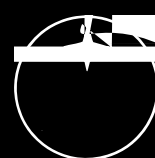


Martin Wulfhorst

The Orchestral Violinist's Companion

**a comprehensive
guidebook**
with hundreds of excerpts



Bärenreiter



[C-E] • [OM6] Ease and endurance are challenges in many passages with extremely fast repetitions. To play all notes with the same intensity is difficult or impossible (and often not even desirable). Play with the "curves" or "waves" described in Chapter 4.14(11). Follow the contour and metrical stresses of the phrases with the dynamics and, at an extreme pace, even with the speed of your motion. Intensify the dynamics and

speed on the moving notes, toward the melodic high points, and on the accented notes. Relax on the longer notes or pedals with repetitions: play more softly and, as necessary, even use a stroke that is slower than the notated values.

[1, 8] • Practice displaced repetitions.

[6, 1] • Practice the repetitions by starting on the beat.

Allegro $\text{♩} = 92 \pm$

[C] (76) (9) **START POCO PONTICELLO**

Donizetti
L'Elisir W/12

p
2nd x: *cresc.*

[d] Presto $\text{♩} = 116$

435 *vn. 1+2*

Beethoven
Symphony 3/iv

ff

437 *vn. 1*

442 *ff*

443 *ff*

444 *ff*

445 *ff*

446 *ff*

447 *ff*

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450 *ff*

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Martin Wulfhorst

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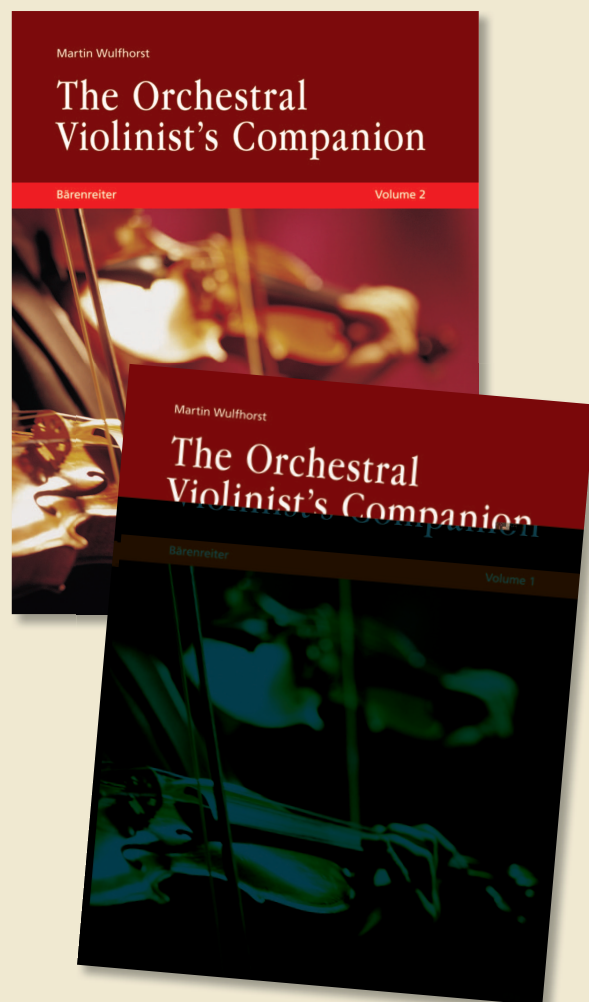
Prior to joining the Hamburg Symphony as Associate Concertmaster, Martin Wulfhorst was a member of the Berlin Deutsche Oper Orchestra and served on the faculty of Colgate University (NY), teaching violin and chamber music.

His CDs include world premiere recordings of chamber music from the circle of Brahms and by contemporary American composers, issued by Jambus and Spectrum/Innova.

He studied with Ernő Sebestyén in Berlin and with Masao Kawasaki and Itzhak Perlman at Brooklyn College, and received a Ph. D. in musicology from the City University of New York.

In addition to publishing numerous journal and encyclopedia articles, he has contributed to performing editions of Bach's orchestral violin solos, Mozart's concertos and sonatas, Mendelssohn's Concerto in E minor, and cadenzas for Beethoven's Concerto, all published by Bärenreiter.

www.martin-wulfhorst.com



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This publication takes into account the virtuosity of a new generation of soloists. These are soloists who with their exceptional ability, have succeeded in paving the way for a greater understanding of classical and contemporary music.

The chapters on bowing techniques, *vibrato*, *pizzicato*, *glissando*, harmonics, tablatures, rhythm, and electronic sound production are illustrated with numerous musical examples and diagrams.

Particularly helpful is the accompanying **DVD**, on which Irvine Arditti demonstrates and explains the described techniques. Chapters on



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