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THE STYLISTIC INFLUENCE OF THE FRENCH VIOLIN SCHOOL ON THE BEETHOVEN VIOLIN CONCERTO OP. 61

BY

CRISTIAN NEACSU

THESIS

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Urbana, Illinois

Doctoral Committee:

Associate Professor Christina Bashford, Chair
Professor Charlotte Mattax Moersch
Associate Professor Stefan Milenkovich
Clinical Assistant Professor Andrea Solya
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ABSTRACT

Beethoven’s Violin Concerto is universally considered one of the most significant essays in the genre. Though much has already been written and explored, this project investigates the stylistic influences of the French Violin School in relation to this concerto. The violinists at the forefront of the French School were involved in different ways with opera. Their acquaintance with vocal music transferred to the violin, inevitably driven by their pursuit of new ways of expression, resulting in works that highlighted the lyrical singing quality of the violin and possibly foreshadowing the Romantic style of the nineteenth-century. For Beethoven, the early 1800s were a time of exploration as he searched for his own voice and perhaps it was the lyrical quality of French violin music as well as the idiomatic writing of the solo violin that turned him toward the works of the French violin school. A portion of the paper assesses the extent to which Beethoven adopted idiomatic language popular with French masters in writing the solo part of his violin concerto, and shows how he incorporated that language to create something unique, a model for the large-scale symphonic concerto that became popular with nineteenth-century composers. This research also studies the treatment of melodies in Beethoven, Viotti and Kreutzer concertos. A chapter on the cadenza is included that surveys the different cadenzas written for Beethoven’s Concerto and their stylistic implications, along with my own cadenza for the first movement.
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INTRODUCTION

The idea for this project originated as I practiced Beethoven’s Violin Concerto and struggled to understand this music. Along the way I discovered that I am not the only violinist confused by the complexities of the piece and I thought that perhaps this research would benefit not only me but anyone else interested in studying this great concerto. The concerto remains to this day one of the most important in the repertoire. During the nineteenth century it served as a model for Brahms, Mendelssohn, and Tchaikovsky, among some of the most important composers, and during the twentieth century was recorded over one hundred times and probably as many times in the 21st century.¹

Although Beethoven studied the violin as a child, it was not his chief interest musically. However, for reasons that will become evident in this paper, he was inspired by French violinists, their compositions already showing incipient traits of romanticism, and their style of playing, characterized by a singing quality and expressiveness. The development of the Tourte violin bow that was first adopted by Viotti, the leading master of the French Violin School, and then by his disciples, facilitated this style of playing.

Therefore, in trying to understand Beethoven’s Violin Concerto Op. 61 (1806), I decided to analyze its violin idiom by tracing it back to the French Violin school of Viotti and Kreutzer. Boris Schwarz² and Robin Stowell³ have broadly discussed the connection between Beethoven and the French Violin School. Their stylistic analyses consider only a few short passages, whereas my intention is to study the Beethoven Concerto more fully, along with representative concertos

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of Viotti and Kreutzer, to investigate the extent to which Beethoven’s Concerto, specifically the solo violin part, was influenced by the French Violin School. Unlike prior studies of the Beethoven Violin Concerto, mine will be a practical study intended for performers. I anticipate that its lineage to devices found in the French Violin School will allow for a clearer understanding not only of the style, but of the bowings and strokes, and different melodic figurations that had already been established by the French masters before their adoption by Beethoven.

This paper will not be an analysis of Beethoven’s Violin Concerto from the traditional formal perspective, as this has already been done several times. Rather, its focus will be on the musical idiom of the solo violin part. I will compare it with the solo violin parts of the Viotti No. 23 and Kreutzer No. 12 concertos, showing how Beethoven used techniques that were familiar to these French composers. They include bow strokes, the rhythmic construction of melody in triplets and sixteenth notes, and broken figurations of octaves and chords, among others.

My paper will also examine the role the solo part plays within these concertos. Although the violin is used in the traditional fashion as a distinct solo entity in Beethoven’s Violin Concerto, it is not disconnected from the orchestral texture. More than his predecessors, Beethoven uses the solo violin as an integral part of the musical argument, moving away from the prior conventions of the solo concerto. A chapter on the cadenza will be included, in which I will survey the different cadenzas written for the Beethoven Violin Concerto throughout its history, and I will provide my own cadenza after investigating Beethoven’s cadenza for the piano transcription of his Violin Concerto (Op. 61a).
CHAPTER 1
BEETHOVEN AND THE FRENCH VIOLIN SCHOOL

1.1 THE FRENCH VIOLIN SCHOOL

The roots of the late eighteenth- and early nineteenth-century French Violin School can be traced in the older French school of Jean-Baptiste Lully (1632-1687), Jean-Féry Rebel (1666-1747) and Pierre Gaviniès (1755-1824), as well as in the Italian school of Arcangelo Corelli (1653-1713) and Giuseppe Tartini (1692-1770). Giovanni Battista Viotti (1755-1824) was the link between these two schools. Viotti, who was educated in the Italian school by Gaetano Pugnani (1731-98), brought that style to Paris in 1782. He influenced an entire generation of significant French violinists such as Pierre Baillot (1771-1842), Pierre Rode (1774-1830), and Rodolphe Kreutzer (1766-1831). Viotti’s style was characterized by brilliance of performance, and his compositions featured lyrical operatic melodies and French military music popular around the time of the French Revolution.

The French Violin School is associated with the Paris Conservatoire and with opera. The Conservatoire, opened in 1795, was a place of theoretical and practical musical innovation where Viotti, Kreutzer, Baillot, and Rode were all appointed professors. These masters were not only pedagogues but were charismatic performers as well. It was their performances, in fact, that brought them fame and led to their appointments as professors at the Paris Conservatoire. In 1782 Viotti, at the age of twenty-eight, made his debut at the Concert Spirituel, one of the first public concert series in Paris, performing one of his concertos to much acclaim. Even earlier, in 1780,

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Kreutzer made his debut at the age of fourteen at the Concert Spirituel and was received as a prodigy. In 1795 Kreutzer joined the rank of violin pedagogues at the Conservatoire. Rode made his debut in Paris at the age of sixteen in 1790, performing one of Viotti’s concertos; five years later he was appointed professor of violin at the Conservatoire. After a successful public performance of a Viotti concerto, in 1795 Baillot, too, was appointed a professor at Conservatoire.

While these French composers are known now mainly for their pedagogical works, which include several etude books, a significant aspect of their style and interpretation is often overlooked: namely, a lyricism that drew from the French serious opera, which all of them were connected with in some way. While he did not write any stage works, Viotti established an opera house, the Théâtre de Monsieur, in 1788 under the patronage of the Louis-Stanislas-Xavier, and directed operas written by his friend Luigi Cherubini. Rode made his debut during an intermission of an opera by playing Viotti’s music and also served as solo violinist at the Théâtre de Monsieur, for which Viotti was musical director. Kreutzer was perhaps the most involved with opera, because he was not only an opera impresario and conductor but moreover composed some forty operas.

Being so closely attached to opera, these violinist-composers seem to have absorbed an expressive and lyrical style of playing. Viotti for instance said, “To play well, you must sing well.” Baillot, Rode, and Kreutzer collaborated on a violin treatise for the Conservatoire in which they spelled out their philosophy. In their treatise, System for the Violin (1793), Baillot, Kreutzer, and

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4 Silvela, 112.
5 Silvela, 109.
7 Schueneman, 5.
9 Schueneman, p. 4.
Rode wrote of the singing quality of the violin: “With the quality of its tone..., it claims the honor of rivaling the human voice.”

This lyrical style is well represented in their many violin concertos: Viotti wrote twenty-nine violin concertos, Kreutzer nineteen, Rode thirteen, and Baillot wrote nine. Although these concertos are brilliantly and carefully crafted, their composers were not as concerned with the left-hand violin technique as the Italians were, nor with the traditional musical forms of the Classical period as their Viennese counterparts and predecessors, but seemed interested in lyricism and drama. The overall level of technique they exhibited was nevertheless rather advanced for the time. Judging from the pedagogical tools they left behind, it becomes obvious that these French masters were well aware of more advanced techniques that are playable on the violin. Left-hand techniques such as double-stopped runs and harmonics, as well as right-hand complicated patterning of slurs and bow strokes, are found frequently in their collaborative work *Methode du violon*, and in the etude books by Kreutzer and Rode. However, when it comes to their concertos the primary goal was perhaps to create operatic drama, rather than merely astonish with technical display.

In relation to the development of technique, it would also be difficult to overstate the importance of the development of the Tourte violin bow towards the end of the eighteenth century. François Xavier Tourte (1747-1835) was instrumental in allowing violinists to achieve the singing qualities and many other bowing techniques advanced by the French School violinists, and his bow was quickly adopted by these masters.

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12 Schueneman, 84.
Tourte conducted extensive research to determine the most ideal wood to be used for the bow and concluded that wood from the pernambuco tree was most suitable to produce the lightness, strength, and elasticity he desired.\(^\text{13}\) The process of working with the wood was no less important than choosing the proper wood. It was more than a merely aesthetic consideration that made Tourte opt for a concave, inward shape for the bow. Instead of cutting the bow shaft into the shape of the final product, as his predecessors had, he opted for a bending of the shaft through heating, which in turn, resulted in more tension in the bow.\(^\text{14}\) This concave shaping more freely distributed the pressure while enabling the player to sustain even tones throughout the length of the bow. Overall, the Tourte bow allowed the performer to produce a wider range of expressive nuances, as well as facilitating bowing techniques such as *martelé*, *sautillé*, and *ricochet* that were required by the new repertoire.\(^\text{15}\) The collaboration between Viotti and Tourte is not fully documented. However, there is some evidence that Viotti did offer Tourte suggestions as to how to spread and flatten the ribbon of the bow hair.\(^\text{16}\)

Although the French Violin School composers follow the traditional fast-slow-fast sequence for their concerto movements, the internal designs of the movements are not especially concerned with applying formal conventions. For example, in the development sections of the first movements Viotti and Kreutzer do not develop the themes presented in the exposition but rather introduce new themes. The focus seems to have been on the singing tunefulness of the violin, and if that called for the addition of extra themes, the composers would introduce them without following the established formal templates of the Viennese concerto. While the Viennese

\[^\text{15}\] Stowell, 9.
composers tended to develop themes, the French School composers designed the first movements of their concertos in ritornello form similar to those of the Italian baroque.\textsuperscript{17}

What made the French School concerto composers unique at the time was their increased interest in ideas associated with musical Romanticism. In their treatise Baillot, Kreutzer, and Rode emphasized the fact that the violin is capable of expressing human emotions:

>[Combining] sweetness with brilliancy, gives it prominence and power over all other instruments, and forms its almost mysterious power of sustaining, swelling, and modifying its sounds, of expressing the language of passion, as well as of keeping pace with the emotions of the soul…\textsuperscript{18}

Although the form of the first movement in the French School violin concertos resembles that of the Baroque ritornello, the orchestration reveals a romantic individualism where the solo instrument is the main protagonist.\textsuperscript{19} The orchestra never has the importance given to the ripieno instrumental group in the Baroque era, that of introducing and playing themes. Nor does it have the importance of the symphonic nineteenth-century concerto initiated by Beethoven, in which the soloists and orchestras roles are often inverted throughout the movement. Rather, in concertos by these French composers the orchestra functions as a lesser background voice, giving prominence to the soloist to express a wide range of emotions and touch the heart of listeners.

\textsuperscript{17} Schueneman, 10.
\textsuperscript{18} Schueneman, 4.
\textsuperscript{19} Schueneman, 7-10.
1.2 BEETHOVEN’S CONNECTION WITH THE FRENCH VIOLIN SCHOOL

Before Beethoven, violin concertos were written either by virtuoso violinists, such as Corelli, Vivaldi, Locatelli, and Viotti, or by composers who were somewhat proficient on the violin such as Bach, Haydn and Mozart. Although Beethoven did receive instruction in violin as a child, he was essentially a mediocre player.\(^\text{20}\) He composed one Violin Concerto (his Op. 61), accomplishing that feat in part by borrowing the violin language of such French violinists as Viotti and Kreutzer, who had composed a substantial number of violin concertos, and whose works were known in Vienna.

Boris Schwarz points out that by 1792 Viotti had written twenty concertos “which achieved wide circulation; by 1800 in Vienna and St. Petersburg, in London and Paris, everyone played Viotti.”\(^\text{21}\) He goes on to say that in “1786 Viotti’s Concerto No. 16 was performed in Vienna at one of the subscription concerts of Mozart, who enlarged the original orchestration by adding trumpets and timpani.”\(^\text{22}\) Moreover, Warwick Lister states that Viotti’s concertos were performed in Vienna in the 1790s and early 1800s by violinists well acquainted with Beethoven. There is evidence that the Viennese-born Franz Clement, who premiered Beethoven’s Violin Concerto, performed some of Viotti’s concertos in 1793 in the National Theater in Vienna, and again later in 1801 and 1803. In 1798 Ignaz Schuppanzigh, the leader of the quartet who gave many of the premiers of Beethoven’s quartets in Vienna, played a Viotti concerto in the Theatre auf der Wieden in Vienna.\(^\text{23}\)

Beethoven incorporated elements of the contemporary French violin language into his own style of composition, a style characterized, however, by considerable motivic development, larger

\(^{20}\) Stowell, 3.
\(^{22}\) Ibid.
forms, and thicker orchestration, with less emphasis on virtuosity in the solo violin part.\textsuperscript{24} As Boris Schwarz states, “while Mozart was orientated towards Italy, Beethoven’s most important foreign influence came from France.\textsuperscript{25} It was perhaps the lyrical quality of French violin music and its expressiveness as well as its emerging qualities of romanticism that turned him toward the works of the French violin school. For Beethoven too, the early 1800s were a time of exploration in which he searched for his own voice, making a departure from the Viennese style of Mozart and Haydn towards music of new dimensions, a time widely accepted today as his second period of composition.

Although Beethoven did not travel to France, he was acquainted with French music in different ways. He was a great admirer of the music of Luigi Cherubini, who, like Viotti, visited and then settled in Paris. Cherubini visited Vienna in 1805 and was an inspiration for Beethoven’s \textit{Fidelio}.\textsuperscript{26} Cherubini’s publishing company released the first known editions of Viotti’s latter concertos, including concerto No. 23 in Paris in 1804.\textsuperscript{27} It is also interesting to note that Viotti’s concerto No. 23 appeared earlier in a piano version in London circa 1795-96 and was also arranged for flute and published in 1804 in Offenbach, Germany.\textsuperscript{28}

According to Boris Schwarz, Beethoven was well aware of Viotti’s violin concertos, which were popular not only in Paris but also in Vienna in the early 1800s.\textsuperscript{29} He goes on to say that Beethoven’s acquaintance with them becomes evident when closely examining the music of his Violin Concerto. The opening of the solo violin part in Beethoven’s Concerto is written in intervals of broken octaves in arpeggios; similar passages are found in the first movement of earlier

\textsuperscript{24} Stowell, 60-62.
\textsuperscript{25} Schwarz, 431.
\textsuperscript{26} Stowell, p. 11
\textsuperscript{27} Chappell White, “Giovanni Baptista Viotti and His Violin Concertos” (PhD diss., Princeton University, 1957), 76.
\textsuperscript{28} Ibid., 75-76.
\textsuperscript{29} Schwarz, 433.
concertos of Viotti and Kreutzer, No. 1 and No. 6 respectively.\textsuperscript{30}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig1.png}
\caption{Beethoven: Violin Concerto 1st. mvt., mm. 89-91}
\end{figure}

1.2. 2

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig2.png}
\caption{Viotti: Violin Concerto No. 1 in C major, mm. 187-188}
\end{figure}

1.2. 3

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig3.png}
\caption{Kreutzer: Violin Concerto No. 6 in E minor, mm. 81-84}
\end{figure}

Kreutzer, who had studied with Viotti, had an even closer link, as Beethoven heard him perform in Vienna in 1798. In a letter to his friend Nikolaus Simrock, Beethoven described Kreutzer as “a good, amiable man who during his stay here gave me much pleasure. His unaffectedness and natural manner are more to my taste than all exterior or interior of most virtuosos.”\textsuperscript{31} And in 1803 Beethoven publicly expressed his admiration of Kreutzer by dedicating the Violin Sonata, Op. 47, to him. Beethoven’s admiration is justifiable since according to other sources Kreutzer, who played a Stradivari, was known for possessing a rich tone and using a predominantly legato style of bowing. François-Joseph Fétis, the famous Belgian musicologist

\textsuperscript{30} Ibid., 443.
\textsuperscript{31} Stowell, 13.
(1784-1871), “praised his instinctive sense of phrase and his just intonation.”

Interestingly enough, according to Suhnne Ahn, this Beethoven sonata resembles some features of the Grande Sonate by Kreutzer written in 1799 and published in Paris. Just a few of the similarities she observed are the common key of A Minor, the resemblance of the second themes of the first movements, the similar tempo markings, half-step motivic similarities, and the insertion, in the first edition of Beethoven’s op. 47, of the subtitle “Grande Sonate.” Furthermore, to exemplify Beethoven’s connection with the French Violin School, Boris Schwarz points to the beginning passages of the first movements of Kreutzer’s Violin Concerto No. 2 and Beethoven’s Sonata in F Major, Op. 24, for Piano and Violin (“Spring”), which show striking melodic similarities.

1.2. 4

The French violin idiom established by Viotti is reflected in Beethoven’s Concerto in many other ways, as will be discussed in chapter 2: various bow strokes, intervallic and rhythmic embellishments, broken figurations of octaves and chords, and more. Beethoven writes melodies that contain both sixteenth notes and triplets as well as double-stopped passages similar to those

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33 Suhnne Ahn, “Genre, Style, and Compositional Procedure in Beethoven’s ‘Kreutzer’ Sonata, Opus 47” (PhD diss., Harvard University, 1997), 220.
34 Schwarz, 440.
routinely found in Viotti’s concertos. Articulations in Beethoven’s Concerto are similar to such bow strokes as the *grand détaché* and *martelé* that are found in works of the French school.
1.3 BEETHOVEN AND FRANZ CLEMENT

Beethoven dedicated his Violin Concerto to Franz Clement, a violinist with whom he became acquainted in 1794. Clement, although then very young (aged fourteen), was a well-regarded violinist in Vienna, and there is evidence of Beethoven’s fascination with Clement’s playing in a note that Beethoven wrote to him (1794):

Dear Clement:

Go forth on the way in which you hitherto have travelled 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 dear, magnificent playing.

 Entirely your friend,

L. v. Beethoven

According to John Moran, his playing was characterized by “its clarity, elegance, and tenderness of expression”, qualities that perhaps Beethoven found suitable for a violinist to premiere his Concerto. Clement became a friend of Beethoven and a promoter of his music, introducing several of Beethoven’s works to the Viennese public. In 1805, a year before the premiere of Beethoven’s Violin Concerto, Beethoven participated in a concert with Clement, conducting his ‘Eroica’ symphony, while Clement performed his own composition, interestingly a violin concerto in D major.

Stowell points out that there are some similarities between the violin concertos of Clement and Beethoven that go beyond the common key of D major and include the identical instrumentation of one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets,
timpani and strings. A similar instrumentation, though, is found in Beethoven’s Piano Concerto No. 4 from 1805, and Stowell emphasizes that there are also idiomatic elements such as chromatic scales passages and octaves in triplets that these two concertos have in common. The fact is, however, that these devices were popular with the French violinists years before Clement wrote his concerto. More so, Clement was most likely aware of Viotti’s works, as they had already performed together in Vienna in a contest type of concert, and perhaps he was inspired by the French tradition.

It is interesting to note that while Beethoven admired Kreutzer, another accomplished violinist whom he met in Vienna, he did not dedicate his Violin Concerto to him, although he did make him the dedicatee of the Violin Sonata No. 9, Op. 47, a few years earlier, in 1803. Apparently, Kreutzer did not find the sonata attractive enough to perform it, considering it "outrageously unintelligible". Initially the piece had been dedicated to George Bridgetower, another young violinist whom Beethoven was friend with, but after an argument between the two Beethoven changed the dedication to Kreutzer. (We could speculate that Beethoven did not dedicate the Concerto to Kreutzer since the latter refused to perform the sonata dedicated to him, earlier. At the same time, Kreutzer might not have been inclined to perform a work dedicated to him, given that it was initially dedicated to and premiered by another violinist.)

Another interesting observation, which I discovered, is that the words accompanying the manuscript of the concerto with the dedication to Clement are written in French, although Clement was Austrian. Furthermore, the first published edition of the concerto was by an Austrian company in Vienna (Bureau des Arts et d'Industrie). And so the choice of French language raises the

38 Stowell, 25.
39 Stowell, 25-29.
question of whether this represents another element of connection with the French Violin School, or perhaps it has to do more with the political climate in Vienna in the early nineteenth century. While it is hard to make a case for that connection based on language alone, there is much more in Beethoven’s music that can be associated with the French school, and those elements will be discussed in the following chapter.
CHAPTER 2

COMPARISON OF FIGURATION IN THE BEETHOVEN, VIOTTI (NO. 23) AND KREUTZER (NO.12) VIOLIN CONCERTOS

2.1 FIRST MOVEMENT OF BEETHOVEN’S CONCERTO COMPARED WITH THE CONCERTOS OF KREUTZER AND VIOTTI

Beethoven’s music for violin, as briefly shown in the previous chapter, is rooted in the late eighteenth-century French School initiated by Viotti. In his Violin Concerto, Beethoven employed many techniques characteristic of the French masters. Scholars agree that Beethoven might have known twenty-three or more of the twenty-nine Viotti’s concertos and possibly sixteen of Kreutzer’s nineteen concertos that were published before his own.¹ These concertos, especially Viotti’s, were popular in Vienna. They were performed regularly, and sometimes by violinists well acquainted with Beethoven.²

I have chosen as representative works for comparison Viotti’s Violin Concerto No. 23 in G Major and Kreutzer’s No. 12 in A Major.³ These particular works predate Beethoven’s Concerto, which was composed in 1806 and published in 1808, and have not been investigated in relation to it. While these specific concertos might not cover all the techniques Beethoven adopted, they both exhibit numerous similarities with Beethoven’s concerto and outline clearly the French Violin School’s influence. The editions used in this examination are the first editions of Viotti and Kreutzer concertos published in Paris in 1804 and 1803 respectively. They provide an authoritative

Rodolphe Kreutzer, Concerto No. 12 in A major (Paris: Chez Mlles. Erard, 1803).
perspective of the music free of the editorial baggage that latter editions have accumulated. For the Beethoven concerto, I consulted a more recent scholarly edition by Bärenreiter that provides both an edited copy, and the unaltered transcription of the manuscript that I used in this research.⁴

Of the three movements of Beethoven’s Violin Concerto, the first best reflects the French Violin School idiom. But before discussing the idiom in detail, I would like to draw attention to the first movement’s orchestral introduction, which shows that the French School might have had another kind of influence on Beethoven’s Concerto. It begins with a four-note timpani motif that is presented eight times throughout the introduction as a stand-alone idea; it appears additionally as accompaniment or countermelody. Interestingly, Viotti uses a similar four-note motif ten times in the introduction of his Concerto No. 23. Beethoven might have borrowed this militaristic motif from Mozart as well: Schwarz suggests that both Mozart and Viotti are indebted to the early French concerto in which the march ritornello occurred frequently. However, Mozart often uses this motif in a slightly rhythmically altered way with a dotted eighth and sixteenth notes replacing one of the quarter notes, as on the second beat for instance in the Concerto No. 4 in D Major:

2.1.1
Mozart: Violin Concerto No. 4 1st. mvt., m. 1
Allegro.

Tutti.

The motif found in Viotti’s concerto, however, is strikingly similar to Beethoven’s: they

both are made up of four successive quarter notes of a repeated pitch without the use of the martial dotted rhythm (see Ex. 2.1.2 & 2.1.3). Beethoven’s implementation, however, shows great skill in that the motif is first introduced faintly by the timpani. Considering the similarities between these motifs and the number of occurrences, it seems reasonable to suggest that Beethoven might have borrowed the motif from Viotti, whose concerto was popular in Vienna at the time.\(^5\)

Beyond the similarities of these motifs, however, Beethoven’s affinity and skill for using them as unifying elements is evident in the Violin Concerto.\(^6\) Although not obsessively, as with Symphony No. 5 or No. 7 (where, in the first movements, most of musical material is built on one main motif), Beethoven presents the four-note motif many times throughout the movement. Just to point out a few instances of this motif: it is played clearly by the timpani in the very beginning, played by the strings in mm. 10-13, embedded in the violin solo part as shown in Example 2.17, disguised in the tutti in m. 28, and clearly stated by the violins in m. 42.

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\(^5\) Schwarz, 434-435.
Beethoven: Violin Concerto in D major Op. 61
Allegro, ma non troppo
Looking at the violin idiom, when the solo violin enters in m. 89, we can see that Beethoven writes octaves in an ascending, melodically spelled V7 chord (see Ex. 2.1.4). Others have pointed out similar examples in French violin concertos, but for instance Schwarz (see Ex. 1.2.2) outlines
a passage in octaves that, while comprised of ascending octaves, is built on a tonic chord. The figuration I discovered in the parallel movement of Kreutzer’s concerto in m. 231, appears over a V7 chord, though without Beethoven’s appoggiaturas (see Ex 2.1.5). And what is even more interesting is that in his development section, Beethoven uses the passage again, this time with the exact pitches that are found in Kreutzer’s example (see Ex 2.1.6). During the course of my research I discovered that a good number of these idiomatic figurations by all three composers often appear at and highlight important structural moments in the concerto movements. In these examples the figuration plays an important declamatory role signaling something new that is about to start. Beethoven uses it for the first entrance of the soloist, after the long orchestral exposition, and in the development section for the first statement of the solo violin. Kreutzer uses it in the beginning of the development section after the orchestra tutti that ends the exposition.

In Ex. 2.1.7, m. 97, Beethoven begins an ascending sixteenth-note passage of broken thirds that has correspondence with music in the first and third movement of Viotti’s concerto (see Ex. 2.1.8 and 2.1.9). The passages are melodically similar. Beethoven also varies the idea by using
triplets and inverting the direction of the broken thirds (see example 2.1.10). While Viotti places these passages in the developmental sections as a sort of variation on the ascending and descending scales that he more usually writes in such places, Beethoven includes them in the fifth measure of the solo exposition, and again during the development, expanding them across several measures, always unaccompanied by the orchestra, thus drawing more attention to them.

In m. 101 (see example 2.1.11) Beethoven introduces the first theme in the solo part and embellishes some of it with neighboring tones. The circled notes outline the theme in its initial format as it appears in the orchestral exposition in mm. 2-4 (see example 2.1.12):
To a lesser extent, Kreutzer utilizes a similar technique in the first movement of his concerto, presenting motives in the orchestra exposition and then embellishing them later in the solo part:

The similarities between the above passages by Kreutzer and Beethoven consist of the rhythm pattern of eighth- and sixteenth-notes, along with the contour of the embellishment, which uses the upper neighboring tones.
Beethoven had been using this technique of embellishing themes and motives in his works before. One example is his Piano Concerto No. 3, composed in 1800. In the orchestral introduction, the theme is presented by the orchestra in a compact manner (see Ex. 2.1.15) and then later appears in the solo piano in an embellished version (see Ex. 2.1.16):

2.1. 15
Beethoven: Piano Concerto No. 3 1st. mvt., mm. 9-14

![Score of Ex. 2.1.15](image1)

2.1. 16
Beethoven: Piano Concerto No. 3 1st. mvt., mm. 122-126

![Score of Ex. 2.1.16](image2)

Although Beethoven’s works included this technique even before the concertos by Viotti and Kreutzer chosen for comparison were composed, the way he implements it in his Violin Concerto suggests that he might have been aware of the earlier concerto of Kreutzer: this is because
of the considerable rhythmic similarities between the alternating eighth and sixteenth notes, and
the neighboring tone patterns. Beethoven, however, makes more effective and extensive use of
this technique than do Viotti and Kreutzer. For instance, the timpani motif from the orchestral
exposition of Beethoven’s Concerto is developed in the solo violin in m. 111 by placing the timpani
notes at the beginning of each triplet (see Ex. 2.1.18):

Viotti, who wrote a similar four-note motif in the first two measures of his concerto, took
a different approach, adapting the motif to whole notes when the solo violin enters in m. 84,
instead of embellishing it.

As another example of embellishing an idea from the orchestral introduction, in the last
two measures of the first theme (m. 116) Beethoven richly varies the melody previously
presented in m. 14 in the orchestral introduction (see Ex. 2.1.21 and 2.1.22):
There are many other similarities in the violin figuration. In the transition after the soloist states the first theme, Beethoven writes intervals of octaves, but unlike at the start of the solo introduction here he writes them in ascending stepwise motion. This time Beethoven uses the parallel minor mode to contrast the occurrence of this ascending scale played by the clarinet in the beginning of the transition in the major key (see Ex. 2.1.23):

Kreutzer uses a similar gesture in the first movement at mm. 346-347 (see Ex. 2.1.24), also to a dramatic effect - as this ascent takes the soloist into the final trills just before the closing tutti of the movement and the cadenza.
Still in the transition, Beethoven writes a figuration in triplets similar to one found in Kreutzer’s concerto as part of the first movement’s second subject group:

2.1. 25
Beethoven: Violin Concerto 1st. mvt., mm.132-133

Passagework in all of these composers’ concertos is used for dramatic effect too. For example, the harmony underlying the following passages by Viotti and Beethoven is very similar. Both passages are built on an oscillating I-V harmony and both appear at similar places within the structure of the movements. Beethoven has the violinist present this material briefly in the key of A minor during the transition (see Ex. 2.1.27), before moving to the violin’s statement of the second theme (in A major); in this passage the harmony is changing every two beats. Viotti’s passage (see Ex. 2.1.28), is in the tonic key in G major with the harmony changing every measure. Viotti, too, places this passage in a transition before the second theme. Both passages employ the use of a broad détaché bow stroke.

2.1. 27
Beethoven: Violin Concerto 1st. mvt., mm. 134-140
In the next two passages to be discussed (Ex. 2.1.29 & 2.1.30), both composers use another kind of idiomatic similarity. While comprised of the same notes, in slightly different patterns, these examples highlight different harmonic functions: Beethoven places his figuration in the exposition, at the very end of the transition right before the second theme, on a V of V prolonged harmony. In sonata form terminology, this harmonic device is referred to sometimes as ‘dominant lock’ or ‘dominant preparation’. Indeed, its function here is to prepare the arrival of the second theme in the key of V (A major). Viotti, in contrast, places his figuration toward the end of the development, before the recapitulation, and slurs the notes. Unlike Beethoven, Viotti underlines an E major harmony that propels the solo violin into a virtuosic episode, which concludes the development section.

Octaves decorating stepwise melodies are also a commonality. In Example 2.1.31, Beethoven uses the solo violin as a countermelody to the second theme that is being played by the first violins and violas. Viotti, on the other hand, makes the figure into a virtuosic fast episode for the solo violin against a string accompaniment in the orchestra.
In Ex. 2.1.31 above, we start to encounter articulation markings in the form of vertical lines or wedges. It is interesting to note that these are the predominant articulation markings that Viotti, Kreutzer and Beethoven use in their concertos in question to indicate short articulated notes. Viotti, while he uses mostly vertical wedges, uses articulations such as dots only three times in the solo part of his concerto No. 23. Kreutzer, on the other hand, does not use dots at all but quite often uses vertical wedges in the solo part of his concerto No. 12. The Bärenreiter edition of the Beethoven Violin Concerto confirms that Beethoven mostly uses vertical wedges in the first movement’s violin part. Dots are also found, but they appear only when the timpani motif is introduced by various instruments, in its original rhythm of quarter notes. (In the second movement, in the solo violin part, Beethoven does include both dots and wedges in various places, with perhaps dots appearing more often; and in the third movement he uses only wedges.) Later editions of all three concertos display a variety of markings to designate short or separated notes such as horizontal lines, dots and vertical wedges, but these appear to be editorial interpretations of the original markings in some places, or additions of new markings in others. Thanks to some of the most recent research in performance practice, we can elucidate some of the mystery surrounding these articulation markings.
Clive Brown points out that in the *Methode de violoncelle* (Paris c. 1802) from the Paris Conservatoire, the authors (Pierre Baillot, Charles Baudiot, Charles Catel and Jean Levasseur) describe the staccato in general terms as hammered (*martelé*). They make a distinction, however, between the interpretation of articulation markings such as vertical lines and dots that were used to denote staccato. The authors suggest longer bows for the vertical lines and shorter bows for the dots. Brown goes on to say that Ferdinand David, one of the famous violinists of the early nineteenth century and a pupil of Louis Spohr, had a similar view when he wrote that, “accented martelé bow strokes were associated with staccato strokes, while staccato dots were used to indicate the lighter springing staccato bow stroke.” Brown continues, saying that the German music historian Arrey von Dommer (1828-1905) seemed to express a similar idea about the wedge-shaped pointed staccato, interpreting it as a “real short and sharp staccato,” while the dot was “a gentler, rounder, less pointed staccato.”

Ascending broken chords in triplet rhythm provide yet another idiomatic figuration that Beethoven and Viotti both use (see Ex. 2.1.33 & 2.1.34), though in this instance the material functions differently. In Beethoven’s case, he uses the gesture as a countermelody to the second theme, which is being played by the first violins and violas, this time in the minor mode. Viotti instead employs the figurations as purely virtuosic material for the solo violin with the string section simply accompanying.

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8 Ibid.  
9 Ibid., 100-101.
Taking advantage of a figuration more idiosyncratic to violin, Beethoven writes a different type of idiomatic gesture that has to be played on three different strings. Sometimes identified by violinists as either *bariolage* or *baterie*, it usually involves a repeated open-string note, as in Example 2.1.36, but sometimes appears without open strings as in Example 2.1.35. More so than Viotti, who also requires the technique, Beethoven implements this idiomatic figure in a clever way. He uses it to embellish an orchestral statement of part of the second theme: every third sixteenth-note of each group is part of the theme. The first note of every group, on the other hand, serves as a countermelody to the theme (see Ex. 2.1.35). Viotti includes only one melodic line in this figuration, represented by the circled lower notes, and completes the rest of the passage with recurring F # and A notes. (see Ex. 2.1.36).
Both Viotti and Beethoven require a combination of short and legato bow strokes. Beethoven (see Ex. 2.1.37) separates the first note of each triplet from the slurred second and third notes to emphasize the A minor arpeggio, which is also embellished chromatically by the slurred pair. This passage is in the second subject area and serves as an accompaniment to the theme that is being played by the first violins and viola. In Viotti’s example (see Ex. 2.1.38) the figuration is inverted: that is, the short note follows the two slurred notes of each triplet. Viotti again implements this in a virtuosic passage for the solo violin in the closing section of the exposition while the orchestra is accompanying with rhythmic, short quarter notes.

2.1.37
Beethoven: Violin Concerto 1st. mvt., m. 157

2.1.38
Viotti: Violin Concerto 1st. mvt., mm. 137-139

The following two examples show similarities of melodic contour. These are two-octave ascending triplet arpeggios written in the first half of the measure followed by a slight descending turn in the second half of the measure. Beethoven uses a slur for the downward movement, while Viotti simply adds a trill on the last beat. Beethoven places the gesture in the closing section of the exposition. Viotti again uses it in the virtuosic episode in the closing section of his exposition.
A variation of this melodic ascent is shown in the next two examples, which are made up of ascending arpeggios. Beethoven uses steady sixteenth notes, whereas Viotti writes dotted sixteenth- and thirty-second-note values. Both passages are included in similar structural points in their movements: Beethoven places his in a climactic moment right before the closing material of the exposition, and Viotti inserts his into a similar climactic moment in the closing of long passagework right before the return of the rondo theme in the third movement.

Similar ascending two-octave scales appear in Beethoven’s and Kreutzer’s concertos. The scale register is the same, with a longer eighth note on the tonic of the scale in both passages. Kreutzer adds a trill on his tonic notes. Beethoven places his passage in the closing section of the exposition, giving it an embellishing and subsidiary character by pitting it against the closing
material that the orchestra’s first violins play. Kreutzer places his passage at the end of the transition right before the second theme, adding trills and putting the spotlight on the solo violin.

2.1. 43

Beethoven: Violin Concerto 1st. mvt., m. 182

Kreutzer: Violin Concerto 1st. mvt., m. 98

The following two examples show ascending arpeggios in triplets embellished by neighboring notes. Beethoven implements the figuration in a dramatic and expressive way, using it where the solo violin is playing without accompaniment towards the end of the exposition, at a moment where it temporarily reestablishes the tonic key of D major after moving to the key of A major for the soloist’s statement of the second theme. He writes a slur that acts as a phrasing marking for the entire passage, implying an expressive character. Kreutzer’s version, accompanied, is part of the solo virtuosic episode following the second theme and it highlights the key of V.

2.1. 45

Beethoven: Violin Concerto 1st. mvt., m. 195

Kreutzer: Violin Concerto 1st. mvt., m. 119

Chromatic scales also display similarities of idiom and function (see Ex. 2.1.47 and 2.1.48). Beethoven writes a two-octave chromatic scale in triplets toward the end of the exposition; Kreutzer uses chromaticism for triplet figuration in the third movement near its end. His chromatic runs are not as extensive or expansive as Beethoven’s. Structurally speaking, both passages
function as closing statements, in the closing of the exposition in Beethoven’s case and in the closing of the third movement in Kreutzer’s concerto.

2.1.47

Beethoven: Violin Concerto 1st. mvt., mm. 199-200

[Musical notation]

2.1.48

Kreutzer: Violin Concerto 3rd. mvt., mm. 311-315

[Musical notation]

The following examples (2.1.49 & 2.1.50) show the composers writing ascending leaps embellished by neighboring semitones, while using the same rhythmic pattern of eighth and sixteenth notes. Beethoven uses intervals of octaves and indicates, according to both the manuscript and the Urtext edition, vertical wedges on each eighth note while slurring the two sixteenth notes. Kreutzer writes slurs to connect the eighth to the two preceding sixteenth notes, and to draw attention to intervals of thirds and fourths. What is interesting is that both passages follow several measures of passagework in triplets in their respective movements, creating a sense of rhythmic diminution and consequently signaling an increase in energy.

2.1.49

Beethoven: Violin Concerto 1st. mvt., m. 322

[Musical notation]

2.1.50

Kreutzer: Violin Concerto 1st. mvt., m. 173

[Musical notation]
In the next example (Ex 2.1.51), Kreutzer takes this figuration a step further by expanding it over the duration of four measures. He also varies the intervals, going beyond one octave in mm. 271-272. Note the use of vertical signs of articulation on each eighth note.

2.1.51

Kreutzer: Violin Concerto 1st. mvt., mm. 269-272

Right before the recapitulation (Ex 2.1.52), Beethoven writes an extensive passage in triplets that from m. 357 to m. 360 ascends chromatically into the recapitulation at m. 365. The intervals become quite large, in m. 364 spanning almost two octaves, as the passage ascends accumulating dramatic intensity to highlight clearly the arrival of the recapitulation. As in Kreutzer’s example (Ex. 2.1.51), these wide leaps are made easier to play by the use of open strings. Again, we encounter short notes followed by two slurred notes. Although Viotti wrote similar examples (Ex. 2.1.53), they are not as complex as Beethoven’s in terms of length of the passage, the span of the intervals, the use of chromatics, and the dramatic character within the structural context. Viotti implements this technique in a virtuosic passage for the solo violin in the closing section of the exposition while the orchestra is accompanying with rhythmic, short quarter notes. Beethoven places this passage at the closing of the development section to prepare the return of the first theme, which this time is played triumphantly by the entire orchestra. Kreutzer’s aforementioned passage also (Ex. 2.1.51) displays more dramatic substance than Viotti’s in that it grows in intensity with its ascent to prepare the arrival of new passagework within the development section.
The following two passages (Ex. 2.1.54 and 2.1.55) exhibit another similarity. They both outline stepwise turn figurations in sixteenth-note values. Beethoven places his passage in the recapitulation, where the solo oboe plays quarter notes outlining the second sixteenth note of every group the solo violin is playing. In contrast, Kreutzer places his passage at the end of the first movement as a solo virtuosic run before the closing orchestral tutti.
The next arpeggiated figurations (Ex. 2.1.56 and 2.1.57) outline a V7 chord spelled melodically in a descending direction in Beethoven’s example and an ascending one in Viotti’s version. Beethoven places this excerpt in the closing section of the recapitulation, during a dialog between the lower and upper strings that builds up momentum of suspense for the arrival of the coda. Viotti, in the third movement of his concerto, also makes an important use of this figuration by placing it at the beginning of a build-up episode that leads into the return of the Rondo theme.

In the solo passages before the closing tutti of their respective first movements, Beethoven and Kreutzer again use broken thirds. While both passages are used as concluding figures, there are some differences. In Beethoven’s Concerto, the tutti passage in question precedes the cadenza, whereas in Kreutzer’s, the tutti is the one that concludes the movement. One obvious difference, as far as the articulation here is concerned, is that Beethoven writes slurs to emphasize the first and the third sixteenth notes of every group. Kreutzer opts for a more detached articulation by not writing any slurs, which in turn results in an even articulation.
Taking advantage of the open A string in an idiomatic way (see Ex. 2.1.60), Beethoven next writes a descending passage in triplets that are characterized by large intervals: a descending and arpeggiated V7 chord is represented by the higher notes in the triplets. Viotti also showcases the solo violin part using the open A string (see Ex. 2.1.61). Beethoven implements this technique in the *coda* in a moment of suspense, right before the last phrase that triumphantly concludes the movement. Viotti uses the figuration in the exposition during one of the virtuosic passages.

From these many examples, it is obvious that there are idiomatic similarities among the figurative violin writing in the Beethoven, Viotti and Kreutzer concertos. While occasionally all three composers implement some of these idiomatic figurations at similar structural moments in
their respective movements, more so Beethoven’s implementation reveals a persistent awareness of the musical purpose of these figurations. Not only does he place them at important structural moments but, frequently he implements them in new creative ways to enhance the musical discourse. The solo violin routinely embraces these figurations to comment on the thematic material that is regularly presented in the orchestra. Examples 2.1.62 through 2.1.64 briefly illustrate some of these creative ways in which Beethoven incorporates the French idiom in the orchestral texture. In m. 152 (Ex. 2.1.62) he uses the solo violin as a countermelody to the second theme that is being played by the first violins and violas. In this case, it is also interesting to note that he writes the figurations in contrary motion to the theme. In m. 153 Beethoven assigns ascending broken chords in triplet rhythm and contrary motion, again as a commentary to the second theme, which continues to be played by the first violins and violas. In m. 154 he writes a different type of idiomatic gesture for the solo violin, already discussed in relation to Ex. 2.1.35, again as an embellishment to the second theme, with the figuration doubling important notes of the theme.

2.1. 62

**Beethoven: Violin Concerto 1st. mvt., m. 152-154**
In Ex. 2.1.63 Beethoven writes a figurative passage in triplets as a commentary in contrary motion on the closing statement that the cello section is playing. In addition Beethoven’s use of the descending V7 chord here, at the end of the movement, contrasts with the first entry of the solo violin in the exposition, which outlines an ascending V7 chord.

2.1. 63
Beethoven: Violin Concerto 1st. mvt., m. 525-526

What all these examples show is that Beethoven, while borrowing some of the French violin idiom, cleverly implements it in ways to create a coherent and unified musical discourse. While Viotti and Kreutzer often use the idiomatic writing to uphold the role of the solo violin above the orchestra, Beethoven seems more interested in engaging the orchestra and the solo violin equally. He carefully avoids making a statement of virtuosity in favor of the solo violin at the expense of the orchestra. This is perhaps the symphonic aspect that Enescu talked about when he
described the concerto as a great symphony in which the solo violin, although a leading voice, is only one of the many orchestral voices “that make up the whole”.  

Beethoven’s concerto is indeed a work of symphonic proportions, having been written about two years after the composer conceived the massive and impetuous Symphony No. 3 (“Eroica”), revolutionary in both character and design, ushering in a new era of large scale works. Totaling roughly between forty and fifty minutes in length, depending on the tempo and cadenzas employed, the concerto follows in the footsteps of the “Eroica” Symphony. The first movement is a little over twenty minutes long, having an unusually large exposition, a large development section (but not unusually large as in the “Eroica”), and a full recapitulation followed by a rather brief coda, which is about half the length of the coda from the “Eroica”. What is interesting is that Beethoven introduces a new thematic idea in the concerto’s development section, a similar practice he employs in the Eroica symphony.

The solo exposition grows beautifully from the orchestral one as the solo violin plays thirteen measures over an unusually long dominant pedal. The two expositions are presented without a clear separation, as in previous concertos such as Piano Concertos Nos. 1-3 and the Triple Concerto. Although Beethoven writes repeating cadential patterns of V-I in mm. 84-86, instead of closing the orchestral exposition on I, he choses V and extends this harmony while the solo violin comes in. I dare to say that it is the solo violin that closes the orchestral exposition after thirteen measures in, exactly at in m. 101 where finally a perfect cadence occurs.

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12 Schwarz, 446.
14 Ibid.
The instrumentation is of particular importance, since a significant amount of the thematic material is reserved for the woodwinds, perhaps to create a contrast in timbre with the solo violin.\textsuperscript{15} Both Viotti and Kreutzer seemed to favor the strings, having the woodwinds mostly doubling or accompanying. In the orchestral exposition, Beethoven uses the woodwinds to introduce both themes, having the strings only accompany during the second theme, while first theme is introduced without strings at all. The first appearance of the solo violin stands out from the orchestral texture as it rises through a range of about three octaves to play the first theme in the high register of the violin in a bright distinct color. Beethoven, however, deprives the solo violin of introducing the second theme during the solo exposition. While the violin plays a trill at the end of the transition, the woodwinds, with the solo violin accompanying, present it. But then, in a surprising turn, Beethoven allows the solo violin to take over the second theme half way in. It is a twist that demonstrates Beethoven’s ingenuity to interweave thematic materials with the different timbres of the instruments, this representing one example that shows how the solo violin is “one of the many orchestral voices which make up the whole.”\textsuperscript{16}


\textsuperscript{16} Stowell, 60.
2.2. TREATMENT OF MELODIES IN THE FIRST MOVEMENT OF BEETHOVEN, VIOTTI AND KRETUZER CONCERTOS

As I pointed out in the first chapter, the violinists at the forefront of the French School had a great interest and were involved in different ways with opera. Their acquaintance with vocal music transferred to the violin, inevitably driven by their pursuit of new ways of expression through the instrument, resulting in works that highlighted the violin’s lyrical singing quality.

While Beethoven did not have much interest in the formal design of the French concertos, he was perhaps attracted by the lyrical aspect and the idiomatic writing of the solo violin. The French masters’ desire to create new levels of expression through the violin, combined with their expertise in opera, resulted in the lyrical, cantabile style that foreshadowed the Romantic style of the nineteenth century. Beethoven became increasingly interested in these new modes of expression during what is accepted as his second period of composition. His Violin Concerto “is the most accurate reflection of the lyrical side of Beethoven's musical personality,” as conductor Michele Trenti wrote in his remarks to accompany a recording of the concerto, or, as Lewis Lockwood put it: “…his Violin Concerto [is] often noted for the ideal tranquility of its first two movements, the vivid spirit of its finale, and the sense of emotional cogency and connectedness that binds the work together.”

In his research on Viotti’s concertos, Chappell White proposes that there are three types of tutti openings, which outline the first themes of these concertos: the ‘military’, the ‘chordal’ and the ‘lyrical’. He cautions that these are general categorizations and that combinations of them are also found. He defines the military type as characterized by “dotted rhythms, repeated notes and a firm beat.” The chordal type he describes as “short motives based on the tonic arpeggio”, while

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17 Michele Trenti, liner notes for Violin Concerto, by Ludwig Van Beethoven, Dynamic CDS7656, 1995 [one compact disc].
the lyrical type is characterized by “a more sustained and legato melody.” Based on these three types, I will attempt to describe the character of the themes found in these three concertos by Beethoven, Viotti, and Kreutzer, looking at both the opening tutti and the solo entrances. In his Concerto No. 12, Kreutzer introduces the first theme of the opening tutti as a ‘military’ type, by using dotted rhythms (see Ex. 2.2.1). However, when the same theme is presented in the opening solo, the first four measures appear as a variation of the ‘military’ theme. This time the opening solo theme is built on virtuosic arpeggios that diminish the militaristic quality provided by the dotted rhythm in the tutti opening. In fact, the dotted figure becomes augmented, from a dotted eighth to a dotted quarter note, losing some energy (see Ex. 2.2.2). The latter part of the theme, although presented in double-stopped fashion (a technique often associated with virtuosity), is lyrical and displays a smooth stepwise contour. Overall, the slur markings that Kreutzer writes in every measure of the solo theme imply an expressive character. The same is true for the second solo theme, which seems rather lyrical given the long half notes, the mostly stepwise contour, and the slur markings written over each measure (see Ex. 2.2.3).

2.2.1

Kreutzer: Concerto No. 12 (c. 1803), mm. 1-8

![Ex. 2.2.1](image)

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The theme presented in the opening tutti of Viotti’s Concerto No. 23, according to White’s classifications, seems both military and lyrical (see Ex. 2.2.4). While the persistent rhythm of the repeated quarter notes and the dotted eight rhythms in mm. 5-8 imply a military character, the slurs throughout suggest otherwise. The lyricism becomes more evident when the solo violin presents the same theme but with some changes (see Ex. 2.2.5). The quarter notes from the first two measures of the tutti opening become whole notes in the first two measures of the solo entrance. And while the contour is a mix of stepwise and wide intervals, the use of longer note values marked with slurs is indicative of a lyrical character. The second solo theme showcases a combination of cantabile lines with some fast runs (see Ex. 2.2.6). The beginning of the theme is constructed with long note values of stepwise contour and slurs. In addition to that, the embellishment marked as a turn in m. 109 coupled with the stepwise fast runs in m. 111 reminds us of operatic traditions.
As a reference, for additional examples outlining the lyrical aspect of melodies found in the first movement of other concertos by Viotti and Kreutzer, please refer to Appendix B.

Beethoven’s tutti opening theme follows on from the measure of repeated notes that, while military in rhythm, are rather unobtrusive, since they are assigned to be played by the timpani in a soft piano dynamic (see Ex. 2.2.7). The subsequent occurrences of this timpani figure in mm. 5, 8, and 9 still do not disrupt the character of the theme, given again the soft dynamic level. Yenn-Chwen Er points out that Beethoven achieved lyricism by writing melodies of mostly stepwise contour for both the first and second themes. Moreover, what contributes to the lyrical aspect of this theme is the use of long note values such as quarter and half notes. The slurs written throughout, especially their use across bar lines, contribute to the overall character of the theme.

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20 Yenn-Chwen Er, “The Historical Influences on the Works for Violin and Orchestra by Ludwig Van Beethoven” (DMA diss., Rice University, 1997), 226.
2.2. 7

Beethoven: Violin Concerto 1st. mvt., mm. 1-9

*Allegro, ma non troppo.*

The solo occurrence of the first theme in m. 101 is presented in the high register of the violin and doubles the oboe an octave higher (see Ex. 2.2.8). The quarter notes of the original theme that are marked with circles are embellished with fast neighboring notes. Over the shorter note values Beethoven also writes long slurs to indicate a legato interpretation.

2.2. 8

Beethoven: Violin Concerto 1st. mvt., mm. 101-104

The unexpected theme that appears in the development section (in the violin) is nothing but lyrical and nostalgic in character (see Ex. 2.2.9). This time the key of G minor contributes to the cantabile and more so to the nostalgic aspect of this lamenting melody, along with the use of long slurs that extend over the bar line. A remarkable aspect here is Beethoven’s ability to write a theme that spans a range of three octaves yet able to preserve the lyrical and nostalgic mood throughout.
He uses a similar practice of presenting a new thematic idea in the development section in the “Eroica” Symphony. Interestingly, this is a procedure that both Viotti and Kreutzer employed in some of their concertos. Viotti, for instance, in Concerto No. 20 not only introduces a new thematic idea in the development section but also includes a full restatement of the solo theme from the exposition. I also discovered that Kreutzer introduces new themes in this fashion in a number of his concertos, such as No. 16. However, it is difficult to determine whether Beethoven was influenced by the French composers in doing so. Perhaps this practice has its roots in the older, Baroque ritornello form. Nevertheless, it represents another type of parallelism between his concerto and those of Viotti and Kreutzer that should not be ignored.

The second theme, which is presented by the solo violin in its entirety only in the recapitulation after the cadenza, is a simple and lyrical melody mostly in stepwise motion and made up of half- and quarter-note values (see Ex. 2.2.9). Beethoven again couples the entire theme with slurs for the duration of each measure. Moreover, he skillfully delays its tonic cadence by introducing some fast scales in mm. 518 and 520 to intertwine with the last four notes of the theme (see pitches circled below). These fast runs take the four-note closing of the theme to the high register of the violin, where they become augmented to half notes. While in terms of idiomatic

\[21 \text{ White, 171.}\]
writing this passage does not provide any specific technique that can be traced to the French Violin School, one could argue that the lyricism of the theme coupled with the virtuosic runs suggest operatic influences, which the French composers are said to have absorbed.

2.2. 10

**Beethoven: Violin Concerto 1st mvt., mm. 511-523**

![Musical notation](image)
While the first movement of Beethoven’s Concerto presents the violinist with numerous idiomatic techniques that can also be found in the concertos by Viotti and Kreutzer, the second and third movements do not seem to have much in common with their counterparts. In terms of character, the second movements of all three concertos are slow and lyrical and the third movements are lively rondos, but these are general characteristics of most concertos dating back to the early Classical period. Therefore, it is difficult to identify whether Beethoven drew much inspiration from the French Violin School when writing the second and third movements of his own Violin Concerto.

The second movement of Viotti’s Concerto No. 23, like many French School violin concertos, is very brief (see Ex. 2.3.1). Idiomatically speaking, there is not much of the sort of solo writing that is presented in the first movement. Following a one-chord orchestral fermata by way of introduction, the simple lamenting solo violin theme is written in the instrument’s middle register, within a one-octave range, and it is restated after an orchestral interlude. According to Robert Stowell, the French approach to instrumental ornamentation and improvised embellishments after 1780 did not encourage the use of ornamentation beyond what was marked in the music. In this case, Viotti is quite specific in this particular movement by providing ornaments such as appoggiaturas, trills and turns.

The overall form shows perhaps some operatic features being similar to a da capo aria, with the first section ending on the tonic in m. 25, followed by a contrasting tutti section in mm. 26-36. The return of the theme takes place in m. 37 and precedes a coda at the end in m. 62. In m.

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22 Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge UK: Cambridge University Press, 1990), 305-309.
Viotti writes a fermata over a tonic 6/4 chord, calling for a short cadenza from the performer. The character of the movement is lyrical and restrained, with the exception of the contrasting middle section played by the orchestra, which seems briefly to energize the movement.

2.3.1
Viotti: Violin Concerto No. 23 2nd mvt.

Kreutzer’s second movement of his Violin Concerto No. 12 is, like Viotti’s, rather brief but perhaps a little more elaborated. It has thirty-eight measures in 4/4 meter and is marked Adagio to imply a slow tempo. By comparison, Viotti’s slow movement has almost double the number of the measures, exactly seventy-three, but is actually shorter since is written in 2/4 meter and marked Andante. Kreutzer’s melody is a little more complex, in that it is written within a larger range than we find in Viotti’s example, and it moves rather quickly through this range: see, for instance, mm. 4-5 (see Ex. 2.3.2), where the line descends in arpeggiated fashion. To this theme Kreutzer adds embellishments of thirty-second notes, creating a wider range of expression. He also writes slurs
throughout the movement to suggest a lyrical character. As with Viotti’s slow movement, the theme is presented twice in the movement in the da capo aria fashion (see Ex. 2.3.2). However, unlike Viotti’s example there is no tutti section. Kreutzer instead includes a middle section to be played by the solo violin, to separate the two occurrences of the theme. Thus the first section ends on the tonic in m. 10 followed by the modulatory middle section that ends on the dominant in m. 20.

Although neither Viotti nor Kreutzer provided written-out cadenzas, they made considerable use of various ornamentation figures in their writing for the solo violin. Kreutzer seemed to be especially fond of elaborated and written out cadenza-like passages throughout his concertos and particularly in the slow movements.23 In the slow movement of his Concerto No. 12, these lead-ins (see mm. 21-22 Ex. 2.3.2) appear before the restatement of the theme and again before the final cadence at the end of the movement (see mm. 34-35 Ex. 2.3.2). They are indicated by long fermatas and made-up of fast, and for most part, stepwise notes, written above those fermatas. In some of the slow movements of his mid-late concertos, Kreutzer embellishes parts of the main theme to the point that sometimes it is hard to pinpoint the actual notes representing the melody from among the fast and often thirty-second notes that embellish it. He also frequently writes trills on consecutive notes of longer values, and sometimes sporadically throughout fast virtuosic passages on short notes. Viotti wrote many trills and was especially interested in appoggiaturas, as I have discovered in the slow movement of his Concerto No. 23, while showing more interest in turns.

While the second movements of both Viotti’s and Kreutzer’s concertos are brief and showcase elements of operatic design by using da capo aria form and style, Beethoven’s second movement is more complex. The form seems simple yet sophisticated and has been the subject of
debate among musicologists. As a testament to its complexity, some scholars such as Donald Francis Tovey and Roger Fiske have considered it a theme and variations while others such as Hans Joachim Moser and Owen Jander have explored the form further, by assigning it poetic terms such as strophe in combination with elements of chaconne. Whatever the classification, this movement is clearly more complex than Kreutzer’s or Viotti’s. A brief look at the score reveals that the ten-measure main theme appears four times at the movement’s outset. The first time, the strings alone play the theme (mm. 1-10). The second time, the horn starts the theme and the clarinet continues to play most of it, while the solo violin presents various decorative gestures (mm. 11-20). The third time (mm. 21-30), the bassoon takes over the theme while the solo violin continues its ornamented commentary, and the fourth time (mm 31-40), the strings play the theme while the solo violin rests.

The balance between the solo violin and orchestra that Beethoven achieves is remarkable, at least for about half of the movement. The violin does not dominate the musical discourse but participates as equal partner; however, from m. 45 on, this symbiotic balance between the solo violin and the orchestra ends. The solo violin takes the leading role to present new thematic material while the orchestra sparsely accompanies. This section seems more lyrical in character. The theme is characterized by longer note values in the solo violin and a mostly stepwise contour; it is presented in the low and mid register of the violin. The harmonic rhythm is slower, with the harmony changing by measure for the most part, reminding us of an operatic recitative. The accompanying texture becomes thinner and the music quieter, with only the strings accompanying; slow moving notes allow the solo violin to stand out more. From m. 58 to m. 65, snippets of the original theme are played for the first time by the solo violin while the strings accompany with

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24 Stowell, 75-79.
soft pizzicato notes. Several measures of unaccompanied fast moving notes in the solo violin, perhaps functioning as an operatic cadenza-like passage the sort found in the da capo aria right before the return of the theme, prepare the return of the slow second thematic material. This time, the second theme is presented in a more ornamented fashion, suggesting again a practice found in the da capo aria. Following the melodic ascent of the coda in mm. 83-87, Beethoven includes a short fragment of the interaction between the solo violin and the orchestra that is found in the first half of the movement: a short excerpt of the theme is played by the horns and the violins while the solo violin embellishes in the same way as it did in its first entrance, but now in the instrument’s high register and in pianissimo. The movement ends in a dramatic way with the strings playing forcefully the dotted rhythm of the first theme to modulate to the A major, the dominant of the original key of the concerto. A brief cadenza links the second and third movements.
In terms of the idiom, Beethoven’s solo violin appears in a more technically complex way in this movement than does the solo writing in the Kreutzer Concerto and especially the Viotti Concerto. Beethoven uses the high register of the violin, for instance in mm. 13-16. In fact, the range is considerably wider, spanning almost four octaves, compared to the less than two octaves that Viotti and Kreutzer use. The decorative elements in the solo violin part are either introduced in arpeggiated fashion, as in mm. 11, 12, 15, and 16, or in stepwise motion and with close intervallic ranges, such as in mm 17, 19, and 27-30. Since the role of the solo violin is largely that of a commentator, Beethoven often writes rests on the down beats of measures (such as mm. 11-13, 15-19, and 21-29), leaving the solo violin line to grow out from the downbeats of the theme that is played by instruments in the orchestra.

These decorative elements seem rather pianistic in nature. The following example from the second movement of Beethoven’s Piano Sonata No. 7 exhibits similarities with the solo violin part of the Concerto in mm. 17, 19, 27, and 29. The type of ascending or descending runs such as the ones in mm. 23 and 30 are often found in the second movements of Beethoven’s piano sonatas, such as in No. 7 (see Ex. 2.3.4):

2.3. 4
Beethoven: Piano Sonata No. 7 2nd. mvt., mm. 39-40

There are fewer correspondences between the violin idiom in Beethoven’s third movement and the finales of the Viotti and Kreutzer concertos, than between Beethoven’s Concerto (and his
other violin works) and his piano works. The violin discourse in the third movement seems especially indebted to his piano works. Unlike Viotti and Kreutzer, Beethoven links the second and third movements together, as in his Piano Concerto No. 4, which was composed about the same time. Different than the first movement, the third presents long episodic materials that are foreign to the more traditional violin writing of the French School.

As far as the character of the themes in the finales of Viotti’s and Kreutzer’s concertos are concerned, they make a fanfare-like, militaristic impression because of their opening rhythms, either dotted in the case of Viotti or one eight and two sixteenth notes as in the Kreutzer. Beethoven’s theme, example 2.3.6, is lighter and reminiscent of the rondo of the Classical period. In fact, the movement is built on the customary design of the Rondo form in ABACABA succession.

2.3. 5

**Beethoven: Violin Concerto 3rd. mvt., mm. 1-9**

![Beethoven Violin Concerto 3rd mvt. mm. 1-9](image)

The following example (Ex. 2.3.6) shows one instance of pianistic figuration in measures 51-54, with the sixteenth notes presenting a melody that alternates with pedal tones. For comparison, Examples 2.3.7 and 2.3.8 show similar idiomatic gestures found in some of Beethoven’s piano works.
Example 2.3.10 shows a double-stopped passage that looks similar to excerpts from Beethoven’s piano concertos, as outlined in Examples 2.3.10 and 2.3.11 respectively.
Starting in m. 75 of the third movement of the Concerto, I found another interesting instance in the violin part of Beethoven writing a sophisticated ‘Alberti bass’ figuration. This type of writing appears frequently in Beethoven’s piano works such as the one in Example 2.3.13.
Similar broken arpeggios are found in the following two examples:

2.3. 14

Beethoven: Violin Concerto 3rd. mvt., mm. 82-88

2.3. 15

Beethoven: Piano Concerto No. 5 3rd. mvt., mm. 129-132

The aforementioned figurations, although pianistic in nature, feel comfortable on the violin, for the most part; this is unsurprising, since this was not the first composition Beethoven wrote that involved the violin: the first nine string quartets Op. 18 and Op. 59, and nine violin sonatas Op. 12, 23, 24, 30, and 47, the four Piano Trios Op. 1 and Op. 11, and the two Romances for Violin Op. 40 and Op. 50 were all completed by 1806, the year in which the Concerto was written. Thus, Beethoven had already had ample exposure to writing playable figurations for the instrument. The gesture in in mm. 51-54 of Example 2.3.6 is quite easily playable on one string, since the pedal tones can be played on the open E string while the alternating notes are stopped in third position. The ‘Alberti bass’ (see Ex. 2.3.12 and 2.3.14), although somewhat uncommon for the violin, does not require considerable effort to be played either. This perhaps shows Beethoven’s ability to enrich the violin idiom by borrowing some of that language from the piano and adapting it nicely for the violin.
2.4 IDIOMATIC PARTICULARITIES

Although the three concertos in question show numerous similarities, there are some significant differences to point out. In Beethoven’s concerto, some of the violin language seems rather pianistic. Given that Beethoven was a good pianist and wrote a considerable amount of music for the instrument, this is not surprising. Example 2.4.1 from the very end of the first movement of the Violin Concerto outlines this pianistic idiom, which is comprised of long passages of fast sixteenth notes, ascending or descending, in stepwise motion. Although this passage translates quite well on the violin, this pattern appears often in his piano works. Two examples from Beethoven’s piano repertoire follow for comparison (Ex. 2.4.2 and 2.4.3).

2.4.1
Beethoven: Violin Concerto 1st. mvt., mm. 529-535

2.4.2

2.4.3
Beethoven: Piano Sonata No. 28 Op. 101 4th. mvt., mm. 9-11
The next example (2.4.4) shows Beethoven’s implementation of another piano technique known as the ‘Alberti bass’. It is interesting to note how he transformed it beyond the accompaniment nature of this type of figuration. Beethoven writes the first sixteenth note of every second and fourth beat an octave higher and moves the figuration upward chromatically, creating a sense of melodic continuity, while using this figuration to complement the closing thematic material played by the lower strings. He includes this idiomatic gesture twice in the first movement during the closing sections of both exposition and recapitulation; the excerpt in Ex. 2.4.4 is taken from the exposition.

2.4.4

Beethoven: Violin Concerto 1st. mvt., mm. 186-189

In the following examples (2.4.5 through 2.4.9), I draw attention to a rhythmic pattern that both Viotti and Kreutzer use numerous times in their concertos: that is a dotted-rhythm pattern. Viotti uses the gesture extensively in the third movement as the rondo theme, while Kreutzer uses it occasionally in the first and the third movements. Beethoven makes much less use of dotted rhythms in his concerto. While such patterns appear sporadically in the main theme of the second movement, Beethoven subdueds the figures to fit in with the more serious and restrained character of the movement (see Ex. 2.4.9).

2.4.5

Viotti: Violin Concerto 1st. mvt., mm. 113-116
More technically challenging idiomatic elements appear in all three concertos’ first movements in different forms. Kreutzer, for example, in his first movement, writes double-stopped passages (see Ex. 2.4.10). This type of figure requires multiple fingers to be placed simultaneously on the strings, which not only creates challenges of intonation, but also demands a rather advanced technique of the bow to distribute adequate pressure on the strings in order to produce a sound of good quality.

2.4. 10
Kreutzer: Violin Concerto 1st. mvt., mm. 83-85
In the third movement, Kreutzer writes double-stopped passages in intervals of octaves.

2.4. 11
Kreutzer: Violin Concerto 3rd mvt., mm. 77-79

In Viotti’s concerto, double-stopped passages appear only in the third movement. They occur in several places but only in octaves (see Ex. 2.4.12).

2.4. 12
Viotti: Violin Concerto 3rd mvt., mm. 196-198

Likewise, Beethoven writes double-stopped passages in the third movement only. In fact it might as well be that all three composers make more use of the double-stopped technique in the last movement not only for virtuosic display, but to also add to the cheerfulness and energetic character that permeates these movements. The following excerpt (Ex. 2.4.13) summarizes the two different implementations of this technique that appear throughout the movement. Between mm. 64- and 67 the intervals vary and are written in long note values. In mm. 68 and 69 the double-stopped runs are written in shorter notes values, but the range of the intervals is similar, major and minor sixths. The slur over the entire bar poses some technical challenges in regards not only to sustaining and controlling the sound with the bow, but also to requiring a very agile left hand to allow for a seamless uninterrupted playing of the double-stopped notes. To avoid such issues, often violinists resort to using two bows in those measures.
One aspect unique to Beethoven’s Concerto is the inclusion of ornamented figures sometimes referred to as turns or *gruppetti* and consisting of notes above and below the one indicated. This type of ornamentation was very popular during the Viennese classicism and appears often in Beethoven’s compositions.
CHAPTER 3

CADENZAS

During the early years of the concerto’s development (back in the Baroque period), cadenzas were improvised. In fact, in the early eighteenth century, the cadenza was considered an embellishment, and the ability to create one during a live performance was the attribute of any virtuoso that desired the public’s acclaim.¹

While in the Baroque period short cadenzas appeared sporadically at important structural points throughout the concerto, during the Classical period cadenzas took on a more important role as an integral part in the structural skeleton of the work. Although composers at first did not write out cadenzas, they would clearly indicate a place for them in their concertos by writing a fermata over a 6/4 ‘cadential chord’ toward the end of the first movement, right before the closing tutti,² as Mozart did in most of his concertos. While, Mozart did not write out cadenzas for any of his violin concertos, which were composed in 1775, he did offer a standard model by providing written-out cadenzas for a small number of his piano concertos, mostly written in the early 1780s. With few exceptions, these cadenzas follow a tripartite format.

As Paul and Eva Badura-Skoda have shown, the first part of such cadenzas, which are characterized by either a thematic or virtuoso opening, concludes with a theme in the tonic key. Robert Levin also observes that while the tonic key is used, Mozart avoids root position chords in the tonic key, which would diminish the importance of the tension that the tonic 6-4 chord, preceding the cadenza, creates. In cases where a tonic harmony appears Mozart writes tonic 6-4

² Ibid.
instead of root position chords. The second part offers a fragmented development of the thematic material in a more restrained way and often in the key of V or V/V. The last part takes on virtuosic proportions, being comprised of fast scales and arpeggios, and concludes with the obvious and purposely delayed perfect cadence in the tonic key.

The concertos of Viotti and Kreutzer do not provide written-out cadenzas. This is unsurprising given the earlier practice of cadenzas being improvised, and it could indicate that perhaps writing out cadenzas for their students might not have been a matter of great concern to them. However, it is interesting to note that both Viotti and Kreutzer did indicate a clear place for cadenzas in some of their concertos, as Mozart did. I discovered that in the first movement before the closing tutti, in about half of his concertos (written roughly between 1781 and 1795), Viotti wrote a fermata over a cadential 6/4 chord. Similarly, I found that Kreutzer specified a place for cadenzas in thirteen out of his nineteen violin concertos, and composed them between 1783 and 1805. Since both composers indicated a place for cadenzas in several of their concertos, it is reasonable to think that they would have played (or improvised) these during live performances and would have expected other soloists to follow that practice.

Like his Viennese predecessor Mozart, Beethoven indicated a clear placement for cadenza by writing a fermata over a 6/4 tonic chord in the first movement of all his concertos. He composed his concertos between 1787 and 1810. Initially he did not write out any cadenzas, since he would have performed the works himself and perhaps would have improvised on the spot to comply with the earlier tradition. With the rise of the romantic virtuoso, however, the art of embellishing was diminishing. Perhaps to prevent possible abuses, and out of concern that other performers might not be capable enough of realizing acceptable cadenza to his works, in 1809 Beethoven did amend

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the first four piano concertos by providing written-out cadenzas. Unlike Mozart’s cadenzas, Beethoven’s do not follow a strict template but vary greatly. Some comprise extensive thematic developments and others mostly virtuosic piano language, but still within a tripartite formal design.

Beethoven never wrote a cadenza for the Violin Concerto (composed 1806), not even after he had begun adding cadenzas to his piano concertos. This is understandable considering the fact that he was quite a virtuoso on the piano and not so much on the violin. Nonetheless, at the request of the music publisher Muzio Clementi, Beethoven did arrange the Violin Concerto for piano as Op. 61a, and interestingly wrote out cadenzas for it. These piano cadenzas offer a glimpse of what he might have intended for the Violin Concerto. As I have shown, some of the language in the third movement of the Violin Concerto is rather pianistic, and resembles the writing found in some of his piano sonatas. While Beethoven provided a lead-in cadenza to link the second and third movements of Op. 61a, and a rather brief cadenza for third movement Rondo, the most elaborate is the cadenza for the first movement. Unlike the cadenzas for the first movements of his Piano Concertos Nos. 1-4 which exhibit a tripartite form, the piano cadenza to the first movement of Op. 61a presents a four-part layout. Beethoven clearly marks the following key signatures to delimit the four different units: D major, A major, F major/D minor, and D major. For reference, I have included a copy of the cadenza in the Appendix A at the end of this paper.

7 Tilman Skowroneck, Beethoven the Pianist (Cambridge, UK: Cambridge University Press, 2010), 47.
Although the first theme dominates both the opening and closing sections of the cadenzas he wrote for the piano concertos nos. 1-4, in the cadenza for Op. 61a I found that the first theme only appears in the last part. The second theme is not utilized at all, and instead Beethoven opts for a totally foreign, march-like theme for the second part of the cadenza. The third part does not showcase any particular theme but outlines virtuosic figures, in the form of octaves, that have already been encountered in the first movement’s transition section at mm. 126-127. It also features the timpani motif. The fourth part of the cadenza brings everything together with the inclusion of the first theme of the movement.

The first part of the Op. 61a cadenza, as a continuation of the preceding orchestral tutti, builds on the transition’s motifs, which are in fact variants of the timpani motif in diminution, and it clearly emphasizes the timpani motif (mm. 19-33). Paul and Eva Badura-Skoda make the point that while Mozart wanted to reaffirm the key of the movement in his cadenzas, Beethoven calls into question the original key by “the very widely ranging modulations” found in the cadenzas for his piano concertos. That seems to be the case with the first part of the Op. 61a cadenza which is tonally volatile. It starts in B flat major, then it moves harmonically and sequentially to end on the V/V on a E major V7 chord, in order to effect a modulation to A major in m. 36.

The second part is much more stable harmonically. It starts in the key of A major, then it goes briefly to the tonic key (D major) and back to A major at the end. Here Beethoven includes an energetic march-like theme, which is not found in the Concerto at all, accompanied by the timpani with its famous four-note motif. The inclusion of the timpani is quite an unusual feature for a cadenza, and more so here considering the large extent to which it is used. Toward the end

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9 Badura-Skoda, 218.
of the finale of the Piano Concerto No. 5 (‘Emperor’), Beethoven uses timpani in a dialog with the solo piano, but to a lesser degree.10

The third part starts in F major in m. 54 and about halfway through modulates to D minor (m. 71). On the final trill in m. 95 Beethoven adds the F sharp to settle the music in D major. As mentioned earlier, this part does not showcase any particular theme. The descending stepwise passage from mm. 55 to 69 (see Ex. 3.1) alludes to one of the transitory passages that has appeared twice in the first movement of the Concerto, albeit in ascending direction (in mm. 126-127, see Ex. 3.2; and mm. 386-387, see Ex. 3.3).

3.1

Beethoven: Concerto Op. 61a, piano cadenza, mm. 56-57

3.2

Beethoven: Violin Concerto 1st. mvt., mm. 126-127

3.3

Beethoven: Violin Concerto 1st. mvt., mm. 386-387

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From m. 76 to m. 87 Beethoven includes the timpani motif in a dialog between the piano and the timpani. For the remainder of this part of the cadenza from m. 88 on, Beethoven writes a chromatically descending passage in triplets that corresponds to the passage found in the first movement in mm. 357-364. There, this passage ascends to the high register of the violin as a preparation for the dramatic arrival of the recapitulation and, at the same time as one would expect, the return of the first theme. Here, at the end of the third part of the cadenza, Beethoven uses this passage with the same goal to prepare the arrival of the first theme and the key of D major.

The first theme, long awaited by now, makes its appearance in the fourth part of the cadenza in the tonic key accompanied by the timpani. Beethoven chooses the high register of the piano this time to allow the theme to stand out clearly. Its later segment is presented in a decorated fashion with virtuosic passage work, and is followed by a long trill on the dominant harmony that prepares the arrival of the orchestra.

Some violinists such as Wolfgang Schneiderhan, Ottakar Novacek, Michelangelo Abbado, and Max Rostal have transcribed Beethoven’s piano cadenza for the violin.¹¹ These transcriptions, for reasons that I can only speculate about, have not found enough support from leading violinists, and so are among the least performed or recorded. However, out of all of them, Schneiderhan’s version seem to be the closest to the original. In the act of transcribing, he managed to preserve the thematic, harmonic and structural content, while adapting the pianistic writing to the violin (see Appendix A). The process was not easy, as Schneiderham reveals in the preface to the Henle edition of his published cadenza.¹² It took several revisions to arrive at the final version. One of the main challenges was to avoid as much as possible the use of an overly virtuosic violin idiom,

¹¹ Stowell, 93.
including such features as “chromatic runs, octaves, and scales in tenths [that] would greatly disturb the concept of the whole concerto.”

Nevertheless, Beethoven’s Violin Concerto is one of the works for which many cadenzas have been written, and perhaps holds the place in the violin repertoire as the concerto for which the most cadenzas have ever been composed. Several important nineteenth-century violinists such as David Ferdinand, Louis Spohr, August Wilhelmj, Henry Schradieck, and Leopold Auer, and later Carl Flesch, wrote cadenzas. Although these cadenzas are built within relative stylistic parameters, they are almost forgotten.

This is also the case with the cadenzas written by representative figures of the Franco-Belgian school, which originated from the French school of Viotti, Kreutzer, and Baillot. Charles de Bériot, a pupil of Viotti and Baillot, was also very much influenced by Niccolò Paganini, and is considered the father of the Franco-Belgian school. His successors Henri Vieuxtemps, Henryk Wieniawski, and Eugène Ysaÿe also wrote cadenzas for the Beethoven Concerto; these highlight virtuosic elements that seem a bit out of place with Beethoven’s style. A study of their scores revealed a plethora of Paganinian devices including passages in very high positions, harmonics, large leaps of intervals, extensive use of double-stopping, finger tremolos, and fast succession of chords, among others. Meanwhile, cadenzas written by ‘non-specialist violinists’ like Camille Saint-Saëns and Ferruccio Busoni, although carefully written from the point of view of their thematic development as well as their modulations, were never appealing to violinists, possibly because of a lack of violinistic idiom.

13 Ibid.
While the cadenzas written and championed by Joseph Joachim and Fritz Kreisler remain the most recorded and performed ones, especially Kreisler’s, nowadays there seems to be an increased interest in writing new and original cadenzas. This practice has become fashionable, stimulated perhaps by the ongoing research of the authentic performance movement. I have discovered that these cadenzas can be classified into two different categories. The first category represents the cadenzas written by composers with interest in the up to date research of the performance practice movement such as Ottavio Dantone and Anner Bylsma. The second category represents the cadenzas written and performed by some renowned violinists such as Rachel Barton-Pine, Christian Tetzlaff, Joshua Bell, Shoji Sayaka, Nigel Kennedy, and Maxim Vengerov, among others. Their cadenzas, while original in their own right, depart considerably from Beethoven’s style.

During the course of this project, having researched the piece for a while, I felt compelled to write my own cadenza to perform along with the concerto for my recital associated with my research. For the opening, as several others have done, I followed Beethoven’s piano cadenza for Op.61a, which repeats some of the preceding orchestral tutti in chords with *tremolo*. For mm. 8 to 13, I adopted the four sixteenth-note motif from the tutti, which is in fact a variant of the original timpani motif, followed by a three-octave descending scale in mm. 14 and 15. Next I included the exact ascending sixteenth-note passage of broken thirds that Beethoven uses in the solo exposition in mm. 97-99, followed by a descending virtuosic run. In mm. 22-29 I used the four sixteenth-note motive to modulate, along with a long scale partially quoted from Beethoven’s piano cadenza to prepare the entrance of the second theme.

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The appearance of the second theme in double-stopped fashion marks the beginning of the second section of the cadenza in the key of V (A major) in m. 30. For the last three measures of the second theme (mm. 36-38), I adapted embellishments that Beethoven wrote to accompany the theme in the recapitulation in mm. 432-434, and presented them in double-stopped figures. In mm. 39, 40, and 48, and 49, I included ascending arpeggios to allude to a passage Beethoven wrote towards the end of the recapitulation in mm. 456, and 457. In mm. 41-46, I included a reminder of the nostalgic minor key passage Beethoven wrote towards the end of the development section in mm. 331-335, and presented it with double-stopped notes to give it harmonic support and to better resemble its original occurrence in the concerto. In mm. 50 – 52 I used ascending arpeggios based on the following harmonic progression VI of A minor, i6/4 then vii°7/V to introduce in m. 53 a quotation from the transition found in mm. 408-411. I added double-stopped notes for harmonic support. In m. 56 I incorporated part of a chromatic passage from Beethoven’s piano cadenza Op. 61a and added a trill over a faint reminder of the timpani motif in mm. 61 and 62. This passage helps transition back to the tonic key to prepare the third and last part of the cadenza (m.63).

As Beethoven did in the closing section of his Op.61a cadenza, I have incorporated the first theme in the tonic key, avoiding root position tonic chords, in double-stopped figures, with further embellishments in mm. 69-71. In mm. 72 and 74, the timpani motif is presented on the ambiguous D sharp without any harmonic support - as happens in m. 10 of the Concerto. In mm. 76-78, I partially quoted Beethoven’s embellishments from his own cadenza (originating in mm. 109-111), and I added a short run in octaves in m. 78. To bring the cadenza to a close, I chose to write ascending and descending arpeggios that grow in intensity as the rhythmic figuration diminishes from triplets to sixteenth-notes, and then to sextuplet values. The harmonic progression from m. 79 to the end of the cadenza is written as such to create suspense and raise the expectation for the important tonic cadence: ii, vii°7/V, I6/4, V7. The last measure finishes the cadenza with an
ascending chromatic scale, perhaps a reminder of the chromatic passage Beethoven wrote towards the end of the exposition in mm. 199-200. Three consecutive trills herald the return of the orchestra to conclude the first movement of the Concerto together with the soloist.

As far as bowings and articulations are concerned, I want to draw attention to a few examples in my cadenza that relate to the French School tradition. The first example is found in mm. 16-18, where I included slurs on every two sixteenth-notes (see Ex. 3.4). While these bowings are not exclusive to the French School, Viotti makes wide use of them in his works and in Concerto No. 23 they are found in the first movement at mm. 267-272 (see Ex. 3.5). Beethoven integrates these bowings in mm. 97-99 of the first movement of his Violin Concerto.

3.4

**Neacsu: Cadenza to Beethoven Violin Concerto Op. 61, mm. 17-18**

3.5

**Viotti: Violin Concerto No. 23, 1st. mvt., mm. 267-268**

The following examples from my cadenza allude to perhaps one of the most noteworthy French School bowings traditionally credited to Viotti. It consists of a chain of two sixteenth-note slurred together, similar to the previous example, but with the tie starting on the second and fourth notes in each beat, thus creating a quasi-syncopated effect. I incorporated this type of bowing in my cadenza in mm. 39-40 and 48-49 (see Ex. 3.6). Viotti implements it in m. 332 in the first movement of his Concerto No. 23 (see Ex. 3.7), while Kreutzer uses it in m. 184 of the first movement (see Ex. 3.8) of his Concerto No.12, and again at mm. 223-226 in the third movement.
In m. 52 (see Ex. 3.9) of my cadenza the aforementioned bowing, combined with the ascending runs in double stopped notes and viio7 chord, resembles instances found often in concertos of the later Franco-Belgian violin school of virtuosos, particularly in the works of Henryk Wieniawski (see Ex. 3.10).

3.9

Neacsu: Cadenza to Beethoven Violin Concerto Op. 61, m. 52
The bowing that I used in mm. 56-60 (see Ex. 3.11) highlights two slurred notes, followed by a short note marked with a vertical wedge. As we have seen in chapter two, Viotti writes this type of bowing in mm. 137-139 (see Ex. 3.12) and 313-315 of the first movement of Concerto No. 23. Beethoven writes a similar but more expansive passage in triplets in mm. 357-360 that uses this type of bowing in reversed pattern, with the first note marked by a vertical wedge followed by the two slurred notes (see Ex. 3.13).
When it comes to idiomatic connections with the French violin school, in my cadenza I highlighted the following patterns. In mm. 17-18 (see Ex. 3.4), I quoted the ascending sixteenth-note passage of broken thirds that Beethoven uses in the solo exposition in mm. 97-99. Viotti uses this type of figuration several times in the first and the last movement of his Concerto No. 23 as we have seen (see Ex. 2.1.8 and 2.1.9).

Chromatic scales represent another idiomatic gesture that I included in my cadenza at mm. 83-84 (see Ex. 3.14). Beethoven uses chromatic scales in mm. 199-200 (see Ex. 2.1.47) of his first movement, while Kreutzer adopts such scales in his Concerto No. 12 in mm. 311-315 (see example 2.1.48). Viotti includes a short descending chromatic scale in m. 331 of the first movement of his Concerto No. 23.

3. 14

Neacsu: Cadenza to Beethoven Violin Concerto Op. 61, m. 84
Ascending broken chords characterize another type of French idiomatic device that I present in my cadenza in m. 51 (see Ex. 3.15). Beethoven uses this type of arpeggios several times; one example is in m. 153 (see Ex. 2.1.33). Viotti makes use of this figuration in m. 92 of the third movement of his concerto No. 23 (see Ex. 2.1.34), while Kreutzer includes it widely in his Concerto No. 12 (also in the first movement).

3.15
Neacsu: Cadenza to Beethoven Violin Concerto Op. 61, m. 51

Overall, I followed Beethoven’s tonal template of his Op. 61a cadenza, with sections of D major, A major, and D major, but with the exception of the F major key area. This results in a tripartite format reminiscent of Beethoven’s cadenzas for his Piano Concertos Nos. 1-4 and several of Mozart’s examples in the genre. The first part features the four sixteenth-note variant of the original timpani motif and avoids any clear root position tonic resolution. The second part sums up various motives and portions of material from the movement in a fragmented development fashion, and highlights the movement’s second theme. While written with a key signature of A major, A minor in fact predominates much of the musical discourse to create the major/minor tension similar to that which Beethoven achieves in the Concerto. The third part presents the first theme in the tonic key (though also avoiding tonic resolution), as Beethoven does in cadenza Op. 61a, and in its latter part highlights virtuosic arpeggios and scales. In several places I incorporated bowings from the French school tradition, articulation markings such as vertical wedges and tenuto, and ornaments such as trills and turns. The themes and motives quoted from Beethoven’s Op. 61a cadenza as well as from the concerto movement are often complemented with double stopped notes in ways that enrich the harmonic context. The overall style is for the most part within
the relative bounds of the style of the concerto movement, except perhaps for a more unconventional passage in double stopped notes reminiscent of the later Franco-Belgian school in m. 52.
CHAPTER 4
CONCLUSIONS

As I pointed out in the first chapter, the violinists at the forefront of the French School had a great interest in, and were involved in different ways with, opera. Their acquaintance with vocal music transferred to the violin, inevitably driven by their pursuit of new ways of expression on the instrument, resulting in works that highlighted the lyrical singing quality of the violin and perhaps foreshadowing the Romantic style of the nineteenth century. At the same time, the newly developed Tourte violin bow became increasingly sought-after, since it allowed for a wider range of expressive nuances and bow strokes.

These masters were not interested in following the traditional template of sonata form and they introduced new themes throughout their first movements rather than developing those stated earlier. Their concertos were for most part following the Baroque ritornello scheme of alternating four orchestral sections with three solos. However, unlike in the traditional ritornello concerto, the French masters subordinated the orchestra to the solo violin, which became responsible for introducing new themes and which dominated the musical discourse.

Beethoven was attracted by the lyrical aspect and the idiomatic writing of the solo violin more so than the formal design of the French concertos. Though it has long been known that he borrowed idiomatic writing from the French Violin School, what was interesting to discover was the extent to which he borrowed this language. My research shows that most of the violin language in the first movement of his Violin Concerto Op. 61 can be traced back to the concertos of the French Violin School, in this case by exploring only concertos Nos. 23 and 12 by Viotti and Kreutzer, which were written a few years prior to Beethoven composing his concerto.

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A pertinent question has to do with whether some of the violin language Beethoven employed could be traced back also to the works of Mozart and Haydn. Studying all their violin concertos, including the five by Mozart and the two by Haydn, reveals, in my opinion, limited idiomatic similarities with Beethoven’s concerto. These similarities include fast sixteenth-notes passages, either ascending or descending in stepwise motion, as well as passages of broken thirds. Surveying only two concertos of Viotti and Kreutzer revealed far more similarities, even if these were found mainly in the first movements. They include: ascending octaves either in stepwise motion or melodically spelled V7 chords, chromatic passages, strikingly similar rhythmic and melodic contour figurations, similar patterns of ascending broken chords, and many others as exemplified earlier part in this thesis.

What differentiates Beethoven’s work from those of Viotti and Kreutzer is his implementation of this idiomatic language. I found that he not only places many of these figurations at important structural moments in the concerto, but he often uses this language to enhance the thematic discourse. Whereas Viotti and Kreutzer tend to use the idiomatic writing to uphold the role of the solo violin above the orchestra, Beethoven creates a musical environment in which both the orchestra and the solo violin participate in equal manner. For instance, when the second theme is introduced by the woodwinds, Beethoven cleverly incorporates the French idiomatic figurations in the solo violin part to create a countermelody in contrary motion (see Ex. 2.1.62). When implementing idiomatic techniques such as bariolage, he intersperses them with the theme and its counter melody that the strings are playing (see Ex. 2.1.62, m. 154). And so, although the French violin idiom is predominant throughout the movement, the Beethoven Violin Concerto encompasses much more than that. Beethoven’s ingenuity is evident in the treatment of the thematic material, the familiar techniques such as contrary motion, augmentation and diminution, the dualism of the second theme that appears both in major and minor keys, the
expansive and interesting formal design, the inclusion of the timpani motif in the musical texture throughout the movement to create a sense of unity, and of course the dialog between the solo violin and orchestra in which the solo is not intended to challenge but to complement the orchestra. In this context, the French idiom is a different alphabet that Beethoven employs evidently in more advanced ways, stretching it beyond the boundaries of his French counterparts.

Along with his lack of extensive knowledge of the instrument, it might have been Beethoven’s attraction to the lyrical and operatic style in the first place that led him to explore the idiom of the French violin masters. The main themes Beethoven wrote in his Violin Concerto in the first and second movements point to operatic influences. As shown in chapter two, these themes are quite singable, being characterized by long note values and a predominant stepwise contour, and accompanied by slurs that often extend beyond the bar line. Furthermore, the combination of lyrical lines and fast virtuosic runs also allude to operatic influences, for example the fast embellishments that Beethoven adds to the first theme (see Ex. 2.2.8) and the fast runs interlocked in the end of the second theme (see Ex. 2.2.9). The themes Kreutzer employs in his Concerto No. 12 resemble in a way this combination of virtuosic runs with slow and singable lines (see Ex. 2.2.2 and Ex. 2.2.3). The second theme (see Ex. 2.2.3) shows a type of embroidery similar to that which Beethoven writes in his first theme, alternating sixteenth- and eighth-notes to ornament part of the theme (see Ex. 2.2.8).

The themes in the second movement of Beethoven’s Concerto also display operatic influences. The second theme, of mostly stepwise contour, is presented in the low and mid register of the violin with long note values. The harmonic rhythm is slow, with the accompanying harmony changing by measure, for the most part similar in a way to chord changes in a recitative. The reoccurrence of this second theme, after an operatic cadenza-like passage, brings with it numerous written-out embellishments, suggesting a practice found in the da capo aria. Viotti’s and Kreutzer’s
second movements display more clearly operatic formal designs since the theme is presented twice in da capo aria fashion while being accompanied by written-out embellishments.

In regards to performing Beethoven’s Concerto, there are some practical considerations that need to be thought about. Knowing that Beethoven used French idiomatic writing helps to clear away some unnecessary cautious approaches that have been perpetuated over time, since many of Viotti’s and Kreutzer’s concertos, which are primarily used these days for pedagogical purposes exhibit this type of idiomatic writing. For example, in mm. 134-140 of the first movement, Beethoven writes passagework that reveals some of these French influences. It consists of fast sixteenth notes (see Ex. 2.1.27) that are often found in the works of Viotti (see Ex. 2.1.28) and Kreutzer. This type of passagework is to be played with a broad, or grand, détaché stroke as Baillot explained in *L’art du violon*.

The triplet figuration made up of short and legato bow strokes (see Ex 2.1.52) that Beethoven writes before the recapitulation represents a good example of the French idiomatic writing that often violinists tend to interpret with a lot of rubato and a gentle bow articulation. It consists of a short note marked with a vertical wedge along with two slurred notes. As shown in chapter two, sources agree that the vertical wedge is to be interpreted as a short and accented staccato, using more bow to generate a vigorous articulation. Viotti’s implementation of this figuration implies a rhythmic and articulated rendition, since it is presented in a virtuosic episode in the closing section of the exposition while the orchestra is accompanying with rhythmic, short quarter notes (see Ex. 2.1.53). Beethoven, although he includes the passage in a different context, writes similar accompanying and rhythmically persistent notes: in this case, short eighth notes on every beat. Being aware of the roots of this idiomatic figure along with an understanding of the articulation markings helps one in phrasing the passage and rendering it with the energetic articulation required.
Furthermore, to know that Viotti and Kreutzer have incorporated operatic elements in their concertos helps with the interpretation of not only their works but also Beethoven’s Concerto. While seasoned performers instinctually are able to emphasize this lyrical aspect, less experienced players can benefit from knowing about those operatic influences and their implications. Since the themes in Beethoven’s Concerto, especially in the first and second movements, are constructed with long note values, a predominant stepwise contour, accompanied by long slurs sometimes across bar lines, I believe they should sound with musical direction in a legato and natural way as if they were sung. Even the more virtuosic passages such as the one in octaves in mm. 126-127 (see Ex. 2.1.23) require this kind of legato and cantabile rendition, since they are written in stepwise motion with every two notes slurred. The themes in the slow second movement that often are complemented by fast written out embellishments also require an interpretation that not only emphasizes their lyrical quality but takes into account those embellishments that should be rendered creatively to sound spontaneous, perhaps with rubato. Given the spacious form of Beethoven’s Concerto, along with the fact that many passages are lyrical in character, it is important to choose tempos that help bring out the lyrical mood of this masterpiece.


**SCORES**


Ludwig van Beethoven

Cadenza for the Violin Concerto Op. 61 in D Major

Cristian Neacsu
LUDWIG VAN BEETHOVENS
KADENZEN ZUR KLAVIERÜBERTRAGUNG
DES VIOLINKONZERTS OPUS 61

Cadenza
Presto, a tempo
APPENDIX B

The following series of examples (Ex. B.1 to B.6) further exemplify the lyrical aspect of the melodies found in the first movement of concertos by Viotti and Kreutzer. Examples B.1 and B.2 are characterized by a stepwise melodic contour and a combination of long and short note values and slurs. Example B.3 showcases a theme made up of long note values in stepwise direction and in the span of one octave. Viotti, in Examples B.4 and B.5, writes melodies that, although they do not feature a stepwise contour, are made up of long note values with various slur patterns. Example B.6 shows a theme written in double-stopped and long note values of mostly stepwise contour.

B. 1

Kreutzer: Concerto No. 2 (c. 1785), mm. 1-4

B. 2

Kreutzer: Concerto No. 10 (c. 1802), mm. 1-4

B. 3

Kreutzer: Concerto No. 15 (c. 1805), mm. 1-4
B. 4
Viotti: Concerto No. 20 (c. 1795), mm. 78-95

B. 5
Viotti: Concerto No. 22 (c. 1804), mm. 109-112

B. 6
Viotti: Concerto No. 21 (c. 1802), mm. 82-89