

VIOLIN REPERTOIRE LIST INTERMEDIATE LEVELS

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The following is a list of repertoire that I use as a reference in training the young violinists in the intermediate levels, which covers the development from the Seitz Concerti through readiness for the major advanced violin repertoire (such as concerti by Mozart, Bruch and Lalo). I have divided this into three levels (Intermediate I, II and III) to match the Certificate Program exam requirements at the Peabody Preparatory, where I co-chair the String Department.

Parallel to this literature I work with scales, etudes and warm-ups while constantly assessing for free, relaxed motions and the development of a beautiful sound and vibrato, pitch, and musical artistry. Students at this level should be taking more and more responsibility for their practicing and be interactive in the lesson. Much time is spent practicing with them so that they learn how to practice, and gradually they are expected to do more on their own. Young musicians should also participate in appropriate group classes and/or ensembles and perform in and attend master classes and recitals regularly in order to get the most out of their musical experience.

During the intermediate levels I try and balance works of different forms (sonatas, concerti, short pieces) and styles, offering exposure to a wide variety of forms, time periods and composers. By the time they approach the advanced repertoire they have a piece, a concerto, a sonata, solo Bach and a contemporary piece in some stage during a time frame (semester/year) that is appropriate for the student.

I like to follow advice I have heard over the years, which is to have each student work on a review piece, a work in progress, and a new piece at all times. This keeps the mind fresh. It is very motivating to being working on something new, even if it is just a few bars, and I find that many students don't practice unless they think they cannot play something. It takes a lot of maturity to work on something that is memorized and search for greater depth and refinement. It is important to spend lesson time on polishing to deepen their awareness of what is possible.

No one order of repertoire is the best choice for all students. When selecting repertoire, I first assess which skills already present in the student and try and discover the student's strengths and weaknesses as well as their level of motivation and willingness to learn.

If the student's skills are fairly even and match the repertoire he or she is playing, then progress through these lists may be fairly direct. If, however, one area or another is particularly strong or weak in relation to the others then I start by trying to bring up the weaker elements of the student's playing while taking care to assign repertoire or activities that still acknowledge and feed the student's strengths.

All work is predicated on the premise that the student is eager and willing to learn, and the parent is supportive. If these are not in place, then they need to be addressed before proceeding.

- A. Posture and technique: freedom of motion and flexibility all joints
 - a. Body and violin alignment: posture, breathing
 - b. Bow: Bow strokes (beginning with martelé, détaché, legato, spiccato)
Understanding of bow distribution, retakes, string crossings, etc.
 - c. Left Hand: Frame, facility, flexibility, shifting, vibrato, etc.
- B. Cognitive understanding of music
 - a. Reading rhythmic skills, understanding of theory, harmony, form, phrase structure, history, style, composers, etc.
- C. Aural skills
 - a. Ability to hear, sing, match and adjust pitch; tonal awareness
 - b. Awareness of tone quality, beauty of sound, colors, etc.
- D. Expressive freedom
 - a. Ability to express a personal musical aesthetic through the violin

Extreme examples:

- a. For the student who plays and hears well but doesn't read well, I assign reading drill through etudes and/or pieces, and discuss intervals, theory, finger patterns, and the relationship of the fingers across the strings. I may have them continue with repertoire from their level but will assign short pieces at a review or parallel level that they have never heard and take them through the reading process in the lessons until they can figure music out on their own. Robert Starer's "Rhythmic Training" is very helpful with those who have weak rhythmic skills. Sight reading duets is valuable and fun.
- b. For the student who reads well but is not physically and/or aurally connected, I will choose pieces in which to focus on intonation and bow strokes and will work on the connections between breathing, motion and music.
- c. For the student who is pretty well set up and learns well but is musically inhibited, I will spend time in the lesson helping them discover how to understand the music and how to make musical choices so they can develop confidence in what they have to say through music. Singing, conducting, breathing, and technical comfort can also help open this door.

I always feel free to jump ahead, step sideways, step back, or experiment with new repertoire in searching out what is best for each student. I have included here the pieces that I continually return to with each generation of students, though there are certainly many other valuable works available and I am always experimenting with new repertoire.

Violin Repertoire – Rebecca Henry – Peabody Institute Intermediate I

Pieces	Concerti	Sonatas	Contemporary, Women, BIPOC	Etudes
Suzuki Bk. 3	+*Perlman: Concertino (FWS)		Persichetti: Masques (1, 4)	Wohlfahrt: Op. 45, Bk. 1, cont.
	Seitz: Concerto in G, 3 (Bk. 4)			Whistler: Introducing the Positions, Vol. 1
Brahms: Hungarian Dance No. 5 (FWS)	Seitz: Concerto In D, 1 (Bk. 4)			
*Bohm: Moto Perpetuo	Seitz: Concerto in D, 3 (Bk. 4)			
	Huber: Concertino (FWS)			3 octave G scale
Bohm: Sarabande	Kuchler: Concertino in D 1, 2, 3 (FWS)			Trott: Melodious Double Stops
	Vivaldi: Concerto in A minor, 1			
*Mollehauer: The Infant Paganini	+Telemann: Concerto in G, 1			
	Vivaldi: Concerto in A minor, 3			
+Gabriel-Marie: La Cinquantaine				
Dancla: Air Varie No. 1, 3, or 5			Irma Seydel: Bijou Minuet	
+Bach: Gavotte (Bk. 5)				
	Vivaldi: Concerto in g minor, I			
+Rebel: The Bells (Gingold)	Vivaldi: Concerto in g minor, II			
Mollenhauer: The Boy Paganini			Jaque, Rhené Spiccato and Legato (1970)	
+Senaille: Allegro Spiritoso (Gingold)				
Bohm: Sarabande	Vivaldi: Concerto in g minor, III	Veracini: Gigue (Bk. 5)	Grace White: Impromptu	
Weber: Country Dance (Bk. 5)	Rieding: Hungarian Concertino in a minor			
Dittersdorf: German Dance (Bk. 5)	Komorovski: Concerto No. 3 in A, 1			

KEY – Repertoire is listed in a loose chronological order.

Repertoire in bold I nearly always teach.

Repertoire in regular type I often teach.

Repertoire in italics I use when a student needs more at this level or when I feel the child is particularly suited to that work over another on the list for any reason.

*Works that are especially successful in group performances.

+Works that work well for rehabilitation of the bow arm, especially if the student has already played a number of other pieces at this level.

Violin Repertoire – Rebecca Henry – Peabody Institute Intermediate II

Pieces	Concerti	Sonatas	Contemporary, Women, BIPOC	Etudes
Bohm: Introduction and Polonaise				Wohlfahrt: Op. 45, Bk. 2
Fiocco: Allegro (Bk. 6)	+Veracini: Concerto in D			Whistler: Preparing for Kreutzer
		Handel: Sonata in F (Bk. 6) 1, 2, 3, 4		Whistler: Introducing the Positions, Bk. 1, cont.
Corelli: La Folia (Bk. 6)		<i>Duval: Sonata in G</i>		Whistler: Introducing the Positions, Bk. 2
Rameau: Gavotte (Bk. 8)				
Severn: Polish Dance	Bach: Concerto in A minor 1, 2, (3)		<i>Bartok: An Evening in the Village</i>	Trott: Melodious Double Stops, cont.
Gretry: Tambourin (Bk. 8)		Eccles: Sonata in g minor (Bk. 8) 1, 2, 3, 4	<i>Hindemith: Meditation</i>	
<i>Mlynarski: Mazurka</i>				
<i>Singelee: Fantasia Pastorale</i>	Haydn: Concerto No. 2 in G Major, 1, 2, 3			
Kreisler/Gluck: Melodie				Sevcik, Op. 8
Brahms: Hungarian Dance in e minor (Gingold)	Mozart: Adelaide Concerto in D, 1		<i>Martini: Madrigal Stanza, I</i>	
	Accolay: Concerto			
Paradis: Sicilienne		Veracini: Sonata in e minor, 1, 2 (Bk. 8)		
<i>*Kreisler/Beethoven: Rondino</i>	Viotti: Concerto No. 23 in G, 1		Hovhaness: Oror (Lullabye)	
Monti: Csardas	Nardini: Concerto in e minor 1, 2, (3)	Handel: Sonata in D Major (Bk. 6) 1, 2, 3, 4	Jean Martinon: Histoire Lointaine (1953)	
Ten-Have: Allegro Brillant			<i>Claire Scholes: Knees Up Mambo</i>	

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Intermediate III

Pieces	Concerti	Sonatas	Contemporary, Women, BIPOC	Etudes
Massenet: Meditation from “Thais”	+Bach: Concerto No. 2 in E Major	+Vivaldi: Sonata in D	Chaynes: Jeu de Cordes	Whistler: Preparing for Kreutzer, cont.
Kreisler: Sicilienne and Rigaudon	Mozart: Concerto No. 2 in D 1, 2, 3		Ethel Barnes: Berceuse	Mazas of Op. 24 Dont
Wieiawski: Obertass-Mazurka		Dvorak: Sonatina in G 1, 2, (3)		Intro. The Positions, Vol. 2, cont.
Kreisler: Liebesleid			DeLerue: Antienne I	Schradieck, cont.
Faure: Berceuse (Gingold)	Vivaldi: One season (or any time later)			Sevcik Op. 8, cont.
Veracini: Largo				3 octave scales/arpegios
Svendsen: Romance	DeBeriot: Concerto No. 9	Schubert: Sonatina No. 1 in D 1, 2, (3)		3rds, 6ths, 8va
Kreisler: Mozart Rondo				
Beethoven: Romance in F		LeClair: Sonata in D 1, 2, 3, 4		
<i>*Veracini: Largo</i>	Kabalevsky: Concerto in C 1, 2, 3			
Bartok: Rumanian Folk Dances			Boulanger: Two Pieces	
Rachmaninoff: Vocalise	Haydn: Concerto No. 1 in C Major	Tartini: Sonata in G minor 1, 2, 3, 4		
Solo Bach		Dvorak: Four Romantic Pieces	Ives: Sonata no. 4, Children’s Day at the Camp Mtg	
Hubay: Hejre Kati				
<i>*Schubert: The Bee</i>			<i>Williams: Schindler’s List</i>	
Kreisler: Praeludium and Allegro	Viotti: Concerto No. 22 in A Minor	Brahms: Sonatensatz	Libby Larsen: Blue Piece	
<i>Bloch: Vidui</i>		Moart: Sonata in e minor, G, or A	<i>Geo Rochberg: 50 Caprice variations</i>	
DeBeriot: Scene de Ballet			Kurtag: Signs, Games and Messages	