonata for violin*

¹¹⁹ Vasily Jacovlevich Mirovich (Russian: Василий Яковлевич Мирович), 1740-1764.

¹²⁰ "Sankt-Peterburgskie Vedomosti" for 8.24.1764, p.10.

¹²¹ The life of Vasily Mirovich inspired the diverse historical researches, novels and poems starting from late 1770s, including the works by N. Bantish-Kamensky, V. Kochubei, S. Shubinsky, E.E. Kovalevsky, V. Bilbasov, etc.

¹²² Grigory Petrovich Danilevsky (Russian: Григорий Петрович Данилевский); 1829-1890, a Russian historical novelist.

solo in G minor was composed around 1781-1783,¹²³ when the story of Mirovich was especially popular. This revelation may offer significant insight for current musicians performing the *Sonata for violin solo in G minor*. Knowing the date of composition allows us to determine the overall style of the piece to a high degree of accuracy: to choose bowings, dynamics, and tempos accordingly. Any general knowledge about the date of creation can also assist us in learning more about the composer's style, the level of the composer's artistic maturity, and his technical skills, or interests, in certain performing techniques.

Unfortunately, the creation/publication dates of the other sonatas remain undetermined. It is only possible to make an educated guess based on assessments of the overall style of these works. For instance, the *Sonata for Violin and Bass* likely belongs to the later stage of Khandoshkin's compositional career since it represents an abundance of chromatic passages and melodies typical in Russian music of the late eighteenth and early nineteenth centuries, which was later reflected in the style of Russian sentimental romance. Although this piece contains diverse violin techniques, there are some controversial compositional and performing issues because Khandoshkin did not prepare it for publication, leaving this sonata in manuscript form only. Since the *Sonata for Violin and Bass* was completed, but never published during composer's life this likely was a later work. Both his *Sonata for violin solo in E-flat major* and *Sonata for violin solo in D major* display a mature compositional style, introduced by advanced violin techniques along with a wide range of colors, proving Khandoshkin's mastery as

¹²³ It is important to note, that this is only a supposition made by the author of this dissertation on the basis of found archival documents.

an artist. This assumption is supported in that all three solo violin sonatas were republished after Khandoshkin's death as his best, and most popular, works. Thus, with these violin sonatas, the performer may rely only on personal stylistic evaluation instead of precise historical facts and data.

As previously mentioned, all four of Khandoshkin's sonatas to a greater or lesser extent demonstrate a mixture of features from late European Baroque and Early Classicism. For example, the *Sonata for violin solo in G minor* displays more features from late Baroque than the other two, while both the *Sonata in E-flat major* and the *Sonata in D major* contain evident influence from Early Classicism. Additionally, all these features often merge with elements of Russian melodism and are introduced in a free improvisatory style.

Since Ivan Khandoshkin had a great gift for improvisation, all four of his sonatas introduce some improvisatory qualities. If the *Sonata in G minor*, and the *Sonata in E-flat major*, contain sparse improvisatory episodes, the development of the *Sonata in D major* is built mainly on improvisational material, reaching its apogee by the end of the piece. In the *Sonata for Violin and Bass* the improvisatory qualities affect the overall form of the cycle: this two-movement sonata introduces a disproportionately enlarged second movement (it is almost three times longer than the first movement) that is based on highly challenging virtuosic passages and free musical development. The second movement is quite different from the common expectations of an eighteenth-century sonata finale. This caused musicologist Dobrohotov to postulate that this movement

could be a written out improvisation, which was added to the first movement of the sonata as a finale.

In Khandoshkin's sonatas, improvisatory qualities are represented on all levels of composition: the type of violin techniques, free impulsive melodies, commonly encountered changes of tempo, timbres or a sudden switch of dynamics. His solo violin sonatas demonstrate a collection of the best European violin techniques of his time. While performing sonatas by Ivan Khandoshkin, it is very important to remember that improvisation was the main feature of his music. In light of this knowledge, a violinist may want to take some slight departure from the original tempo markings along with free *accelerando* or *ritenuto* during the performance in order to intensify the improvisatory style of the piece. This distinctive stylistic feature is often enhanced by a series of fermata stops which suggest that the performer play his own short improvised cadenzas at such episodes. This practice was commonly used in Baroque music, when the soloist was normally expected to improvise, typically during orchestral fermatas. Therefore, it would be fair to say that Khandoshkin's inclination for improvisation came from Baroque performing traditions set by European musicians. This interesting, and important, aspect of Khandoshkin's sonatas allows the violinist to feel free in his own performing interpretation, as well as to improvise using the common Baroque tradition.

According to various documents and records, including the catalogue from the Moscow Foundling Home,¹²⁴ Ivan Khandoshkin was thoroughly familiar with the violin works by Pugnani, Boccherini, Vivaldi, Corelli, Tartini, and others. Italian violinists

¹²⁴ Russian: Московский Воспитательный Дом.

Sartori and Lolli each had impressive performing careers at the Russian court and they were also successful composers. Their Italian solo violin sonatas were widely known in the Russian Empire and almost certainly had an impact on Khandoshkin's style. Khandoshkin might also have been familiar with the Sonatas and Partitas for solo violin by Johann Sebastian Bach. However, this assumption remains uncertain, provoking many questions and disputes among musicologists, because these scores were first published in 1802¹²⁵ (i.e. two years prior to Khandoshkin's death). Even so, some Russian historians, including Dobrohotov, insist that Khandoshkin could have been aware of the Sonatas and Partitas for solo violin by J.S. Bach, because at that time many music scores were commonly distributed as handwritten manuscripts, quickly spreading throughout Europe and the Russian Empire years before they would be professionally published.

As a solo violinist and practicing orchestral musician, Ivan Khandoshkin had an extensive knowledge of Italian music, its techniques and its stylistic nuances, that he could adopt while composing his own solo violin music in the Italian style. However, despite the abundance of Italian violin composers, Giuseppe Tartini's violin music had the greatest effect on Khandoshkin's violin sonatas, especially on his treatment of the bow technique. The influence of Tartini is also noticeable in the special attention Khandoshkin gave to the violin timbre, supporting it with considerable expansion of the violin range. Following the European models in his violin sonatas, Khandoshkin utilized compositional principles of the eighteenth century sonata form, paying special attention to clear differentiation of the two main themes. This treatment of the sonata form also

¹²⁵ By Nicolaus Simrock in Bonn.

likely came from the methods of Tartini, who actively promoted dramatic, technically challenging violin music based on the deep contrasts of themes. Tartini, however, primarily focused on the technical characteristics of the violin, while Khandoshkin concentrated more on its timbral qualities and expansion of the violin range.

As an active promoter and follower of Tartini's doctrines, Khandoshkin managed to adopt and assimilate them into Russian violin performing traditions, successfully combining European performing methods with his own artistic individuality. However, in his sonatas, Russian melodism is sparsely represented and has only a supporting function, while features of European instrumental music take the leading role. The influence of the artistic concepts and methods of Giuseppe Tartini can be traced in all violin sonatas by Ivan Khandoshkin, and is distinctly apparent in many aspects of Khandoshkin's violin music.

Review of the main aspects of Tartini's influence on the violin sonatas by Ivan Khandoshkin:

1. Like Giuseppe Tartini, Khandoshkin was interested in broadening the expressive potential of the violin, aiming to expand its vocabulary by introducing new techniques and performing methods. This endeavor furthered the dramatization of violin music, which, according to Tartini, needed to express all manner of human emotions in order to reach new artistic levels in violin performance. It is interesting that, in many ways, Giuseppe Tartini was guided by the authoritative theoretical works of Italian Kapellmeister,

Gioseffo Zarlino,¹²⁶ one of the first to promote the idea that music “must affect the human soul, and incite diverse human emotions.”¹²⁷ So, in this sense, Tartini’s violin performing style, with its technical innovations, was inspired by this progressive philosophical idea from the past, and also was influenced by the Italian *concitato* (“agitated style”), that was widely used in early Italian Baroque music. Ivan Khandoshkin, in turn, most likely had knowledge of the Italian *concitato*, because music in this style (for example, some works by Claudio Monteverdi) had been performed at the courts of Saint Petersburg. Moreover, close analysis of his solo violin sonatas indicate some influence of the Italian *concitato* as well, demonstrating a certain connection to rhetoric which was typical, not only for Baroque music, but especially for works by Giuseppe Tartini. For instance, there is an extraordinary example in the first movement of the *Sonata in G minor* in which Khandoshkin uses agitated, and persistent, repetitions of a very dissonant interval (minor second) to intensify dramatic culmination.

Example 26. Fragment of the 1st mov. from the *Sonata in G minor*



¹²⁶ One of the most famous Italian music theorist (1517-1590), and also composer and Kapellmeister (*maestro di cappella*) of St. Mark's cathedral.

¹²⁷ Ginsburg, Lev and Grigoriev, Vladimir. [*History of Violin Art*]. p.53.

At that time dissonances in music were very sparse and had a passing function, whereas, in Khandoshkin's case, dissonances are deliberately used as an important element of musical development. Such use of dissonance in classical composition of the eighteenth century certainly demonstrates Khandoshkin's boldness as a composer. Therefore, it is possible to state that Ivan Khandoshkin's interest in expanding the technical and expressive potential of the violin was, in many ways, inspired by Tartini's doctrines and his discussions about the dramatization of violin music and performance. At the same time, by adopting these innovative ideas and methods of Tartini, Khandoshkin was able to elevate them to a new level.

2. As a consequence, the dramatization of violin music made a noticeable impact on the overall concept of the sonata cycle. Giuseppe Tartini would typically compose deeply contrasting movements introducing a wide range of different emotions and feelings to the listener. Like Tartini, Khandoshkin's solo violin sonatas represent an extreme diversity of emotional states designated by different sections of the form. Khandoshkin's sonatas would typically start with a darker 'tragic' mood, move to lighter colors, then return to a certain melancholy at the end. This artistic logic assisted Khandoshkin in the creation of a comprehensive, and cohesive, sonata that became a well-organized cycle. Having contrasting musical themes connected Khandoshkin's sonatas to early Classicism with its clear forms. Combining that with active musical development reflected the Baroque through-composed form resulting in an advanced overall style. This intricate

balancing between clear sonata structure and through-composed form also comes from the style of violin sonatas by Tartini. As for the influence of through-composed form, it is possible to draw some connections to Italian Baroque violin sonatas, and, to be more specific, to the trio sonatas by Corelli.

3. All violin sonatas by Khandoshkin demonstrate the influence of Italian theatrical drama that can also be traced in Tartini's works for violin solo. Both Giuseppe Tartini and Ivan Khandoshkin utilized the main principles of Italian theatrical drama in their music, implementing the dramatic theatrical solo monologues that alternate with the orchestra or choir. This artistic method was advanced by Giuseppe Tartini, who claimed that solo violin music needs to be based on human speech which, he felt, would assist in creating a comprehensive solo piece. The strong connections between rhetoric and music were typical for the Baroque era, but in Tartini's violin sonatas, these bonds often played a decisive role in the process of writing melody. Like Italian drama and violin music by Tartini, sonatas by Khandoshkin contain episodes of recitation that imply characteristics of an actor's speech (well defined recitative-like phrases, diverse fermatas and/or pauses, various leaps, etc.) For instance, in the 2nd movement of *Sonata in G minor* he introduces a recitative-like episode.

Example 27. Fragment of the 2nd mov. from the *Sonata in G minor*



4. The vocal nature of Khandoshkin's sonatas, primarily in the type of melodies and use of such bowing techniques as legato, reflected the influence of Italian opera as well. Since Khandoshkin composed his sonatas in the Italian style, it was obviously his intent to implement not only general features of Italian music, but also certain characteristics of Italian opera. He accomplished this by focusing mainly on the famous *lamento* with its descending short musical phrases, pauses, and short lyrical motives that typically represent the emotions of sadness or melancholy. One such example can be found in the first movement of the *Sonata in G minor*:

Example 28. Fragment of the 1st mov. from the *Sonata in G minor*



5. The vocal nature of the melodies is also dictated by the composer's appeal to Russian melodism. Even though, in his sonatas, Ivan Khandoshkin did not utilize Russian folk songs the way he did in his variations, some episodes display the influence of Russian folk song reflected in the harmony. For instance, in the opening of the third movement of the *Sonata in G Minor*, Khandoshkin included an episode that is based on a repeated secondary dominant progression, followed by chromatic passing tones (C-C#) in bass line, which is typical for Russian lyrical folk songs:

Example 29. Fragment of the 3rd mov. from the *Sonata in G minor*



This requires the violinist to imitate Russian two-voice singing in order to create a stylistic, and coloristic, contrast to the rest of the piece. It is interesting that this movement is written in the form of variations - Khandoshkin's favorite genre to utilize in his works based on Russian folk songs. This means that the elements of Russian melodism introduced in the opening theme constitute the harmonic structure of each successive variation, making an entire movement 'folk-like'. The entire third movement is based on Russian melodism (each variation contains the same harmonic elements). Such reference to the chromatic voice leading of folk song in the sonata genre, which is clearly distinct from direct quotation of melody, also comes from the methods of Guiseppe Tartini, who said that “in order to be a good violin player, it’s important to be a good singer.”¹²⁸ Tartini himself often addressed Italian gondolier folk songs in his works.

6. Since Tartini was known for developing violin bowing techniques, he paid special attention to the right arm, focusing on producing a strong and rich sound. Like Tartini, Khandoshkin was clearly interested in improving right hand techniques. To do this, he utilized various chords, string crossings and

¹²⁸ Ginsburg, Lev and Grigoriev, Vladimir. [*History of Violin Art*]. p.132.

staccato passages, all of which require the use, and a good distribution, of right-arm ‘weight’:

Example 30. Fragments of the 1st and 3rd mov. from the *Sonata in G minor*, and a fragment of the 1st mov. from the *Sonata in D major*



Continuing the discussion about Tartini’s impact on violin sonatas by Ivan Khandoshkin, it is necessary to review another aspect of this influence more closely. As already demonstrated, Khandoshkin was guided by Tartini’s ideas in many ways, and the use of cadenzas is seemingly one more area where Khandoshkin applied some of Tartini’s methods.

While writing his violin sonatas, Ivan Khandoshkin would compose cadenza-like episodes, placing them in different sections of the form throughout the piece. Sometimes, he would write down these small cadenzas, but more often he would place a fermata, or a longer note, at the end of the musical phrase (cadence) or larger section, implying the violinist should include his own improvisation, developing the main music material in a virtuosic manner. This method came from Italian Baroque music when soloists had to improvise on the long fermatas, impressing the public with their ingenuity and virtuosity which helped other musicians prepare their scores, re-tune, or switch bows, without distracting the audience. As a soloist and orchestra concertmaster, Khandoshkin was often obliged to improvise during the performance of Italian operas,

concertos and various works for chamber ensembles, which evidently developed his skills of improvisation in the Italian style, and affected his own music.

Like Guiseppe Tartini, Khandoshkin used something similar to “natural” and “artificial modes”,¹²⁹ and also "florid" (artificial) cadences which, in Khandoshkin's case, imply large-scale improvisations. In Tartini's interpretation, modes did not mean keys, but a method of creating, and then placing, embellishments and ornamental figures (or short cadenzas) into the piece. According to Giuseppe Tartini, natural modes are small embellishments that the performer can feel intuitively and which are "taught by Nature herself".¹³⁰ Artificial (compound) modes are applied according to bass progression and should vary the main melodic material of the piece. These are preferably written down by the composer, and placed at the cadential points of the melody, or any other spots, whether the melodic phrase is finished or not. Tartini also suggested including florid (artificial) cadences¹³¹ at spots marked with a *fermata*, or a long note, suggesting this *fermata* be held as long as the performer wishes, “at his own will”¹³². The 'cadences' may occur at melodic cadential points, or where the melody stops, naturally finishing the melodic line. The following are a few examples that demonstrate similarities between methods described in Tartini's treatise and fragments from Khandoshkin's sonatas, once again showing Tartini's influence:

¹²⁹ Terminology of Giuseppe Tartini, introduced in the second part of his "*Traité des Agréments de la Musique*".

¹³⁰ G. Tartini "*Traité des Agréments de la Musique*" (English translation by Cuthbert Girdlestone).

¹³¹ What we would call a cadenza.

¹³² Ginsburg, Lev and Grigoriev, Vladimir. [*History of Violin Art*]. p.135.

Example 31. Comparison of ornamental figures from works by Tartini and Khandoshkin

Tartini:	Khandoshkin:	Tartini:	Khandoshkin:
			
Tartini:	Khandoshkin:	Tartini:	Khandoshkin:
			

Generally speaking, in sonatas by Khandoshkin, the natural and artificial modes are used as ornamental figurations within, or at the end of, musical phrases and often have a fill-in role, while the artificial cadences, in the form of improvisatory cadenzas, depending on where they are placed, could carry a developmental, transitional, or conclusive function. By applying these methods to his sonatas, Khandoshkin allows the performer to demonstrate not only his originality in using ornamentations, but also to prove his artistic talent while improvising “florid” cadenzas.

Since Khandoshkin’s performing and compositional practice has been closely connected with improvisation, it would be wise for the violinist to include at least short impromptu embellishments in these sonatas. Complexity of the method of modes, and overall singularity of Khandoshkin’s style, may create difficulties for the violinist regarding improvisation. However, the following recommendations could simplify the process of selecting the right places, techniques and colors for larger episodes of improvisation and for smaller conclusive cadenzas. While performing sonatas by Ivan Khandoshkin, the violinist should carefully choose not only the optimum spots for

'modes' and 'cadences', but more important, their style and techniques that comprehensively represent the specifics of Khandoshkin's music. Furthermore, properly chosen techniques take on special significance, because they assist greatly in the overall stylistic and structural cohesiveness of the piece.

Some technical suggestions on the natural and artificial modes:

The method of modes in Khandoshkin's interpretation has a very free improvisatory approach and is typically associated with complex ornamental figurations during, or at the end of, a musical phrase. For instance, a great example can be found in the first movement of the *Sonata for violin solo in E-flat Major* (m.29 and m.33), where Khandoshkin includes expanded ornamental figures, framing them in longer notes. The style of these written-down embellishments is very similar to *fioritura*,¹³³ once again proving that Italian opera was one of Khandoshkin's influences. The improvisatory style of these figurations allows the violinist to be free in tempo and overall pace as well as in dynamics and bowings.

The first example is a quite elaborate passage which occurs as a stopping point in the middle of a musical phrase. Following the interval of a diminished seventh, this improvisatory figuration prolongs the sensation of musical tension before its resolution:

Example 32. 1st mov. of the *Sonata in E-flat Major*, m.29



¹³³ Florid embellishment of a vocal melodic line.

In this case, it is possible to treat the first thirty-second A of the passage as a tie to the long note, starting the 'embellishment' on the C note. This provides a smoother transition between a fermata and, stemming from it, a long passage. It would also be wise to make a gradual *accelerando*, along with *crescendo*, in the ascending part of the passage followed by brief *ritenuto* and a short *fermata* on the highest note of the ornamental figure (A). Then, this brief stop on the highest note can be followed by a gradual *accelerando* in the descending passage, which should be finished with a *ritenuto* and a *fermata* on the final note (the interval of third: B-flat-D in m.30).

The second example is a similar figuration placed at the end of a musical phrase (cadence) and functions as a transition to the next episode:

Example 33. 1st mov. of the *Sonata in E-flat Major*, m.33



Here a violinist might consider earlier advice regarding tying the first note of the passage to the long note. The E-flat, in the middle of this passage, is repeated twice. This could be an opportunity to either eliminate one (thus to create a smoother line), or split the bowing, but the second E-flat would need to be emphasized in this case. Considering the chromatic nature of this short 'cadenza' one may also play E-natural in place of the second E-flat. Also, the last grouping of five thirty-second notes can be supplemented by three additional notes (A-flat, G, F) to create a completed descending line, but it is necessary to put an emphasis (and a *fermata*) on a B-natural because it is a leading tone for the following harmony.

Such interpretation, as in these two episodes, would definitely assist in creating a clear, well-organized musical phrase that corresponds with Tartini's idea about interaction of rhetoric and music. Yet, as we can see in the first example, although Khandoshkin did not place a *fermata* on the interval of the major third B-flat-D (m.30), it was likely intended, because it creates a nice arch with the interval of a diminished seventh (A-G-flat). This finishes the ornamental figure, and is followed by a pause, which works as a punctuation mark. Therefore, a violinist should pay extra attention to such implicit nuances in the score markings while choosing bowings and tempos for the sonatas by Ivan Khandoshkin.

Some inconsistency in Khandoshkin's score markings likely comes from a tradition of the eighteenth century, when composers often skipped most tempo and dynamic indications, leaving this prerogative to the performers. Conforming to this tradition, Khandoshkin usually supplied his scores with very sparse score markings, making it difficult for a violinist to determine the best place for natural and artificial modes. However, the following recommendations may significantly simplify this process as well as provide some ideas on possible execution of the 'modes'. The violinist should carefully choose the place for any kind of embellishment in order to prevent a breakup of the melodic cohesiveness. Generally speaking, the best places for embellishments would be at:

1. **melodic cadences:**

Example 34. Melodic cadence and it's possible resolutions



in the given example a little turn can be added to the dotted quarter note:



or an even more elaborate figure can be used:



2. **pauses in between two musical phrases:**

Example 35. Pause between phrases and it's possible resolution



here, the quarter rest¹³⁴ after C can be filled in with an ascending scale-like passage:



¹³⁴ Squiggle mark in this case means a rest.

3. **notes with longer value** (half-notes or longer):

Example 36. Half-note and it's possible resolution



in this case, in order to avoid an abrupt stop of melodic motion the half-note double-stop can be embellished like so:



4. **places where there is a long leap:**

Example 37. Long leap and it's possible resolution



the distance in between two notes can be filled in with some modest improvisatory ornamental figure such as ascending/descending scale-like passages:



In some cases Khandoshkin even provides a little 'hint' (a grace note) in spots where a more elaborate figure can be used:

Example 38. Grace note and it's possible resolution



5. **notes marked with a trill** are also a good place for including a more elaborate ornamental figure. For instance, Khandoshkin placed a long two-measure trill in the 2nd movement of the *Sonata in G minor*:

Example 39. Long trill from the 2nd movement of the *Sonata in G minor*



We can infer that, by having such a long trill in a relatively slow tempo, Khandoshkin intends a more ornamented embellishment than simply a trill. Therefore, this two-measure long note can be embellished by using an arpeggio-like ornamental passage, similar to earlier examples from the *Sonata in E-flat Major*:

Example 40. Resolution of the above-mentioned long trill



To improvise something similar to the last example will require more artistic creativity from a performer, making such an approach to ornamentation closer to a short improvisatory cadenza.

Some technical suggestions on writing/improvising a cadenza

The difficulty of writing a cadenza is primarily dictated by its strong demand for the talent of improvisation and the active artistic involvement of the violinist which takes time, practice and some experience in the field of musical composition. As was already mentioned, the florid cadences in sonatas by Khandoshkin can carry different functions. If the fermata sign, denoting a place for cadenza, appears at the end of a melody, or a larger musical section, the violinist should focus his improvisation on the affirmation of the main music material rather than on its development, and create a sort of virtuosic coda¹³⁵. In places where the note, or a musical section (phrase), following the fermata, is preceded by any kind of embellishment (mode), the violinist should end his cadenza in such a way as to create a smooth transition to the next note, or section, with no break in the melodic line. While improvising a cadenza, a violinist should obey the overall style of the piece while diversifying it with different bowings and colors. However, all bowings not previously introduced in the piece should be included with caution in order to avoid stylistic inconsistency and to prevent possible demolition of the musical and stylistic cohesiveness.

Detection of the place for a cadenza, along with the selection of its basic characteristics, such as length and style, can be fairly easily accomplished. Beside the

¹³⁵ Different music theorists call differently: codetta, micro coda, short closing episode, etc.

spots marked with a *fermata*, it is not unreasonable to play ‘ad lib’ short improvisations at the conclusion of the musical phrases or larger sections.

**Here are some recommendations for creating a
comprehensive short improvisation:**

1. The short improvisation can, and probably should, continue the music material from the previous measures, but needs to be interspersed with new pitches or embellishments and introduced with different bowings or pace. For instance: the music material preceding the *fermata* from the 2nd movement of the *Sonata in G minor*,

Example 41. Fragment of the 2nd mov. from the *Sonata in G minor*



can be developed in the following improvisatory manner:

Example 42. Short improvisation based on the above-mentioned fragment



2. The length of the improvisation should correlate with the size of a musical episode or a phrase it concludes. The best scenario is when a shorter improvisation does not exceed one fourth (1/4) of a section it follows. The larger sections usually need longer, and more elaborate, improvisations.

3. It can start with a reasonable leap in order to draw the listener's attention, but should quickly return to the original range, or to a starting note, to prevent inconsistency in the melodic line:

Example 43. Fragment of the 2nd mov. from the *Sonata in G minor* and based on it short improvisation



4. It is wise to include some motivic elements or ornaments that have been introduced in previous measures, or will appear throughout the piece. To do so, a violinist may want to analyze the score for any distinctive motives, or ornamental figures, which could be an adequate base for the short improvisation. For example, the opening motive from the 3rd movement of the *Sonata in E-flat major*:

Example 44. Fragments of the 3rd movement from the *Sonata in E-flat major*



in combination with a *staccato* embellishment found later in the movement:



can be a perfect element for a short cadenza:

Example 45. Short improvisation based on the above-mentioned fragments



5. It is always better not to change the dynamics drastically, because the length of improvisation would not allow the violinist to return to the original dynamics quickly enough to keep it short and integral.

The longer improvisations allow more freedom to the violinist, but require even more artistic creativity.

The following suggestions may assist in creating sufficient improvisation:

1. The basis for an improvisation (cadenza) can be a melody, short motive(s) or a distinct rhythmical pattern from preceding material. A violinist then can frame it with arpeggio or scale-like passages. Harmonic progression can also be used as a guide for creating needed musical material for a cadenza, assuring overall cohesiveness of melodic style.
2. A proper improvisation should stay within the key given at the moment. It is not unreasonable, however, to temporarily modulate to another key, or even change the mode (from major to minor etc.), thus to bring more colors to the piece.
3. A longer improvisation can easily introduce fresh bowings, which may develop the original musical material. However, it is better to focus on

developing one bowing technique at a time, but aim to expose all colors and performing capabilities of the chosen bowing techniques.

4. The bowings and tempo should normally correspond with the overall style of the piece. The violinist may use contrasting bowings but keep the original tempo; or if he/she chooses to change the tempo during the improvisation, than it is better to have fewer contrasting bowings.
5. It should expand the overall range of the piece, introducing notes in higher register and adding new colors to the music; ascending or descending passages and ornamental figures, wide leaps, and some chords may significantly expand the range of the piece.

To conclude the discussion about ornamentation and cadenzas for violin sonatas by Ivan Khandoshkin, it is important to note that, in both cases, a preservation of overall cohesiveness of the piece and its melodic lines must always be the number one priority while improvising. In any kind of improvisation, a close attention to main, or prominent, motivic elements and techniques, as well as their proper selection, would assist in the creation of a comprehensive and exquisite performance. As in music of the eighteenth century, experimentation with diverse instrumental colors and infusion of personal musical ideas is necessary for a sophisticated performance, because it can broaden, considerably, the performing experience of a violinist, and assist in creating an authentic compositional and performing process.

Khandoshkin became the first Russian violinist and composer to develop the violin sonata genre and its violin techniques to a greater extent than any other Russian violinist or composer of the eighteenth and nineteenth centuries. This was only possible because of his unparalleled understanding of the existing violin sonata genre and his unique ability to combine this knowledge with European performing traditions. All three of his sonatas for violin solo were obviously created under a strong Italian influence, and became the first, and in my opinion the best, examples of such works written in Italian style by a native Russian composer.

CONCLUSION

The oeuvre of Ivan Khandoshkin was an outstanding phenomenon in the history of Russian music and had a great influence on subsequent generations of Russian violinists. Developing on the fusion of divergent traditions, Khandoshkin's stylistic innovations marked a new era in the development of eighteenth century Russian music. In addition, his pedagogical activity formed a strong base for further advancement of the Russian violin school and identified the first generation of Russian violinists who focused their attention on the development of an independent performing style with its individual characteristics. Teaching his students in the best European traditions, supplemented with a special focus on Russian folk performance practice, Khandoshkin had a significant influence on the subsequent development of the Russian violin performing art and Russian composition.

As a composer and violinist, Ivan Khandoshkin created a unique style both in Russian violin performance and in Russian instrumental composition. His solo violin works became a significant milestone in Russian music history and are now of particular interest for research. The detailed examination of Khandoshkin's violin music accomplished in this study reveal multi-faceted connections between Russian folklore and European performing traditions. Such effort was unprecedented in eighteenth century Russia.

The most impressive creative achievements of Khandoshkin were concentrated in the field of composition for solo violin, which initiated a new trend in the Russian violin performing art and deeply affected the style of the next generation of Russian violinists.

He created the first collection of works for violin based on Russian folklore, which greatly expanded the repertoire of Russian violinists. An analysis of his variations on Russian folk themes reveal a deep penetration of Russian folk performing tradition in the compositional style of Khandoshkin. He fused a unique blend of various techniques and methods from Russian folk performing art with the traditional (European) forms and genres. This research of Khandoshkin's works for violin has revealed influences of both Russian folklore and European (primarily Italian) performance practice. It has also presented multiple examples of imitations and allusions to Russian folk musical instruments, which indicate a strong influence of folk instrumental performing tradition on Khandoshkin's style and disclose new expressive, and technical, possibilities for the violin.

At the conclusion of this study it should be noted that the connection of Russian and European melodism in the works of Ivan Khandoshkin formed a unique compositional style that incorporated not only the best achievements of previous generations, but also outlined the main principles for future Russian composers. By using Russian folklore in his works for violin, Khandoshkin greatly enriched the Russian performing arts and expanded the palette of the violin repertoire of the time. By the same token, referring to European methods and genres, he created unique compositions which are now of great interest for study in terms of implementation of European musical and performing trends of the eighteenth century. The violin works by Ivan Khandoshkin clearly demonstrate the artistic excellence of Russian violin performance and are undeniably linked to the foundations of the Russian violin school which later became one of the finest in the world.

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APPENDIX

SELECTED CADENZAS FOR THE SONATA IN D MAJOR BY THE AUTHOR

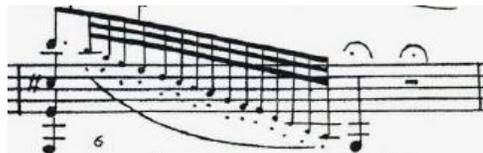
1. m.10 from the 1st mov. and its realization



2. m.17 from the 1st mov. and its realization



3. m.50 from the 1st mov. and its realization





4. mm.63-64 from the 1st mov. and their realization

