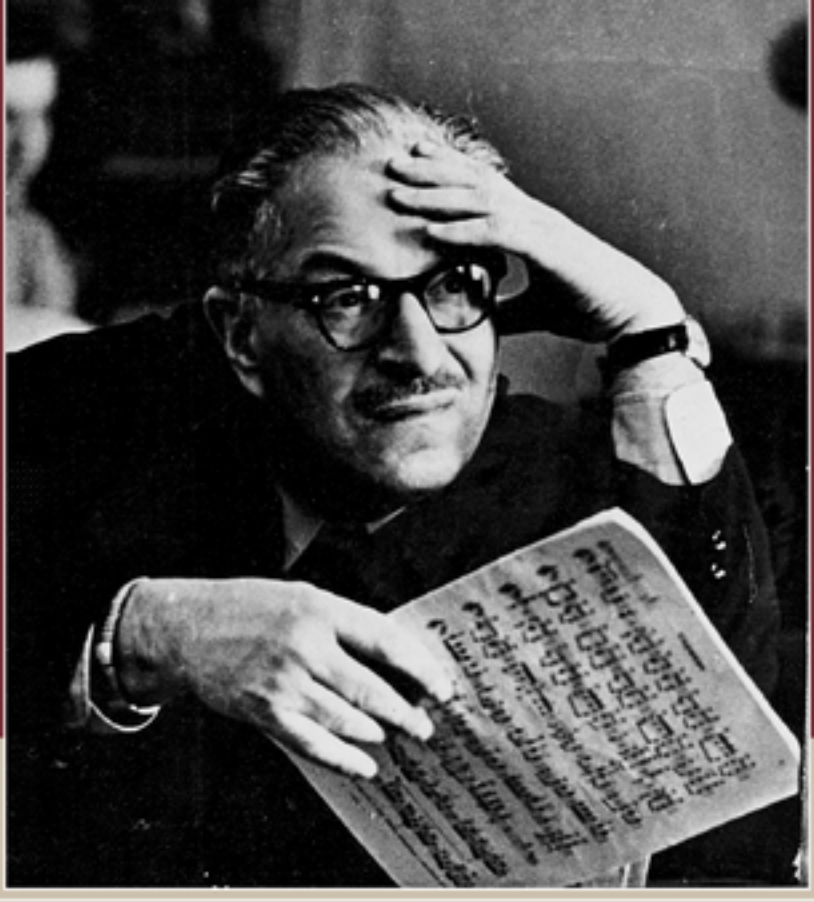

# THE RUSSIAN VIOLIN SCHOOL

## *The Legacy of Yuri Yankelevich*

*Translated and Edited by*

MASHA LANKOVSKY

# The Russian Violin School

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# FOREWORD

This first form of this book was published in Moscow in 1983 under the title *Pedagogicheskoe Nasledie* (Pedagogical Legacy). Compiled by Yuri Yankelevich's sister, Elena Yankelevich, ten years after Yuri Yankelevich's passing, the Russian version of the book consisted of two methodological texts by Yuri Yankelevich and various supplemental essays by Yankelevich's students and colleagues. The book was reedited and reprinted in Russian in 1993, 2002, and 2009. In 1999 the book was translated into French as *Yuri Yankelevitch et l'ecole russe du violon*. The English translation of the book in the present volume, *The Russian Violin School: The Legacy of Yuri Yankelevich*, is based on the 2009 Russian edition and retains the two methodological texts by Yuri Yankelevich and the original essays by Maya Glezarova and Vladimir Grigoryev. In lieu of the other supplemental material the companion website www.oup.com/us/therussianviolinschool to this book provides updated biographical information on Yankelevich's students, selected video interviews, the original essay by Gregory Zhislin and further resources. Aside from the introduction and unless otherwised specified, all material is translated from the original Russian to English.

# ACKNOWLEDGMENTS

With great gratitude to Yuri Yankelevich's nieces, Irina and Nataliya Lifshits, for making the publication of this edition possible and for continuing the commitment of their mother, Elena Yankelevich, to preserving Yankelevich's legacy. I would also like to thank all of Yankelevich's students and assistants who have generously shared their experiences and assisted with the supplementary materials, including Alexandre Brussilovsky (who released the French translation), Dmitry Sitkovetsky, Mikhail Bezverkhni, Lydia Dubrovskaya, Irina Medvedeva, Ilya Grubert, Lev Markiz, Vladimir Landsman, Eugenia Chugaeva, and Maya Glezarova.

I thank my violin teacher Boris Roninson for introducing me to this branch of the Russian Violin School, and my violin teacher for five years at Indiana University, Nelli Shkolnikova. One of Yankelevich's first students to receive international recognition, Nelli Shkolnikova was extremely faithful to Yankelevich's principles, and it was she who many years ago first handed me Yankelevich's book with the dream that it would one day be available in English. It is to her memory I dedicate this translation.

Translation is often a painstaking process, and I am extremely grateful to my family, friends and colleagues for their advice and support. Thanks to Andrew Maillet for preparing the musical examples, and to all the editors at Oxford University Press and Newgen Knowledgeworks for steering this book through completion. I thank my doctoral advisers Jane Palmquist and Joseph Straus who supported this project since the beginning; and all the readers of my drafts, including Mai Kawabata, Michael Appleman, Greg Erickson, and my mother, Tatiana Putilina, without whose love this project would also not be possible.

## NOTE ON TRANSLITERATION

For the most part in this book, transliterated terms are spelled according to the table provided by the US Board on Geographic Names, except for proper names that are familiar to readers in other spellings. For ease in accessing further research, the transliteration consistent with the Library of Congress is also provided for names and titles in the bibliography (although for clarity, double capitalization is omitted). English translations of Russian titles in the notes and bibliography are the translator's own.

## ABOUT THE COMPANION WEBSITE

www.oup.com/us/therussianviolinschool

Oxford University Press has created a website to accompany *The Russian Violin School: The Legacy of Yuri Yankelevich*. The site provides extended biographical information on Yankelevich's students as well as interviews and additional resources.

# The Russian Violin School

# Introduction

## *Yuri Yankelevich and the Russian Violin School*

MASHA LANKOVSKY ■

Yuri Yankelevich was one of the preeminent Russian violin teachers of the twentieth century. He taught at the Moscow Conservatory from 1936 to 1973 and produced an exceptional number of outstanding students, including over forty prize-winners in international competitions. Yankelevich was keenly interested in the methodology of violin playing and teaching and contributed a significant number of musical editions and pedagogical texts (the latter are translated in English in this volume for the first time).

As an heir to the rich traditions of violin playing in Russia, Yankelevich was particularly influenced by the violin teachers Lev Tseitlin, Konstantin Mostras, and Abraham Yampolsky who helped establish the Moscow Violin School following the Russian Revolution of 1917. Because of limited communication with the West during the Soviet years, the methodological approach of these teachers has largely remained unknown outside Russia. Despite the huge success of many Soviet violinists in international competitions, few were allowed to travel freely outside of Russia and little was known of the methodology behind their playing. This lack of information has often led to vague and imprecise characterizations of what became known as the "Russian Violin School" in the West. Yankelevich's scholarly works shed light on the pedagogy of the Moscow and Soviet Violin Schools and reveal a modern analytical and individual approach, which incorporates elements of psychology and physiology as well as detailed analysis of the most efficient techniques, all in the service of artistry and individual expression.

## THE RUSSIAN VIOLIN SCHOOL

Naturally, as a representative of the Moscow and Soviet Violin Schools, Yuri Yankelevich also represents the more generally known Russian Violin School. Although the term "Russian Violin School" is in common use, it eludes a fixed definition. The history of violin playing in Russia is a fascinating combination of both foreign and native elements over the course of many centuries. Instead of attempting to define the Russian Violin School, it is easier to understand it as a broad term that encompasses a variety of different, although often overlapping, branches.

Most commonly today, the Russian Violin School in the West refers to the influential legacy of Leopold Auer (1845–1930), a Hungarian who taught in St. Petersburg from 1868 to 1917.[1] Among Auer's students were some of the twentieth century's most renowned violinists, including Jascha Heifetz, Mischa Elman, Nathan Milstein, and many others. Following the Russian Revolution of 1917, Auer and many of his students fled Russia and went on to establish successful careers in the West. Because these violinists left before the fall of the Iron Curtain, they were able to achieve significant international renown and pass on their traditions to audiences outside of Russia.

Meanwhile, largely helped by a sociopolitical emphasis on culture and support for the arts, violin playing continued to flourish inside the Soviet Union. One influential figure who established his own branch of the Russian Violin School was Pyotr Stolyarsky (1871–1944). Based in Odessa, Stolyarsky studied with Josef Karbulka (a student of the Czech violinist Otakar Ševčík) and Emil Młynarski (a student of Leopold Auer). Stolyarsky became known for his exceptional ability to teach young children, and he opened his own school in Odessa that was soon renowned as a wunderkind factory. Many of Russia's most famous violinists, including David Oistrakh, Boris Goldstein, Elizaveta Gilels, Mikhail Fichtengolz, and many others, began their studies with Stolyarsky before continuing at the St. Petersburg or Moscow conservatories.

Although Auer and many of his famous students left Russia following the Revolution, Auer's legacy continued to thrive in the Soviet Union through his students who remained and his former assistants Ioannes Nalbandyan (1871–1942) and Sergei Korguyev (1863–1938). As Moscow replaced St. Petersburg as the capital, the Moscow Conservatory in particular built a formidable string faculty that was interested in the methodological analysis of violin playing and teaching. This became known as the Moscow or Soviet Violin School, and among its founding teachers were Lev Tseitlin (1881–1952, a student of Leopold Auer), Abraham Yampolsky (1890–1956, a student of Sergei Korguyev), and Konstantin Mostras (1886–1965. a student of Boris Sibor, who in turn was a student of Auer). Following his studies with Nalbandyan, Yuri

Yankelevich became a student of Abraham Yampolsky and served as his assistant for seventeen years.[2] Yankelevich was greatly interested and influenced by the pedagogical work of these teachers, and through his thirty-seven years of teaching at the Moscow Conservatory he exemplified the methodology of this particular branch of the Russian Violin School.

Just as it is difficult to pinpoint the Russian Violin School historically, it is also difficult to pinpoint it methodologically. One distinguishing feature commonly assigned to Auer's school is the so-called Russian bow hold, a term first used by Carl Flesch, probably because he observed this bow hold in Heifetz and Elman. In the Russian bow hold, the right hand holds the bow with a deep grip, the right elbow is held high, and the right wrist is raised. However, not all of Auer's students held the bow in this manner, and there is no evidence to suppose that Auer taught his students to hold the bow this way. Some suggest that this bow hold could have been inherited from Henryk Wieniawski and even possibly Niccolò Paganini himself. Boris Schwarz points out that Auer himself seems to have used the Franco-Belgian grip and that "every Auer student was virtually free to choose his own posture; some played with a high elbow, others left it low, some pressed the index finger above the second joint, others below."[3] Auer himself claimed that there should be no exact rules in how to hold the violin and bow, but that it should be an individual matter based on physical and mental laws that are impossible to analyze.

Despite Auer's phenomenal success as a teacher and his published pedagogical treatises, he never established a concrete methodology. Even Jascha Heifetz once remarked, "I was never able to say what the so-called 'Auer method' was even though I studied with him."[4] Indeed, what appears to emerge from Auer's legacy is not a rigid set of rules, but rather the nurturing of a creative and productive atmosphere among his students. Auer stressed the need to uncover individualism in the student from musical, technical, and psychological points of view. It is precisely this attention to psychology and individuality that found its way into the methodologies of many teachers of the Moscow Violin School.

Very quickly the Moscow Violin School began producing outstanding students. At the Ysaÿe International Violin Competition in 1937, the international jury was stunned when five of the six top prizes were awarded to Soviet violinists, all of whom had studied at some point at the Moscow Conservatory. From 1917 to 1966, 128 out of the 151 Russian prize-winners at major international competitions had studied at the Moscow Conservatory. The success of these musicians was largely a result of a concentrated pedagogical initiative in a collaborative and supportive structure.

The years immediately following the Russian Revolution witnessed a surge of creative energy, scientific experimentation, and educational reforms. In the mid-1920s the Moscow and St. Petersburg Conservatories were restructured,

and the progressive younger faculty were in search of new solutions and fresh approaches. In 1932 the Central Music School was established, which provided a direct link to the Moscow Conservatory. This allowed children to receive expert guidance right from the start. There was no clear division between "master teachers" and "beginning teachers," since many of the same faculty served at both institutions.

Soon after joining the faculty of the Moscow Conservatory, Lev Tseitlin helped establish the conductor-less orchestra Persimfans that flourished for ten years and represented the ambitious energy of its time.[5] Many of the musicians in Persimfans were on the faculty of the Moscow Conservatory and rehearsals took place in the Great Hall of the conservatory. Because there was no conductor, the musicians in all sections spent time meticulously discussing and deciding on phrasing, bowings, fingerings, tempi, and so on. The rehearsals turned into methodological symposiums, and the constant discussion formulated a new pedagogical outlook and innovative ways of teaching. The orchestra sat in a circular foundation with Tseitlin in the middle. Next to Tseitlin sat Abraham Yampolsky, and at the second stand were Dmitri Tsyganov and Konstantin Mostras. All of these violinists subsequently became leading professors at the Moscow Conservatory and were fundamental in establishing the Moscow Violin School.

Mostras taught at the Moscow Conservatory from 1922 to 1965 and headed the violin department from 1936 to 1950. He was deeply committed to the analysis of violin playing and teaching, and in 1931 he instituted a course at the conservatory devoted exclusively to violin methodology. Mostras contributed over four hundred original etudes, transcriptions, and editions to the violin literature and authored a number of pedagogical texts, including *Intonation on the Violin, Rhythmic Discipline of the Violinist, Dynamics in Violin Playing, A System of Practicing at Home for the Violinist*, and *24 Caprices for Violin Solo by N. Paganini: Methodological Commentary*.[6] Extremely analytical and scientific in his approach, Mostras was interested in the psycho-physiological side of playing and teaching, and he introduced the concepts "pre-hearing" and "pre-feeling." Mostras's ideas not only were influential on the Moscow Violin School but also were passed on to his student Ivan Galamian (1903–1981), who would go on to become of the most important violin teachers in the United States.

The teacher who exerted the most influence on Yankelevich was Abraham Yampolsky, who taught at the Moscow Conservatory from 1926 to 1956. Yampolsky was acclaimed for his acute pedagogical intuition and the great number of superb musicians who came out of his studio, including Leonid Kogan, Julian Sitkovetsky, Igor Bezrodny, Boris Goldstein, Elizaveta Gilels, and a host of others. Elaborating on Mostras's pedagogical ideas, Yampolsky paid attention to cultivating sound and stressed the connection between

mental conception and physical execution. He believed that the performer's main role is to make any music, even the most complex, understandable and convincing to the listener. Yampolsky contributed numerous editions of the standard repertoire, including an edition of the forty-two Kreutzer etudes that includes not only recommendations on studying the etudes but also more difficult variations for some of them.

Naturally, there were also many other teachers who comprised the Soviet Violin School, including the renowned David Oistrakh who taught a host of outstanding violinists. However, Yampolsky, Mostras, and Tseitlin exerted a particularly strong influence on Yankelevich because of their detailed analysis of pedagogical problems. Also, both Yampolsky and Mostras devoted their entire musical careers to teaching rather than performing. In his writings, Yankelevich constantly makes reference to Tseitlin, Mostras, and Yampolsky. He not only synthesized their work but also, through his own pedagogical experience and insight, continued the traditions of this school through the next generation.

## YURI YANKELEVICH'S LEGACY

Yuri Yankelevich was born into the cultured family of a renowned Omsk lawyer, who was also an amateur violist and a founder of the Omsk Philharmonic Society. Yankelevich's mother was an accomplished pianist, and the young boy grew up with chamber music resounding in the home. Yankelevich made quick progress studying the violin with Anisim Berlin, a student of Auer's who had moved to Omsk.[7] In 1924 the family moved to Leningrad (as St. Petersburg was named at the time), and Yankelevich entered the Leningrad Conservatory as a student of Ioannes Nalbandyan. Yankelevich soaked in the creative atmosphere at the conservatory, and he recalled with fondness the deep impressions made by Alexander Glazunov's chamber music classes and meetings with other faculty, including Sergei Korguyev. Outside the conservatory, Yankelevich was also influenced by the rich artistic cultural life of 1920s Russia, especially by such luminaries of the theater and opera as Ivan Yershov, Fyodor Chaliapin, and Alexander Ostuzhev. The influence of opera on Yankelevich is not coincidental, for one of the most characteristic traits not only of Yankelevich's methodology but indeed of the entire Russian Violin School is the idea that the violin should "sing."[8] In 1928 Yankelevich began his graduate studies in Moscow with Abraham Yampolsky, who was to have a profound effect on Yankelevich's future career. Yankelevich was appointed assistant concertmaster of the Moscow Philharmonic in 1930, but gradually he felt himself more and more drawn to pedagogy. Playing in itself did not provide

him with complete satisfaction, and as his colleagues would often approach him for tips or fingerings he found his recommendations to be successful, inspiring him as a pedagogue musician. Yankelevich recalls how, in following studies with Yampolsky, "I began to be consciously drawn to pedagogy, to the cognitive aspects of the theory and practice of violin playing. . . . From Yampolsky I understood that violin playing is not a miracle, not 'alchemy,' but a science and that besides inspiration there exist objective rules, which, when combined with serious work, can accomplish a great deal."[9]

In 1932 Yankelevich started teaching at the Central Music School and the specialized high school (*uchilische*).[10] In 1936 he became Yampolsky's assistant, and his life was then forever tied to the Moscow Conservatory. After seventeen years as Yampolsky's assistant, Yankelevich was given his own class at the conservatory in 1953.

The first of Yankelevich's students to achieve international recognition was Nelli Shkolnikova, who won first prize at the Jacques Thibaud competition in 1953. Nelli Shkolnikova started studying with Yankelevich when she was still a child and when Yankelevich was still Yampolsky's assistant. The pedagogical talents of Yankelevich became widely recognized as more and more outstanding students emerged from his studio. In the coming years, forty of his students were awarded prizes at international competitions, including Irina Bochkova, Victor Tretyakov, Vladimir Spivakov, Gregory Zhislin, and many more (a list of Yankelevich's students is found in Appendix A).

In addition to teaching soloists, Yankelevich also nurtured generations of chamber musicians, orchestral musicians, and teachers. Throughout his career, Yankelevich taught close to two hundred students through his pedagogical activities at the Moscow Conservatory, the Gnessin Institute, the Moscow *uchilische* (specialized high school), and the Central Music School. He also conducted methodological lectures and seminars in Moscow, throughout the former Soviet Union, and in a limited number of visits abroad (the latter included masterclasses and lectures in Japan, Germany, and Czechoslovakia).[11]

The scope of Yankelevich's pedagogical and methodological activities reflected his desire to constantly share his knowledge. He never belonged to that category of teachers who try to "guard" their professional secrets. He worked very closely with his assistants, consulting with them and granting them considerable autonomy, while still maintaining a cohesive and programmed course of study for each individual student. Many of Yankelevich's assistants, including Maya Glezarova, Zinaida Gilels, Evgenia Chugaeva, and Felix Andrievsky, worked closely with him for decades and became recognized teachers in their own right. The pedagogical model of utilizing assistants not only made it easier to develop a unified and comprehensive methodology but also allowed a deep and thorough exploration of each methodological element.

Yankelevich was extremely methodical in his own work, and his archives contain more than thirty notebooks filled with his observations. He treated pedagogy as serious and disciplined work. "I work like a slave all my life," he would say. "I leave the conservatory at 11 pm or later, and then I continue working at home. It is important to not just listen to the student, but really to work with them. A teacher who just hears the student play and simply corrects the notes with 'play like this here, and like this there. Now play this again'—that is not work."[12] Indeed, at times there were some who criticized him for being overly analytical and pedantic. Studying with Yankelevich (and with some of his assistants) unquestionably required a certain discipline and perseverance. And yet, as his own texts reflect, his rigor and work ethic arose solely from his desire to serve the music and was free of ego. His humility allowed his mind to be open, and he was constantly questioning and investigating new ideas. Above all, he believed it is the teacher's responsibility to uncover and bring out the individual qualities in every single student.

Yankelevich's students were distinguished not only by their impeccable quality of technique but also by their sophisticated and comprehensive musical taste and understanding. Contrary to some assumptions about the Russian Violin School, Yankelevich, just like Abraham Yampolsky before him, saw technique solely as a tool for musical expression. He believed that absolutely all elements of playing the violin must be directed toward a final musical goal. "The performer should be in possession of all technical skills, but at the same time he or she must first develop an understanding of music and delve into the composer's intent. Basically, this means that one not only needs to possess *the tools* to speak, but most importantly one needs to know *what* to say."[13]

Yankelevich always took into consideration the psychological and physiological aspects of playing the violin. This was reflected not only in his approach to solving technical problems (e.g., conditioning appropriate motor and nerve reflexes) and choosing repertoire (e.g., analyzing and taking into account the student's character) but also in his desire to cultivate the student's independence and individual personality. He was interested in teaching not only how to play the violin but also how to *think* about playing the violin. The following words of Abraham Yampolsky particularly resonated with Yuri Yankelevich:

> In practice, we [teachers] are obliged to spend a lot of time working on formal perfectionism, working on intonation, technical aspects, etc. . . . In the process of preparing a student we often overlook the isolated, exceptional moments in the student's performance. We don't notice these sparks, since our attention is turned to correcting all kinds of deficiencies. At the same time, we become accustomed to hearing the same piece played dozens of times in the traditional way and subconsciously cultivate

> a certain aural inertia. Any divergences from the general norm give us the impression of something strange and illogical. If this occurs in the student's performance we immediately try to correct him or her, instead of carefully listening and trying to discern that which is valuable and creative, and may be embedded in the artistic intentions of the student.[14]

These exact sentiments are reflected in Yankelevich's comments to one of his students:

> For me it is very valuable when you express your ideas, when I feel you have thought about things and have ideas and conceptions of your own; let them even be wrong, for we can correct them together, but starting from wrong ideas we can work our way to the right ones. If you will always be waiting for the teacher to supply you with a ready-made idea, one that is already developed, already "chewed on" that you just have to swallow, then you will be utterly helpless when you need to work on your own without a teacher.[15]

Yankelevich possessed an incredible pedagogical intuition that enabled him not only to pinpoint students' weak points but also, more importantly, to determine each student's individual strengths. He lived through his students, creating a close-knit atmosphere in his studio akin to family. This move away from a teacher-centric model of learning to a dialectical model of learning may even be traced back to Leopold Auer. Grigoryev writes how one of Auer's remarkable innovations was to create a system whereby the teacher and the student are learning together.[16] And this idea directly passes through to the Moscow Violin School, for Mark Lubotsky describes how, in Yampolsky's pedagogy, a process of "reincarnation" would occur, where "the teacher would proceed from the creative 'I' of the student."[17]

For this reason, Yankelevich's "school" does not embody one style of playing, one specific positioning, or a single type of technique. Yankelevich himself said that, for him, the idea of a "school" is defined not by a similar way that students play but by a shared embrace and understanding of various musical styles, a high quality of tone production, and the beauty and mastery of efficient motor skills.

## YANKELEVICH'S METHODOLOGICAL WORKS

The two texts by Yuri Yankelevich translated in this book illustrate both his extremely detailed analytical and methodological side as well as his flexible and broad understanding of music as an active, living process. Details of his

methods and his psycho-physiological approach are thoroughly discussed in chapter 3 by Maya Glezarova and chapter 4 by Vladimir Grigoryev. All these texts not only offer invaluable practical advice on overcoming specific difficulties but also illustrate the fascinating thought process of a great pedagogical mind. Certain themes are consistently present. These include the importance of understanding the violin as a singing and "vocal" instrument, the interconnectivity between the parts and the whole (this applies to both technical elements such as positioning and musical elements such as form and style), the importance of creating an individually catered plan of study for each student, a scientific analysis of every element of technique in order that it may serve in a clearly envisioned musical context, and viewing each problem not as an isolated matter but as part of an inseparable chain connecting every stage and component of violin playing.

Yankelevich's works stand alongside texts by Carl Flesch, Ivan Galamian, and Leopold Mozart as some of the most insightful treatises in the history of the instrument. In "Setting Up the Violin and Bow Hold," instead of simply prescribing rules on how the instrument should be positioned, Yankelevich analyzes the different possibilities and places them in historical context, discussing the pros and cons of various points of view. He then offers practical suggestions that take into account the individual constitution of each student and provide the optimal conditions to accomplish all the tasks the music requires with the minimal amount of tension.

Similarly, in "Shifting Positions in Conjunction with the Musical Goals of the Violinist," Yankelevich analyzes the technique of shifting in historical context and addresses the various suggestions and arguments encountered in the methodological literature. In this extremely detailed and thorough work, Yankelevich addresses every element of shifting, always in light of how the technique may best serve the performer's musical goals. Following a general presentation of how we understand the positions, Yankelevich goes on to analyze the role of the ear and reflexes, the elimination of tension, and the optimal movements in all parts of the hand while shifting. He then classifies different types of shifts and makes a detailed analysis of each type of shift. For the basis of his analysis, Yankelevich conducted oscillographic readings in the acoustic laboratory of the Moscow Conservatory of different shifts performed by the leading violinists of the day. He also addresses shifts that incorporate harmonics and open strings, shifts in double stops, and the coordination between shifting and bowing. In conclusion he presents a summary of general principles that may be used in performance and pedagogical practice. This work originated as Yankelevich's doctoral dissertation in 1955. Following his defense, the head of his dissertation committee, David Oistrakh, wrote the following: "This work will help many of our teachers (especially those further

away on the 'periphery') since there are still many conflicting opinions in the field that sometimes even block the development of violin methodology and pedagogy."[18]

Maya Glezarova worked closely as Yankelevich's assistant for over twenty years. In chapter 3 she describes key elements of Yankelevich's methodology as well as providing examples of the long-range individual repertoire plans he would create for his students. Vladimir Grigoryev, drawing on his observations of Yankelevich's seminars and lessons, provides a comprehensive examination of Yankelevich's pedagogy, addressing tone production, exercises, intonation, vibrato, fingerings and bowings, repertoire, and his general approach to methodology. (Additional resources and commentaries from Yankelevich's students may be found at the companion website to this book.)

Forty years after Yankelevich's passing, his work and his legacy remain relevant largely because he was never dogmatic in his principles. He encouraged an approach to learning that was as flexible as it was comprehensive. Yankelevich's legacy lives on through the playing and teaching of his students and his "grand-students" all over the world. With the present publication of his works in English, it is hoped that his legacy will continue through to many more generations of violinists to come.

## NOTES

1. When Leopold Auer was appointed as Henryk Wieniawski's successor in St. Petersburg, he continued the long tradition of prominent foreign musicians working in Russia. One of the first violinist composers to settle in Russia was Luigi Madonis (1690-1779), who was born in Venice but lived and worked in St. Petersburg from 1733. Later, famous European violinists such as Pierre Rode, Louis Spohr, Charles de Bériot, Henri Vieuxtemps, Heinrich Ernst, Henry Schradieck, and Jan Hřimaly all spent some time working in Russia. However, outside the Imperial Court and before the openings of the Moscow and St. Petersburg Conservatories, violin playing was also widespread in circles of aristocratic intelligentsia, artisans, and serfs in the peasant populations. The most comprehensive text that addresses violin playing in Russia from its origins through the 1860s is Israel Markovich Yampolsky's *Russkoe Skripichnoye Iskusstvo* (Russian Art of the Violin) published in 1951. Yampolsky describes the often-competing worlds of peasant string traditions and foreign guest violinists at the Imperial Court. This divide was bridged by Russia's first great virtuoso, Ivan Khandoshkin (1784–1804), who was born into a family of serfs but whose musical talent allowed him to engage in a career at the Imperial Court. Another influential Russian violinist was Aleksey Lvov (1798–1870), who composed a number of violin pieces as well as a pedagogical treatise with a set of twenty-four caprices.

2. The family name Yampolsky appears often among twentieth-century Russian string players, and it is important not to confuse Israel and Abraham Yampolsky. Abraham Yampolsky's (the violin teacher referenced here) brother was Mark Yampolsky (1879–1951), a cellist, fellow member of the Persimfans Orchestra, and professor at the Moscow Conservatory. Mark's son was Israel Yampolsky (1905–1976), who studied the violin with his uncle, Abraham Yampolsky. Israel Yampolsky later became a prominent musicologist and wrote *Russkoe Skripichnoe Iskusstvo* (Russian Art of the Violin) and *Principles of Violin Fingering*, among other publications. Of no relation to this family is Philip Yampolsky (1874–1957), a student of and former assistant to Leopold Auer. Interestingly enough, for a short while Philip Yampolsky taught Abraham Yampolsky (in St. Petersburg) as well as Leonid Kogan (in Dnepropetrovsk). Leonid Kogan later continued his studies in Moscow as a student of Abraham Yampolsky. Unless otherwise noted, the single name "Yampolsky" will hereafter refer only to Abraham Yampolsky.
3. Boris Schwarz, *Great Masters of the Violin* (New York: Simon & Schuster, 1983), 421.
4. Ibid.
5. "Persimfans" stood for *Pervyi Simfonicheskii Ansambl'* (lit., "The First Symphonic Orchestra Ensemble").
6. These English titles are translated by the editor; the original Russian titles are found in the bibliography.
7. Anisim Berlin (1896–1961) was also the grandfather of acclaimed cellist Nathalia Gutman.
8. Yankelevich himself was in possession of a fine baritone voice. Not only would singers sometimes attend his classes at the conservatory but also he was sometimes invited to serve on the jury of competitions for singers.
9. Tatiana Gaidamovich, "Zhizn' pedagoga v tvorchestve ego uchenikov" (The Pedagogue's Life through the Creative Work of His Students), in Yuri Yankelevich, *Pedagogicheskoe nasledie* (Pedagogical Legacy), 4th ed., (Moscow: Muzyka, 2009), 326.
10. The Central Music School provided a ten-year course of study to students aged seven through eighteen, combining intensive musical training with regular schoolwork. The *uchilische* or music high school was a parallel five-year music-intensive program for students aged fifteen through nineteen.
11. Impressions of his trips to Japan and the GDR are found in his essay "Na muzykal'nyh seminarakh v IAponii i Gdr" (At Musical Seminars in Japan and the German Democratic Republic), *Masterstvo muzykanta-ispolnitelia* (1972).
12. Gaidamovich, "Zhizn' pedagoga v tvorchestve ego uchenikov," 331.
13. Elena Yankelevich, "Professiia—pedagog" (Profession—Pedagogue), in *Pedagogicheskoe nasledie* (Pedagogical Legacy), 4th ed., Yuri Yankelevich (Moscow: Muzyka, 2009), 412.
14. Abraham Yampolsky, "O metode raboty s uchinikame" (On Methods of Working with Students), in *Voprosy skripichnogo ispolnitel'stva i pedagogiki, sbornik statei* (Matters of Violin Performance and Pedagogy, a Collection of Articles), ed. S. Sapozhnikov (Moscow: Muzyka, 1968), 18.