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ORCHESTRAL CONCERTMASTERS: A BRIEF HISTORY AND ANALYSIS OF THEIR
IMPACT ON ORCHESTRAL PERFORMANCE



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ABSTRACT

Concertmasters have always held an important role in orchestras throughout the world. The qualities of a concertmaster are not different than those of a soloist. The birth of the concertmaster's position may be associated with the birth of the orchestra. The importance of leadership in the history of the orchestra has always been present.

This treatise focuses on the evolution of orchestras as well as the evolution of concertmasters. The time frame of the evolution in both subjects will begin with the seventeenth century and end with the end of the nineteenth century since the modern structure of orchestra was established by the late nineteenth century.

A pedagogical view of how one becomes a concertmaster is the main thrust of chapter III. A former concertmaster of the New York Philharmonic, the Dallas Symphony, the Pittsburgh Symphony Orchestra, and the Cincinnati Symphony Orchestra, Eliot Chapo's life story as a violinist and as a concertmaster will be explored in chapter III.

Subsequently, three interviews are presented in chapter IV in order to discuss the current role of concertmaster. The interviews include information on their social duties, their role as a concertmaster and as a sectional violin player. The differences between a soloist and a concertmaster are also addressed in chapter IV.

CHAPTER I

HISTORY OF ORCHESTRAS

Orchestras of the 17th and 18th Centuries: France, Italy, and Germany

John Spitzer and Neal Zaslaw indicate in their book, *The Birth of the Orchestra*, that the first orchestral establishments emerged during the Baroque period (1600–1760). This, however, does not imply that there were not ensembles that played together before the Baroque period. Claudio Monteverdi (1567-1643) is the first documented composer to write for an orchestra, evidenced by his opera *Orfeo* in 1607. Cristofano Malvezzi (1547-1599), Monteverdi's slightly older contemporary, also composed for ensembles that sometimes involved up to thirty players.¹ The instrumentation of these ensembles primarily included lutes, harps, viols, violins, cornetts, trombones, reeds, and pipe organs.²

The orchestration of the pre-Baroque ensembles varied. For instance, it was rare to see all the musicians performing together unless they played in a *sinfonia*. The rest of the program would have certain musicians for the other parts and the rest of the musicians would be divided to perform different parts of the concerts. This method was called “shifting ensembles.” Monteverdi was the first composer who altered this method and included all the musicians as a whole for the entire concert.³

Musicians who played in ensembles during the Baroque period did not belong to orchestral organizations; rather, they were independent and hired for special occasions such as church, court functions, special gatherings of aristocracy, or important religious ceremonies.

One of the earliest ensembles was the *Vingt-quatre Violons du Roi*, or *The Twenty-Four Violins of the King*, which emerged in the seventeenth century and was the first ensemble to be recognized and supported by King Louis XIII. The king's financial support allowed the organization a great amount of freedom and they performed for special gatherings and musical events. In addition to the performances at the King's service, the ensemble also played outside

¹Frank A. D'Accone and Tim Carter, “Malvezzi, Cristofano,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17576> (accessed October 14, 2010).

²John Spitzer and Neal Zaslaw, *The Birth of Orchestra* (New York: Oxford University Press, 2004), 37.

³Ibid, 38.

of Paris when they were invited. Besides being musicians of the court, they were considered officers of the king and would later belong to the guild of instrumentalists in Paris.⁴

Giovanni Battista Lulli (1632-87), later known as Jean-Baptiste Lully, was the first director of the *Vingt-quatre Violons du Roi* who brought fame to the ensemble. After Lully's appointment as the music director, he added new instruments including flutes and oboes to the orchestra. Furthermore, his own compositions, including overtures and dance suites, were the first milestones of orchestral music.⁵ Lully soon became the music director of other significant organizations including the Paris Opera and the Petit Violons, which was the king's private orchestra.

While Lully promoted orchestral developments in France with the support of the king, in Italy, on the other hand, the orchestras were also on the rise. The Pope controlled much of the artistic development in Italy and primarily supported sacred, rather than secular, forms of art.⁶ Consequently, the music genres that found patronage during this period included sacred cantatas and oratorios.

Arcangelo Corelli (1653-1713) was a prominent violinist, conductor, and composer, as well as one of the most important promoters of the Italian orchestra. He organized, played, conducted, and composed for orchestras in and around Rome. The majority of the compositions that Corelli's orchestras performed were his own compositions.⁷ In addition, he also provided orchestras for important cardinals and Roman churches for special occasions.

The focus on sacred music in Italy disappeared slowly in the eighteenth century. At this point, two different venues separated the orchestral concert life. Indoor concerts were private and were held mainly for royalty, religious leaders, their gatherings, and important dates in the religious calendar. In contrast, outdoor concerts were for everybody.⁸ Printed music in Italy was not common until the mid-eighteenth century, yet, compositions by Italian composers were printed in different countries such as France, England, and Holland.

German orchestral life was quite different from that of France or Italy. Orchestras in Germany were an important part of the court system, and rich and important politicians would

⁴“Vingt-Quatre Violons du Roi,” in *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7154> (accessed October 15, 2010).

⁵Spitzer and Zaslaw, 71-74.

⁶Ibid, 105.

⁷Ibid, 117.

⁸Ibid, 166-170.

compete to see who had a more grandiose orchestra.⁹ As in France and Italy, music would take a place in every gathering in Germany. In the earlier part of the eighteenth century, large courts in Vienna, Dresden, Stuttgart, Wolfenbüttel, and Mannheim maintained *Kapellen*. The term “*Kapellen*” indicated the foundation that was responsible for musical activities both sacred and secular in the German court system.¹⁰ *Kapellen* included not only orchestras but also many singers, organists, and wind players. Being part of *Kapellen* was very prestigious and the court considered members not only as musicians but also as employees.¹¹

The competition among the aristocratic courts in Germany was very important for their dignity. Courts always strove to have a superior orchestra. Thus, this situation enabled German musicians to be sent to Paris to study music and to improve their performance. Accordingly, German courts hired most of their violinists from France to teach and perform in German orchestras.

Johann Sebastian Bach (1685-1750) was not considered a very significant composer during his lifetime. He was recognized years later by his future successors such as Mozart, and Mendelssohn. By the end of the nineteenth century, he was regarded as one of the most important composers of the history of classical music. He was one of the leading Kapellmeister of his era. At his first positions in Arnstadt and Mühlhausen, he worked as an organist and had little time to compose. After his appointment as an organist in Weimar, Bach had a large ensemble consisting of six musicians who played and sang simultaneously.¹² The most fruitful years in terms of instrumental music were his Cöthen years, 1717-23. He composed some of his most important instrumental music there such as his Brandenburg Concertos, violin partitas and sonatas, cello suites, and some of his concertos for string instruments. Bach also took positions in the ensembles and played violin, viola, harpsichord.

During the Leipzig years (1723-50), Bach was appointed as Kapellmeister of Thomaskirche. He composed the majority of his compositions in Leipzig and he founded a larger orchestra compared to his previous orchestras. He was always in search of a more full and rich orchestral sound; consequently, he continually strove to expand the size of the orchestra. He

⁹ Ibid, 213.

¹⁰ Adele Poindexter and Barbara H. Hagg, “Chapel,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05431> (accessed October 15, 2010).

¹¹ Spitzer and Zaslav, 214.

¹² Spitzer and Zaslav, 245.

particularly admired the Dresden court Kapellen for this reason and it was not until his later years in Leipzig that he managed to imitate the sound of the Dresden Kapellen.¹³

Innovations in orchestral playing during the 17th and the 18th century

String instruments held a particular place of interest for composers in the seventeenth and the eighteenth centuries. The reason for this is that strings, out of all the instruments, have been thought of as having the closest sound to the human voice. Therefore, in this portion of chapter I will focus on the innovations regarding string instruments.¹⁴

The rules for general chamber music playing had their origins in the early years of orchestras. The tradition of tuning the orchestra's instruments together and before the performance was established in the seventeenth century.

One of the first incidents of tuning together in an ensemble occurred in Paris. A nobleman invited the *Vingt-quatre violons* to play for his extremely ill wife. However, the orchestra was asked to first tune before they performed due to the surprising effect it had on his wife, who was asleep at the time:

The violins all began together. The force of these instruments, which twenty-four men made to sound with all their strength and with great intensity, surprised the lady utterly, for it was the last thing she expected. This harmony made such an impact that it instantly banished her baleful melancholy. She recovered her former health and her merry disposition.¹⁵

This anecdote clearly indicates that orchestral tuning ethics were being established in the mid-seventeenth century France. During the seventeenth and eighteenth centuries, many instrumental playing methods were being published throughout Europe which effectively improved musicians' performances in orchestras. In addition, Leopold Mozart's *Violinschule*, *Méthode du Violon* by Paris Conservatory faculty members (Rode, Kreutzer, and Baillot)¹⁶, Tartini's *The Art of Bowing*, and many other treatises were written to guide violinists' training.

¹³Ibid, 249.

¹⁴Joan Peyser, ed., *The Orchestra: Origins and Transformations* (Charles Scribner's Sons: New York, 1986), 42.

¹⁵Ibid, 70.

¹⁶Marcus Bennett, Review of *Violin Technique and Performance Practice in the Late 18th and Early 19th Centuries* by Robin Stowell, *The Galpin Society Journal* 41 (Oct. 1988), 157.

Proper bowing in the string section was another innovation from the eighteenth century. It was rare to see bowings marked by the composers themselves in the early eighteenth century; instead, they would indicate articulations of how they would like to hear their compositions. However, in the late eighteenth century, orchestras and directors took bowings into consideration and began to use consistent bowing for orchestra string sections. In a violin method published in 1763 in France, C.R. Brijon writes on the importance of using the same bowings:

I need to make a special observation with regard to bowings in orchestral music [symphonies], where several people play together on each part; it is necessary for true expression and for precise execution, that all those who play on the same part observe the same bow stroke. Otherwise the unity and the ensemble will always be poor.¹⁷

These improvements in bowing brought two other aspects in particular: keeping the bow on the string and playing strong beats with a down bow.

Transition from private to public concerts

During the Classical period (1730–1820), orchestras were capable of playing more technically challenging compositions due to the improvements made in earlier periods in performance practice. The size of the orchestras was expanded significantly by composers and orchestras took their current, modern shape. As the merchant class rose, the aristocracy declined. At this point, operas and orchestras began to open their doors to the public for some of their performances. However, the musicians were still under the control of the nobility.

Composers such as Haydn, Beethoven, Clementi, and Mozart were all eager to play and compose for public events, since the recognition of their compositions would be appreciated by more people rather than the limited aristocrats. Therefore, in the compositions they wrote towards the end of the eighteenth century, composers and musicians began to take a more prominent role in public events.¹⁸ Particularly, with the growth of symphonic works by classical-period composers, orchestra concerts became more popular compared to vocal concerts, which had dominated until then.

¹⁷Spitzer and Zaslaw, 372.

¹⁸Peyser, 99.

Conductors

While these permanent changes were taking place, the personnel were also being specialized in orchestras. The role of the modern conductor emerged during the nineteenth century. Initially, the duty of conductors (time beaters at the time), was to show the beat and lead the orchestra to play at a steady tempo.¹⁹ Most of the orchestras in Germany and Italy would be conducted by either a violinist for orchestras or by a cembalo for operatic performances.

However, in France, conductors used a baton which, at the time, was a wooden stick. Lully was one of the conductors whose reputation as a conductor was associated with using a long stick. Some orchestras also had conductors who were beating the rhythm by pounding their feet on the ground, which was distracting to the audience.²⁰ Another and more common method was the use of a paper roll to have a quieter noise in comparison to a stick, which would be less distracting to the audience. Sometimes, the violin leader of the orchestra would stand up and lead the orchestras with his/her bow or move the scroll of the violin up and down to give the rhythm which was the most preferable way of leading the orchestra.²¹

A brief outline of orchestra's evolution from the Baroque period until the twentieth century orchestras may be seen below;

1. Baroque orchestras
 - a. Composer as leader from harpsichord
 - b. first violinist as leader
 - c. small ensemble = no need for a conductor
2. The eighteenth century orchestras
 - a. emergence of genre of music dedicated to the orchestra (symphony)
 - b. continuation of composer/keyboard association
 - c. shared conducting of concertmaster and harpsichordist
3. The nineteenth-century orchestras
 - a. increase in size of orchestra and density of musical textures

¹⁹Ibid, 228.

²⁰Krueger, 66.

²¹Peyser, 230.

- b. in the opera pit (especially in Italy) the primo violin (or violino principale) assume role of conductor
 - c. composers begin giving important solos within symphonic works to concertmaster
 - d. the frequent use of concertmasters as leaders due to decreased use of keyboard in symphonic works
4. The twentieth century orchestras
- a. appearance of conductors as music director
 - b. use of concertmaster within the string section instead of conducting
 - c. the most recent shape of orchestra was established.

Orchestras in the United States

The New York Philharmonic

The New York Philharmonic Society is the oldest orchestra in the United States and was established in 1842.²² German-born nobleman and pianist Daniel Schlesinger is known as the honorary founder of the Philharmonic. The foundation of the Philharmonic was established at his funeral in 1839, where musicians from New York City gathered to perform. This incident had a big impact on the audience who were present at the funeral. Three years after this occasion, requests by the public helped the foundation of the New York Philharmonic, and it was initiated by its first president and conductor Ureli Corelli Hill (1803-1875).

The opening concert of the Philharmonic took place on December 7, 1842 in the Apollo Rooms which was a small building on Broadway.²³ The repertoire of the opening concert included symphony No. 5, op. 67 by Beethoven, and many operatic works as well as chamber music compositions such as quintets and quartets played by orchestra musicians.²⁴ For the ensuing years until 1865, the Philharmonic had amateur conductors such as U. C. Hill, H. C. Timm and George Loder. The most impressive conductor until 1965 was Theodore Eisfeld who conducted the orchestra for a year during the season of 1848-49.

²²John Erskine, *The Philharmonic-Symphony Society of New York* (New York: The Macmillan Company, 1943), 1.

²³Ibid, 13.

²⁴H. E. Krehbiel, J. G. Huneker, and J. Erskine, *Early Histories of the New York Philharmonic* (New York: De Capo Press: 1979), 95.

In the year of 1878, the Oratorio Society of New York established an orchestra under the name of the New York Symphony which became an immediate challenge to the New York Philharmonic. The audience was now divided and with the help of organizations such as the Oratorio and Airon societies, the New York Symphony became more dominant in classical music society of New York. Sponsored by Harry Harkness Flagler, the New York Symphony took its first European tour and became the first American orchestra to perform on a different continent.²⁵ The two orchestras merged years later and renamed the orchestras as the New York Philharmonic-Symphony.

Theodore Thomas who was well-known with his own orchestra, *Theodore Thomas's Orchestra* was also one of the leading conductors of the New York Philharmonic. He conducted the orchestra for almost eleven years from 1880 to 1891 which brought the orchestra to its peak at the time.

With the arrival of Arthur Toscanini in 1925, another big change in New York's orchestral landscape took place. After Toscanini's appearance, who conducted the orchestra as guest and as primary conductor for eleven years from 1925-36. The two orchestras merged and their financial stability was also assured. One of the big innovations for the orchestra was their change of venue which enabled them to perform at Carnegie Hall and they no longer used the Apollo rooms. The growth and financial help for the orchestra was stabilized and they had the financial strength to invite European musicians, recognized composers, and prominent conductors who contributed immensely to the orchestra. The following is a list of some of the more notable conductors: Gustav Mahler, Arturo Toscanini, Bruno Walter, Leonard Bernstein, Pierre Boulez, Zubin Mehta, Kurt Masur, Lorin Maazel and the current conductor Alan Gilbert.²⁶ Over the years, the name of the New York Philharmonic-Symphony was changed to the New York Philharmonic.

²⁵Erskine, 17-18, 33.

²⁶"New York Philharmonic Orchestra," in *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e7240> (accessed October 19, 2010).

Theodore Thomas (1835-1905)

When it comes to the development of the orchestra in the United States, one can hardly overstate the significance of Theodore Thomas (1835-1905).²⁷ In history, he is comparable to J. S. Bach of Germany, Corelli of Italy, and Lully of France who established, and conducted orchestras in their own countries which became significantly important in the history of classical music. German-born, Theodore Thomas immigrated to the United States with his family at the age of ten in 1845. He had studied violin in Germany starting at the age of two and barely continued to study in the United States due to financial hardship.

As a result, his formal education suffered. Despite the hardships, Theodore's father taught him to play the French horn and the two played in the Army band together.²⁸

Theodore Thomas was very dedicated to spreading music throughout the United States and traveled from city to city by horseback to earn money by playing solo violin concerts. He never had a formal education; therefore, he gained knowledge of the literature by performing in plays and studying Shakespeare and German classics. After coming back to New York, he began searching and auditioning for any opportunity that he could possibly find. The first semi-professional position that he had was playing in the first violin section of the Italian Opera Company.²⁹ The following years, from 1850-54, Thomas played with numerous small orchestras that included no more than forty musicians as a member of the first violin section or as concertmaster.

In the meantime, Thomas studied counterpoint and harmony while performing in many places. It was these studies that helped him later on in life as a conductor. At his first position in 1864, he shared the responsibility of conducting the Brooklyn Philharmonic with Theodore Eisfield who had previously been the primary conductor of the New York Philharmonic Society.³⁰

²⁷Ezra Schabas, "Thomas, Theodore," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27869> (accessed October 19, 2010).

²⁸Ezra Schabas, *Theodore Thomas: America's conductor and builder of orchestras, 1835-1905* (Urbana and Chicago: University of Illinois, 1989), 7.

²⁹Charles Edward Russell, *The American orchestra and Theodore Thomas* (Garden City, NY: Doubleday, Page & Company, 1927), 14.

³⁰*Ibid*, 51.

The Chicago Symphony Orchestra

It is Theodore Thomas who established the Chicago Symphony Orchestra as it is currently known today. Even now, his work is recognized in the program notes, album covers, and posters of the Chicago Symphony Orchestra. In terms of artistic development, Chicago was not as progressive as New York City. In the mid-nineteenth century, musical life in Chicago was based on chorus and some orchestra concerts that included guest musicians from the New York Philharmonic. However, there was no regular orchestra established in Chicago.

The first orchestra in Chicago was the Philharmonic Society founded in 1860 under the direction of Hans Balatka. The first few years of the orchestra were successful until 1867 when the orchestra folded due to a financial crisis. The Philharmonic Society had attempted numerous times to restart the orchestra when something unexpected occurred. After their opening concert of the first season, Theodore Thomas's Orchestra gave three concerts in the following days which made an enormous impact on the musical life of Chicago. Subsequently, this coincidence was the demise of the Philharmonic Society as the audience eagerly awaited another performance by Theodore Thomas's orchestra.³¹

Suddenly, Thomas and his orchestra became frequent visitors and gave many concerts in Chicago. The foundation of the Chicago Symphony Orchestra was critical to the enrichment of culture in Chicago. However, the financial dilemma of establishing an orchestra with the best musicians and including Theodore Thomas as its conductor was going to take some more time. In the meantime, Thomas gave concerts with his orchestra many times in Chicago but he had never secured the financial support to create an orchestral organization. However, when he met Charles Norman Fay, Theodore Thomas finally found the patronage he needed to firmly establish the Chicago Symphony Orchestra. Thomas did not lose time in gathering all his orchestra members and founding the Chicago Symphony Orchestra in 1891 where he conducted for fourteen years and brought the orchestra to its current status.³² In 1905, an unpleasant surprise ended Thomas's friendship with the orchestra and he passed away unexpectedly. The principal violist Frederick Stock took over the conducting duties after Thomas passed away.³³

³¹Philo Adams Otis, *The Chicago Symphony Orchestra: Its Organization, Growth, and Development 1891-1924* (New York: Books for Libraries Press, 1924), 10.

³²Ibid, 26.

³³Ibid, 168.

Some of the most acclaimed conductors of the Chicago Symphony Orchestra include: Theodore Thomas (Founder), Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelik, Fritz Reiner, Jean Martinon, Georg Solti, Daniel Barenboim³⁴ and currently Riccardo Muti.

In conclusion, it may be clearly seen that the orchestras throughout the world have been enhanced over centuries by parallel developments in economy, compositions, technical improvements in instruments, venues, style of period. These developments in the world have influenced the style of music, the size of orchestras, as well as compositional techniques which strongly influenced the eras in Classical music.



³⁴“Chicago Symphony Orchestra,” in *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/opr/t237/e2066> (accessed October 22, 2010).

CHAPTER II

THE EVOLUTION OF CONCERTMASTERS

The term “Concertmaster” comes from “concert-master” (Fr. chef d'attaque; Ger. Konzertmeister; It. violino primo).³⁵ The leading of orchestras began as early as ensembles were founded. However, the role of leaders became clearer as orchestral repertoire evolved during the eighteenth century. Leading an orchestra by a musician may be clearly seen in the instrumental music of the Baroque Period (1600-1850). During this period, the responsibility of leading an orchestra was mostly dependent on composers of the era such as Lully, Corelli, Handel, Bach, and Vivaldi. There were three different types of leaders. The first type was led by the harpsichordist, the second type was by the first violinist, and the last type led from the front of the orchestra or stayed at a visible place for musicians and hit either a stick or a paper roll on a table in order to give the sense of rhythm. These “time beaters” were mostly seen in choral performances.³⁶ However, the discomfort of hearing the beat was not enjoyable for the audience and did not continue to be a conducting style in performances. The time beaters lasted longer in France than any other country.³⁷ In choral performances, directors began using a baton to indicate the beat except during recitatives and arias where singers would sing freely based on their individual musicality.

Leading by the harpsichordist disappeared slowly towards the end of the eighteenth century, and the first violinist of orchestras started to lead more often. The main reason was that composers started taking the keyboard out of the instrumental compositions. However, in opera orchestras, the harpsichord player would lead the chorus and singers, the first violinist was responsible for leading the orchestra which distributed the sharing duties between two leaders.

The emergence of the Classical period (1730–1820) was a milestone in orchestral repertoire. The importance of concertmasters became more evident during this period as the

³⁵ Clive Brown. “*Leader*.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/16178> (accessed March 2, 2010).

³⁶ Robin Stowell, “Good execution and other necessary skills: The role of the concertmaster in the late 18th century,” *Early Music*, Vol.16, No.1 (Feb., 1988), Oxford University Press, 23.

³⁷ Anne Mischakoff Heiles, *America’s Concertmasters* (Sterling Heights, Michigan: Harmonie Park Press, 2007), 389.

repertoire became more advanced in terms of technical difficulty such as irregular rhythms, use of dynamics, and composite texture. Therefore, concertmasters had to be well trained and experienced as section players, as well as leaders of orchestras. The selection of the concertmaster was based on their advanced ability to sight-read and their improved technique as violinists.³⁸

Nevertheless, the usefulness of having the composers participate in rehearsals and their direct contribution to the style of the composition was still necessary in order to correct missing parts and wrong notes in the parts. This situation helped the orchestras to rehearse less as they were able to check everything quicker with the composer being in rehearsals. Therefore, composers continued to share the responsibilities of leading orchestras. For example; Johann Sebastian Bach (1685-1750) often led orchestras from the keyboard but preferred leading as the first violinist. This may be observed in a letter written by C.P.E. Bach to his friend Forkel:

He heard the slightest wrong note even in the largest combinations. As the greatest expert and judge of harmony, he liked best to play viola, with appropriate loudness and softness. In his youth, and until the approach of old age, he played the violin clearly and penetratingly, and thus kept the orchestra in better order than he could have done with the harpsichord.³⁹

The tradition of having the composer on stage was still in use during the Classical period although it was more for marketing purposes. People seemed to pay more attention to the concerts if they had a chance to see the composer on stage.⁴⁰ For instance, in London concerts, Haydn seemed to be the leader at the harpsichord; however, Johann Peter Salomon (1745-1815), violinist and leader to Haydn's orchestra, was leading the orchestra.⁴¹ The composers that played the violin were preferred as leaders particularly for small concerts during mid-eighteenth century.

In addition to composers and harpsichordists, virtuoso violinists also became frequent leaders of orchestras. Towards the late eighteenth and the beginning of the nineteenth centuries, leading the orchestra by a violinist was mostly preferred. Violin leaders could also easily show

³⁸ Ibid, 31.

³⁹ Daniel J. Koury, *Orchestral performance practices in the nineteenth century* (Ann Arbor, Michigan: UMI research press, 1981), 52.

⁴⁰ Stowell, 23.

⁴¹ Hubert Unverricht, "Salomon, Johann Peter." in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24401> (accessed March 31, 2010).

the beat with their bows or by playing together with the section in order to show the style of playing as well as uniting them as an ensemble.

Nevertheless, different opinions regarding the role of concertmasters are encountered throughout the eighteenth century. Critics and composers discussed the necessities of being led by a violinist, a harpsichordist, or by a time beater. Leading by a violinist was sometimes not reliable due to personal musical ideas that leaders had and tried to execute them according to their level of ability, which caused problems in the string sections of the orchestra. Some critics focused on the time beaters and their noise making tempo indications for choral performances. Many of the critics advocated the concept of leading by both harpsichordist and concertmaster.⁴²

Due to a lack of indications made by composers, concertmasters were responsible for deciding bowings. However, these decisions were not completely based on personal opinion. The studies on orchestral performance indicate that educators and researchers published articles regarding decision making in orchestral performance during the eighteenth century. Georg Simon Löhlein (1725-1781), German theorist and composer, indicates in his violin method (published in 1771)⁴³ that bowings should be decided based on the musical course of the composition. There were three different ways to approach bowings:⁴⁴

1. Each note is played separately unless indicated with a slur or a *staccato*,
2. Bow should be attached to the string and should not be lifted unless *spiccato* or *staccato* is indicated,
3. Each first note of every measure or strong beats should be played with a down bow,

Through the late eighteenth century, discussion in regards to bowings continued, and the latest conclusion was that the down bow stroke should be played at the beginning of each phrase rather than beginning of each measure or strong beats.⁴⁵

The nineteenth-century composers began indicating their opinions regarding their musical ideas more clearly. This innovation improved the quality of music in terms of consistent ornamentation which had been a problematic issue in violin sections of orchestras. The problems regarding the ornamentation played by a concertmaster was problematic since it was impossible

⁴² Stowell, 24.

⁴³ Lothar Hoffmann-Erbrecht, "Löhlein, Georg Simon," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/16883> (accessed October 26, 2010).

⁴⁴ John Spitzer and Neal Zaslaw, *The Birth of Orchestra* (New York: Oxford University Press, 2004), 372.

⁴⁵ *Ibid*, 373.

for section players to follow instant changes in embellishments played by the concertmaster. These innovative changes helped the sections and principal players to perform as the composers suggested. Therefore, concertmasters no longer had to guess or put their personal musical ideas about certain passages. Consequently, the duty of concertmasters was loosened in terms of musical decisions. They were now more engaged with the bowings, and technical difficulties of the passages.

One of the responsibilities of concertmasters in the eighteenth century was the tuning of the orchestra. At the beginning of the eighteenth century, performances in churches would start with improvisations played by the organist in which musicians of the orchestra would play in the same key with the organ in order to tune their instruments. This practice was initiated by lawyer, musician, and author Roger North. However in regular orchestral performances outside of church, the practice was not valid.⁴⁶ Therefore, tuning to an orchestral instrument was mandatory in orchestral practices.

One of the earliest tuning traditions in orchestras was that the trumpet, as the loudest instrument in the orchestra, to be the first to alter tuning after adjusting a note played by the keyboard player. The rest of the orchestra would tune accordingly afterwards. However, this method was not approved by the other musicians in the orchestra since the tuning of instruments would be higher in pitch than they would normally tune as some of the brass instruments warm up and change slightly in pitch. Many changes such as using a tuning fork, or tuning to a “D” from the horn took place in the process of establishing a more precise tuning method.

At the beginning of nineteenth century, most critics, and composers, as well as musicians, had agreed that the most precise method was tuning to the note “A”. The oboist played the pitch since it was a woodwind instrument which did not fluctuate easily in terms of pitch and was more difficult to tune compared to string instruments. The concertmaster of the orchestra was responsible for making sure that all the instruments were precisely in tune with another.

The responsibilities required of concertmasters included strong leadership qualities, good listening skills, visible directions for musicians, consistency in bowings, and musical comments in regards to the composers’ wishes, and conveying composers’ thoughts to every musician as fast as possible to each section of the orchestra.⁴⁷ As the repertoire became more advanced in

⁴⁶ Ibid, 375.

⁴⁷ Stowell, 25.

terms of technical difficulty for musicians, particularly during the Classical period, the responsibility of concertmasters increased. Therefore, the importance of other principals in the nineteenth century orchestras became more evident.

Musicians who were responsible for their section were called principals with the exception of the first violin section. The first violin section consist of the head of the section, the concertmaster; an associate concertmaster who sat at the second chair (next to concertmaster); and, an assistant concertmaster who sat third chair (outside) at the second music stand. The distributed responsibility of leading the first violin section was left to the associate concertmaster who was in charge of the leading the orchestra when the concertmaster would improvise or play a concerto at any performance. In operas, it was common to hear a concerto between acts or cadenzas played by concertmaster after arias.⁴⁸ In the case of an absent harpsichordist, it would be the concertmaster's duty to follow the singers and help them with any possible memorization problems that could occur during a performance.

In addition to their orchestral performances, concertmasters performed concertos as soloists with orchestras. This tradition has been used throughout the history of orchestras until the present. Their advanced technique and musical abilities were not different than of a soloist.⁴⁹ Strong sight-reading skills, technical ability, musical insight, and rhythmical stability were the qualities required of a concertmaster. All of these skills helped them decide and perform compositions in the appropriate style, correct ornamentation, decide the dynamics for orchestra, and maintain a stable tempo throughout a composition.

Composers of the Classical period expanded their compositions in terms of technical difficulty, length of compositions, and the size of orchestras. The famous theorists of the eighteenth and nineteenth century such as Galeazzi, Quantz, Petri and many others contemplated the size of orchestras. The first and second violins were expanded approximately from 2 violins in each section to 14-16 during the course of the Classical period. Subsequently, the other string sections such as violas, celli and basses were also expanded.

The expansion was not always the same and it varied from venue to venue. For instance, Leopold Mozart considers the Milan orchestra as one of the largest orchestras in the late

⁴⁸ Stowell, 27.

⁴⁹ Ibid, 24.

eighteenth century Europe in which 14 first violins, 14 second violins, 6 violas, 6 celli, and 2 basses, a total of forty-two musicians were included.⁵⁰

On the other hand, in Germany, the famous court orchestras were also enlarged significantly. A total of sixty-three musicians were employed in the orchestra of the King Prussia in Berlin. In addition to the expansions particularly in the string sections, it is also important to understand that clarinets, trombones, trumpet were also added towards the end of eighteenth century. The figure 1 illustrates the differences in size from 1712 to 1792 in the Orchestra of the King Prussia.⁵¹ More detailed information regarding the size of orchestras may be found in the Appendix section.

	1712 ^a	1754 ^b	1772 ^c	1778 ^d	1782 ^e	1783 ^f	1787 ^g	1792 ^h
flutes		5	4	4	4	4	2	4
oboes	4	3	4	4	3	4	4	5
clarinets							2	2
bassoons	3	4	4	2	4	4	4	5
horns		2	2	2	2	2	4	5
trumpets			x				2	
trombones							3	
timpani			x				1	
keyboard		2 hcd	2 hcd	2 hcd	2	2		
other		1 tho, 1 gba		1 hp, 1 tho	1 hp	1 hp	1 hp	1 hp
violins	6+5	12	12	12	6+7	7+6	20	22
violas	2	3	4	4	4	4	6	7
cellos+basses	5	4+2	5+2	4+3	4+3	6+3	8+4	8+4
Totals	25	39	42 (?)	39	40	43	61	63 (?)

Figure 1 : Berlin, Orchestra of the King Prussia

Placement of strings and principals was altered throughout the eighteenth through the late nineteenth century. The venues of the Baroque period were considerably small compared to the halls of the Classical period. The musicians of the Baroque period played as they were standing up and they did not have extra space among musicians. Interestingly, sometimes musicians

⁵⁰ Stowell, 28.

⁵¹ Koury, 17.

played from the keyboard score. In Figure 2, it can be seen that narrow spacing among musicians is obvious.⁵²

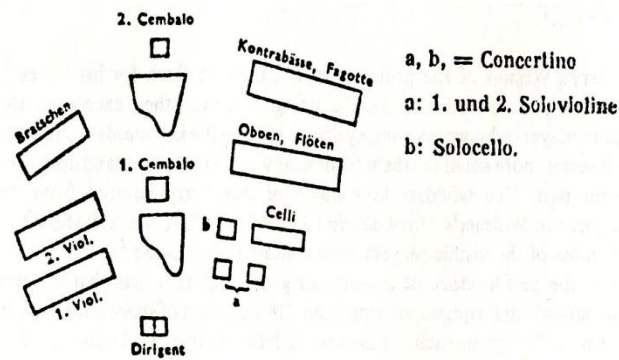


Figure 2 : Placement in Baroque Orchestra

Musicians and theorists of the era tried many different seating arrangements in order to get the best sound out of a small or large orchestra, and to decide the most visible place for the concertmaster to be. The first and second violin sections would preferably be facing each other in order to communicate easily and also for the sound distribution since second violins often doubled the melody of the first violins. The placement of viola section which often doubled or played in thirds or sixths with second violins was normally close to the second violins. The lower string section of the orchestra would be around the harpsichordist because of their often shared accompanimental lines and oboists would be seated close to the concertmaster with whom they would have musical phrases frequently. The brass section would be at a place where they could communicate with concertmaster easily.

This seating order was recommended by theorist, Galeazzi. On the other hand, other theorists such as Quantz, Meude-Monpas, and Junker followed different seating orders according to the venue. The placement of the organ in church performances caused ensemble problems since there was only certain amount of space allowed for string sections, woodwinds, brass section and chorus. Therefore, German, Swiss and Italian churches began to use a moveable organ in order to place the rest of the orchestra conveniently.

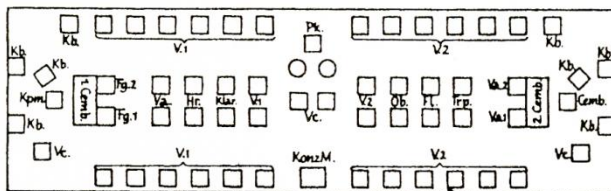
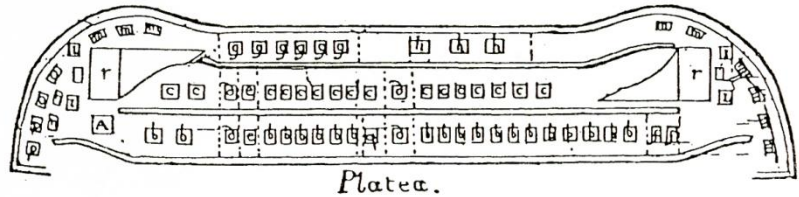
⁵² Koury, 29.

The theater orchestras also had limited space and therefore placement of orchestras would sometimes be a problematic situation. Different variations regarding the placement of musicians in theaters can be seen in Figure 3.⁵³

4 Turin Theatre Orchestra, c.1790 (Galeazzi, Elementi teorico-pratici di musica)

Distribuzione dell' Orchestra del R. Teatro di Torino

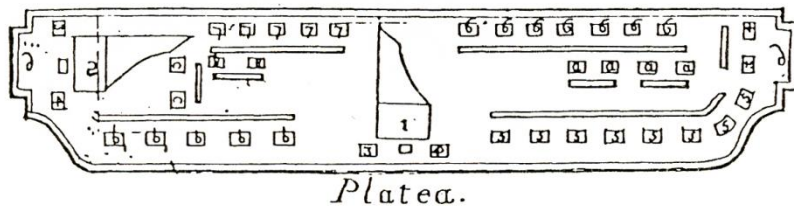
		Nos			
A	director (raised)	1			
b	first violins	20			
c	second violins	16			
d	oboes	4			
e	clarinets	2			
f	horns	2			
g	violas	6			
h	bassoons	3			
I	principal cellos	2	o	timpani	1
L	principal double basses	2	p	trumpets	2
m	other cellos & double basses	9	q	primo violino de' Balli	1
n	other horns	2	r	harpsichords	2
				Total	75 players



5 Teatro San Carlo, Naples, orchestral layout, 1786

6 Dresden Theatre Orchestra, 1754 (Galeazzi, Elementi teorico-pratici di musica)

Distribuzione dell' Orchestra del R. Teatro di Dresda.



- 1 first harpsichord
- 2 second harpsichord
- 3 cellos
- 4 double basses
- 5 first violins
- 6 second violins
- 7 oboes
- 8 violas
- a violas
- b bassoons
- c horns
- d trumpets & timpani

Figure 3: Placement of orchestral sections

⁵³ Stowell, 28.

During the early nineteenth century, significant changes in size and in repertoire overwhelmed the duty of concertmasters. It was nearly impossible to have one person to play, to conduct, and to have a musical sense of direction during performances as well as other duties. This hardship on the concertmaster's part reinforced to the earlier conducting style of using a baton. The transition from violin leaders to orchestral conductors was gradual. In 1820, famous teacher and violinist Louis Spohr was one of the transitional figures in early conducting styles. He led orchestras for many years with a violin bow, then a paper roll that replaced the violin bow and finally the modern baton.⁵⁴ At the beginning of 1830s, composers-conductors such as Mendelssohn, Carl Maria von Weber, and Sir George Smart adopted the use of baton in orchestral performances. The performances led to success in terms of style, rhythmical stability, rehearsal technique, and expression.⁵⁵

Mendelssohn's successful performance as a conductor in Gewandhaus in 1835 had an important impact on both audiences and theorists. His work as a conductor made the orchestra sound more precise, rhythmically, stylistically, musically. Not only did he stabilize the orchestra rhythmically, but also he was a musical director. After Mendelssohn, orchestral members recognized conductors as music directors. The orchestral conductors used a score in order to address more precisely with details of expression, and leadership in rehearsals which turned out to be also very beneficial for the orchestra musicians.⁵⁶

The newly established placement of conductors in orchestral performances left the concertmaster with the responsibilities of the string section as well as being a liaison between the orchestra and the conductor. The concertmasters became secondary in terms of leading the orchestra supplemented by the conductor. Their duties within the section were primarily tuning the orchestra, bowings, and specific fingerings for certain passages, and leading the first violin section as well as uniting with second violin, and the entire orchestra.

⁵⁴ Koury, 73.

⁵⁵ Stowell, 31.

⁵⁶ Spitzer and Naslaw, 341.

CHAPTER III

PROFILE OF A CONCERTMASTER

Eliot Chapo was born in Miami, Florida in 1946. His father was an engineer and taught at a vocational school in Miami. His father was also a self-taught violinist and played the violin as an amateur with the idea of becoming a professional violinist one day. However, he pursued a career in engineering and kept the violin as a hobby. In the household, classical music was important and as a child, Chapo listened to famous violinists such as Nathan Milstein, Jascha Heifetz, and Zino Francescatti, in his crib. After listening to these world-famous violinists, Chapo decided to play the violin and asked his father to buy him a violin when he was six years old.

When Chapo was about to turn seven years old, his father bought him a German violin for thirty-five dollars and told him that it was not going to be a toy but it was going to be a lifetime experience. Chapo was in first grade at Corpus Christi Catholic School when he started playing violin. His father was very meticulous with his education and he recorded his son's progress all the time. Chapo was not allowed to go outside to play before he finished his homework and his daily violin practice.

His father was his first teacher and taught him basics of violin as well as music theory. At the time, his father used the violin teaching book "A Tune A Day" by C. Paul Herfurth. Through this book, Chapo learned how to hold the violin, the bow, and finger positions. His father gave him music theory lessons at the same time. He also started playing the piano two years after his violin instruction began.

At his elementary school, he entered a contest and he won the second prize. A year later, he attended the same contest and won the first prize, which enabled him to perform a concert at the school. He played Kreisler's *Liebesfreud* for his first public concert.

After studying with his father for four years, at the age of eleven, his father decided that it would be better for him to start studying with a professional violinist. His first professional teacher was Eugene Dubois. He was originally from Belgium and many years ago, he was the concertmaster of the NBC Orchestra under the baton of Arturo Toscanini. After retiring, Mr.

Dubois became the concertmaster of the Miami Philharmonic and taught at the University in Miami.

Chapo would have his private violin lessons every Sunday and learned advanced repertoire including Spohr, Mozart, Wienawiski and many other composers. His father was always present at his lessons and recorded and took notes on his lessons for him to go over at home. With Mr. Dubois, Chapo progressed quickly and started going to state competitions in Tampa, always winning first prizes. He was also serving as a concertmaster in the youth orchestra and appeared as a soloist. He was invited by several professional orchestras as a soloist and he performed Mendelssohn's Violin Concerto in E minor Op. 64, W. A. Mozart Violin Concerto No. 3 in G major K. 216, Wienawiski's Violin Concerto No. 2 in D minor Op. 22, Massenet's Meditation from *Thais* as well as orchestral repertoire that he was playing as a concertmaster in youth orchestra. He also started gaining publicity in local newspapers.

Chapo was fourteen years old when his father started researching music schools where he could complete his high school education. His father's acquaintance, the Joella Jones family, mentioned the Curtis Institute of Music and Eliot Chapo started preparing for his audition. In 1960, he went to Philadelphia with his father and played his first audition at the Curtis Institute of Music. The committee members at Curtis were well-known violinists including Efrem Zimbalist, Ivan Galamian, Jascha Brodsky and Vladimir Sokoloff as accompanist. His first audition repertoire was as follows;

1. Johann Sebastian Bach - Sonata No. 1 in G minor, BWV 1001

Adagio
Fuga (Allegro)
Siciliana
Presto

2. Niccolò Paganini Caprice No. 13
3. Felix Mendelssohn's Violin Concerto in E minor, Op. 64

After passing his audition with the committee's approval, he was invited to play only for Zimbalist. In Zimbalist's studio, he had his second audition. Zimbalist asked him to perform other pieces that were not included in the audition.

The Curtis Institute of Music Years

After his audition with Efrem Zimbalist, Chapo went back to Miami and finished his last year at Jackson High school. Ten days after his audition, he received a letter from Curtis Institute of Music stating that he was accepted to Zimbalist's violin studio. In 1961, after finding a host family for him to live with, Chapo moved to Philadelphia by himself and started an intense musical education at the Curtis Institute of Music

The principal bassoonist of Philadelphia Orchestra at the time, Sol Schoenbach, helped Chapo's family to make arrangements for his host family. His first family was the Finkelmann family and their house was only a couple blocks from school. Chapo, right from the beginning, was very busy with school work and his intense daily violin practice. At Curtis, it was not very easy for students to have practice rooms. Therefore, Chapo would go to school early in the morning and sign up for a practice room.

A regular week day for him would start with violin at 9:00 a.m. Until lunch, he would practice violin and with his friends he would have lunch around noon. At Curtis, normally classes would not start before noon and they would always finish no later than 5pm. In between classes, he would always go back to his violin and practice as much as he could. During his first year, he had violin lessons twice a week, one with Zimbalist and another lesson with Oscar Shumsky. Zimbalist would work on violin repertoire with Chapo and Shumsky would teach him more technical aspects of violin playing. After having year of lessons both with Zimbalist and Shumsky, Chapo decided to continue only with Shumsky. Until his fifth year, he studied with Shumsky, as well as Jascha Brodsky for his chamber music lessons. Brodsky, first violinist of the Curtis Quartet, was coaching Chapo's string quartet. At the end of his fourth year, Shumsky moved to New York to teach at the Juilliard School of Music and was not going to commute to Philadelphia anymore. He asked Chapo to come with him to study at Juilliard but due to financial issues, his father wanted him to stay in Philadelphia.

After Shumsky's departure, Chapo continued his violin lessons with Zimbalist. He studied concertos, sonatas, caprices, and etudes. He performed a recital every year at the Curtis Recital Hall while he was a student. Orchestra rehearsals with the school orchestra were not particularly important for most of the string students. Nevertheless, Chapo attended the rehearsals and was very keen on learning orchestral repertoire.

His Career as a Musician

During the last two years of his studies, Chapo started freelancing with the Lyric Opera of Philadelphia, Concerto Soloists Chamber Orchestra, Reading Symphony Orchestra, and the Lancaster Symphony. Chapo never needed to audition for these orchestras, and due to his education and performance skills, he always sat as concertmaster. Most of his fellow musician friends in these orchestras were members of the Philadelphia Orchestra. He learned immensely from playing next to seasoned musicians and enjoyed being in the professional orchestral environment.

After graduating from Curtis, Chapo joined the Marine band in 1967 and was ranked as E-6, which did not involve basic training. In the Marine band, his duties included nothing but music. He attended the rehearsals and played concerts as a sectional player and later formed a quartet with his friends under the name of the “*White House String Quartet*” which introduced more chamber music repertoire to him than he was ever exposed to while at Curtis. His friends in the Army were all highly educated musicians and many of them were students of well-known teachers such as William Primrose, Josef Gingold, and János Starker. During his weekends, he would commute to Philadelphia and play gigs with his former orchestras and ensembles. In 1970, he and his violist friend, Alaude Veritch, won the senior student concerto competition held by the Philadelphia Orchestra and they were invited to play the Sinfonia Concertante for Violin, Viola and Orchestra K. 364 by W. A. Mozart.

Chapo stayed in Washington and finished his Army service in four years. Some friends from the Army joined the Los Angeles Philharmonic and invited him to audition after the completion of Army service. His audition went well, however, he did not get the Associate Concertmaster position for which he auditioned. He played as a sectional violinist in the Los Angeles Philharmonic in 1971-72. While he was with the Philharmonic, he played in many commercial studios and gained experience in other musical styles.

One of his goals was to become a concertmaster of a major symphony orchestra and his first position was with Pittsburgh Symphony Orchestra. In 1972, after a successful audition, he was offered an associate concertmaster position with the orchestra and also he held the concertmaster position of the Pittsburgh Ballet Orchestra, and the opera under the direction of William Steinberg. During his busy schedule of playing and rehearsing with the orchestra and ballet, he always practiced concertmaster solos and prepared for a concertmaster position. Chapo

mostly practiced the orchestral excerpt book edited by Josef Gingold as well as the important concertmaster solos.

The New York Philharmonic days and his audition experience

Chapo's career took another step forward in 1973 after receiving a call from his acquaintance, Helen Thompson, who was the personnel manager of New York Philharmonic at the time. He met her at a summer festival in Virginia that he attended while he was in the Army. Mrs. Thompson had heard him at the festival where he performed as soloist and played in the orchestra as concertmaster. In June of 1973 at the end of his first season with the Pittsburgh Symphony Orchestra, Chapo was still in search of a permanent concertmaster position. Coincidentally, the New York Philharmonic made the offer and his musical life took a step higher as he became the concertmaster.

During his audition with Pierre Boulez in Avery Fischer Hall, Chapo was asked to play solo repertoire as well as orchestral excerpts. His solo pieces included *Caprice d'après l'étude en forme de Valse de Op. 52 Saint-Saëns* by Eugène Ysaÿe (Caprice After the Study in the Form of a Waltz by Camille Saint-Saëns, arranged by Ysaÿe), and W. A. Mozart's Violin Concerto No. 5 in A Major, K. 219. The orchestral excerpts included concertmaster solos from *Also sprach Zarathustra* op. 30, *Ein Heldenleben*, op. 40 by Richard Strauss, Symphony No. 103 in E-flat major, Hoboken 1/103 by Joseph Haydn, *Verklärte Nacht* (Transfigured Night) op. 4 by Arnold Schönberg, and the Scherzo from Schumann Symphony No. 2, Op. 61. In the Schumann-Scherzo, he struggled with some fingering problem because he did have his own music. However, Mr. Boulez asked him to play the scherzo again; Chapo asked permission to take his coat off marked some fingerings, and played it again.

After completing his audition with Boulez, he was asked to play one more time for the committee members. However, the New York Philharmonic was playing a concert the same night. He waited until they finished the concert and Chapo played the entire audition list one more time for the committee. In his second audition, while he was playing for the committee, Boulez moved him to different spots of the hall in order to see how he sounded in the hall.

He finished his second audition and flew to Pittsburgh the next day to continue his rehearsals with the orchestra. Approximately ten days after his audition, he received a call from Helen Thompson, and his dream came true. Due to his contract with the Pittsburgh Symphony

Orchestra, he stayed with the orchestra one more year and played with the New York Philharmonic as a soloist in the meantime.

In 1974, Chapo became the concertmaster of the oldest orchestra in the country, the New York Philharmonic at the age of twenty-seven and his fame as the youngest concertmaster of the New York Philharmonic is still present to this day.⁵⁷ He toured with the orchestra to Europe, Japan, Russia, and Australia and collaborated with prominent soloists and conductors such as Leonard Bernstein, Pierre Boulez, Isaac Stern, and Nathan Milstein.

During his second year in the New York Philharmonic, he and couple of his friends formed the ensemble *An Die Musik*, which included a unique instrumentation of oboe, violin, viola, cello, and piano. During his busy schedule of being the concertmaster of the New York Philharmonic, he taught privately, gave solo recitals, and toured with *An Die Musik*. They mainly recorded for the recording company Musical Heritage.

At the end of his second year in New York, Chapo accepted an invitation and became the concertmaster of the Dallas Symphony Orchestra in 1976. In Dallas, his contract was only for thirty-two weeks which allowed him to go on tour with his chamber music group, *An Die Musik*. Almost immediately after his appointment with the Dallas Symphony, Chapo joined the faculty of Southern Methodist University in Dallas as an adjunct violin professor. He stayed until he left in 1984.

Frequently, he appeared as soloist with the orchestras that he served as concertmaster. Chapo came to Florida State University for a job opening at the College of Music and after a successful interview, Chapo joined the faculty of Florida State University in Tallahassee, Florida in 1984. He continued to tour with *An Die Musik* throughout the country and was appointed as acting concertmaster of the Cincinnati Symphony Orchestra's centennial year in 1994-95.

The intense schedule of *An Die Musik* made touring impossible for Chapo. Consequently, he turned his musical direction to a different environment and became the concertmaster of the Palm Beach Opera in which he still serves as the concertmaster of the opera orchestra while he continues to teach at Florida State University as professor of violin.

⁵⁷ Anne Mischakoff Heiles, *America's Concertmasters* (Sterling Heights, Michigan: Harmonie Park Press, 2007), 375.

Chapo's future plans include teaching, recording, and touring as soloist. In July 2011, he will be recording a variety of chamber music compositions from Mozart to Kodály including string trios and quartets with the members of the Pittsburgh Symphony Orchestra. He also has planned a concert tour to China to perform as well as teaching duties.



CHAPTER IV

INTERVIEWS WITH PROMINENT CONCERTMASTERS

The following interviews will be conducted in order to point out the similarities and differences among prominent concertmasters. The selection of concertmasters was based on the importance of the orchestras they play with, their age, reputation, and their musical background.

Interview with David Kim,
Concertmaster of the Philadelphia Orchestra

1. What does the concertmaster post entail?

The concertmaster must wear many different hats;

a. Lead the 1st violin section. Establish bowing patterns for them, which in turn, influence the bowings of all other string sections, which in turn, influence the type of sound that the entire string section produces.

b. Act as a liaison between the members of the orchestra and the conductor - the unquestioned leader of the entire orchestra.

c. Serve as a civic presence for the orchestra at various functions in the public eye. I do many interviews and similar duties in Philadelphia and around the world on behalf of the orchestra.

2. What makes a good concertmaster?

a. An ability to read the mind of the conductor and then be able to translate and transmit that message to the rest of the orchestra.

b. A calm demeanor under pressure as well as the gift of diplomacy in inter-personal relationships.

c. Obviously, great playing of the violin and excellent musicianship.

3. What are the social duties of a concertmaster?

I help quite a bit with fund raising: playing golf with patrons, meeting and fostering relationships with corporate sponsors, attending dinners and social functions in order to build friendships which can lead to a fruitful relationship with the orchestra.

4. As a concertmaster, what are the difficulties between playing a concertmaster solo, compared to playing a solo concerto with an orchestral accompaniment?

a. When it comes to concertmaster solos in orchestral repertoire, I compare it to the life of a fireman: many hours of normal existence, being a part of the team. Then suddenly the opportunity arises to enter a burning building and your heart-rate goes through the roof in about 10 seconds. During this challenging time, you are expected to remain cool, make quick decisions, and do your job at a level nearing perfection.

b. As a soloist, there is a different kind of pressure - one of high expectations - both self-imposed and another from one's colleagues. A concertmaster is expected to stand up and perform as a soloist at the same level as all the famous soloists who come to our orchestra on a weekly basis. Consequently, as we all know, performing before your colleagues is much more difficult than doing so before the public.

Interview with David Coucheron
Concertmaster of the Atlanta Symphony Orchestra

1. What does the concertmaster post entail?

I think that changes slightly from orchestra to orchestra. Some of the generally most important set of tasks for any concertmaster is to provide the section with excellent bowings and sometimes fingerings in the part, be 100% prepared for every rehearsal, and to make sure the orchestra, my section especially, and conductor are on the same page. In addition, I must make up my mind as to what I want to do with the music before the first rehearsal, and be diligent in communicating that to the section.

I have a document that is several pages long describing what is expected from me, but I think this sums it up pretty well. Musically speaking; I often have to interpret what the conductor wants with a phrase, and translate it into how technically it can be best performed. For instance if the conductor wants a specific effect, I could determine that it would be better to play that phrase

at the tip of the bow, at the frog, on one specific string etc, and it's my responsibility to make sure that happens.

2. What makes a good concertmaster?

I think the same set of skills as any good leader must have. Listening to what people have to say, set a good example for everyone else to follow, and inspire the people around you to perform even better.

3. What are the social duties of a concertmaster?

I go to donor events, social gatherings that the symphony holds, I sometimes perform for sponsors or board members, after concert talks and gatherings, and at general social events arranged by the Symphony.

4. As a concertmaster, what are the difficulties between playing a concertmaster solo, compared to playing a solo concerto with an orchestral accompaniment?

It varies depending on the kind of concertmaster solo and concerto. I enjoy doing both. I think with both one has to realize there are a lot of people playing with you so freedom is more limited than playing with piano. It helps me to always try to have a sense of playing chamber music whether I play a concerto with orchestra, a concertmaster solo, or just general orchestral playing.

Interview with Eliot Chapo
Former concertmaster of the New York Philharmonic

1. What does the concertmaster post entail?

A concertmaster must be a first class violinist and a fine musician with an open mind to direction from the conductor. In my opinion, the concertmaster must be also a very fine chamber music player, with the sense of blending with the section, but at the same time being a strong leader. Obviously, the concertmaster must bow the first violin parts, with a strong sense of fine musicianship as well as still maintaining a sense of bowing for a section. Also, the overall tone (sound) production of the concertmaster reflects the quality of the sound specifically related to the first violin section.

2. What makes a good concertmaster?

A good concertmaster must have the ability to be spontaneous, flexible and responsive to the conductor, as well as diplomatic with the members of the orchestra and also with the orchestra's management. Of course, a good concertmaster is able to play orchestral solos with a sense of performing as a soloist. Also, a good concertmaster should be able to perform as a soloist with the ensemble.

3. What are the social duties of the concertmaster?

The concertmaster often has to represent the members of the orchestra at receptions, dinners, or other functions with the conductor and members of the board. For example, when I was on tour in Japan, as concertmaster with the New York Philharmonic, I attended various functions, including private dinners with Japanese hosts and our conductors and management. In Dallas, I did much of the same thing, as the social scene in Dallas was very important in the life of the Symphony. In Cincinnati, when I was acting concertmaster for their Centennial Season, there were many social events that I attended to represent the orchestra.

4. As a concertmaster, what are the difficulties between playing a concertmaster solo compared to playing a solo concerto with an orchestral accompaniment?

In my opinion, there are no difficulties. There is the same intensity, focus, dedication and musicianship performing as a concertmaster as performing as a soloist. The only difference is that there is a sense of more freedom in performing as a soloist. In my mind, the orchestra is still present in both scenarios.

SUMMARY

This study has surveyed the historical evolution of the orchestras and concertmasters. As one may observe, at the beginning of each orchestral performance, the concertmaster is the last person, before the conductor and soloist, to walk on stage and tune the entire orchestra. This unique position has made important influences on the repertoire of each Classical music period. Concertmasters have had varied significant roles throughout the history of the orchestra. In chapter III, it may be seen that not only does a concertmaster play the violin repertoire (concertos, sonatas, caprices etc...) with excellence but also plays the orchestral repertoire as solo violin works.

A dedicated concertmaster, Eliot Chapo's professional life as a concertmaster shows that a concertmaster has to be a well trained, hard-working musician who has to practice the violin daily and perform orchestral compositions as one may do for concertos, sonatas, caprices and etudes. The interviews with current concertmasters of major orchestras show that the responsibility of the role of concertmasters is more crucial than that of a soloist. The quality of playing and collaborating with other musicians should be considered with utmost attention.

The similarities and differences vary among the selected concertmasters in chapter IV. For instance, the responsibility of leading the section, providing bowings, fingerings, social duties, following conductors' phrases, and transmitting that to the orchestra have been agreed by all the selected concertmasters. On the other hand, in the discussions vary regarding the role of a soloist or as a concertmaster vary. For instance, Mr. Chapo and Mr. Coucheron agree that the orchestra is always present under every circumstance whether the person is a soloist or a concertmaster, while Mr. Kim focuses more on personal style of playing as opposed to being part of the ensemble in both positions.

APPENDIX

The size of orchestras in 20th century in different countries is shown below;

1904 Chicago Symphony Orchestra, Theodore Thomas, conductor:

2 flutes, 1 piccolo, 2 oboes, 2 English horns, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 bass trombone, 1 timpanist, 3 percussion, 2 harps 1 organ, 15 first violins, 15 second violins, 10 violas, 10 cellos, 9 basses
Total: 91

1906-07 Boston Symphony Orchestra, Karl Muck, conductor:

4 flutes, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 4 bassoons, 6 horns, 5 trumpets, 3 trombones, 1 tuba, 16 first violins, 14 second violins, 10 violas, 11 cellos, 8 basses
Total: 96

1908 Hallé Orchestra, Manchester,

4 flutes, 4 oboes, 4 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 tuba, 1 timpanist, 3 percussion, 2 harps, 1 organ, 16 first violins, 16 second violins, 11 violas, 12 cellos, 10 basses
Total: 100

1922 Dresden, State Opera (in concert):

5 flutes, 5 oboes, 1 English horn, 6 clarinets, 1 bass clarinet, 6 bassoons, 1 contrabassoon, 12 horns, 4 trumpets, 6 trombones, 1 tuba, 1 timpanist, 4 percussion, 2 harps, 1 piano, 16 first violins, 14 second violins, 10 violas, 10 cellos, 10 basses,
Total: 116

1935 Leipzig, Gewandhaus Orchestra in the theater:

3 flutes, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 3 bassoons, 1 timpanist, 1 percussion, 2 harps, 10 first violins, 10 second violins, 6 violas, 6 cellos, 7 basses
Total: 63

1950 Philadelphia Orchestra:

4 flutes, 3 oboes, 1 English horn, 4 clarinets, 4 bassoons, 8 horns, 4 trumpets, 4 trombones, 1 tuba, 1 timpanist, 3 percussion, 2 harps, 1 piano, 18 first violins, 16 second violins, 12 violas, 12 cellos, 9 basses
Total: 107

1960 Berlin Philharmonic:

4 flutes, 5 oboes, 4 clarinets, 4 bassoons, 6 horns, 4 trumpets, 4 trombones, 1 tuba, 4 timpani and percussion, 1 harp, 19 first violins, 15 second violins, 13 violas, 11 cellos, 9 basses

Total: 104

1960 Dresden Sächsische Staatskapelle:

6 flutes, 5 oboes, 5 clarinets, 5 bassoons, 8 horns, 5 trumpets, 6 trombones, 1 tuba, 5 timpani and percussion, 2 harps, 21 first violins, 17 second violins, 12 violas, 11 cellos, 8 basses

Total: 117

1960 Milan, La Scala:

4 flutes, 4 oboes, 4 clarinets, 4 bassoons, 4 horns, 4 trumpets, 4 trombones, 1 tuba, 1 timpanist, 4 percussion, 1 harp, 1 piano, 1 organ, 16 first violins, 16 second violins, 12 violas, 10 cellos, 6 basses

Total: 97

1960 London, BBC Symphony Orchestra:

3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 5 horns, 3 trumpets, 3 trombones, 1 tuba, 1 timpanist, 3 percussion, 1 harp, 16 first violins, 14 second violins, 12 violas, 10 cellos, 8 basses

Total: 89

1960 New York Philharmonic:

4 flutes, 3 oboes, 4 clarinets, 4 bassoons, 7 horns, 4 trumpets, 4 trombones, 1 tuba, 1 timpanist, 4 percussion, 2 harps, 18 first violins, 17 second violins, 13 violas, 10 cellos, 8 basses

Total: 101

1960 Paris, Orchestra Lamoureux:

3 flutes, 3 oboes, 4 clarinets, 3 bassoons, 5 horns, 5 trumpets, 4 trombones, 1 tuba, 1 timpanist, 4 percussion, 2 harps, 18 first violins, 17 second violins, 13 violas, 10 cellos, 8 basses

Total: 101

1961 Cleveland Orchestra:

4 Flutes, 4 oboes, 4 clarinets, 4 bassoons, 6 horns, 4 trumpets, 3 trombones, 1 tuba, 1 timpanist, 4 percussion, 2 harps, 2 keyboard, 18 first violins, 17 second violins, 12 violas, 11 cellos, 9 basses

Total: 107

1961 Tel Aviv:

4 flutes, 4 oboes, 4 clarinets, 4 bassoons, 6 horns, 4 trumpets, 4 trombones, 1 tuba, 1 timpanist, 3 percussion, 1 harp, 1 keyboard, 15 first violins, 14 second violins, 11 violas, 10 cellos, 9 basses

Total: 96

1964 Düsseldorf, Symphoniker,

5 flutes, 5 oboes, 5 clarinets, 5 bassoons, 6 horns, 5 trumpets, 5 trombones, 1 tuba, 5 timpani and percussion, 2 harps, 18 first violins, 12 second violins, 11 violas, 8 cellos, 7 basses

Total: 100⁵⁸



⁵⁸ Daniel J. Koury, *Orchestral performance practices in the nineteenth century* (Ann Arbor, Michigan: UMI research press, 1981), 299.

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BIOGRAPHICAL SKETCH

Erman Turkili

Performance Experience (Selected)

2007-Present	Tallahassee Symphony Orchestra
2008-Present	Pensacola Symphony Orchestra
2008-Present	Mobile Symphony Orchestra

Education

2007-Present	Florida State University, expected graduation date Fall 2010 D.M in violin performance Doctoral Assistant Major professor, Eliot Chapo Former Concertmaster of NY Phil, and Dallas Symphony
2005-2007	Pittsburg State University MM, violin performance Graduate Assistant Major professor, Dr. Selim Giray
2001-2005	Cukurova University State Conservatory, Turkey BM, violin performance Major professor, Dania Kainova
1995-2001	Cukurova University State Conservatory, Turkey High school and middle school Emphasis in violin performance