

ABSTRACT

Title: BEETHOVEN'S VIOLINISTS: THE INFLUENCE OF
CLEMENT, VIOTTI, AND THE FRENCH
SCHOOL ON BEETHOVEN'S VIOLIN
COMPOSITIONS

Jamie M Chimchirian, Doctor of Musical Arts, 2016

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Department of Music

Over the course of his career, Ludwig van Beethoven (1770–1827) admired and befriended many violin virtuosos. In addition to being renowned performers, many of these virtuosos were prolific composers in their own right. Through their own compositions, interpretive style and new technical contributions, they inspired some of Beethoven's most beloved violin works.

This dissertation places a selection of Beethoven's violin compositions in historical and stylistic context through an examination of related compositions by Giovanni Battista Viotti (1755–1824), Pierre Rode (1774–1830) and Franz Clement (1780–1842). The works of these violin virtuosos have been presented along with those of Beethoven in a three-part recital series designed to reveal the compositional, technical and artistic influences of each virtuoso. Viotti's Violin Concerto No. 2 in E major and

Rode's Violin Concerto No. 10 in B minor serve as examples from the French violin concerto genre, and demonstrate compositional and stylistic idioms that affected Beethoven's own compositions. Through their official dedications, Beethoven's last two violin sonatas, the Op. 47, or *Kreutzer*, in A major, dedicated to Rodolphe Kreutzer, and Op. 96 in G major, dedicated to Pierre Rode, show the composer's reverence for these great artistic personalities. Beethoven originally dedicated his Violin Concerto in D major, Op. 61, to Franz Clement. This work displays striking similarities to Clement's own Violin Concerto in D major, which suggests that the two men had a close working relationship and great respect for one another. The first recital was performed in Ulrich Recital Hall; the second and third recitals were performed in Gildenhorn Recital Hall at the University of Maryland. All three performances were collaborations with pianist, Hsiang-Ling Hsiao. A Recording of the first program can be found in the Digital Repository at the University of Maryland (DRUM). Recordings of the second and third recitals can be accessed at the University of Maryland Hornbake Library.

BEETHOVEN'S VIOLINISTS: THE INFLUENCE OF CLEMENT, VIOTTI, AND
THE FRENCH SCHOOL ON BEETHOVEN'S VIOLIN COMPOSITIONS

by

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Dissertation submitted to the Faculty of the Graduate School of the
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CD TRACK LIST

CD #1

Originally recorded May 8th, 2015 at 8:00 pm in Ulrich Recital Hall
Tawes Hall, University of Maryland, College Park

Rerecorded April, 27th, 2016 in room 1230
The Clarice, University of Maryland, College Park
(*Op. 47* only)

Violin Sonata in A major, Op. 47 “Kreutzer”, Ludwig van Beethoven

- [1] Adagio sostenuto–Presto
- [2] Andante con Variazioni
- [3] Presto

Jamie Chimchirian, violin
Hsiang-Ling Hsiao, piano

Violin Sonata in G major, Op. 96, Ludwig van Beethoven

- [4] Allegro moderato
- [5] Adagio espressivo
- [6] Scherzo–Trio
- [7] Poco Allegretto

Jamie Chimchirian, violin
Hsiang-Ling Hsiao, piano

CD #2

Recorded November 4th, 2015 at 8:00 pm in Gildenhorn Recital Hall
The Clarice, University of Maryland, College Park

Violin Concerto No. 10 in B minor, Pierre Rode

- [1] Moderato
- [2] Adagio, Tempo di Polacca

Jamie Chimchirian, violin
Hsiang-Ling Hsiao, piano

Violin Concerto in D Major, Franz Clement

- [3] Allegro Maestoso
 - [4] Adagio
 - [5] Rondo: Allegro
- Cadenzas by Rachel Barton Pine

Jamie Chimchirian, violin
Hsiang-Ling Hsiao, piano

This performance is based on the following edition: *Franz Clement: Violin Concerto in D Major (1805)*, edited by Clive Brown. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, vol. 41. Middleton, WI: A-R Editions, Inc., 2005. Used with permission. All rights reserved. www.areditions.com.

CD #3

Recorded April 3rd, 2016 at 5:00 pm in Gildenhorn Recital Hall
The Clarice, University of Maryland, College Park

Violin Concerto No. 2 in E major, Giovanni Battista Viotti

[1] Allegro assai

[2] Adagio

[3] Rondeau

Cadenza by Walter Lebermann

Jamie Chimchirian, violin

Hsiang-Ling Hsiao, piano

Violin Concerto in D major, Op. 61, Ludwig van Beethoven

[4] Allegro ma non Troppo

[3] Larghetto

[5] Rondo

Cadenzas by Fritz Kreisler

Jamie Chimchirian, violin

Hsiang-Ling Hsiao, piano

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BEETHOVEN'S VIOLINISTS: THE INFLUENCE OF CLEMENT, VIOTTI, AND THE FRENCH SCHOOL ON BEETHOVEN'S VIOLIN COMPOSITIONS

Over the course of his career, Ludwig van Beethoven (1770–1827) admired and befriended many violin virtuosos. In addition to being renowned performers, many of these men were prolific composers in their own right. Through their own compositions, interpretive style and new technical contributions, they inspired some of Beethoven's most beloved violin compositions.

Towards the end of the eighteenth century, Giovanni Battista Viotti (1755–1824), and his successors in the French Violin School—Pierre Rode (1774–1830), Rodolphe Kreutzer (1766–1831) and Pierre Baillot (1771–1842)—heavily influenced Beethoven's violin writing. With the development of the Tourte bow, bowing techniques were improved upon and disseminated by Viotti and these disciples. Austrian violinist, Franz Clement (1780–1842), who represented a more old fashioned style of violin playing, was still well respected by Beethoven and contemporary audiences for his elegant and graceful playing style.

This dissertation places a selection of Beethoven's violin compositions in historical and stylistic context through an examination of related compositions by Giovanni Battista Viotti, Pierre Rode and Franz Clement. The works of these violin virtuosos have been presented along with those of Beethoven in a three-part recital series designed to reveal the compositional, technical and artistic influences of each virtuoso. Part I will explore the legacy of Viotti and the French Violin School, and will examine Viotti's Violin Concerto No. 2 in E major and Rode's Violin Concerto No. 10 in B minor. Part II is dedicated to the genesis of Beethoven's last two violin sonatas: the Op. 47, or *Kreutzer*, in A major, dedicated to Rodolphe Kreutzer, and Op. 96 in G major,

dedicated to Pierre Rode. While Beethoven's Violin Concerto in D major, Op. 61, shows stylistic influence of both Viotti and the French Violin School, Part III will focus on its striking resemblance to Clement's representative composition: his Violin Concerto in D major.

Part I: Giovanni Battista Viotti and the French Violin School

A student of the highly esteemed Gaetano Pugnani (1731–1798), Italian violinist Giovanni Battista Viotti debuted at the *Concert Spirituel* in Paris in March of 1782. With a style designed “more to astonish than to please”, Viotti’s success was not immediate, but within a year he was received warmly by French audiences who seemed “...to forgive him for not being born in France”.¹ He continued to perform, compose, teach and conduct in Paris for ten years, and his influence was so widespread that he spawned a significant regeneration of French violin art. His concept of the violin concerto, an imaginative fusion of Italian, French and German elements, became the genre effectively known as the French violin concerto, which was later heralded and refined by his pupils.²

By 1792, when Viotti relocated to London, he had written twenty such concertos, which were widely circulated, and by 1800 they were being played throughout Europe in Vienna, St. Petersburg, London and Paris. The first nineteen *Parisian* Concertos range from a cosmopolitan *galant* style, to those with operatic influences exhibiting wide ranges of character and drama. The later and more adventurous *London* concertos (20–29) are excellent examples of a fully matured Classical violin concerto style. The *London* Concertos feature orchestral forces similar to those used by Beethoven for his Op. 61 Violin Concerto.³

¹ Boris Schwarz, “Beethoven and the French Violin School,” *The Musical Quarterly* 44, no. 4 (October, 1958): 432, accessed April 23, 2016, <http://www.jstor.org/stable/740706>.

² Schwarz, “Beethoven and the French School”, 432.

³ Bruce R. Schueneman, “The French Violin School from Viotti to Bériot,” *Notes*, 60, no. 3 (March 2004): 759, accessed April 23, 2016, <http://www.jstor.org/stable/4487227>.

As one of the first great violinists to use the newly designed Tourte style bow, Viotti enthralled his audiences with a more legato style, which included greater control of dynamics, and a vast new variety of bow strokes and articulations. The standard model, credited to François Tourte (1747–1835), gradually replaced earlier models and became a blueprint for other makers. The concave curvature of the stick, hatchet-like design of the tip, and the wider band of horsehair via the addition of a ferrule, sharply contrasted with earlier models in both construction and artistic possibilities. With the new Tourte bow, players could produce even tone for the entire length of the bow, provided the variables of pressure, placement, and speed remain constant. Variation of any of these three factors provided violinists and composers with a new range of expression and cultivated new artistic aesthetics.⁴

This new emphasis on greater volume and tonal brilliance also affected the violin. Instruments constructed before c1800 were modified to achieve higher tensions through the use of a thinner and higher bridge, the lengthening and thinning of the neck and fingerboard, and a more substantial bass bar and sound-post. These developments created a unique late-eighteenth century sound ideal, which was best realized by the virtuosi that followed Viotti: the exponents of the French Violin School.⁵

The French Violin School refers to the legacy of virtuoso violinists' Pierre Rode, Rodolphe Kreutzer, and Pierre Baillot, three important French violinists who emerged from the Viotti school at the turn of the nineteenth century. As violin professors at the newly established Paris Conservatoire, they perpetuated Viotti's manner of performance

⁴ Robin Stowell, *Beethoven Violin Concerto* (Cambridge, Cambridge University Press, 1998), 9.

⁵ Stowell, *Beethoven: Violin Concerto*, 9.

through their teaching and particularly through their treatise, *Méthode de violon* (1803). They perfected Viotti's French violin concerto genre, producing over forty altogether, and composing several important collections of études and caprices that are still used in modern curriculums.

Only a handful of these concertos have remained in modern day violin repertory despite achieving widespread popularity during the late classical period. Viotti's concertos were considered so valuable that, with the exception of 1845, no concertos besides his were used in Conservatoire violin competitions.⁶ The resulting homogeneity in violin performance was reflected in the high standards of Parisian orchestras. This included the Conservatoire orchestra, which performed Beethoven's First Symphony in 1807, the first performance of any orchestral music by Beethoven in Paris.

Rodolphe Kreutzer is known to virtually all violinists for his *42 études* (1796) and as the dedicatee of Beethoven's famous Violin Sonata No. 9 in A major, Op. 47, better known as the *Kreutzer* Sonata. By the time of Viotti's arrival in Paris, Kreutzer was already a famous artistic voice in Paris, having given his debut in 1780 at age fourteen. After hearing Viotti's debut in 1782, Kreutzer was inspired to create and perform his own concertos, premiering his first concerto in 1784. Despite having written nineteen violin concertos in all, he was better known as an opera and ballet composer in his day, ultimately composing thirty-nine operas and ballets.⁷

Pierre Rode is the dedicatee of Beethoven's Op. 96 Violin Sonata in G major, and is the composer of several volumes of caprices, the most famous being his *Twenty-four*

⁶ Schueneman, "The French Violin School from Viotti to Bériot", 758.

⁷ *Ibid.*, 764.

Caprices in the Form of Etudes. Rode also composed thirteen concertos, a handful of which, namely Nos. 6–8, have enjoyed more lasting popularity than any of those by Kreutzer. At the age of thirteen, Rode traveled to Paris hoping to ignite his career as a prodigy, whereupon he became a student of Viotti. After Viotti left for England, Rode was considered the leading virtuoso and composer of the French School, and was one of the first violin professors at the newly organized Paris Conservatoire. After serving as violinist for Tsar Alexander I of Russia from 1804–1808, Rode returned to Paris and was treated unfavorably by both the public and the press. Prior to his Russian sojourn, Rode had captivated Parisian audiences, inspiring younger violinists such as Louis Spohr (1784–1859), who claimed to have modeled his own playing on the “perfect” Rode. In 1808, however, Rode suffered public humiliation after he played one of his own pieces, and immediately following, during the same concert, was outperformed by Spohr who allegedly demonstrated the proper way to play Rode’s compositions.⁸ Needless to say, Rode retired from his public performing career shortly thereafter, but continued to play at smaller private gatherings, including the premiere performance of Beethoven’s Op. 96 sonata with Archduke Rudolph on the piano in 1812.

Unlike Kreutzer and Rode, Pierre Baillot was not a child prodigy and held many non-artistic jobs before making his successful debut at the age of 24 in 1795. The same year, he was appointed to the faculty of the Paris Conservatoire where he remained for forty-seven years. He was a renowned soloist during his lifetime, and also toured in Russia for Tsar Alexander during the same time as Rode. He enjoyed great respect from other virtuosos, including Niccoló Paganini (1782–1840). Baillot’s compositions include

⁸ Schueneman, “The French Violin School from Viotti to Bériot”, 762.

twenty-four etudes, nine violin concertos, a symphony concertante, a violin sonata and several *air varies*, for which he has earned little fame. As an admirer of Beethoven's music, Baillot designed a chamber music series in Paris modeled after those of Ignaz Schuppanzigh (1776–1830) in Vienna, which contributed greatly to the understanding of Beethoven's music in Paris. Additionally, Baillot was partially responsible for reviving Beethoven's Violin Concerto by giving a performance of it in 1828 during the first season of the *Société des Concerts du Conservatoire* in Paris. Besides the premiere in 1806, the Op. 61 concerto had had only one other performance in 1812 in Berlin.⁹ However, Baillot is best remembered for his comprehensive treatise, *L'art du Violon* (1835), which emphasizes the new artistry of bowing that emerged from the ubiquitous use of the Tourte style bow.

L'art du Violon is one of the earliest and most complete treatises for the modern violin and bow. Baillot expanded upon the principles set forth in the brief and incomplete *Méthode de Violon*, which he had co-authored with other conservatory faculty roughly three decades prior. While there were other treatises published during this thirty-year gap, such as Jacques-Féréol Mazas' *Méthode de Violon* (Paris, 1830) and Spohr's *Violinschule* (Vienna, 1832), Baillot's, boasting over 500 pages in the English translated version, proves to be the most in-depth. It is one of the first treatises to observe the possibilities and ramifications accompanying the new Tourte bow.

In chapter twelve of his treatise, he describes the bow as divided into three parts: the frog, the middle, and the tip. He then discusses how each section may be used to achieve a certain aesthetic, and provides multiple examples from contemporary repertoire

⁹ Stowell, *Beethoven: Violin Concerto*, 13.

to demonstrate his lesson. Perhaps the most significant description occurs with the section devoted to playing at the tip. Baillot still adheres to the prevailing assumption that sound naturally dies away at the tip, but he qualifies this by stating that when necessary, a skilled artist should be able to “produce a force at the tip of the bow that is not natural there.”¹⁰ Given the new abilities afforded to violinists by the Tourte bow design, it was possible to play with significant strength and articulation at the tip of the bow, as indicated by the prevalence of the *staccato* and *martelé* bowing in period repertoire. Baillot discusses the *sustained détaché* stating that there should be no audible separation between notes¹¹, and he describes *martelé* as “flat accents in the bow stroke”¹² and instructs that it is to be played at the tip. From here, he moves on to discuss *staccato*, or *articulated détaché*, and instructs that it should be played in the same up-bow stroke, without the bow leaving the string, as a series of “fast, short little *martelés*”.¹³ There are also sections and examples devoted to strokes that result from the elasticity of the bow, such as *spiccato* and *ricochet (thrown détaché)*.¹⁴ To accommodate the predilection for *sforzandi* and other accented strokes in period repertoire, he describes the *saccade*, which is produced “by playing notes with a rough and sudden jerk of the bow”.¹⁵ All these bow

¹⁰ Pierre Marie François de Sales Baillot, *The Art of the Violin*, trans by Louise Goldberg (Evanston, Ill.: Northwestern University Press, 1991), 167.

¹¹ *Ibid.*, 188.

¹² *Ibid.*, 174.

¹³ *Ibid.*, 175.

¹⁴ *Ibid.*, 172.

¹⁵ *Ibid.*, 215.

strokes appeared frequently and helped to add excitement and variety to the music being composed at the time.

In the final pages of his treatise, Baillot references the appeal of the concerto to modern audiences,

...here the violin must develop its entire power; born to dominate, it reigns supreme in the concerto and speaks as the master. Designed to move a great number of listeners and to produce greater effects, the instrument calls for a larger theater; it demands a larger space; a large orchestra obeys its voice; and the orchestral introduction, which serves as a prelude, introduces the violin nobly.¹⁶

Indeed, audiences in the late classical era were privy to the new and exciting aura of the French violin concerto. The volatile atmosphere in the years leading up to the French Revolution certainly had a strong influence on the art created during the time.

Musicologist Arnold Schering (1877–1941) described the French concerto as follows:

Attuned to brilliance and splendor, magnificence and dignity, its character reveals itself at the outset in the pompous march ritornels...symbols of a partly heroic, partly lowly *soldatesque*, mentality...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.¹⁷

Like the French rescue operas being composed at the time, the concerto adopted a new nervous intensity, militant boldness, and technical brilliance aimed to impress an increasingly unruly public. The march-like character in French music had been established well before the Revolution in 1789. When combined with a strong emphasis on voice and melody and massive sonorities, it created a unique national stamp. Perhaps not surprisingly, Kreutzer, given his opera expertise, was the composer of the French School most apt to use the signature “military-style” first movement in his concerti.

¹⁶ Pierre Marie François de Sales Baillot, *The Art of the Violin*, 480.

¹⁷ Schwarz, “Beethoven and the French School”, 435.

Viotti's Parisian Concertos, written primarily in the 1780's, often incorporate an assertive march quality, even though he was renowned for composing lyrically.¹⁸

In both Viotti's Violin Concerto No. 2 in E major, and Rode's Concerto No. 10 in B minor, this military-style first movement is apparent in the use of a strong martial pulse in duple meter and ample dotted rhythms. Probably written in 1781 or 1782, Concerto No. 2 is one of Viotti's earliest Parisian Concertos. Curiously enough, its opening is remarkably similar to Mozart's K. 218 Violin Concerto in D major, written in 1775, which indicates the wide reach of the French military-style first movement.¹⁹

Figure 1.1: Viotti Concerto No. 2



Figure 1.2: Mozart: Violin Concerto K. 218



Rode's Violin Concerto No. 10 was probably written in the first decade of the nineteenth century, and is an example of French violin concerto genre in the hands of Viotti's followers at the Paris Conservatoire.

Figure 1.3: Rode Violin Concerto No. 10, I. *Moderato*



In both concertos, the first movement is divided into four orchestral ritornels and three solos, which is typical of the genre. The soloist enters with brilliance after a lengthy orchestral introduction, usually by playing a melody based on new thematic material. Following the second orchestral ritornel, the second solo stresses a contrast in mode and

¹⁸ Schwarz, "Beethoven and the French School", 434.

¹⁹ Ibid.

an intensification of bravura, often resembling a free fantasia more than a traditional development of preceding material. After the third ritornel, the soloist plays a shortened recapitulation, which leads to a cadenza that is followed by the final ritornel of the orchestra.²⁰

The second movement of the French Concerto was typically a lyrical and brief *Romance*. Viotti's *romance* movements, including that of his second concerto, are a simple, unadorned solo flanked by two orchestral ritornels. Those by Rode and Kreutzer were often longer, and peppered with rhythmic adornment and notated cadenza-like passages over more complex harmonic progressions.²¹ This is true of the second movement, *Adagio* from Rode's Concerto No. 10 in B minor. In addition, it leads without break into the third movement, which was a common feature in French Concertos.

The third movement, or *Finale*, of the French Concerto took the form of a *Rondeau*, full of piquancy, brilliance and wistful humor.²² The *Tempo di Polacca* in Rode's Concerto No. 10 demonstrates the common inclination of a composer to feature a foreign dance tune in the *finale*, which in this case is a Polonaise.

Figure 1.4: Rode Violin Concerto No. 10, *Tempo di Polacca*



²⁰ Schwarz, "Beethoven and the French School", 436.

²¹ Ibid.

²² Ibid.

While the final movement of Viotti's Concerto No. 2 does not feature a foreign influence, it is indeed a *Rondeau*.

Beethoven was not immune to the victorious sweep of French revolutionary music. His only opera, *Fidelio*, is modeled after the French rescue operas of the late nineteenth century. Several of his concertos exhibit martial qualities, with the Piano Concerto No. 5, *Emperor*, exhibiting the most pronounced military character. However, his one and only Violin Concerto, written in 1806, bears some resemblance to the martial first movement style of the French School. The duple meter and drum-like timpani motif that famously open the concerto indicate martial undertones in an otherwise lyrical movement.²³ The second movement is reminiscent of the French Concerto *romance*, a genre that Beethoven had previously experimented with in his Two Romances for Violin and Orchestra, Op. 40 and Op. 50. However, unlike the *romance* movements of many Viotti concertos, which feature simple unadorned melodies destined for improvisation, the slow movement of Beethoven's concerto includes not just beautiful melodies but fantasia-like embellishments dictated by the composer, more similar to the style of Rode and Kreutzer. The second movement leads *attaca* into the lively rondo finale fits into the expected formula for a French Concerto: while the theme is not overtly foreign, the G minor episode in measures 127–157 has a slight gypsy character, one that Beethoven had used similarly in the finale of his Piano Concerto No. 1.²⁴

Primarily a pianist, Beethoven looked to Viotti and his disciples in the French Violin School for inspiration in regards to violin technique. Violinists who set out to

²³ Schwarz, "Beethoven and the French School", 437.

²⁴ *Ibid.*, 439.

learn Beethoven's Violin Concerto can benefit from being acquainted with the repertoire of Viotti and the French Violin School because many violin idioms from their pieces manifest themselves in Beethoven's compositions. Broken octaves appeared frequently in the concertos of Viotti and the French School.

Figure 1.5: Kreutzer: Concerto no. 6



Figure 1.6: Beethoven: Violin Concerto



Figure 1.7: Viotti: Concerto No. 1

Figure 1.8: Beethoven: Violin Concerto (first movement)



The famous passages of sixths and octaves in Beethoven's *finale* are reminiscent of similar passages in Viotti's Concertos No. 5 and 6.

Figure 1.9: Viotti: Concerto No. 1 and No. 6



Figure 1.10: Beethoven: Violin Concerto (third movement)



Figure 1.11: Viotti: Concerto No. 5 (first movement)



Figure 1.12: Beethoven: Violin Concerto (third movement)



Viotti often embellished a melodic line in triplets, something that Beethoven emulated in the first movement of his Violin Concerto.

Figure 1.13: Viotti: Concerto No.1 (first movement)



Figure 1.14: Beethoven: Violin Concerto (first movement)



It is possible that Kreutzer's style of melodic embellishment was influential in Beethoven's concerto as well, given the similarity of certain passages in Kreutzer Concertos No. 4 and No. 13.²⁵

Figure 1.15: Kreutzer: Concerto No. 4 and No. 13



Figure 1.16: Beethoven: Violin Concerto (first movement)



Specific to this dissertation, Viotti's Violin Concerto No. 2 and Rode's Violin Concerto No. 10 are excellent pieces in which to hone techniques necessary to play Beethoven's concerto. Both pieces exploit the brilliance of the E string, including

²⁵ Schwarz, "Beethoven and the French School", 443–446.

passages in a very high register. The triplet passages in Viotti's concerto present challenges in regard to string crossings and abrupt register changes, not unlike the ample triplet passages in Beethoven's concerto.

Figure 1.17: Viotti: Violin Concerto No. 2, triplet passage (1/206–208)



measure of Rode's second movement is a fully dictated cadenza, a common idiom of the French Violin School *romance*, and a practice that Beethoven followed in his *Larghetto*.

Figure 1.19: Rode: Violin Concerto No. 10 (second movement)



Figure 1.20: Beethoven: Violin Concerto (second)



Whereas Viotti's music is more classical in style, it seems that the moody and robust affect of Rode's Concerto No. 10 points towards a more romantic style. By combining the aspects contained in the concertos of Viotti and Rode, one can better navigate similar phenomena in Beethoven's music. His music is poised, yet deeply emotional and expansive.

Part II: Beethoven's Violin Sonatas, Op. 47 and Op. 96

Occasionally, Beethoven encountered an artist who inspired and influenced his composing style. This act of admiration can be seen clearly in his Violin Sonata No. 10 in G major, Op. 96, through its dedication and catering to Pierre Rode and his artistic style. The famous Violin Sonata No. 9, or *Kreutzer*, Op. 47 in A major, shows reverence not only for Rodolphe Kreutzer, but the violinist for which it was originally intended: George Bridgetower (1778–1860).

Poor George Bridgetower could have gone down in history as the dedicatee of the magnificent Op. 47 Violin Sonata! After all, he premiered the work with Beethoven at the piano on May 24, 1803. Bridgetower was widely revered as an excellent violinist, having been brought up in Haydn's musical establishment at Eisenstadt. His father, most likely of West Indian origin, was Prince Nikolaus Esterházy's personal page. Bridgetower made a very successful debut in Paris in 1789 and, shortly after, he moved to London and studied with Viotti and teachers of the French tradition.²⁶

In early April 1803, Bridgetower visited Vienna and managed to convince Beethoven to take part in a benefit concert at the end of May. At the time, Beethoven had already begun sketching the first movement of what would be the Op. 47 sonata, and he was prompted to complete it after Bridgetower's proposal. After experiencing a performance by Bridgetower, Beethoven described his playing as "that of a very able virtuoso and complete master of his instrument".²⁷

²⁶ Angus Watson, *Beethoven's Chamber Music in Context* (Woodbridge: Boydell Press, 2012), 130.

²⁷ Angus Watson, *Beethoven's Chamber Music in Context*, 130.

In the coming weeks, the two men became constant companions. The premiere performance of the Op. 47 Sonata was delayed from May 22 to May 24 because Beethoven still had not completed the piece! Even by the performance on the 24th, Bridgetower had to sight-read the second movement from the manuscript score. Unfazed by the disorganized event, Bridgetower surprised Beethoven by imitating and improvising upon the piano cadenza in the opening of the exposition in the first movement. After the performance, Beethoven was so taken with the young virtuoso that he wrote an informal and punning dedication in the manuscript above the first movement *adagio* which reads, “*Sonata mulattica composta per il Mulatto Brischdauer, gran pazzo e compositore mulattico*” (A mulattic sonata written for the mulatto Bridgetower, a complete loon and mulattic composer). Despite their jovial relationship, Bridgetower recalled in an interview years later that he and Beethoven had a “...silly quarrel about a girl and in consequence, Beethoven scratched out [my] name and inserted that of Kreutzer.”²⁸

It is therefore Kreutzer’s name that appears as the official dedicatee of the Op. 47 at the time of publication. Beethoven spoke of his admiration for Kreutzer in a letter to his friend and publisher in Bonn, Nikolaus Simrock (1751–1832), who was tasked with publishing the Op. 47 sonata. Beethoven wrote: “This Kreutzer is a dear, kind fellow, who during his stay in Vienna, gave me a great deal of pleasure. I prefer his modesty and natural behavior to all the exterior without the interior which is characteristic of most virtuosi. As the sonata is written for a competent violinist, the dedication is all the more

²⁸ Angus Watson, *Beethoven's Chamber Music in Context*, 132-133.

appropriate.”²⁹ Kreutzer did not reciprocate this admiration but instead exhibited hostile sentiments towards Beethoven’s music. He allegedly walked out of a performance of Beethoven’s Second Symphony in Paris, blocking his ears upon exiting the hall. According to Hector Berlioz (1803–1869), Kreutzer found the Op. 47 sonata “outrageously unintelligible” and never performed the piece that so famously bore his name.³⁰

Written shortly after his emotional *Heiligenstadt* testament and shortly before his groundbreaking *Eroica* Symphony, the *Kreutzer* Sonata stands as a monument, both in Beethoven’s oeuvre and in the violin repertoire as a whole. With the first and last movements spanning over 500 measures each, and the entire piece taking approximately forty minutes to perform, its grand scale, combined with the virtuosity of both the violin and piano parts, evokes a large, symphonic concerto. Beethoven’s original subtitle, “*Sonata scritta in uno stile molto concertante, quasi d’un concerto*” (sonata written in a very concertante style, almost that of a concerto), indicates that he was aiming to create a weighty piece with a strong emphasis on virtuosity.³¹ The third movement, *Presto*, was composed first, originally as a part of the Sonata in A major, Op. 30, No 1. According to Beethoven’s long time friend and pupil Ferdinand Ries (1784–1838), Beethoven thought the *Presto* was “too brilliant” for the Op. 30 sonata, so he detached it and replaced it with a shorter movement which became the permanent *finale*. The detached, “brilliant”, *finale*

²⁹ Angus Watson, *Beethoven's Chamber Music in Context*, 130.

³⁰ *Ibid.*

³¹ Suzanne Ahn, “Beethoven’s Opus 47: Balance and Virtuosity” eds. Lockwood, Lewis, and Mark Kroll, *The Beethoven Violin Sonatas: History, Criticism, Performance*. Urbana: University of Illinois Press, 2004, 61-82.

remained in isolation until Beethoven was prompted to compose the first two movements of Op. 47 to match its brilliance, just in time for the premiere with Bridgetower.³²

This brilliance is apparent in the challenging technical passages presented in both the violin and piano parts of the sonata. The violin and piano share an equal partnership in regard to ensemble and virtuosity. In the first movement, the pianist must sustain power and speed in the exposition and execute difficult passages of thirds and sixths in the development. The first variation in the second movement is particularly difficult for the pianist, with its delicate triplet sixteenth notes and mordents.

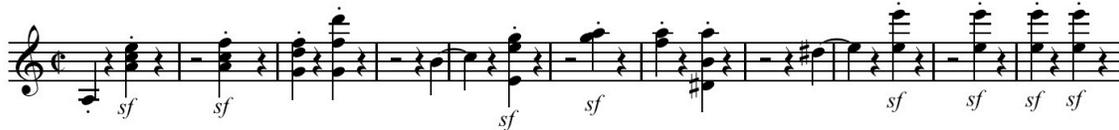
The violin part of the *Kreutzer* Sonata exhibits the need for the kind of incisive rhythmic bowing sophistication necessary to play concertos of the French School. The sonata opens with an *adagio sostenuto* featuring sustained legato chords in the violin part, which indicates that Beethoven was aware of the new artistic abilities of the Tourte bow. The broken octaves in measures 59–60 are reminiscent of identical techniques used by the French School.

Figure 2.1: Beethoven: *Kreutzer* Sonata (first movement)

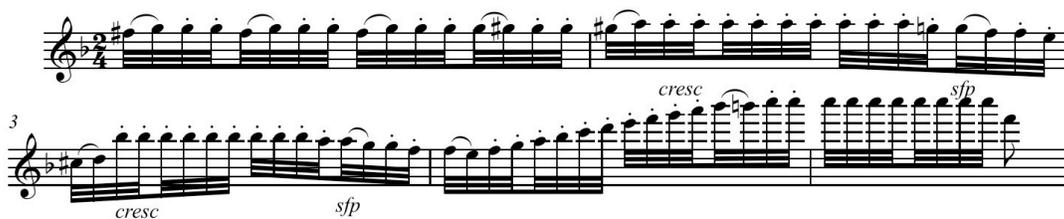


Additionally, the first movement features series of *sforzandi*, (which necessitates *saccade*), terse double and triple stops, rapid *détaché* string crossings, and ample markings for *martelé*.

³² Suzanne Ahn, “Beethoven’s Opus 47: Balance and Virtuosity”, 62.

Figure 2.2: Beethoven: *Kreutzer* Sonata, (first movement): series of *sforzandi*Figure 2.3: Beethoven: *Kreutzer* Sonata, (first movement): double and triple stopsFigure 2.4: Beethoven: *Kreutzer* Sonata, (first movement): *détaché* and *martelé*

Both the first and second movements show a “predilection for the silver high register of the E string”³³, like Beethoven’s Op. 61 concerto. As a series of variations, the second movement journeys through different moods and characters that demand colorful use of the bow. The second variation, which is a perpetual motion of sorts, takes full advantage of the elasticity of the bow in a stroke that Baillot calls the *perlé*³⁴.

Figure 2.5: Beethoven: *Kreutzer* Sonata, (second movement): *perlé*

The third variation features a legato *cantabile* with an operatic drama, and the fourth variation shows some influence of the slow movement *romances* of the concertos of Rode and Kreutzer, with its slurred 32nd and 64th notes (2/147–151). The rhythmically

³³ Schwarz, “Beethoven and the French School”, 445.

³⁴ Pierre Marie François de Sales Baillot, *The Art of the Violin*, 186.

homogeneous *finale* necessitates a clean *martelé* articulation in addition to series of *sforzandi*.

Figure 2.6: Beethoven: *Kreutzer* Sonata, (third movement)



Given these considerations, and the fact that George Bridgetower himself was a student of the Viotti school, Beethoven's *Kreutzer* Sonata is a piece that demands the employment of techniques standardized by the French Violin School.

Contemporary reactions to the *Kreutzer* Sonata were mixed. A review in the June edition of *Allgemeine musikalische Zeitung*, called Beethoven “brilliant” and the sonata “important”. Several months later, however, the sentiment had changed:

The addition of the title, ‘scritta in uno stile molto concertante, quasi come d’un concerto’ appears to be eccentric, presumptuous and ostentatious...one would have to be in the grip of aesthetic and artistic terrorism...to fail to find this work a new, obvious proof of the fact that for some time now this artist has been indulging in caprices (and) above all striving to be absolutely different from other people.³⁵

Luckily for modern audiences, later influential musicians such as Mendelssohn and Berlioz held the sonata in such high esteem that they programmed it on their choral and orchestral programs. In the violin sonata repertory, it further emancipated the violin from its historical role of strict obbligato, even though all of Beethoven's Violin Sonatas are technically published as “Sonatas for Piano and Violin”. Beethoven helped to secure the violin as a prominent and versatile instrument in the duo sonata repertoire, and his Op. 47 sonata sets a new tone for future composers in the genre.

³⁵ Angus Watson, *Beethoven's Chamber Music in Context*, 133.

The Op. 96 sonata, dedicated to Pierre Rode, is indicative of Beethoven's emerging late period style, given its more introspective, spiritual and lyrical language. This new aesthetic matched Rode's artistic demeanor, and prompted Beethoven to compose in a manner catered to the great violinist's playing style. Regarding the finale of the sonata, Beethoven remarked, "...as in view of Rode's playing, I have to give more thought to the composition of this last movement. In our finales we like to have fairly noisy passages but Rode does not care for them—so I have been rather hampered."³⁶ This statement seems puzzling in light of Rode's own compositions. Certainly there are many noisy passages contained therein! Whatever his rationale, Beethoven, like many others, found inspiration in Rode's performing style.

"Only Kreutzer can be compared to him, but Rode only to himself", wrote Ernst Ludwig Gerber in the *Tonkünstler-Lexicon*.³⁷ Given his widespread reputation, spirits were high when Rode arrived on tour in Vienna in December of 1812 with plans to premiere Beethoven's Op. 96 sonata. The premiere took place at Prince Lobkowitz's palace on December 29th, but Rode disappointed both the audience and Beethoven with his casual demeanor. Perhaps he misjudged the occasion, as he was most likely sight-reading. Archduke Rudolph had studied the piano part in depth, and so, despite the lopsided performance, the sonata was well received. One review claimed, "It leaves behind it all works of this nature", but that "we must mention that the piano part was played far better, more in accordance with the spirit of the piece, and with more feeling

³⁶ Angus Watson, *Beethoven's Chamber Music in Context*, 204.

³⁷ *Ibid.*, 201.

that the violin. Herr Rode's greatness seems to lie not in playing this kind of music but in his concerto performances."³⁸

Written on the cusp of Beethoven's late period, the Op. 96 sonata exhibits a gentle character that differentiates it from his earlier violin sonatas. Its spirit is overtly pastoral and softly wistful, perhaps reflecting the mood of Beethoven's recently composed letter to his Immortal Beloved in July 1812. In his letter, he wrote "Your love has made me both the happiest and unhappiest of mortals".³⁹ As he often retreated into nature in times of poor health and emotional turmoil, it is possible that the pastoral overtones of Op. 96 helped Beethoven heal from one of the most emotional events in his life.

The idyllic first movement features skylark birdcalls, alpine horn arpeggios, and sounds that mimic rustling. The second movement is an elegy, and mournful in quality, in which the violin part enters with the *lebewohl* (farewell) motive by descending stepwise, G-F-Eb. The somber tone of the movement seems to be questioning and lamenting, but ultimately ends with acceptance, before leading *attaca* into the brief third movement, *Scherzo* and *Trio*. The trio of the third movement evokes the likes of a bagpipe drone in E-flat major. The *finale*, entitled *Poco Allegretto*, is a set of not-so-simple variations whose theme is a folk-like dance tune. The movement features many changes of tempo and character, including a dreamy *adagio espressivo* and a reprise of the theme in the distant key of E-flat major.

In addition to exhibiting pastoral overtones, there are instances that suggest influence of the French Violin School and Pierre Rode's style. In the first movement,

³⁸ Angus Watson, *Beethoven's Chamber Music in Context*, 202.

³⁹ *Ibid.*

Beethoven deliberately writes sixteenth-note rests, instead of the more common dotted eighth-sixteenth figure (1/49–54). Might this poised, rhythmic nuance be aimed at capturing Rode's playing style?

Figure 2.7: Beethoven: Op. 96 sonata (first movement): stylized dotted rhythm and *staccato*



There is a rare occurrence of up-bow staccato (1/75 and 1/214), and the second movement is another tribute to the fantasia-like French *romance* (2/32–35).

Figure 2.8: Beethoven: Op. 96 sonata (second movement): French *Romance* influence



The trio in the third movement soars high up on the e string, via long legato slurs and staccato, in between periods of pure rhythmic intensity (3/33–40, 3/56–64).

Figure 2.9: Beethoven: Op. 96 sonata (third movement): legato slurs contrasting rhythmic



In the *Poco allegretto*, Beethoven uses different articulations for reiterations of the opening folk-like theme, perhaps paying tribute to Rode's artistic tendencies (4/9–14, 4/253–257).

Figure 2.10: Beethoven: Op. 96 sonata (fourth movement): Varied articulations of main theme



In the final *allegro*, it seems that Beethoven may be teasing Rode with ample “noisy passages” of rapid scales and sequences of *sforzandi*. The passage in measures 269–271, features a notoriously difficult and dangerously exposed run that is all the more striking in a piece with a relatively gentle character and low tessitura.⁴⁰

Figure 2.11: Beethoven: Op. 96 sonata (fourth movement): “noisy passage” in measures 269–271



Out of all Beethoven’s violin sonatas, these final two exhibit the most diversity in regard to character and mood. The overall character of the Op. 47 sonata is vehement, expansive, and brilliant, while the Op. 96 sonata is calm, gentle, and compact. Both exhibit the way skills developed by Viotti and the French Violin School allowed Beethoven to compose with a new concept of color. It is no surprise that these pieces are some of Beethoven’s most beloved works. They were groundbreaking at the time of their inception, and still remain gems in modern day violin literature.

⁴⁰ Angus Watson, *Beethoven's Chamber Music in Context*, 205-207.

Part III: Franz Clement

Austrian violinist Franz Clement was a child prodigy who began taking lessons at the age of four and gave his first public concert at the age of eight in Vienna in 1788. Shortly thereafter, he embarked on a concert tour of southern Germany and Belgium, living and performing in England for two years, twice performing for the King at Windsor. Eventually he returned to Vienna after serving many important posts throughout Europe, such as conductor and deputy director of the Prague Opera and music director of *Theater an der Wien*.⁴¹

A review of Clement's playing at the peak of his career reads, "his is not the pithy, bold, powerful playing, the gripping, striking Adagio, the power of bow and tone which characterizes the Rode and Viotti school: rather indescribable delicacy, neatness and elegance; an extremely charming tenderness and clarity of performance."⁴²

He was also famous for his impeccable left hand accuracy, especially in high positions, a feat that is apparent in his own concerto, as well as Beethoven's. When compared to Paris, Vienna was relatively slow in transitioning to newer models of instrument and bow. Leopold Mozart's *Violinschule* of 1756 was still popular in nineteenth-century reprintings in the city, and it appears that few of the leading Viennese violinists adopted the style of bowing central to the Viotti school.⁴³

Clement's popularity in Vienna diminished over time, probably in part due to his resistance to change with the times. One reviewer said, "His short bow stroke and

⁴¹ Robin Stowell, *Beethoven: Violin Concerto*, 20–21.

⁴² *Ibid.*, 10.

⁴³ *Ibid.*

overwhelming mannerisms, which certainly do not allow him to achieve an expressive cantabile, will always exclude him from the ranks of the *great violinists*.⁴⁴ Even Beethoven rejected him as concertmaster for the premiere of his Ninth Symphony in 1824, saying, “He has lost a great deal, and seems too old to be entertaining with his capers on the fiddle.”⁴⁵ After a performance of the Beethoven Violin Concerto in 1833 another reviewer wrote, “He is what he was, but not what he might have been.”⁴⁶ He died in poverty in November of 1842.

Beethoven first heard Clement in 1794, and he was so impressed with the virtuoso that he wrote in the following note in his *Stammbuch*, an album dedicated to remembering concert tours: “Dear Clement, Go forth on the way in 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.”⁴⁷ This initial impression seemed to have a lasting effect on Beethoven, as his Op. 61 concerto, written over ten years later, bears striking resemblance to Clement’s own Violin Concerto in D major. The two men appear to have had a working relationship in which Clement felt comfortable suggesting substantial alterations to Beethoven’s violin writing in the Op. 61 concerto. The disorderly nature of the manuscript, with its extra staves, scratched out portions and multiple emendations, indicates that Beethoven and Clement may have been at odds over

⁴⁴ Robin Stowell, *Beethoven: Violin Concerto*, 22.

⁴⁵ *Ibid.*, 21.

⁴⁶ *Ibid.*, 22.

⁴⁷ *Ibid.*

the quality of certain passagework leading up to the premiere.⁴⁸ We may never know the full extent to which Clement's expertise determined certain passages in Beethoven's Violin Concerto!

The premiere of Clement's Violin Concerto in D major took place on April 7th, 1805, over a year before the premiere of Beethoven's. There are many similarities between the two pieces that suggest Beethoven may have used Clement's composition as a model for his own. Both are in the key of D major, have a slight martial quality, and share similar orchestral forces. They are lengthy, taking over forty minutes to perform, and feature major to minor contrast in the first movement's second theme. The second movements have less in common; Clement uses a slow rondo in $\frac{3}{4}$ meter, compared to Beethoven's duple adagio *romance*. The Rondo finales, both in $\frac{6}{8}$, begin with a statement of the theme by the soloist, which is then taken up by the full orchestra.

In addition to these formal elements, the solo parts have various figurations and passagework in common. The climbing arpeggio and scale in triplets with hypermetric orchestral punctuation in Clement's 1/151–54 shows resemblance to Beethoven's 1/469–73.⁴⁹

Figure 3.1: Clement: Violin Concerto (1/151–154)



⁴⁸ Robin Stowell, *Beethoven: Violin Concerto*, 23.

⁴⁹ *Ibid.*, 26–27.

Figure 3.2: Beethoven: Violin Concerto (1/469–73)

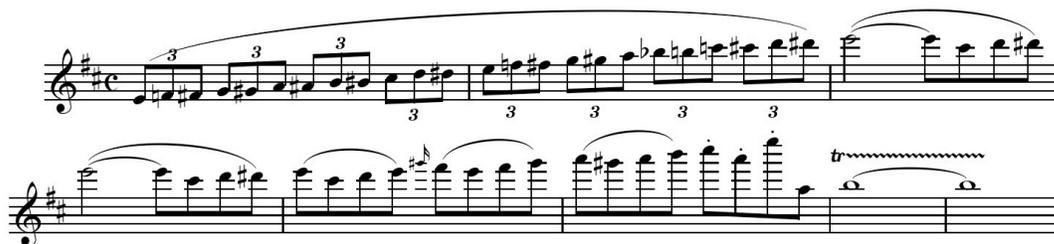


There is similarity between the chromatic scale with prolonged trills used at the end of the exposition in both concertos (Clement 1/192–200, Beethoven 1/199–206).⁵⁰

Figure 3.3: Clement: Violin Concerto (1/192–200)



Figure 3.4: Beethoven: Violin Concerto (1/199–206)



Broken octaves, commonly used by the French School, appear in Clement's concerto in an arpeggiated fashion at the opening of the development section (1/219–20), but he writes the bottom octave as a grace note, similar to the opening motive used by Beethoven in his concerto (1/89–90).⁵¹

⁵⁰ Robin Stowell, *Beethoven: Violin Concerto*, 27.

⁵¹ *Ibid.*

Figure 3.5: Clement: Violin Concerto (1/219–20)



Figure 3.6: Beethoven: Violin Concerto (1/89–90)



The sixteenth-note figuration in Clement's first movement (1/296–97) may have had an influence on Beethoven's first movement (1/413–14 and 1/321–24).⁵²

Figure 3.7: Clement: Violin Concerto (1/296–97)



Figure 3.8: Beethoven: Violin Concerto (1/413–15)



In Clement's second movement, the G minor episode beginning at measure 103 might have inspired Beethoven in 1/315–21.⁵³

Figure 3.9: Clement: Violin Concerto (2/103–04)



Figure 3.10: Beethoven: Violin Concerto (1/315–21)



⁵² Robin Stowell, *Beethoven: Violin Concerto*, 28

⁵³ *Ibid.*, 29.

There is a beautiful singing figure in Clement's second movement in measures 179–180 that Beethoven possibly recollected in his second movement at measures 50–51.⁵⁴

Figure 3.11: Clement: Violin Concerto (2/179–180) Figure 3.12: Beethoven: Violin Concerto (2/50–51)

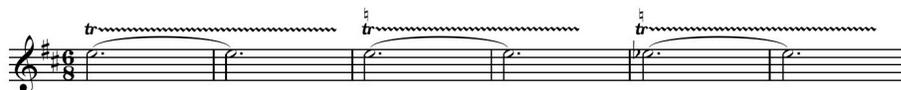


Finally, Clement's use of a particular prolonged trill pattern just before the cadenza (1/376–79) is similar to the trill occurring after the cadenza in Beethoven's third movement (3/280–93).

Figure 3.13: Clement: Violin Concerto (1/376–80)



Figure 3.14: Beethoven: Violin Concerto (3/287–93)



According to Clive Brown, the editor responsible for producing the modern edition of Clement's concerto, it is possible that Beethoven blatantly used these melodic fragments out of showmanship, with the aim of demonstrating to Clement how much more tellingly he could use the same ideas. Though we may never know for sure if that was the case, or if Beethoven subconsciously recollected them, these resemblances are quite striking. When viewed as a part of Beethoven's entire oeuvre, the Op. 61 violin concerto stands out with a distinctly different style of writing for the violin. Even when compared to the only other piece he wrote for the violin in a formal concerto style, the violin part of the Op. 56 triple concerto written just a few years prior, the violin concerto seems to be entirely different stylistically. Before publication, Beethoven inscribed an

⁵⁴ Robin Stowell, *Beethoven: Violin Concerto*, 28.

affectionate dedication to Clement on the manuscript of his Op. 61 Concerto, which read “*Concerto par Clemenza pour Clement*” (Concerto written out of clemency, for Clement).⁵⁵ It is entirely possible that Beethoven’s Violin Concerto was partially edited by and decisively tailored to suit the playing style of Franz Clement, as he was also the virtuoso who premiered it in late 1806.

Like many of Beethoven’s creations, the Op. 61 Violin Concerto was received with mixed reactions at the time of its premiere. Contemporary accounts describe it as exhausting and lacking continuity, and many expressed skepticism that Beethoven would be able to secure a permanent place among foremost composers, given his avant-garde approach to composition, which was increasingly pronounced during his middle period.⁵⁶ Thankfully, Beethoven’s virtuosic advocates, Clement and Baillot, performed the piece a handful of times during the composer’s life. Later, it was in the hands of the great German violinist, Joseph Joachim (1831–1907) that the Concerto was able to gain a lasting place in the standard violin repertory. Belgian violinist Eugène Ysaÿe (1858–1931) perhaps best described the greatness of Beethoven’s concerto after hearing a performance by Joachim in the 1880’s:

It was he who showed it to the world as a masterpiece. Without his ideal interpretation the work might have been lost among those compositions which are placed on one side and forgotten. He revived it, transfigured it, increased its measure. It was a consecration, a sort of Bayreuth on a reduced scale, in which tradition was perpetuated and made beautiful and strong...Joachim’s interpretation was as a mirror in which the power of Beethoven was reflected.⁵⁷

⁵⁵ Walter Kolneder, *The Amadeus Book of the Violin* (Portland: Amadeus Press, 1998), 381.

⁵⁶ Robin Stowell, *Beethoven: Violin Concerto*, 30.

⁵⁷ *Ibid.*, 36.

Conclusion

Modern audiences and performers owe much appreciation to the violin virtuosos who lived during and after Beethoven's lifetime, as they helped to carry the composer's legacy into the modern age. Beethoven benefited from virtuosos like Clement, Rode, Bridgetower, and Baillot, who were willing to promote Beethoven's music in their own performing careers. Although not discussed in this dissertation, violinist Ignaz Schuppanzigh was influential in creating a string quartet and a chamber music series in Vienna focused on premiering the string quartets of Beethoven. Met with harsh criticism in the composer's lifetime, these quartets are revered today as timeless masterpieces in the string quartet literature.

Perhaps because of the great violinists who emerged in the later Romantic era, the violin concerto repertoire from the late Classical era has been somewhat forgotten in the modern age. Paganini's meteoric appearance in the second half of the nineteenth century further revealed the incredible technical possibilities of the violin, and his new approach to virtuosity brought forth another revolution in violin technique. Both Romantic and early Classical concerto literature have gained a lasting place in the violin repertory, but it seems that Beethoven's Violin Concerto is the only long-standing representative of the period in between. In recent years there have been pioneering violinists who have beautifully presented the concerto repertoire of Viotti, Rode and Kreutzer via recording projects, but even still, these pieces are mainly treated as pedagogical tools for budding violinists, not for serious professional performance.

Therefore, it is illuminating to juxtapose the neglected works of Clement, Viotti, and the French Violin School with Beethoven's compositions for the violin. The compositions by the virtuosos explored in this dissertation exhibit more idiomatic technical challenges than do those by Beethoven. The sophisticated bow techniques necessary to play Rode and Viotti concertos: long legato slurs, sustained even tone, bow articulations like *détaché*, *martelé*, *staccato* and *saccade*, and rapid string crossings, just to name a few, can help one to meet similar challenges in Beethoven's violin music. Clement's concerto, which exhibits the most similar formal elements to Beethoven's, can help prepare violinists for the stamina challenge represented by playing a piece that takes about forty-five minutes to perform.

Even after these considerations, Beethoven's music still presents challenges that seem to elude even the most accomplished violinists. These difficulties occasionally stem from an unidiomatic treatment of the violin, as Beethoven was a pianist, and presumably conceived many of his compositions at the piano. More often, though, it is attributed to the composer's goal of expressing himself most fully, even if it meant doing something unconventional. This is the true challenge of Beethoven's music and one of the reasons why those of his compositions discussed in this dissertation exhibit vastly different characters. In addition to his internal muse, Beethoven was prompted to compose each of these pieces by a specific artistic personality. The lyrical quality of his violin concerto can be attributed to Franz Clement, for whom it was written. The fiery and grandiose Op. 47, *Kreutzer* Sonata, is a tribute to not only George Bridgetower, but also Rodolphe Kreutzer. The Op. 96 sonata, dedicated to Pierre Rode, is poised, gentle and pastoral. The

influence of these virtuosos played an unmistakable part in the creation of Beethoven's most diverse and memorable compositions for solo violin.

Annotated Bibliography

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This source explores the performance history of the Op. 47 violin sonata. Ahn also focuses on compositional aspects of balance and virtuosity in the sonata.

Baillot, Pierre Marie François de Sales. *The Art of the Violin*. Translated by Louise Goldberg. Evanston, Ill.: Northwestern University Press, 1991.

This source is translated from the original version, published in 1835 by Baillot. It is one of the first major treatises for the modern violin and bow. Includes very detailed descriptions of technique and ample musical examples from period repertoire. The introduction by Goldberg provides a thorough biography on Baillot and provides information on his career as a performer and teacher.

Clement, Franz. *Violin Concerto in D major (1805)*. Edited by Clive Brown. Middleton, Wisconsin: A-R Editions, Inc, 2005.

This is a newly published modern edition of Clement's Violin Concerto, originally published in 1805. While a manuscript version exists in public domain, this is the only piano and violin arrangement of the piece. Originally published as volume 41 in *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*. Editor has made historically informed decisions regarding bowings and fingerings found in this edition, which is discussed in the introduction found in this published musical score.

Beethoven, Ludwig van. *Violin Concerto in D major: Op. 61, piano reduction*. Edited by Shin Augustinus Kojima. Preface by Ernst Herttrich. Piano reduction by Jürgen Sommer. Fingering and bowing of violin part by Wolfgang Schneiderhan. Munich, Germany: G. Henle Verlag, 1982.

This is a piano reduction by Henle, which is a reproduction of the urtext from the Complete Edition (Beethoven Werke, volume 4, series 3, G. Henle Verlag, 1973). Fingerings and bowings added by the editor are marked in parentheses.

Beethoven, Ludwig van. *Sonatas for Piano and Violin, volume II*. Edited by Sieghard Brandenburg. Munich, Germany: G. Henle Verlag, 1978.

Revised edition created from an autograph score of Op. 47 first movement, a manuscript copy revised and corrected by Beethoven and Ries, the original German edition (Simrock, Bonn, 1805) and the original English edition (Birchall, London, 1805). Op 96 score created from autograph and two original editions, one from July 1816 by Steiner in Vienna, and other in October 1816 by Birchall in

London.

Farga, Franz. *Violins and Violinists*. Translated by Egon Larsen and Bruno Raikin. London: The Crescent Press, 1969.

This is a book devoted to short chapters on great violinists from Lully to Kreisler. Found here are biographies of Viotti and Kreutzer.

Haas, Robert, and Willis Wager. "The Viennese Violinist, Franz Clement." *The Musical Quarterly* 34, no. 1 (January 1948): 15-27. Accessed April 23, 2016. <http://www.jstor.org/stable/739270>.

This article gives a thorough biography Clement's musical career. Haas and Wager provide an interesting glimpse into Clement's *Stammbuch* and the accolades contained therein from famous personalities who heard him perform.

Kolneder, Walter. *The Amadeus Book of the Violin: Construction, History, and Music*. Edited and translated by Reinhard G. Pauly. Portland, Or.: Amadeus Press, 1998.

Encyclopedic resource on all subjects related to the violin. Chronological background information is useful for understanding more about principle violin personalities, compositions and technique.

Matchok, Taylor Riane. "Beethoven and the Influence of Viotti and the French School on Nineteenth Century Violin Repertoire." *VURJ Vanderbilt Undergraduate Research Journal* 4, no. 0 (2008): 1-11, accessed April 18, 2016, <http://dx.doi.org/10.15695/vurj.v4i0.2784>.

Riane argues that the development of the violin virtuoso shaped the direction of nineteenth century violin music. He also discusses the political and socio-economic climate of Beethoven's time, and emphasizes the important influence of Viotti and the French School on Beethoven's compositions.

Rode, Pierre. *Concerto No. 10 in B minor, piano reduction*. Edited by Joseph Joachim. Berlin, Germany: N. Simrock G.m.b II, 1905. Accessed on May 18, 2016, http://ks.imslp.info/files/imglnks/usimg/f/f1/IMSLP36624-PMLP81562-Rode_Violin_Concerto_No10_Violin.pdf

Piano score, edited by Joseph Joachim. Seems to be the only modern edition available of this concerto, with piano accompaniment.

Rode, Pierre. *Dixième Concerto pour le Violon*. Offenbach, Germany: Jean André. Unknown publication date. Accessed on May 18, 2016. http://imslp.nl/imglnks/usimg/6/65/IMSLP397966-PMLP81562-rode_vn_concerto_10_blb.pdf

Handwritten score of solo violin part and individual orchestral parts. Interesting source for articulation and bowing considerations.

Schueneman, Bruce R. "The French Violin School from Viotti to Bériot." *Notes, Second Series* 60, no. 3 (March 2004): 757-70. Accessed April 23, 2016.
<http://www.jstor.org/stable/4487227>.

This article provides a preliminary reading on topic of Viotti and French Violin School personalities. It includes condensed biographies about Rode, Kreutzer and Baillot and also discussed De Bériot.

Schwarz, Boris. "Beethoven and the French Violin School." *The Musical Quarterly* 44, no. 4 (Oct., 1958): 431-47. Accessed April 23, 2016.
<http://www.jstor.org/stable/740706>.

A compelling and frequently referenced article regarding the influence of the French School on Beethoven's composing style. It includes biographical information about Viotti and French Violin School and also discusses the French concerto style. Schwarz compares excerpts from concerto repertoire of French School with excerpts from Beethoven's Violin Concerto.

Solomon, Maynard. "The Violin Sonata in G major, Opus 96: Pastoral, Rhetoric, Structure." In *The Beethoven Violin Sonatas: History, Criticism, Performance*, edited by Lewis Lockwood and Mark Kroll, 110-128. Urbana: University of Illinois Press, 2004.

This article discusses the pastoral elements of in each movement of Beethoven's Op. 96 violin sonata. Solomon also analyzes motivic, structural and harmonic aspects of the piece.

Stowell, Robin. *Beethoven, Violin Concerto*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1998.

Stowell provides a rich resource exploring both French and Viennese influences on Beethoven's Concerto. He provides information about the Tourte bow and instrument modifications that affected period aesthetics and techniques. He provides a biography for Franz Clement and argues that Clement was extremely influential in the compositional process of Beethoven's Violin Concerto. Excerpts from Clement's Concerto are compared to those from Beethoven's, to create a compelling evidence of Stowell's point. He also discusses performance and reception history and provides analysis of structure and style.

Viotti, Giovanni Battista. *Concerto No. 2 for Violin and String Orchestra in E major, Piano reduction*. Edited by Walter Lebermann. Mainz, Germany: Schott Music GmbH, 1974.

A modern notated edition with piano reduction score of one of Viotti's early Parisian concertos.