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JASCHA HEIFETZ'S TRANSCRIPTIONS  
FOR VIOLIN AND PIANO:  
A STUDY OF THEIR GENESIS AND STYLE

BY

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DISSERTATION

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## **Abstract**

When most people hear the name of Jascha Heifetz, they think of him as one of the twentieth century's most influential violinists. Few know him for the multitude of transcriptions he created for the violin and piano, and which he used as recital encores. Most of his transcription selections were based on popular tunes and were meant to display Heifetz's virtuosic technique- both aspects of which readily entertained his eager audiences. In addition these works served as pedagogical devices to strengthen young performers, both in terms of technique and of their personal style. This purpose of this dissertation is to provide a new evaluation and interpretation of these often-neglected pieces of the violin literature.

Heifetz's transcriptions are important pieces in the violin repertoire due to their technical difficulty and to the compositional issues resulting from their derivation from well-known pieces. They simultaneously challenge the performer's skills and make for audience appeal. Heifetz's transcriptions typically take an existing piece of music, and distribute the compositional material equally between the violin and piano, to create a true musical partnership. In so doing, Heifetz transformed simple melodies into complex, virtuosic works, showcasing his own technique and throwing down a challenge to others. His arrangements cover the spectrum of the standard concert repertoire, including works for voice, piano, orchestra and chamber ensemble. Though the transcriptions are complex collaborations between the violin and piano, characteristics of the original versions always remain. Through these works, Heifetz enriches the violin and piano literature.

*To All my Teachers, Family, and Friends*

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## Chapter 1: Introduction

Jascha Heifetz once said, “All my life, they have accused me of being cold, of never smiling, of having the poker face. And yet, millions of people come to hear me play. What more do they want from me?”<sup>1</sup> This is the perception most people have upon hearing the name of one of the most influential violinists of the twentieth century. Few know him for the multitude of transcriptions he created for violin and piano and used for his recital encores. Most selections were based on popular tunes and were meant to display Heifetz’s virtuosic technique; both aspects readily entertained eager audiences. Additionally, these works served as pedagogical devices to strengthen young performers, both in terms of technique and personal style. The purpose of this dissertation is to provide a new evaluation of these often neglected pieces in the violin literature.

Heifetz’s transcriptions are important pieces in the violin repertoire due to their technical difficulty and their adaptations of well-known pieces. Thus, they simultaneously challenge the performer’s skills and are appealing to the audience. Heifetz’s transcriptions typically take an existing piece of music and distribute it equally between violin and piano, creating a true musical partnership. Heifetz transforms simple melodies into complex, virtuosic works, showcasing his own technique and challenging the technique of others. His arrangements cover the spectrum of the standard concert repertoire, drawing from works for voice, piano, orchestra, and chamber ensembles. Though the transcriptions are complex collaborations between violin and piano, characteristics of the original versions remain. Through these works, Heifetz enriches the violin and piano literature.

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<sup>1</sup> Jascha Heifetz, *Jascha Heifetz: God’s Fiddler*. DVD. Peter Rosen. NJ:Kultur, 2011.

Heifetz's transcriptions most frequently appeared as encores in large recitals. According to the *New Grove Dictionary of Music and Musicians*, "Today, an 'encore' usually means an extra piece played at the end of a solo or chamber recital, or by a soloist after a concerto, in response to more than perfunctory applause."<sup>2</sup> Unyielding applause typically allowed Heifetz to return to the stage for encores after nearly all of his performances. He selected short, well-known pieces to please the crowd and show off his superb skills as a performer. On occasion, he also incorporated his transcriptions into the main body of his recitals, which allowed him to play of his transcriptions more for frequently.

In this dissertation I identify and classify all of Heifetz's transcriptions based on characteristics such as virtuosic, lyrical, jazz, cadenza, and children's pieces, as well as group them by musical era (see Appendix 1). More than 50 of these transcriptions are technical-virtuosic show pieces, for he could play these difficult show pieces better than anyone else and he knew how to attract audiences. These virtuosic pieces require such a high skill level that they are particularly suited to Heifetz's technical abilities and are not commonly played by students or amateurs. Additionally, he wrote 35 transcriptions of slow-lyrical pieces, seven transcriptions of American jazz, and two pieces for children.<sup>3</sup> While he transcribed music from all eras, he finished transcriptions by 10 Baroque and Classical composers including Haydn, Mozart, Bach, Beethoven, and Gluck. These are noteworthy because they are much different from the virtuosic pieces which draw from popular music sources that comprise the bulk of Heifetz's output.

Heifetz's transcriptions can be further broken into categories based on the instrumentation of the source, including orchestral works, operatic works, vocal works, piano

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<sup>2</sup> Peter Walls, "Encore," in *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08781>.

<sup>3</sup> Heifetz also wrote cadenzas for violin concerti including Mozart No. 4, Beethoven, and Brahms. Since these pieces are not transcriptions, they will not be considered as transcriptions.

sonatas, and string quartets. Sherry Kloss says that many transcriptions arise out of works originally written for larger ensembles. Though it is not always possible to bring large ensembles into the concert hall, the tunes are still worthy of performance, transcriptions allow for more versatile performances. “It is always important to bring worthy repertoire to the recital program. It adds a variety of styles, lightens the intensity of the traditional sonata programming, and allows the public to "revisit" a familiar melody from the past and perhaps investigate the original source.”<sup>4</sup>

Heifetz’s transcriptions attracted the audience. Joseph Gold, formerly a Heifetz pupil and a musicologist (see also Chapter 5), states that transcriptions became popular during the nineteenth century and were often based on operatic scores. “In order to capitalize on this popularity [of operatic music], musicians vied with each other to write the most successful arrangements of the popular operatic arias. Many of the greatest composers also wrote arrangements. Some musicians wrote only arrangements. With the exception of one or two pop songs, Heifetz fits into the last category.”<sup>5</sup>

Kloss writes that Heifetz’s transcriptions are actually “re-definitions” of original material and comprise a continuous dialogue between the performers.<sup>6</sup> While this may be true for many of his transcriptions, others display less creative interaction between the performers, and sound more like a violin solo with piano accompaniment. For example, his transcriptions of Stephen Foster’s “Jeanie with the Light Brown Hair” and “Old Folks at Home” do not have a balanced

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<sup>4</sup> Sherry Kloss, e-mail message to author, March 13 2013. Kloss was a Heifetz pupil and teaching assistant. She inherited Heifetz’s Tononi violin.

<sup>5</sup> Joseph Gold, e-mail message to author, March 20 2013. Gold was a pupil of Heifetz.

<sup>6</sup> Sherry Kloss, e-mail message to author, March 13 2013.

interaction between violin and piano, but rather the violin is in the forefront with piano taking a secondary role.<sup>7</sup>

My first encounter with Heifetz's transcriptions was at the Jascha Heifetz Development of Personal Style Music Institute, which I have attended every summer for the past seven years.<sup>8</sup> The week-long institute was led by former Heifetz students, including Sherry Kloss, the late Claire Hodgkins, Elaine Skorodin, and pianist Gerald Robbins who accompanied Heifetz's master classes. The purpose of the institute is to encourage each student's personal interpretation of Heifetz's transcriptions.

As a result of my participation at the institute, I became fascinated with Heifetz's transcriptions and his teaching career at University of Southern California. I wanted to understand how he adapted such diverse compositions as symphonies, piano solos, opera arias, and string quartets for solo violin and piano. As I started researching his transcriptions, I was struck by the lack of scholarship on these works and his teachings which were revolutionary for the violin repertoire.

The purpose of this dissertation is to explore Heifetz's approach to making transcriptions in relation to his playing style and influences. Playing these works presents many challenges to modern day performers, such as double stops, glissandi, sudden shifts, and awkward fingerings. I will analyze his role as a performer in the transcription process, as well as some issues of technique that modern day composers must consider. Even though Heifetz published more than 150 transcriptions, they are rarely played, most likely due to their difficulty. Analysis of these works and of Heifetz's influence sheds light on his influence on violin repertoire as a whole and his choice of transcriptions. I will consider his relationship to the composers whose works he

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<sup>7</sup> Ayke Agus, e-mail message to author, March 10 2013. Agus was a Heifetz pupil, and his assistant during his late years.

<sup>8</sup> Starting in 2010 the institute became known as Jascha Heifetz Symposium of Individual Style.

arranged to better understand his motivation in choosing particular works as the basis for a transcription. This will help better expose his influence on violin repertoire, pedagogy, and performance.

To do this, I analyze his background, playing style, technique, transcriptions, and teachings. In Chapter 2, I discuss Heifetz's life from his early years and immigration to the United States, through his period of teaching at University of Southern California, to his world tour and later years. Through his extensive touring and performances he premiered many relatively unknown concertos and compiled his massive collection of transcriptions. Considering his life's work and accomplishments allows for a better understanding of his performance and pedagogy. A prominent, sought-after teacher, Heifetz maintained a large studio and thus his legacy remains. To gain insight into these topics, I partly rely on contacts I have had with his former students and colleagues.

Evaluating virtuosity and technique is the focus of Chapter 3, which discusses why Heifetz decided to write transcriptions and how he approached them. Through analyzing video footage of his master classes and performances, I observe his playing style and perfectionism. I will demonstrate the significant role of performers in the process of composition, as well as his influence on the violin repertoire through his own compositions, the programming and promoting of works he admired, and the transcribing and arranging of works by others. In looking at a program from one of his recitals, I analyze his repertoire choices and the placement of transcriptions within the recital.

Chapter 4 I divide into two parts and provide commentary on the transcriptions. First, I classify Heifetz's transcriptions by their original composer and title, location of composition, date of completion, and dedicatee. I compare my analysis with the only other catalogue of

Heifetz transcriptions, compiled in 2000 by Ayke Agus.<sup>9</sup> Second, I analyze some of Heifetz's best-known transcriptions, considering their form (which I compile into charts) and performance practice. I identify some of the difficult techniques he uses and better pinpoint aspects of his style, including lyrical and virtuosic characteristics. Chapter 5 contains transcriptions of my interviews with Ayke Agus, Sherry Kloss, Joseph Gold, and Eugene Gratovich. Their answers shed light on both their interpretation and teaching of Heifetz's transcriptions.

This analysis will give others insight into Heifetz's importance as an arranger and transcriber, which is a part of his career that tends to be overlooked. His transcriptions are rarely played in recitals, therefore I hope my paper will encourage violinists to re-examine their approach to learning and programming. Furthermore, I hope that this research serves as a catalyst for future studies by other transcribers and other instruments.

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<sup>9</sup> Ayke Agus, *Heifetz As I Knew Him* (Portland: Amadeus Press, Oregon 2001) See Appendix.

## Chapter 2: Biography of Jascha Heifetz

Jascha Heifetz is regarded as one of the greatest violinists in the twentieth century due to his artistry, precise control, clear tone quality, and technical mastery of the violin. Paul Moor stated that “Surely no violinist in history ever approached perfection more closely than Jascha Heifetz.”<sup>10</sup> His attention to detail is evident in listening to his recordings, which are virtually perfect. Heifetz himself saw “self-respect, integrity, musically speaking [speaking musically] and enthusiasm” as an important part of his musical style, which he began developing at an early age.<sup>11</sup> Heifetz disciplined work ethic throughout his life, made him virtuosic which became important when he played his own transcriptions.

### Heifetz Early Years

Heifetz was born in Vilna, Russia on February 2, 1901 and began playing the violin at the age of three, receiving his first lesson from his father Reuven Heifetz.<sup>12</sup> His virtuosity was apparent at a young age. By the age of nine he was studying with Leopold Auer at the St. Petersburg Conservatory and quickly became a child prodigy. Heifetz later recalled that “Prof. Auer was a wonderful and incomparable teacher. I do not believe that there is any teacher in the world who could possibly approach him. Don’t ask me how he did it, for I would not know how to tell you, for he is completely different with each student. Perhaps that is one reason that he was such a great teacher.”<sup>13</sup> Under Leopold Auer’s tutelage, Heifetz blossomed as a violinist,

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<sup>10</sup> Paul Moor, “Jascha Heifetz,” *Musical America* 109, (May 1989): 85.

<sup>11</sup> Jascha Heifetz, *Heifetz & Piatigorsky Historic Performance Film Footage*. DVD. Kultur Video 1977; NJ: Kultur, 2005.

<sup>12</sup> Boris Schwarz and Margaret Campbell. “Jascha Heifetz,” Grove Music Online. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12677>.

<sup>13</sup> Herbert R. Axelrod, *Heifetz* (Neptune City, N.J: Paganiniana Publications, Inc, 1981), 126.

quickly progressing technically and musically.

It is somewhat ironic that Heifetz's concert debut meant more to his family, teachers, and the public than it did to him. At age 12, he enjoyed playing with friends more than wearing a suit and playing the violin in front of crowds. In 1912, Auer arranged Heifetz's Berlin debut in the concert hall at the Hochschule Musik in which he played the Mendelssohn's Violin Concerto and other short pieces. Despite it being a big debut, he forgot the engagement because he was busy playing soccer with friends.<sup>14</sup> When he was finally found, his concert clothing was dirty. After quickly tidying up, he went on stage and performed the full concert. They washed him up, and there was Heifetz playing Mendelssohn.<sup>15</sup> The critics ranked him among other elite players including Mischa Elman and Ferenc von Vecsey.<sup>16</sup> Fritz Kreisler heard him playing Mendelssohn, and he said to another violinist Efrem Zimbalist, "You and I might as well take our fiddles and break them across our knees."<sup>17</sup>

While some were receptive to his playing and techniques, others disliked his style, such as when he played the Tchaikovsky Violin Concerto with the Berlin Philharmonic under Artur Nikisch. A critic said: "Though the boy prodigy played the Tchaikovsky Concerto in a virtuoso manner, the painful question remains – does a mere child belong in the framework of such a concert? Here at least one is entitled to expect a personality as soloist."<sup>18</sup>

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<sup>14</sup> Dario Sarlo, *Jascha Heifetz, God's Fiddler*. DVD. Peter Rosen. NJ:Kultur, 2011.

<sup>15</sup> Ibid.

<sup>16</sup> Boris Schwarz, *Great Masters of the Violin* (New York: Simon and Schuster, 1983), 434.

<sup>17</sup> Axelrod, 46.

<sup>18</sup> Quoted in Schwarz, 434.

## Immigration to America and the War Tour

In 1917 Heifetz and his family immigrated to the United States in the beginning of Autumn, and in October of that same year he made his American debut at Carnegie Hall when he was sixteen. Artur Weschler-Vered explained Heifetz's immigration and New York debut in his book *Jascha Heifetz*. Due to World War I and revolution in Russia, Auer left the country and he arranged for Heifetz's family to follow. In addition, he organized performances for Heifetz for the entire year. Weschler-Vered writes:

Auer had good connections within the music world abroad. Hence an offer was extended to [his father] Reuven, on part of the Wolfsshon Music Bureau, a New York firm of impresarios. The offer included bringing the entire family to the United States and promised Jascha a full year of engagements, some fifty concerts. The fee for all 50 appearances was set at 25,000 dollars.<sup>19</sup>

His program included the *Chaconne* by Vitali with organ, Concerto no.2 by Wieniawski, Paganini's Caprice no. 24, and a half dozen shorter pieces which were mostly transcriptions done by other composers.<sup>20</sup> Vered mentions that "Musicians and music critics alike were united in their praise of the young genius."<sup>21</sup> One critic said "He was the image of flawless perfection."<sup>22</sup> His debut was a triumph – he had conquered America – and his success made him a well-known musical icon in America. After his New York debut, Heifetz performed more than twenty concerts in three months.<sup>23</sup> His first recording, made just two weeks after his Carnegie Hall debut in 1917, includes seven of his most popular encore pieces: "Hebrew Melody" op.33 (arr. Auer), Bazzini's *La Ronde des Lutins* op.25, Beethoven's "Chorus of the Dervishes" from *The Ruins of*

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<sup>19</sup> Artur Weschler-Vered, *Jascha Heifetz* (New York: Schirmer Books, 1986), 59-61.

<sup>20</sup> Ibid, 62.

<sup>21</sup> Ibid, 64.

<sup>22</sup> Schwarz, 435.

<sup>23</sup> Ibid, 65-66.

*Athens*, (arr.Auer); Turkish March from *The Ruins of Athens*, Elgar's *La Capricieuse* op.17, Glazunov's *Méditations* op.32, and Schubert *Ave Maria* op.52, no.6, D.839 (arr. Wilhelmj).

Later, Heifetz signed with the RCA Victor recording company, releasing many recordings throughout his career.<sup>24</sup> Maltese wrote that “Heifetz became one of the first musicians to be well known through recordings before appearance in person. By the time he made his London debut in 1920, Britons had already bought some 70,000 copies of his records.”<sup>25</sup> As a result, he began a world-wide concert tour, stopping in Europe with debuts in London and Paris in 1920, Australia in 1921, the Orient in 1923, Palestine in 1926, and South America in 1929.<sup>26</sup> He traveled for the last time to Russia in 1934, where he gave a brief tour including 13 concerts in 17 days.<sup>27</sup> Heifetz became an American citizen in 1925 and was extraordinarily patriotic. He spent time from 1942 to 1944 touring war zones to entertain troops.

During World War II, he and Milton Kaye, one of his accompanists, played 45 concerts for Allied troops stationed in Italy and North Africa. Heifetz told Ayke Agus that due to the weather conditions, people expected the concert to be cancelled. However, Heifetz said, “unless I am deadly ill, I will play.” The bad weather caused the audience to consist of a single soldier with an umbrella far from the stage, yet Heifetz still performed, demonstrating his patriotism and commitment to U.S. troops. He recalls that it was one of the best concerts he ever gave.<sup>28</sup> Heifetz typically performed three or four concerts daily, and many were performed on the back of flatbed trucks. Other concerts were held in Army hospitals, theaters, or open-air racetracks. Heifetz and Kaye were even attacked by German aircraft at an outdoor concert in northern

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<sup>24</sup> John and John Anthony Maltese, “Jascha Heifetz Biography at [www.JaschaHeifetz.com](http://www.jaschaheifetz.com). 2010”, <http://www.jaschaheifetz.com/about/biography/>.

<sup>25</sup> Ibid.

<sup>26</sup> Weschler-Vered, 67-70.

<sup>27</sup> Irving Kolodin, *The Heifetz Collection Volume 6, 1946-1947*, BMG, CD 09026-61737, 1994, compact disc.

<sup>28</sup> Ayke Agus. *Jascha Heifetz, God's Fiddler*. DVD. Peter Rosen. NJ:Kultur, 2011.

Italy.<sup>29</sup> All of this performing developed his skill in writing transcriptions because he did most of this work while on tour, as will be discussed later.

### **Heifetz's Early Compositions and Transcriptions**

Heifetz was accustomed to transcriptions as encores long before he wrote his first. Composers including Fritz Kreisler and Leopold Auer penned transcriptions that may have been known to Heifetz. Though less common today, the practice of presenting transcriptions as encores after a recital was common practice in concerts during the early to mid-20<sup>th</sup> century. Heifetz's contributions are unique because he expanded what is now considered modern-day violin repertoire in many ways, through his transcriptions and by popularizing relatively unknown pieces.

In 1927 Heifetz began composing what became a master work of more than 150 transcriptions. After hearing Ponce's "Estrellita" in a Mexican café, Heifetz fell in love with the music and transcribed the work overnight. The next night he played it at his recital. This paved the way for his next transcription in 1930 when he published his most famous transcription, Dinicu's "Hora Staccato."<sup>30</sup> Heifetz's legacy of transcriptions is well documented in sound recordings and film footage.

Many of the concertos that Heifetz played were new works written by his contemporaries. Examples include concerti by Mario Castelnuovo-Tedesco (No.2, 1933), William Walton (1939), Louis Gruenberg (1944), Erich W. Korngold (1947), and Miklos Rozsa (1956). He also played the underrated concertos of Sergei Prokofiev No.2 (1937) Alexander

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<sup>29</sup> Maltese, "*The Heifetz War Years*." See also Weschler-Vered, 108-119.

<sup>30</sup> See Appendix 1.

Glazunov, Edward Elgar (1920) and Jean Sibelius.<sup>31</sup> By working the composers of these pieces, he gained insight into the compositional process which helped him in writing transcriptions.

In the 1940s Heifetz decided to collaborate with lyricists in writing popular music tunes, many of which appeared on the radio. Rather than publish the songs under his actual name, he created an alias: Jim Hoyl. John Maltese explained that Heifetz saw Hoyl as an alter ego, even the antithesis of Heifetz. “At the height of his career, Heifetz was a household name; one synonymous with perfection. For this shy and intensely private man, being Heifetz must have been a difficult burden.”<sup>32</sup>

In 1946, Heifetz wrote his first popular song, “When you Make Love to Me (Don’t Make Believe)” under the pen name Jim Hoyl. The initial conception of the song came after a discussion with friends regarding how young people listen to music. Heifetz believed the younger audience was only concerned with melody and not with the text while his friends believed the opposite. His friends who disagreed challenged Heifetz to prove his theory; the composer teamed up with lyricist Marjorie Gadwis and published the song under his pseudonym, and it was recorded by Margaret Whiting. Only after the song became popular did he admit to being the composer.<sup>33</sup>

He continued to write using the name Jim Hoyl, transcribing the instrumental work “Hora Staccato” to a vocal work, titled “Hora Swingato” and he wrote the original composition “Samba Diablo” for piano solo. Bing Crosby even recorded two of his songs: “Lullaby” (“Berceuse”) from Benjamin Godard’s opera *Jocelyn*, and “Where My Caravan Has Rested.” He collaborated with famous pop-lyricist Marjorie Goetschius on the popular song “So Much in

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<sup>31</sup> Schwarz, 437.

<sup>32</sup> John and John Maltese, “Jascha Heifetz: Violinist Nonpareil” at [www.JaschaHeifetz.com](http://www.JaschaHeifetz.com) 2010, <http://www.jaschaheifetz.com/about/jascha-heifetz-violinist-nonpareil/>.

<sup>33</sup> Sherry Kloss, e-mail message to author, March 20 2013.

Love.”<sup>34</sup> There were also rumors about another humorous “recording project” where Heifetz played horribly under the pseudonym Joseph Hague.<sup>35</sup>

In the following year, Heifetz took a nearly two-year break from performance. He said: “it’s like checking an engine, some parts must be replaced, some must be re-oiled. Also I owe it to the public, to give them a rest and myself a rest. It will be beneficial to both.”<sup>36</sup> When he returned to the concert stage in the 1950s, he earned \$9,500 for a single performance, while other rising stars – including Nathan Milstein and Isaac Stern – received much less.<sup>37</sup> Additionally, he played much fewer concerts in which he introduced lesser appreciated works such as concerti by Walton, Korngold, Greunberg, Castelnuovo-Tedesco.<sup>38</sup>

When he returned to Israel the first time in seventeen years, his choice of programming received much criticism. His 1953 tour of Israel was notorious because he decided to play the Richard Strauss Sonata, which offended the public. After World War II, music by German composers Strauss and Richard Wagner were infrequently played in Israel due to the atrocities committed by the Nazi Party against Jews during the war.

The previous pieces he played received passionate applause from the audience, but there was only silence after the Strauss Sonata. After the concert Heifetz said: “I am not afraid of reactions and I will not recoil from the threat to what I consider to be my full right.”<sup>39</sup> He played the Strauss Sonata again in Jerusalem. In Israel, some people said politics and music ought to be separated while others disagreed, creating a controversial issue. Heifetz said, “The music is above these factors. I will not change my program, I have the right to decide on my repertoire.”<sup>40</sup>

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<sup>34</sup> Agus, 260.

<sup>35</sup> Kloss, 69.

<sup>36</sup> Weschler-Vered, 121.

<sup>37</sup> Ibid, 124.

<sup>38</sup> Ibid, 125.

<sup>39</sup> Ibid, 130.

<sup>40</sup> Quoted in Weschler-Vered, 131.

Unfortunately, performing the sonata eventually led to a physical assault on Heifetz after one particular concert. Though he intended to play the Strauss Sonata, he ultimately cut it from the program without further explanation.<sup>41</sup>

Heifetz reduced his solo concert career as he neared his sixtieth birthday. His focus moved to chamber music, and he frequently collaborated with cellists Gregor Piatigorsky and Emanuel Feuermann, violist William Primrose, and pianist Arthur Rubinstein. They played piano trios, string trios and duos.<sup>42</sup> In an interview with Samuel Chotzinoff, Heifetz discussed his ending performance career.

Musical artists are notoriously disinclined to withdraw from public life, a weakness that has often resulted in disastrous yearly 'farewell' tours. Heifetz seems to have been spared this failing. Having reached his sixties, he has embarked on a realistic approach to curtail his public appearances gradually and he expects in the course of time to 'cease upon the midnight hour' with his musical faculties fairly intact.<sup>43</sup>

Heifetz made a surprise public announcement formally stating his intent to become a professor at the University of Southern California (USC). He said, "My old professor [Leopold Auer] put a finger on me and said that one day I would be good enough to teach. Violin playing is a perishable art. It must be passed on as a personal skill -- otherwise it is lost."<sup>44</sup> His choice to stop touring and teach was further contribution to the violin pedagogy along with his transcriptions.

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<sup>41</sup> Ibid, 131.

<sup>42</sup> Schwarz, 440.

<sup>43</sup> Samuel Chotzinoff, Heifetz, *Holiday magazine*, 1963 (Reprinted RCA), from Weschler-Vered, 136.

<sup>44</sup> Quoted in Weschler-Vered, 139-140.

## Heifetz's Late Years

Heifetz left USC and started to teach at the University of California at Los Angeles from 1961 to 1983, instructing more than 150 students over a span of 22 years.<sup>45</sup> His popularity and unique style made him a sought-after instructor. He gave his last concert at the University of Southern California in 1972 and then retired from playing the violin. His last recording was made in 1972, in Los Angeles and it is also captured on film.<sup>46</sup> Though his performing career had ended, he continued to teach privately. Heifetz died on December 10, 1987 in Los Angeles at the age of 86.<sup>47</sup>

## Heifetz's Performance and Teaching Styles

While some regard Heifetz as a genius, born with perfect technique, Heifetz disagreed with this assertion and said in an interview:

I suppose, when I play in public, it looks very easy. It is only very easy because before I ever came to the concert stage, I worked very, very hard. And, of course, practice makes a difficult piece easy. Practicing for me is a combination of putting two things together. First, I *study* the piece. I call this *mental* work. Then, I start to practice the piece. I call this physical work. I have to combine the two before I reach any goal. As far as technique is concerned, people say that I have a natural technique because it looks as though I did not have to work very hard to get it. *This is not true!* I had to develop it, to assure it, and to perfect it.<sup>48</sup>

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<sup>45</sup> Schwarz, 441.

<sup>46</sup> *Heifetz in Performance*. DVD. Kirk Browning. BMG 2004.

<sup>47</sup> Harold Schonberg. "Jascha Heifetz is Dead at 86" *New York Times*, December 12, 1987. <http://www.nytimes.com/1987/12/12/obituaries/jascha-heifetz-is-dead-at-86-a-virtuoso-since-childhood.html?pagewanted=all&src=pm>.

<sup>48</sup> Axelrod, 124.

Heifetz strove for perfection in his playing, which is evident in analyzing his technique. He once told his accompanist, Kaye, “If you are an artist, you do things correctly. Not half way--fully. If you want to be an artist, then no approximation. If you think I am tough on you, remember, I am twice as tough on myself.”<sup>49</sup> Former Heifetz student Sherry Kloss recalled a statement Heifetz once made, “If I don’t practice one day, I know it; two days, the critic knows it; three days, the public knows it!”<sup>50</sup> Therefore the idea of perfectionism is one that Heifetz himself practiced and he relayed to his students. Paul Louis writes, “If I were to describe his playing style with one word, it is subtle. He used a fast bow, fast vibrato and if one looks at his posture, his elbow is very high.”<sup>51</sup>

His posture was unique: he held his violin very high and pushed far back, while his bow arm was very high and his elbow was perfectly angled. His bow arm and bow grip show the Russian School. This grip differs from the Franco-Belgian grip (later known as the Galamian grip, after Ivan Galamian) which is most commonly used today.<sup>52</sup> In the Russian grip, the index finger is more rolled with second knuckle around the stick and the rest of the fingers are flat especially the pinky. It can make more powerful and sharp sound.<sup>53</sup> While many contemporary violinists move with the music during performances, Heifetz stood perfectly still when he performed.

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<sup>49</sup> John Anthony Maltese, *Jascha Heifetz: The Decca Masters Vol.1*, Record Label, CD number, 1988, compact disc.

<sup>50</sup> Julian Haylock, “Great Violinists Part 1. Jascha Heifetz,” *Strad* (June 1959): 34.

<sup>51</sup> *Heifetz in Performance*. DVD. Paul Louis. RCA, 2004.

<sup>52</sup> Boris Schwarz and Margaret Campbell. “Ivan Glamian (1903-1981)” Grove Music Online. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10510>.

<sup>53</sup> Scharwaz, 437.

## Heifetz's Teaching

In his teaching, Heifetz stressed some of the qualities he himself was passionate about: practice and perfection. Heifetz's student Sherry Kloss, whom I studied with at Ball State University, described what it was like at her teacher's twice weekly master class. Students were required to prepare two Paganini caprices, one concerto, one Bach sonata, and one Heifetz transcription for each class. They never knew who would be called to play during the class and thus needed to be ready at all times. If a student was not prepared when called upon, they were "out" of the class for the next year. Heifetz used to say in this regard that "there is a two-way door in my class – "in and out." <sup>54</sup> During master classes Heifetz typically demonstrated fingerings, finger slides, and dynamics to the students with the aim of increasing their musical expression. His new fingerings were designed to simplify technique and create coloristic effects.<sup>55</sup> In viewing Heifetz's master class films, he always sat with a stick in his hand and his violin ready on the desk. He demonstrated passages on the violin or accompanied students on the piano himself. He strongly recommended that all of his students play piano. He taught the importance of learning both the violin and piano parts equally for true understanding of music.

Former students Ayke Agus and Kloss described the importance of learning scales in Heifetz's class. All students were required to play major, minor, and modal scales, as well as scales broken into thirds, sixths, octaves, and tenths. Heifetz also had a specific, unique way that he taught his students to tune their instruments. Rather than tuning his A string with a D minor chord he preferred hearing a D major chord. He encouraged students to "pull the strings up just a hair higher, which would make the violin sound brighter so that it would shine over the piano."<sup>56</sup> Heifetz often helped his students with personal needs, such as rent or grocery money or by

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<sup>54</sup> *Jascha Heifetz God's Fiddler*. DVD. Peter Rosen. NJ:Kultur, 2011.

<sup>55</sup> Sybil Maxwell, "The Jascha Heifetz Master Class," *American String Teachers*, 9/3 (1959), 2.

<sup>56</sup> Agus, 53-54.

loaning them a violin and bow. He frequently observed his students teaching their own private pupils.<sup>57</sup> Erick Friedman, one of Heifetz's students who recorded the Bach Double Concerto with him, said that "Heifetz's consideration and tact for others he cares about is beyond most people's imagination."<sup>58</sup>

## Heifetz's Legacy

Heifetz's legacy lives on in many different ways. His former students continue his legacy by teaching a younger generation, and information about his performance and life as a violinist has been published in books, audio, and video recordings. He was even comically depicted in cartoons for his perfectionism.

John Maltese wrote in Heifetz's biography:

In 1925, the name 'Heifetz' became so iconic that it was used in radio, motion picture, and television dialogue as a synonym for perfection. Much to Heifetz's amusement, even cartoons referred to him. He often clipped them and taped them to his filing cabinet in his studio. One, from *Parade* magazine, showed an irate customer complaining to his mechanic: '\$120.34 for a tune up? Who tuned it, Jascha Heifetz?' Another depicted a man mixing a cocktail, with the caption: 'Master of mixology: Hei-fizz.'<sup>59</sup>

Heifetz was extremely popular not only in the music world but also in the media such as television and radio. His popularity across media reinforces his status as an icon.

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<sup>57</sup> Kloss, 55-57.

<sup>58</sup> Erik Friedman, From "Jascha Heifetz: Violinist Nonpareil," Edited by John and John Maltese, <http://www.jaschaheifetz.com/about/jascha-heifetz-violinist-nonpareil/>.

<sup>59</sup> John and John Maltese, From the Jascha Heifetz Biography, <http://www.jaschaheifetz.com/about/biography/>.

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# LAUGH PARADE

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by Bill Hoest



**"\$120.34 for a tune-up?  
Who tuned it, Jascha Heifetz?"**

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Plate 2.1: Cartoon Poking Fun at Heifetz

Source: From Sherry Kloss, *Heifetz Through my Eyes*, xvii.

The Heifetz's "Symposium of Individual Style" is another way Heifetz's legacy lives on. The camp consists of lessons, master classes, performances, and lectures which explain Heifetz

as a teacher and his playing style. Heifetz was caring and dedicated teacher to his students. When I attended the Heifetz Symposium, we had a lecture after dinner each night. One teacher, Elaine Skorodin, a student of Heifetz, told us about a dinner party held at his home. She said:

Before dinner, he announced that he and his accompanist, Brooks Smith, wanted to play a short recital. The guests were pleasantly surprised and took their seats in his studio. But when Heifetz started to play, everyone froze. His rhythm and intonation were off. How could this be? Heifetz's face was expressionless, as usual, but he was looking at his guests out of the corner of his eye and, despite a gallant effort, Brooks Smith could not contain a smile. Heifetz was engaging in one of his old party tricks: imitating, perfectly, a bad student.<sup>60</sup>

Each student at the symposium played Heifetz transcriptions in their lessons while the other students observed and discussed style and technique. We discussed Heifetz's difficult fingerings and suggested our own alternate fingerings. Like Heifetz did in his studio, each student accompanied another student on the piano and learned both the violin and piano parts of the composition.

Heifetz recorded more than 60 transcriptions of his own.<sup>61</sup> Many violinists have recorded Heifetz's transcriptions, paying homage to him. A selected list is in the table below. (Table 1)

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<sup>60</sup> Elaine Skorodin, From Jascha Heifetz: Violinist Nonpareil, Edited by John and John Maltese, <http://www.jaschaheifetz.com/about/jascha-heifetz-violinist-nonpareil/>.

<sup>61</sup> Axelrod, 96.

**Table 2.1:** Selected Recordings of Heifetz Transcriptions

Artist	Title
Savatore Accardo	<i>Omaggio a Heifetz</i> . Vol.I&II CD. Fone, Italy, 1997
Ayke Agus	<i>Doubles- Heifetz Encore Transcriptions</i> . CD. Los Angeles, CA: Protone, 1998
Ruben Aharonian	<i>Heifetz Transcriptions</i> . CD. Delos Records, 2005
Vincenzo Bologese	<i>Heifetz's Transcriptions –The Art of Violin</i> . CD. Musikstrasse, 2010
Elena Denisova	<i>Jascha Heifetz Miniatures for Violin and Piano</i> . CD. Arte Nova Records, 2002
Sherry Kloss	<i>Lost&amp;Found- Treasures of the Heifetz Legacy</i> . CD. Kloss Classics, 1997 <i>Sherry Kloss plays Forgotten Gems</i> . CD. Kloss Classics, Los Angeles, CA: Protone, 1988
Leonid Kogan	<i>Heifetz Violin Miniatures</i> . CD. Encore, 1963
Su Yeon Lee	<i>Heifetz Transcriptions</i> . CD. Naxos, 2006
Itzhak Perlman	<i>A tribute to Jascha Heifetz</i> . CD. EMI Records, 1989
Aaron Rosand	<i>Heifetz Transcriptions</i> . CD. New York: Turanabout, 1984

Perhaps the extent of Heifetz's legacy is best articulated by his students and colleagues. David Oistrakh, the great Russian violinist, said: "There are many violinists. Then there is Heifetz."<sup>62</sup> Ida Haendel said that: "He knows how to treat the bow. So accurate there is not one note slightly off. He had mastery of keeping the bow on the string with such great intensity and yet so smooth."<sup>63</sup>

Former students Aaron Rosand, Ayke Agus, and Sherry Kloss were influenced by Heifetz, and they expanded his legacy to present Heifetz's footprint. They show Heifetz's contribution to the violin literature and continue the tradition of playing his transcriptions.

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<sup>62</sup> Herbert R. Axelrod, 2<sup>nd</sup> ed., *Heifetz* (Paganiniana Publications, New Jersey, 1981), 48.

<sup>63</sup> *Jascha Heifetz, God's Fiddler*. DVD. Peter Rosen. NJ:Kultur, 2011.

## **Conclusion**

Heifetz started violin at an early age and quickly rose to fame. After studying under the tutelage of Leopold Auer, he immigrated to the United States and made his American debut at age of sixteen. His performance career included concertos, recitals, chamber music, and even a war tour. In 1961 Heifetz began working at USC-Los Angeles where he taught more than 150 students over a span of 26 years. His popularity and unique style made him a sought-after instructor. He ended his teaching career at UCLA and died at the age of 86. As shown above, Heifetz is arguably one of the greatest violinists ever and his playing is considered an example of perfection.

### Chapter 3: General Overview of Transcription Characteristics

Heifetz's greatest contributions to violin repertoire are his transcriptions, which amounted to more than 150 different works. A comprehensive list of his transcriptions can be found in Appendix I. According to Herbert Axelrod, "His transcriptions are well-conceived, bold in instrumental contrivance and harmonically ingenious. In order to play his pieces, with the Heifetz violinistic vocabulary- controlled intensity of tone, a knack of negotiating suave (and vibrant) finger slides and position changes, the ability to 'sing' in double stop combinations of every device, and commanding facility."<sup>64</sup>

#### Choosing and adapting transcriptions

In 1927 Heifetz was inspired by a café musician in Mexico City resulting in his first transcription, which was Ponce's "Estrellita."<sup>65</sup> His transcriptions span many genres such as piano pieces, operas, string quartets, symphonies, sonatas, and folk songs. He most often wrote transcriptions during his concert tours, which he specifically penned for the location he was visiting. He was a "night person," would sit with a cigar and Coca-cola, a drink he loved, would spend all night writing a transcription, and in the morning often would hand the piano part of the new transcription to his pianist with the instruction that the piece would then be performed that same evening.<sup>66</sup> On each transcription, he noted the date, location transcribed, and dedicatee. When composing, Heifetz worked from the piano, writing out notations, fingerings, and bowings for both the piano and violin parts. Heifetz constantly edited his transcriptions and practiced

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<sup>64</sup> Axelrod, 96.

<sup>65</sup> Ayke Agus, *Heifetz As I Knew Him* (Portland: Amadeus Press, Oregon 2001), 192.

<sup>66</sup> Ayke Agus, *God's Fiddler*.

them many times with the piano. After setting the work aside for a few weeks, he would edit it again until he was satisfied with the final version.<sup>67</sup>

Heifetz composed his transcriptions so that the violin and piano would be equal performance partners – sharing both the melody and accompaniment. He wanted the violinist to study the entire score, which would enable them to better understand how the parts fit together and his intentions as a transcriber. His piano parts are not only the accompaniment but equal partners to the violin and “his intent in his transcriptions clearly gives the piano something more substantial than empty, oom-pah-pah accompaniments.”<sup>68</sup>

Though Heifetz preserved the original melody, would often add his own musical material, writing in keys that would facilitate fingerings and performance interpretations. When writing his transcriptions, Ayke Agus said “Heifetz remained within the harmonic framework of the original composition and only made changes if he felt that the original work could use more colorful harmonic support. He changed the keys only if he knew that another key would be more advantageous for the sound of the violin.”<sup>69</sup> For example, in Saint-Saëns’s “The Swan,” he changed the key from G major to G-flat major, thus avoiding open strings. He did it to make the piece even more difficult so that he could show off! Flat keys are more difficult to play in than sharp keys for string instruments. In “Old Folks at Home” by Stephen Foster, Heifetz chose the relaxing and lyrical key of B-flat Major, as opposed to the bright sounding D Major, which better reflects the title of the song. By contrast, for Foster’s piece, “Jeannie with the light brown hair,” Heifetz chose D major, transcribed its original key of F Major.<sup>70</sup>

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<sup>67</sup> Agus, 196.

<sup>68</sup> Ibid, 190.

<sup>69</sup> Ibid, 195.

<sup>70</sup> See Chapter 4, Transcription Analysis, for more on this matter.

In addition to changing keys, Heifetz commonly added difficult embellishments to his transcriptions, making them extremely virtuosic. Heifetz's fingering instructions indicate the frequent use of finger slides. His finger slides became a unique characteristic of his style in order to be more expressive virtuosity. Heifetz's markings suggest using the same finger to slide rather than neighboring fingers. When one finger is used to stop the string on two or more notes in a row, the sound of that finger's motion along the string is often audible, creating a glissando. I discuss his use of slides further in Chapter 4.

Heifetz often played phrases high on lower strings to enhance the resonance. The abundance of slides, heavy articulations, *rubato*, and in particular the narrowly shifting fingerings seem to suggest a romanticized, melancholy performance style, in which the violinist drags the fingers soulfully from note to note and applies pressure with the bow at important rhythmic points. Heifetz's fingerings do not necessarily suggest easy alternatives for the benefit of the performer, and instead frequently complicate the performance, making the violinist's work more difficult. Part of his motivation was so that the audience would hear the fingers move along the strings and be aware of the mechanics of performance and the technology of the instrument.

### **His dedicatee**

Heifetz included dedications on some of his transcriptions at the top of the music; however many of the intended recipients are still unknown. Agus explains:

Heifetz liked to write cryptic dedications at the top of his transcriptions; they mostly consisted of abbreviated names, their meaning known only to him and perhaps to the persons to whom they were dedicated. I often felt that when Heifetz played his transcriptions he played them with these people in mind, and with his playing he reminisced over events that prompted their

dedications; I also felt that this special feeling of his added something to these pieces that no one else could fathom or imitate, as if he had developed special sounds and techniques to perform them.<sup>71</sup>

Heifetz notated his dedications in many different ways – through initials and symbols - but almost always the identity of the dedicatee was kept secret. For example, “Sea-Murmurs” is for “C.W.”<sup>72</sup> “L’après-midi d’un Faune” is for “F, and,”<sup>73</sup> and “Estrellita” is “To T.O.F.”<sup>74</sup> Heifetz only indicated clear dedications to a few musicians, including Piatigorsky, Gershwin, and Rubinstein. *Promenade* by Prokofiev, which is dedicated to the cellist and his close friend Piatigorsky, bears the writing “In memory of Piatigorsky.”<sup>75</sup> His dedications also reflect his Russian-Jewish heritage. He dedicated “Hebrew Melody” to the memory of his father and he dedicated his “Hebrew Dance” to “my confrères in Hebrew Music.”<sup>76</sup> It seems that if Heifetz transcribed a piece originally for a particular instrument, the dedication was to a performer of that instrument. The other dedications remain cryptic and express Heifetz’s desire for a private personal life.

## Heifetz Program

Heifetz's concert programs serve as a useful tool for violinists planning a recital as they are a good balance between larger compositions and shorter transcriptions (Figure 1).

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<sup>71</sup> Ayke Agus, *Heifetz As I Knew Him* (Portland: Amadeus Press, Oregon 2001), 201.

<sup>72</sup> *Ibid*, 49.

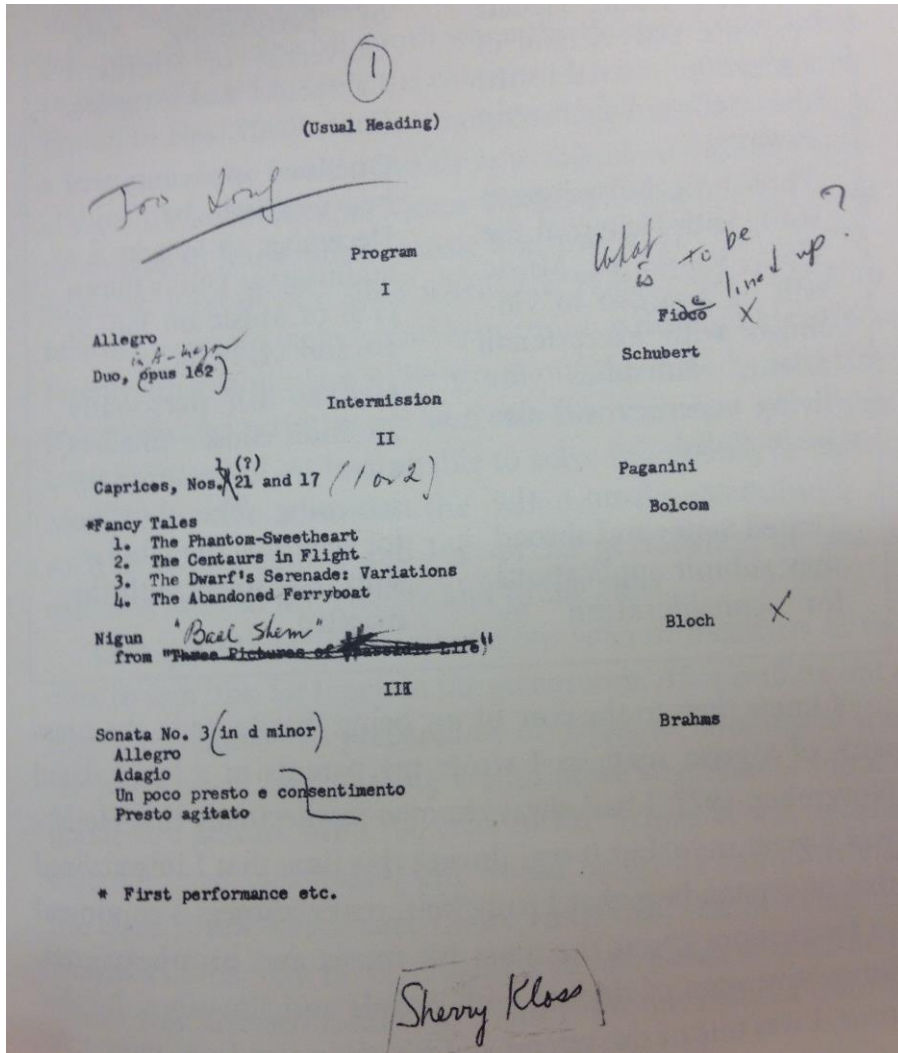
<sup>73</sup> *Ibid*, 32.

<sup>74</sup> Jascha Heifetz. *Transcriptions & Cadenzas for Violin and Piano*. (Carl Fischer, NY.1995), 47.

<sup>75</sup> Jascha Heifetz, *Great Performer’s Edition*, Transcribed for violin and piano, (G.Schirmer: New York, 1978).

<sup>76</sup> *Ibid*, 106.

Sherry Kloss recalled that Heifetz gave her advice in choosing and arranging a concert program. “Heifetz preferred short program. He said ‘A concert should be on the short, not long side. Make the audience want more, not less.’”<sup>77</sup> In Sherry Kloss’s program, Heifetz wrote “Too Long.” He always kept his program short, to maintain the audience’s attention.



**Plate 3.1:** Heifetz’s Edits on Kloss’s Program

**Source:** Sherry Kloss, *Jascha Heifetz Through my Eyes*, 49. Annotations read: “Too long.”

<sup>77</sup> Ibid, 114.

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MONDAY EVENING, OCTOBER 23, 1972, AT 7:00 P.M.

DOROTHY CHANDLER PAVILION

THE UNIVERSITY OF SOUTHERN CALIFORNIA

presents

# HEIFETZ

in a recital for the benefit of scholarship  
funds at the USC School of Music

with

BROOKS SMITH  
at the Piano

CESAR FRANCK

Sonata in A Major  
Allegretto ben moderato — Allegro  
Recitativo-Fantasia — Allegretto poco mosso

RICHARD STRAUSS

Sonata in E<sup>b</sup> Major, Opus 18  
Allegro ma non troppo  
Improvisation (Andante contabile)  
Finale (Andante-Allegro)

## INTERMISSION

J. S. BACH

*from* Partita in E Major for Violin Alone  
Prelude  
Louré  
Gigue

ERNEST BLOCH

"Nigun" from Baal Shem

CLAUDE DEBUSSY

La plus que lente

SERGEI RACHMANINOFF\*

Etude-Tableau in E<sup>b</sup> Major\*

MANUEL DE FALLA

Nana (Berceuse)

FRITZ KREISLER

La Chasse

MAURICE RAVEL

Tzigane

\*transcribed by Heifetz

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**Plate 3.2:** Program from a Heifetz recital, USC, October 23, 1972.

**Source:** from the collection of Sherry Kloss

During the first half of recitals, Heifetz usually played sonatas or concertos. After intermission, he chose solo violin music such as Johann Sebastian Bach's unaccompanied Sonatas and Partitas. He followed this with a couple of transcriptions. To close the program he chose longer virtuosic show pieces.<sup>78</sup>

Former student Eugene Gratovich writes that Heifetz's programs were known for containing transcriptions. "Heifetz was always careful to choose good music for his arrangements, and he chose wisely in putting them on his concerts. A Heifetz concert was well balanced musically. Violinists of today do not make good use of the small pieces."<sup>79</sup>

Heifetz's concert repertoire was diverse and much of it is recorded.<sup>80</sup> The music is old and new; there are long concertos as well as the short pieces that were an important part of a performer's repertoire in the days before the long-playing record.

## **Conclusion**

Heifetz's 150 transcriptions demonstrate the sincere attention he devoted to these works. His use of equal voicing suggests that he viewed both the violin and piano as partners in interpreting his music. Further, both parts are virtuosic in their own right and the violin part employs a number of difficult techniques making the transcriptions best suited for advanced players. That he dedicated some of his transcriptions to specific, yet unknown people suggests the importance they had in his life, even if that importance is not evident to others. Heifetz's

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<sup>78</sup> See Joshua S. Walden, *Sounding the Soul: Jewish and Hungarian Composers and Performers and the Transformation of Folk Music, 1900-1946* (PhD, Columbia University, 2008), 274 for further information about the structure of Heifetz's programs.

<sup>79</sup> Eugene Gratovich, e-mail message to author, March 13 2013. Gratovich is a pupil of Heifetz and he teaches at the University of Texas-Austin.

<sup>80</sup> Jean-Michael Molkou, "Heifetz on Disc and Film," *Strad*. 106 no. 1257(January 1995), 90-97.

programs are well designed with a mix of long and short pieces, big repertoire like concertos or sonatas, and transcriptions of his or another composer.

## Chapter 4: Commentary on Transcriptions

Heifetz created transcriptions during his concert tours, noting the date, location, and dedicatee for each transcription.

### Classifying Heifetz's Transcriptions

The list of transcriptions, found in Appendix I, consists of six categories explained below.

#### 1. Composer.

Transcriptions are listed in alphabetical order by the original composer's last name, resulting in a total of 69 different composers. Heifetz transcribed works by numerous composers, including Achron, Scarlatti, Bach, Beethoven, Mozart, Brahms, Chopin, Debussy, Khatchaturian, Mendelssohn, Ponce, Poulenc, Schumann, and Schubert. The composers with the most transcriptions are Rachmaninoff (13), Prokofieff (8), and Gershwin (8). This list can also be categorized by original instrumentation.

**Table 4.1: Heifetz's transcriptions based on genre**

Number of transcriptions	Original genre
52	Piano or Harpsichord
17	Song
9	Violin & Piano, Violin & Orchestra; including cadenza
9	Orchestra
9	Chamber music (trio, string quartet, divertimento)
8	Opera
4	Ballet

As evidenced in the table, Heifetz completed a total of 52 transcriptions which were originally piano and harpsichord pieces. This is likely because these works were easiest for him to transcribe by giving the melody to the violin and adding to the piano part. He chose pieces which were already famous pieces or pieces with a melody that could be easily followed by the audience.

2. Place and date of Heifetz' transcription.

3. Title of work.

Heifetz hardly ever changed title of work except in the case of Hora Staccato.

4. Dedicattee

As detailed in Chapter 2, Heifetz frequently dedicated his transcriptions to people he knew well and respected, though not all of the dedicatees are known by name. This section contains the initials as printed on the scores. He dedicatees included his father, Rudy, A mon ami Fred.Ward, the Knotts, the Quartet, Leo and Frankie, Vladimir Horowitz, Sascha Jacobsen, Sir Hamilton Harty, Gregory Piatigorsky, Josepha, Isidor Achron and Joseph Achron, Some are initials as in the case of T.O.F, C.W, F, ØØ, and M.F whom he kept secret. The ØØ occurs on the love songs.

5. Ayke Agus Catalogue

Ayke categorized by composer, Heifetz transcription, original work, place/date, and publisher/date. She has total of 126 transcriptions. Ayke explained her organization of transcriptions:

This list of Heifetz's completed works includes published and unpublished transcriptions for violin and piano, original compositions and transcriptions for various instrumentations, and songs published under the name Jim Hoyle. This list may not be

complete, but it represents the best information available to date from Heifetz's labeling of his autograph and printed scores and from library databases. Note that Heifetz's titles sometimes vary from the titles of the original works.<sup>81</sup>

Additionally, I have found some mistakes from her list, which are outlined below in Table 4.2.

**Table 4.2: My corrections to Ayke's list**

Ayke	Correction
Alkan, Charles-Valentin(Morhange) Barcarolle, Op.65, originally for piano Beverly Hills, CA, 1956 C.Fischer, 1958	Alkan, Charles-Valentin(Morhange) Barcarolle, Op.65, originally for piano Beverly Hills, CA, 1956 C.Fischer, 1968(Publisher/date corrected)
Medtner, Nicolai <i>Fairy Tale</i> , Io.20, No.1, originally for piano Beverly Hills, 1949 C.Fischer, 1949	Medtner, Nicolai <i>Fairy Tale</i> , Io.20, No.1, originally for piano Beverly Hills, 1945(Place/date corrected) C.Fischer, 1949
Mendelsshon, Felix Scherzo from Overture for <i>A Midsummer Night's Dream</i> Beverly Hills, 1943 C.Fischer, 1943	Mendelsshon, Felix Scherzo from Overture for <i>A Midsummer Night's Dream</i> Harbor Island, Calif. Dec 8, 1941(Place/date corrected) C.Fischer, 1943
Mozart, Wolfgang Amadeus Menuet from Divertimento in D major, K.136, originally for orchestra n.a. C.Fischer, 1940	Mozart, Wolfgang Amadeus Menuet from Divertimento in D major, K.136, originally for orchestra n.a. C.Fischer, 1933(Publisher/date corrected)
Rachmaninoff, Sergei <i>Etude-tableau</i> , Op.39, No.2, originally for piano Beverly Hills, 1972 C.Fischer, 1947	Rachmaninoff, Sergei <i>Etude-tableau</i> , Op.33, No.2, originally for piano(title corrected) Beverly Hills, 1972 C.Fischer, 1947

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<sup>81</sup> Ibid, 251.

**Table 4.2 (cont.)**

Rachmaninoff, Sergei Second movement from Sonata for Cello and piano, Op.19 n.a.	Rachmaninoff, Sergei Third movement from Sonata for Cello and piano, Op.19 (title corrected) n.a.
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6. Source (Publisher and date)

Heifetz's main publisher was Carl Fischer, who published four books containing transcriptions: *The Heifetz Collection Transcriptions & Cadenzas* vol. 1 of *The Heifetz Collection* in 1995; *Heifetz plays Gershwin* vol. 2 of *The Heifetz Collection* in 2000; *Arrangements & Transcriptions* vol. 3 of *The Heifetz Collection* in 2003; and *Favorite Encore Folio* in 1993. Other primary publishers include G.Schirmer, Israeli Music Publishers, Hastings-on-Hudson, Gershwin Publication, Chappell & Co, Warner Brothers, and more.

**Transcription Commentary**

My basic for choosing the pieces for commentary is because they were the most famous and the ones that regularly appeared on his encore list. Moreover, "Estrellita", was one of his favorites and was dedicated to his lover (ØØ).

"Estrellita" and "Hora Staccato" are unusual pieces among Heifetz's arrangements because they are the only ones he wrote following his impressions of live performances. In these two pieces the harmonization and compositional process were his creation and he only borrowed the

melodies.<sup>82</sup> This contrasts with his other transcriptions which were based on published music such as piano pieces, songs, orchestral music, and even operas.<sup>83</sup>

### “Estrellita”

Manuel Ponce’s “Estrellita” was the very first transcription done by Heifetz in 1927. The night before a concert in Mexico, he went to a café where he heard a musician playing it. Afterward, he realized this transcription on an impulse.<sup>84</sup> Below is my comparison of the original *Estrellita* with Heifetz’s transcribed version.

**Table 4.3: Comparison of *Estrellita***

	<b>Ponce (for high voice and piano)</b>	<b>Ponce-Heifetz ( for violin and piano)</b>
<b>Form</b>	<b>Rounded binary (A- A')</b> A A' A'' B B' A''' m 1 7 15 23 27 31  A'- A''- B- B'- A''' m. 7 15 23 27 31	<b>Ternary(A-B- A')</b> A A' B B' C C' A'' A''' * 1 5 9 13 17 19 21 29 37  A- A'- B- B'- C- C'- A''- A'''-codetta* 5 9 13 17 19 21 29 37
<b>Dynamics</b>	<b>Rapid dynamic changes by measure</b>	mf p mf mf
<b>Differences</b>	<b>Vocal line</b>	<b>Formal Construction</b> <b>Add new material between mm.17-20</b> <b>Piano part has heavier harmony, more active movements, wide range</b>
<b>Tempo</b>	<b>Andante</b>	<b>Moderato</b>
<b>Time signature</b>	2/2	4/4
<b>Theme</b>	<b>Soprano</b>	<b>violin</b>
<b>Key signature</b>	<b>F Major</b>	<b>F-sharp Major</b>

<sup>82</sup> Ayke Agus, *Heifetz I knew Him* (Portland, Oregon. Amadeus Press, 2001), 193-194.

<sup>83</sup> See Appendix 1.

<sup>84</sup> *Ibid*, 192.

Heifetz was a skilled transcriber, which is clear from his alteration of Ponce's simple "Estrellita". He started with a dynamic *mf* contrast to the original *p*. In Heifetz's "Estrellita," he used many non-chord tones in the piano part and also used many double stops and sixths in the violin part. These heavier harmonies make the piece emotionally more intense. Surprisingly, Heifetz added new material from mm.17 to 20 for the transition.

Comparing the original version of "Estrellita" to Heifetz's transcription shows a number of discrepancies. Agus writes:

First, he changed the key to F-sharp major. Heifetz likely changed the key because he felt that the lack of resonance in the open strings enabled him to produce a richer, more sonorous silky sound that was more covered and closer to that of the human voice. He brings out the especially luscious, rich sound of Mexican songs. Despite this, F-sharp major is a difficult key for violinists to play in because it contains six sharps and there are no open strings.<sup>85</sup>

In this transcription, Heifetz adds unexpected accidentals and his own melodies to enhance the original version. For instance, in m. 24, he adds a chromatic passing tone, D-natural, thus adding harmonic nuance. Another example appears in measure 31, where he writes an A-natural rather than an A-sharp. Another way he alters the mood is through voicing; in measure 34 he writes the melody in the piano part. At this section the piano plays the lead, lyrical part while the violin plays supporting accompaniment. Throughout this section, he adds brand new melodies he composed, thus combining his own ideas with the original (Example 1).

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<sup>85</sup> Agus.192.

Example 4.1: Estrellita mm.26-33<sup>86</sup>

The image displays a musical score for the piece 'Estrellita', measures 26 through 33. The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line is marked *molto dolce* and *mf*. The piano accompaniment is marked *pp* in the first system and *mf* in the second system. The score consists of two systems of music. The first system contains measures 26-29, and the second system contains measures 30-33. The piano part features a complex harmonic texture with many chords and some chromaticism.

<sup>86</sup> All music example is reproduced with permission of the Carl Fischer.

Example 4.2: Original Estrellita by Ponce<sup>87</sup>

# ESTRELLITA

CANCION MEXICANA

(ORIGINAL)

Letra de MANUEL M. PONCE

Versión francesa de Madame M. CEBRON NORBENS

Versión inglesa de Madame M. BRULL.

MANUEL M. PONCE

**Andante**

CANTO

**Andante**

PIANO

*p* *f*

*p espress.*

*espress.*

Es - tre - lli - ta del le - ja - - no cie - lo,  
Pe - tit as - tre d'un ciel tris - te et som - bre,  
Lit - tle star whoshines so bright in Hea - ven.

Copyright, 1951, by Clema M. de Ponce  
Propiedad del Autor, registrada conforme a la Ley, México.

Ediciones: CLEMA M. DE PONCE  
Mexico, D. F.

Excerptando la edición francesa de la casa Bessol de Paris et Non Kochatz  
Estrellita NUNCA FUE DEDICADA A NADIE por su autor.

<sup>87</sup> James J. Fuld, writes in his book *The Book of World-Famous Music* (New York: Dover, 1985), p. 217 that *Estrellita* is the second composition in Ponce's *Dos Canciones Mexicanas*, which was listed in Hofmeister's *Monatsbericht*, as being published in Oct., 1913. However, no copy of this original edition is known to survive.

Example 4.2 (cont.):

que mi - ras mi do - lor que sa - bes mi su - frir, ba - jay  
 toi qui vois ma dou - leur toi qui vois mon a - mour, vas à  
 who knows a - bout my love and sees my bro - ken heart, come and

*f* un po' piacere **Rall.** a Tempo  
 di - me si me quie - re un po - co por - que yo no pue - do sin  
 lui, que ta lu - mière l'i - non - ds dis - lui que j'ai bri - sé mon cœur et  
 tell me if my dear one lo - ves me life is sad and de - so - late when

*mf* col canto **Rall.** a Tempo

1. 2. *p*  
 su a - mor vi - vir. Es - tre Tú e - res, Oh estre -  
 ne puis vi - vre un jour. Fe - tit Tu es en - tre tou -  
 we are a - part. Lit - tle Oh! loveliest star

1. 2. *p*

Example 4.2 (cont.):

lla! mi fa - ro de amor, tú sa - bes que pron - to he  
 tes mon é - toile d'espoir, tu sais que bien tôt je  
 my bea - con of love, you know that my life will soon

*f* Un poco rit.  
 de morir. Ba - ja y di - me si me que - re un po - co  
 dois mourir. Vas à lui, que ta lu - mière l'i - non - de,  
 ebb and end. Come and tell me if my dear one lo - ves me

*f col canto*

Rall. *f un po' a piacere* a Tempo  
 por - que yo no pue - do sín su a - mor vi - vir.  
 dis - lui que j'ai bri - sé mon cœur et ne puis ti - vre un jour.  
 lit - tle star of sil - ver in Hea - ven a - bove.

Rall. a Tempo  
*mf col canto* *pp*

Example 4.3: "Estrellita" by Heifetz

112

To T.O.F.

**Estrellita**  
(My Little Star)  
MEXICAN SERENADE

PONCE-HEIFETZ\*

Moderato

Violin

Piano

*mf dolce*

*mf*

*mf*

*p*

*r.h. 3 r.h.*

*i.h.*

\*When playing this composition in public both the name of the composer and that of the transcriber must be mentioned on the program.

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## “Hora Staccato”

Heifetz used his many transcriptions to showcase his virtuosity. “Hora Staccato” is an excellent example of this because throughout the piece, there are frequent ascending and descending bow staccatos which require a high level of virtuosic technique. It shows his mastery of use of the bow.

Heifetz composed “Hora Staccato” in 1929 after a visit to Bucharest, Romania.<sup>88</sup> As with “Estrellita,” Heifetz transcribed the piece after visiting a Bucharest cafe in 1929. The performer was Romanian violinist Grigoras Dinicu who studied with Carl Flesch and graduated from the Bucharest Conservatory.<sup>89</sup> “Hora Staccato” gained popularity quickly. Heifetz's arrangement was distributed by Carl Fischer, Inc. Due to this popularity; it was also arranged for different instrumentations including cello, viola, Bb clarinet and saxophone.<sup>90</sup>

The popularity of “Hora Staccato” similarly gave way to puns and criticism. Even though Heifetz played this often in his program, he did not allow his students to play it. He explains below:

I don't often allow my students to play the ‘horrible staccato,’ as he called it in jest, “because in most cases the students only want my approval of their tremendous, fast staccato, and are looking for my compliments on their performances. They rarely can play down- and up-bow staccatos, especially in different tempos; most of them are geared only to one speed which they are unable to change. I don't want to discourage them too much.”<sup>91</sup>

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<sup>88</sup> Ibid, 192

<sup>89</sup> Andrew Lamb. “Dinicu, Grigoras” Grove Music Online. Accessed July 9, 2012. [http://www.oxfordmusiconline.com.proxy2.library.illinois.edu/subscriber/article/grove/music/07818?q=Grigoras+Dinicu+&source=omo\\_t237&source=omo\\_gmo&source=omo\\_t114&search=quick&hbutton\\_search.x=24&hbutton\\_search.y=15&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy2.library.illinois.edu/subscriber/article/grove/music/07818?q=Grigoras+Dinicu+&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&hbutton_search.x=24&hbutton_search.y=15&pos=1&_start=1#firsthit)

<sup>90</sup> Ayke Agus, *Heifetz I knew Him* (Portland, Oregon: Amadeus Press, 2001), 260.

<sup>91</sup> Agus, 193.

Hora Staccato has many phrases of bow staccato and it shows his purpose of enhancing virtuosity. It is shown in measures 29-32.

**Example 4.4: Hora Staccato Dinicu-Heifetz**

The image displays a musical score for the piece 'Hora Staccato' by Dinicu-Heifetz, specifically measures 29 through 32. The score is written for violin and piano. The violin part features a melodic line with staccato articulation, marked with 'stacc.' and 'v' (vibrato) above the notes. The piano accompaniment consists of a steady, rhythmic pattern of chords in the right hand and a simple bass line in the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into four systems, each with a violin staff on top and a piano grand staff (treble and bass clefs) below. The first system (measures 29-30) shows the violin playing a series of eighth notes with staccato marks. The second system (measures 31-32) continues the melodic line with staccato and vibrato markings. The piano accompaniment remains consistent throughout, providing a rhythmic foundation for the violin's virtuosic performance.

## **Stephen Foster: “Jeanie with the Light Brown Hair” and “Old Folks at Home”**

Though he created transcriptions based on easy, simple melodies, Heifetz liked to challenge the violinist. Often he would start the melody easily before adding double stops octaves, glissandi, or expressive shifting to create intense tone colors. Both pieces demand G-string and double stop vibrato. He liked different musical expressions made by changing the string from D to G, A to D, E to A which makes different tone colors. He did not like to play the same phrase twice. These techniques are clear in examining Foster’s two pieces “Jeanie with the Light Brown Hair” and “Old Folks at Home.”

### **“Jeanie with the Light Brown Hair”**

Heifetz completed this piece in 1939 in Redding, Connecticut.<sup>92</sup> After two simple bars of piano accompaniment, the violin enters with the melody on the G string from mm.2 to 8. From the start, he challenges the player to play a simple melody on the G string. Heifetz did not like to stay in the same position because he thought it was too safe and not as difficult. In his studio, if a student played a virtuoso passage too carefully, he often said: “It was nicely done, but it was too careful, too safe. Play it with flair, with dash.”<sup>93</sup> This idea is clear in the beginning melody, which would be easier to play on the D and G strings. Since string crossing breaks the phrase, Heifetz would typically put one phrase or even the whole melody on one string, using a higher fingering on the same string for high notes.

Heifetz strove to achieve virtuosity in his transcriptions by adding technical flair. For example, he added slides and fast chromatic runs to transition between melodic statements. The second statement of the theme is often even more difficult than the first. In m.20, Heifetz writes

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<sup>92</sup> Jascha Heifetz, *Transcriptions & Cadenzas for Violin and Piano* (New York: Carl Fischer: 1995), 115.

<sup>93</sup> Agus, 55.

the melody an octave higher on the A string and adds double-stops and sixths with slides. Adding double stops, sixths and slides as well as voicing the melody on the A and E strings creates an exciting emotional timbre.

Before beginning the third section in m.32, Heifetz uses another chromatic scale to go back to the first melody, which is on the G string. The same patterns are found in *Old Folks at Home* and many other transcriptions such as *Deep River* (from the traditional Negro spiritual), *Estrellita* (from Ponce), and *Beau Soir* (from Debussy).

Example 4.5: "Jeanie with the Light Brown Hair," mm. 20-26

# Jeanie with the Light Brown Hair

FOSTER - HEIFETZ\*

Moderato

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of ten staves of music. The tempo is marked 'Moderato'. The score includes various performance instructions such as *mf*, *ten.*, *molto espressivo*, *rit.*, *ad lib.*, *poco rit.*, *p*, *Poco meno*, and *p molto rit.*. Fingerings are indicated by numbers 1-3, and bowings are indicated by slurs and accents. The score features several measures with multiple accidentals and complex rhythmic patterns, including triplets and sixteenth-note runs. Roman numerals (IV, III, II, V) are placed above the notes to indicate fingerings or positions. The piece concludes with a final note on the tenth staff.

\*When playing this composition in public the names of the composer and transcriber must be mentioned jointly on the program.

Redding, Conn.  
April 20, 1939

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## **“Old Folks at Home”<sup>94</sup>**

The format of “Old Folks at Home” is comparable to “Jeanie with the Light Brown Hair” in that they both progress from simple melodies to complex passages, and then returns to a simple coda. The piece starts with two bars of piano accompaniment before the violin melody enters on the G string from mm. 5 to 12. Heifetz again puts slides with swing. In m. 13, the violin plays the melody an octave higher on the A string. This time the rhythm is written simply, with half, eighth, and quarter notes, and without a dotted, swing rhythm. Beginning in m. 17, Heifetz put double stops and sixths to increase tension. In m. 25, the theme plays again on the G string with a fermata on B-flat, seemingly to enjoy the moment. After eight measures of piano accompaniment, the violin enters again in m. 37 with double stops, slides, and dotted swing rhythm. In m. 49, Heifetz writes octaves in the main theme with fortissimo, which is the climax. Later, the violin plays simple melodies on the D and G strings.

## **March from *Children’s Suite***

Agus explained, “Prokofiev's March from his *Children's Suite* was originally a simple piano piece for children; however Heifetz wrote a difficult arrangement of it. It requires that the performer maintain a march-like rhythm and clear intonation while playing two or sometimes three lines simultaneously. Some of the required techniques include *pizzicatos*; double-stop chords, harmonic chords, grace notes, and passing chords which have to be played in succession while keeping the melody going underneath it all.”<sup>95</sup>

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<sup>94</sup> This analysis is based on Sherry Kloss’s article, Sherry Kloss. “Play It!: Music & Musicians:Home Sweet ‘Home’” *Strings*. 19. (January, 2005), 20.

<sup>95</sup> Agus, 191.

## “Mediterranean” (Bax-Heifetz)<sup>96</sup>

Heifetz always strove to capture the essence of the original piece, which is clearly highlighted in his transcription of Bax’s work “Mediterranean.”

Heifetz completed his transcription in 1933 and dedicated it to Firenze. It starts with three bars of piano accompaniment with a 3/8 dance rhythm. This accompaniment seems to imitate the sound of a guitar playing rolled chords. The violin enters in measure 4 with two introductory notes - E and E-sharp. The true melody begins in m.5 with a dotted quarter-note on F-Sharp. These three notes - E, E-sharp, and F-sharp – are presented differently each time they sound through different rhythm, higher octaves, or double stops.

### Example 4.6: “Mediterranean,” measures 1-11

The image shows a musical score for the first eleven measures of Heifetz's transcription of Bax's "Mediterranean". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The first three measures (measures 1-3) are piano accompaniment, marked "Piano" and "mf", featuring rolled chords. The violin enters in measure 4 with two introductory notes, E and E-sharp. The true melody begins in measure 5 with a dotted quarter-note on F-sharp. The score includes dynamic markings such as "mf", "rit.", and "a tempo". There are also performance instructions like "III" and "IV" above the staff, and "3" indicating triplets. The score ends with a fermata over the final note.

In measure 15, Heifetz indicates “*a la Guitare*” with *pizzicato*. At this spot the violin sounds like a guitar by playing three strings pizzicato.

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<sup>96</sup> This analysis is based on Sherry Kloss’s article. Sherry Kloss, “Master Class: Do it with Dash!” *Strings* 18 2 (August 2003), 38,40,44.

**Example 4.7: “Mediterranean,” measures 12-21**

The musical score consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a melodic line featuring slurs and accents. It then transitions to a section marked "pizz. (à la Guitare)" with a piano (p) dynamic and triplet markings. The second staff features a bass line with "arco" and "pizz." markings, dynamics of forte (f) and mezzo-forte (mf), and includes a trill marked with a "0".

**Heifetz-Gershwin**

He particularly liked Gershwin’s jazzy style and wrote similar violin obbligato contributions to these transcriptions, which include *Three Preludes*, portions of *An American in Paris*, and selections from *Porgy and Bess*. These Gershwin-Heifetz pieces are primary in Heifetz’s encore playing. Especially the Soviet violinists such as Kogan and Bezrodny recorded these which shows Heifetz’s influence on Russian violinists.<sup>97</sup>

Agus remembers that “he had the kind of rhythmic imagination and the talent to execute these rhythms that would have qualified him as a percussionist in any first-rate jazz band.”<sup>98</sup>

Another former student, Joseph Gold, recalls that “His Gershwin arrangements are miracles of genius. Remember that Heifetz and Gershwin were friends.”<sup>99</sup>

As a classically trained musician trained outside of the Western culture, I found it difficult to play the jazzy rhythms in “Three Preludes.”

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<sup>97</sup> Axelrod, 98.

<sup>98</sup> Agus, 195.

<sup>99</sup> Joseph Gold, e-mail message to author, March 20 2013.

## **Gershwin *Three Preludes***

Heifetz could really grab the audience's attention with the fascinating rhythms and extraordinary technique required for Gershwin's *Three Preludes*. He completed the first and second preludes in Harbor Island, California on September 24 and 25 in 1940. He finished the third two years later on July 8 while at the same place.<sup>100</sup> When he wrote the three preludes, he borrowed the same piano part from Gershwin's original preludes and transcribed the melodic part for violin. He also created new material in the rhythm and texture. Heifetz did not use the violin as the dominant instrument in the piece, but rather he treated it as an equal partner to the piano. The violin part for each prelude is short and requires bravura playing. All three preludes are ternary form. (A-B- A').

### **Prelude I.**

Prelude I is divided into three sections with a short codetta at the end, as seen in the table below

**Table 4.4:** Form of Prelude I

	<b>A</b>	<b>B</b>	<b>A'</b>	<b>Codetta</b>
<b>Measure</b>	1-15	16-41	42-61	62-63

The first prelude is comprised of complex syncopated rhythms and bravura playing after the piano's entrance, in m.2, Heifetz put two slides in the violin creating a sort of question and answer dialogue between the violin and piano. In measures 5-6, the syncopation for both violin and piano must be played precisely or it will cause a musical collision. After measure 7, the violin borrows the melody from the original piano part. Heifetz adds slides from F to A-flat

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<sup>100</sup> Jascha Heifetz, *Preludes by George Gershwin Violin and Piano*. (New York: Carl Fischer, 2000).

(m.8) and D to F (m.10) to show the violin's jazzy character and create a timbre which the piano cannot reproduce. He also adds an accent on the 32<sup>nd</sup> notes in measures 11-13.

In measure 16, Heifetz notated *sul G* to increase tension on the long B-flat notes and suddenly uses slides to drop an octave lower. In measure 25, when the piano starts a new section, the violin accompanies the piano with *pizzicato* in a syncopation rhythm. After two measures, the violin picks up the melody from the piano and plays it octave higher. Again, Heifetz marked *sul A* to increase tension. In the A' section, the violin plays octaves A-C-E-G-A and leads to the climax in m. 49. These octaves require precision in technique because it is a high position on the E string with a *crescendo*. The *codetta* (mm.62-63) contains extremely difficult double-stop scales in fifths in the violin part, which also must be played at a fast tempo with a *crescendo*.

### **Prelude II. (Blue Lullaby)**

This prelude is a lyric blues with a slow tempo, in contrast to the first prelude.

**Table 4.5:** Form of Prelude II

	<b>A</b>	<b>B</b>	<b>A</b>	<b>Codetta</b>
<b>Measure</b>	1-30	31-44	45-58	59-61

Heifetz borrowed the *ostinato*-like piano part from Gershwin and wrote the violin obbligato on top. Like the first prelude, the violin has many slides in the A section. In the B section, Heifetz writes a new melody for violin with steady quarter notes in the piano part. Heifetz used *con sordino* for last section to contrast it with the A section. The violin plays the same melody notated in the original and Heifetz only adds turns and slides to it.

### **Prelude III.** (Spanish prelude)

One of Heifetz's most difficult transcriptions, this third prelude contains syncopation, jazz rhythms, and a bravura closing. (Table 4.6)

**Table 4.6:** Form of Prelude III

	<b>Introduction</b>	<b>A</b>	<b>B</b>	<b>Bridge</b>	<b>A'</b>
<b>Measure</b>	1-4	4-28	29-42	42-50	50-58

The movement opens with a *pizzicato* borrowed from the right hand piano introduction of the original. This *pizzicato* rhythm in the violin part must be played perfectly to form a cohesive unit with the piano. Section A can be further divided into three small parts: a (measures 4-12), b (measures 13-20), and c (measures 21-28). Heifetz marked *sul G* for the first violin phrase to make a strong entrance. In the short 'b' section, in addition to Gershwin's original music, Heifetz adds his own phrase for the violin in mm.17-20. While the piano plays the same melody previously played in the violin part, Heifetz wrote an accompaniment with the dynamic marking *piano* for the piano line. It shows the equal partnership between violin and piano for his transcription in that Heifetz makes each voice equally important. Again in m.25, Heifetz adds new material as the accompanying piano continues with simple sixteenth notes.

In section B, Heifetz wrote challenging double stops with slides and notated a specific fingering for the violin. The last section requires extremely difficult technique including fingered octaves and slides. Fingered octaves on the high string are extremely difficult, but Heifetz plays them as if they were a simple scale in the first position. This is one of the most difficult transcriptions out of all Heifetz's transcriptions. The last eight measures, a brilliant closing are

played with fingered octaves. In Heifetz's recording of this prelude, his flawless technique makes such a difficult transcription sound as easy as a simple tune.

### **Prelude from Bach's Partita No. 3 in E major for solo violin**

Interestingly, Heifetz was inspired by Rachmaninoff's piano solo arrangement of Bach's prelude.<sup>101</sup> Leaving the violin solo intact, he used portions of Rachmaninoff's piano arrangement to accompany the violin. Heifetz used Bach's original violin part. According to Ayke: "Heifetz used the thematic material in Rachmaninoff's piano accompaniment to imitate the style of Bach's accompanied violin pieces."<sup>102</sup> This shows that Heifetz looked to other transcriptions of works before creating his own.

### **Heifetz's "Hebrew Melody" and "Hebrew Lullaby"**

Of the transcriptions for Carl Fischer, Heifetz was especially interested in a set of Hebrew tunes by Russian-Jewish composer Joseph Achron. A Russian-Jew himself, Heifetz transcribed editions of "Hebrew Melody," "Hebrew Dance," and "Hebrew Lullaby." These ideas particularly resonate with the growing nationalistic sentiments at the beginning of the twentieth century. Eric Wen writes: "The revival of Jewish music at the beginning of the twentieth century mirrored this trend of 'nationalism.' The Society for Jewish Folk Music began in 1908. The Society's concerts were unusually popular and often featured performances by such celebrities as violinists Jascha Heifetz and Efrem Zimbalist."<sup>103</sup>

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<sup>101</sup> Agus, 194.

<sup>102</sup> Ibid, 194.

<sup>103</sup> Eric Wen, *Hebrew Melodies for Violin and Piano* (New York: Carl Fischer, 2001), 4.

Contrary to his normal procedure, Heifetz annotated the original published versions of Achron's works rather than writing the entire work by hand.<sup>104</sup>

His former teacher Leopold Auer also arranged these pieces, which Heifetz used as inspiration. All of the Heifetz transcriptions show his unique sensibilities including his rich tone color, lyricism, and exploring the instrument to its fullest extent. For instance, he writes many glissandi, expressive shifts, and requires difficult positions to create different tone colors.

### Hebrew Lullaby

Characterized by a slow, mournful melody "Hebrew Lullaby" is easily distinguishable from "Hebrew Dance." Joshua S. Walden wrote in his dissertation that Heifetz indicated the performer should slide between notes, notated by upward and downward slanted lines between consecutive pitches.<sup>105</sup> In example 2, between measures 9-10, 12-18, 26-32, 40-46, and measure 52, Heifetz used slides throughout the whole piece. Heifetz used slides and *portamenti* frequently in his transcriptions.

#### Example 4.8: "Hebrew Lullaby," Measures 10-12



<sup>104</sup> Leopold Auer, *Violin Master Works and Their Interpretation* (New York: Carl Fischer, 1925),

<sup>105</sup> Joshua S. Walden, *Sounding the Soul: Jewish and Hungarian Composers and Performers and the Transformation of Folk Music, 1900-1946* (PhD, Columbia University, 2008), 301.

## Hebrew Melody

This piece had special significance for Heifetz due to his Jewish heritage, and he recorded it three times during his career. In December 1917, he recorded an arrangement for violin and orchestra; in December 1926, he played it with piano accompaniment; and in October 1946 he also played it with piano.<sup>106</sup>

Heifetz suddenly changes emotional states for each section. Though he took great pains to indicate tempos and fingerings, Heifetz did not necessarily follow these markings during performance. For instance, for performances in 1926 and 1946, he indicated that the piece should be played at 72-80 to the eighth-note, but during performances he increased the tempo. Heifetz also added even more slides during performance. He includes approximately sixteen or seventeen noticeable slides within the first forty measures. Slides often occur in repetitions of short musical phrases. In measure 10, for instance, Heifetz slides between the E and D; he also slides in the following two repetitions of this melodic unit, in measures 17 and 19. Similarly, Heifetz performs measure 26 without any slides, but does slide between E and D in the repetitions of this gesture in measures 28, 34 and 36. Heifetz's slides seem in most cases not to be employed out of any necessity based on the difficulty of individual shifts; in fact, in several instances he slides between reiterations of the same pitch, where the fingering need not change at all.<sup>107</sup> Heifetz's use of slides and *portamento* is one of the hallmarks of his unique style. It shows he always made his transcriptions speak musically and express his personal idea of music.

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<sup>106</sup> Jean-Michel Molkhou, "Heifetz on Disc and Film" *Strad* 106 No. 1257 (January, 1995), 90-97.

<sup>107</sup> Walden, 307-310.

## Chapter 5: Interview with Former Students of Heifetz

When I began researching Heifetz's transcriptions I wanted to ask his former students what it was like to study with Heifetz and learn his transcriptions directly from him. The purpose of these interviews is to understand Heifetz's transcriptions better through experiences and anecdotes from his students. I interviewed his former students Ayke Agus (AA), Sherry Kloss (SK), Joseph Gold (JG), and Eugene Gratoich<sup>108</sup> (EG).

### 1. What are some characteristics of transcriptions by Jascha Heifetz?

**AA:** One of the important facts Heifetz would like all of us to discover when studying or performing his transcriptions, whether as a violinist or pianist, would be that Heifetz enhanced the piano accompaniments in such a way, to give more challenges or more work to the accompanist. As a matter of fact, most of the pianists who had worked on these transcriptions, found the piano accompaniments much more difficult technically than the original works themselves, for example, the Rachmaninoff *Etude Tableau* no.7 op.33. He played this piece on his last concert at the Music Center in LA, in 1972. In Heifetz' transcriptions, he treats the violin and piano as equal partners in the collaborative aspect, artistically, and technically.

**SK:** [Jascha Heifetz] "arrangements" are usually identified as "edited by" (JH). These works include his suggested fingerings and bowings of arrangements previously made by others with little if any development of the piano/violin part. JH "transcriptions" are major "re-definitions" of the original source from which his transcription is created. Within these more than 100 works the violin and piano are set in continual creative interaction. These piano parts are no mere accompaniment, rather major partnership.

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<sup>108</sup> Eugene Gratoich was a pupil of Heifetz and teaches at the University of Texas-Austin.

**JG:** Jascha Heifetz was one of the best arrangers of all time. In this regard, he ranks with Franz Liszt. While Fritz Kreisler is more famous, a Kreisler arrangement is based on a formula. A Heifetz arrangement is never formula. Heifetz's arrangements are all individual, and are tailored to the individual composition. The piano parts are subtle, and the violin writing is unique. I like to compare these inspired arrangements to Fabergé jewelry.

## **2. What is the difference between an arrangement and a transcription?**

**AA:** The difference between an arrangement and a transcription, for violin and piano: From what I understand, an arrangement is a simple, direct copying from an original composition where by the melody of the original work is given to the violin, and the rest of the work in the original composition is given to the piano, without altering the structure, texture, or any of the notes, harmonically and melodically. A transcription is a more complex arrangement, a more free arrangement whereby the transcriber uses his/her artistic license to add or take away notes in the original composition, and divide the main melodies and share it between the violin and piano, giving the two instruments equal importance, without losing the essence, style and spirit of the original work, harmonically speaking as you will find it in most of Heifetz's transcriptions.

**SK:** An arrangement occurs when music is "taken" from an already existing musical medium. It is then constructed in a way that focuses on the intended music. It may be re-orchestrated or re-set for yet another way of musical presentation. Simply put, it is a way to bring music to the listener via a new identity. A JH Transcription contains music taken from an existing specific musical medium (orchestral, piano, vocal, and chamber-music) and is composed in a way which focuses on both the violin and the piano. It is a true musical interaction and partnership, not merely a melody with an accompaniment.

**JG:** The use of arrangement and transcription is more semantic than anything else. When I was young, the word "arrangement" had a negative connotation. The word "transcription" means the simple playing of music written for a given instrument on another instrument. Thus, no imagination is used by the transcriber. An arrangement is far more imaginative. For example, listen to the vocal version of the Sextette from the opera *Lucia di Lamermore*. Then compare it with the splendid arrangement by Leon de St.Lubin "Fantasy on the Sextette from Lucia". This is a perfect example of what I mean.

**EG:** Arrangement is of the same medium, e.g. an arrangement of the Tchaikovsky Concerto when you use the cuts in the third movement. There is an Urtext or original version of a violin piece, i.e. Bach *Chaconne*. Violinists play arrangements of the arpeggios and of the chords which is different from Bach's original notation. Transcription is from another medium. To answer Question No. 6, I would include the following: Piano music, vocal songs, opera, string quartet, orchestra, ballet, harpsichord, string orchestra, violin duos, violin etudes, cadenzas of Auer (which would be more of an arrangement).

### **3. Why is it necessary to mention both the composer's and the transcriber's name on the program?**

**AA:** It is necessary to mention both composer and its transcriber because the work which the transcriber has done could be considered as a new work created by the transcriber. Whereby the transcriber used another composer's work as the basis for his freely rewritten composition. Therefore it is important to acknowledge the transcriber, by mentioning his/her name.

**SK:** It is necessary to include the names of the composer and transcriber not only out of respect for their work and for the knowledge of the public, BUT perhaps the most important issue to be

aware of is the LEGAL aspects of copyright involved in "use of the creations of another." Please note the following article:

“As expected, the European Union extended the copyright on musical recordings from 50 to 70 years. Many of the earlier songs recorded by bands such as the Rolling Stones and the Beatles were due to go out of copyright over the next few years, which some said was unfair as performers should have their rights preserved for life. Musical artists are protected for 95 years in America.” Therefore: the publishers of the JH transcriptions collect “fees” or “royalties” from those who record his works. There are laws in effect.

**JG:** The reason that the arranger's name must be mentioned on the program is simple. First, it is probably needed because of a specific copyright law. I am not a copyright attorney, but I assume this statement to be correct. The copyright form from the Library of Congress states that the person who does the work deserves the credit. This may even involve money. (We know that Heifetz was interested in money.) On the copyright form, an arranger is the equal of a composer. Needless to say, Heifetz arrangements sold very well, and Mr. Heifetz made a considerable amount of money for his arrangements.

**EG:** Heifetz is a world famous violinist. His musicianship is reflected in the transcription. The original composition may be famous, but the transcription is new to the violin repertory.

#### **4. How important are the transcriptions to the violin literature and what role do they play in the violin recital?**

**AA:** For centuries, performers of those days until now, of the different disciplines, have found or discovered many other compositions written for other musical art forms, which are very attractive and desirable to these performers' hearts or souls. (Franz Liszt for example) This is the reason why these performers would try to make or rewrite this original work into an arrangement or a transcription-so that they could play these pieces on their own instruments. Secondly, performers of a certain discipline, for example flutists, would find the music literature for the flute very limited, and therefore feel the need to find or to arrange other original works with other instrumentation or voice for the flute. Heifetz certainly has enriched the violin/piano literature. As a matter of fact, there are many transcriptions which Heifetz made and performed often in his recitals, which he made famous, and Heifetz through his performances made people believe that some of those transcriptions were original works, for example the "Fairy Tale" by Medtner, originally for piano solo.

**SK:** The transcription has had life for more than 100 years. Music written for large groups cannot always be brought to concert recital venues, thus the "birth" of the transcription. It is always important to bring worthy repertoire to the recital program. It adds a variety of styles lightens the intensity of the traditional sonata programming and provides the public a chance to "revisit" a familiar melody from the past and perhaps investigate the original source.

**JG:** The arrangement became very popular during the 19th century. Opera was the most common form of entertainment. In order to capitalize on this popularity, musicians vied with each other to write the most successful arrangements of the popular operatic arias. Many of the greatest composers also wrote arrangements. Some musicians wrote only arrangements. With the

exception of one or two pop songs which Heifetz wrote, Heifetz fits into the last category of writing only arrangements. One famous violinist, Paganini's only private student Camilo Sivori, was a noted plagiarist. He stole H.W. Ernst's famous *Carnival of Venice* and claimed that he learned it from Paganini! Ernst threatened Sivori. Sivori was caught..... and promised not to play the Ernst version. He lied! When caught again, he continued to play the Ernst introduction as HIS OWN PIECE!

Heifetz programs were famous for the inclusion of arrangements. I want to emphasize that Heifetz was always careful to choose good music for his arrangements, AND he chose wisely in putting them on his concerts. A Heifetz concert was well balanced musically. Violinists of today do not make good use of the small pieces.

**5. Do you have any favorite Heifetz transcriptions? Are there any particular ones you would recommend that violinists learn and why?**

**AA:** I have no favorites of the Heifetz transcriptions. When you want to perform any of his works, you must believe and be convinced that you can give a performance with full conviction, according to the true spirit and style of the music. As Heifetz often mentioned in class, "You must be sold yourself on a piece of music, before you can sell it to the audience."

**SK:** Although each and every one of the more than 100 JH transcriptions personally brings me a joy of discovery and pathos of emotional content as I study, perform and teach them, there is no doubt that there are those which have become my personal favorites, just to mention a few:

Ponce-JH "Estrellita"

Foster-JH "Jeanie with the Light Brown Hair"

Debussy-JH "La Chevelure"

For those beginning the quest in learning the JH Transcriptions I would suggest grouping a singing, lyrical one with a moving rhythmic one for stylistic contrast in learning. Perhaps:

Debussy-JH "Beau Soir" with "Golliwog's Cake Walk"

Castelnuovo-Tedesco- JH with "Sea-Murmurs" with Tangos (2 of them): "Ritmo di Tango" and "Tango"

Ponce-JH "Estrellita" with Albeniz-JH "Sevilla"

Rachmaninoff-JH "Daisies" with "Oriental Sketch"

Please remember that each time I study one of the JH transcriptions, I am filled with the memories of the guidance and responses from my teacher. He used to say that "whatever you are playing, you must be convinced that it is the best piece in the world."

**JG:** All Heifetz arrangements are little gems. His Gershwin arrangements are miracles of genius. Remember that Heifetz and Gershwin were friends. I love the arrangement of "Deep River." I always feature it when I play an "American Music" program. Let me state that all Heifetz arrangements are great. I do not know any that are less than outstanding. Heifetz was my inspiration as an arranger. I realized that my original compositions were not that good. But I realized that I had a good talent for arranging. I drew inspiration from the Heifetz style of arranging.

**EG:** My favorite transcription is the "Flight of the Bumble-Bee," by Rimsky-Korsakoff. It is good for left hand techniques and for developing coordination with the bow of which Heifetz was the master. The composition also uses chromaticism which develops finger dexterity. Also, I like the Preludes by Gershwin. The jazz harmonies are transcribed for the violin.

## **6. What media did Heifetz draw from to create his transcriptions?**

**AA:** As you know, Heifetz was an accomplished pianist and he loved the instrument. He wished to become a concert pianist when he was a young boy. Heifetz was so enamored with the piano literature... he studied and played them all.

**SK:** JH transcriptions are inspired by original piano literature, harpsichord literature, orchestral works, ballet, songs, (classical/romantic and native), string quartets and chamber music

**JG:** Heifetz was catholic in his taste.... He selected his arrangements from a wide range of sources. I suppose that he "chose his victims wisely" as I often say about my own arrangements. I am positive that the reason for arranging a given piece was to use in his concerts. He was never one to do anything arbitrarily. There can be no doubt that these pieces were put to good use, to the delight of his audiences.

**EG:** I would include the following: Piano music, vocal songs, opera, string quartet, orchestra, ballet, harpsichord, string orchestra, violin duos, violin etudes, cadenzas of Auer (which would be more of an arrangement).

## **7. What should a violinist know about the original music from which a transcription is made? Is it necessary to know anything about the original pieces?**

**AA:** It would of course help a performer who wishes to perform one of Heifetz's transcriptions, if he or she would find out the original work, and then compare the two. It will make the performer appreciate what Heifetz did to make or turn the original work into such an interesting transcription for the violin and piano.

**SK:** In order to truly appreciate the genius of the JH transcriptions one should study the original source completely: melodically, harmonically, structurally and historically.

If a transcription is a song: know the words, translation and content.

If a transcription is a piano work: understand its place in the opus and period of the composer.

If a transcription is of a chamber music work: know the work intimately: play the original.

If a transcription is symphonic/ballet: understand the culture, country and the essence of the whole work. ONLY AFTER THIS TYPE OF IMMERSION AND KNOWLEDGE will the transcription find true understanding. And then, enjoy bringing these magical notes to life... Once more.

**JG:** My dictum is that the arranger must maintain the intention of the composer. Heifetz always regarded the music as sacrosanct. He was ever faithful to the intentions of the composer. Anyone who says otherwise is foolish. I hasten to add that, within the bounds of being faithful to the intentions of the composer, the arranger has great latitude. Heifetz is a paragon of this philosophy.

I advise any musician to know the source of any piece before playing it. Take for example, the *Carmen Fantasy*. How can we interpret this operatic work if we do not know the opera and the character of its principle players? Listen to the way violinists butcher Sarasate's *Carmen*. They have no idea what is going on in the opera- no idea at all. The result is the utter destruction of the music. They play the notes, but have no understanding of the true character of the music. Psychology and character development are lost. Sadly, today's audiences are so ignorant that they accept these misfired interpretations as "gospel." Listen to what Anne -Sophie Mutter does to *Carmen*. If *Carmen* tried to seduce Don Jose the way Mutter does, he would run for his life!

## Conclusion

The name Heifetz immediately calls to mind his reputation as a virtuosic violinist, known for his precision and mastery of the instrument. This dissertation highlights another, under-researched side of Heifetz: that of the transcriber. Jascha Heifetz started his first transcription on an impulse. Ultimately, he made more than one hundred of them, some inspired by hearing music in cafes in Mexico or elsewhere. The transcriptions range from some in a simple style to others that are more complex. Being an excellent pianist himself, Heifetz knew how to create transcriptions that balance the two instrumental parts.

His time in St. Petersburg under Auer was, he recalled, his happiest time. Later on his married life, including two marriages was not successful. He had no relationship with any of his three children, and in his will he specifically wrote a manuscript note that his children were to inherit nothing. On the other hand, when it came to his students he was thoughtful, kind, and generous. For their lessons, he expected his students to prepare an Etude, a piece of Bach, a violin concerto, and together one of his transcriptions, which suggests that he set great value on the transcriptions, and regarded them as important both from an interpretative and technical standpoint. As I have shown in Chapter 3, Heifetz drew from a number of unique, diverse sources to create showpieces that highlighted his reputation and added to the violin repertoire. These pieces range from opera arias to jazz standards to piano solos, spanning music history. Each creation is rich in texture and requires soloistic playing from both the violin and the piano.

The transcriptions are important parts of the violin repertoire not only because they showcase virtuosic playing but also they serve as teaching devices for students learning to play. Though he was not formally trained as a composer, as a master of the violin he knew the

limitations of the instrument and was therefore able to use his technical skill as a player to create these transcriptions. This particularly appealed to audiences who were familiar with the original work. Writing and performing transcriptions was clearly an important aspect of Heifetz's creative life and it is essential to understand this side of his artistic personality.

As shown in the interviews I did with his students (Chapter 5), Heifetz's transcriptions also serve as pedagogical devices. This suggests that he set a great value on his transcriptions and regarded them as important from both an interpretive and technical standpoint. In Chapter 5, I interviewed his students to discover both what learning the transcriptions meant to them and their careers.

An interesting break happens after Heifetz's generation. Previously, violinists of the generations preceding Heifetz's own - including his teacher Leopold Auer, regularly created transcriptions for concert performances. None of Heifetz's many pupils, however, went on to create and publish their own transcriptions. Perhaps this is because concert traditions had changed and performers were not playing as many encores. Still, these pieces are important to violin repertoire because they add variety to traditional concert programs and encourage young violinists to develop their technique and musical interpretation.

It is interesting that in spite of the skill shown by these transcriptions, Heifetz did not attempt to write original compositions of his own. Besides transcriptions, his compositional work is confined to cadenzas for violin concertos by Mozart (No.4 in D Major), Beethoven, and Brahms. Maybe this was because the demands of a busy concert schedule did not give him enough time to compose; most of the time he transcribed during his concert tours. He was a "night person", and would sit with a cigar and coca-cola, and would spend all night writing a transcription. The next morning, he handed the piano part of the new transcription to his pianist

with the instruction that the piece would be performed that same evening. Thus, his way of working was not really suitable to the creation of large original pieces. In addition, Heifetz's training was as a pianist and violinist; he had no formal training as a composer. Perhaps he was simply afraid of bringing before the public a composition of his own that would not succeed with his public; transcriptions were simply a much safer option. Making and performing transcriptions was clearly an important aspect of Heifetz's creative life, and it is essential to understand this side of his personality if we are to gain a truly rounded picture of him as a creative artist.

It is my hope that this study will encourage violinists to reexamine Heifetz's contributions to violin repertoire, both in terms of learning and organizing concert programs. These works are invaluable resources pedagogically and in performance. Additionally, I hope that this research serves as a model for future studies on other performers who have also created transcriptions, such as violinists Fritz Kreisler (1875-1962) and Nathan Milstein (1903-1992). Though many remember Jascha Heifetz as virtuoso violinist, they are not aware of the important contributions that he made to violin repertoire. Through his transcriptions, Heifetz set the bar for future performers, placing before them technical challenges and the need to find themselves in the music. I hope that performers continue to explore this repertoire both in education and in performance.

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## Appendix A: The Complete List of Jascha Heifetz Transcriptions

<b>Abbreviations</b>						
Published Heifetz Transcriptions(Worldcat)						
<b>H T&amp;C:</b> <i>The Heifetz Collection Transcriptions &amp; Cadenza</i> , Carl Fischer, 1995						
<b>H G:</b> <i>Heifetz Plays Gershwin</i> , Carl Fischer, 2000 (An American in Paris, Five selections from Porgy and Bess, 3 Preludes)						
<b>H A&amp;T:</b> <i>The Heifetz Collection Vol.3 Arrangements&amp;Transcriptions</i> , Carl Fischer, 2003						
<b>F.E.F:</b> <i>Favorite Enfore Folio 15 selected works edited and fingered by J.H</i> , Carl Fischer, 1929,1933,1922,1993						
	Composer	Composition	Title of Work	Dedicatee	Akye	Source(Publisher, date)
		Date			List	
1	<b>Achron, Joseph (1886-1943)</b>	<i>London, 1934</i>	From the <i>Children's Suite Op.57</i>	To Bobby	yes	C.Fischer,1937(worl dcat)
			1. "Jumping with Tongue Out"			
			2. "Sleep my Puppy"			
			3. "Birdies"			
			4. "March of Toys"			

			5. "Mamma, tell a Fairy Tale"			
			6. "The Top"			
			7. "The Caravan"			
			8. "Parade with Presents"			
			(transcriptions)			
2	<b>Achron, Joseph (1886-1943)</b>	<i>Lessnoy and</i>	Hebrew Dance op. 35,no.1	to my confreres	no	C.Fischer,2001 (Hebrew Melodies
		<i>Petersburg, 1912</i>	(edited by H)	to my confreres		for violin and piano) (worldcat)
3	<b>Achron, Joseph (1886-1943)</b>	<i>St.Petersburg,</i>	Hebrew Lullaby op.35, no.2	no	no	C.Fischer,2001 (Hebrew Melodies
		<i>1912</i>	(edited by H)			for violin and piano) (worldcat)
4	<b>Achron, Joseph (1886-1943)</b>	<i>St.Petersburg,</i>	Hebrew Melody op.33	in memory of	no	<b>F.E.F</b> ,1933,1936 (worldcat)
		<i>Dec. 1 1911</i>	revised and edited by	my Father		C.Fischer, 2001 (Hebrew Melodies

			Heifetz			
						for violin and piano) (worldcat)
5	<b>Achron, Joseph (1886- 1943)</b>	not given	<i>Suite en style ancien, op.21</i>	no	no	G. Schirmer, 1923 (worldcat)
			Edited and fingered by Heifetz			
			1. Prélude			
			2. Gavotte			
			3. Sicilienne			
			4. Fughetta			
			5. Gigue			
6	<b>Aguirre, Julián (1868- 1924)</b>	<i>Redding, Conn.</i>	"Huella"	no	yes	C.Fischer,1942(worl dcat); <b>H T&amp;C</b> , 1995
		<i>Nov. 19, 1940</i>	from <i>Canciones argentinas</i> , op.49			
			(transcriptions)			
7	<b>Albéniz, Isaac</b>	<i>San</i>	"El puerto" from	no	yes	C.Fischer,1936

	<b>(1860-1909)</b>	<i>Clemente,</i>	<i>Iberia</i>			(worldcat)
		<i>Aug. 1, 1933</i>	originally for piano			
8	<b>Albéniz, Isaac (1860-1909)</b>	<i>San Clemente</i>	"Navarra"		yes	C.Fischer, 1936, 1937, 1998 (worldcat)
		<i>CA, 1933</i>	from Suite Española op.47, no.3			
			(finished by Deodat de Severac)			
9	<b>Albéniz, Isaac (1860-1909)</b>	<i>Narrangansett Pier,</i>	<i>Sevilla</i>	not given	yes	C.Fischer, 1930 (worldcat); <b>HA&amp;T</b> , 2003
		<i>Summer 1930</i>	from Suite española, op.47, no.3			
			originally for piano			
			(arrangement)			
10	<b>Alkan, Charles-Valentin</b>	<i>Beverly Hills,</i>	Barcarolle op.65	no	yes	C.Fischer, 1968, 1954 (worldcat)

	<b>(1813-1888)</b>	<i>CA, 1956</i>	originally for piano			
			(arrangement)			
11	<b>Arensky, Anton Stepanovich</b>	<i>n.p., 1958</i>	Tempo di Valse		yes	C.Fischer, 1959 (worldcat)
	<b>(1861-1906)</b>		from violin concerto in A minor, op.54			
12	<b>Avidom, Menahem</b>	<i>not given</i>	Concertino for Violin & Piano	Jascha Heifetz	no	Tel-Aviv: Israeli Music Publications,
	<b>(1908-1995)</b>		(edited by Heifetz)			
13	<b>Bach, Johann Sebastian</b>	<i>San Clemente,</i>	Air from <i>English Suite</i> no.3		yes	C.Fischer; Harms, 1946 (worldcat)
	<b>(1685-1750)</b>	<i>1936</i>	originally for clavier			
			(arrangement)			
14	<b>Bach, Johann Sebastian</b>	<i>Hollywood,</i>	Prelude from <i>Partita</i> No.3 in E major		yes	C.Fischer, 1939 (worldcat)
	<b>(1685-1750)</b>	<i>CA, 1938</i>	originally for unacompanied violin			

			(arrangement)			
15	Bach, Johann Sebastian	<i>Harbor Island</i>	Prelude no.8	no	yes	C.Fischer,1944 (worldcat)
	<b>(1685- 1750)</b>	<i>(Newport Beach) CA, 1942</i>	from <i>The Well- tempered Clavier</i>			
			(arrangement)			
16	Bach, Johann Sebastian	<i>San Clemente, Cal.</i>	Sarabande From <i>English Suite</i> no.6	no	yes	C.Fischer, 1937 (worldcat)
	<b>(1685- 1750)</b>	<i>Sept. 14, 1933</i>	originally for clavier			
			(arrangement)			
17	Bach, Johann Sebastian	<i>San Clemente,</i>	Gavotte and Musette	To T.O.F.	yes	C.Fischer,1933 (worldcat)
	<b>(1685- 1750)</b>	<i>Sep 1 1933</i>	From <i>English Suite</i> No.3			
			originally for clavier(arrange ment)			
18	Bach, Johann Sebastian	<i>San Clemente Cal.,</i>	Two Gavottes	no	no	C.Fischer,1937 (worldcat)

	<b>(1685-1750)</b>	<i>Sept., 18, 1933</i>	originally for harpsichord			
			(arrangement)			
19	<b>Bax, Arnold</b>	<i>San Clemente, Calif.</i>	<i>Mediterranean</i>	To Firenze	yes	London: Chappell, 1943, London: Murdoch,
	<b>(1883-1953)</b>	<i>July 2 1933</i>	originally for piano			1935 C. Fischer, 1995, <b>HT&amp;C</b> (worldcat)
			(arrangement)			
20	<b>Beethoven, Ludwig Van</b>	<i>Harbor Island, 1943</i>	Contra-dance	no	yes	C. Fischer, 1946 (worldcat)
	<b>(1770-1827)</b>		originally for violin and piano			
			(arrangement)			
21	<b>Beethoven, Ludwig Van</b>	<i>Harbor Island, Calif</i>	Folk Dance	no	yes	Harms; C. Fischer, 1943 (worldcat)
	<b>(1770-1827)</b>	<i>Oct 9 1942</i>	from <i>Twelve German Dances</i> , No.6			
			originally for piano(arrangement)			

22	<b>Beethoven, Ludwig Van</b>	<i>Harbor Island, 1943</i>	Minuet in D major	no	yes	C. Fischer, 1944; Harms, 1944 (worldcat)
	<b>(1770-1827)</b>		originally for piano			
			(transcription)			
23	<b>Beethoven, Ludwig Van</b>	<i>not given</i>	Three Cadenzas	no	no	1901 Jascha Heifetz collection (worldcat)
	<b>(1770-1827)</b>		for Beethoven's Violin Concerto, op.61			
24	<b>Berlin, Irving</b>	<i>not given</i>	<i>White Christmas</i>		yes	unpublished New York: Decca, 1944
	<b>(1888-1989)</b>		(violin solo with orchestra)			
			originally for song performed by H			
25	<b>Borodin, Aleksandr</b>	<i>Harbor Island, 1943</i>	Sérénade (from <i>Piano Suite</i> )	Emanue I Bay	yes	C.Fischer,1944 (worldcat)
	<b>(1833-1887)</b>		originally for piano			
			(arrangement)			

26	<b>Brahms, Johannes</b>	<i>not given</i>	Cadenza for the Violin Concerto, op.77	no	yes	C. Fischer, 1995, 1947 (worldcat) <b>HT&amp;C</b>
	<b>(1833-1897)</b>					
27	<b>Brahms, Johannes</b>	<i>San Clemente, Calif.</i>	<i>Contemplation</i> ("Wie Melodien")	no	yes	C. Fischer, 1937 (worldcat)
	<b>(1833-1897)</b>	<i>Sept 20 1933</i>	From 5 Lieder op.105 no. 1)			
			(arrangement)			
28	<b>Arranged by Joachim</b>	<i>not given</i>	Hungarian Dance No.7	no	no	<b>F.E.F, 1933</b>
			(arrangement)			
29	<b>Buchardo, Carlos López</b>	<i>not given</i>	<i>Jujeña</i>		yes	unpublished
	<b>(1881-1948)</b>		from <i>Seis canciones al estilo popular</i>			
30	<b>Castelnuovo-Tedesco, Mario</b>		Concerto Italiano for Violin and Orchestra		no	Milano: Ricordi, 1926 Jascha Heifetz

	<b>(1895-1968)</b>		no.1, op.31, G minor			Collection (recording)
31	<b>Castelnuovo-Tedesco, Mario</b>	<i>San Clemente, CA</i>	"Ritmo di Tango" from <i>Media Difficoltà</i>	to Rudy	yes	C. Fischer, 1933 (worldcat), 1995, <b>HA&amp;T, 2003</b>
	<b>(1895-1968)</b>	<i>July 7 1933 (revised 1948)</i>	originally for piano			
			(transcription)			
32	<b>Castelnuovo-Tedesco, Mario</b>	<i>Rome,</i>	"Sea Murmurs," an adaptation of "Arise"	To C.W	yes	C. Fischer (1933) worldcat, 1995
	<b>(1895-1968)</b>	<i>April 14. 1932</i>	after William Shakespeare's <i>Cymbeline</i>			<b>H T&amp;C, 1995</b>
			from <i>Shakespeare Songs, Op.24, Vol.6</i>			
			originally for voice			
			(transcription)			
33	<b>Castelnuovo-Tedesco, Mario</b>	not given	"Serenatella on the name of Jascha	no	no	Hastings-on-Hudson, NY: General Music Pub.
	<b>(1895-1968)</b>		Heifetz"			Co., 1972 (worldcat)

			From <i>Greeting Cards</i> , op.170, no.2			
34	Castelnuovo-Tedesco, Mario	Cape Town, (S.Africa)	Tango	no	yes	C.Fischer, 1933; <b>H T&amp;C</b> , 1995 (worldcat)
	(1895-1968)	June 13. 1932	an adaptation of "Two Maids Wooing"			
			after Shakespeare's <i>A Winter's Tale</i>			
			from <i>Shakespeare Songs</i> , Op.24, Vol.8			
			(transcription)			
35	Castelnuovo-Tedesco, Mario	not given	<i>The Lark: poem in form of a rondo</i>	Jascha Heifetz	no	C. Fischer (1933) worldcat
	(1895-1968)		for violin and piano			
			(edited and fingered by H)			
36	Chopin, Frédéric	Harbor Island, CA	Nocturne, Op.55, No.2	no	yes	C. Fischer, 1944 (worldcat); <b>H A&amp;T</b> , 2003

	<b>(1810-1849)</b>	<i>May 27 1943</i>	originally for piano			
			(transcription)			
37	<b>Chopin, Frédéric</b>	<i>not given</i>	Nocturne, Op.27, No.2, in D-flat major		yes	unpublished
	<b>(1810-1849)</b>		originally for piano			
38	<b>Debussy, Claude</b>	<i>San Clemente, Calif.</i>	<i>Beau Soir</i>	no	yes	C. Fischer, 1933; 1935 (worldcat), <b>HT&amp;C</b> , 1995
	<b>(1862-1918)</b>	<i>July 21 1933</i>	originally for voice			
39	<b>Debussy, Claude</b>	<i>n.p.</i>	"Gollywogg's Cakewalk" -	no	yes	C. Fischer, Paris: Durand, 1942
	<b>(1862-1918)</b>	<i>Dec., 1930-41</i>	walk from <i>Children's Corner</i> ,			
			originally for piano			
40	<b>Debussy, Claude</b>	<i>New York, Sept. 8, 1930</i>	"L'après-midi d'un faune"	To F.	yes	C. Fischer, 1931; 1940 (worldcat), <b>HT&amp;C</b> , 1995

	<b>(1862-1918)</b>	<i>Revised, March 8, 1940</i>	from <i>Prelude a L'après-midi d'un faune,</i>			
			originally for orchestra			
41	<b>Debussy, Claude</b>	<i>Harbor Island, CA</i>	"La Chevelure"	To O O	yes	C. Fischer, 1947 (worldcat); <b>HA&amp;T</b> , 2003
	<b>(1862-1918)</b>	<i>Oct 2 1945</i>	from the songs <i>Chansons de Bilitis</i>			
			originally for voice			
42	<b>Debussy, Claude</b>	<i>Beverly Crest, CA,</i>	"La puerta del vino"	no	yes	C. Fischer, 1965, 1968 (worldcat)
	<b>(1862-1918)</b>	<i>Sep 18 1965</i>	(from Preludes, Book 2)			
			Originally for piano			
43	<b>Dinicu, Grigoras</b>	<i>New York, Dec. 1929</i>	Hora Staccato(Roumanian)	no	yes	Milano: Edizioni Suvini Zerboni; C. Fischer
	<b>(1889-1949)</b>					1930,1942, 1944; <b>H T&amp;C</b> ; 1995 London:
						Hawkes & Son (worldcat)

44	<b>Dohnányi, Ernst von</b>	<i>not given</i>	Romanza from	no	yes	<b>H A&amp;T, 2003</b>
	<b>(1877-1960)</b>		<i>Suite in F# Minor for Orchestra, Op.19</i>			
			originally for orchestra			
45	<b>Drigo, Riccardo</b>	<i>not given</i>	Valse bluette	no	no	<b>HT&amp;C; F.E.F, 1933 (worldcat)</b>
	<b>(1846-1930)</b>		From <i>Air de ballet</i>			
46	<b>Dvořák, Antonín</b>	<i>Detroit, MI,</i>	Humoreske	no	yes	<b>C. Fischer, 1937 (worldcat)</b>
	<b>(1841-1904)</b>	<i>Sept.29, 1935</i>	originally for piano			
			(transcription)			
47	<b>Elgar, Edward</b>	<i>not given</i>	La Capricieuse	<i>A mon ami</i>	no	<b>F.E.F, 1933 (worldcat); NY: Associated</b>
	<b>(1857-1934)</b>		From <i>Morceau de Genre, op.17</i>	<i>Fred.Ward</i>		<b>Music Publishers, 1917 (worldcat)</b>
48	<b>Faure, Gabriel</b>	<i>Beverly Crest</i>	Aubade	no	yes	<b>HA&amp;T, 2003</b>

	<b>(1845-1924)</b>	<i>June 3 1972</i>	from <i>Morning Serenade</i>			
			originally for voice			
49	<b>Foster, Stephen Collins</b>	<i>Redding, Conn.</i>	"Jeanie with the Light Brown Hair"	no	yes	<b>HT&amp;C</b> , 1995, 1939 (worldcat)
	<b>(1826-1864)</b>	<i>April 20 1939</i>	originally for voice			
			(transcription)			
50	<b>Foster, Stephen Collins</b>	not given	"Old folks at home"	no	yes	C. Fischer, 1939 (worldcat)
	<b>(1826-1864)</b>		originally for voice			
			(arrangement)			
51	<b>Gershwin, George</b>	<i>1978; completed Akye (1990)</i>	<i>An American in Paris</i>	no	yes	C. Fischer, 2000 (worldcat)
	<b>(1898-1937)</b>		originally for orchestra			
			<i>Porgy and Bess</i>			

52	<b>Gershwin, George</b>	<i>Harbor Island,</i>	"Summertime" and "A woman is a	no	yes	C. Fischer (2000)/NY: Gershwin Pub. Corp:
	<b>(1898- 1937)</b>	<i>November 7 1944</i>	Sometime Thing"			Chappell &Co ,1946,1990 (worldcat)
53	<b>Gershwin, George</b>	<i>Harbor Island,</i>	"My Man's Gone Now"	no	yes	C. Fischer (2000)/NY: Gershwin Pub. Corp:
	<b>(1898- 1937)</b>	<i>November 12 1944</i>				Chappell &Co ,1946,1990 (worldcat)
54	<b>Gershwin, George</b>	<i>Harbor Island,</i>	"It Ain't Necessary So"	no	yes	C. Fischer (2000)/NY: Gershwin Pub. Corp:
	<b>(1898- 1937)</b>	<i>October 30 1944</i>				Chappell &Co ,1946,1990 (worldcat)
55	<b>Gershwin, George</b>	<i>Harbor Island,</i>	"Bess, you is my Woman Now"	no	yes	C. Fischer (2000)/NY: Gershwin Pub. Corp:
	<b>(1898- 1937)</b>	<i>November 5 1944</i>				Chappell &Co ,1946,1990 (worldcat)

56	Gershwin, George	Harbor Island,	Tempo di Blues	no	yes	C. Fischer (2000)/NY: Gershwin Pub. Corp:
	(1898- 1937)	October 29 1944				Chappell &Co ,1946,1990 (worldcat)
57	Gershwin, George	Harbor Island,	Three Preludes	To Leo and	yes	C. Fischer (2000); NY, Harms 1942 (worldcat)
	(1898- 1937)	1940, 1942,	No.1 (September 24, 1940)	Frankie		New World Music; NY Warner Bros., 1942
			No.2 (September 25, 1940)			
			No.3 (July 8, 1942)			
58	Glazunov, Alexander	not given	Meditation, Op.32	no	no	<b>F.E.F.</b> , 1933 (worldcat)
	(1865- 1936)		Edited by Jascha Heifetz			
59	Gluck, Christoph Willibald	Harbor Island, Calif	Sonata	To the Knotts	yes	C. Fischer, 1944 (worldcat)
	(1714-1787)	5-May-43	originally for two violins and basso			

			continuo			
			I.Andante; II.Minuetto; III.Allegro			
60	Gluck, Christoph Willibald	1949	Melodie from <i>Orfeo ed Euridice</i>		yes	unpublished
	(1714- 1787)		originally for opera			
	Gluck, Christoph Willibald	<i>Beverly Hills, CA</i>	"Dance of the Blessed Spirits"	no	yes	<b>H A&amp;T</b> , 2003
	(1714- 1787)	<i>December 4 1949</i>	from the opera <i>Orfeo ed Euridice</i>			
61	Godowsky, Leopold	<i>n.p., March, 1931</i>	<i>Alt-Wien</i>	no	yes	NY: C. Fischer, 1932 (worldcat), <b>HT&amp;C</b> , 1995
	(1870- 1938)		originally for piano			
62	Grieg, Edvard(1843 -1907)	<i>Beverly Hills, Calif</i>	Konzert Bearbeitungen		no	Jascha Heifetz Collection, 1944; 1802-1987
	transcribed by Achron	<i>April 5 1944</i>	für Violine und Klavier(arrange)			bulk 1911-1974 (worldcat);

			ment)			C.Fischer, 1925
63	<b>Gruenberg, Louis</b>	<i>not given</i>	Concerto for violin and orchestra, op.47		no	Publication:1917-1918 In:Jascha Heifetz
	<b>(1884-1964)</b>					Collection; 1802-1987, bulk 1911-1974,
						(worldcat)
64	<b>Halffter, Ernesto</b>	<i>Narragansett Pier, Aug 30</i>	<i>Danza de la gitana</i>	no	yes	C. Fischer, 1931 (worldcat)
	<b>(1905-1989)</b>		originally for piano			
			(arrangement)			
65	<b>Haydn, Joseph</b>	<i>Redding, CT,</i>	Adagio and Presto	no	yes	C .Fischer, 1940 (worldcat)
	<b>(1732-1809)</b>	<i>Mar 4 1939</i>	from string quartet, op.54,no.2	(wordlc at loan)		
			(transcription)	music came		
66	<b>Heifetz, Jascha</b>	<i>Boston, Mass.</i>	"Deep River"	no	yes	C. Fischer, 1995, 1939 (worldcat)

						<b>HT&amp;C</b>
	<b>(1901-1987)</b>	<i>Nov. 7. 1938</i>	Original theme from the Negro spiritual			
			(transcription)			
67	<b>Hoyl, Jim (Jascha Heifetz);</b>	<i>not given</i>	"When you make love to me (don't make		yes	Melbourne : Allan & Co, 1946
	<b>Goetschius, Marjorie;</b>		believe)"			
	<b>Weirich, Paul</b>					
68	<b>Ibert, Jacques</b>	<i>San Angel Inn, Mexico,</i>	"Le petit âne blanc" from <i>Histoires</i>	no	yes	<b>HA&amp;T, 2003</b>
	<b>(1890-1962)</b>	<i>September 17 1934</i>	(also arranged for piano duet)			
		<i>(revised 1958)</i>	originally for piano			
69	<b>Hummel, Johann Nepomuk</b>	<i>n.p.,</i>	Rondo Op.11, in E flat major	no	yes	NY: C. Fischer, 1931 (worldcat), <b>HT&amp;C, 1995</b>
	<b>(1778-1837)</b>	<i>January, 1931</i>	originally for piano			

70	Khachaturian, Aram	<i>Beverly Hills,</i>	"Dance of Ayshe" from <i>Gayne</i> ballet		yes	NY: Leeds Music Corp, 1948 (worldcat)
	<b>(1903-1978)</b>	1948	originally for orchestra			
			(transcription)			
71	Khachaturian, Aram	<i>Beverly Hills,</i>	"Sabre Dance" from <i>Gayne</i> ballet		yes	NY: Leeds Music Corp., 1948 (worldcat);
	<b>(1903-1978)</b>	1948	originally for orchestra			Hamburg: H. Sikorski ,2002 (worldcat)
			(transcription)			
72	<b>Kodály Zoltán</b>	<i>Harbor Island, CA</i>	"Chicken Song" from <i>Háry János</i>	no	no	<b>HA&amp;T</b> , 2003
	<b>(1882-1967)</b>	<i>September 12 1942</i>	originally for opera			
73	<b>Kodály Zoltán</b>	<i>Harbor Island, CA</i>	"Danube-Tisza" from <i>Háry János</i>	no	no	<b>HA&amp;T</b> , 2003
	<b>(1882-1967)</b>	<i>September 11 1942</i>	(have music)			
74	Krein, Alexander	<i>Harbor Island, Calif.</i>	Dance No.4 from <i>Dance Suite</i> , Op.44	no	yes	C. Fischer, 1945 (worldcat) <b>HT&amp;C</b> , 1995

	<b>(1883-1951)</b>	<i>Nov. 1, 1941</i>	originally for piano			
75	<b>Kroll Louis</b>	<i>not given</i>	<i>Perpetual Motion</i>	no	no	C. Fischer, 1939 (worldcat)
			Revised by Heifetz			
76	<b>Medtner, Nicolai</b>	<i>Beverly Hills,</i>	<i>Fairy Tale, op.20, no.1</i>	To Vladimir	yes	C. Fischer, 1949 (worldcat)
	<b>(1880-1951)</b>	<i>Nov 21 1945</i>	originally for piano	Horowitz		
77	<b>Mendelsohn-Bartholdy, Felix</b>	<i>Harbor Island, Calif</i>	Scherzo from Overture to <i>A Midsummer</i>	no	yes	C. Fischer, 1943 (worldcat)
	<b>(1809-1847)</b>	<i>Dec 8 1941</i>	<i>Night's Dream</i>			
			originally for orchestra (arrangement)			
78	<b>Mendelsohn-Bartholdy, Felix</b>	<i>Harbor Island,</i>	Scherzo	To Sascha	yes	C. Fischer ,1943 (worldcat)
	<b>(1809-1847)</b>	<i>1942</i>	from Piano Trio in D minor, No.1, Op.49	Jacobson		
			originally for piano			

			trio(arrangement)			
79	<b>Mendelsohn-Bartholdy, Felix</b>	<i>Beverly Hills,</i>	"Sweet Remembrance"	no	yes	C. Fischer, 1945; 1949 (worldcat)
	<b>(1809-1847)</b>	<i>Nov 5 1945</i>	from <i>Songs Without Words</i> , op.19, no.1			
			originally for piano			
			(arrangement)			
80	<b>Mendelsohn-Bartholdy, Felix</b>	Arranged by Joseph Achron	<i>On Wings of Song</i> , op.34, no.2	no	no	<b>F.E.F</b> , 1933 (worldcat)
	<b>(1809-1847)</b>	<i>not given</i>	edited by H			
81	<b>Milhaud, Darius</b>	<i>not given</i>	<i>Brazileira</i> (No. III: <i>de Scaramouche</i> )	no	yes	Paris, Éditions Salabert, 1953 (worldcat)
	<b>(1892-1974)</b>		originally for two pianos			
			(transcriptions)			
82	<b>Milhaud, Darius</b>	<i>not given</i>	<i>Modéré</i> (No. II: <i>de Scaramouche</i> )	no	yes	Paris, Éditions Salabert, 1993, c1953

	<b>(1892-1974)</b>		originally for two pianos			(worldcat)
			(transcription)			
83	<b>Moszkowski, Moritz</b>	Arranged by Pablo de Sarasate	<i>Guitarre</i> , op.45, no.2	no	no	<b>F.E.F</b> , 1933 (worldcat)
	<b>(1854-1925)</b>	<i>not given</i>	edited by Heifetz			
84	<b>Moszkowski, Moritz</b>	<i>not given</i>	<i>Sparks</i> ( <i>Etincelles</i> )	no	yes	<b>HA&amp;T</b> , 2003
	<b>(1854-1925)</b>		from Selected Piano Works Op.36, No.6			
			originally for piano			
85	<b>Mozart, Wolfgang Amadeus</b>	<i>London, Nov.29, 1935</i>	Cadenzas from Violn Concerto #4. K.218	no	yes	C. Fischer, 1937 (worldcat) <b>HT&amp;C</b> , 1995
	<b>(1756-1791)</b>					
86	<b>Mozart, Wolfgang Amadeus</b>	<i>Harbor Island,</i>	Allegro molto	no	yes	C. Fischer, 1946 (worldcat)
	<b>(1756-1791)</b>	<i>Nov.9, 1941</i>	From String Quartet 19 in C			

			major, K.465			
			(arrangement)			
87	<b>Mozart, Wolfgang Amadeus</b>	<i>San Angel Inn, Mexico</i>	Divertimento in B-flat major, No.15, K.287	no	yes	C. Fischer, 1944 (worldcat)
	<b>(1756- 1791)</b>	<i>Sept 28 1934</i>	Originally for 2 horns, 2 violins, viola,			
		<i>Revised in May 1943</i>	and bass			
			I. Allegro, II.Adagio			
88	<b>Mozart, Wolfgang Amadeus</b>	<i>On boara "Santa Barbara"</i>	Divertimento in D major, No.17, K.334	To Sir Hamilton Harty	yes	C. Fischer, 1944 (worldcat)
	<b>(1756- 1791)</b>	<i>Sep. 1 1934</i>	Originally for 2 horns, 2 violins, viola,			
		<i>Revised in May 1943</i>	and bass			
			I.Allegro, II.Tema con Variazioni			
			III.Menuetto, IV.Adagio, V.Rondo			

89	Mozart, Wolfgang Amadeus	<i>not given</i>	Menuet	no	yes	C. Fischer, 1933, <b>F.E.F</b> (worldcat)
	<b>(1756- 1791)</b>		from Divertimento in D major, K.136			
			originally for orchestra			
90	Mozart, Wolfgang Amadeus	<i>not given</i>	Menuetto		yes	C.Fischer, 1946(worldcat)
	<b>(1756- 1791)</b>		From String Quartet in D minor, K.421			
			originally for string quartet			
91	Mozart, Wolfgang Amadeus	<i>New York,</i>	Menuetto	no	yes	C. Fischer, 1940; 1946 (worldcat)
	<b>(1756- 1791)</b>	<i>1936</i>	From String Quartet in B-flat major,			
			K.458			
			originally for string quartet			
92	Paradies, Pietro Domenico	<i>Roanoke, VA,</i>	Toccata	no	yes	C. Fischer, 1995 (worldcat) <b>HT&amp;C</b> , 1938

	<b>(1707-1791)</b>	<i>Nov. 1, 1937</i>	originally for alte klavier			
93	<b>Ponce, Manuel</b>	<i>Mexico City,</i>	<i>Estrellita</i>	To T.O.F.	yes	C. Fischer (1928); London: Boosey & Hawkes,
	<b>(1882-1948)</b>	<i>Dec. 10, 1927</i>	originally for voice			1914; <b>HT&amp;C</b> , 1995 (worldcat)
94	<b>Popper, David</b>	<i>not given</i>	<i>Fileuse Op.55, No.1</i>	no	no	<b>F.E.F.</b> , 1933 (worldcat)
	<b>(1843-1913)</b>					
95	<b>Poulenc, Francis</b>	<i>Narragansett Pier</i>	<i>Mouvements perpétuels I and II</i>	no	yes	NY: C. Fischer, 1931, c 1919 (worldcat),
	<b>(1899-1963)</b>	<i>July 2-3, 1930</i>	originally for piano			<b>HT&amp;C</b> , 1995; London; Chester, 1990s
96	<b>Poulenc, Francis</b>	<i>On board the "Galatea"</i>	Presto No.1, in B-flat major	no	yes	Paris, Salabert; C. Fischer, 1940 (worldcat)
	<b>(1899-1963)</b>	<i>July 16 1937. Calif.</i>	originally for piano			
97	<b>Poulenc,</b>	<i>Balboa, CA</i>	"Promenade a pied" from	no	yes	C. Fischer, <b>HA&amp;T</b> ,

	<b>Francis</b>		<i>Promenades,</i>			2003
	<b>(1899-1963)</b>	<i>September 17 1935</i>	originally for piano			
98	<b>Prokofiev, Sergey</b>	<i>New York City,</i>	Gavotta from <i>Four Pieces, Op.32</i>	no	yes	NY: C. Fischer, 1937, 1990s (worldcat)
	<b>(1891-1953)</b>	<i>September 25 1935</i>	originally for piano			<b>HA&amp;T, 2003</b>
			(transcription)			
99	<b>Prokofiev, Sergey</b>	<i>Roanoke, VA., Nov 1937</i>	Larghetto and Gavotta	no	yes	C. Fischer, 1939 (worldcat)
	<b>(1891-1953)</b>	<i>Redding, Conn.,</i>	from Classical Symphony Op.25			
		<i>Nov.23,1937</i>	originally for orchestra			
100	<b>Prokofiev, Sergey</b>	<i>Baton Rouge,</i>	March from <i>The Love for Three</i>	no	yes	NY: C. Fischer, 1939 (worldcat)
	<b>(1891-1953)</b>	<i>LA, 1937</i>	<i>Oranges Op.33</i>			
			originally for opera			
			(transcription)			

101	<b>Prokofiev, Sergey</b>	<i>Harbor Island, Calif.</i>	March op. 12, no.1 from <i>The Love for</i>	no	yes	C. Fischer, 1943, <b>HT&amp;C</b> , 1995 (worldcat)
	<b>(1891-1953)</b>	<i>Nov. 15, 1941</i>	<i>Three Oranges</i>			
			originally for piano			
102	<b>Prokofiev, Sergey</b>	<i>New York</i>	"Le marchand amoureux"	no	yes	C. Fischer; Boosey&Hawkes, 1961 (worldcat)
	<b>(1891-1953)</b>	<i>Feb 9 1938</i>	(The Enamored Merchant)			
		<i>Revised-1959</i>	originally for ballet <i>Chout</i>			
103	<b>Prokofiev, Sergey</b>	<i>Hawaii</i>	March and Promenade		yes	G. Schirmer, 1978 (worldcat)
	<b>(1891-1953)</b>	<i>Sep. 1978</i>	from <i>Children's Suite</i> , Op. 65			
		<i>Beverly Crest</i>	originally for piano			
			March, for solo violin	not given		
			from <i>Children's Suite</i> , Op. 65			
			(transcription)			

	<b>Prokofiev, Sergey</b>		Promenade, for violin and piano	In memory of	yes	G. Schirmer, 1978 (worldcat)
	<b>(1891-1953)</b>		from <i>Children's Suite</i> , Op. 65	Piatigorsky		
			(transcription)			
104	<b>Prokofiev, Sergey</b>	<i>Harbor Island, Calif.</i>	<i>Masks from Romeo and Juliet</i>	To	yes	Moskva: Muzyka (1980), C. Fisher, 1942;
	<b>(1891-1953)</b>	<i>Oct. 30, 1941</i>	originally for ballet	Vladimir		<b>HT&amp;C</b> , 1995
			(transcription)	Horowitz		
105	<b>Prokofiev, Sergey</b>		Izbrannye P'esy dlia skriphi I forte piano:		no	Moskva: Muzyka, 1980
	<b>(1891-1953)</b>		V-VII klassy detskoi muzykal'noi shkoly			
			(selected pieces for violin and piano;			
			v-vii great children music school			
			Maski iz baleta			

			"Romeo i Dzhuletta" =			
			Marsh iz opery "Liubov' k trem apel'sinam"			
106	Rachmaninov, Sergey	Harbor Island, Calif.	Daisies, Op.38, No.3,	no	yes	C. Fischer, 1995, 1947 (worldcat) <b>HT&amp;C</b>
	(1873-1943)	Oct.8, 1945	originally for voice and piano			
			(arrangement)			
107	Rachmaninov, Sergey	Beverly Hills,	Etude-tableau, Op.33, No.2	no	yes	C. Fischer, 1947 (worldcat)
	(1873-1943)	1945	originally for piano			
			(arrangement)			
108	Rachmaninov, Sergey	Beverly Crest,	Etude-tableau, Op.33, No.7,	no	yes	C. Fischer, 1974 (worldcat); <b>HA&amp;T</b> , 2003
	(1873-1943)	1972 July	originally for piano			
			(arrangement)			
109	Rachman	Beverly	It's Peaceful	To	yes	C. Fischer, 1968

	<b>inov, Sergey</b>	<i>Crest</i>	<i>Here</i> Op.21, No.7			(worldcat)
	<b>(1873- 1943)</b>	<i>Sept. 22, 1965</i>	originally for song	"The" Quartett e		
110	<b>Rachman inov, Sergey</b>	<i>Beverly Crest Calif.</i>	Melody Op.21, No.9	To M.F.	yes	C. Fischer, 1958 (worldcat)
	<b>(1873- 1943)</b>	<i>Oct.15, 1956</i>	originally for voice			
			(transcription)			
111	<b>Rachman inov, Sergey</b>	<i>Beverly Hills, Calif.</i>	<i>Oriental Sketch,</i> Op.2, No.2	not given	yes	Ch. Foley, 1947 (worldcat) <b>HT&amp;C</b>
	<b>(1873- 1943)</b>	<i>Nov.3, 1945</i>	for piano			
112	<b>Rachman inov, Sergey</b>	<i>St.Louis, MO</i>	Prelude, Op.23, No.9 in E-flat minor	not given	yes	C. Fischer, 1937 (worldcat)
	<b>(1873- 1943)</b>	<i>Jan 12 1935</i>	for piano			
			(trascription)			
113	<b>Rachman inov, Sergey</b>	<i>Beverly Hills, Calif.</i>	Prelude, Op.32, No.5 G major	To Valdimir	yes	C. Fischer, 1947 (worldcat)

	<b>(1873-1943)</b>	<i>Nov 8 1945</i>	originally for piano solo	Horowitz		
			(transcription)			
114	<b>Rachmaninov, Sergey</b>	<i>not given</i>	Third movement "Andante" from		yes	unpublished
	<b>(1873-1943)</b>		Sonata for Cello and Piano, Op.19			
			originally for cello			
115	<b>Rachmaninov, Sergey</b>	<i>1973</i>	Humoresque from <i>Seven Pieces</i> , Op.10		yes	unpublished
	<b>(1873-1943)</b>		originally for piano			
116	<b>Rachmaninov, Sergey</b>	<i>1953;</i>	Prelude, Op.32, No.7,		yes	unpublished
	<b>(1873-1943)</b>	<i>revised 1984;</i>	originally for piano			
		<i>completed 1986</i>				
117	<b>Rachmaninov,</b>	<i>completed</i>	Prelude, Op.32,		yes	unpublished

	<b>Sergey</b>	1986	No.12,			
	<b>(1873-1943)</b>		originally for piano			
118	<b>Rameau, Jean Phillippe</b>	<i>Constantinople,</i>	"Rigaudon" from <i>Pièces de Clavecin</i>	To Joseph	yes	C.Fischer, 1929(worldcat); <b>F.E. F</b> ,1933
	<b>(1683-1764)</b>	<i>Oct 31 1928</i>	originally for Harpsichord	Achron		New York : Boosey & Hawkes, 1929
119			Tambourin	To Jascha	no	G. Schirmer, 1924 (worldcat)
	Arranged by Joseph Achron		(Edited and Fingered by Heifetz)	Heifetz		
120	<b>Ravel, Maurice</b>	<i>Harbor Island,</i>	Forlane: from <i>Le tombeau de Couperin</i>	no	yes	C. Fischer, 1942; 1990 (worldcat)
	<b>(1875-1937)</b>	<i>Dec. 12, 1941</i>	originally for piano			
121	<b>Ravel, Maurice</b>	<i>San Clemente, Calif.</i>	<i>Valses Nobles et Sentimentales</i>	no	yes	C. Fischer, 1942 (worldcat); <b>HT&amp;C</b>
	<b>(1875-1937)</b>	<i>July, 1941</i>	Nos.6 and 7			

			originally for piano solo			
			(transcription)			
122	<b>Rimsky-Korsakov, Nikolay</b>	<i>not given</i>	"The Bumble-Bee" from <i>The Legend of</i>	no	yes	NY: C. Fischer 1931, 1932 (worldcat), <b>HT&amp;C</b>
	<b>(1844-1908)</b>		<i>Tsar Saltan</i> Op.57			
			from an opera			
123	<b>Rossini, Gioacchino</b>	Arranged by	Figaro, from " <i>Barber of Seville</i> "	To Jascha	no	C. Fischer, 1945 (worldcat)
	<b>(1792-1868)</b>	Mario Castelnuovo-Tedesco	from an opera (concert transcription)	Heifetz		
		<i>not given</i>	(edited by H)			
124	<b>Saenger, Gustav</b>	<i>not given</i>	Intermezzo Scherzoso	no	no	<b>F.E.F.</b> , 1933 (worldcat)
	(?)		Edited by Heifetz			
125	<b>Saint-Saëns, Camille</b>	<i>Harbor Island,</i>	"The Swan" from <i>Carnival of the Animals</i>	To O O	yes	C. Fischer, 1947 (worldcat)
	<b>(1835-</b>	<i>Sep 20</i>	originally for orchestra and			

	<b>1921)</b>	1945	two pianos			
126	<b>Sarasate, Pablo de</b>	<i>not given</i>	"Zapateado" <i>From Playera y zapateado</i>	no	no	<b>F.E.F</b> , 1995, 1933 (worldcat)
	<b>(1844-1908)</b>		Op. 23 no. 2			
			Edited by Heifetz			
127	<b>Sarasate, Pablo de</b>	<i>not given</i>	<i>Malagueña</i> Op.21	no	no	<b>F.E.F</b> , 1933 (worldcat)
	<b>(1844-1908)</b>		Edited by Heifetz			
	<b>Scarlatti, Domenico</b>		Sonatas, (Twelve selected pieces)		yes	NY :C. Fischer, 1943-1944 (worldcat);
	<b>(1685-1757)</b>		originally for harpsichord			C. Fischer, Inc., 1935
			(transcription)			
			<b>Book I</b>			
128		<i>Harbor Island,</i>	Molto moderato (No.71)		yes	C. Fischer, 1944 (worldcat)
		1943				

129		<i>Harbor Island,</i>	Allegro (No.74)		yes	C. Fischer, 1944 (worldcat)
		1943				
130		<i>Harbor Island,</i>	Presto (No.77)		yes	C. Fischer, 1944 (worldcat)
		1943				
131		<i>Harbor Island,</i>	Pastorale (No.88)		yes	C. Fischer, 1944 (worldcat)
		1941				
132		<i>Harbor Island,</i>	Non Presto (No.93)		yes	C. Fischer, 1944 (worldcat)
		1942				
133		<i>Harbor Island,</i>	Fuga ( <i>The Cat's Fugue</i> , No.100)		yes	C. Fischer, 1944 (worldcat)
		1943				
			<b>Book II</b>			
134		<i>Harbor Island,</i>	Andante (No.7)		yes	C. Fischer, 1943 (worldcat)
		1943				
135		<i>Harbor Island,</i>	Allegro (No.19)		yes	C. Fischer, 1943 (worldcat)
		1942				
136		<i>Harbor Island,</i>	Minuetto (Supplementary Vol.)		yes	C. Fischer, 1943 (worldcat)

		1942				
137		<i>Harbor Island,</i>	Allegro (No.21)		yes	C. Fischer, 1943 (worldcat)
		1942				
138		<i>Harbor Island,</i>	Andante (Vol. 14, No.38)		yes	C. Fischer, 1943 (worldcat)
		1943				
139	<i>Harbor Island,</i>	<i>Harbor Island,</i>	Allegro (Vol.15, No.38)		yes	C. Fischer, 1943 (worldcat)
	1943	1943				
140		<i>New York</i>	Sonatina K. 96, D major	To Joseph a	yes	C. Fischer, 1935 (worldcat)
		Sep 27 1933	originally for harpsichord			
			edited and fingered by H			
141	<b>Schubert , Franz</b>		Impromptu in G-flat major,	no	yes	C. Fischer, 1934 (worldcat)
	<b>(1797-1828)</b>		op.90, D.899, no.3			
		<i>New York</i>	originally for piano			
		Nov 17 1933	(arrangement)			

142		Arranged by August Wilhelmj	<i>Ave Maria</i>	no	no	<b>F.E.F</b> , 1933
		<i>not given</i>	Edited by J.H			
143		Arranged by Joseph Achron	<i>Valses sentimentales</i> from op.50, no.5		no	Jascha Heifetz collection, 1802-1987
		<i>not given</i>				
						(bulk 1911-1974) 1930
144	<b>Schumann, Robert</b>	<i>not given</i>	"Vogel als Prophet" from <i>Waldscenen</i> ,	no	yes	<b>F.E.F</b> ,1933
	<b>(1810-1856)</b>		Op.82, No.7			
			originally for piano			
145	<b>Schumann, Robert</b>	Arranged by Leopold Auer	<i>Widmung</i>		no	1900s In Jascha Heifetz Collection,1902-1987;
	<b>(1810-1856)</b>	<i>not given</i>				bulk 1911-1974 (worldcat)

146	<b>Strauss, Richard</b>	<i>Beverly Crest</i>	"Along the Silent Forest Path"	no	yes	<b>HA&amp;T, 2003</b>
	<b>(1864-1949)</b>	<i>Christmas 1951</i>	("Auf stillen Waldespfad")			
			from the song <i>Stimmungsbilder</i>			
			Op.9, No.1			
			originally for piano			
147	<b>Tajčević, Marko</b>	not given	Balkan dances: "Kolo romana"		no	C. Fischer, 1946 (worldcat)
	<b>(1900-1984)</b>		arranged by Jascha Herzog (Heifetz)			
148	<b>Turina, Joaquín(1882-1949)</b>	<i>San Clemente,</i>	<i>La oración del torero, Op.34</i>		yes	Madrid: Union Musical Espanola; C.Fischer,
		1933;	originally for string quartet			1926, c 1942 (worldcat)
		<i>completed 1941</i>	(transcription)			
149	<b>Valle,</b>	<i>Redding, Conn.</i>	<i>Ao pé da fogueira (Preludio XV)</i>	no	yes	C. Fischer, 1995 (worldcat); 1942; 1945

	<b>Firancisco Magalhaes do</b>	<i>Nov. 24, 1940</i>	originally for piano			
	<b>(1869-1906)</b>					
150	<b>Vivaldi, Antonio</b>	<i>not given</i>	Larghetto from Double Concerto	To Isidor	yes	C. Fischer, 1929 (worldcat)
	<b>(1678-1741)</b>		in B-flat major, RV 547Op.22, No.2	Achron		
			originally for string orchestra			
			(arrangement)			
151	<b>Walton, Willian</b>	<i>not given</i>	Concerto for violin and orchestra		no	London: Oxford University Press, 1941
	<b>(1902-1983)</b>		(arrangement for violin and piano)			(worldcat)
			For Jascha Heifetz			
			Violin Solo part edited by Jascha Heifetz			

152	<b>Waxman, Franz(1906-1967)</b>	<i>not given</i>	<i>Carmen fantasie: for violin and orchestra</i>		no	NY: Harms, 1947 (worldcat); Westport, Conn:
	Originally by Georges Bizet		based on themes from the opera by			Fidelio Music Pub., 1975 (worldcat)
			Georges Bizet			
153	<b>Weber, Carl Maria Von</b>	<i>Chicago,</i>	Rondo from Violin Sonata,	no	yes	C. Fischer, 1934 (worldcat)
	<b>(1786-1826)</b>	<i>Oct.29, 1933</i>	Op.10, No.3, in D minor			
			originally violin sonata			
154	<b>Wieniawski, Henri</b>	<i>Balboa, CA</i>	Caprice for violin and piano	To Rudy	yes	C. Fischer, 1940 (worldcat)
	<b>(1835-1880)</b>	<i>oct 11 1939</i>	originally for violin solo etude			
	<i>Balboa, CA</i>					
	<i>oct 11 1939</i>					

**Appendix B: Beethoven Violin Concerto in D major, op.61 Unpublished Cadenza by Jascha Heifetz**

Manuscripts courtesy of Sherry Kloss

*Cadenza (for Beethoven Concerto)* *Jascha Heifetz*

*3<sup>d</sup> Violin*

## Appendix C: Photos

Figure C-1



Jascha Heifetz Posture

Source: Reproduced with permission of Jascha Heifetz Society Archive.

**Figure C-2**



Jascha Heifetz Impromptu stage

Source: Reproduced with permission of Jascha Heifetz Society Archive

**Figure C-3**



May 1978 with Yukiko Kamei, Ayke Agus, Sherry Kloss, and Jeffrey Solow  
Source: Courtesy of Sherry Kloss