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THE HISTORICAL INFLUENCES ON THE WORKS FOR VIOLIN AND ORCHESTRA BY LUDWIG VAN BEETHOVEN

by

YENN CHWEN ER

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE DOCTOR OF MUSICAL ARTS

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Abstract

The Historical Influences on the
Works for Violin and Orchestra by
Ludwig van Beethoven

by
Yenn-Chwen Er

Many nineteenth-century creative artists saw in Beethoven a substantiation of their own aesthetic ideals and propagated a "mythical" Beethoven who was unique in every respect of compositional styles and forms of music. This incorrect concept has continued to affect our understanding of the Classical period and many significant composers, of whom Beethoven was just one of them, were unduly ignored. Furthermore, this has also influenced our interpretations of Beethoven's music. This present document seeks to place Beethoven's works for the violin and orchestra in a correct historical perspective. These works include an incomplete version of the Konzertsatz (probably composed between 1790 to 1792), the two Romances in G major and F major, Op. 40 and 50; and the incomparable violin concerto Op. 61.

Preceding the discussions of these works is a brief outline of the development of the concerto form from Giuseppe Torelli to Wolfgang Amadeus Mozart. The mature Classical concerto form which Beethoven used can best be
defined as the ritornello-sonata form, a unique combination of the Baroque ritornello form and the Classical sonata principle. Subsequently, four violin concertos from the French Violin School (Giovanni Battista Viotti’s concertos no. 22 and 23, Pierre Rode’s concerto no. 7 and Rodolphe Kreutzer’s concerto no. 19) are analyzed and compared with Beethoven’s music. Many technical and formal similarities are detected between them.

This research has also resulted in several practical applications in performing Beethoven’s music. Placing Beethoven in the right context will free us from an over-cautious attitude towards his music. We should approach his music in the same way as composers such as Clementi or Viotti. In addition, since it is apparent that Beethoven was attempting to write virtuoso violin music in the style of the French concertos, we should bestow upon them a virtuosic flair in order to do the music justice. Other performance suggestions include the discerning use of vibrato and the feeling of pulses instead of beats.
Acknowledgements

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To my christian friends who have encouraged me when progress was slow, urged me when I became complacent, I owed them my appreciation, among them Ephraim Cheng, Daniel Yeh and Hui Li.

I am thankful for my parents, to whom I would like to dedicate this work. They believed in me and supported me all these years with financial help as well as their love and prayers.

Last, but perhaps the most sincere gratitude goes to my God, who has kept me and guided me all seven years of studies at Rice University. To Him be the glory.
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I. Introduction

Current advocates of the "Authentic Movement" have not only limited their research into music from the Baroque and Classical eras, but have also extended their interest to Romantic composers such as Berlioz, Brahms and Verdi.¹ The "Authentic Movement" attempts to reproduce the music by the use of period instruments and a smaller performing force which reflects musical practices of that period. Moreover, the "Authentic Movement" has even found its way into modern symphony orchestras where a modified way of playing is adopted to emphasize the unique inflections of "authentic" playing as well as to mimic the timbres of period instruments.²

However, opposite opinions still persist and refuse to be "converted." They fear that following the movement blindly will eventually lead to performances that are merely correct and restrained rather than expressive and convincing.³ Indeed, Joseph Kerman warned us about the danger of "Positivism," which replaces evaluation of music with authenticity. By authenticity, Kerman refers to the certain facts pertaining to the background of a

¹ The eminent British conductor John Eliot Gardiner has extended his repertoire from Monteverdi and Bach to Berlioz, Brahms and Verdi. Recordings include Berlioz: Messe solennelle (Philips, Oct, 93); Brahms: Ein Deutsches Requiem (Philips, Oct, 90) and Verdi: Requiem (Philips, Dec, 92).
² Nikolaus Harnoncourt has made several recordings with the Royal Concertgebouw Orchestra with this intention. Recordings include: Schubert: The Symphonies (Teldec, 1992) and Mozart: Don Giovanni (Teldec, 1989).
³ Several sources are available; the most outspoken ones are:
musical work such as sources and performing practice. Many have undertaken
detail research into the authenticity of the work without cultivating a better
understanding of the musical work.

The pros and cons of the "Authentic Movement" cannot be fully discussed
here. It is sufficient to note that the movement has made us aware of a sound
world totally different from ours: a world where recordings were not available,
where concert halls were much smaller, where music-making strove to be more
intimate than projecting, where instruments were generally not created to fill
spaces as large as a modern day concert hall. More importantly, it has enabled
us to view Baroque music from a historical perspective, by which we begin to
comprehend the organic growth and evolution of instrumental music. The
declaratory qualities of these early instrumental compositions reveal a
continuation of the vocal music tradition which stemmed from the late
Renaissance and early Baroque era, a tradition that strove to reflect in the music
all the various emotions suggested in the text. Furthermore, the complex
contrapuntal fugues, the infinite sets of dances as well as the improvisatory
element that enables the performer to employ ornaments reflecting various
sentiments began to make sense. In fact, we observe the transformation of the

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5 The Baroque construction of the string instruments, for example, will not project as well as the
modern construction. The bass-bar is generally thinner and longer, the neck of the instrument is less at an
angle, the pitch is usually lower; all these resulting in a looser and more resonating, but less-focused and
projecting sound. The use of the Baroque bow also creates a totally different timbre more suitable for
smaller halls.
6 The earliest examples of instrumental music are transcriptions of vocal music. e.g. the canzone is
derived from the chansons. Some instrumental works also reflect the common practice of embellishment in
vocal music, e.g., *Sonata con tre violini* by Giovanni Gabrieli.
older genres of vocal music into the newer categories of instrumental music. The more we get in touch with the vocal music of the 16th and 17th century, the more we will understand the instrumental music of Biber, Corelli, Couperin and Bach, just to mention a few.

What about Classical composers like Wolfgang Amadeus Mozart and Ludwig van Beethoven? We must bear in mind that when Mozart and Beethoven began to compose, Bach was still exerting influence upon the new generations of composers through his music. The interest in dance music, for example, did not die out suddenly with the entrance of these Classical composers. The essential rhythms of the dances were assimilated and transformed, forming the foundations of many of their works.\(^7\) The greatness of these composers lies in their ability to transform the older musical idioms into more contemporary expressions.

The problem of our present time is that we have attempted to understand these Classical composers by "looking back" through the eye glasses of the nineteenth century, thus cutting away the roots from which they grew and developed. In other words, we have tried to interpret them from the viewpoint of the Romantics. As a result, Mozart's music became an experiment in emotional detachment, as evident in some less than convincing period performances, or

\(^7\) Many Baroque dance rhythms formed the foundation of many Classical works. The gigue is a popular choice, e.g., Mozart "Hunt" Quartet, first movement; Beethoven Violin Concerto, last movement. Yet, many modern interpreters were ignorant about the connection. Sometimes, they may admit the various connections of these Classical works with the Baroque dances but decided to leave out the dance element from their interpretations of the music in favor of a more personal, albeit historical questionable approach.
was loaded with excessive pathos alien to the Enlightenment. Beethoven took on a mythical character. All his compositions—especially the later works—were embedded with romantic imageries that are extremely far-fetched and unwarranted. As Clive Brown puts it: “The creative artists of succeeding generations saw in him what their own artistic temperaments prompted them to see; since many were also active in the literary field, they propagated their myths regardless of historical facts.”

The purpose of this dissertation is to explore the possible influences that might have affected Beethoven's violin writings. A number of violinists and violinist-composers who had personal contacts with Beethoven will be our main references, some of whom remained Beethoven's life-long ardent friends and admirers. By putting his music into a proper historical perspective, we hope that we can rediscover the original intentions of the composer and gain new insight into performing his music.

The following two chapters will be devoted to a brief survey of several important violinist-composers during Beethoven’s time, providing some biographical background for each virtuoso, and examining their relationship with Beethoven. By doing so, we may be able to determine in what ways and to what extent they could have influenced Beethoven.

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4 Clive Brown, “Perspectives on Beethoven,” Musical Times 129 (1988b): 448-452. This article provides an excellent overview of the unique position of Beethoven from a historical perspective.

5 Many contemporary composers had great influence on Beethoven. For example, J.H. Knecht’s Le portrait musical de la nature may be the forerunner of the Pastoral Symphony. Others composers such as Cherubini, Clementi and Viotti exerted profound influence on the young composer. See Brown, “Perspectives,” 449.
Chapter four is a historical study of the formal evolution of the violin concerto from Torelli to Mozart, an evolution that leads ultimately to the Beethoven violin concerto. Several works will be analyzed to show how the Baroque ritornello form gradually evolved into the ritornello-sonata form, which best characterizes the classical violin concertos of Mozart. Chapter five continues to explore the violin concertos from the French Violin School in regard to their relationship with the classical concertos. The twenty-second and twenty-third concertos of Viotti, the seventh concerto of Rode and the nineteenth concerto of Kreutzer are selected for formal analysis.

Technical innovations in the French violin concertos are catalogued in chapter six, based on treatises by contemporary pedagogues such as Baillot and Spohr.

The works of Beethoven for violin and orchestra provide the focus of the following four chapters. Chapters seven and eight concentrate on the formal similarities between the violin works of Beethoven and the French violin concertos, while chapters nine and ten reveal how much Beethoven relied on the technical innovations of the French concertos.

The final chapter is an overall assessment of the violin works of Beethoven in light of the French Violin School, providing a basis for a new interpretation of his works.
II. A Brief Survey of Violinists during Beethoven’s time

A. Viotti and the French Violin School

Boris Schwarz claimed that “Beethoven’s most important foreign influence came from France.”¹ The establishment of the French Violin School was almost single-handedly inspired by the arrival in 1782 of the Italian virtuoso Giovanni Battista Viotti in Paris. His legacy was perpetuated by his three most prominent disciples—Pierre Rode, Rodolphe Kreutzer and Pierre-Marie-François Baillot. Together, they developed a unified and disciplined teaching method through which the art of violin playing was preserved and produced a wealth of violin concertos that formed the core of the most highly esteemed and most frequently performed literature during those years.² In fact, the concertos of Viotti and his disciples Rode, Kreutzer and Baillot essentially dominated the entire music scene by 1800.³ The French Violin School created such a lasting impact on the entire violin world that was never overshadowed even by the meteoric appearance of individual violinists like Paganini, Spohr, or Joachim.

The birth of the French Violin School took place in March, 1782, when

² Schwarz. “Beethoven,” 432. For many years, only Viotti’s concertos were used in the contests in the Paris Conservatoire.
Viotti gave his debut concert at the Concert Spirituel⁴. The Concert Spirituel was a famous venue established in 1725 where many choral and instrumental concerts were held. According to reviews, Viotti’s performance “struck like lightning,”⁵ and captivated all of Paris. This successful performance drew a group of young Parisians to study with him; among them were Rode, Kreutzer and Baillot who became professors at the Paris Conservatoire in the 1790’s. In Viotti et l’école modern de violon, Arthur Pougín assessed the contributions of Viotti claiming that

he posed new principles; that he completed in some way, and up to a certain point reformed, the art of violin playing; that, one could say, he indicated a sort of synthesis of this art through his own example; finally, that he consequently created a new school. It distinguishes itself by a nobility of style, an intensity of expression, a breadth of playing, and a fiery accent of which there was no example until him.⁶

Besides raising the standard of violin playing in France, Viotti was also responsible for the “acceptance of the Tourette bow and Stradivarius violin which led to greater standardization of instruments.”⁷ Viotti found a balance of virtuosity and musicianship. By combining compositional influences from Germany, his violinistic heritage from Italy and the brilliant and virtuosic character

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⁴ The Concert Spirituel is a “primary organization performing orchestral and choral music in the late 18th century” in Paris to provide concerts on religious holidays when the Opéra was closed. It was founded in 1725 by Anne Danican Philidor, an oboist from one of the famous family of French musicians, and subsequently directed by many French musicians. See Michael Day Williams, “The Violin Concertos of Rudolphe Kreutzer” (Ph. D. diss., Indiana University, 1973), 6.
⁶ Pougín, Viotti, 8-9.
⁷ Williams, “Kreutzer”, 40.
of the early French violinists such as Leclair and Gaviniés, he created a "universal musical style that had a profound effect on his followers."  

Born in 1755 in Fontanetto da Po, Italy, Giovanni Battista Viotti studied violin from 1770 to 1775 in the Piedmont Violin School of Turin with the celebrated Gaetano Pugnani (1731-98), who was a pupil of Giovanni B. Somis (1686-1763). Somis, together Francesco Geminiani (1687-1762) and possibly Francesco M. Veracini (1690-1768) and Pietro Locatelli (1695-1764), inherited the great Italian tradition of violin playing from Arcangelo Corelli (1653-1713). Viotti became a member of the Turin Royal Chapel Orchestra for five years before joining his teacher Pugnani on a concert tour in 1780-81 during which they performed in Switzerland, Germany, Poland and St. Petersburg. On the way back, Viotti decided to visit Paris while Pugnani returned to Italy. He conquered Paris with his brilliant playing, performing one of his own concertos, and spent the next 10 years in Paris performing in private and public concerts as well as teaching and composing. He left for London in 1792 because of the French Revolution and remained active there for several years. In his remaining years, Viotti visited Paris a few times and was even appointed the director of the Paris Opéra in 1819, though he was forced to resign in 1821. He died in London in 1824.

Viotti composed a total of twenty-nine violin concertos, many of which were written before 1800. The first ten concertos were composed as the

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8 Williams, “Kreutzer”, 40.
repertoire for concerts at the Concert Spirituel. The next nine were written for performance in the theatre in Versailles. The last ten concertos were known as the “London” concertos because they were written mainly while he was living in London.⁹

The early concertos use simple orchestration. Wind instruments are rarely utilized and some wind parts can even be dispensed with. The music lacks a variety of colors, in spite of some unexpected modulations. The idiomatic solo writing consists of much passage work but there is always some musical meaning in the writing. Even in these early concertos, he never allows the passage work to become a mere device to impress the audience.

The middle concertos are more complex in form and orchestration with some hint of thematic unity within the entire work. Dramatic tonal shifts are also incorporated, revealing a strong sense of drama and passion. These concertos are definitely his most difficult and brilliant works for the violin.

The “London” concertos demonstrate a return to simplicity and lyricism. Full string accompaniment becomes a norm with the occasional addition of winds. Sometimes, the wind instruments are used independently. The accompaniment even gains character when it is used in dialogue with the solo violin. There are varieties in texture; imitative writing is employed to provide contrast with the homophonic accompaniment. The themes are developed more extensively, probably due to the influence of Haydn, who became a close friend.

of Viotti in London. The solo writing becomes less technical but more lyrical, emphasizing the long singing line which the violin is so capable of producing. Overall, the last concertos present Viotti as a more skillful and refined composer rather than a great violin virtuoso. Brahms, speaking of Viotti’s Concerto No 22, said: "It is a marvelous piece, showing a remarkable freedom of invention; it sounds as though he is improvising, and all details are conceived and executed in a masterly fashion."\textsuperscript{10}

Viotti’s contributions to the violin world are perhaps best summed up in the words of his three great pupils Rode, Kreutzer and Baillot. In the first edition of the \textit{Méthode de violon adopté par le Conservatoire}, the official teaching text of the Paris Conservatoire compiled around 1800, they paid tribute to Viotti saying:

"[The] violin takes on different characters with each of the great masters. It is sublime in the hands of Viotti, it has raised itself up to the point of painting with the passions with vigor and that nobility that suits the rank that it occupies as much as the authority that it exerts on the soul."\textsuperscript{11}

\section*{B. Pierre Rode}

If Viotti is the father of the French Violin School, Rode is the purest representation of it. One could still discern some Italian background in Viotti’s playing whereas Rode’s playing is totally brilliant and sparkling, though

\footnotesize
\textsuperscript{10} White, \textit{Viotti}, 345-6.

somewhat cool and detached.\textsuperscript{12} They were both compared side by side in the

Allgemeine musikalische Zeitung:

"Viotti does more; what Rode does is more elegant and neater. One has more power, the other more grace. Rode is always correct and he never offends the ear; but he seldom arouses the listener to that enthusiasm which gladly pardons such small irregularities. Genius eclipses faults; but art, to avoid faults, does not replace genius."\textsuperscript{13}

Pierre Rode was born in Bordeaux in 1774. His first teacher was André-Joseph Fauvel, with whom he studied for six years. He came to Paris in 1787 and became a student of Viotti. He was obviously a very talented pupil, since Viotti entrusted him with the first performances of several of his new concertos. After a successful debut in the Concert Spirituel in 1790 performing Viotti's Concerto No. 13, he became so famous in Paris that from 1795 to 1805 he was recognized as a violinist "only to be compared to himself."\textsuperscript{14} He seemed to have been born with the ability to conquer the greatest difficulties with ease.\textsuperscript{15} Spohr, another great German violinist, did not conceal his admiration for Rode when he heard him in 1803: "The more I heard Rode, the more I was carried away by his playing, so that I did not hesitate to prefer his style to that of my own teacher Eck."\textsuperscript{16} From 1804 to 1808, Rode lived in St. Petersburg as the solo violinist of the Tsar. He performed and taught a great deal while he was there, which

\textsuperscript{13} Allgemeine musikalische Zeitung III (May 13, 1801), 559 quoted in Boyce, Viotti, 37.
\textsuperscript{15} Schwarz, Revolutions, 193.
\textsuperscript{16} Schwarz, Revolutions, 185.
accounts for the distinctly French style still present in Russian violin playing. After his return in 1808, his playing seemed to have deteriorated and he never enjoyed the same popularity as before. The same Spohr who had previously raved him had to admit that he “missed the old audacity in the handling of great difficulties and felt particularly dissatisfied with his performance in cantabile.”\textsuperscript{17} Even Beethoven expressed his dissatisfaction with the first performance of the Tenth Violin Sonata (Op. 96), which was premiered and dedicated to Rode.

Rode composed thirteen violin concertos as well as the famous Twenty-four Caprices which are indispensable for the violin student. The violin concertos are not all of similar quality. Most of them are modeled after Viotti and did not show any new development. Influenced by the revolutionary decade, his music contains “declamatory pathos, martial dash and melting cantilena.”\textsuperscript{18} On the whole, his musical language tends towards Classicism, his melodic line more “embroidered and artificial than that of Viotti.”\textsuperscript{19}

C. Rodolphe Kreutzer

The only foreigner in the Viotti circle is Rodolphe Kreutzer. Although he lacked the elegance and charm of Rode, or the deep musical understanding that typified Baillot’s playing, Kreutzer owned an “originality of sentiment and style”

\textsuperscript{17} Schwarz, \textit{Revolutions}, 186.
\textsuperscript{19} Schwarz, \textit{Revolutions}, 190.
that was highly distinguishable.\textsuperscript{20} According to Ernst Ludwig Gerber, a contemporary of Kreutzer, he played with the same large tone and same broad bowings as Viotti and showed himself to be a master of the slow movement.\textsuperscript{21}

Kreutzer was born in Versailles in 1766 of German heritage. He studied violin with Anton Stamitz, the younger son of Johann Stamitz of the Mannheim School. He made his debut at the Concert Spirituel in 1784 playing his own concerto. He belonged to the inner circle around Viotti when the master was teaching in Paris but he might not have studied personally with him. However, there is no doubt that his style of playing and composition was greatly influenced by Viotti. His career centered on Paris: he occupied both the solo violin and the artistic director's position at the Paris Opéra and was also professor of violin at the Paris Conservatoire. He performed abroad only twice in his lifetime: once in 1796 when he met and encouraged the child prodigy Nicolò Paganini, and again in 1798 when he played in Vienna and met Beethoven. Beethoven had fond memories of Kreutzer, mentioning "his modesty and natural behavior."\textsuperscript{22} Besides compositions for the violin, Kreutzer was also a prolific composer of more than 40 operas. Most of his operas were staged in Paris and received good reviews. In 1810 while on holiday, Kreutzer broke his arm and his career as a soloist ended. He continued to perform in ensembles after he recovered and eventually took up


\textsuperscript{22} Quoted in Williams, \textit{Kreutzer}, 65 from \textit{Letters of Beethoven} vol. 1, 119-20.
the position of second conductor at the Paris Opéra in 1816, and first conductor in 1817. In 1824, he was awarded the title Chevalier de la Légion d'honneur and gained the overall direction of music at the Opéra from 1824 to 1826. His health gradually deteriorated and he was forced to retire from most of his public positions.

As teacher, he was more systematic than Rode. The famous *Fifty Etudes or Caprices*\(^\text{23}\) are considered the most important and thorough set of etudes written for the violin. He focuses each etude on a specific technical difficulty of violin playing, for example trills, shifts, double stops and different bow strokes (such as martèle, détaché). His nineteen violin concertos are of mixed quality. The early works show a lack of experience and the apparent influence of Stamitz. In subsequent works, the solo violin part becomes increasingly difficult, as well as the orchestration. However, the final eight concertos achieve an individual character. The nineteenth concerto is probably the most perfect example of a French violin concerto with perfect integration of musical content and virtuoso display, soloist and orchestra.\(^\text{24}\) Joachim spoke fondly of this concerto: "It is a beautiful example of that kind of pathos which among the French masters so often manifests itself in sudden shifts from high to low

\(^{23}\) The modern edition comprises all 42 etudes. No. 13 and 24 were added to the collection around 1850 by a French reviser, "to make the work a trifle more complete." Quoted from Robin Stowell, ed. *The Cambridge Companion to the Violin* (Cambridge: Cambridge University Press, 1992), 230.

registers or vice versa, without exceeding the natural limits of expression of the instrument."²⁵

D. Pierre François Baillot

Baillot was the only contemporary comparable to Kreutzer and Rode. Though not as much a virtuoso violinist as the other two, his strongest point lay in his interpretive powers. During a time when virtuoso violinists preferred to perform their own compositions tailored to their own playing, Baillot chose to invest his time collecting and performing long-forgotten works of old masters as well as works by contemporary composers such as Haydn, Mozart and Beethoven. Fétis, who heard him performed many times, praised Baillot for his ability to "adopt [as] many manners of playing as there were styles in the music he performed....Baillot as quartet player was more than a violinist: he was a poet."²⁶ Baillot was probably the musician most devoted to Beethoven. He premiered his Violin Concerto as well as many of his sonatas and quartets in France.

Born in Passy in 1771, Baillot's first main teacher was Pollani, a pupil of Nardini. He was greatly inspired by Viotti in a performance in 1782 and resolved to become a violinist after that. He was invited to play in the orchestra of the Théâtre Feydeau in 1791 by Viotti and sat beside Rode with whom he soon

²⁵ Quoted in Schwarz, Revolutions, 202
²⁶ Quoted in Schwarz, Revolutions, 204.
developed a strong friendship. Due to financial difficulties, Baillot resigned from the orchestra after five months to take up a governmental post while teaching violin privately. He was appointed violin professor at the newly organized Conservatoire de Musique in 1795, initially as a substitute for Rode, but was offered a permanent position in 1799, in which he remained for the next forty-seven years till his death. He also held important positions in both the Opera orchestra and the orchestra of the Chapelle Royale.

Among the three main disciples of Viotti, Baillot was most devoted to pedagogy. He was probably the main author of Méthode de violon, as well as an important pedagogical treatise titled L'Art du violon: nouvelle méthode in 1834. In this treatise, various technical aspects of violin playing are discussed, illustrated with ample musical examples drawn from a large pool of old and modern composers ranging from Corelli and Bach to Mozart and Beethoven. It is probably one of the most significant and comprehensive treatises written for the instrument.

As a composer, Baillot wrote nine violin concertos and a large number of chamber music works such as duos and trios; all of them are now nearly forgotten. They were praised for their originality (Spohr) but criticized for their somewhat artificial and mannered style.27 According to contemporary musicians, the music was more a product of intellect than inspiration. The concertos are generally divided into the "brilliant" type (Nos 1, 3, 5, 7) and the "intimate" type

27 Quoted in Schwarz, Revolutions, 207.
(Nos 6, 8). In these "intimate" concertos, Baillot utilizes minimum virtuosity and attempts to be more personal and romantic.

Baillot was also one of the pioneers in organizing chamber music concerts in Paris, modeled after Schuppanzigh's concerts in Vienna. Between 1814 and 1840, he had put on one hundred and fifty four public concerts, presenting his own quartet as well as other soloists. Music of different periods and diverse styles was presented, including Beethoven's Op. 131 Quartet in 1829. However, according to Berlioz, most of the audience found the music "absurd, incomprehensible and barbarous." 

Baillot was not as strong a player as Kreutzer, nor as natural a performer as Rode. He had a large tone, which was harsh at times due to excessive bow pressure. His technique was formidable, though there was a lack of lightness in his playing. However, his passionate and soulful playing compensated for the deficiency in technique. Many praised him for his "celestial fire" which he infused into music. Karl Amenda, in a letter to Beethoven, commented that Baillot "plays the violin with soul." Even Paganini, after a chamber music concert in 1831, came up to the platform at the end of a performance of Mozart's G-minor String Quintet (K. 516) and shook Baillot's hand wholeheartedly. He was truly a

29 Quoted in Schwarz, _Revolutions_, 205 from AMZ.
30 Quoted in Baillot, _Art_, xvii.
31 Quoted in Schwarz, _Revolutions_, 204.
32 Quoted in Baillot, _Art_, xvii.
great musician and violinist who made interpretation his main goal of performing. He was a poet indeed.

E. Franz Clement

Franz Clement is known today largely through his connections with Beethoven. Besides performing in the first performance of several orchestral works of Beethoven, he premiered his Violin Concerto Op. 61 in 1806. However, when the concerto was published, Beethoven dedicated it to Stefan von Breuning, who was another life-long friend and supporter.\(^3\)

Clement was well known in his time as a child prodigy who traveled extensively throughout Europe performing for the nobility as well as famous musicians.\(^4\) He was born on November 17, 1780 in Vienna. He seemed to have taken his first lessons from his father Joseph Clement, who was a competent violinist playing in the private orchestra of Count von Harsch. Joseph soon discovered Franz’s talent in the instrument and placed him under the tutelage of Kurzweil, the concertmaster of Prince Grassalkovich, when he was seven. As early as 1788, Franz gave a public concert and even appeared in the Hofburg Theater the following year on a small-size violin. He was immediately hailed as a newly discovered talent. Even the *Wiener Zeitung* published a “rather


long poetic effusion, in which the 'little violin-god' was showered with praises."\textsuperscript{35}

The poem ends with:

\begin{quote}
For thou, dear child, art worthy,
As one can plainly see,
That emperor, king, prince, and count-
Yea, all the world-give ear to thee. \textsuperscript{36}
\end{quote}

Soon, the little Clement embarked on his tour through South Germany, Belgium and England. France was not included because of the Revolution. He stayed two years in England giving successful concerts, some of which were conducted by Haydn. Clement might have furthered his study of the violin with the Italian virtuoso Giovanni Mane Giornovichi (Jarnovic) while in London. He gave a concert in 1790 in London with George Bridgetower, who was also a student of Giornovichi.\textsuperscript{37}

After Clement returned to Vienna, he joined the National Theater as soloist and assistant to the conductor. In 1804, he was invited to become the director of the Orchestra of the Theater an der Wien along with Gebler. In 1805, he received the position of "Music-director." It was in this capacity that he performed the Beethoven Violin Concerto the following year.

Although only in his late thirties, Clement began to show signs of deterioration after the concert tour to Russia and Germany from 1812 to 1818. His colleague Ignaz von Seyfried observed his undoing: "the majestic temple of

\textsuperscript{35} Haas, "Clement": 17.
\textsuperscript{36} Haas, "Clement": 17.
\textsuperscript{37} Giovanni Mane Giornovichi (c.1740-1804) was the foremost Parisian violinist of the 1770's. He may have studied with Lolli, the Italian virtuoso.
the Muses merely flickering in a faded light, then more and more paling and falling into ruin." In 1819 after a performance of some variations on a theme by Beethoven, Beethoven spoke sharp words against Clement's playing: "poor stuff, empty, quite ineffective....with great monotony he contrives 15 or 20 variations, and ends each one with a fermata. You can imagine what one had to put up with!" Beethoven even rejected Clement as concertmaster for the Ninth Symphony in 1824. His last days were sad and bitter, being abandoned by the audience who had cheered and supported him as a child prodigy. He was judged a man who "did not progress with the age and the circumstances of his art." He died in 1842.

Clement was a violinist belonging to the old school of violin playing. He maintained his own individual style of playing despite the influence of the newer Viotti school. His playing was described as "not the marked, bold, powerful playing, the gripping, striking Adagio, the power of bow and tone which characterizes the Rode/Viotti School: rather an indescribable delicacy, neatness and elegance; an extremely delightful tenderness and cleanness in playing which indisputably places Clement among the most perfect violinists." The refusal to adhere to the new technique probably brought Clement to his downfall. A reviewer commented that Clement's "short bow strokes and overwhelming mannerisms, which certainly do not allow him to achieve an expressive cantabile.

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38 Haas, "Clement": 24.
39 Haas, "Clement": 24.
40 Haas, "Clement": 25.
will always exclude him from the ranks of the great violinists."\textsuperscript{42} This type of delicate and elegant playing still characterizes Viennese violin playing today.

Clement is also described as a man of many talents. He left behind quite a number of compositions, mostly for the violin, a mass and some staged music. Moreover, he allegedly produced a piano version of “The Creation,” Haydn’s celebrated oratorio, after several hearings and it was approved by Haydn himself for publication.\textsuperscript{43} He was also famous for his improvisations at the piano. His sight-reading was reputedly astonishing.

Ignaz von Seyfried, his close friend, summed up Clement’s life: “Clement was a born genius. He was destined to become a Paganini.” However, it was precisely the “sin of omission that is most grievous, inexcusable, and beyond absolution before the judgement-seat of art. He has not with sufficient care made the best use of the talent given him; he has not vigorously advanced with the times; and whenever one neglects to do that, one has necessarily outlived his time.”\textsuperscript{44}

\textbf{F. Ignaz Schuppanzigh}

Schuppanzigh was known as a great quartet player, almost synonymous with the performances of the Beethoven quartets during Beethoven’s lifetime. His close association with Beethoven, whether in leading orchestras or as the

\textsuperscript{42} Stowell, \textit{Performing Beethoven}, 120.  
\textsuperscript{43} Haas, “Clement”: 23.  
\textsuperscript{44} Quoted in Haas, “Clement”: 26.
first violinist of the string quartet rendered him one of the most influential violinists around Beethoven. He was described as one who "stands alone as a performer of Beethoven's compositions."  

Born in 1776 in Vienna, Schuppanzigh started playing the viola but switched to the violin around 1793. He gained a distinguished reputation in leading and directing orchestras probably because of his energetic temperament, "a fiery and expressive playing that swept the orchestra with him."  

In 1795 he became the leader of the orchestra for the Augarten concerts under the management of Rudolph. Three years later, Schuppanzigh took over the management of these concerts. During this time, he was frequently engaged as a quartet player by Prince Karl Lichnowsky, one of Beethoven's patrons. Between 1794 to 1799, Schuppanzigh rehearsed a great deal of string quartet music by Franz Josef Haydn and Emmanuel Aloys Förster with Louis Sina (violin), Franz Weiss (viola) and Nikolaus Kraft (cello) under the guidance of the composers. This was definitely an advantage for Beethoven because he had already a group of well-trained players for the upcoming Op.18 string quartets.

In the winter of 1804-5, Schuppanzigh formed his own quartet for the express purpose of giving public concerts. He picked Joseph Mayseder as the second violinist and Schreiber as the violist, keeping Kraft as the cellist. This

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was possibly the same group of players who premiered the Op. 59 Quartets commissioned by Count Razumovsky. They usually performed in a private house, the Heiligenkreuzerhof, and later in the hall of a popular restaurant, Zum römischen Kaiser.

Schuppanzigh was asked by Count Razumovsky in 1808 to assemble "the finest string quartet in Europe." This time, he chose Josef Linke as the cellist, Weiss as the violist and Sina as the second violinist when the Count himself was not playing. This quartet remained together until 1814 when a disastrous fire destroyed the palace of the Count. Soon after, Schuppanzigh left for St. Petersburg and enjoyed great success performing and conducting some of the works of Beethoven in Russia.

Schuppanzigh returned to Vienna in 1823 in time to take part in the premieres of several important works by Beethoven. He led the orchestra for the premiere of the Ninth Symphony. He performed the last quartets Op. 127 (1825), Op. 132 (1825), Op. 130 (original version with Grosse Fuge, 1826) and Op. 135 (1828). He died in 1830, three years after Beethoven's death.

Early reviews of the Augarten concerts praised Schuppanzigh for his "accuracy" and "brilliance." However, there were some quibbles about his intonation "in double stops or in higher positions...perhaps as a result of his

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fleshy hand." Friederich Reichardt, a travelling musician, offered a more detailed description of Schuppanzigh's playing:

Herr Schuppanzigh himself has an original, piquant style most appropriate to the humorous quartets of Haydn, Mozart, and Beethoven—or, perhaps more accurately, a product of the capricious manner of performance suited to these masterpieces. He plays the most difficult passages clearly, although not always quite in tune...He also accents very correctly and significantly, and his cantabile, too, is often quite singing and affecting. He is likewise a good leader for his carefully chosen colleagues, who enter admirably into the spirit of the composer, though he disturbed me often with his accursed fashion, generally introduced here, of beating time with his foot.

His playing could have been influenced by Viotti, though no record showed that they ever talked and met each other. He seemed to be a fast learner and a natural player. His ability to conduct the orchestra from the first stand displayed his energetic character that even Beethoven termed as "fiery and expressive." Above all, he remained the "greatest figure among the Beethoven quartet players of that original period, and the most admirable because of his unchangeable devotion to the inspired composer, the most terrible of masters. Vienna should raise a statue to him."

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49 Statement by the critic Hanslick in the Allgemeine musikalische Zeitung, quoted in Winter, Quartet, 37.
50 Quoted in Winter, Quartet, 37.
51 Stowell, Performing Beethoven, 119.
G. Louis Spohr

Spohr was one of the most important composers of instrumental music in the early Romantic period. He began his career as a violinist but spent increasingly more time in composition to the extent that Spohr the composer almost overshadowed Spohr the violinist. He left behind a large amount of music that is hardly performed at all today. Lang applauded him as an extraordinary musician but lamented the fact that he could never become a truly exceptional artist. “At the decisive moments, he always checked his pulse and looked back instead of forward.”\textsuperscript{53} He completed more than 10 operas, 10 symphonies, 15 violin concertos, several concertos for different solo instruments, more than 15 quartets, a large amount of vocal music including oratorios, sacred and secular songs, and chamber music for various combinations of instruments. Karl Gottfried Freudenberg, a young musician who later became the organist at Breslau, was the author of \textit{Erinnerungen eines alten Organisten}, a book of reminiscences about his life. He recalls a visit to Beethoven in July of 1825 in which Beethoven commented on the music of some contemporary composers. Regarding Spohr, Beethoven said that “he is too rich in dissonances, pleasure in his music is marred by his chromatic melody.”\textsuperscript{54}

\textsuperscript{54} Forbes, \textit{Thayer’s life of Beethoven}, 956.
Spoehr was born in Brunswick in 1784 and began studying the violin with Gottfried Kunisch\textsuperscript{55} and Charles Louis Maucourt\textsuperscript{56}. He was evidently good enough to impress the Duke Karl Wilhelm Ferdinand of Brunswick to engage him as a chamber musician when he was 15. With the help of the Duke, he became a pupil of Franz Eck, who was trained in the Mannheim School.\textsuperscript{57} Eck retrained Spoehr completely and developed him into a mature violinist. However, when he heard a concert given by Rode in 1803, he was so impressed that he spent the next few years imitating the style of Rode. The improvement was so marked that he gained a great reputation while on tour in several German cities and was eventually offered the Konzertmeister post in Gotha. In a certain sense, Spoehr embodied both the German and French schools of violin playing.

While in Gotha (1805-12), Spoehr turned most of his attention to composition and conducting. During these years, he made frequent tours to Vienna, Rome, London and Paris for performances. The next years were spent in Vienna as the director of the orchestra of the Theater an der Wien, during which time he became acquainted with Beethoven. Beethoven's compositions began to make an impact upon his own, and his music of this period showed increased thematic concentration and more intense expression.

\textsuperscript{55} Gottfried Kunisch was a member of the ducal orchestra in Brunswick. See Clive Brown, \textit{Louis Spohr-A critical biography}, (Cambridge: Cambridge University Press, 1984), 5.
\textsuperscript{56} Charles Louis Maucourt was the concertmaster of the Brunswick court orchestra, considered the best in Brunswick, Germany at that time. See Brown, \textit{Spohr}, 7.
\textsuperscript{57} The Mannheim School was started by Johann Stamitz. The great orchestra consists of performers and composers and the level of performance was the best in Europe.
After several years as director of the Opera in Frankfurt am Main, he accepted the post of Kapellmeister in Kassel in 1821 which offered him a good salary, good working terms and on top of all, a theater with sufficient funds to operate. He spent his last years composing and teaching. His efforts were duly recognized and honored by musicians from all over Europe. He died in 1859.

As mentioned earlier, Spohr's violin playing went through several stages of development throughout his life. After his initial lessons with musicians in his hometown, his technique was completely overhauled by Franz Eck. Spohr related his first lesson with Eck in his diary:

"Alas! How I was humiliated! I, who imagined myself one of the first virtuosos of Germany, could not play a note to his (Eck's) satisfaction, but was obliged to repeat it ten times at least before I could begin to satisfy him." 58

His diligent work paid off and he emerged an entirely new violinist after his training under Eck. In 1803, Spohr went through another change after he heard a concert given by Rode. He recalled: "The more I heard him play the more I was captivated by his playing. I was the most faithful imitator of Rode among all the young violinists of the day." 59

By 1804, Spohr was already a master of the violin, standing in comparison with the finest players in Europe. Rode's influence on Spohr was not only confined to violin playing but also included composition. There are many

58 Brown, Spohr, 13.
59 Brown, Spohr, 23.
similarities between Rode's concertos and Spohr's early concertos in terms of melodic construction and technical details. He also inherited a certain taste known as "noble melancholy" in which the melody has a "serious, elevated...and somewhat melancholy character."\textsuperscript{60}

Regarding Spohr's playing, Rochlitz noted that "the soul with which his playing is inspired...his insight into the spirit of the most different compositions, and his art of giving each its own spirit" made him a real artist.\textsuperscript{61} He was praised as "the greatest singer upon the violin ever heard" by a critic. He carried on commenting that "his manner is totally without pretension; his tone fine, his intonation admirable, and his execution of the most finished order."\textsuperscript{62} He seemed to be fond of using \textit{portamento} or slides to an extent that critics found it sometimes unpleasant and too mannered.\textsuperscript{63} Spohr may well have originated the practice of expressive \textit{portamento} that dominated violin playing until the time of Fritz Kriesler. His playing seemed not to have diminished in his old age. It was still described as "manly and serious; and the elegiac element which admittedly suffuses his compositions seems to become through his performance deeply thoughtful, noble and beautiful."\textsuperscript{64}

\textsuperscript{60} Brown, \textit{Spohr}, 25.
\textsuperscript{61} Friedrich Rochlitz was a German critic and editor who was the editor of the \textit{Allgemeine musikalische Zeitung} at one time. Brown, \textit{Spohr}, 31.
\textsuperscript{62} Brown, \textit{Spohr}, 130.
\textsuperscript{63} Brown, \textit{Spohr}, 47
\textsuperscript{64} Brown, \textit{Spohr}, 293
As a musician, Spohr was often placed side by side with Mozart and Viotti. Many considered that the genius of Beethoven, passionate, imaginative and profound, "re-existed in the sublime Spohr."

H. Nicolò Paganini

As a violinist, Paganini stands equal to the great French tradition of Viotti and his three disciples Rode, Kreutzer and Baillot; or the Germanic School heralded by Spohr; or the Viennese culture exemplified by Clement. He almost single-handedly introduced numerous new techniques for the violin. As a composer, he inspired many Romantic composers and drew their attention to the significance of virtuosity as an element in art. Many first-rate composers including Liszt, Brahms and Schumann have paid their homage to Paganini by rearranging some of his violin music for other instruments (in these cases, the piano); or, less directly, by expanding the technique of the instrument to explore new possibilities.

Paganini was born in 1782 in Genoa. He started learning to play the mandolin but switched to the violin two years later. His initial teachers included his father, Antonio Cervetto and Giacomo Costa. In 1794, the Polish virtuoso Duranowski performed in Genoa and the young Paganini was impressed by his

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65 Brown, Spohr, 298.
66 Brown, Spohr, 1.
67 Antonio Cervetto was a violinist in the Theater Orchestra.
68 Giacomo Costa was the leading violinist in Genoa.
multitude of technical feats. Paganini admitted later that many of his popular tricks were derived from Duranowski.\(^69\)

In 1795, Paganini managed to raise enough funds to help him to travel to Parma to study with Alessandro Rolla.\(^70\) But when Rolla heard Paganini sight-read one of his own concertos, he proclaimed that he had nothing to teach him. Instead Paganini was advised to study composition with Paer,\(^71\) who tamed his wild fantasies and uninhibited fireworks and molded them into the classical form. Another important development that took place during this time was the discovery of L’arte del violino by Locatelli. This volume contained the twenty-four caprices which explored various technical possibilities on the violin. We can observe a number of technical similarities between Paganini’s Twenty-four Caprices (Op. 1) and those of Locatelli’s.\(^72\) He remained another year in Parma before returning to Genoa.

In 1801, Paganini left for Lucca and played in the court orchestra of Princess Elisa Baciocchi, the sister of Napoleon Buonaparte. After eight years of routine performances, he decided to leave and embarked on his concert tour. The three years of tour in northern Italy brought him great fame. He performed his own music as well as music of Viotti, Rode and Kreutzer. A critic

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\(^69\) August Duranowski (c.1770-1834) was a Polish violinist and composer who studied with Viotti in Paris. He was considered one of the most eminent violin virtuoso who possessed a large tone and extraordinary technique such as trilling, bowing and passage work.

\(^70\) Alessandro Rolla (1757-1841) was an Italian violinist and composer who taught at the Milan Conservatory from 1808 to 1835. He represented the conservative Italian tradition of violin playing.

\(^71\) Ferdiano Paer (1771-1839) was the leading composer of Italian operas during the first decades of the nineteenth century. He was influenced by the Viennese school of composers, such as Mozart and Beethoven.

commended his playing: "In a sense, he is without question the foremost and greatest violinist in the world. His playing is truly inconceivable. He performs certain passage-work, leaps, and double-stops that have never been heard from any violinist."73

The next few years were spent concertizing extensively in the whole of Italy as well as Bohemia, Germany, Poland and France. Paganini became the most famous violinist in Europe. He met many musicians during his tours. Some enjoyed his playing while others were repelled by his excessive virtuosity. Spohr, among a few of the dissenting voices, reacted unfavorably after he heard him, remarking about the "childishness and tastelessness (of Paganini's music) that alternately attracted and repels." He warned young violinists not to "lose their time in such a pursuit (of the technical tricks), to the neglect of that which is more important."74 Paganini became very ill to the point of death in 1822 due to his busy schedule, but he managed to recover slowly. From then on, his health became a hindrance to his concertizing career throughout Europe. Although he accumulated immense wealth through the concerts, he was far from healthy. He went through several jawbone operations; contracted a pulmonary hemorrhage; lost his voice completely once; and was constantly plagued by cough and insomnia, making it impossible to speak or swallow. He died in 1840.

Although Paganini is now known for his incredibly difficult violin works,
some musicians of his time found his expressive playing very touching. Friedrich Wieck, the father of Clara Schumann, claimed that he had never heard “a singer who touched me as deeply as an Adagio played by Paganini.” Even those who were opposed to his use of technique purely as means to show off agreed that his playing was miraculous and inconceivable. As an orchestral player for many years, he must have accompanied countless Italian operas. These works became a constant source of inspiration for him, seen especially in the six violin concertos and other solo works which usually consist of an introduction, a theme, often drawn from popular tunes from operas, and several variations.

As a composer, he admired the great Haydn, Mozart and Beethoven; he probably played most of their quartets. All his concerts almost invariably began with a Beethoven work.

Many later composers also use Paganini's melodies. Liszt is perhaps the worthy counterpart of Paganini in piano. He transcribed several Caprices from Op. 1 as well as the formidable “La Campanella”. Schumann even provided piano accompaniment for the Twenty-four Caprices. Brahms and Rachmaninoff both created sets of variations using the theme of Caprice No. 24.

Above all, Paganini is the greatest innovator of violin technique. He improved many existing violin techniques by refining them and creating specific exercises for them. Many types of bowing techniques such as ricochet, sautille,

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75 Sadie, The New Grove, s.v. “Paganini” by Boris Schwarz.
76 For example, “Le Streghe” and “I Palpiti” in which the theme is drawn from operas.
and *staccato* are explored in the Twenty-four Caprices. He invented many new techniques for the violin, some of them were borrowed from other instruments. His early interest in the mandolin and guitar might have provided him with ideas about the use of left-hand pizzicato. Extensive use of thirds, sixths, octaves, tenths and multiple chords are also characteristic of his music, though earlier composers had used them at times.\(^{77}\) Harmonics and double harmonics are also frequent in his music. Violin technique has remained unsurpassed after Paganini.

**J. George Polgreen Bridgetower**

Bridgetower was an English violinist who premiered Beethoven's Kreutzer Sonata (Op. 47). Bridgetower was probably the descendant of a Negro father and a German or Polish mother. It was even suggested that the father may well possibly be a "West Indian slave of African stock"\(^{78}\) who came to England in search of freedom.\(^{79}\) He became so proficient on the violin that he made his debut at the Concert Spirituel in 1789 at the age of nine. The concerto was so successful that the Prince of Wales took him under his wing and offered to help him further his studies with Giovanni Giornovichi (Jarnovic) and later François-Hippolyte Barthélemon\(^{80}\). He gave many concerts in England, including one with

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\(^{77}\) Other composers include Lolli and Locatelli. See Courcy, *Paganini*, 46.

\(^{78}\) Forbes, *Thayer's life of Beethoven*, 333.


\(^{80}\) François-Hippolyte Barthélemon (1741-1818) was born in Boudeaux, France but made his career as a major soloist in London, where his interpretations of Corelli were highly esteemed. He composed a few violin concertos as well. See Chappell White, *Viotti*, 227.
the Viennese violinist Franz Clement in 1790.\textsuperscript{81} During a performance in Salisbury in 1794, a critic praised his rendition of Viotti's concerto executed "so exactly in the style of Viotti" that was hard to distinguish him from the master.\textsuperscript{82}

Beethoven was introduced to Bridgetower through Prince Lichnowsky in 1803. Together, they gave an extremely successful concert on the twenty-fourth of May in the Augarten, which included the Kreutzer Sonata, Op. 47. After that, Bridgetower spent many years in Rome and Paris before returning to London for his last years. He died in 1860.

As violinist, Bridgetower did not achieve the fame of a Kreutzer or Clement. As a mulatto, however, he was perhaps the first violinist of color to make an impact in the West.

\textsuperscript{81} Haas, "Clement": 18-19.
\textsuperscript{82} Matthews, "Bridgetower": 25.
III. Beethoven's Relationship with Contemporary Violinists

A. Beethoven as a violinist

Beethoven received his first lessons on piano and violin from his father Johann van Beethoven, who was proficient enough on these instruments to make a living out of teaching. His father seemed to have realized his son's talent in music and made him practice for long hours at a tender age. Beethoven gained such facility that he performed in public at the age of seven with other students of his father.

Around 1779, a young court musician Franz Georg Rovantini moved into the same house as the Beethoven family. He was much sought after as a string teacher. Beethoven was among his pupils, taking lessons on violin and viola. However, these lessons did not last long because Rovantini died in 1781, at the age of twenty-four.

As a young man, Beethoven was introduced to the Breuning family through a friend, Franz Gerhard Wegeler, whom Beethoven met in 1782. Soon, Beethoven was engaged as a piano teacher for the two young children of the Breunings and became a part of the family. He became closely acquainted with all the Breuning children, especially with Stephan, who became his one of his lifelong friends. They had joint violin lessons under Franz Ries, the music

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1 Forbes, Thayer's life of Beethoven, 61.
director of the Electoral Chapel in Bonn. At the time, Beethoven played on a violin from the Schwarzwald region, which he gave to Stephan as a memento a few years later.²

Beethoven never became proficient on the violin. According to an article in the 1799 issue of Allgemeine musikalische Zeitung, his playing apparently so charmed a spider that it would creep out of the corner every time he practiced the violin.³ However, the origin of this story could not be established. According to Thayer, Beethoven dismissed the entire story as totally fictitious. He claimed that with his bad scraping on the violin, everything would be expected to fly away.⁴ In his memoirs, Stephan confirmed the quality of Beethoven’s playing: “He soon became a tremendous pianist but never had any particular purity of tone on the fiddle nor any outstanding ability on it; he was likely to play out of tune, even before his hearing began to be affected; thereafter, of course, his violin playing was increasingly out of tune, until deafness made him give it up completely.”⁵

From 1788 to 1792, Beethoven played the viola in the Bonn Court as well as the Bonn Opera Theater. He had the opportunity to perform many masterworks by Mozart and Gluck, among others, through which he accumulated a wealth of musical knowledge and experience which he would not have gathered otherwise.⁶ As Thayer put it: “It is very doubtful, without the training of

² Breuning, Memories, 28.
³ Breuning, Memories, 28.
⁴ Forbes, Thayer’s life of Beethoven, 58.
⁵ Breuning, Memories, 28.
those years, his works would have so abounded in melodies of such divine beauty as they do.”

In 1792, Beethoven moved to Vienna. Many, including Thayer, assumed that he continued to take violin lessons with Ignaz Schuppanzigh and counterpoint lessons with Albrechtsberger because of a memorandum book used by Beethoven which contained one of the two entries:

Schuppanzigh, 3 times a W[eek]

Albrechtsberger, 3 times a W[eek]

Some musicologists think otherwise, however. Beethoven, who was about six years older than Schuppanzigh, would have been in his mid-twenties if he had studied with Schuppanzigh, then a mere 18 year-old violinist. Although that is entirely possible, another explanation has been offered. Beethoven might have been taking cultural lessons from another Schuppanzigh Sr., who was a professor at the Realschule. ⁸

After the account of his early lessons, no records have survived regarding Beethoven’s violin playing except an isolated reference to a violinist named Wenzel Krumpholz. Wegeler claimed that Beethoven had occasional lessons with the violinist and mandolin virtuoso Krumpholz, who occupied an important position in the Court orchestra. ⁹ He seemed to be aware of the new Parisian style of violin playing as reflected in his set of pieces for unaccompanied violin,

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Abendunterhaltung, published in Vienna around 1809. A review of these works in the Allgemeine musikalische Zeitung in July of the same year commended them to be written with "a good understanding of the instrument." Krumpholz was one of the first to recognize Beethoven's talent and Beethoven was very fond of this musician.

Since it is clear that Beethoven's violin playing was never as advanced as his piano playing, it is probable that he learned about idiomatic violin playing either by studying the scores of available violin music written by many virtuoso-composers during his lifetime, or by consulting his violinist friends.

B. Beethoven and the French Violin School

There is no record of any contact between Beethoven and Viotti. Viotti left Paris in 1792, the year when Beethoven moved to Vienna, and never traveled or performed in Vienna after that. However, Viotti exerted his influence through his three pupils Rode, Kreutzer and Baillot, as well as the twenty-nine violin concertos he left behind, many of which were the best examples of the French violin concerto.¹¹

Beethoven's relationship with Rode and Kreutzer was more formal than with his other violinist friends. Although they were about the same age or even

¹¹ Throughout this thesis, I am trying to establish the link between Beethoven and the French school. However, one must not underestimate the influences from the compositions of Haydn and Mozart seen in their string quartets, which Beethoven was very familiar.
younger than Beethoven, they were already considered international virtuosi while Beethoven was yet a relatively unknown composer. Beethoven dedicated one sonata to each of them; the sonata Op. 47 was re-dedicated to Kreutzer after Beethoven quarreled with Bridgetower, who premiered the sonata; and the final sonata Op. 96 was written for Rode’s visit to Vienna in 1812.

Beethoven met Kreutzer in 1798 in Vienna for the first time, during which Kreutzer was accompanying the French ambassador General Bernadotte. His task might have been to secure art objects and musical scores, or to make copies of them for use in French museums and libraries. Beethoven was on friendly terms with the ambassador Bernadotte, who might have suggested the idea of a heroic symphony in honor of Napoleon, and through whom Beethoven might have known and heard Kreutzer. Apparently, Beethoven wrote a letter to Kreutzer each year, but Kreutzer seemed to be less enthusiastic. In a letter to the publisher Simrock regarding the publication of the “Kreutzer” Sonata, Beethoven wrote:

“Where in hiding is this slow devil...that sits on my sonata?... When you have told me the date I will at once send you a little note to Kreutzer, which you will be please be kind enough to enclose when you send him a copy....This Kreutzer is a dear, good fellow who during his stay here gave me much pleasure. I prefer his unassuming manner and unaffectedness to all the extérieur without intérieur of most virtuosi. As the sonata was written for a thoroughly capable violinist, the dedication to him is all the more appropriate.”

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13 Forbes, Thayer’s life of Beethoven, 204.
14 Forbes, Thayer’s life of Beethoven, 341.
Kreutzer never performed the sonata in public. There are various explanations: Kreutzer was unhappy that Beethoven took him as second choice (the sonata was originally dedicated to Bridgetower); or he found the piece not to his liking and style of playing. In the title page, Beethoven declared the piece to be

"scritta in un stile molto concertante
quasi come d'un concerto."\(^{15}\)

It would have been a shock for Kreutzer to find a work dedicated to him containing violin and piano materials of equal importance. According to Berlioz, Kreutzer expressed that the sonata was "outrageusement unintelligible."\(^{16}\) Moreover, the sonata requires a fair amount of staccato and spiccato bowings that were supposedly not Kreutzer's strong points; he was famous for long bow strokes and full tone. It is thus no wonder that Kreutzer had such a bad opinion of the work.

When Rode returned from Russia, he gave several concerts in Germany and Austria. Although past his prime, Rode still had a big reputation and Beethoven grabbed this opportunity to dedicate another sonata to him. In his letter to the Archduke Rudolph, Beethoven mentioned that he took into consideration the style of Rode's playing and attempted to incorporate that into the sonata.\(^{17}\) However, due to the decline of Rode's violin playing, the first

\(^{15}\) Translated to mean: "written in a very concerted style almost like a concerto."

\(^{16}\) Williams, "Kreutzer vs Beethoven," 276.

performance went quite badly. A review mentioned that the piano part played by the Archduke showed "more understanding of the work and with more soul" than the violin part. The critic added: "Mr. Rode's greatness does not seem to lie in this type of music but in the performance of the concerto."¹⁸ Beethoven even thought of sending the violin part to Rode the following year wishing that he would study it again.¹⁹

There was no more mention of Rode after this incident. Beethoven was not at all pleased with the performance of his last sonata. On Rode's part, it might have been difficult for him to understand the music. The tenth violin sonata is definitely one of Beethoven's most sublime pieces. The phrases are often fragmentary and there is a very economical use of materials in the compositional process. It stands opposite to what Rode had been used to: music with long singing line and lush melodies. It is no wonder that Rode did not give his best in the premiere.

Pierre Baillot remains Beethoven's most faithful interpreter. The violinist met Beethoven once in Vienna in 1805 when he was en route to Russia. Probably out of awe and respect toward the composer, Baillot did not record this incident in his journal. His son René related his first meeting with Beethoven:

"It was in the lower room of an inn in one of the neighborhoods of Vienna, during a gathering of all sorts of people that Baillot saw for the first time the powerful genius (Beethoven) whose music he had so often admired and with whom his lively imagination had so often been occupied. Contrary to his expectation, he was struck by the

¹⁹ Anderson, Letters, 401-2.
air of camaraderie of this face, to which those who painted his portrait had so often given a stern and almost wild air.\textsuperscript{20}

What happened during their meeting was not recorded, but it was very possible that Baillot played for Beethoven some of the master’s compositions. In 1815, Karl Amenda wrote a letter to Beethoven mentioning that Baillot “spoke with enthusiasm about you (Beethoven), preferred your compositions to all others, and admitted that he played for you only once, but in great embarrassment.”\textsuperscript{21}

Nevertheless, Baillot played Beethoven’s Violin Concerto twice in 1828 and included many of his quartets in his chamber music concerts in Paris. The repertory of Beethoven’s late quartets was reserved only for the classes in the Conservatoire because of their profound depth.

\textbf{C. Beethoven and Franz Clement}

Clement, though 10 years Beethoven’s junior, acquired a considerable reputation in Vienna as early as 1800. Clement’s contact with Beethoven seemed to take place before Clement settled down in Vienna. In the album which recorded all the details of his tours in Europe (as well as entries by aristocrats, professors, doctors, and many others from all walks of life who expressed their admiration for the young violinist), Beethoven added, in 1794 in his own hand-writing, a sincere dedication which read:

\begin{footnotes}
\item[20] Baillot, “Art, xv.
\item[21] Schwarz, “Beethoven”, 442.
\end{footnotes}
“Dear Clement:

Go forth on the way which you hitherto have traveled so beautifully, so magnificently. Nature and art vie with each other in Making you a great artist. Follow both and, never fear, you will reach the great-the greatest-goal possible to an artist here on earth. All wishes for your happiness, dear youth; and return soon, that I may again hear your magnificent playing.”

Beethoven was probably present at one of young Clement's successful concerts in the National Theater. The public saw Clement as the future "Viennese Viotti" and showered the young artist with ravishing praises.

Beethoven and Clement collaborated in many other occasions. He participated in the premiere of Christus am Ölberg, "Eroica" Symphony, Fidelio and other important works. Most importantly, he was the soloist for the Violin Concerto Op. 61 in 1806. Although the Concerto was composed with Clement specifically in mind, it remained a mystery why Beethoven dedicated the Violin Concerto to Stefan von Breuning (and the piano transcription of the Concerto to Stefan’s wife Julie von Breuning). The reason might have nothing to do with Clement; the work was probably offered as a present for Stefan after a heated quarrel in 1804. Beethoven might have decided to dedicate the Concerto to Stefan without considering that the work was written for Clement. After his return from Russia, his fame began to wane. He was even rejected by Beethoven himself as concertmaster in the premiere of the Ninth Symphony. Beethoven had made some very severe remarks earlier about Clement's

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22 Haas, "Clement," 22.
23 For the reviews of Clement’s performance, see the previous chapter.
24 Breuning, Memories, 116-118.
playing\textsuperscript{25} and his conviction that Clement would not be able to perform his role as concertmaster adequately might have prompted him to favor Schuppanzigh instead.

\section*{D. Beethoven and Schuppanzigh}

Schuppanzigh was undoubtedly the closest violinist friend of Beethoven. His relationship with the composer went through several crises but as a faithful friend, he was always willing to let Beethoven have his way. Mahaim commended Schuppanzigh "because of his unchangeable devotion to the inspired composer, the most terrible of masters."\textsuperscript{26}

Beethoven might have become acquainted with Schuppanzigh through the chamber concerts that took place at the court of Prince Lichnowsky around the end of the 18th century. The prince held regular Friday morning concerts in which Schuppanzigh, then a youth of 16, was one of the regularly engaged players. The claim that Beethoven took violin lessons from Schuppanzigh is now questionable.\textsuperscript{27} Nevertheless, both of them developed a close friendship very soon. In 1798, they appeared together in a concert in which they played a sonata "with accompaniment" by Beethoven, most probably one of the Op. 12 sonatas. Two years later, Schuppanzigh premiered Beethoven’s Septet, Op. 20.

\textsuperscript{25} Haas. Clement, 24.
\textsuperscript{26} McArdle, “Beethoven and Schuppanzigh,” 14.
\textsuperscript{27} See footnote 7 of this chapter.
There was a strong personal liking, if not affection, between the two of them. Beethoven, being rude and insensitive, joked about Schuppanzigh’s obesity by dedicating a short vocal piece to him in 1801 titled “Lob auf den Dicken” (“Praise to the Fat One”). In the text, Beethoven gave a nickname for Schuppanzigh, “Falstaff”, to describe his features. They addressed each other using “er”, which was not the usual familiar way of addressing (“du”) or the respectful way (“Sie”). In a letter to Ries in 1804, Beethoven wrote, “Schuppanzigh might owe me a vote of thanks if my insults would make him thinner.”

Schuppanzigh must have been extremely mild in temper to endure all these remarks.

Schuppanzigh was involved in three quartets during his lifetime. He premiered several of Beethoven’s string quartets, including the quartets of Op. 18 and Op. 59. After the fire that destroyed the Razumovsky palace in 1814, Schuppanzigh left for St. Petersburg and was known to promote Beethoven’s music as a performer and conductor. His efforts might have prompted Prince Nicolas Galitzin of St. Petersburg to commission three quartets from Beethoven (which became Op. 127, Op. 130, and Op. 131). The prince also made it possible for the Missa Solemnis and the Ninth Symphony to be performed in St. Petersburg.

After an absence of seven years, Schuppanzigh returned to Vienna. Beethoven composed the “Falstafferel” canon (WoO 184) for his return. He led

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28 McArdle, Beethoven and Schuppanzigh, 5.
the premiere of the Ninth Symphony in the same year, in place of Clement whom Beethoven thought was no longer capable of leading. He rejoined his friends\(^{30}\) and led the quartet in the premiere of several of the last quartets of Beethoven.

Schuppanzigh was known in his days as the foremost quartet player. A Parisian publication of 1828 listed all the principal string players in Vienna, adding to the entry of Schuppanzigh, "The finest quartet music comes from M. Schuppanzigh. He himself plays as first violin with rare talent."\(^{31}\) He survived Beethoven by three years. He was thought to be one of the torchbearers or one of the mourners in Beethoven's funeral procession.\(^{32}\)

D. Beethoven and Spohr

That Spohr was considered a composer equally as great as Beethoven in their time was never a question.\(^{33}\) His works were frequently compared with those of Mozart and Mendelssohn.\(^{34}\) He most certainly knew of Beethoven through the circulation of Beethoven's Quartets, Op. 18 and early violin sonatas, for there were already traces of motivic similarities to these works in his early duets for two violins (op. 3).\(^{35}\) Op. 18 seemed to be very close to his heart as he

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\(^{29}\)For the details, please refer to chapter 2.
\(^{30}\) He led the quartet again because Böhm, the current first violinist was performing in Paris. See McArdle, *Beethoven and Schuppanzigh*, 8.
\(^{34}\) Brown, *Spohr*, 298, quoted from *Allgemeine muiskalishe Zeitung*.
\(^{35}\) Brown, *Spohr*, 20.
chose to play one of the quartets when he made his first appearance in Leipzig during his concert tour.36

Beethoven became a frequent guest in his house in Vienna during 1813 to 1816, as well as in restaurants and the Theater an der Wien. Their relationship seemed rather cordial, as reflected in Beethoven’s inscription in Spohr’s album with a canon and a message saying, “May you, dear Spohr, wherever you find real art, and real artists, think with pleasure of me your friend Beethoven.”37 Spohr also took part in several performances of Beethoven’s Symphonies.

Spohr admired the Beethoven of Op. 18 but was disturbed by the direction in which Beethoven was moving in his later works. He felt that Beethoven often sacrificed musical beauty for the sake of melodramatic gesture and openly declared that the late works were “eccentric, unconnected and incomprehensible.”38 He remained faithful to the chromatic beauty of late Mozart’s compositions with utmost attention to details, whereas Beethoven searched for more massive achievements in terms of harmonic structures and dynamic flow. Although they were similar in many ways, they ended up as totally different composers.

36 Brown, Spohr, 30. This choice almost ruined his career because the audience did not enjoy the music of Beethoven.
37 Brown, Spohr, 98.
38 Brown, Spohr, 98.
E. Beethoven and Paganini

Paganini had always respected Beethoven as a great composer. He always enjoyed playing the music of Beethoven and always included some work by Beethoven in his important concerts. However, they never met each other because Paganini visited Vienna only in 1828, the year after the death of Beethoven. Paganini told a friend that he had intended to ask Beethoven to write a “storm” for him to which he would add a set of final variations. One really doubts whether Beethoven would comply with his request because the two men exemplified two entirely different perspectives of music: Beethoven lived for his music, but Paganini lived by it. Spohr wrote extensively about Paganini’s playing after he heard him in Italy:

“No instrumental player has ever captivated the Italians as he had done... he is a true master in the art of witchcraft, and that he draws sounds out of the violin never heard before... harmonics, variations on sounds quite foreign to the instrument, such as imitations of the bassoon, the voices of old women, and other like noises.”

Paganini admitted to Spohr privately that “his style of playing was devised for the huge masses, and never failed in its intended aim.” But if he were to perform for Spohr, “he would be obliged to use a different style, and he was by now very much out of practice for this.”

It is very likely that Beethoven knew of Paganini as the formidable violin...
virtuoso, but he might not have heard any of his violin music. The technical
difficulties of Paganini's music were universally known and no one could execute
them as well as the master. Hence the direct influence of Paganini's violinistic
writings upon the works of Beethoven was minimal. On the other hand, the effect
of Beethoven on Paganini was immense. It was recorded that after Beethoven's
death, he sat still throughout a performance of Beethoven's Seventh Symphony
led by Schuppanzigh. When it was over, streams of tears fell from his cheeks,
and the only remark he made was "E morto!" (He is dead).\textsuperscript{44} Reporting about the
incident, the \textit{Wiener Theaterzeitung} declared that it was "one of the highest and
most sincerely felt signs of homage the memory of Beethoven ever received."\textsuperscript{45}

However, Paganini found Beethoven alive in the new composer Berlioz.
He gave generously to the young composer after the premiere of \textit{Harold in Italy}.
When Berlioz visited him he told him, "You have carried on the great tradition of
Beethoven."\textsuperscript{46} The last concert Paganini attended before his death was the
performance of Beethoven's Mass (\textit{Missa Solemnis}).

\textbf{E. Beethoven and Bridgetower}

Bridgetower, after a few successful concerts in France and Germany,
visited Vienna in 1803, bearing with him letters of introduction to the highest
aristocratic circles in Vienna. He was introduced to Prince Lichnowsky and

\textsuperscript{44} Courcy, \textit{Paganini}, 273.
\textsuperscript{45} Courcy, \textit{Paganini}, 273.
several of the important musicians in Vienna including Schuppanzigh and Beethoven. When a public concert was scheduled, Beethoven immediately offered his yet-to-be-completed sonata for the concert. The first two movements were already sketched earlier that year. Because of the shortage of time, Beethoven took the last movement from the Sonata Op. 30 No. 1 to become the last movement of the Sonata Op. 47. The process was so hasty that Ries recalled being summoned at 4:30 in the morning by Beethoven to copy the violin part out of the score. According to Ries, the piano part remained in sketches and Bridgetower had to play the second movement from Beethoven's own manuscript.

Bridgetower left a note on his copy of the Sonata after the first performance describing how he imitated the piano part at a cadence in the first movement by embellishing the cadence with running arpeggios.

Example 1

Cadenza in the piano part

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47 Forbes, Thayer's life of Beethoven, 332. The sketch is collected in the Wielhorsky Sketchwork.
48 Wegeler, Biographische Notizen, 72.
Example 2

Bridgetower's imitation of the piano cadenza

According to him, Beethoven "jumped up, embraced me, saying: 'Noch einmal, mein lieber Bursch!'" He also mentioned that the second movement "was so chaste" and "was unanimously hailed to be repeated twice."

Beethoven seemed to be very pleased with the performance and gave Bridgetower his best recommendation to others. There was no doubt that he originally intended to dedicate the Sonata to him. On the rough score of the Sonata, Beethoven inscribed: "Sonata mulattica composta per il mulatto Brischdauer, gran pazzo e compositore mulattico" as a humorous remark about the violinist. However, Beethoven re-dedicated the work to Kreutzer at a later date allegedly after a quarrel with Bridgetower over a girl.

Their relationship seemed to end after Bridgetower returned to England shortly after the incident.

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49 Translated to mean: "Once again, my dear lad."
51 Translated to mean: "Sonata mulattica composed for the mulatto Bridgetower, a crazy man and mulatto composer."
IV. The Forms of the Baroque and Classical Violin Concertos

It is undeniable that Beethoven benefited much from his violinist friends in terms of string techniques. We will show these technical similarities in later chapters. Furthermore, it is clear that Beethoven did not invent the concerto and romance forms but relied on older types. In the following two chapters, we shall address the evolution of these musical forms from their Baroque origins to their high classical organization.

A. A Historical Survey of the Violin Concerto.

The term "concerto" was usually thought to be derived from the Latin word "concertare"-which means to fight, to contend. However, according to Claude Palisca, this could be a misunderstanding of the term.\(^1\) In fact, another Latin word "consertare"- which means to join together has been suggested to be its true etymological root. When taken over by the Italian language, "concertare" bears the meaning of to arrange, to agree. As a matter of fact, the earliest works bearing the titles "concerto" are mostly polyphonic vocal compositions with some additions of instruments at a later date.\(^2\) For example, the massive concertos of the Venetian maestro di cappella Giovanni Gabrieli are large-scale church music


for voices and instruments, sometimes hinting at rivalry between the various sections of the ensemble.\(^3\)

During the first part of the seventeenth century, purely instrumental works known as concerti grossi began to flourish. These compositions reproduced the polychoral effects of earlier music. The concerto grosso achieved its basic form in the hands of Alessandro Stradella (1644-1682), and later Arcangelo Corelli (1653-1713). Corelli standardized the principles of the concerto grosso in the 1714 publication of *Twelve Concerti Grossi* Op. 6. In these works, Corelli achieved a rich orchestral texture combined with a fine sense of proportion, strong tonal affirmation and instrumental virtuosity. However, the fundamental texture is a contrast between a tutti group (concerto grosso) and a group of soli (concertino).

Another source of inspiration is derived from seventeenth-century operas and cantatas. In these works, recurrent instrumental passages known as ritornelli separate the several strophes of the arias. The idea of recurrent orchestral sections is readily imported into the concerto to provide contrast with the improvisatory solo sections. The ritornello form became the standard form of the first movement, and sometimes last, of most Baroque concertos.

At the time when the concerti grossi for strings were developed, the trumpet was often used in church services as a solo instrument, accompanied by a small ensemble of strings. Giuseppe Torelli (1658-1709) was the first

\(^3\) For example, Giovanni Gabrieli’s *Sacrae symphoniae*, Book 1. and 2.
composer to adapt this style to the soloviolin in his Op. 8 Concerti grossi con pastorale per il Santissimo Natale, published in 1709. Apart from the first 6 concerti grossi in the set, the remainder are solo concertos, probably dating from the very last years of seventeenth century. In these works, the tutti sections (ritornelli) are clearly contrasted with the solo sections, which frequently exhibited the diversified and idiomatic treatment of the solo instrument.

If Torelli established the solo concerto, Antonio Vivaldi (1678-1741) standardized the form, based upon the formal and stylistic potentialities of the Torellian model. The total number of concertos composed by Vivaldi may have exceeded those included in his nine collections of works published. He also composed for many different instruments, including violin, cello, flute, and bassoon. There are also numerous concertos for two or more instruments, as well as several concerti grossi. As supremely demonstrated in the set of four concertos for solo violin commonly known as the "Four Seasons", Vivaldi proved himself to be a master in evoking particular moods and effects. He is also able to write fluently for all the various instruments, drawing orchestral sonorities that are colorful and varied, always able to portray the right atmosphere.

Corelli was succeeded by his pupil Pietro Locatelli (1697-1764), who spent most of his time in Amsterdam. He was one of the first to write highly virtuosic music for the violin, exemplified by the Twenty-four Caprices from L'arte del Violino, Op. 3. His lyrical concertos frequently make use of the very high register
on the violin, exploring a wide range. Standing side by side is the great Giuseppe Tartini (1692-1770) who was probably a self-taught violinist. He combined dazzling virtuosity with an expressivity approaching vocal music, especially in the operas of his day. In some of Tartini’s later music, the new classical sonata principle, with its contrasting themes, began to influence the ritornello form of the baroque concerto.

In Germany, Johann Sebastian Bach (1685-1750) inherited the form from the Italian masters and incorporated rich contrapuntal intricacies to the music, giving structural unity to this otherwise rather loosely constructed form. The alternating ritornello and solo sections are treated with more freedom.

With the dawning of the Classical era, a younger generation of composers began to forge new styles and organizational methods based on the archaic concerto form. The most prominent innovation was the “sonata principle”, which will be dealt with later.

The Classical concertos developed in two different directions. One followed along the path of virtuosity, leading eventually to the extremely difficult works of Paganini and Ernst. The other chose to incorporate the sonata-principle more fully, resulting in concertos of symphonic breadth like those of Mendelssohn and Brahms.

The new Italian violin concertos were brought to France by the pupils of the great Italian masters, among them was Jean-Marie Leclair (1697-1764). He

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was a pupil of Somis and probably Locatelli. While inheriting the ritornello form, Leclair's violin concertos have an added Gallic flavor, most prominently in the references to French dance style and the simple song-like qualities. He successfully assimilated the Italian and French idioms producing compositions that are respectfully termed "les goûts réunis". His works are technically demanding, frequently requiring double or triple stops. However, there is always effective integration of virtuosity and substance. Following his examples are Pierre Gaviniès (1728-1800), known frequently as "the French Tartini", and Giovanni Mane Giornovici (c. 1740-1804).

Classical violin concertos achieved a new level of structural integrity in the hands of the Germanic composers. Their concertos are greatly influenced by the development of the classical symphony and sonata. The symphony and sonata are usually characterized by the inclusion of contrasting thematic elements, a three-part structure featuring a recapitulation, a harmonic framework progressing from stability to conflict and back to stability. Many features of the symphony and sonata are transferred to the concerto, resulting in a blending of the old ritornello form with the newer sonata-principle. Composers from the Mannheim School are among the first to incorporate contrasting themes in the ritornello sections and to include new themes in the solo sections. Johann Stamitz (1717-1757) and his son Carl Stamitz (1745-1801) and colleague Christian Cannabich (1731-1798) composed many concertos for string and wind instruments. Due to the tradition

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of great orchestral playing as exemplified by the Mannheim Orchestra, striking
dynamic effects are frequently used to enhance the texture.⁶

The most prolific composers of violin concertos in Vienna are Carl Ditters
von Dittersdorf (1739-1799) and Johann Vanhal (1739-1813). The works are
usually brilliant and varied, but not extremely demanding. In some concertos by
Dittersdorf, the tonic-dominant-tonic key relationship in various sections, as seen
in the sonata principle, are established. Sometimes, the third ritornello of the
movement uses the opening materials, acting as a recapitulation.⁷ This is made
even clearer in the concertos of Vanhal where a complete recapitulation with all
themes transposed to the tonic is always present.⁸ The violin concertos of Franz
Josef Haydn (1732-1809) and his brother Michael Haydn (1737-1806) are
delightful, integrating the sonata-principle with the ritornello form. However, they
may appear sometimes a little cautious and conservative. The symphonies,
sonatas and string quartets of Franz Josef contain more interesting and
innovative elements.

The French violin concerto, the focus of the next chapter, grew out of this
wealth of concerto tradition. The Italian ritornello form provided an invigorating
background from which imaginations of composers sprang forth. The early
Italian virtuoso violinists also encouraged the expansion of violin techniques,
carried on by many of their French pupils. The growth of the classical symphony

⁶ Roeder, Concerto, 107-8.
⁷ White, Viotti, 203-4.
⁸ Roeder, Concerto, 207.
and sonata, especially in the area of the sonata-principle, had also added new means of organization for the younger composers.

B. The Formal Development of the Baroque Violin Concerto

The development of the form of the violin concerto can be divided into three stages. The first stage involved the establishment of the ritornello form in solo concertos that took place around the turn of the 18th century. The solo-tutti contrast was achieved with the use of various ritornello and episode sections as exemplified in the mature works of Torelli, Vivaldi and their contemporaries. The second stage of development involved the transformation of the ritornello form into a new hybrid "ritornello-sonata" form. Various sonata principles are incorporated into the Baroque structure with added complexities and varieties to the musical form. Violin concertos from the Classical era are mostly hybrid forms. The Romantic concertos represent the final stage of development in which the sonata form is fully integrated into the concerto movement.

The Concerti grossi con pastorale per il Santissimo Natale of Torelli are perhaps the first mature examples of solo violin concerto. Published posthumously in 1709, the Op. 8 concertos are preceded by two earlier sets of concertos, Op. 5 and 6.\footnote{The following information regarding Torelli's Op. 5 and 6 are drawn from Richard E. Norton, "The Chamber Music of Giuseppe Torelli" (Ph. D. diss., Northwestern University, 1967).} The works of Op. 5 Sinfonie à tre e concerti à quattro, published in 1692, are actually orchestral pieces for three or four voices,
probably played by multiple players per part. Though more elaborate and closer in structure to the ritornello form, most of the concertos in Op. 6 *Concerti musicali* are similar in terms of organization and orchestration, with the exception of two concertos, No. 6 and 12, which contain a solo violin part. In the preface of the publication in 1698, Torelli instructed the performers to "Be careful, that if in some concerto you find written, *Solo*, this is to be played on a solo violin; the remaining parts may then be duplicated by three or four per instrument."\(^{11}\)

The textures of the Op. 5 concertos are generally non-imitative. The thematic subjects are quite short in length, lacking in breadth. The episodes are either missing or loosely constructed, neglecting the subject totally or disintegrating into subject statements without creating sufficient digression.

The concertos of Op. 6 published six years later demonstrate the maturing of the compositional skills of Torelli. The sequence of a three-movement design, fast-slow-fast, might have been borrowed from the Italian opera overture known as the sinfonia. The sinfonia is usually in three large sections, in a fast-slow-fast order. The internal structure of a concerto may have been modeled after a typical seventeenth-century aria. In the aria, the strophes—during which the singer is accompanied only by continuo—are separated by recurring orchestral passages called ritornelli. The idea of juxtaposing solo and orchestra was transplanted into the new solo concerto. Compared to the Op. 5, the subjects are generally more expansive and the episodes receive significant treatments. Sometimes, motivic

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\(^{11}\) Norton, "Chamber Music of Torelli," 126-7
cells derived from the subjects are used to construct the episodes; at other times, non-thematic figurations add vitality to the music. In the solo concertos, the episodes consist of many idiomatic passages of broken triads.\textsuperscript{12}

The last six concertos of Op. 8 arrived at the form of the Baroque violin concerto. Most of them have three movements, fast-slow-fast, and the outer movements are usually cast in the ritornello form in which tutti statements (ritornelli) alternate with virtuosic episodes of idiomatic solo writing. These episodes generally have little or no references to the theme\textsuperscript{13}. Contrast between the solo instrument and tutti is explored fully with the lively and varied solo passages accompanied by the continuo. The middle movements are modeled after the Bolognese trumpet sonatas, of which Torelli himself was a champion.\textsuperscript{14} They contain a brilliant, virtuosic fast middle section framed by two slow lyrical sections.

The last movement of Torelli’s violin concerto Op. 8, No. 8 is as follows:

\begin{center}
\textbf{Figure 1}
\end{center}

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>c–g</td>
<td>g–Eb</td>
<td>Eb–f</td>
<td>f–c</td>
<td>c</td>
</tr>
<tr>
<td>Material</td>
<td>abc</td>
<td>x</td>
<td>bac</td>
<td>x</td>
<td>abc</td>
</tr>
<tr>
<td>Measure</td>
<td>1-16</td>
<td>17-26</td>
<td>27-34</td>
<td>34-46</td>
<td>47-66</td>
</tr>
</tbody>
</table>

a, b, c stands for motives in the subject; x stands for free material

Capital letters represent major keys and small letters minor key

\textsuperscript{12}Roeder, \textit{History}, 38.
\textsuperscript{13} It is sometimes possible to detect some background relationship between the ritornello and solo sections, but the similarities lie in the harmonic progressions or the use of similar motivic cells. The theme from the ritornello is seldom quoted in full.
\textsuperscript{14} The Bolognese trumpet sonata tradition was initiated by Maurizio Cazzati (1620-1677) who first published three sonatas in 1665. There is some interplay between the solo trumpet and strings. See Roeder, \textit{History}, 36.
Compared to the standard ritornello form of Vivaldi, Torelli's form may appear less organized. However, his contribution to the advancement of concerto form is truly significant. The idea of a multi-motivic subject is forged.

Example 1
Torelli: Concerto for Violin, Op. 8, No. 8, last movement, m. 1-17

In contrast to the stable ritornello subject, the solo part seems improvisatory and spontaneous, always accompanied only by the continuo.
Example 2

Torelli: Concerto Op. 8, No. 8, last movement, m. 17-26.

Compared to the mature ritornello form, which will be discussed in the next section, the various sections of the movement are more or less established. The progression of tonalities seems to be exemplary.

In retrospect, Torelli combined the Bolognese trumpet sonata with the Roman concerto grosso, resulting in the new genre of solo violin concerto. His achievements are further advanced by the great Venetian composer, Vivaldi, who fully developed the formal and stylistic potentialities of the Torellian model. Compared to his predecessors, Vivaldi may not be a great innovator. However, his forms were more clearly defined and well planned. He was also able to
recreate dramatic intensities, which characterized many of his successful operas, especially between the interaction of the tutti and solo instrument.\textsuperscript{15}

In the 230 concertos published by Vivaldi, and many more which are not included in the several printed opuses, he generally followed the Torellian threemovement form in a fast-slow-fast order. The ritornello form is used in most of the first movements. The form is generally defined as follows:

\textbf{Figure 2}

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>I</td>
<td>I–V</td>
<td>V</td>
<td>V or X</td>
<td>X</td>
</tr>
<tr>
<td>Material</td>
<td>Motivic</td>
<td>Figurations</td>
<td>Motivic</td>
<td>Figurations</td>
<td>Motivic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Solo 3</th>
<th>Tutti 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>X–I</td>
<td>I</td>
</tr>
<tr>
<td>Material</td>
<td>Figurations</td>
<td>Motivic</td>
</tr>
</tbody>
</table>

\textit{X} stands for modulatory sections

Although there may be various motives present in a ritornello passage, the contrast between thematic materials is minimal. The contrast is achieved by the alternation of tutti and solo, ritornello and episode, motivic and figurative, tonally stable and modulatory. There is usually no relationship between the musical materials used in the ritornello and in the solo section. The episodes serve to add fancy and variety to the music while the ritornelli remain "a stable point of

\textsuperscript{15} Roeder, \textit{History}, 48.
reference and a source of energy, a 'springboard' from which the episode propels itself and to which it returns for fresh energy.\textsuperscript{16}

Numerous concertos by Vivaldi bear programmatic titles, seven of which appeared in Op. 8 titled Il cimento dell'armonia e dell'invenzione, published around 1725. The first four works of the set are the famous "Four Seasons" which are based on four sonnets issued together with the concertos.\textsuperscript{17} These are real programmatic music; lines quoted from the sonnets are expressly written in the score to relate the music to certain moods or character.\textsuperscript{18} However, an analysis of one of the lesser-known concertos from Op. 8 will be attempted here. The eighth concerto (RV 332) from the set is a three-movement work in G minor. The first movement is in a rather typical ritornello form.

\begin{table}
\centering
\begin{tabular}{|c|c|c|c|c|}
\hline
Section & Tutti 1 & Solo 1 & Tutti 2 & Solo 2 & Tutti 3 \\
\hline
Key & g & g--Bb & Bb & Bb--c & c--Eb \\
\hline
Material & abc & x & b & x & a \\
\hline
Measures & 1-15 & 16-30 & 30-35 & 35-46 & 46-54 \\
\hline
\end{tabular}
\end{table}

\begin{table}
\centering
\begin{tabular}{|c|c|}
\hline
Section & Solo 3 & Tutti 4 \\
\hline
Key & Eb--g & g \\
\hline
Material & x & ac \\
\hline
Measures & 54-75 & 75-85 \\
\hline
\end{tabular}
\end{table}


\textsuperscript{17} The sonnets are published with the concertos but it is not possible to determine which came first. See Roeder, \textit{History}, 60.

\textsuperscript{18} Bird calls, thunders, flies, chattering of teeth, stamping of feet are some examples among many others.
Example 3
Vivaldi: Violin Concerto in G minor, Op. 8, No. 8, RV 332, first movement, m. 1-15.

The ritornello sections are based on constant and recognizable materials.

However, the solo episodes contain either scales or arpeggios passages in
various keys. The brilliant and impassioned solo parts provide an excellent contrast to the organized ritornelli.

Example 4

Vivaldi: Concerto in G minor, RV 332, first movement, m.16-30.

Bach was one of the few non-Italian composers who explored this new musical form with enthusiasm. It was clear that he was very much aware of the works of Torelli and Vivaldi because he had transcribed several of their concertos for keyboard. The ritornello form spurred Bach’s imagination; the result was two solo violin concertos, a double violin concerto and six concerti grossi commonly
known as the “Brandenburg” concertos. We will focus on the second solo concerto (BWV 1042) composed around early 1720’s in Cöthen.

One can clearly see how Bach continued the Italian concerto tradition in the use of tutti-solo contrast, the varied treatment of the motives in the ritornello subject and above all the ritornello form. However, his musical ideas are never constricted by the rigid form. With even more freedom than his predecessors, Bach shaped his form according to his subjects, giving them opportunities to bloom to their fullest potentialities. The four-tutti, three-soli structure is expanded to allow for more varieties. Above all, Bach’s masterly use of counterpoint gives a coherent and integrated texture to the entire work. Rarely is the solo violin accompanied by the continuo alone; there is always an active four-part texture beneath, spinning out motivic cells or new ideas.

Example 5
Bach: Violin Concerto in E major, BWV 1042, first movement, m. 15-25.

The structure of the first movement is as follows:

**Figure 4**

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>E</td>
<td>E-B-E</td>
<td>E</td>
<td>c#-A-f#-E-g#</td>
<td>E</td>
</tr>
<tr>
<td>Material</td>
<td>abcd</td>
<td>x</td>
<td>cd'</td>
<td>x</td>
<td>abcd</td>
</tr>
<tr>
<td>Measure</td>
<td>1-11</td>
<td>12-42</td>
<td>43-52</td>
<td>53-122</td>
<td>123-133</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Solo 3</th>
<th>Tutti 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>E-B-E</td>
<td>E</td>
</tr>
<tr>
<td>Material</td>
<td>x</td>
<td>cd'</td>
</tr>
<tr>
<td>Measure</td>
<td>134-164</td>
<td>165-174</td>
</tr>
</tbody>
</table>
This is probably the first example of a concerto movement in \textit{da capo} form. The entire first section is repeated (Tutti 1-Solo 1-Tutti 2==Tutti 3-Solo 3-Tutti 4). The outer sections are balanced by the elaborated middle section (Solo 2), which is longer than both sections. The \textit{da capo} form may be an early indication of a recapitulation, which incidentally is probably inspired by the \textit{da capo} arias of eighteenth-century operas.

In this movement, the tutti and solo parts are not confined only to their respective ritornello and episode sections. There are frequent tutti interjections within the solo section and solo interruptions in the ritornello passages. In a sense, there is a blending of the tutti and solo that never happened before. Furthermore, the various interjections and interruptions break down the rigid formula of the ritornello form which expects the solo to be absent from the tutti section and vice versa.

\textbf{Example 6}

\begin{center}
\includegraphics[width=\textwidth]{example6.png}
\end{center}

\textit{Bach: Concerto in E major, BWV 1042, first movement, m. 4-6.}
The greatest achievement of Bach is the integration of musical ideas throughout the movement. The solo material is derived from some motivic ideas in the ritornello. Even the accompaniment enjoys some contrapuntal interest at times. The opening subject in fact announces the germinating ideas on which the entire movement is based. The ascending quarter-note motive occurs many times in the solo violin part as well as the other string parts. Rhythmically, the pattern of an eighth note followed by two sixteenth notes also serves as a unifying element throughout the movement.

Example 7

Bach: Concerto in E major, BWV 1042, first movement, m. 1-8.

In this respect, Bach has bestowed ingenuity and complexity upon the otherwise simple and straightforward ritornello form, thus elevating the level of the concerto to a higher and more sophisticated standard.

C. The Formal Development of the Pre-Classical Violin Concerto

The violin concerto took on a new phase of development around the middle of the eighteenth century. The most significant difference is the gradual tendency to include multiple themes of different characters and affects. Instead
of a ritornello subject with several sections, the separate sections are set up to contrast with one another. The main impetus behind this innovation is the evolution of the sonata form, first seen in the new genre—the symphony.\textsuperscript{19} The symphony is essentially a Classical product. Compositions bearing similar titles from the Renaissance and Baroque are either large-scale motets for voices and instruments—for example Sacrae symphoniae of Gabrieli—or a generic name for instrumental works such as those by Boyce and Sammartini. In the early years of eighteenth century, various Italian composers began to experiment with the symphony, a three-movement structure inspired by the Italian opera sinfonia. One of the most important characteristics of these symphonies is the use of contrasting themes as shown in compositions of Galuppi and Jommelli as early as the beginning of the 18th century. This new concept may have influenced the violin concerto to an extent that works from the middle of the century began to incorporate contrasting themes.

Sonata form, as defined by Chappell White in From Vivaldi to Viotti—A History of the Early Classical Violin Concerto, contains the following traits:\textsuperscript{20}

1. Basic dichotomy of two keys—usually the tonic and dominant, or minor and relative major;

2. Contrasting thematic material—melodic contrast frequently in association with establishment of new tonality;

\textsuperscript{20} White, Viotti, 67-68.
3. Exploration of distant keys—based on previous or new material;
4. Return to the tonic key with material of the beginning;
5. Repetition in the tonic key of some material from the previous dominant or relative major area.

The first two points occur in the Exposition, the next in the Development and the final two in the Recapitulation. However, one must bear in mind that this concept of the form represents a distillation of innumerable compositions spanning over a hundred years and any good composer always tries to deviate from the form without breaking the internal balance of the structure. The sonata form was never a written code and it might be better to think of it in terms of sonata principles that include the above-mentioned characteristics.  

The process of transformation in many violin concertos is slow and gradual, taking shape between 1720 to 1780. Several concertos by different composers will be examined to elucidate the process of development.

One of the most important and influential violinists and composers in the middle of the eighteenth century is Giuseppe Tartini (1692-1770). Born in Pirano, he spent most of his life serving as the “primo violino e capo di concerto” at the Basilica of Sant’ Antonio in Padua. His output includes many violin concertos and sonatas as well as several important treatises regarding principles of violin playing.  

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[22] For example, Tratto di musica secondo la vera scienza dell’armonia (Padua, 1754), De’ principi dell’armonia musicale contenuta nel diatonico genere (Padua, 1767).
examples of violin concertos after the Baroque model as well as some in the more progressive Classical form.

It is rather difficult to date the 125 concertos.\textsuperscript{23} Minos Dounias offered a few guidelines in his monumental work on Tartini.\textsuperscript{24} He divided the concertos into three periods: 1721-35, 1735-50, and 1750-1770.\textsuperscript{25} Several stylistic consistencies can be found in works of the same period. We will look at two concertos here. The Concerto in D major (D21) comes from the end of his first period, around early 1730's. The Concerto in A minor (D115) is from the third period.

The D major concerto shows many formal similarities with the Baroque concertos.

<table>
<thead>
<tr>
<th>Figure 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
</tr>
<tr>
<td>Key</td>
</tr>
<tr>
<td>Material</td>
</tr>
<tr>
<td>Measure</td>
</tr>
</tbody>
</table>

| **Section** | Solo 3 | Tutti 4 | Solo 4 | Tutti 5 |
| Key | e-D | D | D | D |
| Material | x | abe | x | a'b |
| Measure | 81-97 | 98-106 | 107-126 | 127-130 |

\textsuperscript{23} Roeder claimed that Tartini composed 135 concertos whereas Minos Dounias claimed only 125.

\textsuperscript{24} Minos Dounias, *Die Violinkonzerte Giuseppe Tartinis* (Berlin: Wolfenbüttel, 1935).

\textsuperscript{25} Cited in White, *From Vivaldi to Viotti*, 102.
Instead of the four-ritornelli and three-soli pattern, Tartini chose to include five ritornelli and four soli sections. The ritornelli are multi-sectional and Tartini combined different motives in various orders to create diversity.

Example 8

Tartini: Concerto in D major, D. 21, first movement, m. 1-4.

The return of the a and b motives in measure 98 almost gives the impression of a recapitulation. The soli sections are organized more tightly. The beginnings of all the soli sections are similar.

Example 9a

Tartini: Concerto D. 21, first movement, m. 15-17.
Example 9b

Tartini: Concerto D. 21, first movement, m. 49-51.

Example 9c

Tartini: Concerto D. 21, first movement, m. 81-83.

The style is usually simple and straightforward. He seems to favor shorter motives with rhythmic vitality.

Example 10

Tartini: Concerto D. 21, first movement, m. 1-8.
The harmonic rhythm slows down in favor of an arpeggiated bass line.

Example 11

Tartini: Concerto D. 21, first movement, m. 1-8.

It is also rare for violin concertos of eighteenth century to include wind instruments. The D major concerto has two Horns in D ad libitum, playing fanfare-like figures.

Example 12

Tartini: Concerto D. 21, first movement, m. 1-6.

The Concerto in A minor (D 115), dating from the third quarter of the 18th century, reflects many contemporary innovations, the most important being the
use of contrasting themes in the ritornelli. The two themes have different tempi—*Andante cantabile* and *Allegro assai*—as well as totally different characters. The form of the first movement can be represented as follows:

**Figure 6**

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>a</td>
<td>a-e</td>
<td>e</td>
<td>C—a</td>
<td>a</td>
</tr>
<tr>
<td>Material</td>
<td>ab</td>
<td>aba’b’</td>
<td>b</td>
<td>a&quot;b&quot;</td>
<td>b</td>
</tr>
<tr>
<td>Measure</td>
<td>1-18</td>
<td>19-62</td>
<td>63-74</td>
<td>75-114</td>
<td>115-121</td>
</tr>
</tbody>
</table>

The Torelli-Vivaldi design of alternating tutti and solo is effectively replaced by sections of contrasting materials.

**Example 13**

![Illustration of musical notation](image-url)
Tartini: Concerto in A minor, D. 115, first movement, m. 1-18.

This transformation is further amplified by the use of identical materials in the solo sections. The solo becomes a reiteration of the tutti section, in a different texture. Due to the analogous musical materials in both sections,
perception of the work tends to shift from that of contrast between the tutti and solo, to re-exposition of materials already presented.

**Example 14**

Andante cantabile

Allegro

Tartini: Concerto D. 115, first movement, m. 19-34.
Furthermore, the soli sections become much more substantial in this work compared to Tartini's early concerti and the concerti or Vivaldi and Torelli. The proportion of the length of soli to the length of tutti is shown as follows:

**Figure 7**

<table>
<thead>
<tr>
<th>Musical Work</th>
<th>Tartini D. 115</th>
<th>Tartini D. 21</th>
<th>Bach BWV 1042</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure Ratio of Solo : Tutti</td>
<td>84:37 (2.27)</td>
<td>81:49 (1.65)</td>
<td>132:42 (3.14)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Musical Work</th>
<th>Vivaldi RV 332</th>
<th>Torelli Op. 8 No. 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure Ratio of Solo : Tutti</td>
<td>46:39 (1.18)</td>
<td>23:43 (0.53)</td>
</tr>
</tbody>
</table>

When the soli sections become longer compared to the tutti sections, the tutti-ritornelli tend to give the impression of introducing and closing the soli sections, rather than providing a stable point of reference from which the virtuoso figures of the soli sections sprung forth to create instability and variety. This is completely opposite to the original function of the Baroque ritornello as defined earlier by White: "a stable point of reference and a source of energy, a 'springboard' from which the episode propels itself and to which it returns for fresh energy."\(^{26}\) However, the concerto of Bach seems to give much more weight to the solo, which offers a glimpse into the forward-looking-perspective of the great composer. We shall observe more apparent change of the functions of ritornello as we proceed to analyze concertos from a later date.

There is also a large variety of dynamic indications, from *pp* to *f*. Such dynamics rarely appear in Baroque compositions but are increasingly indicated in

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\(^{26}\) See footnote 14.
Classical music. Some passages may even imply a crescendo or diminuendo, which probably reflected the composer's intentions to imitate the human voice more closely.

Example 15

Tartini: Concerto D. 115, third movement, m. 99-118.

The other important group of pre-Classical violin concertos belongs to the Mannheim composers, especially Johann Stamitz (1717-1757), Karl Stamitz
(1744-1801) and Christian Cannabich (1731-1798). Though a great innovator in the symphony, Johann Stamitz’s violin concertos are more conservative, lacking at most times thematic and motivic contrast.\textsuperscript{27} The concertos may have been early works, after which he shifted interest to the symphony.\textsuperscript{28} However, features from the Mannheim symphonies are transferred to the concertos, including the “Mannheim rocket”\textsuperscript{29}, sharp dynamic contrasts and dramatic crescendos. The homophonic and melodious style might have left a considerable impression on many Parisian composers including Gaviniès and his pupils.

The concertos of Cannabich are more progressive than those of Johann Stamitz. Like Johann, he utilizes the four-ritornelli structure. Thematic contrasts are more prominent in his works.\textsuperscript{30} These features are developed further in the violin concertos of Karl Stamitz, who belonged to the second generation of Mannheim composers. There are usually contrasting elements in his themes. The general mood of the music is more lyrical and tuneful. The texture of his orchestration is fuller than usual; the violas are frequently divided into two parts. The wind instruments are closely knitted into the texture.\textsuperscript{31}

Besides the Mannheim composers, several Viennese composers contributed greatly to the development of the violin concerto, among them are Georg Matthias Monn (1717-1750), Georg Christoph Wagenseil (1715-1777),

\textsuperscript{27} White, Viotti, 171.
\textsuperscript{28} Roeder, History, 108
\textsuperscript{29} They are rising figures of broken chords.
\textsuperscript{30} White, Viotti, 175.
\textsuperscript{31} White, Viotti, 279-282.
Michael Haydn (1737-1806) and his brother Franz Josef Haydn (1732-1809).

The Concerto in Bb major by Monn is dated 1747\textsuperscript{32}. Being his only violin concerto, it reflected an older practice according to the Vivaldian tradition. It is based on the ritornello form. The violin writing is not very adventurous. According to Chappell White, the conservative structure of this work may have reflected a continuing weight of a violin concerto tradition which was not as heavily felt in keyboard concertos and symphonies.\textsuperscript{33}

The structure of the first movement can be represented as below:

**Figure 8**

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Bb</td>
<td>Bb–F</td>
<td>F</td>
<td>F–Eb–g</td>
<td>g</td>
</tr>
<tr>
<td>Material</td>
<td>abcd</td>
<td>ax</td>
<td>a</td>
<td>ax</td>
<td>adbc</td>
</tr>
<tr>
<td>Measure</td>
<td>1-31</td>
<td>32-64</td>
<td>65-72</td>
<td>73-108</td>
<td>109-123</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Solo 3</th>
<th>Tutti 4</th>
<th>Solo 4</th>
<th>Tutti 5</th>
<th>Solo 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>g–d</td>
<td>d</td>
<td>d</td>
<td>Bb</td>
<td>Bb</td>
</tr>
<tr>
<td>Material</td>
<td>x</td>
<td>db</td>
<td>x</td>
<td>a</td>
<td>ax*</td>
</tr>
<tr>
<td>Measure</td>
<td>123-144</td>
<td>144-150</td>
<td>151-155</td>
<td>156-158</td>
<td>159-185</td>
</tr>
</tbody>
</table>

Although the ritornelli do not feature divergent themes, and the contrast is still made between the tutti and solo, this concerto movement does highlight the

\textsuperscript{32} The manuscript is dated 1747 and was only discovered in 1953. See White, *Viotti*, 187.

\textsuperscript{33} White, *Viotti*, 188.
relationship between certain recurring themes and their respective tonalities. Especially prominent is the return of motive a in tonic key in measure 156. The feeling of recapitulation is very strong.

Example 16a

Minn: Concerto in Bb major, first movement, m. 1-6.
Equally interesting is the integrated thematic materials throughout the entire movement. Three out of the five solo sections reiterate motive a presented in the beginning before launching into violinistic figurations.
Example 17a

Monn: Concerto, first movement, m. 32-34.

Example 17b

Monn: Concerto, first movement, m. 73-75.
Example 17c

Monn: Concerto, first movement, m. 159-161.

There is also an imperfect cadence at the very end of the section Solo 5 (Measure 185), preparing for a cadenza by the solo violin.

Example 18

Monn: Concerto, first movement, m. 181-185.

The entire mood of the movement is more martial than melodic. The motives are short and rhythmic. The texture in this movement is generally full
even in the solo sections. The walking bass line imparts a walking gesture not unlike an Allemande.\(^{34}\)

**Example 19**

Mann: Concerto, first movement, m. 56-65.

These composers of pre-Classical violin concertos usher us into the Classical era of Haydn, Mozart and Beethoven in which we shall observe a further marriage of the ritornello form and sonata form.

\(^{34}\) The Allemande is a Baroque dance which almost always has a walking bass line, though it may be implied and concealed sometimes.
D. The Formal Development of the Classical Violin Concerto

The violin concertos by Franz Josef Haydn belong to his early Eisenstadt period. The C major violin concerto was probably written for Luigi Tomasini, the concertmaster at the Esterházy court orchestra, for whom Haydn also wrote several early symphonies with extensive solo sections. Although Anthony Hoboken listed four violin concertos as genuine compositions of Haydn, the G major concerto (Hob. VIIa 4) may be a misattribution. Moreover, the D major concerto (Hob. VIIa 2) is missing except for its incipit. We will focus only on the C major concerto (Hob. VIIa 1), composed between 1761-5.

Perhaps more distinctly than his predecessors, Haydn fashioned the ritornello form after the new experimental sonata principles, seen most prominently in terms of the relationship between the ritornello and solo, the key association of each section, the contrasting themes in the ritornello and their placement within the movement. The first movement can be analyzed as follows:

Figure 9

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>C</td>
<td>C–G</td>
<td>G</td>
<td>G–d–C–a</td>
<td>x–C</td>
</tr>
<tr>
<td>Material</td>
<td>abc</td>
<td>ad</td>
<td>b’c</td>
<td>ab”b”e</td>
<td>e</td>
</tr>
<tr>
<td>Measure</td>
<td>1-39</td>
<td>40-101</td>
<td>101-123</td>
<td>124-194</td>
<td>195-204</td>
</tr>
</tbody>
</table>

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35 Roeder, History, 172.
36 White, Viotti, 193-4.
37 This analysis is based on the analysis in White. “First-Movement Form.” 191.
<table>
<thead>
<tr>
<th>Section</th>
<th>Solo 3</th>
<th>Tutti 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Material</td>
<td>ad</td>
<td>b/c</td>
</tr>
<tr>
<td>Measure</td>
<td>205-260</td>
<td>261-285</td>
</tr>
</tbody>
</table>

The traditional Baroque model of the violin concerto featuring four tutti sections and three solo sections is employed here. However, the solo sections are much more substantial than the tutti. As mentioned earlier, the shift of weight from the ritornelli to the solo sections forged a new identity and function of the ritornelli: instead of acting as a stable reference point to the improvisatory solo sections, the ritornelli prepare and close the solo sections. The highlight of the movement becomes the long-awaited solo passage.

When the contrast between the tutti and solo is removed by the use of identical or almost identical material, the composer has to find other sources to create diversity. Haydn is more advanced than Tartini in his handling of contrasting themes and their tonalities. The "real" second theme (motive d) occurs only in the soli. It is in the dominant tonality in Solo 1 but when it returns in Solo 3, it modulates back to the tonic key.
Example 20a

Haydn: Concerto in C major, Hob. VIIa:1, first movement, m. 66-70

Example 20b

Haydn: Concerto in C major, first movement, m. 231-235.

It is also very interesting to note how Haydn used the opening motive (motive a). It is used only in Tutti 1 (tonic), Solo 1 (tonic), Solo 2 (dominant) and Solo 3 (tonic). At once, the focus is on the three solo sections where the reappearance of motive a helped to articulate the beginning of a new section. On the other hand, the tutti sections are given only secondary themes, serving as a kind of a bridge between consecutive solo passages.
The entire movement is built upon the dichotomy of two keys—the tonic and dominant, and the two contrasting thematic materials in the solo, labeled motives a and b. These points describe exactly the sonata principles mentioned earlier. It is thus legitimate in principle to label this movement as "ritornello-sonata" form, a composite form "incorporating into the older ritornello form features characteristic of sonata-form principles."  

Perhaps the greatest composer of the concertos in the Classical era is Wolfgang Amadeus Mozart (1756-1791). He composed approximately forty concertos for various instruments, predominantly the keyboard. The five violin concertos from his early years exhibit, however, an amazing control of the form. Before we deal with the violin concertos, it is perhaps helpful to grasp an overview of the twenty-one keyboard concertos that spanned his entire compositional life. We can see how Mozart inherited the concerto form from the pre-Classical composers and developed it to an unprecedented pinnacle, which in many ways is never surpassed.

Mozart's keyboard concertos received special recognition only in this century. His concerto form varies from concerto to concerto, defying analysis and categorization. In fact, musicologists today cannot agree on the approach to the analysis of the works. Steward Macpherson, in his *Form in Music* published in 1908, represented the "standard theory":

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38 White, "First-Movement Form." 191.
"The concertos of Mozart and his successors are mostly on the three-movement plan, and consist of an Allegro in sonata form, with a notable modification—the Double Exposition..."39

Donald Tovey, on the other hand rejected the "standard theory", insisting that the form of Mozart's concerto movements are "unexpected and inevitable."40 He outlined two principles underlying Mozart's concerto form. The opening orchestral tutti remains always a true ritornello, and not a symphonic exposition. Furthermore, he defined the four main sections of a movement as opening ritornello, solo exposition, development and recapitulation, implying that the concerto form is similar to the sonata form with a separate ritornello in front.41

Other scholars are quite similar in their approaches. Cuthbert Girdlestone's book *Mozart's Piano Concertos*, published in French in 1938, stressed essentially the same points. He accepted the sonata form as the basis of concerto form while explaining many discrepancies in the concertos as being individual characteristics of the works. *A Companion to Mozart's Piano Concertos*, written by Arthur Hutchings in 1948, put more emphasis on the ritornello principle; basically, he labelled the concerto as a sonata form sandwiched between two orchestral ritornelli.42

Forman argued that to base Mozart's concerto forms on sonata form is "a mistake" because the sonata form was still in its infancy stage when Mozart

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composed his concertos. To impose a later musical form on works composed prior to the standardization of the form may prove to be fruitless or contrived. Instead, he claimed the origins of Mozart’s concerto form from the binary form of Baroque dances. He divided the concertos into three types, each having its own characteristics. The “Galant Concertos” paid respect to the concertos of Johann Christian Bach. The “Melodic Concertos” are derived from the “Galant Concertos”, usually scored for smaller orchestra and the mood is usually sunny and serene. The “Symphonic Concertos” are scored for large orchestra and they are usually built upon short motives that weave the entire movement into one integrated unit. The three types of concertos can be found throughout the whole œuvre of keyboard concertos; the “Symphonic Concertos” are mostly from his later years.\(^{43}\)

Before we examine a few concerto movements of Mozart, we need to examine the keyboard concertos of Johann Christian Bach (1735-1782) which have a profound influence on the young Mozart. Mozart had met Bach for the first time in 1764 and the latter’s concertos remained close to him throughout the early years. Bach published several sets of keyboard concertos. The early ones are pre-Classical in form, following the four-ritornelli and three-soli pattern. The first-movement form of the Concerto in Bb major (c. 1752) is as follows:\(^{44}\)

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\(^{43}\) All the concerto-types are taken from Forman’s *Mozart’s Concerto Form*.  
\(^{44}\) Adapted from Roeder, *History*, 121.
### Figure 10

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Bb</td>
<td>Bb–F</td>
<td>F</td>
<td>F–x–g</td>
<td>g–Bb</td>
</tr>
<tr>
<td>Material</td>
<td>abode</td>
<td>fga</td>
<td>acde</td>
<td>f</td>
<td>ad</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 1</td>
<td>Exposition</td>
<td>Rit 2</td>
<td>Development</td>
<td>Rit 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Solo 3</th>
<th>Tutti 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Bb</td>
<td>Bb</td>
</tr>
<tr>
<td>Material</td>
<td>abode</td>
<td>abode</td>
</tr>
<tr>
<td>Form</td>
<td>Recapitulation</td>
<td>Rit 4</td>
</tr>
</tbody>
</table>

There are many similarities between this structure and the pre-Classical concertos of the early-middle eighteenth century. After Bach moved to London, he published three sets of concertos in 1763 (Op. 1), 1770 (Op. 7) and 1777 (Op. 13). The Op. 1 concertos are similar to the early works. There are a few refinements and changes in the Op. 7. The most important change is the omission of Tutti 3 and the introduction of new melodies in Solo 1. The first-movement form of Op. 7, No. 5 is as follows:45

### Figure 11

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Solo 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Eb</td>
<td>Eb–Bb</td>
<td>Bb</td>
<td>Bb–x–Bb</td>
<td>Eb</td>
</tr>
<tr>
<td>Material</td>
<td>abc</td>
<td>adpc</td>
<td>c</td>
<td>x</td>
<td>abc</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 1</td>
<td>Exposition</td>
<td>Rit 2</td>
<td>Development</td>
<td>Recap</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Eb</td>
</tr>
<tr>
<td>Material</td>
<td>c</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 3</td>
</tr>
</tbody>
</table>

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45 Adapted from Roeder, History, 125.
This later model of Bach is taken up by Mozart and formed the basis on which Mozart’s concertos are established. The first mature keyboard concerto of Mozart is the Concerto in D major K. 175, composed in 1773. The first movement is thus represented:

Figure 12

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>D</td>
<td>D–A</td>
<td>A</td>
<td>A–x–D</td>
</tr>
<tr>
<td>Material</td>
<td>aa‘a&quot;bb'b&quot;</td>
<td>aa’xbx</td>
<td>a’b’b&quot;</td>
<td>xc</td>
</tr>
<tr>
<td>Measure</td>
<td>1-32</td>
<td>33-94</td>
<td>95-111</td>
<td>112-142</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 1</td>
<td>Exposition</td>
<td>Rit 2</td>
<td>Development</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti3/Solo 3</th>
<th>Tutti 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Material</td>
<td>a/aa’xbx</td>
<td>a'&quot;a'b'b&quot;</td>
</tr>
<tr>
<td>Measure</td>
<td>143-145, 146-213</td>
<td>214-238</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 3 &amp; Recapitulation</td>
<td>Rit 4</td>
</tr>
</tbody>
</table>

* stands for the cadenza

The basic framework of the ritornello form can still be observed but a few changes have occurred. The usual Tutti 3 section has been reduced to a short phrase of the motive a, preparing for the re-entry of the solo. The choice of the themes is carefully planned. We find that both the ritornello and the solo share common thematic material, resulting in a more unified structure. The solo ceases to be a point of departure from the ritornello; rather it is a reiteration of the principal themes in the ritornello with the addition of some florid figurations. The contrast between the tutti and solo is reduced to a matter of texture. The real contrast, however, lies in the nature of the motive a and b, amplified when motive b is modulated to the dominant key in Solo 1 and returned to the tonic in Solo 3.
The flux and restitution of tonality is a fundamental premise of the sonata principle, successfully demonstrated here within a ritornello framework.

Example 21
Mozart: Piano Concerto in D major, KV 175, first movement, m. 1-24.
It is also significant that Tutti 3 is reduced to only four measures consisting of motive a. Here, the tutti and solo merge into one, the former acting like the first part of the recapitulation to be continued by the solo. This structure is essentially taken from the Op. 7 concertos of J.C. Bach where he omitted the Tutti 3 altogether. It changes the function of Tutti 3 totally from its pre-Classical progenitors. In those works, the Tutti 3 section usually closes off the Solo 2 section to prepare for the return of the opening theme in the solo part. This feature can be found in many concertos written in the second half of the eighteenth century.

Turning to another piano concerto by Mozart composed thirteen years later, the A major concerto (K. 488) is a "Melodic concerto," scored for strings and one flute, two clarinets in A, two bassoons and two horns in A. In this concerto, Mozart allocates individual parts for the wind instruments, many of which are independent of the strings. Each wind instrument is given a distinctive voice by exploring the unique characteristics of the instrument. Mozart must have understood various wind instruments well in order to achieve soloistic qualities in the wind playing. As a result, the entire wind section is treated as a separate entity and is often used in contrast, or in complement to the string section.
Example 22
Mozart: Piano Concerto in A major, KV 488, first movement, m. 1-18.

The form of the first movement is similar to the K. 175 concerto:

**Figure 13**

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>A</td>
<td>A—E</td>
<td>E</td>
<td>E—x—A</td>
</tr>
<tr>
<td>Material</td>
<td>abcd</td>
<td>abxcdx</td>
<td>be</td>
<td>xexe..</td>
</tr>
<tr>
<td>Measure</td>
<td>1-66</td>
<td>67-136</td>
<td>137-152</td>
<td>153-197</td>
</tr>
<tr>
<td>Form</td>
<td>Rit. 1</td>
<td>Exposition</td>
<td>Rit. 2</td>
<td>Development</td>
</tr>
</tbody>
</table>
Mozart employed the same pattern as in the K. 175 concerto. There are four tutti and three soli; the third tutti is shortened substantially to function as the beginning of the recapitulation. The form of this movement is probably one of the closest to the sonata form.\textsuperscript{46} The initial orchestral ritornello prepares and introduces the exposition section. The two contrasting themes (\(a\) and \(b\)) are presented both in Tutti 1 and Solo 1. However, theme \(b\), played by the solo, is modulated to the dominant key of E major in Solo 1.

\textsuperscript{46} Forman, \textit{Mozart's Concerto Form}, 222.
Example 23a

Mozart: Concerto KV 488, first movement, m. 31-38.

Example 23b

Mozart: Concerto KV 488, first movement, m. 99-106.
At the end of the Tutti 2, a new theme appears. This theme becomes the stabilizing force within the development section (Solo 2). Forman labeled this theme the Second Subject. However, it may be more appropriate to label it as the Closing Theme (e). The entire development section revolves around this closing theme and free pianistic figurations.

Example 24

Mozart: Concerto KV 488, first movement, m. 143-149.

When the orchestra re-introduces the opening theme in the next section, we are back in the recapitulation. This time, all the themes appeared in the tonic key, including the second theme and the closing theme. It is interesting to note that in the recapitulation, the closing theme is placed within the Solo 3 section. In a way, the recapitulation is formally concluded after the Solo 3. The final orchestral ritornello (Tutti 4) wraps up the movement, providing an opportunity for the cadenza. Mozart also repeats the closing theme one last time, as if to emphasize the conclusiveness of the entire movement.

47 Forman, *Mozart’s Concerto Form*, 222.
After looking briefly into two of Mozart’s keyboard concertos, we can now attempt to analyze the D major Violin Concerto K. 218. The concerto was composed in October of 1775. Written in Salzburg, it could have been premiered by Antonio Brunetti, the first violinist of the Salzburg court orchestra, or by Mozart himself. Mozart was known to be a self-taught and excellent violinist. Many of the bowings and articulations in his autographs reveal his awareness of the string techniques. Mozart composed five violin concertos, they all dated from 1773 to 1775. After these early attempts, he never returned to the genre except for the great Sinfonia Concertante for violin and viola K. 364 (320d), composed toward the end of 1779 in Salzburg.

These concertos showed an amazing level of maturity in the handling of form, especially the relationship between the ritornello form and the sonata principles. The violin concerto inherited a long tradition since the days of Torelli and Vivaldi and it was difficult to compose any violin concertos without being influenced by the older form. However, Mozart seemed able to transcend tradition due to perhaps his young age and his preoccupation with the new genre of keyboard concerto, which is basically a Classical product. He succeeded in transferring the various innovations evident in his keyboard concertos to the violin concertos. In the words of Chappell White, Mozart “expanded the grace

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48 White, Viotti, 296.
49 Roeder, History, 136.
and the sentiment of the galant style without quite breaking through the limitations of the expressive conventions.\textsuperscript{50}

The K. 218 concerto in D major seems to have acquired a French taste. The first movement has a typical martial opening and the folk-like last movement combines the French rondeau with an Italian gavotte and musette which quotes from "Danse de Strasbourg."\textsuperscript{51}

Example 25

\begin{center}
\includegraphics[width=\textwidth]{example25.png}
\end{center}

Mozart: Violin Concerto in D major, KV 218, last movement, m.136-144.

The French influence may have originated from Mozart's interest in the works of Simon Leduc from the 1770's. However, the influences remain peripheral. The unique synthesis of French, Austrian and Italian elements is Mozart's own achievement.\textsuperscript{52}

The form of the first movement of the K. 218 concerto is as follows:

\textsuperscript{50} White, Viotti, 301.
\textsuperscript{51} Roeder, History, 138.
\textsuperscript{52} White, Viotti, 301.
Compared to the keyboard concertos, the form of the K. 218 violin concerto seems archaic. The sonata principle is not yet fully integrated into the ritornello form. The development uses hardly any previous material. The improvisatory character of the solo violin reminds one of the earlier violin concertos. The lack of a full recapitulation is noticeable. The Tutti 3 section is also very ambiguous; the two measures of orchestral interlude (measures 153-154) can be seen as an interjection as well as a very short ritornello. If seen as the former, the form becomes very similar to the form of the concertos of J. C. Bach, in which the Tutti 3 is totally omitted. In that case, the recapitulation begins in measure 146.

This is how the revised form looks:
As all the other four violin concertos have decisive recapitulations, the reason that Mozart avoided a direct recapitulation in K. 218 can only be purely speculative. The treacherous first subject of the tonic triad in a high register may be one of the reasons.  

Example 27

Mozart: Concerto KV 218, first movement, m. 42-45.

On the other hand, the multiple motives in the themes are a hallmark of Mozart. His melodies seem to flow effortlessly from one to another. The second subject c follows the key plan of a sonata form. Its first occurrence in Tutti 1 is in tonic, but it is transposed to the dominant in Solo 1. During the recapitulation, it moves back to the tonic again. Furthermore, the closing theme e is used in such a way to frame all the closing of sections. The fact that Mozart did not use it at the end of Solo 2 may reflect his desire to sustain the flow of music back into the initial materials.

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53 White. Viotti, 299.
E. Overview of The Formal Development of the Violin Concerto

We have been analyzing several violin concertos spanning almost a hundred years from Torelli to Mozart. It seems appropriate at this point to make a few summary observations regarding the development of the concerto form, from its Baroque ritornello form to the ritornello-sonata form of the Classical era.

In the Baroque ritornello form, the tutti ritornello passages are stable points of reference and sources of energy.\textsuperscript{54} They are tonally stable, containing essentially the main themes of the movement. The solo segments, however, are expansive, figurative and tonally unstable, using new materials not found in the tutti sections. They seem to emerge from the tutti, attempting to create some contrast and divergence. The texture is usually sparse, featuring just the solo instrument and basso continuo. The solo sections would not stand alone apart from the ritornelli. They always have to return to the ritornelli to procure stability. Neither do the tutti sections exhibit self-sufficiency, as they would lack the varieties which the solo portions can offer. The ritornelli sections are the primary structure and outline of the form while the solo portions are the decoration and adornment of the music. One is the branches and the other the flowers and both are indispensable.

The central role of the ritornello sections becomes less and less important in later compositions. Composers begin to give more structural importance to the solo passages. The first step is taken when the initial solo repeats the opening

\textsuperscript{54} White, “First-Movement Form,” 185.
theme presented in the beginning. Tartini seems to be one of the early composers to experiment with it, as seen in the A minor concerto (D. 115). Concertos composed after the 1750’s seem to adopt the same procedure. There are numerous consequences following the change. The contrast set between the tutti and soli by the use of different materials is obscured. The use of identical or similar material in both the tutti and soli sections elevates the soli sections to a level of thematic importance, not merely of decorative significance. When both contain thematic materials, it becomes impossible to distinguish which is more significant musically. The relationship changes from “stable and thematic” versus “improvisatory and decorative” to one of “announcement” versus “reiteration.” The initial tutti can even function as an introduction to the solo section. The changing function of the ritornello is apparent in an arrangement of a violin concerto of Giornovichi into a keyboard sonata himself in which he simply eliminated the first tutti.\textsuperscript{55}

A comparison of the first movements of these concertos examined so far will be sufficient to illustrate the relationship between the tutti and soli sections

<table>
<thead>
<tr>
<th>Compositions</th>
<th>Form</th>
<th>Ratio of Tutti:Soli</th>
<th>Musical Material in Tutti / Soli</th>
</tr>
</thead>
</table>
| Torelli Op. 8 No. 8 (c. 1709) | Ritornello form 3 Tutti, 2 soli | 1.87 (43:23) | Tutti: motives a, b, c  
Soli: x |

\textsuperscript{55} White, “First-Movement Form,” 194.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Form</th>
<th>Instruments</th>
<th>Duration (mm:ss)</th>
<th>Motives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivaldi RV 332</td>
<td></td>
<td>Ritornello</td>
<td>4 Tutti, 3 Soli</td>
<td>0.85 (39:46)</td>
<td>a, b, c, d, e, f, g</td>
</tr>
<tr>
<td>(c. 1725)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: x</td>
</tr>
<tr>
<td>Bach BWV 1042</td>
<td></td>
<td>Ritornello</td>
<td>4 Tutti, 3 Soli</td>
<td>0.32 (42:132)</td>
<td>a, b, c, d</td>
</tr>
<tr>
<td>(1720's)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: x</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(derived from motives)</td>
</tr>
<tr>
<td>Tartini D. 21</td>
<td></td>
<td>Ritornello</td>
<td>5 Tutti, 4 Soli</td>
<td>0.60 (49:81)</td>
<td>a, b, c, d, e</td>
</tr>
<tr>
<td>(1730's)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: x</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(derived from motives)</td>
</tr>
<tr>
<td>Tartini D. 115</td>
<td></td>
<td>Ritornello</td>
<td>3 Tutti, 2 Soli</td>
<td>0.44 (37:84)</td>
<td>a, b</td>
</tr>
<tr>
<td>(1750-70)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: a, b</td>
</tr>
<tr>
<td>Monn Bb major Concerto</td>
<td></td>
<td>Ritornello</td>
<td>6 Tutti, 5 Soli</td>
<td>0.64 (77:121)</td>
<td>a, b, c, d</td>
</tr>
<tr>
<td>(c.1752)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: a, x</td>
</tr>
<tr>
<td>Haydn Hob. Vila, 1</td>
<td></td>
<td>Ritornello-Sonata form</td>
<td>4 Tutti, 3 Soli</td>
<td>1.00 (143:142)</td>
<td>a, b, c, d, e</td>
</tr>
<tr>
<td>(1761-65)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: a, b, d, e</td>
</tr>
<tr>
<td>Mozart K. 175</td>
<td></td>
<td>Ritornello-Sonata form</td>
<td>4 Tutti, 3 Soli</td>
<td>0.48 (77:161)</td>
<td>a, b</td>
</tr>
<tr>
<td>(1773)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: a, b, c, x</td>
</tr>
<tr>
<td>Mozart K. 218</td>
<td></td>
<td>Ritornello-Sonata form</td>
<td>4/3 Tutti, 3 Soli</td>
<td>0.39 (62:158)</td>
<td>a, b, c, d, e</td>
</tr>
<tr>
<td>(1775)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: a, c, d, e, f, g, x</td>
</tr>
<tr>
<td>Mozart K. 488</td>
<td></td>
<td>Ritornello-Sonata form</td>
<td>4 Tutti, 3 Soli</td>
<td>0.63 (121:193)</td>
<td>a, b, c, d, e</td>
</tr>
<tr>
<td>(1786)</td>
<td></td>
<td>form</td>
<td></td>
<td></td>
<td>Soli: a, b, c, d, e, x</td>
</tr>
</tbody>
</table>

The gradual absorption of the sonata principles into the existing ritornello form can also be observed in the above diagram. The fundamental traits of the sonata principles as summarized by Chappell White are: 1) dichotomy of two keys; 2) contrasting themes; 3) exploring distant keys; 4) return the tonic key; and 5) repetition of previous materials in the tonic key.⁵⁶ The exploration of

⁵⁶ As quoted earlier from White, Viotti, 67-8.
distant keys and the ultimate return to the tonic key seems to be common in both the ritornello form and ritornello-sonata form. Delving into other keys creates opportunities for diversities and interest. Returning to the original key provides a satisfactory closure for the music. When the soli sections began to share similar materials as the tutti sections, different themes are called for to create some contrast. This took place in the beginning stage of the development of the ritornello-sonata form. The establishment of two different but related key areas for each of the themes further expedites the development of the form. The final stage seems to be the repetition of the second theme in the original tonality, resolving the conflicting nature of the two themes. The following chart will show how and when various sonata principles began to be incorporated into the concerto. (See Figure 17 below)

It is very illuminating to observe the evolution of the concerto from the archaic ritornello form to the modern sonata form. Certainly Mozart stands out as being the most advanced of his time. His understanding of the form was not readily assimilated for another generation. However, Bach, the greatest Baroque composer, seemed to have a prophetic sense of the new form to be realized fifty years later. Notwithstanding a few individual examples, the violin concerto remains a part of the old era. It "provides us with an example of the old form transformed by the new style."57

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Virtuoso violin concertos took on a grander and more sophisticated appearance in the hands of the French violinists. These concertos essentially dominated the music scene of the nineteenth century. The French concertos are based upon the older ritornello form incorporated with the recently developed sonata form and newly found virtuosity.
<p>| Figure 17 |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| <strong>Torelli</strong> Op8No8 | <strong>Vivaldi</strong> RV332 | <strong>Bach</strong> BWV1042 | <strong>Tartini</strong> D21 | <strong>Tartini</strong> D115 | <strong>Mann</strong> Bb major |
| Tutti 1 abc abc abc | Tutti 1 abc abc abc | Tutti 1 abc abc abc | Tutti 1 abc abc abc | Tutti 1 abc abc abc | Tutti 1 abc abc abc |
| Rit 1 Rit 1 Rit 1 | Rit 1 Rit 1 Rit 1 | Rit 1 Rit 1 Rit 1 | Rit 1 Rit 1 Rit 1 | Rit 1 Rit 1 Rit 1 | Rit 1 Rit 1 Rit 1 |
| Solo 1 x x x (a) x | Solo 1 x x x (a) x | Solo 1 x x x (a) x | Solo 1 x x x (a) x | Solo 1 x x x (a) x | Solo 1 x x x (a) x |
| Eps 1 Eps 1 Eps 1 (Expo) | Eps 1 Eps 1 Eps 1 (Expo) | Eps 1 Eps 1 Eps 1 (Expo) | Eps 1 Eps 1 Eps 1 (Expo) | Eps 1 Eps 1 Eps 1 (Expo) | Eps 1 Eps 1 Eps 1 (Expo) |
| Tutti 2 bac b cd' abc'db' b a | Tutti 2 bac b cd' abc'db' b a | Tutti 2 bac b cd' abc'db' b a | Tutti 2 bac b cd' abc'db' b a | Tutti 2 bac b cd' abc'db' b a | Tutti 2 bac b cd' abc'db' b a |
| Rit 2 Rit 2 Rit 2 (Closing) | Rit 2 Rit 2 Rit 2 (Closing) | Rit 2 Rit 2 Rit 2 (Closing) | Rit 2 Rit 2 Rit 2 (Closing) | Rit 2 Rit 2 Rit 2 (Closing) | Rit 2 Rit 2 Rit 2 (Closing) |
| Solo 2 x x x | Solo 2 x x x | Solo 2 x x x | Solo 2 x x x | Solo 2 x x x | Solo 2 x x x |
| Eps 2 Eps 2 Eps 2 (Develop) | Eps 2 Eps 2 Eps 2 (Develop) | Eps 2 Eps 2 Eps 2 (Develop) | Eps 2 Eps 2 Eps 2 (Develop) | Eps 2 Eps 2 Eps 2 (Develop) | Eps 2 Eps 2 Eps 2 (Develop) |
| Tutti 3 abc a abcd bab b adbc | Tutti 3 abc a abcd bab b adbc | Tutti 3 abc a abcd bab b adbc | Tutti 3 abc a abcd bab b adbc | Tutti 3 abc a abcd bab b adbc | Tutti 3 abc a abcd bab b adbc |
| Rit 3 Rit 3 Rit 3 | Rit 3 Rit 3 Rit 3 | Rit 3 Rit 3 Rit 3 | Rit 3 Rit 3 Rit 3 | Rit 3 Rit 3 Rit 3 | Rit 3 Rit 3 Rit 3 |
| Solo 3 x x (a) x | Solo 3 x x (a) x | Solo 3 x x (a) x | Solo 3 x x (a) x | Solo 3 x x (a) x | Solo 3 x x (a) x |
| Eps 3 Eps 3 (Expo) Eps 3 | Eps 3 Eps 3 (Expo) Eps 3 | Eps 3 Eps 3 (Expo) Eps 3 | Eps 3 Eps 3 (Expo) Eps 3 | Eps 3 Eps 3 (Expo) Eps 3 | Eps 3 Eps 3 (Expo) Eps 3 |
| Tutti 4 ac cd' abe db | Tutti 4 ac cd' abe db | Tutti 4 ac cd' abe db | Tutti 4 ac cd' abe db | Tutti 4 ac cd' abe db | Tutti 4 ac cd' abe db |
| Rit 4 Rit 4 Rit 4 | Rit 4 Rit 4 Rit 4 | Rit 4 Rit 4 Rit 4 | Rit 4 Rit 4 Rit 4 | Rit 4 Rit 4 Rit 4 | Rit 4 Rit 4 Rit 4 |
| Solo 4 x x x | Solo 4 x x x | Solo 4 x x x | Solo 4 x x x | Solo 4 x x x | Solo 4 x x x |
| Eps 4 Eps 4 Eps 4 | Eps 4 Eps 4 Eps 4 | Eps 4 Eps 4 Eps 4 | Eps 4 Eps 4 Eps 4 | Eps 4 Eps 4 Eps 4 | Eps 4 Eps 4 Eps 4 |
| Tutti 5 a'b a | Tutti 5 a'b a | Tutti 5 a'b a | Tutti 5 a'b a | Tutti 5 a'b a | Tutti 5 a'b a |
| Rit 5 Rit 5 Rit 5 | Rit 5 Rit 5 Rit 5 | Rit 5 Rit 5 Rit 5 | Rit 5 Rit 5 Rit 5 | Rit 5 Rit 5 Rit 5 | Rit 5 Rit 5 Rit 5 |
|Solo 5 | Solo 5 | Solo 5 | Solo 5 | Solo 5 | Solo 5 |
| Recap Recap Recap | Recap Recap Recap | Recap Recap Recap | Recap Recap Recap | Recap Recap Recap | Recap Recap Recap |
| Tutti 6 | Tutti 6 | Tutti 6 | Tutti 6 | Tutti 6 | Tutti 6 |</p>
<table>
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<td>abcde</td>
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<td>Rit 1</td>
<td>Rit 1</td>
<td>Rit 1</td>
<td></td>
</tr>
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<td>aa’xbx</td>
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</tr>
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<td>a’b’b”</td>
<td>e</td>
<td>be</td>
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<td>Rit 2</td>
<td>Rit 2</td>
<td>Rit 2</td>
<td>Rit 2</td>
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<td>Closing</td>
<td>Closing</td>
<td>Closing</td>
<td></td>
</tr>
<tr>
<td>Solo 2</td>
<td>ab’b’xe</td>
<td>xc</td>
<td>e’xf</td>
<td>xexe...</td>
</tr>
<tr>
<td>Develop</td>
<td>Develop</td>
<td>Develop</td>
<td>Develop</td>
<td></td>
</tr>
<tr>
<td>Tutti 3</td>
<td>e</td>
<td>a</td>
<td>b</td>
<td>a</td>
</tr>
<tr>
<td>Rit 3</td>
<td>Rit 3 &amp; Recap</td>
<td>Rit 3 &amp; Recap</td>
<td>Rit 3 &amp; Recap</td>
<td></td>
</tr>
<tr>
<td>Solo 3</td>
<td>ad*</td>
<td>aa’xbx</td>
<td>axcdx</td>
<td>abxcdxex</td>
</tr>
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<td>Recap</td>
<td>Recap</td>
<td>Recap</td>
<td>Recap</td>
<td>Recap</td>
</tr>
<tr>
<td>Tutti 4</td>
<td>b’c</td>
<td>a”a’b’b”</td>
<td>b’e</td>
<td>be’d</td>
</tr>
<tr>
<td>Rit 4</td>
<td>Rit 4</td>
<td>Rit 4</td>
<td>Rit 4</td>
<td>Rit 4</td>
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<tr>
<td>Coda</td>
<td>Coda</td>
<td>Coda</td>
<td>Coda</td>
<td></td>
</tr>
<tr>
<td>Solo 4</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Tutti 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solo 5</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Tutti 6</td>
<td></td>
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</tbody>
</table>
V. The Forms of the French Violin Concertos

The term French Violin Concertos refers to a collection of virtuoso violin works composed by a group of violinist-composers who resided in Paris during the last decade of the eighteenth and early nineteenth centuries.\(^1\) They occupy the strategic position of bridging the Italian Baroque concertos of Torelli and Vivaldi, and the romantic concertos of the nineteenth century.\(^2\) They inherited the ritornello-sonata form of the Classical composers, combining it with a more symphonic treatment of the orchestra and virtuoso display on the solo violin.\(^3\)

Arnold Schering wrote about the French Violin Concerto, commenting on the "brilliance and splendor, magnificence and dignity" of the concertos: "The French Violin Concerto is a product of the mood of the Revolution, a blood brother of the youthful operas of Cherubini, Méhul, representing the best qualities of the French nation."\(^4\)

Generally, the first movement possesses militant and dramatic qualities. The slow movement is famous for its sweet lyricism and florid embellishment in

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\(^1\) Although the French Violin School is recognized as an established and unique school of violin playing, one must bear in mind of its strong Italian origins, seen especially in the training of Viotti in the Piedmont School. Some French elements such as the martial character and the florid embellishments established by Couperin and Rameau became integrated into the Italian traditions resulting in an unique style of composition and playing.


\(^3\) Schwarz, Revolutions, 163.

the solo part. The last movement sometimes incorporates foreign dance elements but always sparkles with humor and piquancy.\(^5\)

The main composers belonging to this school are Giovanni Battista Viotti (1755-1824), Pierre Rode (1774-1830), Rodolphe Kreutzer (1766-1831) and Pierre François Baillot (1771-1842), of whom Viotti is the teacher and mentor of the other three.\(^6\) Together, they enriched the future generations with a large number of violin concertos and violin pedagogy materials. In fact, the older violin concerto repertory was obliterated and replaced by the works of Viotti, Rode, Kreutzer and Baillot by 1800.\(^7\) Such was their impact that their compositions and concertizing careers most probably shaped and influenced Beethoven's violin works.

A. The Form of the Violin Concertos of Viotti

Viotti composed twenty-nine violin concertos in his lifetime. They can be divided into three groups.\(^8\) The first ten are more or less in the conventional galant style, composed before or in the very beginning of his Paris years. They were written for the public concerts at the Concert Spirituel. Orchestration is simple: string with occasional winds. However, there is a lack of tonal variety, though compensated by some unexpected modulations.\(^9\)

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\(^5\) Schwarz, \textit{Revolutions}, 165.
\(^6\) For brief biographies of these violinists, see Chapter 2.
\(^7\) Schwarz, “Beethoven,” 432.
\(^8\) White, \textit{Viotti}, 336.
The eleventh to the nineteenth concertos became more symphonic with more elaborated and complex tutti sections. The emotional content of these works, especially those last four in minor keys, is intense and dramatic. At the same time, Viotti seems to seek after thematic unity within the entire movement.¹⁰ These concertos were written for the Versailles concerts and the last four for Viotti’s theater.

The last ten concertos were written for concerts in London. Probably due to his encounter with Haydn in London, these concertos are crafted more skillfully, though lacking something of the earlier drama and passion. There is increased interest in developmental and orchestral techniques. Dialogues between the orchestra and solo occur frequently. The textures become more varied, even imitative at times. Although they lack the brilliance of the middle concertos, they gain in refinement and lyricism.¹¹

The twenty-third concerto in G major, written at the end of eighteenth century exhibits a retrospective, almost Handelian style, characteristic of most eighteenth century concertos.¹² (The piano reduction score was published in 1796 in London. Viotti was probably the soloist of the concerto at Hanover Square.)¹³ It has three movements, following the fast-slow-fast model. An analysis of the first movement is as follows:

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¹⁰ White, Viotti, 344.
¹¹ White, Viotti, 344-6.
¹² Schwarz, Revolutions, 180.
¹³ White, Viotti, 335.
Figure 18

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>G-D-G</td>
<td>G-D</td>
<td>d-D</td>
<td>D-e-F-g#-E-G</td>
<td>G</td>
</tr>
<tr>
<td>Material</td>
<td>abcab'c'</td>
<td>axdx</td>
<td>b'a'</td>
<td>xa'x</td>
<td>b'</td>
</tr>
<tr>
<td>Measure</td>
<td>1-83</td>
<td>84-164</td>
<td>165-201</td>
<td>202-280</td>
<td>281-286</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 1</td>
<td>Exp</td>
<td>Rit 2</td>
<td>Develop</td>
<td>Rit 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Solo 3</th>
<th>Tutti 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>Material</td>
<td>ax</td>
<td>b''b'a'</td>
</tr>
<tr>
<td>Measure</td>
<td>287-335</td>
<td>336-363</td>
</tr>
<tr>
<td>Form</td>
<td>Recap)</td>
<td>Rit 4</td>
</tr>
</tbody>
</table>

*stands for the cadenza

Example 1

Viotti: Violin Concerto in G major, No. 23, first movement, m. 84-99.

The emphasis of the music lies in the virtuoso display of the solo violin.

The x sections almost double the length of a and d sections, approximately 133
measures compared to 75. The virtuoso passages include excerpts of running sixteenth notes and broken chords of triplets. This type of string writing, as we shall see later, abounds in Beethoven's violin works, especially the concerto.

Example 2a

Viotti: Concerto No. 3, first movement, m. 99-108.

Example 2b

Viotti: Concerto No. 23, first movement, m. 130-137.

Certain formal characteristics of this movement are in fact, rather archaic. The contrast in thematic materials is not prominent. Although a second theme d is introduced in Solo 1, it does not realize its full potential because it appears only once in the entire movement.
Example 3

Viotti: Concerto No. 23, first movement, m. 109-118.

The recapitulation is somewhat incomplete due to the lack of the return of the second theme in the tonic key. However, one can clearly perceive the influence of the sonata principle. The Tutti 2 and Tutti 4 sections serve as a closing section to the exposition (Solo 1) and partial recapitulation (Solo 3) respectively. Solo 2 qualifies as a development, although more new virtuoso materials are invented than old materials are developed. Tutti 3 serves as a closing to the development section. Recalling the five principles of sonata form as formulated by Chappell White—dichotomy of two keys, contrasting themes, exploring distant keys, return of the opening theme in the tonic key and the repetition of second theme in the tonic key—this movement seems to have
missed two out of five. Viotti relied more on the differences between the orchestral ritornello sections and the solo passages of technical display for contrast, rather than contrasting themes. With this in mind, the early violin concertos of Mozart in 1775 seem to be amazingly advanced for his time.

The second movement is rather short and simple in the surprising key of E major.\textsuperscript{14} The form is as follows:

\begin{table}[h]
\centering
\begin{tabular}{lcccc}
\hline
\textbf{Section} & \textbf{Solo 1} & \textbf{Tutti 1} & \textbf{Solo 2} & \textbf{Tutti 2} \\
\hline
\textbf{Key} & E & e & E & E \\
\textbf{Material} & a & b & a & a\textsuperscript{*}a* \\
\textbf{Measure} & 1-25 & 26-36 & 37-61 & 62-73 \\
\textbf{Form} & A & B & A & closing \\
\hline
\end{tabular}
\end{table}

Sculptured in simple ternary form or song form, the prevailing mood is tranquil and calm but with \textit{ff} interjections from the orchestra in B section. Milton postulates the A section to be a transformed Baroque \textit{chaconne},\textsuperscript{15} with the descending line of the \textit{chaconne} bass shared between the orchestra and solo.

\textsuperscript{14} In the development of the first movement, the first theme appears in E major, the parallel major of the relative minor of G major. It may be seen as a foreshadow of the tonality of the second movement.

\textsuperscript{15} Virginia Milton, "An Analysis of selected violin concertos of Viotti; within the context of the violin concerto in France of the late 18th and early 19th century" (DMA document, American Conservatory of Music, 1986), 73. The Chaconne is a Baroque in triple meter with a repeating bass line, usually in a descending order.
Example 4

Viotti: Concerto No. 23, second movement.
However, the chaconne is a dance in triple meter. The 2/4 meter does not fit the dance rhythm.\textsuperscript{16} Furthermore, the short length of the movement seems to render the chaconne bass-line untenable. The complete bass-line occurs only four times within the entire movement. It appears to be more sensible to regard the descending scale as an expressive gesture that permeates the music.

The last movement is a rondo. The form is thus represented:

\textbf{Figure 20}

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
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<td>G</td>
<td>D</td>
</tr>
<tr>
<td>Measure</td>
<td>1-24</td>
<td>25-43</td>
<td>44-70</td>
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<tr>
<td>Section</td>
<td>Solo</td>
<td>Tutti</td>
<td>Solo</td>
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</table>

<table>
<thead>
<tr>
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<th>A</th>
<th>D</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>G</td>
<td>G</td>
<td>Eb-c</td>
<td>C</td>
</tr>
<tr>
<td>Measure</td>
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<td>156-166</td>
<td>167-212</td>
<td>213-261</td>
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<tr>
<td>Section</td>
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<td>Tutti</td>
<td>Solo</td>
<td>Solo</td>
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</tbody>
</table>

<table>
<thead>
<tr>
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<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>Measure</td>
<td>277-284</td>
<td>285-338</td>
</tr>
<tr>
<td>Section</td>
<td>Tutti</td>
<td>Solo</td>
</tr>
</tbody>
</table>

The principle theme A has a strong folk-like flavor. The use of continuous dotted rhythms gives the melody a sprightly feeling.

\textsuperscript{16} Although Milton attempts to explain the circumvented chaconne rhythm, I find it rather far-fetched to consider this movement as a chaconne. See Milton, "Concertos of Viotti," 74.
Example 5

Viotti: Concerto No 23, third movement, m. 3-7.

Passages of broken chords are abundant, imparting an athletic quality to the movement. Except for the surprise modulation in the D section to Eb major, the movement is generally straightforward.

Example 6

Viotti: Concerto No. 23, third movement, m. 164-172.
The twenty-second concerto in A minor is considered the best work of Viotti and rightly so. It has never completely disappeared from the violin repertory.\textsuperscript{17} The work was highly esteemed by Brahms and Joachim. In a letter to Clara Schumann in 1878, Brahms wrote that "it is a glorious piece of a remarkable freedom of invention, sounding as if improvised, and yet everything so well planned."\textsuperscript{18} Joachim, the famous violinist ranked it among the very best. He was impressed by the "abundance of beautiful melodies and its uncommonly original form."\textsuperscript{19}

The form of the first movement is as follows:

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
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<tr>
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<td>a-A-E</td>
<td>E</td>
<td>E-c#-A</td>
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<tr>
<td>Material</td>
<td>abcad</td>
<td>axbxcc</td>
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<td>Measure</td>
<td>1-80</td>
<td>81-157</td>
<td>158-182</td>
<td>183-237</td>
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<tr>
<td>Form</td>
<td>Rit 1</td>
<td>Expo</td>
<td>Rit 2</td>
<td>Develop</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti3/Solo 3</th>
<th>Tutti 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>a</td>
<td>a</td>
</tr>
<tr>
<td>Material</td>
<td>ax</td>
<td>d*d</td>
</tr>
<tr>
<td>Measure</td>
<td>238-278</td>
<td>279-298</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 3 &amp; (Recap)</td>
<td>Rit 4</td>
</tr>
</tbody>
</table>

* stands for the cadenza

The choice of themes shows the careful planning (or compositional instinct) of the composer. In Solo 1, themes a, b, c lead to the new theme e in

\textsuperscript{17} Milton, "Concertos of Viotti," 156.
\textsuperscript{18} Quoted in Schwarz, \textit{Revolutions}, 182.
\textsuperscript{19} Quoted in Schwarz, \textit{Revolutions}, 182.
Solo 2 which regresses to themes c, and b, leading back to theme a in the Tutti 3/Solo 3 section. This arch bestows a sense of completeness to the movement. Although similar to the twenty-third concerto in which the second theme c is missing in the recapitulation, this concerto compensates for its lack by the arch of themes that makes its repetition almost redundant.

The return of theme a in the recapitulation is very interesting. Similar to the K. 488 piano concerto of Mozart, the theme is initially played by the orchestra, then taken up by the solo violin. While the tutti is playing the theme, Viotti gives the solo some virtuoso portions of scales and broken chords. This is a original idea which we have not yet come across.

Example 7

Viotti: Concerto in A minor, No. 22, first movement, m. 238-245.
Probing deeper, we find the construction of the theme a worth noting. The opening theme in the tutti, three pairs of falling intervals in the tonic triad of A minor, is transformed by a mere change of register and rhythm in the opening of Solo 1, producing startlingly different emotions.

Example 8a

Viotti: Concerto No 22, first movement, m. 1-3.

Example 8b

Viotti: Concerto No 22, first movement, m. 80-81.

Furthermore, the broken-chord motive in the opening theme relates to many virtuoso passages throughout the movement, giving the music coherence and unity.
Example 9a

Viotti: Concerto No. 22, first movement, m. 130-134.

Example 9b

Viotti: Concerto No. 22, first movement, m. 199-204.

The broken-chord motive is contrasted with the scalar motive in theme c, the second subject, and also theme b.

Example 10a

Viotti: Concerto No. 22, first movement, m. 101-104.
Example 10b

Viotti: Concerto No. 22, first movement, m. 122-126.

It is no wonder Brahms praised the concerto for its seemingly improvised, yet well-planned quality. The violinistic passages certainly sound improvisatory. However, their link with the first theme, albeit at a subconscious level, generates a cohesive structure which delighted even Brahms, the master of formal and thematic construction.

The second movement can be broadly defined as a romance. The instrumental romance of this period had developed to such an extent that few rules could be set to define it. The original romanze as defined by Jacques Rousseau in his Dictionnaire de Musique is “an air to which one sings a little poem of the same name, divided into strophes [couplets]...written in a style that is simple, affecting, and in a somewhat antique taste [d’un goût un peu antique],...respond to the character of the words, not at all ornamented, devoid of mannerisms, a melody that is sweet, natural, and pastoral [champêtre].”

Several aspects of the romance can be summarized from Rousseau’s definition: 1) the use of strophic form; 2) pastoral atmosphere; 3) simple yet antique taste; 4) narrative nature; and 5) touching and extremely romantic character.\

When the form of the romance is borrowed in instrumental works, many of the features become less exact. However, such a movement in violin concertos of late eighteenth century usually initiates and closes with sections of regular, well-defined phrases.\textsuperscript{22} The romance enjoyed immense popularity in Paris beginning in the second half of the eighteenth century. It almost become a means to express “Frenchness” by visiting artist-composers, although some established Parisian composers tended to avoid it.\textsuperscript{23}

The form of the second movement is as follows:

\begin{center}
\begin{tabular}{|c|c|c|c|c|c|}
\hline
Form & A & B & A \\
\hline
Orchestration & Tutti & Solo & Solo & Tutti & Solo \\
\hline
Key & E & E & B & e & E \\
\hline
Material & a & a & b & a* & a \\
\hline
Measure & 1-12 & 13-16 & 16-30 & 31-35 & 36-39 \\
\hline
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{|c|c|}
\hline
Form & Coda \\
\hline
Orchestration & Solo \\
\hline
Key & E \\
\hline
Material & c* \\
\hline
Measure & 40-59 \\
\hline
\end{tabular}
\end{center}

*stands for the cadenza

The movement is basically in ternary form with an extended coda. The pervading mood is tranquil and pastoral. Even the florid passages in the solo violin add to the serene and fantasy-like character. The opening tutti section consists of several regular and well-defined phrases.

\textsuperscript{22} White, Viotti, 82
\textsuperscript{23} White, Viotti, 83.
Example 11

Viotti: Concerto No. 22, second movement, m. 1-9.

The opening three-note gesture permeates the movement, giving the movement coherency. It is interesting to list the appearances of phrases derived or related to this opening motif. The constant employment of this motif, whether prominently or discreetly, is a sign of the composer’s effort to integrate the newer symphonic and motivic style of composition, as exemplified in the Classical composers, into the fabric of his own work.

Example 12a

Viotti: Concerto No. 22, second movement, m. 13-14.
Example 12b

Viotti: Concerto No. 22, second movement, m.31-33.

The solo violin is given ample opportunities to sustain long melodic lines. The part is very violinistic and effective, incorporating two cadenzas for further display of virtuosity. Whenever the opening gesture occurs, it is usually ornamented in a quasi-improvisatory way. Brahms could have been referring to the second movement when he commented about the improvised quality of the concerto.

Example 13

Viotti: Concerto No. 22, second movement, m. 13-21.
In contrast to the simple second movement, the last movement is energetic and full of exuberance. The exciting dotted rhythms and brisk triplets passages certainly add to the festive mood. The movement is in rondo form:

**Figure 23**

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestration</td>
<td>Solo</td>
<td>Tutti</td>
<td>Solo</td>
</tr>
<tr>
<td>Key</td>
<td>a</td>
<td>a</td>
<td>a-C</td>
</tr>
<tr>
<td>Material</td>
<td>a</td>
<td>d</td>
<td>bx</td>
</tr>
<tr>
<td>Measure</td>
<td>1-20</td>
<td>21-39</td>
<td>40-67</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Form</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestration</td>
<td>Tutti</td>
<td>Solo</td>
</tr>
<tr>
<td>Key</td>
<td>a</td>
<td>e-G-a</td>
</tr>
<tr>
<td>Material</td>
<td>d(c')x</td>
<td>t'(a')</td>
</tr>
<tr>
<td>Measure</td>
<td>178-198</td>
<td>199-255</td>
</tr>
</tbody>
</table>

Although a typical rondo contains several contrasting themes revolving a basic theme, Viotti manages to provide the contrast without sacrificing overall unity. The various themes are related melodically and rhythmically, so that the whole structure of the movement is kept intact.

Much of the vitality comes from the incisive bow strokes in the dotted rhythm passages and broad *detaché* strokes in the triplet sections. Specific
technical aspects of the movement will be dealt with in greater depth in the next chapter.

Example 14a

Viotti; Concerto No. 22, last movement, m. 14-17.

Example 14b

Viotti; Concerto No. 22, last movement, m. 103-117.

On the whole, we can conclude that the twenty-second violin concerto of Viotti is indeed a masterpiece. Formally speaking, it may not be as innovative as the late piano concertos of Mozart. However, considering the conservative tradition of the violin concertos, Viotti's concertos represent a significant improvement over the early examples of Classical concertos. They indeed prepare for the uprising of the virtuoso violin concertos in the nineteenth century.
B. The Form of the Seventh Violin Concerto of Rode

The seventh violin concerto Op. 9, composed in 1800, is perhaps the most celebrated work by Pierre Rode. It comes as no surprise that Rode modeled his concertos after the concertos of Viotti, since he was given the opportunity to premiere a few of the late works.\textsuperscript{24}

The seventh concerto has three movements. The structure of the first movement is as follows:

**Figure 24**

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Solo 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>a-C-a</td>
<td>a-A-E</td>
<td>E</td>
<td>E-8</td>
<td>b-D-A</td>
</tr>
<tr>
<td>Material</td>
<td>abca'</td>
<td>dxexcx</td>
<td>a'</td>
<td>d'x</td>
<td>dxcx</td>
</tr>
<tr>
<td>Measure</td>
<td>1-45</td>
<td>46-137</td>
<td>138-152</td>
<td>153-191</td>
<td>192-246</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 1</td>
<td>Expo</td>
<td>Rit 2</td>
<td>Develop</td>
<td>Recap</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>A</td>
</tr>
<tr>
<td>Material</td>
<td>b</td>
</tr>
<tr>
<td>Measure</td>
<td>247-252</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 3</td>
</tr>
</tbody>
</table>

There seems to be an attempt to unify this march-like movement motivically. The constant half-note pattern in the upper strings and its walking bass-line accompaniment of quarter notes in the beginning are the building blocks of the entire movement.

\textsuperscript{24} Schwarz, *Revolutions*, 184.
Example 15a

Rode: Concerto No. 7, first movement, m. 1-9.

Example 15b

Rode: Concerto No. 7, first movement, m. 20-24.

Example 15c

Rode: Concerto No. 7, first movement, m. 33-37.

Example 15d

Rode: Concerto No. 7, first movement, m. 1-4.

Example 15e

Rode: Concerto No. 7, first movement, m. 46-49.
Example 15f

Rode: Concerto No. 7, first movement, m. 153-158.

Example 15g

Rode: Concerto No. 7, first movement, m. 192-207.

The first subject appears only in Solo 1, although it is rhythmically foreshadowed in the opening half-note pattern. Instead of going directly to the second subject, Rode adds a *Maggiore* section. The modulation to the parallel major early in the work shifts the weight from A minor to A major; in fact, most of the first movement is in A major. Motivically, this new theme $e$ is an extension of the half-note pattern as well.
Example 16

[Sheet music image]

Rode: Concerto No. 7, first movement, m. 83-94.

The real second subject c, more florid and lyrical as opposed to the bold and gallant first subject, appears first in Ritornello 1 and then in Solo 1.

Example 17

[Sheet music image]

Rode: Concerto No. 7, first movement, m. 110-113.

The development combines the lyricism of the second subject with the half-note pattern of the first subject and leads seamlessly back to the recapitulation. Without any additional orchestral ritornello, Rode skillfully conceals the return of the first subject by presenting it in B minor.

Due to the distant tonality, it seems to be part of the ongoing development section until the A major tonality is established a little later and the second subject is repeated in the major key. The economical construction of the movement reveals extensive planning by the composer.
Violinistically speaking, there are ample occasions for the solo violin to shine. The technical feats employed here are basically melodic. No double-stops are used. The high tessitura is employed for lyrical purposes. The overall effect is one of smoothness and elegance, friendly and pleasant; all of which were impressions of Rode's playing by his contemporaries. Although it reminds one of opera, it remains within the realm of bel canto singing, expressive but not melodramatic.

The second movement opens with three full and vehement chords from the orchestra as if the entire mood is going to change. To our surprise, Rode treats us with another peaceful and pastoral movement that is simple yet sublime. The form is as follows:

**Figure 25**

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Solo 2</th>
<th>Solo 3</th>
<th>Tutti 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>C</td>
<td>C-G-C</td>
<td>c</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Material</td>
<td>ab</td>
<td>cdc</td>
<td>e</td>
<td>c</td>
<td>b</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 1</td>
<td>a</td>
<td>b</td>
<td>a</td>
<td>Rit 2</td>
</tr>
</tbody>
</table>

The form of this movement is simple. It is a ternary form sandwiched between orchestral ritornelli, the second one derived from the first but shorter. The opening chords remind one of the opening of a dramatic recitative, after which a peaceful melody flows out in preparation for the entrance of the main theme announced by the solo violin. Part of this melody is repeated at the final ritornello, giving the movement a sense of completeness.
Example 18

Rode: Concerto No. 7, second movement, m. 1-19.

The solo line consists of regular four- and eight-bar phrases. The beauty lies in its simplicity and unpretentiousness. The charming major section is contrasted with a darker minor section played on the G-string. A brief return to the major theme comes next, bringing the movement to a close following an orchestral postlude.
Example 19

Rode: Concerto No. 7, second movement, m. 28-35.

The use of regular phrases, strophic form and a pastoral mood are prominent characteristics of this movement. It is thus possible to label this work a romance in the line of Viotti and other French composers.

The third movement is a lively rondo very similar to that in Viotti’s twenty-second concerto. The main theme consists of dotted rhythms typical of the French School which allow the soloist to display a tight martelè bow stroke at the tip of the bow. The form of the movement is as follows:

Figure 26

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestration</td>
<td>Solo (Tutti)</td>
<td>Solo</td>
<td>Solo (Tutti)</td>
<td>Solo</td>
<td>Solo (T)</td>
</tr>
<tr>
<td>Key</td>
<td>a</td>
<td>a-C-a</td>
<td>a</td>
<td>A-a</td>
<td>a</td>
</tr>
<tr>
<td>Material</td>
<td>a</td>
<td>bx(a')x</td>
<td>a</td>
<td>dx</td>
<td>a</td>
</tr>
<tr>
<td>Measure</td>
<td>1-35</td>
<td>36-96</td>
<td>97-117</td>
<td>118-189</td>
<td>190-223</td>
</tr>
</tbody>
</table>

The structure of the movement is also very simple. The two outer A sections are identical. The middle A section is a shorter version. It is interesting that Rode allows the orchestra to share in some of the thematic materials, creating a kind of dialogue between the two. However, the use of three almost literal repetitions exhibits a lapse of imagination in the compositional process.
The dotted rhythm is contrasted with singing passages and energetic triplets in the other sections. Occasionally, motives from the initial theme are repeated to create a sense of unity within the movement.
In the C section, the modulation to the parallel major seems to hark back to the first movement. It might produce some impression of tonal unity within the concerto.

Example 21

Rode: Concerto No. 7, third movement, m. 118-125.

Orchestration is generally very simple and for most of the concerto, the orchestra acts only as an accompaniment. Although this concerto has its charming moments, its overall simplicity verges upon the simplistic. It probably would not withstand repeated performances, thus explaining its relatively obscure reputation in the violin repertoire today. Compared to the mature concertos of Viotti, where the themes are more fully developed, assisted by an intricate texture of orchestration and a wider palette of emotions and expressions, this composition seems almost naïve and "hemophiliac." The concerto is more a testament to the polished and elegant style of playing by Rode, the great violinist, revealing to us a long-lost era of violin playing at its most refined.
C. The Form of the Nineteenth Violin Concerto of Kreutzer

Kreutzer was perhaps the most productive musician of his times. Respected as one of the most important concert violinist of his times, he was also highly regarded as a conductor and a composer of many different genres of music, as well as an influential violin professor at the Paris Conservatoire and lastly, the artistic director at the Paris Opéra.

His compositional style can be divided into three periods: the first period under the guidance of his teacher Anton Stamitz, the younger son of Johann Stamitz; the second period showed influences from Viotti; and the third reflected increasing tendencies towards Classicism.

Schwarz placed the nineteenth concerto of Kreutzer alongside with the twenty-second concerto of Viotti and the seventh Concerto of Rode as the “most perfect example of the French Violin Concerto.” Composed between 1806-10, it achieves the perfect integration of “musical content and virtuoso display” and balance between soloist and orchestra. Here is the form of the first movement:

Figure 27

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Solo 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>d-F-d</td>
<td>d-A</td>
<td>d-F</td>
<td>F-d</td>
<td>d-D</td>
</tr>
<tr>
<td>Material</td>
<td>ab</td>
<td>axbx</td>
<td>a</td>
<td>a’x</td>
<td>axbx</td>
</tr>
<tr>
<td>Measure</td>
<td>1-70</td>
<td>71-178</td>
<td>179-206</td>
<td>207-235</td>
<td>236-329</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 1</td>
<td>Expo</td>
<td>Rit 2</td>
<td>Develop</td>
<td>Recap</td>
</tr>
</tbody>
</table>

25 Kreutzer produced around 50 staged works. According to Schwarz, Revolutions, 195, they remained in the active repertoire from 1790-1825.

26 Schwarz, Revolutions, 196.

27 Schwarz, Revolutions, 202.

28 Schwarz, Revolutions, 202.
Compared to the concertos of Viotti and Rode, this work comes closest of the three to the sonata form. In his forties, with more than twenty operas behind him, Kreutzer achieved a very high level of accomplishment in this work. His admiration for Haydn's unique developmental technique and Mozart's spinning melodic lines have certainly left a mark in this work and other works of this period.

The most apparent feature of the first movement is the use of the impassioned opening motive throughout the entire movement. This motive has two striking characteristics: melodically, the downward and upward leap, especially the interval of the octave; rhythmically, the accented half notes and the dotted rhythm. The first part of the first orchestral ritornello and subsequent ritornelli are basically derived from this motive.

Example 22

Kreutzer: Concerto No. 19, first movement, m. 1-4.
The motive of a pair of falling octaves forms the beginning of the first theme of the solo violin.

Example 23

Kreutzer: Concerto No. 19, first movement, m. 71-74.

The second theme is announced in A major, the dominant major, after a four-measure upbeat of flowing triplets. Part of the second theme is also used in the opening ritornello, but in the relative major, F major. The second theme is serene, mostly in stepwise motion, creating a contrast with the jagged contour of the first theme.

Example 24

Kreutzer: Concerto No. 19, first movement, m. 133-144.

The development is rather brief, containing a transposed and modified version of the opening motive followed by passage works by the solo violin. The first theme is reiterated in the recapitulation, followed by the second theme.
Instead of a four-measure upbeat, Kreutzer gives the solo violin a thirteen-measure florid phrase on top of a pedal A leading into the second theme, now in the parallel major, D major.

Example 25

Kreutzer: Concerto No. 19, first movement, m. 264-284.

After the brilliant and bravura conclusion of the solo section, the opening motive returns to D minor to close the movement.

Kreutzer seeks for a more integrated approach of thematic and virtuoso materials; instead of alternating between the two, he chooses to use the virtuoso passages to highlight and articulate the melodic lines, achieving an overall effect that is more grandiose and noble. It may reveal to us some prominent aspects of
Kreutzer's own violin playing, often described as "big tone, power more than subtlety"\textsuperscript{29}, "large tone, broad bowings."\textsuperscript{30}

Joachim praised the second movement for the "warmth of its cantilena."\textsuperscript{31}

The use of the G-string sonority in the solo violin gives the movement a noble and stately character. It is in ternary form with a coda.

**Figure 28**

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>coda</th>
<th>closing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestration</td>
<td>Tutti/Solo/Tutti</td>
<td>Solo</td>
<td>Solo</td>
<td>Solo/cadenza</td>
<td>Tutti</td>
</tr>
<tr>
<td>Key</td>
<td>F</td>
<td>F-C-F</td>
<td>F</td>
<td>F</td>
<td>F</td>
</tr>
<tr>
<td>Material</td>
<td>aba'</td>
<td>(a+b)</td>
<td>b</td>
<td>d</td>
<td>a*</td>
</tr>
<tr>
<td>Measure</td>
<td>1-16</td>
<td>17-35</td>
<td>36-50</td>
<td>51-57</td>
<td>58-62</td>
</tr>
</tbody>
</table>

Similar to the first movement, minimal material is used to construct the movement. For example, the rhythmic figures of the opening become a unifying element throughout the entire movement. The dotted rhythm is skillfully woven into the solo line as well as the accompaniment.

\textsuperscript{29} Schwarz, Masters, 160.

\textsuperscript{30} Schwarz, Revolutions, 193.

\textsuperscript{31} Schwarz, Revolutions, 202.
Example 26

Kreutzer: Concerto No. 19, second movement, m. 1-8.

The B section, a free elaboration of the cantabile character, contains both elements from the motives a and b. The entire phrase is expressed on the G-string, giving an especially rich and dark sonority, another reflection of his own powerful and rugged playing.\(^{32}\)

Example 27

Kreutzer: Concerto No. 19, second, m. 17-24.

\(^{32}\) Roeder, Concerto, 202.
There are many vocal embellishments in the solo part, especially in the coda leading into the florid cadenza. The ornamentation may have originated from his experience as an opera composer. The composer makes use of ascending and descending scale passages, typical of operatic vocal embellishment of his time, to connect notes and to expand the gesture in the melodic line. Williams has rightly claimed that the slow movements are written in the lyric vocal style of Méhul and Cherubini.\textsuperscript{33}

Example 28

Kreutzer: Concerto No. 19, second movement, m. 51-57.

The last movement is a rondo, a favorite form which is used in most Classical violin concertos.\textsuperscript{34} It has a sprightly character created by the quarter-note pulses in the accompaniment and the quick dotted rhythms in the solo violin.

\textsuperscript{33} Williams, "Kreutzer," 107.
\textsuperscript{34} White, Viotti, 82.
Example 29

Kreutzer: Concerto No. 19, third movement, m. 1-18.

The form of the first movement is as follows:

Figure 29

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestration</td>
<td>Solo</td>
<td>Tutti</td>
<td>Solo</td>
</tr>
<tr>
<td>Key</td>
<td>d</td>
<td>d</td>
<td>d-F-d</td>
</tr>
<tr>
<td>Material</td>
<td>aba</td>
<td>b'a'</td>
<td>cdef</td>
</tr>
<tr>
<td>Measure</td>
<td>1-39</td>
<td>40-64</td>
<td>65-145</td>
</tr>
</tbody>
</table>
The choice of thematic materials used in this movement reveals a common thread running through them that either link them with one another or with other movement. It may be pre-conceived or created out of instinct. The jagged contour of theme C resembles the octave leaps in the first movement, although the intervals are not quite the same.

Example 30

Kreutzer: Concerto No. 19, third movement, m. 65-68.

Furthermore, the passage work in the entire movement is more lyrical and melodic than virtuosic. Although the overall character is sprightly, there are ample opportunities for the solo violin to sing and "make a line" with the phrases. Kreutzer seems to prefer slurs to detached bowings. As mentioned earlier, it may point to certain specific traits in Kreutzer's playing. His playing seems to be generally expansive and sweeping, rather than elegant and refined, favoring the use of bow speed to produce a spacious and immense tone.
The French concertos not only contain significant formal innovations but also incorporate newly discovered violin sonorities previously unheard of, thanks to the introduction of the great Italian violins coupled with the remarkable French bows. These technical innovations are clearly documented in several important treatises written in the first part of the nineteenth century.
VI. The Techniques used in the French Violin Concerto

Although violin virtuosi flourished since the times of Vivaldi and Corelli, treatises on violin playing were not very popular. Many works bearing the title "Method" are usually just collections of short pieces preceded by very simple instructions on the basics of violin playing. The two most important treatises from the eighteenth century are Geminiani’s The Art of Playing on the Violin (London, 1751) and Leopold Mozart’s Versuch einer gründlichen Violinschule (Augsburg, 1756).

At the same time, systematic schools of violin playing were few. One of the most important was the Piedmont School centered around Turin in the middle of eighteenth century. Violin teaching seemed to be on an individual basis, centering on several famous virtuosi, including Somis and Pugnani. As mentioned above, Viotti was trained in this school by Pugnani. However, no treatises regarding the basics of violin playing were formulated by this school of violin playing.

The most influential school of violin playing did not appear until early in the eighteenth century with the emergence of the French Violin School. Rode, Kreutzer and Baillot were all professors at the Paris Conservatoire. Together, they published the Méthode de violon in 1803 and it obtained the official sanction

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1 Baillot, "Art", intro. xxii.
2 The Conservatoire de Musique was formed in 1795, based on the existed Ecole Royale de Chant and Institute National de Musique. See Boyce, “Viotti.” 26.
by the Paris Conservatoire. This was perhaps the first time when three performing virtuosi, who were all disciples of Viotti, developed together a practical method of violin playing.\(^3\) This new school of violin playing left a strong impression on the musical scene of early nineteenth century. The Allgemeine musikalische Zeitung, gave the school very high regards:

All of these violinists, if not actually Viotti’s pupils are nevertheless of his school, as one says of painters. They play in his spirit; and more particularly, they handle their instruments according to his principles which he in turn took from Pugnani’s school and developed in a creative manner.\(^4\)

Later in 1835, Baillot published L’Art du violon, perhaps one of the most comprehensive treatises on violin playing ever written. Various technical and musical aspects of violin playing are discussed and expounded. It is here that we find the most complete description of the various techniques we encountered in the repertoire of French violin concertos.

A. The Art of the Right Hand--The Bow arm

The violin bow went through a series of changes between 1700 and 1800. The predominant types of bows are commonly known as the older “Corelli” and “Tartini” bows from 1700 and 1740 respectively, both being Baroque bows; the “Cramer” bow from 1770, a transitional bow; and the modern “Viotti” or “Tourte”

\(^3\) The Méthod was probably compiled primary by Baillot, who was the most pedagogical of the three.

bow from 1790. This change brings about different technical requirements and a wider bowing vocabulary due to the different tension and balance of the stick.

With the introduction of the modern bow, many new possibilities were obtainable and most of these were adopted in the works of the violinists related to the French Violin School. In his L'Art du violon, Baillot compiled a list of the various techniques used in the violin music of his time. Although his outline is not exhaustive, it represents a fairly good overall view of the bowing techniques embraced by contemporary composers.

1. The Déchâché

The déchâché is basically a fast bow stroke that sets the string vibrating. The fundamental stroke is the grand déchâché. According to Baillot, it should be executed on the string, briskly, away from the bridge and with a little pressure so that each down and up bow stroke produces a slightly muted accent at the beginning.

The grand déchâché is perhaps the bow stroke that is most frequently found in the repertoire of the French Violin School. The new "Tourte" bow from the beginning of the nineteenth century enabled even weight distribution throughout

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6 The difference in balance and length between a Baroque bow and modern bow needs time to get used to, as the author has found in his pursuit of both types.
7 I have condensed the various bowing techniques from Balliot, *The Art of the Violin*, and Stowell, *Violin Technique*, adding some of my personal observations in the following section.
8 Stowell, *Violin Technique*, 180-1.
9 François Tourte standardized the length of the modern bow, the cambre or curve of the bow stick, and the use of Pernambuco wood as the material.
the whole length of the bow, more so than with the Baroque bow. The result was a sonorous and ringing sound for running passages, produced by a free and energetic stroke.

Example 1

Viotti: Concerto No. 23, first movement, m. 130-137.

Example 2

Viotti: Concerto No. 22, first movement, m. 130-137.

Example 3

Rode: Concerto No. 7, first movement, m. 136-137.
Example 4

Kreutzer: Concerto No. 19, third movement, m. 337-347.

2. The Martelé

Derived from the détaché, the martelé has all the same properties as the former except it requires more separations between each stroke, and each of the strokes is initiated with a sharp and acute accent.

Next to the détaché, the martelé is most frequently used in the French concerto repertory. The stroke is not only used in running passages but provides an effective technical means for the articulation of certain notes or passages.

Example 5

Viotti: Concerto No. 23, third movement, m. 3-7.
Example 6

Viotti: Concerto No. 22, third movement, m. 83-91.

Example 7

Rode: Concerto No. 7, first movement, m. 206-210.

Example 8

Kreutzer: Concerto No. 19, third movement, m. 19-22.

3. The Staccato

The term staccato has so many different connotations that it is virtually impossible to define it. The best way to determine the correct way of execution is by examining the context and the style of the composer. Nevertheless, there are a few types of staccatos which are frequently encountered.
The first type is a fast stroke that is thrown onto the string from a slight distance above the string. This stroke produces a very compact and articulated sound. Baillot called this stroke the détaché perlé and viewed it as an extension of the détaché, except the bow leaves the string frequently. The length of the staccato can vary from “brush” stroke (which Baillot termed détaché léger), to “rounded” stroke (the détaché perlé), to “spiky” stroke (the détaché sautillé). Some may prefer to separate the sautillé from the staccato, claiming that in the former, the bow never quite lifts off from the string and the whole mechanism of execution relies more on the elasticity of the bow than on the conscious effort and control of the right hand.

Example 9

Viotti: Concerto No. 23, first movement, m. 99-108.

Example 10

Viotti Concerto No. 22, third movement, m. 205-6.
Example 11

Rode: Concerto No. 7, first movement, m. 106-108.

It seems that the French violinists were not too fond of the rather short and spiky staccato and sautille strokes, preferring the staccatos to be slightly lengthened and rounded.

The second type of staccato is marked with a slur over the dots. There are many different ways to interpret this marking. One of them is frequently known as the “Up-bow” or “Down-bow” staccato, which Baillot simply termed staccato. It is basically a series of very short martelés, the length depends on the number of notes under the slur, ranging from two to whatever amount, as well as the tempo of the music. The bow remains firmly on the string, the pressure is maintained at the point of contact and the motion is executed by either the wrist or arm. Some violinists have the exceptional faculty to play very fast staccatos. However, the French repertory does not call for such quick staccatos.

Example 12

Viotti: Concerto No. 22, third movement, m. 311-313.
Example 13

Rode: Concerto No. 7, third movement, m. 53-54.

However, broader and slower staccatos can be found in the etudes of Rode and Kreutzer.

Example 14

Rode: Caprice No. 7.

Example 15

Kreutzer: Etude No. 4

Sometimes, the effect that is asked for is more of a *portato*. This happens frequently in slow or moderately paced movements. In this case, the notes are not accentuated as forcefully. Instead, the dots are used to imply more expression.
Example 16

Viotti: Concerto No. 22 second movement, m. 23-24.

On a more virtuosic level, the dots can be treated as staccato à ricochet or détaché jetté, as used by Baillot. The bow is thrown onto the string and the elasticity of the bow causes it to bounce back. Such staccatos can happen on one single note, on one string with different notes and on more than one string with different notes. Baillot ascribed the creator of ricochet to Paganini.\(^{10}\) Examples of the ricochet are scarce in the French repertory. They are usually limited to two notes per slur.

Example 17

Kreutzer: Concerto No. 10. (Stowell, *Violin Technique*, 189.)

The ricochet is developed in unprecedented heights in the works of Paganini. In some works, the player has to "ricochet" across four strings for extended time.

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\(^{10}\) Stowell, *Violin Technique*, 189. note 27.
Example 18

\[ \text{Diagram of musical notation} \]


4. The Saccade

A specific type of stroke known as the Saccade is mentioned in Baillot's Art. He defined it as a sudden and rough jerk of the bow given to certain notes, adding some energy and interest to the passage. It can be simply marked with an accent:

Example 19a

\[ \text{Diagram of musical notation} \]

Viotti: Concerto No. 22, first movement, m. 152-154.

Example 19b

\[ \text{Diagram of musical notation} \]

Viotti: Concerto No.22, first movement, m. 212-213.

or, with a sforzando indication.\(^{11}\)

\(^{11}\) Both examples from Stowell, *Violin Technique*, 194.
Example 20

Viotti: Concerto No. 24. 12 (Stowell, Violin Technique, 194).

5. The Legato

Viotti may have inherited from his teacher the bel canto concept of violin playing. The violin is made to sing and inflect like a voice, with all the subtle nuances and shadings of different tone colors. Viotti would have certainly discussed these concepts with his pupils and this special type of sound was being developed and perpetuated within the French Violin School. With the addition of an extra touch of typical Gallic elegance, countless violinists had graduated from the School inheriting the same sound. 13

The concertos contain innumerable examples where such legato, bel canto playing is called for. The most apparent examples belong to the unfolding of principal themes. The singing nature of the themes provides a strong contrast to the virtuosic passage work, the initial theme being freer, more expressive with some rubato, 14 sometimes introverted and inward; and the other rhythmic, vibrant, gallant and generally extroverted.

12 Stowell, Violin Technique, 194.
13 One would only need to hear the recordings of Jacques Thibaud to experience the sensuous and warm tone of the great French tradition.
14 Rubato literally means to rob. It is usually executed by “robbing” time from a section and giving it back in the other section of a measure or phrase.
Example 21

Viotti: Concerto No. 23, first movement, m. 109-112.

Example 22

Rode: Concerto No. 7, first movement, m. 46-53.

Beside melodic themes, legato strokes are applied in accompanimental sections sometimes known as bariolage.\textsuperscript{15} The bariolage calls for smoothness as well as freedom and flexibility of execution. There are always string crossings involved and they need to be accomplished with the utmost buoyancy and grace.\textsuperscript{16} It is almost imperative to produce a ringing tone so that the implied harmonies of these arpeggiated figures can be fully realized. Generally, the stroke is used when a lighter effect is asked for. It seems to fit well in cadenza-

\textsuperscript{15} Habenech mentioned the ondeggiando with the bariolage but failed to distinguish between both strokes. See Stowell, \textit{Violin Technique}, 200.

\textsuperscript{16} According to Baillot, the Bariolage refers to 1) repeated notes played alternately on two strings, one stopped, one open; 2) a passage played on different for contrast of colors; 3) a passage that uses open string where a stopped note would be used ordinarily for new color effect. There was some dispute whether the string crossings have to the constant in order to qualify as a bariolage, e.g., the famous passage in Bach’s Solo Partita No. 3 with alternating stopped and open E. However, the illustrations that Baillot picked seems to include all forms of unexpected string crossings. See David Boyden, \textit{The History of Violin Playing from its Origins to 1761} (London: Oxford University Press, 1965), 265-266.
like or improvisatory passages. Kreutzer seemed to be especially fond of this stroke.

Example 23

Viotti: Concerto No. 22, third movement, m. 293-297.

Example 24

Kreutzer: Concerto No. 19, first movement, m. 215-226.

6. Mixed Strokes

Varieties are added to the passage work by the use of diversified bowings. It is nearly impossible to organize the different bowings employed in these concertos because the combinations are manifold. Broadly speaking, the first group of passages uses predominantly separate strokes and slurs of two or three notes. The alternation of separate strokes and slurs gives an interesting vitality to the otherwise monotonous passage works. It allows the performer to make subtle suggestions of phrases within the longer musical line, thus creating
emphasis on certain notes, such as appoggiaturas, which would otherwise remain unnoticed.

Example 25

Viotti: Concerto No. 22, third movement, m. 59-64.

Example 26

Kreutzer: Concerto No. 19, first movement, m. 160-168.

Spohr mentioned a kind of bow stroke named after Kreutzer in his Violinschule. Alternating pairs of notes are played staccato and legato. This type of bowing is rather rare and is usually used in one or two measures within the passage. Sometimes, accents are placed on the second note of the staccato slur.

Example 27

Kreutzer: Concerto No. 19, third movement, m. 313-317.

17 Stowell, Violin Technique, 200.
Example 28

Viotti: Concerto No. 22, first movement, m. 201-202.

The other type of stroke is known as the “Viotti” stroke, apparently used by Viotti and his followers. 18 It consists of successive on-the-beat or syncopated slurs of two staccato notes, the second of which is usually stressed and prolonged. The accents seem to be a later addition of the nineteenth century, probably to improve the articulation of the stroke. 19

Example 29

Viotti: Concerto No. 22, first movement, m. 148-149.

Beyond that, any combination is possible. The constant variance provides an almost kaleidoscopic effect, which helps to sustain the interest in these technical passages. Here is an example:

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18 Stowell. Violin Technique, 175.
19 Stowell. Violin Technique, 200.
Rode: Concerto No. 7, first movement, m. 181-191.

Summing up, the French Violin School placed much emphasis on the bow arm. It is used as a means to sing, to inflect and to express the emotions. The bow arm is like the vocal cord of a singer, through which the deepest feelings are manifested. Each individual has a unique sound, which he or she can draw from the instrument. Viotti may have taught his pupils the same technique but their particular characters determine the content of the sound, be it elegant like Rode, or bold like Kreutzer.

At the same time, the bow is able to create the most exciting and exhilarating effects through the use of different articulations, the mixture of separate and slurred bowings, the use of accents in unexpected places and the combination of both aggressive (martelé) and smooth (detachable) bow strokes.
This wonderful array of sounds enables the performer to bring forth the most diverse forms of emotions in a musical composition.

B. The Art of the Right Hand

It is generally accepted that the violin compositions of the nineteenth century contain more technical difficulties than their predecessors. The compositions of the French violinists are considered to be difficult and complex in terms of playing. Their technical innovations can be divided into several areas.

1. Running Passages

Fast passages for the bow require an equally agile right hand. Those virtuosic sections in the French concertos demand active fingers in order to execute the notes with precision and clarity. There are basically two types of running passages. The first involves scalar or quasi-scalar passages in which the motion is predominantly stepwise. Such examples abound in the concertos. The running notes may be either separately bowed or slurred

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20 There are of course several exceptions, including the Six Sonatas and Partitas for solo violin by J.S. Bach, and some sonatas of Biber, Locatelli, Lolli, Tartini.
Example 31

Viotti; Concerto No. 23, third movement, m. 125-141.

Example 32

Kreutzer; Concerto No. 19, second movement, m. 51-57.

Sometimes, the passages may contain broken chords or arpeggios in separate and slurred bowings. Most of the passages do not span the entire two to three octaves, but the string crossing adds difficulty to the performance.
Example 33

Viotti: Concerto No. 22, third movement. m. 324-328.

Example 34

Rode: Concerto No. 7, first movement, m. 231-234.

There are always examples of combination of scales and arpeggios. The combination will usually result in a polyphonic effect.

Example 35

Viotti: Concerto No. 22, second movement, m. 26-29.
2. The Tessitura

The violin is given the opportunity not only to play fast, but also to play high. The chin-rest, invented by Spohr and discussed in his *Violinschule* (1832), marked the "modern style of playing, in which the left hand so often changes position, makes it absolutely essential for the violin to be held firmly with the chin."²¹ Spohr claims that the chin-rest or similar device has been in use since the beginning of the nineteenth century. A firmer grip on the violin makes quick shifts much more feasible. Giant and sudden leaps used to pose many difficulties for Baroque players. Although very high notes are occasionally used in works of Locatelli, they are usually approached by stepwise or arpeggiated motion.

In the French repertory, we find notes in the very high tessitura as well as unprepared leaps. The twenty-second concerto of Viotti reaches e³ several times, a range seldom touched by previous composers. Rode's concerto contains passages in the very high tessitura as well.

Example 36

Viotti: Concerto No. 22, third movement, m. 282-285.

²¹ Quote from Spohr's *Violinschule* found in Stowell, *Violin Technique*, 29.
Example 37

Rode: Concerto No. 7, first movement, m. 237-240.

Kreutzer seems to prefer sudden leaps and high positions on the G-string, though he does not go the highest tessitura. However, the leaps, which he incorporated in his music, seem to suggest that he may have received help from using the chin-rest or similar device.  

Example 38

Kreutzer: Concerto No. 19, third movement, m. 305-313.

3. Double-stops and Chords

Double-stop playing is the executing of two notes simultaneously. Although Bach used double-stops as well as triple- and quadruple-stops in his Solo Sonatas and Partitas, some eighteenth-century musicians still voiced their

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22 It is always possible to play those huge leaps without the aid of a chin-rest or similar device, but it is not very comfortable and there is always the danger that the violin may slide off while all these feats are executed.
disapproval. Avison comments that “double stopping destroys sonority...and brings one good instrument down to the level of two pale reflections.”

There is a fundamental difference between the use of multiple notes in Baroque music and Classical/Romantic music. In the former, music is basically linear. The texture is either homophonic, or contrapuntal, or a free mixture of both. One must however, always consider the limitation of the violin and seek not to be overly dogmatic about the specific types of texture.

For the homophonic type, there is usually a melodic line accompanied by a simple bass-line, sometimes in single notes, sometimes in double or triple notes.

Example 39

Bach: Solo Sonata No. 2, third movement, m. 1-4.

For the contrapuntal type, some movements are three- or four-voice fugues in which the fugal subject appears in all the voices at different times, or simultaneously in two voices. There is usually a constant counter-subject present throughout.

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Example 40

Bach: Solo Sonata No. 1, second movement, m. 1-4.

There are some passages that have both imitative and homophonic characteristics. It would be unwise to be too specific about the construction because the greatness of the music lies in its integrated wholeness.

Example 41

Bach: Solo Partita No. 3, second movement, m. 1-4.

Even when conceived as homophonic, the Baroque composers never lose sight of counterpoint. Every line is to a certain extent independent. The multiple stops in the concertos of the French violinists have a different function. They are used to increase the sonority of the violin and to promote virtuosity.

The most common double-stops are thirds. They are extremely versatile and effective but can be devilish to play in tune.

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24 When two notes are played together, a third note of different pitch is usually produced. Tartini named this third note the "Terzo suono." When played absolutely in tune, this differential note adds an extra ring and shine to the double stopping which characterize some amazing recordings of Jascha Heifetz.
Example 42

Viotti: Concerto No. 22, first movement, m. 144-147.

The third interval can be combined with other intervals such as sixths to provide some varieties. They are usually composed to fit the hand position and are generally less difficult than consecutive passage of thirds.

Example 43

Viotti: Concerto No. 22, first movement, m. 138-141.

Certain passages may be doubled as octaves to add to the volume.

Example 44

Viotti: Concerto No. 23, third movement, m. 193-200.
Sometimes, the composer lets the solo violin play in counterpoint.

Example 45

Kreutzer: Concerto No. 19, third movement, m. 216-623.

Chords or multiple stops are not frequent in this repertoire, although Baillot mentioned this technique in his *L'Art du violon*. Chords are generally used to provide emphasis of a note or a sense of finality at the end of a movement.

Example 46

Kreutzer: Concerto No. 19, third movement, m. 351-353.

4. Vibrato

Although vibrato is accepted nowadays as the normal and necessary way of playing, it is generally viewed as an addition to violin playing in the nineteenth century. It is interesting that Robin Stowell placed the discussion of vibrato in

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26 I feel I am treading on thin ice when advocating a particular view regarding vibrato. The twentieth-century violin playing has come to accept continuous vibrato as a norm and a must. However, I would like to suggest a different view based on historical knowledge. There is no “correct” way to use vibrato. This view about vibrato represents only my personal opinion.
It is interesting that Robin Stowell placed the discussion of vibrato in the chapter that deals with special effects, quoting from various writers of the eighteenth and nineteenth centuries their concepts about the use of vibrato.\textsuperscript{27} With the exception of Geminiani and his followers,\textsuperscript{28} it seems that vibrato is considered an "ornament" that imitates the natural sound production in nature, involving an initial sound production followed by subsequent wave-like beatings of that note.\textsuperscript{29} It imitates the tone of impassioned and expressive singers by the addition of a slight vibrations or fluctuations of intonation.\textsuperscript{30}

Baillot described three types of vibrato, the first being produced by the bow, the second by the left hand, the third by both. A special sign, used sparingly, is invented to indicate the use of the vibrato, usually on long and expressive notes.

From what we gather, vibrato is always considered a form of expression, even ornamentation in the eighteenth- and nineteenth-century writers. Unlike many modern schools of playing, there is invariably a musical reason for every use of vibrato. Vibrato is never considered a mechanical motion of the left hand which begins its oscillations every time the finger gets in contact with the string.

\textsuperscript{26}I feel I am treading on thin ice when advocating a particular view regarding vibrato. The twentieth-century violin playing has come to accept continuous vibrato as a norm and a must. However, I would like to suggest a different view based on historical knowledge. There is no "correct" way to use vibrato. This view about vibrato represents only my personal opinion.
\textsuperscript{27} Stowell, Violin Technique, 202-211.
\textsuperscript{28} Francesco Geminiani, The Art of Playing on the Violin, facsimile edition published 1751 (Oxford: Oxford University Press, 1951), 8. Even when Geminiani advocated the use of "long continued swelling" of the sound, he clearly related the vibrato to emotions such as majesty, noble, affliction and fear.
\textsuperscript{30} Louis Spohr, Violinschule...mit erläuternden Kupfertafeln (Vienna: 1832), 175-6.
We shall attempt to point out several musical examples in the French Violin Concertos in which the vibrato will most probably be used to add to the expressiveness of the music.

The most common use of vibrato is for singing passages, usually the themes of the first movements, the second movements and the lyrical, contrasting sections in the third movements. Baillot quoted a passage from the Viotti's nineteenth violin concerto and indicated by means of a wave-like line those notes which Viotti would have performed with vibrato.\(^{31}\) As expected, most of the long notes with more than two beats are vibrated. However, the appoggiaturas do not have the vibrato sign. It may indicate that Viotti prefers to express the dissonance with a different bow stroke rather than the use of vibrato.\(^{32}\)

Example 47

Viotti: Concerto No. 19.\(^{33}\)

\(^{31}\) Stowell, *Violin Technique*, 209.

\(^{32}\) The bow can move slower to produce a tone which is more "into the string" and thus produce more depth, thickness and expression.

\(^{33}\) Stowell: *Violin Technique*, 209.
Applying the same principle and markings, the themes of the various concertos mentioned above can be performed in this way. There is invariably a swell accompanying the vibrato. The degree and shape of the swell, together with the speed of attack and fluctuation, determines the ultimate characteristic of the vibrato. That is the reason why a subtle change in vibrato can bring about a change in mood and character. Here are my interpretation of the following two themes.

Example 48

Viotti; Concerto No. 23, first movement, m. 84-91.

Example 49

Rode: Concerto No. 7, first movement, m. 46-53.

5. Harmonics and Pizzicato

Although Baillot spent considerable time in his book The Art of the Violin discussing the various fingerings of natural and artificial harmonics, the use of

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34 Baillot, Art, 392-405. Natural harmonics are produced by touching the string lightly by one finger and artificial harmonics are produced by stopping one note and touching another note a third, fourth or fifth above.
harmonics in the French Concertos is minimal. Several natural harmonics are
used here and there but none of them has any significance. For extensive use of
the harmonics, we need to turn to Paganini for his wonderful and imaginative
ways of utilizing the technique.

The *pizzicato* is similarly mentioned by Baillot but hardly used in the
concertos.\(^{35}\) The left-hand *pizzicato* does not exist in this repertoire.

Now that we have examined the forms and techniques of the violin
classicist popular in the days of Beethoven, we shall now discuss the works for
violin and orchestra by Beethoven.

VII. The Forms of Beethoven’s Violin Music (I)

The completed works by Beethoven for solo violin and orchestra include the *Two Romances* Op. 40 & 50 and the great violin concerto Op. 61, all of which are composed within a period of nine years, from 1798 to 1807. When one approaches these works, it is illuminating to observe what Beethoven has inherited from the past and how he has transformed, improved and expanded the musical forms. These compositions, based on the musical forms of the eighteenth century, bear significant marks of tradition as well as originality. Before delving into the completed works mentioned above, we ought to look briefly into the early *Konzertsatz* which survived only in fragments.

A. Konzertsatz C-dur WoO 5

The *Konzertsatz* was probably composed between 1790-92.¹ The autograph, which contains only the initial 259 measures, remains in the possession of the Gesellschaft der Musikfreunde in Vienna. Willy Hess, who published the first reliable version of the *Konzertsatz* claimed that it once survived in complete form and the remaining pages are somehow lost.² Several attempts have been made to complete the work, including editions by Joseph

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¹ Forbes, *Thayer’s Life of Beethoven*, 123.
² The fact that all the rests are fully written out up to measure 259 seems to suggest that further pages were present in the original manuscript. See Preface to the Ludwig van Beethoven, *Konzertsatz C-dur*, ed. Wilfried Fischer (based on Willy Hess edition) and Takaya Urakawa (Wiesbaden: Breitkopf & Härtel, 1972).
Hellmesberger in 1879\(^3\) and by Juan Manén in 1933.\(^4\) The present analysis is based upon the edition of Willy Hess and Wilfried Fischer, which attempts to derive most of the missing materials from the surviving first section.\(^5\)

The form of the Konzertsatz bears much similarity with the sonata form. Except for the extended opening orchestral ritornello, the remaining sections are basically cast in sonata form with two contrasting themes in different tonalities.

However, Beethoven chose to use a different theme for the ritornello and the solo, resembling some older practice in which the ritornelli and soli sections are not unified thematically.\(^6\) The opening ritornello is extremely long, the texture being full and symphonic, pointing towards his later, and more mature concertos.\(^7\)

**Figure 30**

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti 1</th>
<th>Solo 1</th>
<th>Tutti 2</th>
<th>Solo 2</th>
<th>Tutti 3</th>
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<tbody>
<tr>
<td>Key</td>
<td>C-G-C</td>
<td>C-G</td>
<td>G-x</td>
<td>d-x-C</td>
<td>C</td>
</tr>
<tr>
<td>Material</td>
<td>abcd'aefa</td>
<td>gcyhex</td>
<td>e'a</td>
<td>e'x</td>
<td>a</td>
</tr>
<tr>
<td>Measure</td>
<td>1-96</td>
<td>97-228</td>
<td>227-244</td>
<td>245-273</td>
<td>274-280</td>
</tr>
<tr>
<td>Form</td>
<td>Rit 1</td>
<td>Expo</td>
<td>Rit 2</td>
<td>Develop</td>
<td>Rit 3</td>
</tr>
</tbody>
</table>

\(^3\) Hellmesberger added trumpets and drums to the score and treated the music “in a somewhat inflated manner.” See Robin Stowell, ed., Performing Beethoven (Cambridge: Cambridge University Press, 1994), 150, footnote no. 1.

\(^4\) Manén kept the original scoring, and completed the work in the same harmonic idiom. See Stowell, Performing Beethoven, 150, footnote no. 2.

\(^5\) There is another performing edition based in the Hess-Wilfried edition but revised and performed/recorded by Sergiu Luca. It was never published. In the Luca edition, some of the runs are altered and some of the registers transposed for better violinistic effects. The coda is lengthened with more virtuoso passagework in the solo violin and the tutti ending is rewritten considerably to provide for a stronger and more powerful ending.

\(^6\) Most Baroque concertos belong to this category. With the introduction of sonata form, composers preferred to unify the tutti and solo with a common theme. Rode’s 7th concerto is an exception. See Chapter 6.

\(^7\) Roeder, Concerto, 179.
<table>
<thead>
<tr>
<th>Section</th>
<th>Solo 3</th>
<th>Tutti 4</th>
</tr>
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<tr>
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<tr>
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<tr>
<td>Measure</td>
<td>281-356</td>
<td>357-401</td>
</tr>
<tr>
<td>Form</td>
<td>Recap</td>
<td>Rit 4 &amp; Coda</td>
</tr>
</tbody>
</table>

* stands for the cadenza

Upon closer examination, the lack of apparent thematic unity between the tutti and solo is compensated by a wealth of motivic unity which permeates the entire movement, one idea being the recurring dotted figurations reminiscent of a march rhythm. The martial character, demonstrated in the choice of 4/4 time and the use of dotted rhythms, is most definitely a French influence. The other obvious characteristic of this movement is the use of chromaticism. Unlike Mozart, the chromatic harmonies are bold and direct, frequently presented without any preparation.

Theme a is martial and bold, consisting of dotted rhythms outlining a descending C major arpeggio. At the end of the descent is a surprise: a chromatic appoggiatura. The entire phrase is then repeated a step higher.

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8 The relationship between the French ‘revolutionary’ operas e.g. Cherubini, Méhul, and the French concerto is very close. Kreutzer, for example, is quite a successful opera composer of his days. The military character of the operas, whose contents are usually related to the French Revolution, was passed into the violin concerto as early as the 1780’s, reflecting the “turbulent and aggressive mood of the coming decade.” See Schwarz. “Beethoven,” 435.
Example 1

Beethoven: Konzertsatz, m. 1-8.

The broken-chord outline and the dotted rhythm weave through the movement, giving the music an extra sense of unity. It is enough to show a few examples of how the broken chord and the dotted rhythm are used. The dotted rhythm especially, is used to accompany, to introduce sections of virtuoso passage work, and to form the main substance in the ritornelli sections.

The unexpected chromatic appoggiatura also prepares the listener for a musical journey infused with surprising chromaticism. In the tutti introduction alone, there are quite a few altered melodic lines as well as some unanticipated modulations.
Example 2

Beethoven: Konzertsatz, m. 18-29.

Example 3

Beethoven: Konzertsatz, m. 37-39.

The choice of themes in the tutti also reflects the composer’s thoughtful planning. He withholds the real second theme until the solo section in measure
164 to provide a magical experience. The theme f in measure 73-79 rounds off the ritornello tutti as well the end of the solo cadenza in measure 380-386.⁹

Example 4

Beethoven: Konzertsatz, m. 73-81.

In the performing edition of Sergiu Luca, theme f is further expanded to realize the full potential of this exquisite yet simple tune.¹⁰

The entrance of the violin solo, dovetailing into the end of the tutti, is ingenious, providing a seamless transition from tutti to solo. The theme g is martial in character but more lyrical. The half-note octave leap is similar to the opening of the French concertos we examined in Chapter 6.

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⁹ Of course it can be argued that the recurrence of theme f is the work of Fischer. However, it seems probable that Beethoven could have done the same thing as he would have done in the end of the first movement of the violin concerto, written about 15 years later. At least, the theme f is not being used in the Konzertsatz apart from the opening. It is hard to imagine that Beethoven would have left out such a beautiful theme after its initial appearance. The fact that theme f functions like a closing theme makes it probable that it might be used again in another closing section.

Example 5

Beethoven: Konzertsatz, m. 97-109

Example 6

Kreutzer: Concerto No. 19, first movement, m. 71-74.
In many ways, this movement is probably the most virtuosic of Beethoven's violin work. We shall look into the technical passages in greater detail later. The passage work, very demanding indeed, allows the solo violin to shine as well as provide a contrast to the other sections.

The autograph broke off at measure 259, just a few measures into the development section. The development completed by Fischer is a mere twenty eight measures long, hardly sufficient to balance the 124-measure exposition. Materials are taken from the virtuoso passage. Similarly, the recapitulation is only seventy four measures, leaving out the corresponding passage in measures 182-226. Needless to say, it would be interesting to discover the original complete version by Beethoven, to see how he would have developed his themes and altered them in the recapitulation. To the listener, the entire movement seems to be off-balance, with a substantial opening tutti and exposition of 226 measures and a development, recapitulation and coda all added up to less than 200 measures.

However, we can observe how Beethoven inherited the concerto form, a hybrid of the ritornello and sonata form, and imparted such a sense of internal integrity to it. The sheer length of the opening ritornello and the exposition points to a concerto movement of sizable portion, rivaling even the subsequent Violin Concerto, Op. 61.11

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11 The Violin Concerto has a 88-measure ritornello and a 135-measure exposition, adding up to 223 measures. 3 measures short of that of the Konzertsatz.
B. Romance in G major Op. 40

Although the Romance in G major is catalogued as Op. 40, before the other Romance in F major, Op. 50, it may have been composed later around 1799/1800.\(^\text{12}\) We are not sure why Beethoven composed the work. However, the choice of title for the work “Romance” suggests that Beethoven may have been studying some similar violin works bearing the title or claiming to belong to the genre. The Romance is a term borrowed from vocal music denoting instrumental works which are strophic and regular with a pastoral mood.\(^\text{13}\) In these works, Beethoven may have been learning the art of writing romances for the violin, perhaps out of interest in the form itself or working toward his violin concerto. Despite being early attempts, the Romances remain the most beloved pieces of this genre.

The form of the Romance is very regular, alternating sections of solo violin with orchestral tutti.

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13 Refer to Chapter 5 for a definition of the Romance.
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<thead>
<tr>
<th>Section</th>
<th>Solo</th>
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<td>45-47</td>
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<td>C</td>
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<table>
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<td>G</td>
<td>G</td>
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<tr>
<td>Material</td>
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<td>f(x)</td>
</tr>
<tr>
<td>Measure</td>
<td>76-82</td>
<td>83-84</td>
<td>85-92</td>
</tr>
<tr>
<td>Form</td>
<td>A</td>
<td></td>
<td>Coda</td>
</tr>
</tbody>
</table>

The simple and regular structure of this Romance does not require much explanation. The A section serves as a refrain to the entire movement, wrapping the two contrasting middle sections, B and C, in which C is in the relative minor. When section A appears for the last time, the dialogue between the solo and orchestra is dispensed with and the entire melody is given to the solo violin.

Recalling the five aspects of a Romance defined by Rousseau: 1) the use of strophic form; 2) pastoral atmosphere; 3) simple yet antique taste; 4) narrative nature; and 5) touching and extremely romantic character, we find this Romance fitting Rousseau's description. The use of the strophic form is very obvious. The entire atmosphere of the piece is peaceful and tranquil, created by the feeling of two pulses in each measure. The themes are simple and touching, without any pretentious or exaggerated sentiments. The alternating solo and orchestral

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14 It is always imperative to observe the time-signature given by a composer because he often reveals his sense of the flow of music through it. If this Romance is played as if it is in 4/4 time, albeit slower in actual tempo, the increased pulses will create a sense of heaviness and increased activity which will do away with the pastoral atmosphere intended here. With a properly measured 2/2 pulse, the motion will give the movement its serenity.
phrases in the two A sections bestow a narrative quality to the music, as if the solo is being answered by the orchestra in full agreement.

Section A consists of two eight-measure phrases played twice alternating between the violin and orchestra, with a short four-measure orchestral ritornello at the end. The structure remains the same when section A returns later. However, Beethoven avoided monotony by the use of variations in the solo violin part and different orchestration in the tutti section.\(^\text{15}\) The link between the solo and tutti is treated differently: the solo either dovetailed into the tutti or vice versa.

The two contrasting sections B and C are very different in character. The B section is lyrical and gentle. The basic melodic line is simple and straightforward, but the decorative writing gives the passage an improvisatory character, as if the composer is pondering which direction to take. The double-dotted rhythm in the middle of the section breaks away from the improvisatory mood and foreshadows the martial character of section C.

\(^{15}\) The slow movement of the violin concerto uses the technique of variation as well, though in a less obvious manner. The variation remains one of Beethoven's favorite devices, especially during his Late Period (the other being counterpoint).
Example 7
Beethoven: Romance in G major, m. 21-29.

The accompaniment of section C provides the theme with a solid and rhythmic foundation. The buoyancy and poise of the accompanimental figurations allow the solo to achieve a martial, serious, almost vehement character. The
entire section is built upon the variation as well. The initial four measures in the solo violin are repeated and embellished in the following four measures. This is answered by the next four-measure phrase in the solo violin, after which it is restated in ornamented form with an extended ending to bring the music back to section A. In some ways, this section represents a condensed version of the section A.

Example 8
The final A section presents the entire theme without any interruptions. Transposed up an octave, the brighter color of the E-string, and the sweeping arpeggio encompassing more than two octaves give the theme an impassioned quality not heard before.
Example 9

Beethoven: Romance in G major, m. 76-79.

After a brief moment of intense emotions, with the orchestra playing part of the previous ritornello material, the music returns to its initial calmness in the final coda.

C. Romance in F major Op. 50

Completed perhaps as early as 1798,\textsuperscript{16} the F major Romance was premiered in November of 1798 by Schuppanzigh. Together with the Romance, Schuppanzigh performed a violin concerto by Viotti, a significant combination of two works suggesting some kind of connection between them. As mentioned earlier, the romance is a favorite among many French composers. It is very likely that Beethoven may have adopted the form from his French contemporaries. Roeder even suggested that one of the two Romances may have been the lost second movement to the \textit{Konzertsatz} WoO 5.\textsuperscript{17}

Similar to the G major Romance, the form is strophic and simple.

\textsuperscript{16} See Preface to Beethoven, \textit{Zwei Romanzen}.
\textsuperscript{17} Roeder, \textit{Concerto}, 179.
The outline of the movement is identical to the G major Romance, with one principal theme encompassing two contrasting sections, one of which is lyrical and the other impetuous and passionate. The principal theme is also shared between the solo violin and orchestra but the theme in the solo violin is allowed to complete its entirety before the orchestra takes over and repeats. Generally, this Romance is more florid and singing. If the G major Romance is intimate and quiet for the most of it, the F major Romance is more outspoken and expressive.

We also find the five points defining the Romance in this movement. Besides the strophic form (ABACA) and the dialogue between the solo and orchestra, the pastoral atmosphere is maintained, albeit in a more expressive
manner. The simple construction of the principal theme with mainly stepwise motion as well as small leaps creates a smooth melodic contour. The various embellishments and ornaments to the melodic line enable the solo violin to add some extra nuances to the music, giving the melody more narrative power.

Example 10

Beethoven: Romance in F major, m. 1-8.

Unlike the G major Romance, the solo violin is given the entire eight measures of melody, which is then repeated by the whole orchestra. The lilting character, accomplished by the two pulses in each measure, is established from the very beginning.

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18 Similar to the G major Romance, this work is composed in 2/2 time and it is imperative to feel and maintain the two-pulse-per-measure gesture. The expressivity is not created by elongating the phrase and taking extra time on certain notes, or by the use of much swells and vibrato. It is only possible for the melodic line to flourish if it is guided and determined by the accompaniment which suggests so strongly two pulses.
Example 11

Beethoven: Romance in F major, m. 1-4.

At the end of the orchestra's reply to the theme, a new double-dotted rhythm is introduced and repeated three times. The intrusion sounds rather ominous and appears several times throughout the movement in the subsequent tutti and also in the accompaniment sections. The ominous mood also foreshadows the passionate and furious middle section C.
Example 12

Beethoven: Romance in F major, m. 16-19.

As a contrast to the tranquil theme A, the melodic line begins to flow with greater agility and wider range in the next section B. Several virtuoso passages characterize this section including a running scale going up the very high c³ as well as extended passages consisting of thirty-second notes. One cannot doubt that Beethoven wanted a virtuosic effect, an effect well learned from his French contemporaries.
Example 13

Beethoven: Romance in F major, m. 28-33.

The section culminates in a reiteration of the double-dotted rhythm in the orchestra in full sonority,19 answered by the solo violin in a singing gesture. The singing character develops into a fantasy-like triplet section, leading back into an almost identical section A, except for some variances in the orchestration.

The agitated and tumultuous section C is presented in F minor.

Example 14

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19 The sources of the F major Romance contains very few dynamic markings. However, it is very safe to label this section as forte or even fortissimo because of the use of full orchestra, the use of double notes in the wind instruments so as to create as full a chord as possible.
Beethoven: Romance in F major, m. 58-64.

The solo violin covers a span of almost three octaves in these few measures. The contour is no longer smooth; big leaps and angular motions abound. This unsettled frenzy is heightened by the perpetuating sixteenth notes in the violins and violas.
The storm unexpectedly settles down in the remote key of Db major where the theme A is heard again, but in altered rhythm—the usual dotted rhythms are changed to double-dotted, signifying an unsettled mood still brooding over the seemingly tranquil melody.

Example 15

\[\text{Beethoven: Romance in F major, m. 64-65.}\]

The theme A is quickly forgotten as a new broken-chord figuration develops in the orchestra and replied by the solo violin. It is repeated three times, each time to a higher tessitura, from which the solo violin takes over, extends the line, embellishes the simple melodic shape and ultimately leads back to the theme A. During this final appearance, the melody is presented by the solo violin on top of pulsating sixteenth-notes in the violins and violas, reminding us of the storm which has just past.

The theme is not heard again in the orchestra. Instead the double-dotted rhythm follows, with the solo violin improvising on top of the rhythm. Gradually the violin solo winds up higher and higher and vanishes without a trace.

Although the two Romances are very similar in form, the F major work contains more dramatic contrasts while the G major Romance tends to be more elegant and stylish. Both provide a glimpse into Beethoven's attempts to
compose slow movements for the violin and orchestra, probably in preparation for the violin concerto some six or seven years ahead.
VIII. The Forms of Beethoven’s Violin Music (II)

In the Foreword to the facsimile edition of the autograph to the Violin Concerto, Op. 61 by Beethoven, Wolfgang Schneiderhan has rightly praised the concerto as “the most celebrated of all violin concertos.” However, it was not well received during Beethoven’s lifetime; Johann Nepomuk Möser, an Austrian governmental official as well as an art critic, reviewed the premiere performance given by Franz Clement. He commented that Clement’s “genuine art and gracefulness, his power and assurance on the violin ...called forth the loudest bravos.” However, the verdict on the concerto was that “allowing its many beauties...its scheme often seems confused and...the unending repetitions of certain commonplace parts could easily prove wearisome...” The “sublime qualities, such as the wonderfully poised balance between tender lyricism and virtuoso display and its general warmth and serenity” became universally accepted only after the historical London performance of Joseph Joachim with Mendelssohn as the conductor in 1844.

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The unsuccessful premiere may have been partly due to the lack of sufficient rehearsals for the soloist and orchestra. The sheer length of the first movement, embracing a staggering 536 measures (unheard of in those days, lasting twenty to twenty-five minutes), may have also contributed to the unfortunate premiere. Furthermore, the many strokes of genius we marvel at today such as the opening timpani taps and the strange D# in measure ten may have seemed more "bizarre or humorous" than profound and deep.

Beethoven arrived at a "new Classic style of a more personal and individual cast" in the works of 1806. Beginning with the fourth piano concerto, Op. 58 (completed summer 1806) and the fourth symphony, Op. 60 (completed in fall 1806) and the present Violin Concerto, Op. 61 (completed before December 1806), Beethoven seemed to prefer music that is "characterized by quiet, reflective gravity, by a latent energy...preserving the mood of tranquillity."

Before proceeding to the music, it is essential to look into the various versions of the concerto.

A. The Versions of the Beethoven Violin Concerto

According to Alan Tyson, the four versions of the concerto are: 1) the

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4 It is very possible that the entire work was only completed a short time before the premiere. The various versions of the solo violin part show that the composer was probably still in the process of composing when he wrote out the entire score. See Robin Stowell, ed., Performing Beethoven, (Cambridge: Cambridge University Press, 1994), 151.
5 Tovey as quoted in Matthews, Beethoven, 179.
7 Bekker as quoted in Solomon, Beethoven, 202.
autograph score, presently in the Nationalbibliothek in Vienna; 2) the full score in
the hand of a copyist, presently in the British Museum in London; 3) the first
edition published by the Bureau des Arts et d'Industrie in Vienna in August of
1808, only individual parts surviving; 4) an edition, also in parts, published by
Clementi & Co. in London in 1810, presently in the British Museum and Royal
College of Music.\(^8\) The sketches of the Violin Concerto are unfortunately lost.\(^9\)

The autograph (A) is definitely written very rapidly, as recorded by
Czerny.\(^10\) The solo violin part contains several alternate versions, one of which is
the definitive version performed today. The different versions are discussed and
listed in an article by Von Shin Augustinus Kojima.\(^11\) The most apparent
impression of the autograph is the placement of the solo violin part in the score.
Instead of the usual tenth or eleventh line, it sometimes occupies the fourteenth
to sixteenth lines at the very bottom of the score. Many passages have different
versions, pointing to the fact that Beethoven was still engaged in the process of
composition while he was completing the full score. The impression of the
variants indicates they may be alternative versions rather than corrections of an
initial version.\(^12\) The variants are faithfully reproduced in the concluding section
of the article by Kojima.\(^13\) They represent Beethoven's compositional procedures

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\(^8\) Alan Tyson, “The Textual Problems of Beethoven's Violin Concerto,” Music and Letters (April,
1962): 482.
\(^9\) Douglas Johnson, ed., Alan Tyson, Robert Winter, The Beethoven Sketchbooks (Berkeley:
University of Berkeley Press, 1985), 161.
\(^11\) Von Shin Augustinus Kojima, “Die Solovioline-Fassungen und -Varianten von Beethovens
\(^12\) Kojima, “Solovioline-Fassungen”, 97.
as well his choice of virtuoso passage work. Incidentally, there are also some musical phrases jotted down in the lowest stave suggesting the left-hand of the piano version of the concerto.  

The entire score is written with different colored pencils. In Beethoven and the Creative Process, Barry Cooper mentions that there are at least two different shades of red ink, as well as some pencil and crayon (the famous Rötel which was often used for the final touches). They suggest to us that the compositional process is not a "single phrase of activity but [done] in several stages over a period of time." The initial version is in brown color while passages marked with a red pencil may represent a later revision.

The full score in the handwriting of a copyist (B) contains almost the entire concerto except the initial four measures. The orchestral parts seem to be copied directly from A while the copyist copied the solo violin part from another source. There are also several additions and corrections in pencil and red crayon by Beethoven himself. Tyson claims that the penciled additions were made before the score was sent to the engraver, and the entries in crayon were made after the parts were engraved but before the parts were issued.  

The orchestral parts of the first edition (C) were published in Vienna. The orchestral parts are basically similar to that in B. However, the publisher seems

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14 The piano version of the violin concerto was requested by Muzio Clementi. See Robins, Beethoven, 142.
17 Tyson, "Texual Problems," 484.
18 Tyson, "Texual Problems," 483.
to have had access to another source of the solo violin part because it is not exactly the same as that in B. Tyson proposed that both B and C referred to a lost manuscript copy of the solo violin part, accounting for their similarities and differences.\textsuperscript{19}

The edition published by Clementi & Co. has survived in parts only, as well as a piano version of the solo violin part. Clementi was impressed by the violin concerto and requested Beethoven to adapt it for the piano.\textsuperscript{20} The orchestral parts may have been copied directly from A and thus do not benefit from Beethoven's revisions in B. The solo piano part, however, contains numerous errors and should be used, in the word of Tyson, "with great caution."\textsuperscript{21}

**B. First Movement--Allegro ma non troppo**

The sheer length of the movement, its tightness of construction and its overall lyricism stand out as the most prominent features. It can be easily seen as a movement incorporating the sonata principle with some remaining influences from the Baroque Ritornello form. The form is as follows:

**Figure 33**

<table>
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<td>Expo</td>
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</table>

\textsuperscript{19} Tyson, "Textual Problems," 486.
\textsuperscript{20} Robins, Beethoven, 142.
\textsuperscript{21} Tyson, "Textual Problems," 488.
Each of Beethoven's works composed after early 1800 has a "strikingly individual character," for Beethoven refused to dwell on structural and compositional methods which he has employed before. Instead, there is "a sense of striving for diverse solutions to each problem."\textsuperscript{22} It will be rewarding to discuss a few points of interest pertaining to the whole movement.

This movement is in sonata form with an extended opening orchestral ritornello. Similar to the mature piano concertos of Mozart and more organized than its French counterpart, the ritornello form is tightly integrated with the sonata principle. The final ritornello is dispensed with and the middle two ritornelli (the orchestral ritornelli before the development section and before the recapitulation section) became part of the sonata form. The second ritornello serves as a contrasting section (motives cdd'e) which reiterates the latter part of the first ritornello (motives abcd'd'e), in a different tonality (dominant major and minor and

\textsuperscript{22} Solomon, Beethoven, 202.
C major), serving as an introduction to the development section. The third ritornello (recapitulation) re-announces the first theme again in *fortissimo* with full orchestra.

**Example 1**

Beethoven: Concerto Op. 61, first movement, m. 365-373.
Both the complete first and second themes, a and b respectively, as well as the closing theme e and some additional musical ideas, are all introduced in the initial ritornello. The G-minor theme f in the development is the only new thematic addition. The use of limited musical materials gives the movement its compact and concise quality, despite the extraordinary length of the movement.

After the opening ritornello, strictly speaking an exposition of all the important themes in the tonic tonality, the solo violin takes over in the form of a fantasy-cadenza with sweeping scales and arpeggios on the dominant seventh chord of D major, cadencing in measure 101 on a D major chord. At that point, the timpani picks up its opening motif once again, as if the music is starting over. The first theme, presented by the solo violin in an extremely high register, is doubled by the woodwind instruments. Then the solo indulges in several minutes of virtuoso passages leading into the second theme in the dominant tonality, A major. It is interesting to note that the solo is permitted to play the theme in full only in the coda of the movement. The simple delivery in the low-register of one of the noblest and poignant themes Beethoven ever wrote creates a reflective yet immensely powerful, mesmerizing and touching effect on the listeners.\textsuperscript{23} Never was music so simple, so soft, so unaffected, yet so moving and uplifting.\textsuperscript{24}

The development opens with the same fantasy-cadenza passage on the

\begin{scriptsize}
\textsuperscript{23} Solomon, \textit{Beethoven}, 202.
\textsuperscript{24} It is quite impossible to explain why a theme with a stepwise contour, regular rhythm, middle register can be so effective. It may be the precise position of the theme which creates the results. One thus begin to appreciate the building up and dissipation of melodic and harmonic tension which Beethoven strove so hard to achieve.
\end{scriptsize}
violin in the tonality of C major. Time seems to crystallize at the point where the
dominant seventh chord (G7 with a high F and low G in the solo violin and
basses respectively) transforms into the second inversion of B major chord.
Arabesque-like figures unfold in the solo violin while the orchestra repeats the
first theme in a minor tonality and gradually breaks down into smaller units.

Example 2

Beethoven: Concerto Op. 61, first movement, m. 298-303

The G minor section is another poignant moment in which the ordinary
scalar and arpeggio progressions in the solo violin can become so heart-
rending. Behind this veil of soaring music, the horns punctuate quietly the
timpani motif in every other measure, leading eventually to the pedal on the
dominant A in measure 346, lasting for nineteen measures. This winding down
foreshadows the next recapitulation section in which the opening timpani taps
become a “gigantic sounded fortissimo in the full orchestra.” Kinderman reminds us how Beethoven “relies on the interpretation of gestures over vast temporal spans, often reserving the most definitive presentation of his themes or motifs to a late stage in the musical discourse.”

On a more profound level, the initial five timpani taps, all on the same note, “exposes in the most distinct way the tonal substratum and underlying pulse of the musical structure.” Both the melodic aspect—the repeated notes, and the rhythmic aspect—four or five even quarter notes, are two of the unifying forces throughout the entire movement. It is impossible to make a complete listing of all related occurrences due to their large numbers. Beethoven managed to generate an incredible diversity of emotions and characters based on this seemingly simple and meager material. “Few pieces by Beethoven achieve such grand effects with such economy of means.” It should suffice our present study to examine several principal events.

Example 3a

\[\text{Beethoven: Concerto Op. 61, first movement, m. 1-2}\]

The motive appears in the string section.

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Example 3b

Beethoven: Concerto Op. 61, first movement, m. 10-14.

The motive can also be found in the horns and trumpets on top of busy string activities.
Example 3c

Beethoven: Concerto Op. 61, first movement, m. 51-56.
Example 3d

Beethoven: Concerto Op. 61, first movement, m. 211-226.

The overall impression of the entire movement is one of unsurpassed lyricism, achieved by an almost stepwise contour of both the first and second themes.
Example 4a

\[\text{Beethoven: Concerto Op. 61, first movement, first theme.}\]

Example 4b

\[\text{Beethoven: Concerto Op. 61, first movement, second theme.}\]

Once established, much of the movement follows in the steps of the linear motion exemplified by the themes. Even the virtuoso passage work of the solo violin is intrinsically lyrical due to the predominantly stepwise motions. Furthermore, the solo violin is closely woven into the texture of the orchestra resulting in a transparent, chamber music-like quality. Many virtuoso passages for the solo violin are in fact an accompaniment for the theme in the orchestra.

\[\text{However, the intention of these passages is virtuosic and not melodic. In my opinion, it would be against the original intention of Beethoven to make these fleeting and animated sections sound overly smooth and careful.}\]
Example 5

Beethoven: Concerto Op. 61, first movement, m. 152-155.

Overall, there is always a certain sense of contentment and serenity throughout the entire movement. The solo violin is not intended to challenge the orchestra. Instead, it enhances, and provides a different color against the tutti texture. The opening solo, for example, seems to grow out of the tutti, leading into new territories. There is also a real sense of dialogue between the solo and tutti. The solo violin often comments on what the orchestra has just played or, vice versa, the orchestra complements the vigorous passage work of the solo with some quiet response, frequently derived from previous themes.

Last but not the least, the ominous D# in measure 10 is far from being a mistake or inconsequential chromatic alteration. Many of the abrupt key changes throughout the movement can be explained on the basis of that D-D# shift. The flat sixth chord (Bb) in measure 28, a sudden modulation from D major to Bb major, can be seen as a semitonal rise from A to Bb in the bass note.
Example 6

Beethoven: Concerto Op. 61, first movement, m. 26-29.

Similarly, the modulation of the second theme to its parallel minor (D major to D minor) can also be seen as a semitonal descent from F# to F.

There are many other examples which can be explained in this manner. But the greatest surprise of all takes place in the development when there is a semitonal rise and descent happening at the same time. The high F at the end of the solo violin flourish seems to want to move to a C major chord from a G7 chord extending from measure 282 to 299. To everyone’s surprise, the low G descends to an F# while the top F rises to an F#, ushering the listener

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39 Other examples include E-D# in measure 64-8, E-F in measure 223-4, C#-C in measure 263-4. Parallel instances within the movement are not mentioned.
mysteriously into the new and foreign tonality of B minor (from C major), itself a semitonal shift on a deeper hierarchical level.

Eloquently characterized by Wolfgang Schneiderhan, the Beethoven violin concerto “will become a milestone and will remain so.” It is a standard by which all other concertos are to be measured.

C. Second Movement—Larghetto

The slow movement of Beethoven’s Violin Concerto is undeniably one of the most hauntingly beautiful and serene works ever created for the violin. One cannot shower enough praises and admiration upon this movement: it is simple, yet profoundly moving; repetitive, yet imbued with surprises. Owen Jander sums it up well: “It gives the impression of being very simple; yet it has a hauntingly poetic and subjective quality which is the essence of Romanticism and which challenges, even defies, description.” It is no wonder that many authors have attempted to analyze the music. Donald Tovey claims that “the form is that of a theme and variations.” Roger Fisk invented the term “Semi-variations” to describe the form. Denis Matthews simply labeled it “variations.” Basil Deane identifies the form as “a process of repetition,” while Hans Moser termed the

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30 See example 2 of this chapter.
31 “Beethovens Violinkonzert wird ein Prüfstein sein und bleiben.” Vorwort to Beethoven, Konzert.
32 Jander, “Romantic Form,” 159.
35 Matthews, Beethoven, 180.
main theme "Ritornell-Thema." Maynard Solomon described the slow movements of the Fourth Piano Concerto and the Violin Concerto as "dialogues." Owen Jander dubbed the slow movement "Romanze" with underlying manifestation of the "chaconne" and "dialogue" between the solo violin and orchestra.

Before arriving at a conclusion about the form of the slow movement, let us examine the music first:

Figure 34

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti</th>
<th>Solo (Tutti)</th>
<th>Solo (Tutti)</th>
<th>Tutti</th>
<th>Solo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
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<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>Material</td>
<td>ab</td>
<td>u (ab)</td>
<td>u' (ab)</td>
<td>ab</td>
<td>v</td>
</tr>
<tr>
<td>Measure</td>
<td>1-10</td>
<td>11-20</td>
<td>21-30</td>
<td>31-40</td>
<td>40-44</td>
</tr>
<tr>
<td>Form</td>
<td>Refrain 1</td>
<td>Refrain 2</td>
<td>Refrain 3</td>
<td>Refrain 4</td>
<td>Recit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Solo</th>
<th>Solo (Tutti)</th>
<th>Solo</th>
<th>Solo</th>
<th>Solo</th>
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<td>Key</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>Material</td>
<td>x</td>
<td>y (ab)</td>
<td>z</td>
<td>x'</td>
<td>z' (a')</td>
</tr>
<tr>
<td>Measure</td>
<td>45-55</td>
<td>56-65</td>
<td>65-70</td>
<td>71-79</td>
<td>79-88</td>
</tr>
<tr>
<td>Form</td>
<td>Verse 1</td>
<td>Refrain 5</td>
<td>Closing</td>
<td>Verse 2</td>
<td>Closing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Tutti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>d</td>
</tr>
<tr>
<td>Material</td>
<td>a'</td>
</tr>
<tr>
<td>Measure</td>
<td>89-91</td>
</tr>
<tr>
<td>Form</td>
<td>Transition to 3rd</td>
</tr>
</tbody>
</table>

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38 Solomon, Beethoven, 203.
From the array of diversified interpretations regarding the form of the slow movement mentioned above, it almost seems that this movement lends itself well to different analyses. However, the best analysis is that which is able to combine the most observations made above. Several important traits about this movement surface as we analyze the music. The strophic nature of the movement is beyond dispute. The opening ten measures of theme is repeated four times, one following the other. The idea of a theme and variations seems unwarranted because the theme is basically repeated four times with different orchestration each time.\textsuperscript{40} The only variation takes place in the solo violin, but it surely is subordinate to the main theme in the orchestra, functioning merely as an embellished response to the theme.

Jander, in his excellent article “Romantic Form and Content in the Slow Movement of Beethoven’s Violin Concerto,” offered an analysis of the slow movement as a romance. Based on the characteristics of a romance mentioned above\textsuperscript{41}, Jander proceeded to distinguish each of these characteristics within the movement.

The strophic nature is indisputable. In the process of developing the music, Beethoven “alters not a single note of his original melody.”\textsuperscript{42} The theme is

\textsuperscript{40} The first time is strings, the second time is upper winds and upper strings, the third time is lower winds and lower strings and the fourth time is tutti orchestra.

\textsuperscript{41} Refer to the definitions of a romance offered by Rousseau in Chapter 6

\textsuperscript{42} Jander. “Romantic Form,” 164.
simple, comprising two four-measure phrases followed by two extra measures of “happy afterthought.”

Example 7

Beethoven: Concerto Op. 61, second movement, m. 1-10

The variety is provided by the orchestration: initially by full strings with muted violins, then by horns, solo clarinet and the first and second violins only, accompanied by the solo violin. The next strophe emphasizes the darker sonorities of solo bassoon, violas, cellos and basses, with the violin weaving “celestial arabesques aloft.” The upper strings join in with pizzicatos as the dynamic level increases, leading to the fourth strophe in which the theme is played by tutti strings (in forte but still muted) and answered by the winds. This long-range crescendo, accomplished both dynamically and with the change in orchestration, is able to hold interest right from the beginning. On the other hand, the accompaniment provided by the solo violin offers a contrasting texture. Both instances of the solo line are a response to the melody. It can be likened to

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43 In the words of Sir George Grove: the theme is “a simple strain of eight bars with two more to close it, as if by happy afterthought.” Quoted in Jander, “Romantic Form,” 160.

44 Matthews, Beethoven, 180.
an expressive dialogue between orchestra and solo. This leads to another characteristic of the romance, "narrative nature."

The slow movements of both the Fourth Piano Concerto and Violin Concerto are both "conceived as dialogues."\(^{45}\) The Piano Concerto, completed in the summer of 1806, bears much resemblance to the Violin Concerto, premiered in December of the same year. Both explore the "lyrical, reflective and serene style"\(^{46}\) likened to a magnified chamber music. In both the slow movements, there is an active dialogue between the solo instrument and the orchestra, the difference being that in the Piano Concerto, they are set in terse opposition\(^{47}\) whilst in the violin concerto, there is more of a "lyrical discussion between agreeable conversationalists."\(^{48}\)

Example 8

Beethoven: Concerto Op. 61, second movement, m. 11-14.

\(^{45}\) Solomon, Beethoven, 203.

\(^{46}\) Solomon, Beethoven, 202.

\(^{47}\) The solo piano is always playing very softly throughout while the orchestra starts off loudly and gradually gets softer, as if affected by the solo piano.

\(^{48}\) Solomon, Beethoven, 203.
The pastoral atmosphere is most clearly suggested in the above example by the use of open intervals of the horns in the beginning of the second strophe (measure 11-12). They give an immediate impression of naturalness.

The most touching and romantic moment probably occurs in those two sections of new material played by the solo violin (measures 45-55 & 71-79). Here the orchestral accompaniment is reduced to the minimum, the first section accompanied only by strings and second section by woodwinds only. The second section is actually an embellished version of the first, with even more florid and ornate figures. It has the freedom of an aria, allowing the exquisite melody to breathe and bloom within the limit of the measure.\(^{49}\) It has to give the impression of an improvisation, or an ornamented version of a very simple, yet noble melody.

The final characteristic of a romance is its "goût un peu antique." Jander proposes that the slow movement is built upon a chaconne bass. Jander argues quite convincingly about the use of a chaconne bass although he also listed ten departures from the traditional chaconne, the most important being the time signature (4/4 instead of 3/4) and the length of the phrase (ten bars instead of eight). However, it is possible to explain the idea of a triple rhythm in a quadruple time at the level of "hypermeasure."\(^{50}\)

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\(^{49}\) I think the passage is most successful when the pulse of the music does not have to slow down for the florid line, giving the impression of an improvisation.

\(^{50}\) I am indebted to Dr. Sameul Jones for the idea of "hypermeasure." He also pointed out the hidden Sarabande rhythm in the slow introduction of the Egmont Overture.
Example 9a

Proposed Chaconne bass line in the second movement.

Example 9b

Based on a harmonic analysis, the use of a repeated bass line for the first four strophes and the last time it returns in measure 56 is undisputed. However, instead of a chaconne bass, Beethoven may be just creating a walking-bass line\(^{51}\). The chaconne is in essence, a variation form, which requires the bass-line to be present throughout. However, there are several sections in the middle and end of the movement where the bass-line is missing. I would, therefore, agree to the walking-bass line in the form of a chaconne bass, but would be a little hesitant to label the movement a chaconne.

It seems very clear that this slow movement owes its origin to the French romance, used extensively in the French concerto repertoire. The Concerto No. 22 by Viotti and Concerto No. 7 by Rode contain a very typical example of a French Romanze. However, instead of labeling the strophes from one to five and

\(^{51}\) By the time, the walking-bass line is a very prominent feature of Baroque dances, for example the Allemande and Chaconne. The linear conception of Baroque music makes it interesting to create a moving line in the bass.
treated the other unrelated materials as interruptions or new musical ideas, I propose a relationship of refrain and verse to interpret the form.

The initial four refrains form a gigantic crescendo, climaxing on the fourth refrain in a forte dynamic. At this point, the solo violin takes over, first with a little cadenza, or recitative, leading to the first verse, where the violin reigns supreme. After a brief, slightly concealed return to the refrain (played by pizzicato strings with the solo violin soaring on top with an attractive melody), the violin resumes control after a brief closing section when we hear the second verse in a more elaborated version. The closing section is heard again at the end, followed by the solo violin gradually ascending into the stratosphere, every emotion approaching silent sublimity. And then, the horn calls are heard in the distance, hinting at the end of the movement. Suddenly, the abrupt move to the dominant in the orchestra creates an electrifying effect, preparing for the entrance of the rustic finale.

D Third Movement--Rondo

"The principle of a contrasting slow movement linked to the finale in a three-movement design became a mainstay of his (Beethoven's) style for about six years, until 1810."\(^{52}\) Compositions from these years include the Violin

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Concerto, Op. 61, the three string quartets from Op. 59\textsuperscript{53}, and the last two Piano Concertos, Op. 58 and Op. 73 (the "Emperor"). It seems that Beethoven is concerned about presenting the entire piece as an entity, rather than three or four separate sections or movements.\textsuperscript{54}

As noted by Beethoven, this movement is a rondo. The form is as follows:

<table>
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<tr>
<th>Section</th>
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<th>Tutti</th>
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<th>Solo</th>
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<td>Key</td>
<td>D</td>
<td>D</td>
<td>D-A</td>
<td>D</td>
</tr>
<tr>
<td>Material</td>
<td>aa</td>
<td>a</td>
<td>bc</td>
<td>aa</td>
</tr>
<tr>
<td>Measure</td>
<td>1-20</td>
<td>21-44</td>
<td>45-92</td>
<td>93-112</td>
</tr>
<tr>
<td>Form</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td></td>
</tr>
</tbody>
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<thead>
<tr>
<th>Section</th>
<th>Solo</th>
<th>Solo</th>
<th>Tutti</th>
<th>Solo</th>
<th>Tutti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>D-g-Bb-D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
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<td>Material</td>
<td>de</td>
<td>aa</td>
<td>a</td>
<td>bc</td>
<td>b' *</td>
</tr>
<tr>
<td>Form</td>
<td>C</td>
<td>A</td>
<td>B</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Solo</th>
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</thead>
<tbody>
<tr>
<td>Key</td>
<td>D-Ab-D</td>
</tr>
<tr>
<td>Material</td>
<td>a'</td>
</tr>
<tr>
<td>Measure</td>
<td>280-314</td>
</tr>
<tr>
<td>Form</td>
<td>A</td>
</tr>
</tbody>
</table>

\textsuperscript{53} In two of the three quartets, the last movement is connected to the slow movement. Op. 59 No. 1 is linked with a trill in the first violin which continues into the last movement. Op. 59 No. 3 ends on the dominant seventh chord with an "attacca subito" written at the end to move right into the finale in which the dominant seventh is resolved.

\textsuperscript{54} It may not be too far-fetching to point out here that this notion of linking different movements together is later carried by Romantic composers such Liszt, Wagner and Schoenberg where the various sections are integrated and presented as a long continuous entity.
The form of the various sections of this sonata-rondo form is very clear-cut, fitting perfectly in the textbook definition of the sonata-rondo form, ABACABA. The initial ABA section can be seen as an exposition with two contrasting themes, in this case, themes A and B in their respective sections. The theme A is a jolly, rustic theme first played on the G-string, then transposed two octaves higher to be played on the E-string. Both appearances end with a question, to be replied by the full orchestra when the theme A is repeated again.

Example 10

Beethoven: Concerto Op. 61, third movement, m. 1-19.

Themes B and C, presented in the dominant key, contain a fair amount of double stops and broken arpeggios in which the solo violin is given an opportunity to shine.

The whole exposition section is firmly rooted in a Baroque dance, the gigue. The 6/8 time signature with an extra lift on the sixth eighth-note of the measure point clearly to the rustic characteristic of the gigue. It is interesting to find Beethoven balancing such a lofty and elevated first movement and a noble
yet incredibly sensitive second movement with a straightforward, peasant-like and unsophisticated finale. It probably needs such a down-to-earth contrast in order to balance the sublimity and eloquence of the two early movements.55

The entire ABA section is repeated in the second half of the movement. There, in the key of tonic D, the double stops and broken chords of themes B and C lead to a cadenza. The cadenza is tightly connected to the final A section via a trill. Underneath the long trill of the solo violin, the cellos and basses enter with the rhythmic motive of theme A with slight alteration in the broken chord figurations. The motive becomes shortened as the trill in the solo violin changes from a E-F# trill to a E-F trill and then to a Eb-F trill imperceptibly, ushering in the distant key of Ab major.

The middle section C is essentially two eight-measure phrases, each of them played twice, first by the solo, then by the first bassoon. The first phrase is in G minor, reminding us of the heavenly new theme in G minor in the development of the first movement. The second phrase is presented in Bb major, the relative major of G minor. Each phrase is played twice, first on the solo violin and then the bassoon. When the bassoon is performing the theme, the solo violin is given an exquisite arabesque version of the theme, hinting at and meandering around the principal notes of the theme.

55 One is reminded of the great G minor String Quintet K. 515 of Mozart, in which he counterbalance the melancholic and dark first movement, a serious minuet and a richly emotional slow movement with a sunny and rustic Gigue movement.
Example 11

Beethoven: Concerto Op. 61, third movement, m. 134-142.

The final coda is virtuosic and exuberant. The energetic arpeggios played by the solo violin contrast with the rhythmic fragments from theme A in the orchestra. The ending is brilliantly conceived. The broken D major chord is presented in various inversions and decreasing dynamic levels when it is taken over by the solo violin in broken chords, leading the movement to a surprise ending.

The broken chord outline and the gigue rhythm is used like a leitmotif throughout the movement, much like the drum-taps of the first movement and the horn calls of the second. The opening theme of a broken D major chord determines the arpeggiated approach in melodic writing throughout the entire movement. Only in section C and some isolated measures can we find some linear melodic motions.
Moreover, paying attention to the pulses of the dance gives the movement an extra sense of poise and control. There is not a section in the entire movement in which the gigue pulses are absent.

In this finale, Beethoven made some distant modulations which are worth examining. There are several instances of tritone modulation which are rare for their extreme remoteness from the original tonality. The way Beethoven modulates is very similar to the semitonal technique he used so much in the first movement.

Example 12

Beethoven: Concerto Op. 61, third movement, m. 73-75.

Beethoven also uses common tones to modulate to distant keys. He manages to arrive in B minor from Eb minor (a second time from Ab minor to E

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56 Theoretically, modulation to a tritone is the furthest one can get because of the lack of any common tones between the two triads.
minor) immediately by the use of the common enharmonic tones. These modulations are bold and daring for his time.

Example 13a

Beethoven: Concerto Op. 61, third movement, m. 79-80

Example 13b

Beethoven: Concerto Op. 61, third movement, m. 254-255.

In terms of form, the clearest link between Beethoven and his French contemporaries is probably the choice of the French Romance in the slow movement. He seems to pay special attention to the genre, as seen in his preliminary studies of the form evident in the two Romances Op. 40 and 50 he composed a few years before for violin and orchestra. The form in the violin concerto is obviously more well thought out and original, but is nevertheless based on the same strophic nature of the romance.

The rustic and sparkling finale reflects some French influence in terms of incorporating folk idioms and the general athletic quality. Boris Schwarz's comment on the last movements of the French concertos can easily apply to
Beethoven's finale: "The last movement sometimes incorporates foreign dance elements but always sparkles with humor and piquancy."\(^{57}\)

Beethoven may have inherited the concerto form more from Mozart than his French contemporaries. The concerto forms of Viotti, Rode and Kreutzer are usually less developed, giving a transitory impression. Furthermore, the mastering of thematic development and the creation of endless phrases\(^ {58}\) in the violin concerto represents an incredibly higher level of artistic achievement, compared to his French contemporaries. However, the incorporation of the militant character of the first movement, a characteristic so popular in the French concertos, reveals the influence the French works have on Beethoven. The rhythmic vitality of the march bestows a structural integrity as well as an organizational firmness to the otherwise lyrical movement. His debt to the French Violin School also lies in the technical aspect, which we shall now examine.

\(^ {57}\) Schwarz, *Revolutions*, 165.
\(^ {58}\) "...deren endlose Phrasenbögen an die edelsten Werke der Schöpfung gemahnen." from Vorwort by Wolfgang Schneiderhan, *Konzert*, which means: "whose endless phrases reminded us of the most noble works of the Creation."
IX. The Technical Aspect of Beethoven's Violin Music (I)

Beethoven was primarily a pianist, not a violinist.\(^1\) It is very possible that he derived much of the technical writing from the violin music of his contemporaries, above all those from the French Violin School. Although he was very close to both Franz Clement and Ignaz Schuppanzigh, their contributions seemed to be more in performing Beethoven's compositions than in guiding him how to write for the violin. Moreover, the compositions of Clement and Schuppanzigh were not popular in their times.\(^2\)

The compositions of Viotti, Rode, Kreutzer, and Baillot, however, are favorite works in the late nineteenth and early twentieth centuries. This repertory of music was published and widely circulated since the 1780's to such an extent that Schering commented "in Vienna and St. Petersburg, in London and Paris, everyone played Viotti."\(^3\) Beethoven seemed to have enjoyed their playing so much that he attempted to communicate with them and compose sonatas for them, hoping that they may be able to perform together.\(^4\) This was especially obvious in the last violin sonata (Op. 96) when Beethoven mentioned that he has

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\(^1\) "Da Beethoven in erster Linie Pianist, nicht Geiger war..." from Vorwort by Wolfgang Schneiderhan, Konzert.

\(^2\) No works of Schuppanzigh are known. Several works of Clement are preserved in the Gesellschaft der Musikfreunde in Vienna, including trio, quartet, concerto and works for violin and orchestra. See Haas, "Clement." 26-7.

\(^3\) A. Schering, Geschichte des Instrumentalkonzerts (Leipzig: 1905), 204 as quoted in Schwarz, "Beethoven." 433, footnote 4.

\(^4\) The ninth sonata Op. 47 is dedicated to Kreutzer and the last sonata is dedicated to Rode.
taken Rode's style of playing into consideration and incorporated it into the sonata.\textsuperscript{6}

We shall now attempt to explore the technical influence these French works have on Beethoven's violin works. I will expand the repertoire to include the \textit{Konzertsatz}, the two Romances, the Violin Concerto and some of the violin sonatas.

A. \textit{Konzertsatz} C-dur WoO 5

The \textit{Konzertsatz} is probably Beethoven's early attempt to write virtuoso violin music in the style of the French concertos.

Much of the passage work in the movement must be executed with a broad \textit{détaché} stroke to produce a ringing and resonant and tone.

Example 1

\begin{center}
\includegraphics[width=\textwidth]{example1.png}
\end{center}

Beethoven: Konzertsatz, m. 207-213.

This type of \textit{détaché} stroke is attributed to the French Violin School. The use of the "Tourte" bow, which is balanced more evenly, enables the performer to

\textsuperscript{5} Anderson, \textit{letters}, 391.
\textsuperscript{6} It might be most obvious in the final movement.
execute the *détaché* stroke more readily. The large tone generated by the broad bow strokes seems to be a trademark of Viotti and his followers. In fact, the bold style seems to characterize the playing of many contemporary violinists including Spohr, Schuppanzigh and Bridgetower who have been influenced one time by the French School of Violin Playing.  

**Example 2**

![Musical notation](image)

Viotti: Concerto No. 23, first movement, m. 99-106.

*Marcelé* strokes often convey a martial character as well as a strong and upright gesture. The principal theme, of which the initial notes are three half notes marked with a dot, should be executed with the *marcelé*, albeit in *mp*. Generally, the longer note values with dots should have a weightier feel, best demonstrated with the *marcelé* stroke. Off the string *staccato* seems inappropriate here due to the lighter character associated with such strokes.

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Example 3

Beethoven: Konzertsatz, m. 102-5.

Since one of the most prominent attributes of the French Violin Concerto is the use of martial rhythms, it is very probable that Beethoven derived the means of achieving this character by referring to the French works, which abound with numerous examples.

Example 4

Kreutzer: Concerto No. 19, first movement, m. 71-74.

In the survey of the four French concertos in Chapter 7, we arrived at a conclusion that the spiky staccato, sprightly sautille and ricochet are not an essential ingredient of the French repertory. They belong in the Italian virtuoso tradition of Locatelli and Paganini. Perhaps it is the inherent Germanic sobriety that persuaded Beethoven to turn to the elegant yet soulful French virtuosity instead of the expressively passionate, though at times comically light-hearted, Italian repertoire. There are isolated examples of staccatos used in the
Konzertsatz. However, they can be viewed more as a convenience of bowing rather than an attempt to achieve a specific character.

While no example of the saccade can be found in the Konzertsatz, there are ample instances of legato playing throughout the work. However, unlike his French contemporaries, Beethoven combines legato bowings with occasional staccato strokes even in melodic passages. This combination, as seen in the second theme, gives rise to a very distinctive classical clarity, almost Mozartean in style.

Example 5

Beethoven: Konzertsatz, m. 171-175

The only important theme, which is executed totally in legato, is the brief closing theme found at the very end of the initial orchestral interlude, also supplied at the end of the movement by the editor.

Example 6

Beethoven: Konzertsatz, m. 73-78.

The virtuoso passages are presented without as much fanciful bowing variations as their French counterparts. The running passages are usually played in separate bows or with the first two notes of each group slurred together.
Example 7

Beethoven: Konzertsatz, m. 139-143.

Sometimes, the last three are grouped together to bring emphasis to the first note.

Example 8

Beethoven: Konzertsatz, m. 223-225.

Fast passages for the bow imply fast finger work. In terms of sheer violinistic display, the Konzertsatz crowns all of Beethoven's violin music. There are numerous sections of non-thematic, dazzling materials which span the entire gamut of the instrument. The high G in measure 222 is probably the highest note Beethoven ever wrote for the instrument.
Example 9

[Music notation]

Beethoven: Konzertsatz, m. 218-222.

The entire movement is conceived as a single line, which Beethoven might have preferred to double notes or chords. He might not have felt comfortable with latter yet. Harmonics and pizzicatos, which are also extremely rare in the French repertory, are absent from this work.

We are unable to ascertain the amount or type of vibrato Beethoven may have desired in his music. However, as stated before, from the prevailing sources of late eighteenth and early nineteenth centuries, the vibrato is always related to the character of the music and the expression in the bow strokes. It is thus fair to comment that one should not use the vibrato indiscriminately, but rather in appropriate spots.

In the Konzertsatz, I would emphasize the articulation of the bow strokes as a primary source of expression. By articulation, I refer to the many different

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9 See the section on “Vibrato” in Chapter 7, or for a more complete view, the chapter titled “Special effects” in Stowell, Violin Technique, 202-211.
10 See chapters 6 and 10 for a discussion of the use of vibrato.
and varied palettes of tone colors which we have forgotten and replaced with the vibrato. The right hand should be the violinist’s breath, which is capable of conveying infinite varieties of nuances. I would recommend to “sing” a melodic passage on the violin without using vibrato so that one can learn how to explore the expressive possibilities of the bow arm. Then, the addition of the vibrato would add to the spectrum of colors. The entire second subject can be a section to explore. Instead of vibrating at any possible moment, it may be more interesting to use vibrato to highlight certain special notes.

Example 10

Beethoven: Konzertsatz, m. 171-182.

B. Romances in G major, Op. 40 and F major, Op. 50

As opposed to the Konzertsatz, the two Romances emphasize the lyrical and singing quality of the violin. Beethoven may have been attempting to emulate the mellifluous affection that characterized the slow movements of the great French violin concertos; the spinning phrases, the immense breadth, and the sweeping gestures.

Needless to say, the predominant bow strokes are the legato and détaché. However, Beethoven never allows the phrases to extend for numerous measures
in a single-directional manner. Although the entire phrase spans for a great number of measures, he always make room for smaller and shorter phrases to bloom within the larger framework. It would be detrimental to the music to overlook the grand overview, but it is also a great loss to neglect the smaller gestures. I would like to illustrate with an example.

Example 11

\[ \text{Beethoven: Romance Op. 40, m. 24-29.} \]

Instead of treating it as one single phrase, I think it would be more idiomatic to see it as two little one-measure phrases growing into the third phrase (as the notes become higher), after which it unwinds gracefully. To indicate the subtle nuances, I will amplify the effects using the conventional dynamic signs.

Example 12

\[ \text{Beethoven: Romance Op. 40, m. 24-29.} \]
There are many other instances in the Romances that call for subtle shapings within a larger phrase. Generally, appoggiaturas are good indications of where the subtle nuances are.

Example 13a

Beethoven: Romance Op. 40, m. 34-36

Example 13b

Beethoven: Romance Op. 50, m. 20-23.

For contrast, Beethoven provided a minor section in both the Romances. The minor tonality adds a tragic pathos to the otherwise sweet and peaceful music. They also have angular rhythms, such as dotted notes or even double-dotted notes. On top of that, the inherent drama is created by a wider palette of dynamics. Furthermore, martelé and staccato are introduced for the first time in these sections. The martelé strokes create a militant character at the beginning, supported by vigorous rhythmic accompaniment.
Example 14a

Example 14b


When the theme in example 14a is repeated in variation, the staccato is used.

Example 15

Beethoven: Romance Op. 40, m. 61-64.

Traditionally, these staccato are played as short martelé strokes at the tip of the bow. However, according to Baillot\textsuperscript{11}, strokes known as the détaché léger,

\textsuperscript{11} Refer to chapter 6.
or the détaché perlé executed by throwing the bow onto the string are frequently used. The length of these staccato strokes varies from “brush” (which closely resembles the détaché) to spiky (which resembles the sautillé). To execute it at the point will reduce the risk of coarseness in the sound, but sacrifice the buoyancy. Furthermore, there are more possibilities for variety at the middle of the bow, ranging from shorter note lengths to broader strokes when the music requires.

Due to the predominantly lyrical character of the two Romances, the virtuosic passages are found mostly in the contrasting minor section. They are impassioned and sweeping running passages with a touch of bravura.

Example 16a

Beethoven: Romance Op. 40, m. 76-79.

Example 16b

Beethoven: Romance Op. 50, m. 28-33.
One distinct feature of the G major Romance stands out from the very beginning. The opening double-stops and their subsequent appearances are quite difficult to bring out successfully due to the small intervals and the smooth contour. To my knowledge, such contrapuntal writing for the violin is unique in Beethoven's output.

Example 17


Closely related to the subtle nuances of the phrases and appoggiaturas is the use of vibrato. We shall discuss the subject in greater length in the next chapter. However, it is sufficient to point out here that one should experiment with more expression with the bow rather relying entirely on the vibrato. In fact, vibrato was always considered as a special effect up to the first quarter of the twentieth century.
X. The Technical Aspect of Beethoven's Violin Music (II)

A. Violin Concerto, Op. 61, First Movement

Written about four years after the two Romances, Op. 40 and 50, the Violin Concerto, Op. 61, demonstrates a more confident and mature approach towards violin writing, an unsurpassed mastery of balance between the solo and the tutti as well as the integration of both parts.

The overall mood of the concerto is lyrical, but retains a masculine diction.\(^1\) However, the predominant over-cautious and careful attitude towards this concerto\(^2\) may have resulted in an interpretation of extreme beauty, but it somehow missed Beethoven's original intentions. Far from suggesting that this concerto is lacking in beauty (on the contrary, it contains some of the most memorable themes in the entire oeuvre of Beethoven), I think it is composed primarily as a virtuoso concerto in the manner of the French virtuoso concertos. The greatness and loftiness of the work can be realized and even magnified by letting the virtuoso passages fulfill their functions of virtuosity and allowing the architecture to reveal the magnitude and immensity of the music.

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\(^1\) "...das Violinkonzert...sich trotz seiner männlichen Diktion zur lyrischen Seite neigt." from Vorwort by Wolfgang Schneiderhan, Konzert.

\(^2\) To quote from the above source again, "Jedes Abweichen ist störend. Die Führung der Solostimme ist bloßgelegt, manchmal abstrakt nackt, alle Töne sind glasklar erkennbar, jede dynamische wie rhythmische Unausgewogenheit schadet dem Werk, es sträubt sich von selbst gegen eine eigenwillige Auslegung." It can be translated as follows: "every irregularity becomes disturbing. The leadership of the solo voice is revealing, sometimes abstractly plain, all tones are clearly distinguishable, dynamic and rhythmic imbalance is detrimental to the work, which resists by nature any individualistic interpretation."
The most obvious characteristic of the first movement is lyricism. For a start, both the first and second themes are expressed in long phrases with mostly step-wise motion.

**Example 1**

Beethoven: Concerto Op. 61, first movement, first theme.

Beethoven: Concerto Op. 61, first movement, second theme.

Many of the episodic materials have a singing legato quality. These passages seem to acquire a distinctive flavor of smoothness by the use of slurs over many notes as well as a melodic line of even contour. Sometimes, the step-wise motion is embedded within an apparently jagged outline, such as broken octaves.

**Example 2**

Beethoven: Concerto Op. 61, first movement, m. 126-132.
On the other hand, there are also passages of virtuosity, where Beethoven clearly reveals his source of inspiration. The first instance of passage work consists of running sixteenth notes played with separate détaché strokes.

**Example 3**

![Musical notation]

Beethoven: Concerto Op. 61, first movement, m. 134-142.

Traditionally, additional slurs are always added to these separately bowed passages to create variety and improve the subtleties in the inner phrasings. Here are some examples of the various bowings of one passage as performed by various violinists.

**Example 4a**

![Musical notation]

Beethoven: Concerto Op. 61, first movement, m. 134-142.
Example 4b

Beethoven: Concerto Op. 61, first movement, m. 134-142.

Examples of mixed bow strokes are frequently found in the French repertory, indicating that slurs are customarily added to continuous running passages. However, from the examples gathered, the combinations of slurs and separate strokes are far less varied and inventive compared to those added onto the Beethoven concerto. Furthermore, the slurs are never indicated in the autograph of the concerto or in the subsequent manuscripts.

Example 5a

Viotti: Concerto No. 22, third movement, m. 59-64.
Example 5b

Kreutzer: Concerto No. 19, first movement, m. 160-168.

Stemming from an era during which the French virtuosic tradition was still exerting a profound influence, it is very possible that Beethoven had left the detailed bowings to the individual taste of the performer himself. We have witnessed through the years how individual tastes have adorned these running passages with the most diverse creativity. However, one must also be willing to accept the possibility that Beethoven wished to have them played with separate détaché strokes. There are several other spots in which he has clearly indicated that slurs should be used.

Similarly, the bowing for several triplet sections remains debatable. In the autograph, most of them do not have slurs marked above them. However, several modern editions choose to include additional slurs to bring out the melodic line from its accompanimental background.
Example 6

Beethoven: Concerto Op. 61, first movement, m. 152-166.

Based on similar assumptions mentioned above, these passages can also be executed with separate strokes while achieving the same effects. In fact, performing these passages with separate strokes enables the performer to realize a new interpretive freedom not hindered by the added slurs. The performer can color the shapes in endless possible ways while still emphasizing the implied melodic line. Subtle rhythmic fluctuations, more or less in forward motion, change of tone colors for special harmonies and even the ability to voice the broken chords in a meaningful way are not as easy to execute with the slurs. Above all, the passage work gains a type of unrestrained "suavity" that characterizes virtuoso music of the time.
Incidentally, Baillot quoted one of the triplet passages in his *L'Art du violon*, published in 1835, less than thirty years after the concerto was written. In this “light and delicate passage”, he requested it to be played “very lightly, in the middle of the bow.” Furthermore, the triplets are played with separate strokes, exactly as Beethoven has indicated. Baillot added only a few slurs towards the end of the passage to facilitate certain bow strokes.³ This proves that contemporary violinists during Beethoven’s time may not have added slurs to existing music so liberally as we might have imagined.

Only a handful of passages are marked with dots and out of this handful none should be interpreted as aggressive and overly short. The most extended *staccato* passage is in the development where the solo violin accompanies the two bassoons in arpeggios:

**Example 7**

Beethoven: Concerto Op. 61, first movement, m. 315-321.

³ Baillot, *Art*, 200-201.
Although *staccato* dots are marked only in measure 315, judging from the identical figures that follow, the staccato dots should also be applied to the subsequent measures. Here, the solo violin remains in an accompanimental position with occasional snippets of thematic materials. The entire mood of this passage is rather subdued and mellow. The principal emphasis is on the bassoon duet, answered by four repeated chords from the strings. Amidst the pulsating eighth-note rhythm, the solo violin adds a swinging triplet line in ascending and descending arpeggios. To execute the *staccato* in an aggressive fashion will destroy the sublime balance. Therefore, the staccato strokes should be gently executed, more like a brush stroke.

A few measures later, in measures 322 and 324, the *staccato* acquires a new definition. The main thrust here seems to be the four pulses on each of the four beats. In order to realize them successfully, the *staccatos* should be played with firm *martelé* strokes. In the measures 325 and 327, there are two "wedges" which call for even stronger *martelé* strokes. These firm *martelé* strokes can even be termed *saccade*. 
Example 8

Beethoven: Concerto Op. 61, first movement, m. 322-329.

Similarly, the *martelé* strokes should be used at the end of the development section to bring attention to the rising chromatic line in the first of every triplet groupings.

Example 9

Beethoven: Concerto Op. 61, first movement, m. 357-362.

There are several other sections (measures 151 and 157) in which the *staccato* strokes should be executed as brush strokes. There are also a few measures with *staccato* dots marked under a slur. Due to the relatively slow
tempo (in quarter notes) and the appoggiatura-like nature of these notes (recalling again the opening motive), they should be expressed as *portato*.

Example 10

![Music Example]

Beethoven: Concerto Op. 61, first movement, m. 166-170.

Regarding the technical aspect of the right hand technique, Beethoven's Violin Concerto contains numerous passages that are clearly influenced by the French violin concertos. In fact, any random page of Beethoven's concerto bears much resemblance to a typical page of a concerto by Viotti or Rode, with similar type of virtuosity, running passages alternating with more lyrical melodic sections, scalar, arpeggiated figures and broken chords.

According to Schwarz, the broken octaves in the very beginning and parallel passages are influenced by the concertos of Viotti and Kreutzer.

Example 11a

![Music Example]

Beethoven: Concerto Op 61, first movement, m. 89-91.
Example 11b

Viotti: Concerto No. 1.⁴

Running passages in both the Beethoven Concerto and the French Concertos also exhibit similarities in outline. Continuous sixteenth-note passages seem to be a very popular and effective way to demonstrate virtuosity.

Example 12a

Beethoven: Concerto Op. 61, first movement, m. 181-191.

Example 12b

Viotti: Concerto No. 23, first movement, m. 99-103.

Although these passages may appear similar from the surface, there exists a substantial difference between Beethoven’s running passages and those found in the French repertory. In the former, the underlying harmonic basis

⁴ Schwarz, “Beethoven,” 443.
forms a firm foundation on which the running passages flourish, which always and inevitably contain some melodic direction. In the French concertos, one can be distracted by the minute melodic phrases and lose sight of the original purpose of these passages. Herein lies the accomplishment of Beethoven's compositional skills: much care has been given to the details of the choices of running notes\textsuperscript{5} while the overall architecture governs the structure of the movement.

The solo violin part encompasses the entire range of the violin. A span of three and a half octaves is covered in just the first thirteen measures of the solo violin entrance, reaching the extremely high $d^3$ at the end of the introductory phrase. As noted before, Beethoven creates an extremely smooth contour in the violin melody with step-wise motions or small intervals. He seems to be aware of the different tone colors which the violin can produce in different registers. The initial appearance of the first theme in the solo violin is scored an octave above the oboe part, giving it a silvery and shimmering quality. In fact, the solo violin themes are generally scored high to project across the orchestra. The only exception is the ultimate appearance of the second theme after the cadenza. It is to be played on the D and G strings as indicated with thin string pizzicato accompaniment. The low register gives the theme a mellow and reflective character.

\textsuperscript{5} The several versions of running passages present in the autograph prove that Beethoven toiled over the choice of the precise pitches. See chapter 8.
Double stops and chords are not explored thoroughly in this movement. The lyrical quality of the music perhaps does not require the use of multiple notes. However, in the opening ascending arpeggio the broken octaves are usually executed as parallel octaves, with the bow slightly breaking the two notes. In fact, some editions of the concerto call for octaves in this passage and its parallel spot in the development.\textsuperscript{6}

Example 13

\begin{center}
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\end{center}

Beethoven: Concerto Op 61, first movement, m. 89-91. (Wilhelmj)

It is intriguing to find that many editions of the Beethoven concerto use harmonics as a "coloring" effect, to make available a new and different tone quality in the middle of phrases. In \textit{L'Art du violon}, Baillot compiled a fairly complete table of the fingerings for various natural and artificial harmonics but he added that the most ingenious use of the harmonics belongs to Paganini, who composed passages of harmonics in one, two and three voices which remain unsurpassed. Moreover, examples of harmonics in the French concertos are scarce.

The main opposing reason to the use of harmonics is their inferior tone quality. In Leopold Mozart's \textit{Versuch einer gründlichen Violinschule}, he mocks

\footnote{See editions of Wilhelmj and Kubelik, quoted in Stowell, ed., \textit{Performing Beethoven}, 153.}
the use of the harmonics as "a really laughable kind of music....owing to the
dissimilarity of tone...[which] becomes at times so faint that one might prick one's
ears to hear it." To Mozart, the use of harmonics "fights against nature herself"
and "he who wishes to make a flageolet (harmonic) heard on the violin, will do
well to write his own Concerto or Solo thereon, and not to mix them with the
natural violin-tone."\(^7\)

Although harmonics are not specified in the autograph or other primary
manuscripts of the Beethoven concerto, they are employed in varying degrees in
many editions.\(^8\) Robin Stowell summed up the use of harmonics in his
resourceful article that examines the various editions of the concerto:

1) to avoid or assist shifts;
2) to complement open strings;
3) to facilitate accuracy in intonation;
4) to avoid *portamentos*;
5) to help awkward string crossings.\(^9\)

It seems that in these various editions, harmonics are used at the expense
of the tone quality. Alternative fingerings that do not involve the use of
harmonics are indeed possible and in fact, in the author's opinion, do not appear
to be much more difficult. Some excessive *portamentos* or slides, apparently a
favorite choice of some editors, are altogether unnecessary.

\(^7\) Mozart, *Versuch*, 101.
\(^8\) Stowell, *Performing Beethoven*, 180.
Example 14a

Beethoven: Concerto Op. 61, first movement, m. 142-143. (Dessauer¹⁰)

Example 14b

Beethoven: Concerto Op. 61, first movement, m. 150-151. (Dont¹¹)

Some use of harmonics, on the other hand, is permissible because the "resonant" quality fits the context well and the use of harmonic helps the change of position.

Example 15

Beethoven: Concerto Op. 61, first movement, m. 159-160.

The use of vibrato depends entirely on the individual violinist. In the eighteenth and nineteenth centuries however, vibrato is usually considered as an

¹⁰ Stowell, Performing Beethoven, 181.
¹¹ Stowell, Performing Beethoven, 182.
expressive ornament and should be used "selectively and sparing." We shall address the problem of vibrato in more detail in the next section.

B. Violin Concerto, Op. 61, Second Movement

The solo violin part of the second movement essentially contains improvisatory passages and melodic sections in the bel canto style. Due to the overall pastoral mood, strong and accented strokes such as the martelé and saccade are not used. Virtuosity is expressed through smooth running passages achieved by a fluent left-hand technique rather than by energetic bow strokes.

The improvisatory nature of the solo violin is apparent from the very beginning when the violin answers the pair of horn calls, and a few measures later, responds to the clarinet melody with some scalar and arpeggiated figures. When this entire section is repeated with different and fuller orchestration, the solo violin is given more notes to play, responding to the heightened tension in the repetition.

Technically speaking, most of these improvisatory sections consist of running notes that extend throughout the entire gamut of the violin. However, Beethoven confines the solo part initially to the upper register to obtain a shimmering tone quality contrasting with the tutti part. Moreover, Beethoven was able to transform these short phrases of arpeggios, turns and scales into

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12 Stowell, Performing Beethoven, 192.
expressive gestures that either answer the tutti phrases, or extend the phrases like a little tail.

Example 16

\[
\text{Beethoven: Concerto Op. 61, second movement, m. 11-14.}
\]

The short bridge that leads to the melodic section is a written-out embellishment to the main notes of the G major triad. In the autograph, the embellishments are not given specific rhythmic values and are simply notated as even eighth notes.

Example 17

\[
\text{Beethoven: Concerto Op. 61, second movement, m.: 40-43.}
\]

It seems most natural that the embellishments should fall roughly within the value of a quarter-note, as indicated by the quarter-note rest in the tutti. As an attempt to help the soloist gauge the duration of the improvisatory run better, several editors have come up with more exact notation. Being both interpretative
as well as technical in nature, these versions may offer some insights into the execution of this passage for the fresh learner. Nevertheless, it forces the fluidity of this passage into a straitjacket and thus eliminates the ad libitum feel that is most desirable.\textsuperscript{13} Two such editions are as follows:

Example 18a

Beethoven: Concerto Op. 61, second movement, m. 40-43. (Auer)

Example 18b

Beethoven: Concerto Op. 61, second movement, m. 40-43. (Biesantz)

The solo violin is given the most serene and tranquil melody in the second half of the movement. In contrast to the shimmering melodies in the beginning, Beethoven indicated "sul G e D" in the autograph for this section. The solo violin is initially accompanied by strings and in the repetition by winds only. It seems clear that Beethoven has a specific tone quality for the solo violin. If the

\textsuperscript{13} Stowell, Performing Beethoven, 187.
accompaniment is too thick and the solo has to project in order to be heard, some of the magical quality will easily be lost. Conversely, if the solo is playing in a higher tessitura in order to project better, much of the warm and velvety characteristic will be sacrificed. The same sensitivity is applied to the repetition as well with the addition of more ornamentation. The added embellishments seem to reflect the emotional urgency present in this passage which is absent in the first instance.

We find two running scales notated in even eighth notes in the repetition. Again, several different editors have contributed to realizing the rhythmic groupings of these runs. With two previous measures of thirty-second notes notated, it seems apparent that Beethoven wishes to leave the interpretation to the individual's intuition, or even to spontaneity in performance itself. Any attempt to dictate the flow seems to work against his original intention.\(^{14}\)

Example 19a

![Musical notation]

Beethoven: Concerto Op. 61, second movement, m. 73-78.

\(^{14}\) Stowell, *Performing Beethoven*, 185.
Example 19b

Beethoven: Concerto Op. 61, second movement, m. 77. (Bachmann and Auer)

This type of improvisatory writing has its root in the da-capo arias of the Baroque opera seria, where the da capo section requires the singer to embellish the initial melody.\textsuperscript{15} This practice was quickly transferred to the solo sonatas. Slow movements are frequently notated in skeleton form and require the performer to adorn them with spontaneous embellishments.\textsuperscript{16} To protect themselves from bad taste and incompetent performers, later composers "chose to write out the desired ornamental figurations."\textsuperscript{17} This is most certainly the case for most Classical composers, especially Mozart and Beethoven.

Turning to the violin literature, we find very similar embellishments in the French repertory. Here is an example from the concertos that we surveyed.


\textsuperscript{16} The slow movements of Baroque sonatas by Corelli, Vivaldi, Tartini etc. often require embellishments and some versions of the ornamented movement survived. For more details, see Stowell, \textit{Violin Technique}, 337-367.

\textsuperscript{17} Neumann, \textit{Ornamentation}, 182, in which Bach and Mozart are quoted. However, Neumann mentions the "vergessene Selbstverständlichkeiten", a term borrowed from Hugo Riemann, in which certain appoggiaturas, turns and fermatas embellishments are accepted as part of the Classical musical taste.
Example 20

Kreutzer: Concerto No. 19 in second movement, m. 51-57.

Compared to the Beethoven concerto, the embellishments of the French concertos are much more decorative and florid. Nonetheless, the types of ornamentation used in both works are similar: fast scale passages, occasional turns and trills. Although it is impossible to determine to what extent Beethoven relies on the examples found in the French concertos, it is certain that he employs improvisatory writing in his work; this type of improvisatory writing is very similar, if not simpler and less elaborated, than the French violin compositions.

The use of broad continuous vibrato in the cantabile passages in all three movements of the concerto is a twentieth-century addition. Some ascribe it to Ysaÿe while others accredit Kreisler for the change. One of the most important
violin pedagogues of the twentieth century, Carl Flesch, summarizes the situation:

"We must not forget that even in 1880 the great violinists did not yet make use of a proper vibrato but employed a kind of *Bebung*, i.e. a finger vibrato in which the pitch was subjected to only quite imperceptible oscillations. To vibrate on relatively unexpressive notes, not to speak of runs, was regarded as unseemly and inartistic. Basically, quicker passages had to be distinguished by a certain dryness from longer and more expressive notes."

The use of the term "proper vibrato" somewhat reflects Flesch's advocating for a broader and continuous vibrato. However, his views are not shared by the many others, including Joachim and the great pedagogue Leopold Auer, who writes:

"...those who are convinced that an eternal vibrato is the secret of soulful playing, or piquancy in performance-are pitifully misguided in their belief....No, the vibrato is an effect, an embellishment; it can lend a touch of divine pathos to the climax of a phrase or the course of a passage, but only if the player has cultivated a delicate sense of proportion in the use of it."

By the early twenties, continuous vibrato is gradually accepted as an indispensable part of expressive violin playing until the rise of interest in performance practice in the second half of the century. The newer, more informed view of performance practice makes essentially the same claims about the use of vibrato primarily as an effect or embellishment, and limits the use of vibrato in Baroque composers, and to a certain extent, Classical composers.

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The total swing to the opposite side may have resulted in an over-enthusiastic opinion about the virtue of vibrato-less playing, which received sarcastic remarks such as "sounds like a sewing machine," or "unfamiliar mannerisms."

Several groups and individuals in the last ten to fifteen years have began to take a more "musical" approach to vibrato and arrived at a happy balance between excessive vibrato and the lack of it. What is often overlooked is the expressive qualities of the bow arm. A good bow arm can be compared to the larynx of a singer, able to produce all the various expressions and numerous shadings required in music. If we focus on the vibrato as the sole means of expression, we end up with a blend of warm and lush sound without much characterization. If however, the vibrato is used as a means to intensify or amplify what the bow arm is trying to express musically, it will succeed in getting the music across to the audience.

Taking the second movement as an example, we shall now discuss the use of vibrato. As noted earlier, the solo part of the second movement consists of two types of material: the improvisatory and the melodic. The former has

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22 In my opinion, the performances of Baroque and Classical repertoire by the English Baroque Soloists and the Orchestre Révolutionnaire et Romantique conducted by John Eliot Gardiner are supreme examples. The Quatuor Mosaïques is absolutely wonderful in its interpretation of the Haydn, Mozart, Beethoven and Schubert quartets. Individual violinists such Sergiu Luca also arrived at an intensely expressive interpretation of the Baroque and Classical works. The most fascinating aspect of these successful interpretations is the profoundly musical approach to the compositions rather than a dogmatic and literal rendition of works. The musicological discoveries helped them to make the music more enjoyable and one can easily forget about the period instruments and the specific and different ways of playing them.
faster rhythmic values while the latter is slower. It is tempting to shower all passages with the same tender and lush broad vibrato; indeed, many have opted for this interpretation. However, this approach usually slows down the forward motion by putting too much emphasis on the faster notes, especially the improvisatory passages and results in a lack of the original spontaneous and unpremeditated character.

For the opening phrases, the vibrato should be used sparingly and only at the end of each phrase (the quarter note marked with tenuto) and on the longer note values. Incidentally, the extremely high E₃ is marked in some editions as a harmonic (Dessauer). However, the airy quality of a harmonic does not fit the tenuto marking here. It would be too much of a contrast to play a high note as a harmonic and a measure later, another high note (d₃) as a stopped note (it is not possible to play the d₃ as a harmonic).

Example 21

Beethoven: Concerto Op 61, second movement, m. 15-16.

In measures 17 and 19 especially, the appoggiatura should be expressed primarily with a different bow pressure rather than with excessive vibrato. Legato
scale passages can benefit from a smooth bow stroke without too many wobbles from the left hand.

Example 22

![Musical notation]

Beethoven: Concerto Op. 61, second movement, m. 17-20.

Although it may seem contradictory, each individual note must sound sprightly and lively in order to be attractive. When Geminiani talks about vibrating short notes to "make their sound more agreeable," I think he refers to a slight finger motion that generates a lively quality in the sound, which Flesch termed it *Bebung*[^24]. It can be compared to the natural vibrato of a human voice which vibrates almost imperceptibly but is indispensable in a beautiful voice. Hence, although broad vibrato in these improvisatory passages is not desired, a slight finger vibrato is necessary to make the tone shimmering and alive.

The melodic passages are usually endowed with the broadest, warmest and most ardent vibrato on every possible occasion. The slight finger vibrato, mentioned above, should also be applied here in the moving eighth and sixteenth notes to make them shimmer. The longer notes should possess a rich velvety

[^24]: See footnote 15.
quality, but too much emphasis has been directed to the vibrato at the expense of an expressive bow stroke. Furthermore, not all long notes should be vibrated nor should they be vibrated in the same way. Baillot provided an interesting example of how Viotti "used vibrato" from a passage in Viotti’s concerto No. 19.\textsuperscript{25}

Example 23

\begin{center}
\includegraphics[width=\textwidth]{example.png}
\end{center}

Viotti: Concerto No. 19.

In this example, Viotti certainly vibrated on the long notes in the beginning of each measure except the fourth, the eighth, the tenth and the twelfth measures. Those notes that begin these measures are appoggiaturas (fourth and eighth) or have a function of appoggiaturas (tenth and twelfth). It seems apparent that appoggiaturas are usually not vibrated, or at least not vibrated the same manner as melodic notes.

Returning to the Beethoven concerto, I shall now propose an alternative "vibrato plan" for the melodic passage in line with what we learn from Viotti and Baillot. All the appoggiaturas should have a different tone quality compared to

\textsuperscript{25} Baillot, Art. 240-241. Also quoted above in chapter 6.
the non-appoggiaturas and the difference can be created by bow pressure as well as the type of vibrato. There is nothing more dangerous than dogmatism in music interpretation and what I am proposing is merely a guideline. The surest way to determine the type and the amount of vibrato to use is to listen to the harmonic structure of the music and let the bow stroke guide the use of vibrato. The bow is the voice and the vibrato the nuances and shadings of colors.

Example 24

Beethoven: Concerto Op. 61, second movement, m. 45-52.

C. Violin Concerto, Op. 61, Third Movement

In contrast to the lyrical, elegant first movement and the pastoral and introspective second movement, the third movement is down-to-earth, rustic and simple. The extended passages of sixteenth notes in broken chords and double stops adorn the entire movement with a virtuosic flair absent in the other two movements. Its distinctive sonata rondo form (ABACABA) poses no problem for the audience to grasp and understand. The cheerful spirit, the driving energy and the sheer excitement explains why this movement is always successful in performances.
The peasant-like character of the first theme derives from the D major triad played on the G-string. The broken triad at the very beginning reminds one of the hunting horn.\textsuperscript{26} The sonorous and rich quality of the tone on the G-string played with buoyancy immediately gives a rustic impression. The off beat accompaniment provided by the violoncellos reinforces the ponderous, almost comical character. However, the two-octave shift of the theme after its initial appearance alters the character completely. Beethoven indicates \textit{delicatamente} for the solo violin and accompanies only with the violins in \textit{pianissimo}. The E string bestows a silvery quality to the music and the articulations are more detached and sprightly.\textsuperscript{27} If the G-string passage resembles a hefty bass in comic operas, the E-string passage corresponds to an agile soprano. As in the first movement, Beethoven displays a competent knowledge about the different tone qualities of the violin.

\textsuperscript{26} Baillot, \textit{Art.}, 251-252.

\textsuperscript{27} Several editors attempt to “correct” Beethoven’s “negligence” by adding a staccato dot to the third eighth note in the G string passage and a slur between the first quarter note and third eighth note in the E string passage. They feel that since these two passages are next to each other, they \textit{should} be articulated the same way. However, there are ample reasons to believe that these two phrases are of totally different character and should thus be articulated differently.
Example 25

Beethoven: Concerto Op. 61, third movement, m. 1-18.

Boris Schwarz notes a parallel usage of the contrasting G- and E-string textures in an early concerto of Viotti in which Viotti begins the final movement in the upper register and then transposes it to the G string.²⁸

Example 26

Viotti: Concerto No. 6, third movement.²⁹

Another tradition claims that Clement may have directly or indirectly influenced the formation of the rondo theme.³⁰ Schering even quoted an old Viennese tradition that Clement was the originator (Urheber) of the theme.³¹ The gracious and lyrical quality of Clement's playing may have resulted in the lyrical

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tendency of the concerto.

There are several double-stop passages in this movement. Unlike the music of the French violinists and, to a greater extent, Paganini, double stops have a different function in Beethoven's music. In most cases, the double or triple notes are employed for expanding the sonority. These include the opening of the G major Romance Op. 40 and the opening of the Kreutzer Sonata Op. 47. However, there are some isolated examples of virtuoso usage, such as those found in the third movement. In addition to a fuller sonority, these passages are brilliant and exciting. Schwarz found another parallel passage in an early Viotti concerto which uses double stops in similar fashion.\(^{32}\)

**Example 27a**

![Musical notation](image)

Beethoven: Concerto Op. 61, third movement, m. 68-75.

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Example 27b

Viotti: Concerto No. 5, first movement.\(^{33}\)

However, these double-stop passages are very effective. The parallel sixths usually ring better than thirds and the addition of an open string in between the double notes gives the performer ample time to shift. With the aid of the open string, Beethoven manages to produce two separate musical lines: one playing the ascending scale in sixths while the other acts like a pedal note or drone. The busy détaché strokes and the string crossings help create an exhilarating effect.

The double stops are followed by extended passages of broken chords played in fast détaché strokes. These détaché strokes, when well executed, always produce a clean and articulated sound that demonstrates virtuosity. In addition, Beethoven uses a sudden drop in dynamic (from f to p) at the beginning of every phrase to heighten the tension that eventually explodes into a soaring arpeggio to a high G\(^2\).

\(^{33}\) Schwarz, "Beethoven," 445.
Example 28

Beethoven: Concerto Op 61, third movement, m. 79-81.

The détaché passages are contrasted by a section of mostly legato strokes in the minor key. The melody is divided in two parts; each part is announced by the solo violin and repeated by the bassoon, during which the solo violin weaves a florid accompaniment around the melody. The florid passage is constructed mainly with arpeggios and some passing notes and neighbor notes. They are all slurred in either groups of six or twelve. All editors are consistent in keeping the legato quality of this middle section. One of the editors, Dant, tried very hard to preserve the melody-harmony dichotomy in the second florid passage (measures 151-154) and devised a rather complicated fingering to play the passage on two strings, which unfortunately destroys Beethoven’s tonal uniformity. The frequent shifts necessary to execute this passage just do not sound clean enough.

Example 29

Beethoven: Concerto Op 61, third movement, m. 151-154.

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34 Incidentally, the key scheme and character is similar to that of the first movement where Beethoven evokes a melancholic mood in the key of G minor (measure 331).
35 Stowell, Performing Beethoven, 168.
At the end of the middle section, Beethoven included a short section of parallel octaves that quotes almost literally from the opening of the first movement. Similar to the opening, these broken octaves should be fingered as octaves for optimum result.

Example 30

Beethoven: Concerto Op 61, third movement, m. 172-173.

The coda of the movement is probably the crowning détaché passage of the entire work. Here the solo violin is given arpeggios and scale passages infused with bravura and exhilaration. The driving force is generated by the sixteenth notes in the second violins and violas as well as the gigue rhythm, which derives from the opening theme in the movement. Together, they propel the music forward until the very end of the movement.
Example 31
Beethoven: Concerto Op.61, third movement, m. 329-335.

One little appearance of the *pizzicato* is found in measure 218. The parallel passage in measure 45 is played *arco* an octave higher. Beethoven may have wanted to be different the second time and added the *pizzicato* instead. It
is sometimes played with the left hand because of the short time gap between
the pizzicato and arco, and perhaps because of the ease of playing both notes
on open strings. This is probably the only spot in his entire oeuvre that utilizes
the left-hand pizzicato.

Example 32

![Example 32 notation]

Beethoven: Concerto Op. 61, third movement, m. 218-219.

The French concertos usually incorporate foreign dances as their last
movements. 36 These movements are usually straightforward, poised and less
complicated. It is possible that Beethoven followed their pattern and even
adopted a "French" gigue as the basic structure. It is obvious that this movement
is based on a Baroque gigue. 37

Example 33a

![Example 33a notation]

Gigue rhythm

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36 Although one cannot prove that all the last movements are based on particular dances, it is clear
from the beginning that they maintain a simple character with emphasis on rhythm. Melodic inventions are
less prominent than repetitions of certain violinistic figures for virtuosic purposes.

37 There are actually two kinds of gigue; the Italian type is fast with running passages, the French
type is usually in compound meter with stresses on both the upbeat and the downbeat of each grouping. By
far, the French gigue is more popular and it is the French type that Beethoven uses here.
Example 33b

\[\text{Beethoven: Concerto Op.61, third movement, m. 1-3.}\]

Similar to the first movement, numerous sixteenth-note passages can be found in this movement. They are not unlike those passages we surveyed in the French concertos. The right tempo allows for virtuosity executed with clean articulation. Although the French concertos consist of more scale passages than arpeggios and are more varied in composition, it is possible that Beethoven's passage work is based loosely on them. These passages are mostly executed with détaché strokes. However, Rode and Kreutzer appear to be more creative with the bowings and include various slurs and staccatos for more varieties.

However, the last movement of the Beethoven concerto rises from mere technical display to grandiose proportion and depth and accomplishes much more in the area of drama and contrast. The excitement of the music is sustained not by virtuosity alone, but is based upon the tension and relaxation in the musical architecture as well. In this respect, the last movement of the Beethoven concerto, although owing much to the French models, is a much more rewarding and fulfilling work to perform than its French counterparts.
X. Conclusion: Toward a New Interpretation of Beethoven’s
Music for Violin and Orchestra

Paul Henry Lang, in the "Editorial" of the 1953 issue of *Musical Quarterly,*¹ laments on the lack of scholarship regarding the minor composers that thrived during the Beethovenian era. According to him, "If we persist in consigning the dim figures behind Beethoven to complete oblivion we shall never understand why Brahms developed as he did, while Berlioz, Chopin, Liszt went their own way."

Based on similar assumptions, this document seeks to uncover the influences behind the violin works of Beethoven. The aim of the present endeavor has been three-fold: to discover the various sources that might have affected Beethoven’s violin music, to derive a historical setting for Beethoven’s works, and to arrive at an interpretation of Beethoven’s music that is faithful to the historical context. Due to the immensity of such a project,² one has to limit the number of analyzed works to a workable number. For this project, only the works for violin and orchestra of Beethoven were chosen. I believe they are sufficient to offer insights regarding the setting of Beethoven’s violin music.³ For

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² The areas touched on include performance practice, formal analysis, motivic and thematic analysis, and violin techniques and music history.
³ Other genres include the 10 violin and piano sonatas and the string quartets, trios, quintets. However, the sonatas and chamber works are basically classical products and will not show as much reliance on older musical forms as the concerto.
comparison, a handful of concertos from the Baroque, Pre-classical, Classical, and the French School were selected. These concertos represent a cross-section of the many thousands of concertos that flourished during the eighteenth and nineteenth centuries. They were chosen because they exemplify the various stages of the development of the violin concertos.

A. The Sources (The Form)

The violin concerto is a musical form that originates in the early eighteenth century. The Baroque concertos are firmly rooted in the ritornello form, which consists of orchestral ritornello sections contrasted with florid solo sections. Early examples (Torelli, Vivaldi) show no thematic relationship between the soli and tutti. Their functions are strictly antithetical. Nevertheless, great composers such as Johann Sebastian Bach and Giuseppe Tartini were ahead of their times by using unified themes for both the tutti and soli sections. In this way, a new level of integration was achieved and the concerto form was endowed with greater sophistication and depth.

The Pre-classical concertos elucidate the "invasion" of the newly discovered sonata principle on the older ritornello form. The innovations include multiple themes, a stabilized tonal scheme and a recapitulation. However, the sonata principle did not replace the ritornello form completely until the second half of the nineteenth century. These Pre-classical and Classical violin concertos
exhibit an interesting mixture of the ritornello form and sonata principle; some are more forward-looking than the others.

The Beethoven Violin Concerto and the early Konzertsa"tz grew out of this ever-changing flux of single affect versus multiple themes, tutti versus solo, ritornello form versus sonata principle. From the analysis we offered in chapters seven and eight, the form is far from being the standard three-part sonata form we know so well today. Instead, there appears to be a process of adaptation, an attempt to combine both forms yet preserving the outward structure. If we view the Beethoven Violin Concerto entirely from the Romantic perspective, we will deprive ourselves of an irreplaceable opportunity to witness the organic growth of the concerto form.

The Two Romances for Violin and Orchestra are also based on the French models found in the French Violin Concertos. The strophic, narrative and pastoral nature of the works clearly relies on the French counterparts. The similarity reveals that there was probably much more active exchange of information and imitation of different musical styles than we would like to admit.\(^\text{4}\) In the Two Romances, we must acknowledge that Beethoven imitated the French Romanze. Nevertheless, it is truly amazing to observe how Beethoven transformed an ordinary musical form and elevated it to an unprecedented level. The spinning lines, the contrasting sections, the integration of tutti and solo, and

\(^4\) We prefer to see Beethoven as Titan, who single-handedly invented new genres and forms that totally change the nineteenth century.
above all, the proportion of the musical structure resulting in a perfect balance of
drama and lyricism are uniquely Beethoven's contributions.

B. The Context (The Purpose)

The French influences on Beethoven's music can be seen in the distinctly
martial character of the first movement of both the Konzertsatz and the Violin
Concerto, the pastoral and strophic nature of the Romances and the slow
movement of the concerto, and the rustic characteristic of the third movement of
the concerto. The most natural line of thought that follows is to determine the
functions and characteristics of these French works and whether they have any
bearing upon the music of Beethoven.

In chapter six, we outlined the most frequently used violin techniques
found in the French concertos. Subsequently, in chapters nine and ten, we
examined the violin techniques used in Beethoven's works and found that there
are many similarities between the two. The most obvious explanation is that
Beethoven had not only imitated certain distinctive French characteristics but
also relied on these concertos for technical instructions. On the other hand, we
must also allow the possibility that Clement might have some influences on the
formation of the concerto. Similarly, it may not be too far-fetched to speculate that Beethoven might have asked Schuppanzigh for technical advice. After all, both Clement and Schuppanzigh were close friends of the composer.

The French concertos were composed for the public performances of the composers themselves. The composers were famous violin virtuosi of their times and these concertos served to present themselves at their best. We believe that Beethoven had the intention to compose virtuoso violin music. Due to his limited knowledge of the violin, he had to resort to duplicating certain techniques found in those concertos. However, his technical demands are generally less challenging than the French counterparts. Moreover, the extensive use of high positions might have reflected the influence of Clement, who "possessed unfailing assurance and purity in high positions and exposed entrances."6

The difficulty of the work lies in the inherent musical content of these brilliant passages. Although they are virtuosic in nature, Beethoven endowed them with thematic significance in that they frequently reflect certain motivic shapes of the themes. The fine balance lies between virtuosity and profundity.

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5 Some believe that the alternate versions of certain running passages apparent in the autograph of the concerto are in fact Beethoven's attempts to meet the requirements and criticisms of others. The most likely candidate is Clement, for whom the concerto was written and who premiered the work. The lyrical character of the concerto might reflect the "graceful rather than vigorous" quality of Clement's playing. Boris Schwarz postulates that "perhaps in keeping with the temperament and technical idiosyncrasies of his interpreter, Beethoven stressed the lyrical aspects of the violin while shifting the dramatic accents into the orchestra." See Schwarz, "Beethoven," 445-446.

6 Schwarz, "Beethoven," 446.
C. A New Interpretation

The Beethoven Violin Concerto is considered by many the most difficult of all concertos. Technically speaking, the demands are much less than in many other celebrated concertos such as those by Brahms or Tchaikowsky. There is neither an abundance of double stops and chords, nor extremely fast passages. Every technical device used in this concerto seems to be modest. What makes this work such a difficult endeavor?

Negatively speaking, the over-cautious attitude towards this work may have caused unnecessary apprehension. The notion that every note has to sparkle and every phrase to sing has, unfortunately, burdened many performers to such an extent that they become immediately self-conscious of what they should not do instead of what they should do. Here is one such interpretation of the concerto as elucidated by a leading violinist: "all tone should be crystal clear, every dynamic or rhythmic irregularity destroys the work."7 Somehow, the concerto develops into a supreme challenge of playing perfectly in tune without a single blemish. But on the contrary, experience has proven over and over again that the more one dwells on these technical demands, the less one will enjoy playing the music, not to mention bringing across a definite interpretation of the work. I believe this has become true of Beethoven's Romances and Concerto.8

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7 Vorwort by Wolfgang Schneiederhan, Konzert.
8 The Konzertsatz escapes this kind of pressure because it is hardly performed at all and is always labeled as an early and immature work of Beethoven.
As I have mentioned before, the *Konzertsatz* and the Concerto bear so much resemblance to the French virtuoso concertos that one cannot deny the virtuosic implications of this work of Beethoven. Both works use the typical techniques of the French School, especially the *martelé* and *détaché* strokes, as well as the running passages of scales or arpeggios.

In order to do justice to Beethoven’s original intentions, one has to perform these passages with virtuosity, bravura and flair, just as one would perform a Viotti concerto. Negatively, it means that the performer should not read too much into the running passages nor attempt to provide inner phrasings and color changes to every detail. Even the thematic references within the passages should not be overly amplified. They suggest and hint at the themes, but they are not the themes. Paradoxically speaking, the performer should not set out to make every note sparkle and sing. When too much attention is given to the details, one tends to slow down the tempi and gives weight to something that is not quite as important. However, this does not condone or allow untidy playing, as if virtuosity justifies sloppiness.

Positively, a free and unimpeded bow stroke is required for these passages. When the strokes are free, the tone produced will be lively and energetic, most suitable for the virtuosic passages. This type of ringing sound, characteristic of Viotti and his French pupils, conveys virtuosity while imparting a shine and luster to individual notes. As a result, one is able to acquire both the
clean and ringing tone and the excitement of virtuoso playing inherent in the music.

More specifically, one should emphasize the rustic, unsophisticated and almost unpolished quality of the theme in the third movement. If it were played too elegantly, it would totally miss the intention of the composer, who clearly wanted a hunting horn-like character played on the G-string. The double-stop passages are Beethoven’s caricature of country fiddling and should be executed with boldness. They should never be calculated and pretty.

The lyrical sections throughout the concerto are usually accomplished with a change in tempi. A slower tempo seems to translate into calmness and serenity. In a fascinating study of several recordings of the concerto, Robert Philip shows that recordings from the early part of the century tend to show greater fluctuations of tempi than modern recordings.\(^9\) Whether these older recordings are in fact closer to the Beethovenian tradition remains unresolved. It is true that modern performances may have lacked some of the imaginative qualities of the great players from the turn of century and some recordings of these latter performers are jewels not to be missed. However, I wonder if the greater flexibility may be more a reflection of the romantic spirit of the late nineteenth century than an authentic Beethovenian tradition. I strongly feel that the musical structure of any work should rest on the fundamental pulses that are rooted in the music. Tempi may fluctuate but they should always revolve around

\(^9\) Stowell, *Performing Beethoven*, 188.
the pulses; these pulses should resound throughout the work and serve as an integrating and cohesive force in the background. In the first movement of the concerto, for example, the five timpani taps at the very beginning of the movement basically set up the tempo. These "taps" should be the reference point throughout the movement, whether it be the lyrical themes, or virtuosic passages, as well as introvert and reflective sections, or extrovert and explosive excerpts. Although I am not advocating absolute metronomical tempi, the "taps" should fit in the chosen tempi easily.

Pulses are also indispensable in slow movements, without which they will become endless and incomprehensible. The Romances and the slow movement of the concerto have frequently suffered the tyranny of slow tempi. As in fast virtuosic passages, every note and phrase is milked for meaning resulting in the placing of excessive significance in the inappropriate location.\(^{10}\) The governing force throughout the slow movements should be the pulses. It is illuminating to note that both Romances are written in 2/2 time; therefore, there should be a feeling of only two pulses per measure throughout. Similarly, the slow movement of the concerto is in 4/4 time and one should feel four pulses in a measure instead of eight pulses. So many performances of these works will benefit from just the realization that there is only half the number of pulses per measure.

One final issue about vibrato. Although recordings from the turn of the

\(^{10}\) I am indebted to Dr. Jones again for pointing out the similarity between what I said and the idea of "red thread." expressed by the famous Russian actor, director Konstantin S. Stanislavsky.
century may have reflected more the romantic spirit of the late nineteenth century, they threw some light on the subject of vibrato. We have learnt from old treatises that vibrato was considered as an effect and should not be the prime and only source of expression. This knowledge is confirmed by early recordings of Ysaïe, and the Flonzaley, Capet, and Rose Quartets.\textsuperscript{11} Vibrato is always used discriminately and never continuously. Therefore, the main source of expression should be shifted from the vibrato to the bow strokes. We should attempt to create a wide variety of sounds from the bow arm. Coupled with intelligent use of the vibrato, the performer will be able to produce an equally compelling and expressive performance of any work.

This present document represents just the first step into understanding and performing Beethoven's works for violin and orchestra from an historical context. I believe that future studies and research on this topic will reveal more insights to help all performers realize the composer's original intentions so that we can arrive at a performance that is both musically expressive and historically well-informed.

\textsuperscript{11} Stowell. \textit{Performing Beethoven}, 196.
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