

***A study of expressive fingering
in performing the violin works of Ludwig van Beethoven***

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Introduction:

Fingering on the violin has a great influence on tone, articulation, and the way one holds the instrument. In the 18th century, the most influential source of information on violin fingering is Leopold Mozart's *VersucheinergründlichenViolinschule*, but this treatise, published in 1756, is not necessarily the best source to use when performing the works of Ludwig van Beethoven (1770~1827). How, then, should we choose our fingerings for Beethoven's violin works?

By the end of the 18th century, some composers and players had started to adopt expressive fingerings, by which I mean the use of *portamento*, *vibrato*, *harmonics*, and *unacorda* playing.¹ In this paper, I will explore the use of these techniques in the violin music of Beethoven, with the hope of discovering the timbre that Beethoven might have imagined.

Methodology:

What are the best sources to consult regarding Beethoven's violin fingering? The methods of Pierre Baillot (1771~1842), Pierre Rode (1774~1830), and Rodolphe Kreutzer (1766~1831) represent the French violin school circa 1800, which was very influential in European violin education. In Austria around the same time, we see the continuing influence of Leopold Mozart in the relatively conservative methods of Anton Wranitzky (1761~1820) and IgnazSchweigl, though later on, the more progressive ideas of the French school can be found in Louis Spohr's *Violinschule* (Vienna, 1832). In Italy, one of the most important sources from this period is Francesco Galeazzi's *ElementiTeorico-Pratici di Musica* (Rome, 1791). More specifically to Beethoven, we can study the fingering indications of violinists and composers who worked with him.

In examining these sources, I focused mainly on the following features:

¹i.e. playing an entire passage on one string

- *Unacorda* or staying in the same position
- *Harmonics*
- *Portamento*
- Use of the same finger consecutively (e.g. 2-2, 4-4-4)

Chapter1

Nineteenth-century trends in violin fingering

In this chapter, I will show how violin fingering at the beginning of the 19th century began to depart from the conservative 18th-century style represented by Leopold Mozart (1719~1787). By comparing examples from Mozart with those from later methods, we will see how fingering technique changed in the 19th century.

1.1 Expressive fingerings, from the Violin methods in the 19th century

The turn of the 19th century was a period of great transition for violin fingering. Specifically, the techniques of *portamento*, *harmonics*, *unacorda* passages, and using the same finger consecutively differ considerably from earlier styles of fingering as found in L. Mozart's *Versuch*. In this section, we will look at how these four techniques appear in early 19th-century sources.

1.1a Using the effective of *portamento*

The earliest use of *portamento* is found in Rameau's opera, *Platée* act III. Jean Philippe Rameau (1683~1764) instructs the performer to play by sliding the same finger, making audible the two quarter tones between E and F (Ex.1-1).² He was using this effect to express tears and pain.

Ex.1-1 J. P. Rameau. *Platée* ACT III (Paris, 1749) *portamento*

² Rameau, Jean Philippe. (1749)*Platée*. First edition, Paris: Chez l'Auteur, la Veuve Boivin, M. Le Clair. pp. 99



Later, in the early Classical period, Antonio Lolli (1725-1802) shows the fingering for a special effect in his Sonata Op. 9 (Ex.1-2).³

Ex.1-2 A. Lolli. Op. 9 No. 4 (1785)



Michel Woldemar (1750~1815), a pupil of Lolli, gives an example of *portamento* (Ex.1-3) in his *Grande method ou étude élémentaire pour le violon* (Paris, c. 1800). This passage comes from Mestrino's Violin Concerto,⁴ although the original edition contains no fingering. This example of Woldemar has a very unusual effect.

Ex.1-3 M. Woldemar. *Grande method ou étude élémentaire pour le violon*. (Example of *portamento*)

³Lolli, Antonio: 6 Sonates pour violons. (n.d. 18th century) Paris: Sieber.

⁴Stowell, Robin. (1985) *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*. Cambridge: Cambridge University Press. pp. 99

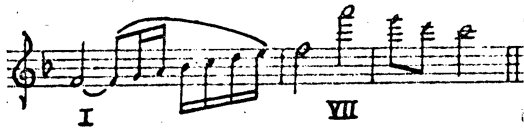


In the examples of Francesco Galeazzi (1758~1819), the purpose of *portamento* is not so much to create a special effect, as it is to simply facilitate position changes. At the same, his examples show the beginnings of a new way of thinking about *portamento*, namely, as a timbral tool. In his method *Elementi Teorico-Pratici di Musica* (Roma, 1791), he writes, “When there is a passage in which the notes are so distant that they cannot be fingered in only one position, neither with a shift by step nor with a leap of third, it is permissible, then, through necessity, to finger the passage *Portamento di posta*, that is, with a violent leap of the hand, which in such a case, one should make always as small as possible”(Ex.1-4).⁵

Ex.1-4 F. Galeazzi. *Elementi Teorico-Pratici di Musica*.

Example of *Portamento di posta*

⁵Frascarelli, Angelo.(1968) *Elementi Teorico-Pratici di Musica* by Francesco Galeazzi, *An annotated English translation and study*. Ph.D, Dissertation, Eastman school of Music of the University of Rochester. pp. 277



As the 19th century progressed, Pierre Baillot (1771~1842) treats *portamento* as a true melodic ornament, not just for unique effects of left hand convenience. Baillot shows the *port de voix*⁶ in the first measure of the following example. “Slide the first finger the b, brushing, but only slightly, the b sharp, and carry the sound directly to the g, making a crescendo”(Ex.1-5).⁷

Ex.1-5 P. Baillot. *L’art du violon* (1834) the example of *portamento*



The descending *port de voix* is played by sliding the finger a little, not the one used for the first notes, but the one to be used for the second note. This finger barely brushes the half step above this second note(Ex.1-6).⁸

Ex.1-6 P. Baillot. *L’art du violon* (1834) the example of descending *portamento*



⁶i.e. *portamento*.

⁷Baillot, Pierre. (1834) *L’art du Violon*. Paris: Au Dépôt Central de Musique. (Translated by Louise Goldberg, 1991) pp. 68

⁸Baillot, Pierre. (1834) *L’art du Violon*. Paris: Au Dépôt Central de Musique. (Translated by Louise Goldberg, 1991) pp. 71

In conjunction with the use of *portamento*, Baillot recommends a crescendo when shifting up and a diminuendo when shifting down. This contradicts the older practice of always making a diminuendo under a slur, as seen in Mozart's *Versuch*.

When shifting up, make a crescendo(Ex.1-7).



When shifting down, make a diminuendo(Ex.1-8).⁹



While Baillot shows the various uses of *portamento*, he warned against its frequency. He writes, “When the violinist plays a wide skip, he should generally play it freely and without any *port de voix*. One should place the finger directly on the second note, whether the skip is ascending or descending(Ex.1-9).”

Ex.1-9 P. Baillot *L’art du violon* (1834), an example of not using *portamento*



It is clear from these examples that Baillot considers *portamento* to be an expressive melodic ornament rather than a utilitarian technical tool, as in Galeazzi's example, or a specific effect, as in the Rameau's example.

François-Antoine Habeneck (1781~1849) in his *Méthode théorique et pratique de violon* (c.1835) shows the use of *portamento* even more clearly than Baillot. His examples are containing obvious audible *glissando*(Ex.1-10). Like Baillot, he

⁹Baillot, Pierre. (1834) *L’art du Violon*. Paris: Au Dépôt Central de Musique. (Translated by Louise Goldberg, 1991) pp. 72

recommends that the *portamento* be accompanied by a crescendo when ascending and a diminuendo when descending.

Ex.1-10 F. Habeneck *Méthode théorique et pratique de violon*. (c.1835) *portamento*



Contrary to Baillot and Habeneck, Louis Spohr (1784~1859) recommends the use of inaudible anticipatory notes to facilitate shifting. In this case, the finger avoids any *glissando* effect until it reaches the position required by the higher note. Spohr explains, “When two notes are lying at a distance from each other... it is impossible to avoid the sliding of the hand from being heard in skipping from one to the other of them. In order, that this may not degenerate into a disagreeable whining, it must be accomplished in the following manner: The finger with which the first note is stopped is so far moved forward, until that which has to stop the second note falls naturally on its place. Thus, in the Example 1-11, the first finger is moved to upwards from E to B and the fourth finger then falls at once on the second E.

Ex.1-11 L. Spohr. *Violinschule*. (Vienna, 1832)



This shifting, however, must be done so quickly, that the gap between the small note and the highest shall be unobserved, and the ear cheated into the belief that the sliding finger has actually passed over the whole space from the lowest to the highest note...¹⁰

Curiously enough, there are many examples of fingering suggesting *portamento* in Spohr’s Violin Concerto that contradict his method (Ex.1-12).¹¹

Ex.1-12 Violin Concerto No.7 1st movement (using 1-1 fingering, implying *portamento*)

¹⁰Spohr, Louis. (1832) *Violinschule*. Vienna: Heller (Translated in London, 1833) pp. 108

¹¹Spohr, Louis. Violin Concerto No. 7 Op. 38. (1816) First edition, Leipzig: C.F. Peters



Baillot gives performance instructions for a few passages from Beethoven's works in his *L'art du violon* (1834), which is particularly relevant to the topic of this paper. These two examples show 4-4 and 2-2 fingerings respectively (Ex.1-15 and 1-16).¹⁶

Ex.1-15 L. v. Beethoven. 5^o. Quintet from P. Baillot. *L'art du Violon* (4-4 fingering)



Ex.1-16 L. v. Beethoven. Violin Concerto Op. 61 from P. Baillot. *L'art du Violon* (2-2 fingering)



We can also see the 4-4-4 fingering in a great number of sources. Here I will show only a few examples. This example from a string quartet by Rode must imply *portamento* (Ex.1-17).¹⁷ Perhaps Rode wanted to use this expressive fingering for special effect.

Ex.1-17 P. Rode String Quartet. Troisième livre. 4-4-4 fingering.

¹⁶Baillot, Pierre.(1834) *L'art du Violon*. Paris: Au Dépôt Central de Musique. (Translated by Louise Goldberg, 1991)pp. 125, 135

¹⁷ Rode, Pierre. String Quartet Troisième livre. This source was provided by Professor Ryo Terakado.



The next example from Habeneck (Ex.1-18) also shows very unusual fingering.¹⁸ Unlike Rode's example, this example includes dots, meaning *portamento* cannot be implied.

Ex.1-18 F. Habeneck. *Méthode théorique et pratique de violon*. 4-4-4-4-4 fingering.



Woldemar also indicates 4-4 fingering (Ex.1-19),¹⁹ but this example is different from the examples of Rode and Habeneck in that it seems designed for technical convenience rather than expression. By using the 4th finger twice at the end of this phrase, the player can avoid an extra shift. There are many similar examples of using consecutive 4th fingers in this manner.

Ex.1-19 M. Woldemar. *Grande méthode ou étude élémentaire pour le violon*. (c.1800)



1.1c Harmonics

¹⁸Habeneck, François-Antoine. (c.1835) *Méthode théorique et pratique de violon*. Paris: Canaux. pp. 171

¹⁹Woldemar, Michel. (c.1800) *Grande méthode ou étude élémentaire pour le violon*. Paris: Corchet. pp.52

The use of *harmonics* also changed significantly between the first half of the 18th century and the beginning of 19th century. The technique of playing *harmonics* by touching the string lightly without pushing was described for the first time in *Les sons Harmoniques Op. 4* (c.1735) by Jean-Joseph de Mondonville (1711~1772). Mondonville limited his description to *harmonics* on open strings, but L'Abbé le fils (1727~1803) went further with this technique in his method *Principe du Violon* 1761 (Ex.1-20). L'Abbé le fils showed how to play diatonic and chromatic scales in *harmonics*. This level of technique was not surpassed until the age of Paganini. L'Abbé le fils gives a menuet as an example of a work consisting entirely of *harmonics* (Ex.1-21).

Ex. 1-20 L'Abbé le fils. Explanation of *harmonics* from *Principes du violon* (1761)

Des Sons Harmoniques.

Lorsque l'on trouvera un \circ au dessus d'une Note Exemple \circ Ce signe marque qu'il faut faire rendre à cette Note un Son Harmonique.

Des Sons Harmoniques qui se font par le moyen d'un seul doigt
Pour faire ces Sons, il faut seulement effleurer la Corde avec le Doigt et appuyer néanmoins l'archet comme à l'ordinaire.
Par le moyen d'un seul Doigt, on ne peut trouver que les Sons Harmoniques qui suivent.

Chanterelle	Seconde	Troisième	Bourdon
-------------	---------	-----------	---------

Production, ou Chant qui résulte des Sons Harmoniques cy-dessus.

Ex.1-21 L'Abbé le fils. *harmonics* in Menuet from *Principes du violon* (1761)

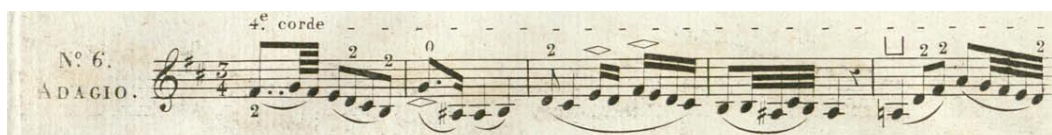
Menuet

Thousands of other examples are found from the end of the 18th century into the 19th century in Italy and France in the methods and works of such composers as G.B. Cartier, B. Campagnoli (Ex.1-22),²⁰ F. Galeazzi, L. Spohr, Guhr, M. Woldemar, P. Baillot,²¹ P. Rode (Ex.1-23),²² F. Habeneck (Ex.1-24),²³ J. F. Mazas²⁴ (Ex.1-25)²⁵ and so on.

Ex.1-22 B. Campagnoli.*Metodo per violino*(Example of using *harmonics*)



Ex.1-23 P. Rode. *24 caprices en formes d'études* No. 6 (Example of using *harmonics*)



Ex.1-24 F. Habeneck.*Méthode théorique et pratique de violon*. from Vieuxtemps Violin Concerto No.10. Allegro Moderato (Example of using *harmonics*)



Ex.1-25 J. F. Mazas.*Méthode de violon, suivi d'un traité des sons harmoniques*. (Example of using *harmonics*)

²⁰Campagnoli,Baltoromeo. (c.1797) *Metodo per violino*. Milan: Ricordi. pp. 119 No. 189

²¹ See Baillot. (1834) *L'art du Violon*. Paris: Au Dépôt Central de Musique. (Translated by Louise Goldberg, 1991) Chapter 24 'Effect *harmonics*'

²² Rode, Pierre. (1822) *24 caprices en formes d'études*. Paris: J. Fray. No. 6 pp.12

²³Habeneck,François-Antoine.(c.1835) *Méthode théorique et pratique de violon*. Paris: Canaux. pp. 168

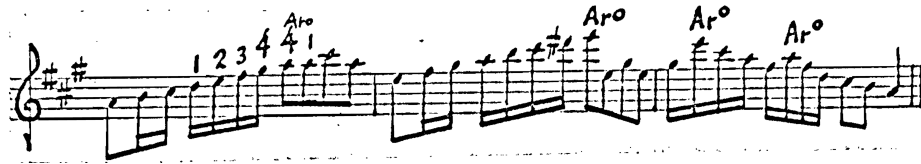
²⁴ Jacques-FéréolMazas (1782~1849) He studied with P. Baillot.

²⁵Mazas, Jacques-Féréol.(c.1830) *Méthode de violon, suivi d'un traité des sons harmoniques*. Paris: Aulagnier. pp. 95



Francesco Galeazzi (1758~1819) in particular mentions the following: “Whenever the extension note is the octave of the open string, it is played as a harmonic, although it may be only a step away(Ex.1-26)”.²⁶

Ex.1-26 F. Galeazzi.*Elemento Teorico-Pratici di Musica*. (1791)



Spohr also gives an example in which the highest note of a phrase is played as a harmonic:“....where the highest note can be taken as an harmonic, it is permitted to move up that finger for the highest note which was used to stop the one immediately preceding. By the clear resonance and correct intonation of the harmonic, the whining can then be avoided if the finger beslidden quickly(Ex.1-27).²⁷

Ex.1-27 L. Spohr.*Violinschule*. Example of *harmonics*

²⁶Frascarelli, Angelo.(1968) *Elementi Teorico-Pratici di Musica by Francesco Galeazzi, An annotated English translation and study*. Ph.D, Dissertation, Eastman school of Music of the University of Rochester.pp. 274

²⁷Spohr, Louis. (1832)*Violinschule*.Vienna: Heller (Translated in London, 1833) pp. 108



Another example of using *harmonics* is included in Spohr's seventh violin concerto(Ex.1-28).

Ex.1-28 L. Spohr. Violin Concerto No.7 (1st movement)



In summary, it seems that in France and Italy around the turn of the 19th century, *harmonics* were sometimes used just for the sake of convenience in shifting. However we seldom see examples of using *harmonics* in Viennese violin treatises from the time of Beethoven, as we shall see in chapter 2.

1.1d *Unacorda* passage

Perhaps the biggest change in fingering style in the 19th century compared to the Baroque period was the practice of playing entire passages on one string. In the 17th

century, string players preferred to use open strings whenever possible, even though the tone of the open E string is apt to be too bright compared to the tone of the other strings. As the 18th century progressed, players began preferring stopped notes in place of open strings in pursuit of greater evenness of tone. Later still, at the dawn of the 19th century, violinists exploited the differing tone colors of each string to give certain passages a specific character. This trend is already seen in L'Abbé le fils's *Principes du violon*; in the following example, he uses a higher position on the A string in order to vary the tone of the *piano* (Ex.1-29). One could say this represents a tendency toward the more even tone color of the Classical period.

Ex.1-29 L'Abbé le fils. *unacorda* passage in *Principes du violon* (1761)



Similarly, Galeazzi mentions that “in expressive passages, one will attempt to change strings as little as possible”.²⁸

Nineteenth-century violinists were not unanimous in their use of *unacorda* playing; some still preferred to remain in one position as long as possible. For instance, Baillot refers to fingering styles of Pierre Rode (1774~1830), Giovanni Battista Viotti (1755~1824), Rodolphe Kreutzer (1766~1831)²⁹. According to Baillot, Viotti always remained in the same position, that is, he avoided shifts (Ex.1-30). In contrast, Kreutzer shifted frequently on all strings; this style is appropriate for brilliant melodies and bold passagework (Ex.1-31). Similarly, Rode tended to shift on the same string; this style favors *ports de voix* in graceful melodies and gives these melodies a certain unity

²⁸ Frascarelli, Angelo. (1968) *Elementi Teorico-Pratici di Musica* by Francesco Galeazzi, *An annotated English translation and study*. Ph.D, Dissertation, Eastman school of Music of the University of Rochester. pp. 238 Rule 129

²⁹ They are representative of the French violin school.

of expression that comes from the homogeneity of the single string's sound (Ex.1-32).³⁰ Additionally, Baillot gives remarkable advice about choice of fingering. He says, "While studying the music of various composers, the violinist must have noticed the differences in their method of fingering; depending on the feeling they wanted to give their passages, they either stayed in the same position, or shifted up and down on the same string, or did both in the same passage, in order to present its character better. In order to perform their works in the spirit in which they were written, the violinist must use method similar to those of the composers; if he does not do this, he misrepresents, and falls into a confusion of styles. This is the most fatal pitfall in an art which rests on a fidelity of feeling that cannot be changed without destroying all interest".³¹ In other words, performers need to acquaint themselves with the fingering style of each composer when choosing their fingerings. Even when two composers are from the same period and the same country, they may not have the same style of fingering.

Ex.1-30 G.B. Viotti (avoid shifts, remain in the same position)³²



Ex.1-31 R. Kreutzer (frequent shifts on all strings)



Ex.1-32 P. Rode (shifts on the same string)

³⁰Baillot, Pierre. (1834) *L'art du Violon*. Paris: Au Dépôt Central de Musique. (Translated by Louise Goldberg, 1991)pp.261~263

³¹Baillot, Pierre. (1834) *L'art du Violon*. Paris: Au Dépôt Central de Musique. (Translated by Louise Goldberg, 1991) pp. 264

³²Baillot says, "The fingering marked above the notes is the one we have seen the composer use".

- Voici quelques exemples qui pourront servir de guide. ⁽⁹⁾

Cette phrase embrasse les 4 cordes du violon; mais il est facile de se convaincre, que si on voulait employer la chanterelle pour faire le fa et le sol, le son serait inégal, et la mélodie sans charme.

Cette phrase
serait inégale
et désunie, si on
voulait la fai-
-re de la mani-
-ère suivante :

Mauvais doigté sur 3 cordes.

Mauvais doigté sur 3 cordes.

Mauvais doigté sur 3 cordes.

Mauvais doigté sur 3 cordes.

Mauvais doigté sur 3 cordes.

Mauvais doigté sur 3 cordes.

Ex.1-34 L. Spohr Violin Concert Op. 7 Adagio

22



Campagnoli also gives fingerings that stay on one string as much as possible.
(Ex.1-35).³⁵

Ex.1-35 B. Campagnoli. *Metodo per violino*. (Milan, c.1797) No. 202

(Example of using *unacorda*)



1.2 Leopold Mozart's traditional style and the influence

1.2a L. Mozart's *VersucheinergründlichenViolinschule*

It may not be too much to say that L. Mozart's *VersucheinergründlichenViolinschule* was the most influential method for the violin in the 18th century. I am convinced that

³⁵Campagnoli, Baltoromeo. (c.1797) *Metodo per violino*. Milan: Ricordi. pp. 114 No. 202

his method remained one of the most highly regarded methods of violin playing in the first quarter of the 19th century, especially in German-speaking areas.

VersucheinergründlichenViolinschule was first published in Augsburg in 1756 and reprinted in 1769~70. Later, the *Violinschule* was expanded in 1787 and reprinted in 1800. In addition, there is a Dutch translation from 1766 and a French translation from 1770, as well as numerous other unauthorized reprints. L. Mozart's *Versuch* was generally acknowledged as the best method for training professional violinists even in 19th century. For example, IgnazSchweigl and Ignaz Franz XaverKürzinger (1724~1797) both emphasize that any advanced violin player must study Mozart.³⁶ Despite the stylistic changes in playing between 1756 and 1800, there are only minor changes between the different editions.

1.2b The fingering style of L. Mozart?

As can be seen in the examples of the previous section, French and Italian violinists tended to use expressive fingering devices such as *harmonics*, *portamento* and *unacorda*. L. Mozart was for the most part against using these techniques. He strongly disliked the tone of *harmonics*, writing, “When to this the perpetual intermingling of so called *flageolet*³⁷ is added, there ensues a really laughable kind of music and, owing to the dissimilarity of tone one which fights against nature herself and which becomes at times so faint that one must pick one’s ears to hear it, but at others must stop one’s ears against the abrupt and unpleasant clatter. With such performances those who associate with Carnival merry-makers would distinguish themselves excellently... He who wishes to make a *flageolet* heard on the violin, will do well to write his own Concerto or Solo thereon, and not mix them with natural violin-tone”.³⁸

³⁶Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King’s College University of London.

³⁷i.e. *harmonics*

³⁸ Mozart, Leopold.(1756) *A Treatise on the Fundamental Principles of Violin Playing*. Translated by Editha Knocker. Chapter 5-13 pp. 101

L. Mozart says that playing in higher positions only occurs to meet one of three criteria: “Necessity, comfort, and elegance. Necessity manifests itself, when several lines are drawn over the usual five lines. Conveniences requires the use of the position in certain passage where the notes are set so far apart that they cannot be played otherwise without difficulty. And finally the positions are user for the sake of elegance when notes which are Cantabile occur closely together and can be played easily on one string”.³⁹

To a limited extent, L. Mozart was interested in evenness of tone, writing, “Not less should a solo-player seek to play everything, when possible, on one string, in order to produce consistently the same tone quality”.⁴⁰ In particular, he sought to avoid the bright open E string, asserting that “The E string sounds too shrill against the A string... the note E be also taken with the fourth finger”.⁴¹ However, the examples in the previous section from France and Italy more clearly demonstrate the use of *unacorda* playing to achieve specific tone colors.

1.3 Conservative violin school in Vienna

1.3a Other treatises in Viennese and Germany, contemporary with Beethoven

The number of methods for advanced students is limited in Austria and Germany, compared to France. One of the reasons for this is that the Paris Conservatoire was founded in 1795, much earlier than in other European countries; as a result, violin education in France was established very systematically, with standardized violin methods at the highest levels. In comparison, violin education in Austria was less method-based, and the Viennese methods we do have are relatively basic. In this situation, a remarkable method seems to be Wranitzky’s *Violin*

FundamentnebsteinervorhergehendenAnzeigeüber die Haltung so wohl der Violin,

³⁹Mozart, Leopold.(1756) *A Treatise on the Fundamental Principles of Violin Playing*. Translated by Editha Klocker. Chapter 8-1 pp.132

⁴⁰Ibidem. Chapter 5-13 pp. 101

⁴¹Ibidem. Chapter 8-10 pp. 144

als auch des Bogens (Vienna, 1804). Wranitzky used his own pedagogical work in his teaching and had as pupils the violinists Ignaz Schuppanzigh and Joseph Mayseder.⁴² These two violinists both had a close relationship with Beethoven.

The following methods were popular in the late 18th-century Austria and Germany:⁴³
Ignaz Schwegl

Grundlehre der violin (1795 Vienna)

F. Kauer (1751~1831)

Kurzgefasste Violinschule für Anfänger (1787 Vienna)

Neuverfasste Violinschule nebst Tonstücken zur Uebung (c.1800 Vienna)

Anton Wranitzky (1768~1820)

Violin Fundament nebst einervorhergehenden Anzeige über die Haltung so wohl der Violin, als auch des Bogens (1804 Vienna)

Franz Xaver Kürzinger (1724~1797)

Getreuer Unterricht zum Singen mit Maniern, und die Violin au Spielen (1763 Augsburg)⁴⁴

Johann Anton Kobrich

Praktische Geig-Fundament (1787 Augsburg)

Most of these methods are only concerned with the fundamentals, without any mention of advanced fingering techniques. In this period, violin treatises published in Vienna showed a conservative approach. It seems that the Viennese school very gradually adopted the innovations of the French violin school in their treatises.

According to John Gregory Moran's doctoral thesis, the following principles are common to these Viennese treatises listed above.⁴⁵

⁴²Pošťolka, Milan and Hickman, Roger. "Anton Wranitzky" In *New Grove Dictionary*.

⁴³Stowell, Robin. (1985) *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*. Cambridge: Cambridge University Press. pp. 370 Appendix

⁴⁴2nd edition 1780, 3rd edition 1793.

⁴⁵Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King's College University of London. pp. 69

- First position is widely used when possible.
- Playing a phrase or passage in one position across strings is normal practice.
- The use of higher positions for their darker color is adopted as a special effect but not considered the routine style.
- Fingering two consecutive notes in stepwise passages with the same finger, usually the fourth or first, is a feature of the style, especially for violinists.

These are the basic principles of the Viennese violin methods after L. Mozart. According to these methods, Viennese school did not readily adopt the approach of the French violin school. While violinists of the French school often used higher positions for purely expressive purposes, the general principle of the Viennese violin school was to minimize shifting and stay in as low as position as possible (which would generally be first position).⁴⁶ In actual pieces, however, there are sometimes *unacorda* indications for playing a melody on a single string. These indications might suggest that *unacorda* playing was in vogue from the 18th century on, even in Vienna.

The principle of shifting a whole or half step on the same finger or even extending the fourth finger to play two consecutive notes was common practice in the Viennese school as well as in France and Italy. The Viennese treatises do not address the use of *harmonics*, another fact that shows the conservative style of the Viennese violin school.

1.3b Foundation of the Vienna Conservatory

The Vienna Conservatory⁴⁷ was founded in 1817, which would seem to mark the beginning of a systematized school of violin teaching in Vienna. Compared with the Paris Conservatoire, however, the Vienna Conservatory was much more loosely organized. It was not until the late 1820s that teachers such as Joseph Böhm

⁴⁶Ibidem. pp. 65

⁴⁷Conservatorium der Gesellschaft der Musikfreunde

(1795~1876) and later Jakob Dont (1815~1888) were producing a steady succession of violinists trained in a unified manner reminiscent of the French violin school.⁴⁸

Summary of Chapter 1

Techniques of expressive fingering, including *portamento*, consecutive use of the same finger, *harmonics*, and *unacorda* playing, became increasingly popular in the 19th century as melodic embellishments, particularly in the French violin school. These techniques were already in use during the Baroque period, but only for very specific effects, while in the 19th century they were used more generally in pursuit of expressive colors and new timbres. On the other hand, it seems that the Viennese violin school was generally very conservative in Beethoven's time. Many tutors, even into the 19th century, advocated the study of Leopold Mozart's treatise (1756), of which revised editions continued to be produced. As a whole, Viennese violin treatises from his time eschewed the use of *harmonics* and recommended as little shifting as possible.

Chapter 2

⁴⁸Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King's College University of London. pp. 44

Are expressive fingerings applicable to Beethoven?

2.1 Violinists close to Beethoven

In chapter 1, we looked at general trends in early 19th-century violin playing through various methods like those of Baillot, Galeazzi, Campagnoli, et al. However, these methods do not necessarily represent the practices that faced Beethoven on a daily basis for most of his career. Thus, it seems worthwhile to take a closer look at the practices of the violinists who surrounded Beethoven and who could not but have affected the way the music was conceived and performed.

Beethoven regularly worked and socialized with Viennese violinists such as Wenzel Krumpholz (c. 1750-1817), Anton Wranitzky (1761-1820), Pierre Rode (1774~1830), IgnazSchuppanzigh (1776-1830), George PoigreenBridgetower (1779?~1860), Franz Clement (1780-1842), Louis Spohr (1784-1859), Joseph Mayseder (1789-1863), Joseph Böhm (1795~1876) and Karl Holz (1798-1858). Here, I will briefly summarize the biography these violinists and explain how they have influenced Beethoven.

2.1a Beethoven's teachers

Wenzel Krumpholz (c.1750-1817) gave Beethoven violin instruction in 1795 and Beethoven wrote two of his little pieces for mandolin and harpsichord for him. Also, he was one of the first to understand Beethoven's music and the violinist remained one of his supporters until his death. In addition, **IgnazSchuppanzigh** (1776-1830) seems to have instructed Beethoven three times a week on the violin in the early part of 1794.

2.1b The Schuppanzigh Quartet

Schuppanzigh was one of the most prominent quartet leaders in Vienna. From the beginning of his career in Prince Lichnowsky's private quartet,⁴⁹ he worked very closely with Beethoven. It is difficult to imagine Beethoven's fingering style without Schuppanzigh's influence. Therefore, the best way to find the fingering that Beethoven may have imagined would be to look into Schuppanzigh's fingering system. Unfortunately, no records of Schuppanzigh's fingerings survive. To learn about Schuppanzigh's fingerings, it is worthwhile to look at the violin method of **Anton Wranitzky** (1761~1820),⁵⁰ *Violin Fundament nebst einervorhergehenden Anzeige über die Haltung so wohl der Violin, als auch des Bogens* (Vienna, 1804). Since Schuppanzigh was a student of Wranitzky, this method is a precious source of information on Beethoven's fingering even if it only includes basic skill. In 1804~05, Schuppanzigh started the first public quartet in Vienna with **Joseph Mayseder** (1789~1863), one of the most famous violinists in Viennese after Schuppanzigh and also another student of Wranitzky, with the other members being Schreiber, and one of the Krafts. Between 1808 and 1814, Schuppanzigh led Razumovsky's quartet, for which the Court had asked him to gather the best player in Europe. For his partners in this quartet he chose Louis Sina, Joseph Linke, and **Karl Holz** (1798~1858). K. Holz was one of those closest violinists to Beethoven in the last years of the composer's life, serving as his secretary from summer of 1825 until September 1826.

2-1c Other influential violinists

Beethoven wrote his Violin Sonata Op. 96 for **Pierre Rode** (1774~1830) who was staying in Vienna for the years 1812~13. Rode was a representative of the French violin school and had studied with Viotti. Beethoven's correspondence indicates that he

⁴⁹ Other regular members of the quartet were Louis Sina on second violin, Franz Weiss on viola and Anton Kraft or his son Nicolaus Kraft on cello. Frequently, the Prince himself would step in to take Sina's place on second violin.

⁵⁰ Anton Wranitzky (1761-1820) was one of the most influential violinists in Vienna in the late 18th and the early 19th centuries. He was the main teacher to both Schuppanzigh and Mayseder.

certainly took account of Rode's style of playing.⁵¹ There are no expressive fingering indications,⁵² but Beethoven must have intended the use of *portamento* in some places, as he expected Rode to play using the expressive fingerings in accordance with style of the French violin school. Rode gave the first performance of Beethoven's Violin Sonata Op.96, with the Archduke Rudolph at the piano in December 1812. Although Beethoven had shaped the violin part to conform to Rode's style, the performance disappointed the composer. For a repeat performance, he decided to send Rode the violin part for further study, although he was afraid of offending him.⁵³

A further connection with Beethoven and the French style, is that Beethoven worked with **Louis Spohr**(1784-1859) and **Joseph Böhm**(1795-1876) both of whom were deeply affected by the French violin school and adopted the expressive fingerings. Spohr had successes in Vienna. He performed Beethoven's chamber music regularly in his own private music parties.⁵⁴ In 1808, Spohr worked on the piano trio Op. 70 No.1 "Ghost" with Beethoven and he wrote: "...the piano was out of tune and that Beethoven's playing was harsh or careless, which has not been explained with certainty".⁵⁵ Whether Spohr likes him or not, it was true that they were both playing together. Spohr was deeply impressed and was greatly influenced by Rode and he assimilated the German and French styles. Fortunately, we can trace the tendency of his fingering from his violin method 1833 and his concerto including fingering indications. He was one of the first Viennese players who broke the Viennese conservative fingering trends and included the fashions from the French violin school. Joseph Böhm was an Hungarian violinist but also had a firm introduction to the French violin school by Rode. Unfortunately, when and where Rode taught Böhm remains

⁵¹Brown, Clive. "Ferdinand David's Editions of Beethoven." *Performing Beethoven*. Edited by Robin Stowell. pp. 118.

⁵² There are a few fingering indication in first edition. But they are just for convenience.

⁵³Brown, Clive and Schwarz, Boris. "Pierre Rode" In *New Grove Dictionary*.

⁵⁴Brown, Clive. "Ferdinand David's Editions of Beethoven." *Performing Beethoven* edited by Robin Stowell. pp. 122

⁵⁵Brown, Clive. "Spohr, Louis". In *Grove Music Online*.

unknown. But much has been made of Rode's influence on Böhm.⁵⁶ Surely Böhm was the significant Viennese violin player of this period and played an important role especially in Beethoven's later years. Since Beethoven was angry with Schuppanzigh about the quality of the first performance of the quartet Op. 127, he withdrew his right to the second performance and Beethoven appointed Böhm and Mayseder to play instead.

Although the Violin Sonata Op. 47 was dedicated to Rodolphe Kreutzer (1766~1831) a proponent of the French violin school, Kreutzer never admitted the dedication and never played the sonata in public.⁵⁷ Originally this work was composed for the English violinist **George Bridgetower** (c.1779~1860) whose playing deeply affected Beethoven. He was known as a student of Italian violinist Giovanni Mane Giornovich (c.1740-1804), himself Lolli's disciple and the last prominent violinist.⁵⁸ As we have seen from Chapter 1, Lolli seems to have been using *portamento* effects so often therefore, I think that Bridgetower also tends to use *portamento*, which he inherited from Giornovich.

Similar to Bridgetower, **Franz Clement** (1780-1842) was also a student of Giornovich. Clement gave a concert which included Beethoven's Violin Concerto Op.61, a work dedicated to him and written with specific regard for him. The most remarkable thing is that Beethoven asked advice to Clement for composing his violin concerto. Beethoven must have been interested in violin technique including fingering expression, and in addition to this Beethoven must have been interested in the different tone qualities that different fingerings can offer. Clement's style was closely associated with that of his teacher Giornovich. He was using a bow similar to what Giornovich had used; not using a Tourte-style bow, but a shorter, older Italian-style bow. Perhaps, as his style of playing fell rapidly out of fashion in Vienna after about 1810, he became a bit of an

⁵⁶Schwarz, Boris. "Joseph Böhm". In *Grove Music Online*.

⁵⁷ Kreutzer had visited Vienna in 1798 and he met with Beethoven.

⁵⁸Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King's College University of London. pp. 30

outsider by the 1820s.⁵⁹ But his playing was graceful rather than vigorous, his tone small but expressive.⁶⁰ Viennese players seem not to have adopted the newer Tourte-style bows as quickly as players in the French violin school did.

2.2 The use of expressive fingerings by composers close to Beethoven

In addition to the violinists close to the Beethoven, it is important to look at the composers who are close to Beethoven. Beethoven studied counterpoint with Joseph Haydn and Antonio Salieri.⁶¹ Although Haydn's tuition lasted for only about a year, Haydn must have influenced the young Beethoven. Here I will give examples of expressive fingering from these composers and from the violinists mentioned in previous section.

2.2a *Unacorda* passages (in high position)

**Unacorda* example in the music of Wranitzky

There are *unacorda* passages in the works of Anton Wranitzky (Ex.2-1), for instance *Ich bin liederlich du bist liederlich* (Vienna, c. 1800).⁶² Wranitzky was the teacher of Schuppanzigh and Mayseder who were close to Beethoven. He might not have influenced Beethoven directly, but both students, Schuppanzigh and Mayseder,

⁵⁹Ibidem, pp. 26

⁶⁰ Schwarz Boris. (1958) "Beethoven and French violin school". *The Musical Quarterly*. Vol. XLIV, No.4 pp. 446

⁶¹The only surviving evidence of any serious study with Salieri is his setting of a large number of unaccompanied part songs and string orchestra with Italian words from 1801 to 1802.

⁶²Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King's College University of London. pp. 85

inherited features from him, and they influenced imagination of string sounds in Beethoven.

Ex.2-1 A. Wranitzky. XII Variations for violin solo, Variation 5. (c. 1800)⁶³



**Unacorda* examples in the music of Franz Joseph Haydn

Later in the century, the J. Haydn gave some explicit and surprising indications including *portamento* or *unacorda* in his quartet. For example, in the trio section of the Minuet in Op. 20 No. 6 (1772), are asked to play exclusively on their lowest string (Ex.2-2a, 2b).⁶⁴ These *unacorda* indications produce a special color of tone.

Ex.2-2aF. J. Haydn. Quartet Op.20-6 (1772) Minuet (1st violin)



Ex.2-2bJ. Haydn. Quartet Op.20-6 (1772) Minuet (Viola)



⁶³Wranitzky, Anton. (c.1800) Ariazioni per il violino solo sopra la canzonetta. *Ich bin liederlich du bist liederlich*. Vienna: Artaria and Co.

⁶⁴Haydn, Franz Joseph. String Quartet Op.20. (1779) Amsterdam and Berlin: J. J. Hummel.

The examples of implied *portamento* as a *unacorda* passage in the 1st violin part of Op. 20-3 (Ex.2-3).⁶⁵

Ex.2-3J. Haydn. String Quartet Op. 20-3 1st movement. Allegro con spirit.

1st violin (1st passage)



Ex.2-3J. Haydn. String Quartet Op. 20-3 1st movement. Allegro con spirit.

1st violin (2nd passage)



These passages were marked '*sopraunacorda*' includes slurs. 1st passage of ascending perfect 5th and 2nd passage of ascending minor sixths seems to be expected audible slides. It seems that the interval is too large to be played without a slide on one string. The upward shifting with slurs suggests making an almost unavoidable expressive *portamento*. I am convinced that especially Haydn's *unacorda* indication in practice cannot separate the *portamento* effect. He seems to prefer the gentler tone of the A string to the more aggressive E string. Also some sliding is already implicit when a melody is played on one string rather than across strings.

Another example of *unacorda* passage is the finale of Op. 50 No. 5 (1787). This also implies *portamento*. In this case it seems to express humor rather than tender expression (Ex.2-4).⁶⁶

Ex.2-4J. Haydn. String Quartet. Op.50-5 Finale Vivace. (1st violin)

⁶⁵Haydn, Franz Joseph. String Quartet Op.20.(1779) Amsterdam and Berlin: J. J. Hummel.

⁶⁶Haydn, Franz Joseph. String Quartet Op.50.(1787) London: William Forster in London.



Haydn's use of *unacorda* will express humor to the serious scene. What is certain is that the use of *portamento* was strongly associated with Nicola Mestrino, who worked with Haydn as a member of the Esterhazy musical establishment between 1780 and 1785.⁶⁷ According to these examples, expressive fingerings must have been used frequently by Mestrino and therefore must have affected Haydn.

2.2b Consecutive same finger shifts implying *portamento*

* Examples of consecutive same finger shifts in the music of Haydn.

This is another type of *portamento* example. But in this case he shows it in different a way. In the trio section of the Minuet of op. 33 no. 2 (1781) the 1st violin part, there are uses of consecutive same finger, like 2-2 with the slur. It means we cannot play this figure without slight audible *portamento* (Ex.2-5).⁶⁸ We can imagine that these represent some effect, including humorous.

Ex.2-5J. Haydn. String Quartet Op.33 No. 2 Scherzo (1st



⁶⁷Brown, Clive. Web site, University of Leeds.

⁶⁸Haydn, Franz Joseph. Six quatuorsou divertissements.Oeuvre XIX (1782) Amsterdam: J.J. Hummel.

*4-4 fingering example of Pierre Rode.

Rode shows us a very curious example (Ex.2-6). This 4-4-4 fingering indication obviously must show expressive fingering. I am convinced that consecutive use of the same finger aim for some special expression. What to note is that Beethoven wrote Op.96 on the assumption of Rode. The evidence that Rode use 4-4-4 fingering is very interesting material.

Ex.2-6 P. Rode. String Quartet. Troisième livre.⁶⁹ (1st violin)



*4-4 fingering examples of Joseph Böhm.

He was more influenced by the French violin school more than most Viennese players of the period. His indications show a tempering of the use of sliding (Ex.2-7).⁷⁰ Joseph Böhm's first violin concerto, which was dedicated to Kreutzer, contains numerous fingerings. Throughout the movement in similar passages, he uses a 4-4 fingering for the ascending fourth which are local high points.⁷¹

Ex.2-7 J.Böhm. Violin Concerto I, 1st movement. Allegro (1825)



⁶⁹Rode, Pierre. String Quartet troisième livre. This source was provided by Professor Ryo Terakado.

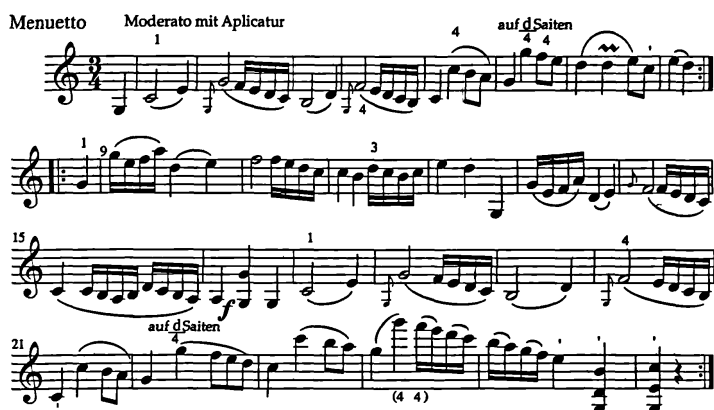
⁷⁰Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King's College University of London. pp. 89

⁷¹Ibidem. pp. 89

*4-4 fingering examples of Wenzel Krumpholz

If Krumpholz's lessons with Beethoven affected his music, it would make sense to look for clues in his string writing. This is the example of using 4th finger on consecutive notes with indicated *unacorda*(Ex.2-8).⁷² But not all 4-4 fingering indication includes *portamento*. In this case, there is no slur; it might be possible to play without it.

Ex.2-8W. Krumpholz. *Vierteistunde, Menuett mit Aplicatur*



2.2c Portamento

Although we can see by consecutive same finger shifts evident in the examples above, creating an expressive *portamento*, both L. Mozart and Antonio Salieri (1750~1825) described *portamento* in a derogatory way(perhaps even a little sarcastically). In an 1815 manifesto, Antonio Salieri wrote, “Discerning teachers of music seek assiduously to banish the false methods which have for some time been creeping into practice of singers and string players, methods which are known by the term *maniera languida*, *smorfiosa*, and which one might fitly call the sickly, grimacing manner. Violinists and cellists succumb to this manner when they slide up or down on a string of their instrument from one note to another with the same finger; singers, on the other hand, resort to it when, in making leaps or intervals, they fails to support the voice with grace

⁷²Ibidem, pp. 136

and genuine artistry, but instead tug and slide like a wailing child or a meowing cat. The curious thing about this is that the string players and singers who use this method are under the misconception that they are playing or singing in a particularly earnest manner, though in fact they achieve the very opposite effect, for this manner can only be used as a joke in a comic turn”.⁷³ Salieri’s description is very interesting since he was one of Beethoven’s teachers and Beethoven dedicated his three Op. 12 violin sonatas to him. It follows that Beethoven was most likely quite familiar with Salieri’s tastes.

Summary of Chapter 2

Did Beethoven show interest in the technique of the French violin school or of the old Italian style? Beethoven had contact with violinists who had been influenced by the French violin school like Spohr and Böhm. At the same time he also had a connection with the violinists who had been influenced by the Italian school, like Bridgetower and Clement.

From some of Haydn's own fingerings and several examples from above, as well as an example from Krumpholtz and so on, playing in higher positions must have been in fashion in Vienna during Beethoven's time. As regards to the *portamento* effect, Haydn and Rode use a lot of consecutive same finger shifts implying *portamento*. Contrary to this, examples of expressive fingerings were seldom seen in violin treatises and also *portamento* was even described by Salieri as being “sickly”, however we know that these techniques were used definitely as early as Haydn’s quartet music.

⁷³Hanslick, Eduard.(1869) *Geschichte des Concertwesens in Wien*. Vienna: W. Brumüller. Vol. 2.

Chapter 3

Beethoven's own fingering indication

Beethoven was famous as a keyboard player, but also he had great skill for playing violin and viola. Actually he was a court member archbishop's staff as second organist and third violist. He was frequently present at chamber music rehearsals, where he showed a great interest in the musician's comments and their playing and he had opportunities to discuss his music with string players.⁷⁴

3.1 Consecutive same finger shifts in Beethoven(e.g. 4-4-4)

*String Quintet Op. 104

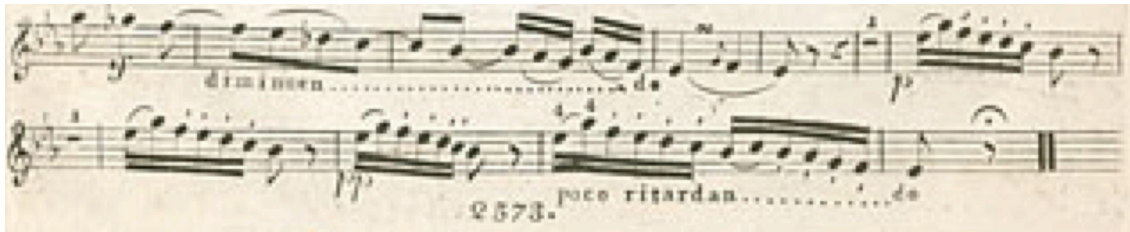
Beethoven's use of consecutive same finger shifts is more adventurous than in Haydn's music. Beethoven includes an ascending 4th finger shift in the penultimate bar of the second movement in String Quintet Op.104 (Ex.3-1).⁷⁵ It seems that his preference is geared toward Romanticism. This fingering not only seems to be avoiding string crossing but also to emphasize the two notes. Perhaps, this fingering originated from performances by Schuppanzigh.⁷⁶

Ex.3-1 Beethoven. String Quintet Op.104 Andante cantabile variation 5th

⁷⁴Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King's College University of London. pp. 126

⁷⁵Beethoven, Ludwig van. String Quintet Op. 104. (1819) First edition, Vienna: Artaria.

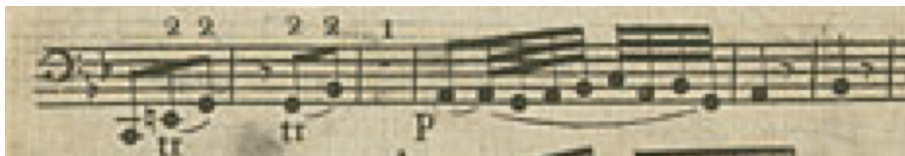
⁷⁶Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King's College University of London. pp. 137



* String Trio Op. 3 and Op. 9

In String Trios Op. 3 and Op. 9 No.3, Beethoven employs the same finger shifts on the second finger in certain passages. Both examples have similar meaning and will cause an audible slide after the trill (Ex.3-2a and 3-2b). In both examples Op. 3 and 9, it is clear that Beethoven is providing fingerings not to facilitate performance but demand the special effect.

Ex.3-2a Beethoven. String trio, Op.3 (2nd movement) Andante(Cello part)⁷⁷



Ex.3-2b Beethoven. String trio, Op.9 No. 3 (1st movement)Allegro con spirito⁷⁸



*Violin Sonata Op.96

This example in Violin Sonata Op. 96 is somewhat different from the others. It seems somewhat awkward. Although consecutive same finger shifts are usually associated with audible slides, the staccato dots over the last four notes of this passage seem to

⁷⁷Beethoven, Ludwig van. String Trio. (1787) First edition. Vienna: Artaria.

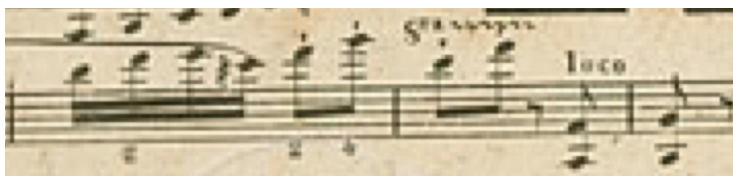
⁷⁸Beethoven, Ludwig van. String Trio Op. 9. (1798) First edition, Vienna: Traeg.

indicate that no slide is intended. Oswald Jonas has an interesting opinion about this 4-4-4 fingering:⁷⁹ in his opinion, this fingering was intended for the piano passage, which is identical to the violin passage four bars earlier. In the autograph, the violin passage lies directly over the piano passage, so Jonas believes that Beethoven accidentally gave the fingering to the wrong instrument since numbers represent different fingers in keyboard fingering, the 4-4-4 fingering might seem more typical on the piano. Sieghard Brandenburg (editor of the Henle edition of the sonatas from the complete violin works), while quoting Jonas' comment, keeps the fingering in the violin part, as do the early editions which would have been used by Beethoven's contemporaries (Ex.3-3).⁸⁰

Ex.3-3 Beethoven. Violin Sonata. Op.96 (4th movement) Edition: HenleVerlag



Cf.3-3 Beethoven. Violin Sonata. Op. 96. 4th movement First Edition⁸¹



* String Quartet Op. 59

We can find many fingering indications in the String Quartet Op. 59 'Razumovsky'.

⁷⁹ Jonas, Oswald. "Bemerkungen zu Beethoven's Op. 96". *Acta Musicologica*. Vol. 37, Jan. 1965. pp. 88

⁸⁰ Beethoven, Ludwig van. Violin Sonata Op. 96. (1978) Munich: G. Henle Verlag. Edited by Sieghard Brandenburg. Additional fingering by Max Rostal.

⁸¹ Beethoven, Ludwig van. Violin Sonata Op. 96. (1816) Vienna: S.A. Steiner & Co. 4-4-4 fingering indication is included only in autograph.

Some fingering indications were added when the quartets were published.⁸² Most of the fingerings in the first two quartets are in his hand: No. 1 and 2 are traceable to the autograph, whereas the autograph of No. 3 contains no fingering indications.⁸³ John Gregory Morgan made an interesting guess about the fingering added to this first edition when it was published.⁸⁴ According to him, Beethoven might have asked Felix Radicati⁸⁵ to provide the fingering indications to this quartet. There are two reasons: firstly, the shift up a third in bar 181 on the second finger (and back down again in the following bar) is clearly the same type of shift (Ex.3-4) that Beethoven employs in example Op. 3 and Op. 9; secondly, Radicati showed a greater interest in supplying fingering in his own music than most composers. Certainly, both examples of Radicati and Beethoven are similar but it can be inferred that the consecutive same finger shifts was popular, because Rode and Haydn for instance already used this skill as well.

Ex.3-4 F. Radicati. Quartet Op.11(1807), 1st movement. Allegro. (1st violin)



⁸² The fingerings appear in the first edition, String Quartet Op. 59. (1808) Vienna: Bureau des arts et d'industrie.

⁸³ Beethoven-Haus Bonn Digital Archive.

⁸⁴ Moran, John Gregory. (2000) *Techniques of Expression in Viennese String Music (1780-1830): A Reconstruction of Fingering and Bowing Practices*. Ph.D. Dissertation, King's College University of London. pp. 141

⁸⁵ Felix (Felice) Radicati (1775-1820) is violinist and composer. He supplied occasional fingerings in the violin parts of his chamber music. He was a true disciple of the older Italian school of violin playing, a pupil of Pugnani, who could not have had any significant contact with the French school until a decade after his stay in Vienna between 1806 and 1808. The most remarkable feature of his fingering practice was the consecutive same finger shifts.

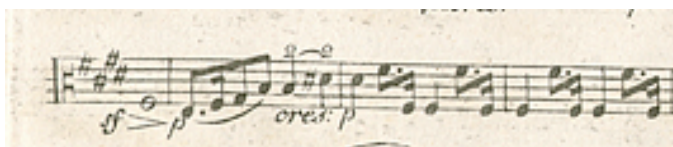
This fingering indication (Ex.3-5) originated from the autograph where it is written in Beethoven's hand.

Ex.3-5 Beethoven. String Quartet. Op.59-1 (4th movement), Theme Russe. In bar 157



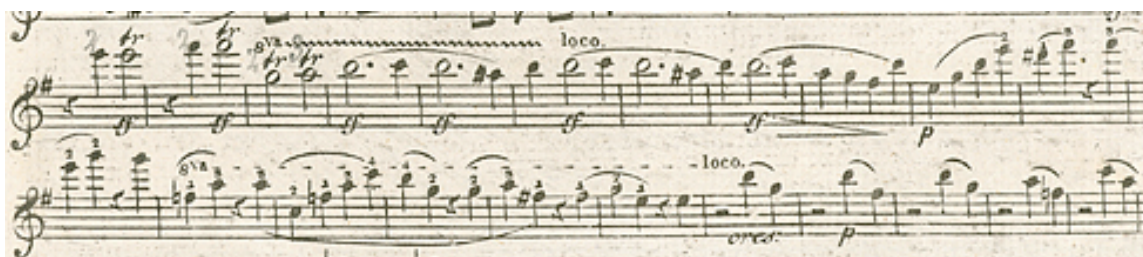
This example of fingering from the viola part in Op. 59 No.2 can also be found in the autograph by Beethoven (Ex.3-6). The second finger slide from the first to third position needs to be performed expressively. Coupled with the dynamic marking of the crescendo, this same finger shift is clear evidence of the expressive nature of this fingering device.

Ex.3-6 Beethoven Quartet, Op.59-2 viola part. 2nd movement (Molto Adagio)



The last fingering example from the last movement of Op. 59 No. 2 (Presto) appears in the first edition of these quartets, but not in Beethoven's autograph (Ex.3-7). At least you can say that it is very valuable material for fingering because of the fact that it was published during Beethoven's lifetime.

Ex.3-7 Beethoven String Quartet, Op.59-2. 4th movement, Presto (violin part)

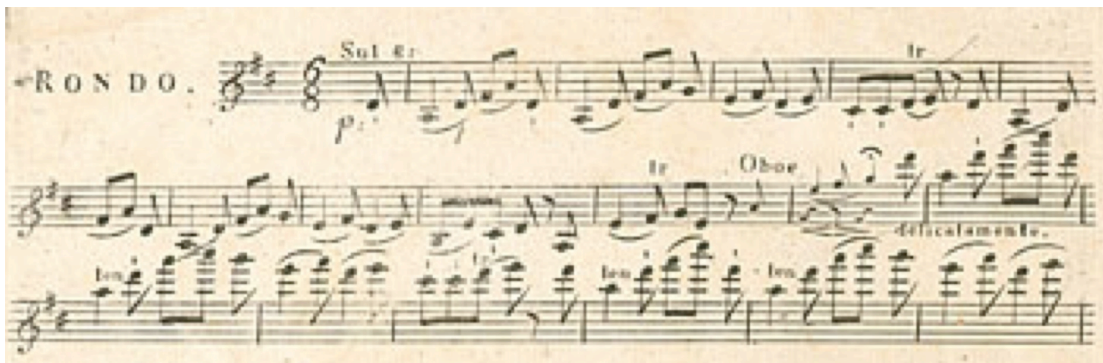


3.2 *Unacorda* markings by Beethoven

* Violin Concerto Op. 61

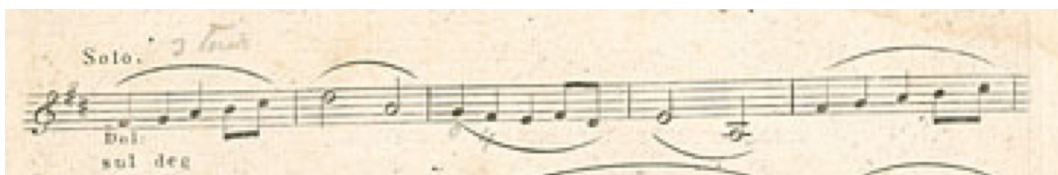
In the final movement of the Violin Concerto Op. 61, Beethoven has marked *sul G* which clearly exemplifies his knowledge of string specific tone production possibilities. Beethoven himself combined the concept of *cantabile* with the use of higher positions. The sound of the G-string suggests imitation of the Horn and it requires a specific scene like hunting in the forest(Ex.3-8).

Ex.3-8 Beethoven. Violin Concerto. Op.61 Rondo



Beethoven requests the soloist to play the final statement of the second part of the main theme group on the D and G-strings (Ex.3-9).⁸⁶

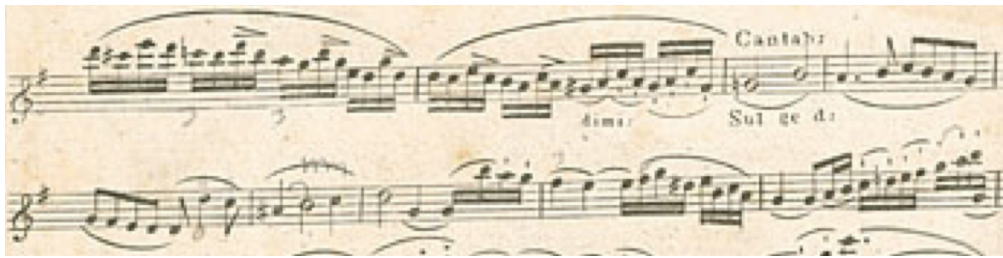
Ex.3-9 Beethoven. Violin Concerto. Op.61 (1st movement)



Also in the 2nd movement of the concerto, Beethoven's instruction is, "*sul g e d*" with a *cantabile* indication (Ex.3-10).

Ex.3-10 Beethoven. Violin Concerto. Op.61 2nd movement

⁸⁶Beethoven, Ludwig van. Violin Concerto Op. 61. (1809) First Edition, Vienna: Bureau des Arts etd'Industrie.



Though both these passages use two strings, they are real examples of high position playing for the sake of elegance rather than necessity. There are various characters through the use of high position playing on the lower strings of the violin and Beethoven must have been attracted to this technique.

Summary of Chapter 3

Beethoven himself occasionally marks fingering and *unacorda* indications. Beethoven must have shown a significant interest in string technique, particularly with fingering practices related to tone character. As we have seen in the examples in chapter 2, Krumpholtz's *sunacorda* passages and use of 4th finger twice on consecutive notes, which anticipates later violin playing must have had affected Beethoven. This is also a practice that Beethoven would use in his violin parts on various occasions. Perhaps the use of consecutive same finger shifts (e.g. 4-4-fingering) was a standard part of violin technique (very often including *portamento* effect), but Krumpholtz, Haydn and Beethoven preferred this particular expressive fingering as one of several available string skills. Finally, Beethoven's preference to use this expressive fingering is confirmed in Beethoven's autograph.

Chapter 4

Performance practice issues with reference to the Violin Sonata Op. 47

4.1 Editions in the 19th century

4.1a Why do we look into editions from the 19th century?

It is not until the second half of the 19th century that fingering came to be written in detail in the score. This large amount of material gives us important information about Beethoven's fingerings. Much of what is written about the string playing practices of the late 18th century onwards is written from a backward perspective.

Having already looked up the tendency of fingering in Beethoven's time, we see now how it has changed in the 19th century.

4.1b Main Editions of Violin Sonata Op. 47

The reason I chose Violin Sonata Op. 47 is because I think this is one of the most difficult violin works by Beethoven and including many possibilities of expressive fingerings. The first edition of Beethoven's Violin Sonata Op. 47 was published in Bonn and London in 1805. It was written for George Bridgetower, but later dedicated to Rodolphe Kreutzer who represented the French violin school. Bridgetower asked Beethoven to write this piece for the concert, which was held at the Augarten-Halle in Vienna on 24th of May 1803 with Beethoven himself playing the piano part and Bridgetower playing the violin part. They performed in front of the audience, which included Prince Esterházy, Count Razumovsky and the British ambassador. Beethoven didn't have enough time to prepare the 3rd movement and used the Finale, which was originally intended for his Violin Sonata Op. 30 No. 1. Finally the sonata was barely written in time. The piano part of the first movement was only sketched, and Bridgetower was required to read the violin part from Beethoven's manuscript. The concert proved very successful and Beethoven praised his violin playing. Beethoven was

especially impressed by the way that Bridgetower imitated the piano passage in the first movement and said to Bridgetower: “Nocheinmal, meinlieberBursch!”⁸⁷

After Beethoven’s death, plenty of editions were published, including each interpretation of slur and fingering indications by editors. The following are examples of the main editions of Violin Sonata Op. 47, with the editors:

DelphinAlard: Heugel Paris n.d.1867

Ferdinand David: C. F. Peters 1868 Leipzig

Jacob Dont: Wedl 1883 Wiener-Neustadt (missing)

Edmund Singer: Cotta 1887 Stuttgart

Friedrich Hermann: Breitkopf&Härtel 1890 Leipzig

Adolph Brodsky: Schimer 1894 New York

Joseph Joachim: C. F. Peters 1901 Leipzig

Arnold Rosé: Universal 1901 Vienna

Carl Halir: Litolff 1905 Brunswick

Fritz Kreisler: Augener/B. Schott's Söhne 1911 Mainz

Leopold Auer: Carl Fischer 1917 New York

Arthur Seybold: Anton J. Benjamin 1919 Hamburg

Max Rostal: HenleVerlag 1974

4.2 About the editions of David, Alard and Dont⁸⁸

4.2a Similarities of these editions and features

Are these editions effective for considering performance of Beethoven? In the Violin Sonata Op. 47, these three editions, David, Alard and Dont’s editions, are the earliest editions with significant annotations, including bowing and fingering indication and

⁸⁷ “Once more, my dear fellow!” Web site. British Library. “G. Bridgetower”

⁸⁸No copy has been found in Violin sonata Op. 47 edited by Don’t however, I refer to Beethoven’s violin concerto edited by Dont. Beethoven, Ludwig van.

Violin Concerto Op. 61.(1880) Edited by Dont. Berlin: Carl Schlesinger.

show many deviations from the *urtext* in the matter of slurring and articulation. Alard's edition shows the tendency of the French violin school since he studied with Habeneck and after he was as professor at Paris Conservatoire. David seems to have been influenced by Spohr who absorbed the French fingering style. On the other hand, Dont's edition differs on account of the Viennese violin school in the 19th century. He taught at the Vienna Conservatory, where Leopold Auer studied with him from 1857 to 1858.

David, Alard and Dont all freely employed *portamento*; for instance, they all use the same finger of semitone shifts to change position. It is clear that those fingerings came down from Beethoven's days (Ex.4-1, 4-2). Generally Alard and David are more liberal with such fingerings than Dont. Especially in the slow movement, they used them for expressive purpose. Both editors also frequently marked *harmonics* and open strings.

Ex.4-1 Beethoven. Violin Concerto Op.61 Edited by Dont. 1st movement.

Allegro ma non troppo (2-2-2 fingering)

Ex.4-2 Beethoven. Violin Concerto Edited by Dont. 2nd movement. Larghetto
(Semitone Shift)

4.2c Open string and *harmonics*

them just for the convenience. And these are not only on short notes, but also on the long notes or melodically important notes. David's use of open strings and *harmonics* comes from his teacher Spohr. Alard's use of open string is also inherited from the French violin school. However, these effects are totally different from the conventional 18th century attitude, like L. Mozart. They insist that open strings should be avoided wherever possible, unless required for a special effect. And in that case that only occurs on the short notes.

4.3 Comparison with the editions after Beethoven's death

4.3a Practical use of expressive fingering in Violin Sonata Op.47

The first phrase of the second movement of Violin Sonata Op. 47 is indicative of *unacorda* passage, which is played only on A string practically according to Alard's edition (Ex.4-3). There is not such a long *unacorda* example in David's edition (Cf.4-3). There is no *sulA* indications in the first edition nor in Beethoven's manuscript. Though L. Mozart had already discovered the technique, did Beethoven imagine *unacorda* passage as such? Let's look back to the examples of fingering by Haydn or from those by the players around Beethoven, I think that this *unacorda* passage in high position is not so far away from Beethoven's imagination.

Taking the example at the beginning of Alard's second movement, it may sound too Romantic actually because this *unacorda* passage includes too many *portamento* at the same time. However, I estimate that it is possible if I consider the fact that this tendency started at the end of the 18th century, and that it was in the vogue even in Vienna in the 19th century and that it can be actually found in the works of Beethoven. I am convinced that this meansthat these expressive fingerings must have been *avant-garde* style in Beethoven's time.

In addition, there are other many effects in David's and Alard's editions. Similarly the *portamento* at the opening of the second variation of the second movement produces a particular effect (Ex.4-4). Another feature of David's and Alard's editions is that there is

a lot of use of *harmonics*. It is even used on a long note (Ex.4-5~4-8). I surmise that it came into outstanding use as time goes on, because Alard is from the French violin school and David is a disciple of Spohr who was strongly influenced by the French violin school. However, we cannot find anything by Beethoven's own indications as for *harmonics*. It is hard to surmise that Viennese violinists who were close to Beethoven, were using *harmonics*.

It is true that Baillot treated it as a kind of ornament.⁸⁹ There are many examples of Beethoven's works, including symphony, string quartet, and violin concerto. But there is nothing to connect Baillot with traditions stemming from Beethoven himself.⁹⁰

Ex.4-3 Beethoven. Op.47 Violin Sonata 2nd movement. Edited by Alrad. (*unacorda*)



Cf.4-3 Beethoven. Op.47 Violin Sonata 2nd movement. Edited by F. David.



Ex.4-4 Beethoven. Op.47 Violin Sonata 2nd movement. Variation 2 (*portamento* effect)

Both David and Alard choose same effect in the same place.



Ex.4-5 Beethoven. Op.47 Violin Sonata 3rd movement. Edited by Alard.

(*harmonics* in the long note)

⁸⁹ See chapter 1 "*portamento*"

⁹⁰ More information about examples of Baillot, see Chapter 1.

Ex.4-9 Beethoven. Op.47 Violin Sonata 1st movement. Edited by F. David.



4.3b Editions at the end of the 19th century

These three editions, David, Alrard, and Dont's fingerings are quite uncharacteristic of modern violin playing nowadays. They frequently employ the representative violin technique of 19th century. For example, *harmonics* and playing notes which go above or below the hands current position by means of a repetition of the previous finger (ex. 4-4 or 2-2), which may often have *portamento* implications. Joseph Joachim (1831~1907) partly preserved these fingerings and included *portamento* fingerings in his edition (Ex.4-10~4-12) in his edition of the violin sonata by Beethoven. In fact, Joachim's edition was published by Peters alongside Ferdinand David's, which continued to be sold for some years into the 20th century.⁹¹ Compare to the modern edition of Max Rostal, it is clear that Joachim use *portamento and harmonics* still often, while at the same time adopted a more 'modern' approach (Ex.4-13).

Ex.4-10 Beethoven. Op. 47 Violin Sonata 1st movement. Edited by J. Joachim

(*harmonics*)



Cf.4-10 Beethoven. Op. 47 Violin Sonata 1st movement. Edited by M. Rostal

(not using *harmonics*)

⁹¹Brown, Clive. Web site, University of Leeds.



Ex.4-11 Beethoven. Op.47 Violin Sonata 1st movement. Edited by J. Joachim
(2-2 fingering implying *portamento*)



Cf.4-11 Beethoven. Op.47 Violin Sonata 1st movement. Edited by M. Rostal (extension instead of *portamento* fingering)



Ex.4-12 Beethoven. Op.47 Violin Sonata 2nd movement. Edited by J. Joachim
(*portamento*)



Cf.4-12 Beethoven. Op.47 Violin Sonata 2nd movement. Edited by M. Rostal
(Without *portamento*)



Ex.4-13 Beethoven. Op.47 Violin Sonata 1st movement. Edited by J. Joachim
(Modern approach)



Cf.4-13 Beethoven. Op.47 Violin Sonata 1st movement. Edited by Max Rostal



As regards to *portamento*, many indicated fingerings (e.g. 2-2) in the middle of 19th century have a potential for *portamento*, and it seems that they would have allowed these shifts to be heard quite prominently in performance at that time. At the end of the 19th century, J. Szigetti (1892~1973)⁹² and Max Rostal (1905~1991)⁹³ including J. Joachim⁹⁴ warned strongly against abusing *portamento*⁹⁵ although we know from Joachim's own recordings that this did not exclude them completely. And he must have been inherited the character which comes from early 19th century, *portamento* and even *harmonics* and *unacorda* techniques.

Summary of Chapter 4

In the 19th century, as time goes on, the use of expressive fingerings was to be further increased. That is to say, we can see that the old Baroque style fingering was gradually changing to new style at the age of Beethoven. The basic fingering system and the tone character of late Classical period was founded at that time. Therefore these expressive fingerings must have been *avant-garde* style in Beethoven's time. At the offset of the 20th century, these expressive fingering such as *portamento* and *harmonics* began to be denied.

⁹² Szigeti, Joseph. *With strings attached, reminiscences and reflections*. (1967) New York: Knopf.

⁹³ Rostal, Max. (1985) *Beethoven: the sonatas for piano and violin: thoughts on their interpretation*.

Translated by Horace and Anna Rosenberg. London: Toccata.

⁹⁴ Brown, Clive. Web site, University of Leeds.

⁹⁵ M. Rostal is also warning to use *harmonics*.

Conclusion

At the end of the 18th century, violin fingering practices began to move away from the conservative mid-18th-century style of Leopold Mozart toward a more expressive approach, especially in France and Italy. Particularly emblematic of this change were the techniques of *portamento*, consecutive use of the same finger, *unacorda* playing, and use of *harmonics*.

Examples of *portamento*, consecutive use of the same finger, and *unacorda* playing are found not only in French and Italian treatises of Beethoven's time, but also in the works of Beethoven himself and those who were close to him, including Haydn. Both Haydn and Beethoven show an obvious fascination with these expressive fingering techniques and used them to create particular colors in their works. However, clear indications for these techniques are surprisingly rare in Viennese violin treatises of the time, despite Haydn and Beethoven's use of them and their frequent occurrence in methods from France and Italy. It is difficult to imagine that no one else in Vienna adopted these techniques, seeing as they were so much in vogue elsewhere in Europe. Perhaps it was the continuing influence of Leopold Mozart that prevented Viennese violin methods from including these techniques.

While *harmonics* were also frequently called for in works of the French and Italian violin school (e.g. Rode and Gareazzi), they are hardly seen in the Viennese school prior to the 1832 publication of Louis Spohr's *Violinschule* and are basically nonexistent in the works of Beethoven and his circle. It seems that in this case, Viennese players only adopted the use of *harmonics* very gradually. However, bearing in mind that Beethoven met French violinists such as Rode and Kreutzer, it is possible that he may have imagined the use *harmonics* in the Violin Sonatas Op. 47 and 96, specially dedicated to these violinists.

As the 19th century progressed, the effects of *portamento*, consecutive use of the same finger, *unacorda* playing, and *harmonics* were used more and more. Through the editions of Beethoven's works of David Ferdinand, Delphin Alard, and Joseph Joachim, we can draw a continuous line from Beethoven's use of these techniques to the

fingering style of the early 20th century, showing that Beethoven's fingering approach was truly *avant-garde* style for its time. Thus, it would not be inappropriate to use fingerings from 19th-century editions of Beethoven's works.

To conclude, it is clear that composers and violinists of the 19th century cultivated new expressive fingering techniques because they were looking for new timbres and evenness of tone. Although *harmonics* were used in the late 18th century as a practice aid to improve the facility of the left hand, the emphasis shifted in the 19th century; harmonics began to be employed for the purposes of color and expression. In a similar way, the techniques of *portamento* and *unacorda* were partly in use during the Baroque period but only for very specific effects. In the 19th century they were used more generally in pursuit of expressive colors and new timbres for embellishing the melody. In my opinion, this more Romantic emphasis can be applied to violin fingering in Beethoven's works, specifically through using *portamento* and *unacorda* playing.

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