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An Exploration of Underplayed Violin Concertos Appropriate for Intermediate and Advanced Students

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AN EXPLORATION OF UNDERPLAYED VIOLIN CONCERTOS
APPROPRIATE FOR INTERMEDIATE AND ADVANCED STUDENTS

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CHAPTER ONE

INTRODUCTION

When studying a musical instrument, the selection of repertoire is of great importance. The pieces a student plays should be musically satisfying, of an appropriate technical level, enjoyable to the performer and audience, and representative of a broad stylistic range. Violinists are fortunate to have a large repertoire of pieces available from which to select. For centuries composers have favored this instrument, writing compositions in all styles and genres. Violinists typically concentrate on the canonized repertoire; of that repertoire, concertos are one of the staples. Many of the most respected composers left several violin concertos, and lesser-known composers frequently turned to this genre as well. With so many great pieces from which to choose, it is unfortunate that the same concertos are studied and performed again and again, while others are completely neglected.

The concertos which receive repeated performances, such as Felix Mendelssohn’s Concerto for Violin in E Minor, Max Bruch’s Concerto for Violin in G Minor, and the violin concertos in A Major and D Major by Wolfgang Amadeus Mozart, are certainly masterworks, worthy of repeated performances. When performed well, they continue to captivate audiences. However, a good performance of these deceptively simple concertos requires flawless intonation, impeccable timing, and an attention to musical detail that can take a lifetime to acquire. Yet, with the excellent training widely available to children, it is common for students to begin working on these violin concertos in their teen and pre-teen years. This is particularly true of the Mozart violin concertos, which appear in the Suzuki literature. Frequently, instead of having a good start on some of the finest representatives of the violin literature, these violinists will have to completely
relearn the concertos later in life, struggling to overcome their early bad habits. Most listeners will not want to hear another mediocre performance of an overplayed piece.

Given the abundance of concertos written for the violin, a more constructive strategy is for a teacher to suggest repertoire less frequently studied and within their students’ musical maturity level. Many teachers and students are simply unaware of alternatives, and discovering lesser-played works can be useful and exciting. There exists a large body of violin concertos written by lesser-known composers, by composers who are not normally associated with writing for the violin, and by composers whose concertos were once included in a traditional course of study, but have now become virtually unheard. The purpose of this study is to present an alternative repertoire of concertos appropriate for student study, with the aim of providing information useful to teachers and advanced students in their selection, study, and performance of these violin concertos. It is not intended to rescue concertos from complete obscurity, but to draw attention to concertos that are still widely available and worth more attention than they currently receive.

The treatise includes a chapter outlining the history of the violin concerto, from the early stages of the development of the genre through the nineteenth century. The stylistic and formal developments of each period are discussed, and an overview of violin concertos by representative composers is presented. A chart is also provided to illustrate the emerging trends in each period of music history. The overview of the genre is included both to illuminate the subsequent chapters, and to provide a resource for further study of select violin concertos not discussed in detail. This work is intended to present alternative, comparable solutions to overplayed student repertoire. A discussion of the twentieth-century violin concerto is not included due to the lack of canonized repertoire at the targeted level. The unfortunate lack of twentieth-century violin concertos in the student repertoire is a worthwhile matter that is beyond the scope of this study.

The chapters that follow the overview provide an in-depth exploration of repertoire selected for study. Chapter three examines three intermediate concertos given the American String Teacher Association rating of four. The concertos discussed include: Giuseppe Tartini’s Concerto in D Minor, as revised by Emilio Pente; Charles de Beriot’s Violin Concerto No. 9, op. 104; and Giovanni Battista Viotti’s Violin Concerto No. 22 in A Minor. Chapter four discusses three advanced violin concertos given the ASTA rating
of five: (Jacques) Pierre (Joseph) Rode’s Violin Concerto No. 7, op. 9; Ludwig (Louis) Spohr’s Violin Concerto No. 2, in D Minor; and Jules Conus’s Violin Concerto in E Minor.

Historical information is given for each concerto to aid in understanding the significance of the composition. Brief biographical information for each composer is provided, and questions about each concerto such as where it relates to the composer’s canon of works, why the concerto was written, and any unusual circumstances concerning its composition are addressed. Through original research, a general summary of stylistic features and compositional techniques as pertains to performance is presented to aid in developing students’ awareness of appropriate interpretation. More detailed analysis of the stylistic, harmonic, structural, and expressive elements is included towards gaining a deeper understanding of the music and preparing a thoughtful and stylistically accurate performance. An equally important part of the research includes analysis of technical issues. A discussion of the left-hand and right-hand technique needed for each piece and specific problems a student may encounter are included. Technical and compositional features are also outlined in a chart for each concerto.

It is hoped that this document will aid in the selection and study of concertos that are worthy of inclusion in the student repertoire.
CHAPTER 2

OVERVIEW OF THE GENRE: THE VIOLIN CONCERTO

The solo violin concerto has a long and interesting history. From the conception of the concerto form until present time, the violin has maintained a favored spot as a solo instrument, only challenged by the piano and its forerunners. Violinists are fortunate that there are beloved standard concertos, lesser-known concertos, and concertos ready to be rediscovered from the Baroque era to the present. This overview will assess some of the standard repertoire, suggest some neglected compositions that merit more frequent performances, and will survey the compositional trends that influenced the genre.

The Baroque Violin Concerto

Many stylistic and formal changes occurred as the genre developed. However, from the earliest predecessors of the violin concertos to the works heard in modern day concert halls, the contrast between sonorities has been essential. Contrast is inherent in the definition of “concerto” derived from the word contare, which has conflicting meanings. In Latin contare is defined as “to fight or contend”, while the Italian definition means to “join together or agree” (Roeder, 13).

The earliest applications of the word “concerto” can be traced to the antiphonal writing of late sixteenth-century Venice, when Giovanni Gabrieli (1557-1612) used the term in reference to his motets, written at St. Mark’s Cathedral. Even before Giovanni Gabrieli, Adrian Willaert (c. 1490-1562) and Andrea Gabrieli (c. 1515-1586) foreshadowed the concerto style, writing for double choirs, and adding instruments to
heighten the difference in sonorities. The cathedral setting was conducive to characteristics that became part of the concerto style, or *stile concertato*. Compositions from this time, such as G. Gabrieli’s motets, share characteristics with the Baroque concerto style, including a homophonic texture, use of primary triads and cadential formulas, regular harmonic rhythm, and refrain-like structure.

Gabrieli and his followers eventually applied the *stile concertato* to purely instrumental compositions, which they called “canzona” and “sonatas” interchangeably (Roeder, 17-22). Early instrumental works were often sectional, and as the sections expanded, they developed into separate movements. By the middle of the seventeenth century, instrumental compositions typically had anywhere from two to seven movements. Four movements, in a slow-fast-slow-fast sequence, became the norm, referred to as *sonata de chiesa* (church sonatas). Seventeenth-century composers began to write soloistic passages in sonatas, which became the direct forerunner of concertos. These “concerto sonatas” often omitted the first slow movement, using the three-movement pattern that became the standard for concertos, fast-slow-fast. By 1700 there were at least thirty of these works, many of which use the violin as the solo instrument (Apel, 9).

One of the composers who experimented with the “concerto sonata” was Mauritio Cazzati (1620-1677), a composer at the church of San Petronio, in Bologna. As at St. Mark’s, San Petronio’s design was conducive to the performance of polychoral works. As Cazzati and other composers applied the concerto principle to instrumental works, one of the most important developments was the Bolognese “trumpet sonata.” Cazzati pitted the trumpet against a group of strings. The difference in timbre and contrasting material led towards the solo concerto (Roeder, 36).

Following Cazzati, the Bolognese composers Arcangelo Corelli (1653-1713) and Giuseppe Torelli (1650-1706) are generally credited with the earliest developments of the concerto as an instrumental genre. Corelli’s application of the concerto style to compositions for string trio resulted in the earliest concerto grosso, a genre in which a group of soloists, the *concertino*, alternated with sections performed by the full group, or *ripieno*. His well-known *Twelve Concerti Grossi* was written around 1682. Even in these earliest examples, the first violin dominated (Bukofzer, 223).
The fundamental urge to display instrumental virtuosity and to exploit the differences in sonority between two groups was supported by the ritornello principle, which was almost always used in the first movement and frequently in the third movement of Baroque concertos. The *ritornello*, similar to a refrain performed by the orchestra, alternated with solo sections and returned in various keys. The solos often used figuration, embellishing scale and arpeggio patterns, while the ritornellos were motivic. The second movements were slow and, in early concertos, tended to be short and understated. Improvisation was used for embellishing the second movement, in the frequent cadenzas and the continuo part.

The prominence of the violin in the early concerti grossi soon led composers to write concertos showcasing the violin. Historically, Giuseppe Torelli and Tomasso Albinoni (1674-1743 or 1745) are considered the first composers to write solo concertos for the violin, around 1700. However, the concept and terminology of a “solo concerto” was not fully developed until later in the eighteenth century. Frequently, composers would denote the solo instrument as “principale,” “concertato” or “obbligato,” blurring the distinction between the concerto grosso and the solo concerto. The concerto grosso and solo concerto were considered a single genre with a similar design and style, with a gradual separation between the concerto grosso and solo concerto occurring during the second half of the eighteenth century. The early solo concerto, like the concerto grosso, was typically three movements and utilized the developing ritornello form; the solos contrasted with the ritornellos played by the full group (White, 3-4). While Torelli’s concertos are not available in modern edition, Albinoni’s works represent some of the earliest violin concertos still published. The concertos by Albioni and Torelli are particularly remembered for their influence on Antonio Vivaldi (1678-1741) (Bukofzer, 223-227; Roeder, 37-39).

More than any other composer, Antonio Vivaldi is associated with the Baroque violin concerto. In addition to further developing the ritornello form, Vivaldi, like other Venetian composers, expanded the second movement. Prior to Vivaldi, middle movements were in a fast-slow-fast pattern, while Vivaldi typically used a binary form. Starting with Vivaldi and his contemporaries, the slow movement was a longer, more important part of the concerto; in addition to the lyrical *cantabile* style, the aria-like
movement gave performers a chance to improvise (Roeder, 52). Of the over 400 instrumental concertos Vivaldi wrote, 230 for violin still exist. Of these, 53 have been published (Roeder, 51). His concertos became increasingly virtuosic, and many of the later concertos are programmatic. A few of Vivaldi’s concertos are performed as a virtual rite of passage for young violinists, yet many of them are neglected.

As Italian music became familiar in Germany, Johann Sebastian Bach began to write concertos modeled after Vivaldi’s. Bach’s respect for Vivaldi is particularly evident in the fact that of the 22 concertos he transcribed in Weimar, ten were by Vivaldi (White, 10). Vivaldi’s influence on Bach is seen in the formal structure of Bach’s concertos, the style of the second movement, and Bach’s orchestration (Roeder, 76). Much has been written about Bach’s two violin concertos, which maintain an important place in violin literature.

The influence of the Italian violin concerto was also seen in France. Keyboardists, such as Francois Couperin and Jean Philippe Rameau, composed concerti grossi involving violins, but Jean Marie LeClair (1697-1764) stands out as the first noteworthy, and only significant, French composer of Baroque violin concertos (Roeder, 110; Emery, 100). LeClair studied in Italy and, though influenced by international compositional tendencies, is noted for his originality. This is particularly evident in his development of double stops in solo melodies, and the graceful style of his twelve concertos for the violin (Emery, 100).

Though each composer mentioned above left a mark on the developing genre, general characteristics relating to the Baroque concerto style, for both the solo concerto and concerto grosso, can be identified, as summarized in Table 1.¹

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¹ This table is based on Bukofzer, Roeder, White, and the author’s study of the related repertoire
### Table 1: The Baroque Violin Concerto

| Texture/ Sound | There was a clear contrast between solo and tutti sections.  
|                | Homophonic textures were found; there was infrequent use of fugal writing. |
| Tonality/ Harmony | The tonality began to create a framework for large forms.  
|                  | The first and last ritornello appeared in the tonic key, while others varied.  
|                  | Solo sections were less stable and frequently modulated. |
| Melody | Triadic themes often clearly established the key.  
|        | Ritornello themes were energetic and defined the key through triadic and scalar writing. |
| Rhythm | Running basslines were typical.  
|        | Solo part often had even subdivisions.  
|        | Driving rhythms were characteristic. |
| Form | Three movements became standard, although some conservative composers used four movements.  
|       | First movements were generally in ritornello form; by late Baroque, this form included five ritornello sections and four solos; ritornellos, played by the accompaniment, alternated with solos. There were no set key structure, except that the first and last were in the tonic.  
|       | Second movements were slow, and were usually simple binary in form.  
|       | Final movements usually were a dance, often in ritornello form; fugal last movements are also found.  
|       | Cadenzas could occur at any strong cadence. |
| Technique | Technical demands became increasingly difficult.  
|           | Vivaldi wrote through 8th position.  
|           | The most challenging technique was found in Locatelli’s Capricci, which were written as optional cadenzas.  
|           | Spicatto, detache, and bariolage bow strokes were introduced. |
The Classical Violin Concerto

While the genre of the solo concerto was well established in the Baroque era, the violin concerto underwent much development in the Classical era. The concerto became an opportunity to showcase the soloist, rather than develop interaction between the solo and supporting orchestra (White, 36). This conceptual change was consistent with the general trend towards simplicity in music. Orchestral textures became lighter, with winds used sparingly, increasing the importance of the solo line. Melodies became more tuneful, harmonies were diatonic, and the texture became homophonic, all of which made the solo line more prominent.

Though concertos were not formally progressive, a long period of transition from the ritornello form led to the adaptation of the sonata form by the end of the eighteenth century, particularly in the first movement. The contrast between the solo and tutti sections remained an important element of the form, as in the Baroque concerto, but there was a new emphasis on the contrast of key and themes, as in the sonata form. Rather than long passages predominantly of one character, contrasting simple tuneful melodies became important for the statement of themes, and the technical display was found in the passagework of transitions and closing areas (White, 61).

In the establishment of the concerto sonata form, the orchestra typically opened with a ritornello theme. Unlike a true sonata form, the modulation did not occur until the second section, in which the soloist entered. New themes and themes from the opening tutti were usually presented in the first solo section, which generally modulated to V of a major key or III of a minor key. The following ritornello section, in which the orchestra closed the exposition while the solo rested, reinforced the subordinate key and recalled earlier thematic material. This ritornello might also initiate the development. The development was a chance for increased soloistic display, usually through scales, arpeggios and sequences. The orchestra commonly had a tutti section near the end of the development, leading to the recapitulation. In the concerto sonata form, the recapitulation merged elements of both the orchestral exposition and the solo exposition.
Rather than strictly reiterating earlier ideas, themes could be reworked, reordered or omitted (Mathes, 193-198).

The slow second movement also underwent adjustments. Improvised embellishment, which had played such an important role earlier, was declining. Tone quality was increasingly essential throughout the concerto, but especially in the slow, lyrical second movement. By the 1770s the new Romance was a popular choice for the second movement. An imitation of a vocal form, the Romance points to the vogue for simplicity (White, 58-59).

The third movement of the Classical violin concerto tended to be lighter, faster, and simpler than the first movement. When it appeared in the older ritornello form, the third movement often had dance-like characteristics. The new Rondo, which appeared in the 1770s and became by far the most popular choice, aimed at charm and simplicity (White, 84).

In all movements, the use of improvisation was declining, though performers still improvised their cadenzas. In contrast to the previous era, when a cadenza could occur at nearly any strong cadence, the placement of the cadenza became standardized and carefully prepared with a marked dominant harmony. The cadenza was performed in the style of the rest of the movement, though it was a chance for increased virtuosity (Ratner, 305-307).

These developments in musical style were partially in response to a shift towards music as a popular means of public entertainment. Performances by professionals for a paying audience gradually replaced court and amateur performances, and public concert series became a driving force in the composition and performance of new works. Paris was the center of such musical performances. In 1725 a concert series, named the Concert Spirituel, was established as a means for entertainment when theaters were closed for religious reasons. The Concert Spirituel became the model for public concerts throughout Europe. Within a few years of its establishment, violin concertos became a regular feature on these programs, and performances on the Concert Spirituel became a mainstay for touring virtuosi. Early in the concert series, violin concertos by composers such as Corelli, Albinoni, and especially Vivaldi were performed for these concerts. Other eighteenth-century composers writing and performing violin concertos on the
Concert Spirituel included Wilhelm Cramer, Domenico Ferrari, Gaetano Pugnani, Antonio Lolli, Johann Stamitz, Giuseppe Tartini, Isidore Bertheaume, Giovanni Mane Giornovichi, Luigi Borghi, Wilhelm Cramer, Carl Stamitz, Anton Stamitz, and Giovanni Battista Viotti (White, 17-313). Many of these concertos are neglected today.

As indicated by the programs from the Concert Spirituel, the solo violin concerto was an important genre in the Pre-Classical and Classical era, with representations from many composers. One of the earliest pre-classical composers of violin concertos in the Classical style was Pietro Locatelli (1695-1764). This Italian violinist studied with Corelli, but made his career in Amsterdam. Although he also wrote concerto grossi in the older style, his op. 3 L’Arte del Violino of 1733 is in the newer “bel canto” style. The twenty-four caprices, intended as cadenzas and appended to Locatelli’s op. 3, are of particular significance for their highly virtuosic style (Roeder, 104).

Giuseppe Tartini (1692-1770) was another influential Italian composer. He was self-taught, and modeled his writing on Torelli (Emery, 35). Over the course of his long career he composed over 200 concertos, at least 135 of them for solo violin. Although relatively few of his concertos are available in modern edition, a study of his concertos shows the transition to the developing sonata form, and a trend towards increasing simplicity (Roeder, 104). Tartini typically used the light orchestral texture of two violins and bass inherited from Vivaldi, and compositions from late in his life represent the gallant style (White, 56).

In addition to his prolific output, Tartini taught many composer-violinists as the founder and head of the Violin School in Padua (Emery, 34). Many of these followers are little known today. Probably the best known is Pietro Nardini (1722-1793), though his sixteen violin concertos are neither challenging nor particularly interesting, and scholars generally agree that Nardini excelled in other genres (White, 111). However, some of his concertos are widely available, and included in modern pedagogical methods, such as the Suzuki Violin School.

Other students of Tartini who should be mentioned for the sheer volume of their output, though their works are seldom heard today, include Pasquale Bini (1716-1770) with sixteen surviving violin concertos, Paolo Tommaso Alberghi (1716-178) with manuscripts of twenty of his violin concertos extant, Angelo Morigi (1725-1801) who
wrote six violin concertos, the prolific Michele Stratico (1721-1982) who composed 61 violin concertos, and several who wrote one or two concertos, including Pietro Conti, Antonio Narazi, and Ignazio Gobbis.

In Germany, as in Italy, some composers were already turning to a simplified style near the beginning of the eighteenth century. One such composer was the popular Georg Philipp Telemann (1681-1767). Telemann composed twenty-one violin concertos, although he stated in his autobiography that the concerto was not a genre that appealed to him. Johann Gottlieb Graun (1702-1771) also wrote in the gallant style, composing sixty violin concertos, which illustrate the transition from Baroque to Classical (White, 11-16). Mannheim, with its symphonic stronghold, produced several fine composers of violin concertos. Wilhelm (William) Cramer (1746-1799) wrote at least eight known violin concertos. Carl Stamitz (1744-1801) and his brother, Anton Stamitz (1750-c.1797) composed at least ten and nine violin concertos respectively (White, 278-283). Composers such as Bode, Liber, Seyfert, Kraus, Koch, and Meck left scores that may provide material for interesting research into obscure German violin concertos (Emery, 82-83).

In Austria, Carl Ditters von Dittersdorf (1739-1799) wrote eighteen popular violin concertos (Emery, 184-185). Franz Joseph Haydn (1732-1809) composed three violin concertos. Although Haydn is remembered more for his symphonies and quartets, his concertos certainly merit a place in the violin repertoire. The simplest of the three concertos, in G major, is often performed by students; however, the more difficult and interesting C Major and A Major concertos are seldom heard (Roeder, 169-172).

North German composers tended towards a more complex interaction between the soloist and orchestra and a heavier orchestration. This style contributed to the domination keyboard instruments held in that area (Roeder, 113). Few composers were actively writing for violin in the region, with the notable exceptions of Friedrich William Benda (1745-1814), Friedrich Ludwig Benda (1752-1792) and other students of Franz Benda (White, 286).

Despite the importance Paris played in the development of the violin concerto as a magnet for touring virtuosi, few French composers were actively composing violin concertos in the early Classical period. Chevalier de Saint-Georges (1739-1799) and
Giovanni Giornoviche (1735-1804) are among the few Frenchman who were active violinist-composers in the eighteenth century (White, 242-251).

More than any other composer, Wolfgang Amadeus Mozart (1756-1791) is associated with the mature Classical violin concerto. While he only composed five violin concertos, all in short succession beginning in April 1775, these outstanding compositions deserve the numerous performances they continue to receive. The concertos are melodic in nature, exploiting the natural beauty of the instrument rather than simply presenting technical challenges, and are an example of Mozart’s assimilation of international styles: the light melodic, sometimes operatic, Italian style; the French gracefulness and use of the closing Rondeau; and the incorporation of Austro-Hungarian folk music (Roeder, 132-137). In addition, Mozart is credited with providing the formal concerto model for nineteenth-century composers, with a fully developed concerto-sonata form (Swalin, 4-5).

As with any era, the transition from classical tendencies to romantic tendencies was a gradual process. Two composers rooted in the Classical era and integral to the transition should be noted. Giovanni Battista Viotti (1753 or 1755-1824) was the composer who most impacted the genre at the turn of the eighteenth century. Roeder describes Viotti as the “crowning figure of the French Classical school as well as the herald of new trends in the nineteenth-century violin concerto” (Roeder, 201). Deemed the “Father of Modern Violin Playing,” Viotti’s influences extended well into the nineteenth century through his compositions as well as his teaching legacy. One of the foremost violinists of his time, Viotti was active in France as well as England and Germany (White, 331). Viotti composed twenty-nine violin concertos, all of which were published during his lifetime. While the earlier concertos are clearly Classical in design, his later concertos show elements of emerging trends, such as a more symphonic treatment of the orchestra, more elaborate solo parts, and a highly dramatic, emotional style (Roeder, 202; White, 334).

Viotti served as a model for the first half of the nineteenth century; his neglect in the twentieth century is puzzling.

Attention is frequently given to Ludwig van Beethoven (1770-1827), as a final representative of the Classical period, while his music also ushered in changes felt far into the Romantic era. The straddling of eras is evident in his concertos; however,
Beethoven favored the keyboard, writing only one violin concerto. Beethoven’s violin concerto was inspired and influenced by Viotti and the French violin school, and it shows Beethoven’s own compositional mastery. As Robin Stowell states in the Cambridge Handbook to the Beethoven Violin Concerto, “Beethoven transformed some of the leading French violinist-composers’ idiomatic features from bravura to embellishments of profound musical ideas.” The concerto also shares general stylistic and formal similarities with the French violin concerto as perpetrated by Viotti and his followers, such as the march-like opening and long delayed entrance of the soloist (Stowell, 14–16). Composed in 1806, the concerto fell into oblivion after the premiere performance until it was revived in the mid 1800s. This unique and profound concerto occupies a central place in the violin repertoire today.

The classical violin concerto repertoire, then, is quite diverse, from the popular gallant concertos of Locatelli, Tartini, and Telemann to the masterpieces of Mozart, Viotti and Beethoven. With the rise in popularity of concert series, violinist-composers from Italy, Germany, and Austria wrote concertos, which they performed internationally. Classical violin concertos show the transition from the ritornello form to the concerto-sonata form and an increased emphasis on the solo instrument, with particular attention to tone quality. Table 2 lists the emerging trends of the Classical period evident in the violin concerto repertoire.²

<table>
<thead>
<tr>
<th>Texture/Sound</th>
<th>Movement towards the gallant style with lighter texture, especially in accompaniment during solos. Increased interaction between the soloist and orchestra in some passages, instead of the tutti being always strictly accompaniment during solo passages. The use of continuo declined.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality/Harmony</td>
<td>Accompaniment was frequently in homophonic style.</td>
</tr>
</tbody>
</table>

² This chart is based on Roeder, White and the author’s study of the related repertoire
Table 2 continued

<table>
<thead>
<tr>
<th><strong>Melody</strong></th>
<th>Violin melodies became more songlike, as opposed to motivic. There was an increased use of higher pitch range in the solo part as developments extended the possibilities of the violin. Emphasis shifted towards a sustained sound as the bow developed. Composers began writing out embellishments to avoid over-embellishment by the performer.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhythm</strong></td>
<td>Dotted rhythms from French dance suites were still common, particularly in the first movement of early Classical violin concertos. Slow movements frequently used a quarter note as the beat, resulting in subdivisions of small note values (thirty-second and sixty-fourth notes).</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>There was a gradual development of the concerto-sonata form from the Baroque ritornello form: usually during the exposition, the orchestra introduced themes, remaining in the tonic; the solo, which modulated to a close key, reiterated orchestral themes and introduced new material; after a developmental section, the double exposition was reconciled in the recapitulation. The second movement was usually slow, and increased in importance; it was commonly in ritornello, binary, or, later, rondo form. The final movement, until 1760s, was usually a ritornello form; later, the rondo dominated. Cadenzas became more standardized.</td>
</tr>
<tr>
<td><strong>Technique</strong></td>
<td>The technical demands did not necessarily increase in difficulty, as a simpler style was often preferred. The transitional bow was used, and ultimately the modern bow was made by Francois Tourte (1780s). This resulted in a concentration on the purity of sound. Innovations to the instrument, such as the new use of a chin rest, led to more left-hand facility.</td>
</tr>
</tbody>
</table>
The Romantic Violin Concerto

Much of the violin concerto repertoire from the Romantic era shows a marked tendency towards sensational virtuosity. Larger concert halls and an audience that wanted an accessible and exciting performance influenced a new trend towards sensational showmanship (Roeder, 199). The technical capabilities of the violin were exploited through increasingly brilliant passagework, common use of double-stops and harmonics, and new bowing techniques, including *ricochet*, up-bow staccato, and *sautille*. The solo violin continued to gain importance in relation to the orchestra. This was exemplified by the tendency to have the solo continue with important, often showy, material throughout tutti sections, rather than doubling the orchestra part as was previously typical. Specific formal changes, such as an immediate introduction without an opening tutti, also supported the importance of the soloist (Roeder, 100).

The forms inherited from the classical period were expanded and altered. This is particularly true of the sonata-allegro form, which still tended to be used for the first movement, with all elements of the old ritornello form now gone. Many composers now used a single exposition, and a coda was frequently added. The second movement experienced a decline in importance. At times it even appeared as a linked introduction to the third movement, the most famous example being the Mendelssohn Violin Concerto in E Minor. Composers increasingly chose to write out the cadenza and the ornamentation in the slow movement, and improvisation eventually ceased. The finale, which had long been the most virtuosic of movements, became even more brilliant. Trends of the late 1800s, such as Nationalism and Exoticism, also permeated the violin concerto in works such as Joachim’s *Hungarian Concerto*, Lalo’s *Symphonie Espagnole* and *Concerto Russe*, and Bruch’s *Scottish Fantasy*. Some violin concertos incorporated folk melodies or exotic dance styles including those by Spohr, Tchaikovsky, and Dvorak (Roeder, 199-200).

The violin remained a favored solo instrument in the nineteenth century, and, with better records and preservation of compositions than previously existed, there is a great wealth of nineteenth-century repertoire that lies virtually unheard. While it is beyond the scope of this study to sort through the music of each composer credited with a violin
concerto, it is worth noting some of the more prominent composers of the time who are neglected and to mention others who may merit a fresh hearing.

With all composers in the shadow of Beethoven, and all contemporary violinist-composers deeply feeling the influence of Viotti, France became a center for violinist-composers. Most notable were the Viotti students Rudolph Kreutzer (1766-1831), Pierre Marie Francois de Sales Baillot (1771-1842), and Jacques Pierre Joseph Rode (1774-1830). These violinists left their mark as premiere performers of their day, teachers at the Paris Conservatory, and as composers. However, most of the music by the violinist-composers at the Paris Conservatory is not studied or performed today, with the exception of the etudes by Kreutzer and Rode.

Kreutzer wrote nineteen concertos, all completed by 1809. While the musical value is not always immediately apparent in the concertos, they are excellent for student study. Rode’s thirteen concertos are generally considered to be more interesting than Kreutzer’s and are said to be idiomatic and well written for the violin (Emery, 116; Roeder, 202). Baillot wrote nine concertos for violin in addition to other works, yet almost nothing is heard of his compositions today, and he is remembered more for his interpretive playing than his compositions (Emery, 113; Roeder, 202).

A particularly puzzling omission from today’s repertoire, are the works by Ludwig (Louis) Spohr (1784-1859). One of the great German masters of his time, Spohr composed fifteen violin concertos spanning the years 1804-1844, and was considered a premiere composer and major influence in his day. His works are varied and interesting. His cantabile writing, which successfully exploits the vocal qualities of the violin, is particularly gratifying. Spohr was firmly rooted in the traditions of his idols, Mozart and Rode, and he considered the concerto deserving of more integrity than the contemporary, overtly virtuostic practice (Swalin, 8). Yet, Spohr was forward-looking. Beyond incorporating Romantic elements into his music, he was a major instigator in a new style using chromatic scales and formal innovations such as linking movements, discarding the sonata-form, writing out the cadenzas or discarding the cadenza altogether, and utilizing free recitative sections in his violin concertos (Roeder, 211).

Another early nineteenth-century composer to exert extreme influence on contemporaries and future generations of violinist-composers, was the virtuoso Italian,
Nicolo Paganini (1782-1840). Few violinists have exerted such domination as Paganini, who was unequaled in his technical prowess. Sometimes referred to as superficial, his compositions favor overt display, using traditional forms and simple harmonic structure. Paganini composed five violin concertos, premiered between 1819 and 1830 (Roeder, 235). Deliberately unpublished during his lifetime, performances of these concertos are surprisingly uncommon, with much attention given only to the first concerto.

It is truly astonishing how few concertos from the early nineteenth century have remained in the repertoire. Composers who were highly respected by their contemporaries have been all but forgotten on today’s concert programs, even in academic curricula. These composers drew on varied influences, including the French School, Spohr, and Paganini. Scholarly opinion differs drastically on the following composers, who were prolific and influential at one time, but are now seldom heard.

Joseph Mayseder (1789-1878) was said to dominate musical life in Vienna from 1800-1830 (Swalin, 41). Admired by Spohr and Joachim, Mayseder left three concertos and three concertinos for violin (Emery, 199). According to Swalin, the German Ludwig Wilhelm Maurer (1789-1878) stands out from the many active violinist-composers as leaving concertos with a mark of originality. He composed at least seven violin concertos (Swalin, 46). Karl Joseph Lipinski (1790-1861) also enjoyed much respect from his contemporaries in Poland and abroad. His four violin concertos were heavily influenced by Paganini; of these, the second, the Military Concerto was, at one time, included in the standard violin repertoire (Emory, 265; Swalin, 49-50). The Austrian virtuoso, Heinrich Wilhelm Ernst (1814-1865), admired by Schumann and Joachim, left several works for violin, the most important of which is the Violin Concerto in F# Minor, op. 23 (Emery, 339-340). Ferdinand David (1810-1873), remembered today mostly for his influence in the Mendelssohn Violin Concerto, was at one time accepted as a composer in his own right, leaving five violin concertos among his compositions (Swalin, 57). Some other composers and the number of violin concertos they wrote include: Anton Bohrer (1783-1852) seven or eight; August Abel (1783-?) six; Hubert Ries (1802-1886) two; and Wilhelm Bernard Molique (variably listed as Bernard Wilhelm Molique) (1802-1869) seven.
The trend towards extreme virtuosity, as inherited from Paganini, continued in the mid-eighteen hundreds. Violinist/composers of this lineage who achieved particular success include those from the new Franco-Belgium school, founded by Charles de Beriot (1802-1870). His ten concertos are seldom heard in concert, but are useful as teaching pieces (Roeder, 238). They are written well for the instrument and are rewarding for the effort required to perform them well. Henry Vieuxtemps (1820-1881), de Beriot’s most famous student, completed seven violin concertos, some of which are still included in the student repertoire today. Included in the violinist-composer tradition are Ole Bull (1810-1880), whose concertos are virtually unknown today but were very well received in his time, and Henryk Wieniawski (1835-1907). Of Wieniawski’s two concertos for violin, the D Minor is frequently studied today, while the more challenging first concerto is rarely played.

Along with the continuation of the violinist-composer tradition, the mid nineteenth century saw many of the great composers who were not violinists composing a limited number of violin concertos. The first of these was Felix Mendelssohn (1809-1847). It is difficult to imagine a violinist not familiar with Mendelssohn’s concerto in E Minor, op. 64, which deservedly remains as well received today as it was when it was first performed in 1885, the year after it was completed (Swalin, 64). Mendelssohn composed an earlier concerto, which has been revived recently with much less acclaim.

Other than Mendelssohn, most of the mid nineteenth-century composers who were not violinists relied on one particular violinist for guidance, the Hungarian-born Joseph Joachim (1831-1907). Joachim composed two violin concertos, difficult to perform and nationalistic in conception, but his more important contribution to the genre was achieved through interactions with the most celebrated composers of his day. Receiving more dedications than any other violinist (Emery, 278), Joachim was active in revising and editing some of the staples of the repertoire, as well as some concertos that do not get the attention they deserve. Included in his dedications and collaborations are concertos by Robert Schumann, Max Bruch, Johannes Brahms, Antoine Dvorak, and Jeno Hubay. Joachim’s tendency was to offer extensive suggestions for revisions. Most notably, he frequently thinned the texture in order for the violin to maintain prominence, as orchestral accompaniments were becoming increasingly symphonic.
Robert Schumann (1810-1856) was the first in the line of composers to work with Joachim. His concerto was written near the end of his life in the 1850s, during a period of illness, which may be the reason it has been judged by Joachim and future generations as one of his lesser accomplishments (Roeder, 257-258).

In contrast, the prolific composer, Max Bruch (1834-1920) is remembered almost entirely for his first Violin Concerto in G Minor, composed in 1866 and revised with Joachim in 1868. His Scottish Fantasy, a rhapsodic, five-movement piece for solo violin and orchestra written for Pablo Sarasate in 1879-1880, also remains in the repertory (Roeder 285-286). Bruch’s second violin concerto was composed for Sarasate in 1877; his third and final work in this genre, written from 1890-1891, was dedicated to Joachim (Swalin, 94 and 101). Despite the overwhelming number of performances the first concerto receives, and the popularity of the Fantasy, Bruch’s other violin concertos receive almost no attention.

One of the most acclaimed works from the height of the Romantic era is Brahms’s Violin Concerto in D Minor, op. 77. The concerto was begun in 1878 and performed in 1879. Swalin cites Bernsdorf, who eloquently states, “well-defined traits in his work are represented by the individualistic and opulent harmonies with harsh but logical dissonances, irregular phraseology, concentrative use of thematic material, and flexible rhythmic concepts that involve anacrusis and syncopation. There is no work in which Brahms reveals these stylistic features more conspicuously than in his Concerto for Violin and Orchestra in D Major, op. 77” (Swalin, 126-127).

The Violin Concerto in A Minor by the Czech nationalist composer, Antonin Dvorak (1841-1904), deserves to be included in the mainstream violin repertoire. It was completed in 1880, thoroughly revised as per Joachim’s request in 1882, and finally published the following year (Roeder, 277-278). Drawing on Czech melodies, this thoroughly Romantic piece is difficult for the violin and seldom performed. Its thick orchestration and physical demands on the performer, including many chords and double-stops, invites comparison to Brahms’s violin concerto.

The violin concertos by the Hungarian composer Jeno Hubay (1858-1925), a student of Joachim, also rest in obscurity. Hubay composed at least four concertos, from 1884-1906; his first concerto was the last of those dedicated to Joachim. Most of the concertos
appear to have received attention when they were written, but are no longer heard (Emory, 280-281).

While Germany was dominant in its production of quality instrumental music in the Romantic Era, the French began a revival to promote the performance of nationalistic, absolute music. Camille Saint-Saëns (1835-1921) is credited with co-establishing a society for this purpose. His music displays the elegant, orderly, restrained tendencies of French music from this period (Roeder, 286). Saint-Seans was a prolific composer and his instrumental compositions are still heard. He composed three violin concertos, from 1859-1880 (Emery, 385). Of those, his Concerto No. 3 in B Minor is by far the most frequently performed. Edward Victor Antoine Lalo (1823-1892) was also a French Nationalist. Despite his interest in the French movement, Lalo pays homage to his Spanish ancestry in what is probably his most famous work, Symphonie espagnole, which is, in all practicality, a concerto, and was written for Sarasate (Roeder, 289). Lalo composed two other concertos for violin.

In Russia, Pyotr Il’yich Tchaikovsky (1840-1893) produced one of the greatest, lyrical and brilliant violin concertos. Composed in 1878, it is still given frequent performances. His Hungarian contemporary, Karl Goldmark (1830-1915) composed a great and thoroughly Romantic concerto that premiered the same year. Many other composers were actively composing violin concertos by the end of the nineteenth century. Some of them are no longer heard, but may be of interest, including Hellmesberger, Raff, Goetz, Reinecke, Damrosch, Dietrich, Gernsheim, Hubay, Sinding, and Sitt. The last two composers in the list were recognized by violin teachers of the time, who included a few of the works in their course of studies.

The non-standard concerto repertoire of the romantic era deserves more attention by performers and teachers. Consideration should be given to the composers who followed Viotti in the prominent French school and to Paganini and his followers who relied on extreme virtuosity. There are also neglected violin concertos by major composers many of whom were often not violinists, notably Dvorak, Schumann, and Saint-Saëns. Despite the popularity of his Violin Concerto in E Minor, Mendelssohn can be included in this
category due to the neglect of his other concertos. Diverse trends found in Romantic violin concertos are outlined in the chart below.³

Table 3: The Romantic Violin Concerto

<table>
<thead>
<tr>
<th>Texture/ Sound</th>
<th>The solo part was increasingly a virtuosic, with brilliant displays.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The solo was often used almost throughout, accompanying during tuttis.</td>
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<tr>
<td></td>
<td>There was a more symphonic treatment of the orchestra, which was</td>
</tr>
<tr>
<td></td>
<td>expanded in the late nineteenth century; the early Romantic treatment</td>
</tr>
<tr>
<td></td>
<td>minimized the importance of the orchestra.</td>
</tr>
<tr>
<td>Tonality/ Harmony</td>
<td>Writing in concerti followed general trends towards an emphasis on minor</td>
</tr>
<tr>
<td></td>
<td>keys, increased chromaticism, relatively remote modulations.</td>
</tr>
<tr>
<td>Melody</td>
<td>The lyrical qualities of the violin were emphasized.</td>
</tr>
<tr>
<td></td>
<td>Cyclic use of themes from earlier movements was often used.</td>
</tr>
<tr>
<td></td>
<td>Folk, nationalistic, and exotic elements were incorporated.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Rhythms were increasingly complex with frequent use of syncopation,</td>
</tr>
<tr>
<td></td>
<td>metrical changes, and cross rhythms.</td>
</tr>
<tr>
<td>Form</td>
<td>Ritornello form remnants were abandoned in favor of sonata form; there</td>
</tr>
<tr>
<td></td>
<td>was an increased formal expansion of the first movement, especially in the</td>
</tr>
<tr>
<td></td>
<td>codas; the emphasis on the soloist resulted in discarding the opening</td>
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<tr>
<td></td>
<td>tutti, with the double exposition abandoned.</td>
</tr>
<tr>
<td></td>
<td>Slow movements initially decreased in importance and were sometimes</td>
</tr>
<tr>
<td></td>
<td>linked to the finale as an introduction; later, they regained importance;</td>
</tr>
<tr>
<td></td>
<td>ornaments were written out, not improvised.</td>
</tr>
<tr>
<td></td>
<td>The finale was increasingly showy, sometimes based on exotic or folk</td>
</tr>
<tr>
<td></td>
<td>dances, and, in later works, scherzos.</td>
</tr>
<tr>
<td></td>
<td>Innovations included the use of recitatives and free designs in first or</td>
</tr>
<tr>
<td></td>
<td>second movements, and the unification of movements through linking or</td>
</tr>
<tr>
<td></td>
<td>segues and motivic unification.</td>
</tr>
</tbody>
</table>

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³ This chart is based on Plantinga, Roeder, Swalin, and author’s study of the related repertoire
Table 3 continued

<table>
<thead>
<tr>
<th>Form continued</th>
<th>Cadenzas underwent further experimentation and were more of an incorporation into the work as a whole; composers often wrote the cadenza.</th>
</tr>
</thead>
</table>
| Technique      | The entire range of the violin was used.  
Double-stops and chords were increasingly important.  
The development of left-hand effects included use of harmonics and false harmonic passages and left-hand pizzicato.  
Varied bowing techniques were used, such as spiccatto, ricochet, and up-bow staccato. |

Summary and Conclusion

With the wide variety and availability of violin concertos, performers and teachers have a wealth of repertoire from which to choose. There are concertos of all technical levels, and from all musical periods, that are well worth studying. Composers such as Corelli and Torelli favored the violin in early concerto grossi, even before the solo concerto was distinguished as its own form. As the solo concerto developed in the Baroque era, the violin continued to be a favorite instrument. Some of the most outstanding repertoire from this time period is represented by the violin concertos by Vivaldi and Bach. These composers, along with others, contributed to the genre by developing the ritornello form and expanding the technical demands of the instrument, using bowing techniques such as spicatto, détache, and bariolage, and requiring the violinist to shift into higher positions.

As musical trends turned towards simplicity in the early 1700s, composers such as Tartini, in Italy, Teleman, in Germany, and von Dittersdorf, in Austria, wrote violin concertos in the new gallant style. These composers, and others, performed their own compositions on programs for newly developed public concert series, such as the Concert Spirituel, founded in 1725. Some of these concertos are heard occasionally today, but of
all the eighteenth-century violin concertos, none have held as secure a position in the violin repertoire as those by Mozart. In his five violin concertos, Mozart drew on the vocal qualities of the violin, and utilized a fully developed concerto-sonata form. In comparison to the concertos by Mozart, the violin concertos by Viotti are studied much less today. However, Viotti was extremely influential, writing twenty-nine violin concertos and establishing a legacy through his students, Rode, Baillot, and Kreutzer.

In the generations that followed Viotti, violin concertos became increasingly virtuosic, reaching the height of showmanship with Paganini and the many violinist-composers he influenced. Even composers like Spohr, who found the technical display superficial, used newly developed bowing techniques and wrote passages that were increasingly difficult for the left hand. In the second half of the nineteenth century, non-violinists, such as Mendelssohn, Bruch, Brahms, and Tchaikovsky, composed violin concertos. These concertos, and many others from the nineteenth century, have remained in the violin repertoire, but many fine concertos have not, including those by Spohr, Dvorak, Rode, and selected concertos by Wieniawski, Paganini, Bruch, and Mendelssohn.

The chapters that follow will discuss select concertos that are useful for student study and appropriate for performance. There are far too many concertos that deserve to be performed to thoroughly discuss every one. It is intended that the discussions will familiarize the reader with some worthwhile, non-standard violin concertos. Those interested can find reference in the overview to additional concertos that are not performed or studied enough, including some much more obscure than those selected for this study.
The first series of concertos discussed in this study is intended to supplement the pre-Mozart repertoire and includes the Guiseppe Tartini Concerto in D Minor for Violin and Piano, revised by Emilio Pente, the Charles-Auguste deBeriot Concerto No. 9, op. 104, and the Concerto No. 22 in A Minor by Giovanni Battista Viotti. The technical skill required varies among the three concertos, but they all correlate with the American String Teachers‘ Association rating of four: the concertos can be played primarily in the first five positions, use some passages of double-stops, and use a variety of bow strokes, such as spiccato, staccato, and sautille. Historically and musically these concertos differ drastically from each other, but all are relatively easy to play well, without requiring the subtlety or deeper understanding of the music needed for the Mozart violin concertos. Each of these concertos will be discussed in turn.

Guiseppe Tartini: Concerto in D Minor for Violin and Piano, revised by Emilio Pente

Guiseppe Tartini (1692-1770) was a major contributor of late Baroque/early Classical violin concertos. Sources vary as to the exact number of violin concertos Tartini composed, however it is well over one hundred. Tartini‘s violin concertos are enjoyable and appropriate for young musicians to study; unfortunately, very few are available in modern edition.

Tartini was born in Pirano, at the time part of the Venetian Republic and now Piran Istra, Slovenia, but spent most of his life in Padua (Emerey, 35). His parents wanted him to enter the priesthood. Although he rebelled, mysticism was evident in his writings and compositions throughout his life (Petrobelli, 108). Tartini was extremely influential as a

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musician in his time. He was respected as a violinist and for his theoretical writings, and his compositions were well known. He was one of the first teachers to establish an instrumental school of the magnitude and international renown of the “School of Nations,” which was attended by students from all over Europe. His interest stayed almost entirely with the violin, and his compositional output consists mostly of violin concertos and sonatas. Tartnini’s treatment of the expressive slow movement and development of the cantabile style is of importance, particularly his adaptation of vocal ornamentation, evident in his compositions and addressed in Trattato di musica (Petrobelli, 108-112).

Numbering and dating Tartini’s concertos is problematic. Minous Dounias’s numbering and division of Tartini’s concertos into three stylistic periods, completed in 1935, is still accepted as the main authority. Because of the stylistic development in Tartini’s compositions during his long career, it was possible for Dounias to group Tartini’s concertos without exact dating. For example, his early concertos are more difficult, with lively, complicated rhythms, difficult double-stops, and advanced arpeggios and chords. In comparison, his later concertos follow the emerging trend towards simplicity, with melodious violin parts. His later concertos also use repetitive rhythmic patterns in the melody that help define the structural motives (Torskey, 833-834).

Tartini’s Concerto in D Minor for Violin and Piano, as revised by Emilio Pente and edited by Josef Gingold, is an excellent selection for a student who is ready for a first concerto. While the Dounias number is not given, it is clearly from Tartini’s later period. The concerto is a good preparatory piece for more advanced works, as it uses many of the devices of more difficult concertos, such as extended passages of double-stops and trills. There are some passages in fifth position, and a limited use of fourth position, but most of the concerto can be played in the lower positions.

While the writing is sometimes a bit repetitive, much of it is enjoyable to play and to hear. This concerto is particularly well suited for students who may not have developed a strong sense of musicality. The phrases and harmonies are straightforward, and the dynamics and compositional devices, such as echoes and sequences, are obvious. The editors’ suggestions, such as playing a repeated phrase on a different string, are effective,
though they may not always be historically accurate. The cadenzas in each movement provide some additional challenges but are manageable and on the same basic level of difficulty as the rest of the concerto. The Concerto is written on a small scale, taking approximately fourteen minutes to perform. The first movement is an Allegro in $\frac{3}{4}$ time. The second movement, marked Grave, is merely twenty measures including the cadenza. The finale is a Presto in 2/4. A summary of the stylistic analysis and technical requirements for the concerto are shown below in Table 4.

Table 4: Tartini Violin Concerto in D Minor

<table>
<thead>
<tr>
<th>Texture/Sound</th>
<th>The concerto mostly uses the mid-range of the violin but some material is in a higher range for contrast. The accompaniment is mostly homophonic, but the first movement has some counterpoint.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality/Harmony</td>
<td>The harmony is diatonic with few notes outside the key. Sequences are frequently used, especially as means of modulation. There are close key relationships within movements and between movements; the outer movements are in D minor and the middle movement in A minor.</td>
</tr>
<tr>
<td>Melody</td>
<td>The first and third movements are based on rhythmic motives. Phrases are consistently four or eight measures long. The melody uses a narrow range—generally from the open A-string through third position on E-string, with occasional use of lower strings and upper positions.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>The main motive of the first movement is dependent on the rhythm— a quarter note followed by four eighth notes reiterating same pitch; the main motive of third movement also depends on a rhythm of reiterated pitches Thirty-second notes are frequently used. There is some switching between triplet and duple divisions. There are isolated difficulties, but the rhythm is generally uncomplicated.</td>
</tr>
</tbody>
</table>
The cadenzas are well written to supplement the concerto. All the movements have clear divisions of larger sections. Transitional forms, between ritornello form and the emergence of sonata form, are found.

Left Hand Technique

The majority of the piece is comfortable for the performer; awkward shifts and passages requiring stretches are rare. Some double-stops are found, including a sustained trill supporting melody in the cadenza. There are several brief passages in fifth position and occasionally higher, with one brief ascent to eighth position in the final cadenza.

Right Hand Technique

The concerto requires detache, slurs and legato lines, but does not use advanced bowing techniques. There are some chords in the cadenza.

The first movement of the Concerto in D Minor by Tartini is based on a distinct two-part motive shown in Example 3.1.

Example 3.1: Tartini Concerto in D Minor, Allegro, mm. 29-32

The melodic material never strays far from the main motive, and the rhythmic motives are never absent more than a few measures. Larger sections are defined by recurrences of the declamatory repetition, appearing in different registers on the notes A, D, and E. The motive is also broken down and used as the basis for smaller level phrase construction; for example, the first half of the motive is used in somewhat obvious, but effective,
sequences alternating with freer scales (mm. 61-65, mm. 70-73). Much of the writing for the violin is simple, however, there are some occasions where the line becomes more ornamental. These instances are appropriate and tasteful, often building to a climactic end of a section. They add an element of brilliance, without being extremely challenging for the left hand. However, some rhythms that may be difficult for the targeted student level do occur, as shown in Example 2.3. This is particularly true in the first movement.

![Example 3.2: Tartini Concerto in D Minor, Allegro, mm. 130-134](image)

There are few other technical challenges in the first movement, and those that exist are always in support of the musical effect rather than technical display. Frequent grace-notes are written into the violin part. While they enhance the movement, a student would need guidance on how to play them. The first movement also has some double-stops. Rather than adding a virtuosic flair, they are used to accompany the melody and are confined for the most part to thirds, sixths, and an occasional resolving dissonance. The cadenza, as expected, employs double-stops more extensively.

The middle movement is surprisingly simple. Although there are thirty-second notes, the rhythmic relationships do not become as complicated as many other slow movements from this time period. The movement is lyrical throughout, utilizing a full range of dynamics, and achieving a sense of drama through register shifts in measures 11 and 19, seen in Example 3.3a and 3.3b.
Example 3.3a: Tartini Concerto in D Minor, Grave, mm. 9-11

Example 3.3b: Tartini Concerto in D Minor, Grave, mm.15-19

The cadenza to the second movement is particularly effective, using a fuller range of the instrument than the rest of the concerto, and containing a beautiful chain of suspensions in m. 20.

The third movement is shorter and faster than the opening movement. However, it is similarly based on a prominent rhythmic, reiterative motive, in this case simply three quarter notes followed by a pair of eighth notes (Example 3.4).

Example 3.4: Tartini Concerto in D Minor, Presto, mm. 33-40

In contrast to the opening *Allegro*, the brief motive in the *Presto* is broken up by longer segments of passagework, shown in Example 3.5, in which sixteenth notes are slurred in pairs, with the beats articulated by an open string double-stop. Although it is mostly scale patterns, the speed and double-stops lend an air of virtuosity absent in the rest of the concerto.
Example 3.5: Tartini Concerto in D Minor, Presto, mm. 49-63

The movement has many characteristics of the older ritornello form, but shares some characteristics with the newer sonata form. The main reiterative motive labeled ‘a’ in Example 3.4 (above), is used like a ritornello theme. It is introduced in the tutti in the home key of D minor. It is then heard in the solo part, still in D minor, but extended with episodic passagework. After a half cadence in A minor, the soloist presents a new, but related, motive, similar to a second thematic area in sonata form, although it is in the tonic key. Transitional material leads to another presentation theme ‘a’, before repeating back to the soloist’s entrance. The second half of the movement repeats motive ‘a’ in A minor. The passagework that follows foreshadows a developmental section, with the main motive a heard in various keys, before modulating to the soloist’s final statement of the ritornello in D minor. After the soloist’s brief cadenza the concerto ends with a final statement of the main theme in D minor.

The cadenzas in all of the movements add a technical challenge for the performer. All of the cadenzas are measured and, proportionally, each is equal to about a third of the movement. While the cadenzas are noticeably more virtuosic than the rest of the concerto, they are conceived in the same style and achieve a sense of coherency through a faithful use of the main motives, adding interest and drama to each of the movements.

The concerto in D minor by Tartini is the least technically challenging in this study, although it does contain several double-stop passages, a few passages that ascend into fifth position and occasionally higher, and some moderately complicated rhythms. The first and last movements are energetic, and employ motives that can be readily grasped.
This concerto is an excellent selection for a first concerto for an intermediate violin student.

**Charles-Auguste de Beriot: Concerto No 9, Op. 104**

A composer of a completely different style than Tartini, who is also often overlooked today, is the Belgian-born Charles-Auguste de Beriot (1802-1870). De Beriot is a prime example of the Romantic, virtuoso, violinist-composer. While some of his compositions are still known, they are seldom performed and not regularly employed in students’ sequence of study. In addition to his reputation as a performer and composer, de Beriot was an active teacher, leaving several instruction books. He is considered the founder of the Franco-Belgian school of violin playing (Toskey, 84). As a composer, de Beriot’s works are somewhat superficial, making use of obvious technical devises and characterized by simple melodies. However, they are appealing and, with their lack of subtlety, easy for students to perform successfully.

De Beriot began his violin studies early. In 1821 he attempted to study with Giovanni Battista Viotti in Paris, but, due to Viotti’s schedule, he was unable and studied with Pierre Baillot instead. His international performances were successful. From 1829-1836 he toured with the singer, Maria Malibran, to whom he was married briefly before her death in 1836. In 1843, de Beriot accepted a position at the Brussels Conservatory, in favor of a position offered at the Paris Conservatory. He retired when his eyesight failed nearly ten years later, though he continued to write and compose (Schwartz, 358-359).

De Beriot’s compositional output was limited almost entirely to the violin. In addition to sonatas, some chamber music, and many short pieces, most notably the “Airs Varies,” de Beriot composed ten violin concertos. The first three of his violin concertos were published in 1844, and the next four were published in 1851. His eighth and ninth concertos were published in 1859, and his final concerto was released in 1873. The concertos vary in difficulty. Though all of them utilize effects influenced by Paganini, such as double-stops, harmonics, and pizzicato, none of them approach the technical difficulty found in concertos by Paganini or his followers. While de Beriot’s concertos clearly are part of the virtuoso tradition, they also contain the elegance associated with the French compositional style.
The ninth concerto, op. 104, by Charles de Beriot is not as popular as the seventh concerto, but it is still readily available. The Schirmer edition, edited by Schradieck, was used for this study\(^5\). Considered an ASTA grade 4, the concerto will challenge a student who is not quite ready for a Mozart violin concerto. The writing in this concerto is not profound, but it is an accessible and gratifying piece, particularly for a young performer. The themes have distinct characters, de Beriot employs a range of impressive-sounding effects that are not as challenging as they sound, and the range is favorable to the instrument, with an accompaniment that does not compete with the soloist.

The concerto is written in three movements: an Allegro maestoso, an Adagio and a Rondo. The first movement opens in A minor in 4/4 time, and modulates to C major, ending with an extensive 6/8 section. The Adagio is a relatively short movement in E major in common time. The final Rondo is in A major in 6/8 time. A summary of the technical and stylistic traits of de Beriot’s Concerto No. 9 appears below, in Table 5.

### Table 5: de Beriot Concerto No. 9

| Texture/Sound | A variety of special effects are used, including arpeggios crossing all the strings with open strings, drone double stops, chords with open strings, harmonics and false harmonics, up-bow spiccatto and spiccatto alternating between two strings. The accompaniment is mostly chordal, generally only containing thematic material in tutti sections with a few minor exceptions. Relatively few and simple dynamic markings; generally one dynamic defines a large section; uses some techniques such as crescendos and decrescendos following a phrase or echoing a phrase for effect. |

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\(^5\) Charles de Beriot, Concerto No. 9, in A minor, ed. Schradieck (G. Schirmer Inc., 1903). Other editions are available from Fischer and Peters.
Table 5 continued

| **Tonality/Harmony** | Themes stay within closely related keys (A minor, C major, A major, E major).
| | There are some wandering transitions, which pass through more distant keys than expected. |
| **Melody** | Distinct themes create musical interest and necessitate varied musical styles.
| | Phrases are often repeated with ornamental variation and extensions. Scales are frequently filled in with successive chromatic passing tones. |
| **Rhythm** | The opening energetic dotted-eight pattern contrasts with 6/8 sections.
| | The Adagio, in a slow 4/4 with smaller note values, requires careful analysis of grouping for correct execution.
| | The Rondo contains some septuplets. |
| **Form** | The second and third movements are *attacca* but clearly divided by a double bar, key change, and meter change.
| | Short cadenzas are written into Adagio and Rondo; the section beginning at m. 189 in the first movement is like a cadenza.
| | The first movement ends with a 6/8 section in C major instead of recapitulating the tonic key. |
| **Left hand technique** | The performer must achieve clear half steps in passages of chromatic scale patterns. There are isolated passages reaching eighth position, but most of the piece can be played in first to fifth position. Most of the double-stop passages lie comfortably, though some are moderately difficult, including an extended melody played in octaves. There are a few false harmonics. |
| **Right hand technique** | Passages contain arpeggio patterns across all four strings. Spiccatto, often occurring as bariolage across two strings, is used. There is a passage of chords, that uses slurs and successive sixteenth notes. |
The opening violin entrance in the ninth concerto by de Beriot, shown in Example 3.6, is typical of much of the writing in the concerto. It combines virtuosic elements that showcase the solo violin, which are actually not difficult to perform, with clear, elegant, melodic phrases. For example, when the solo enters in m. 31 with a varied statement of the first theme of the orchestra, an upward arpeggio is added in m. 33 that lends an element of virtuosity from the beginning yet is not difficult to execute. The theme is simple enough that it does not lose its melodic integrity with the ornamental thirty-second notes applied in m. 38. While these ornamental notes are not difficult, the performer should pay particular attention to playing the half-steps in tune. In some instances a teacher could choose either to use a shift, or to slide the same finger. However, there are many passing chromatic notes where the only reasonable option is to use the same finger. While a student should be diligent in aiming for accuracy, the writing is forgiving and the effect is not lost if a student has a slip. Example 3.6 shows the technical devises used in the first eight-measure phrase of the solo entrance: harmonics (circled); arpeggiated or chromatic flourishes; and, at the end of the passage, up-bow staccato.

Example 3.6: de Beriot Concerto #9, Allegro maestoso, mm. 31-39
Another notable feature of the first movement is the use of several extended double-stop passages. Though none of them are extremely challenging, some sound quite impressive. For example, a double-stop passage which is simple for the performer, but still sounds virtuostic, uses an open G-string as a drone. Another example of a double-stop passage which sounds more difficult than it really is, occurs in mm. 55-56, seen in example 3.7. In this passage the first finger can stay on the lower string with very little adjustment.

![Example 3.7: de Beriot Concerto #9, Allegro maestoso, mm. 55-59](image)

A student would also need to be comfortable using a spiccatto bow stroke to successfully execute this movement. Usually, the spiccatto is back and forth across two strings, as in example 3.5 (m. 56, mm. 110-115, and mm. 130-131). In the last case, when double-stops are involved, it should be played as a heavy brush stroke. Again, this is much more impressive than it is difficult. The fortissimo arpeggios (mm. 124-127) represent another bravura passage, which is not difficult to play. Though the arpeggios cross all the strings, they use an open E-string and the finger patterns are relatively uncomplicated. The heavy forzando at the bottom of each arpeggio adds to the excitement of the passage.

Throughout the movement, virtuoso elements are integrated with singing lyricism. For example, the second theme is a lyrical melody in C major, played in octaves (m.67). It is suggested that the passage be played on the G and D-strings. While this adds a
minor challenge, it still does not exceed fifth position, and, if a student was truly struggling, the melody could be played without leaving third position. The movement concludes with a 6/8 section. Technical display is melded with a graceful style, as dolce, piano, lilting scale and arpeggio patterns build to alternate with energetic outbursts, marked by trills and accents.

The second movement is a forty-measure Adagio in E Major. Although it is not exceptional, the melodies are pleasant and give a student the opportunity to work on developing a singing sound. The tempo marking is slow (quarter note equals fifty), but there are relatively few sustained passages and the movement should hold the interest of the student and audience. The main difficulty in the Adagio is counting accurately. The movement uses many sixteenth notes and thirty-second notes, and dotted and double-dotted rhythms, during which subdividing is imperative (Example 3.8).

Example 3.8: de Beriot Concerto No. 9, Adagio, mm. 170-171

The rhythm is more difficult to read than to play, and a teacher should make sure the student has the rhythmic relationships correct from the beginning in order to concentrate on the musical line. Putting the movement with the accompaniment, which keeps a steady eighth note pulse, may help a student see how to line up the beats and where rhythmic freedom can be taken. A brief cadenza is written into the movement, and the Adagio ends with six measures of moderately difficult double-stops, mostly thirds and sixths.

The third movement is an entertaining Rondo in 6/8 time, marked Allegretto moderato. The principle theme begins with a distinct motive based on an ascending an E major scale with a turn on every other note. Oddly, each time it is repeated, it is marked with a different bowing; the best solution, found in Example 3.9, is to use one bow stroke for each of the three occurrences of the motive based on the turn.

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The episodes are written in a graceful style, but also offer an opportunity for showmanship. De Beriot uses many of the same effects in this movement as in the first: drone double-stops, spiccatto across two strings (bariolage), and sweeping arpeggiation.

The Rondo ends with a coda, with various types of technical display building to a climactic finish. An eight measure molto leggiero section which uses spiccatto arpeggios and several measures of bariolage, alternates twice with an eight measure double-stop passage. A few of the double-stops are a bit awkward. See example 3.10 for a suggested fingering.
Example 3.10: de Beriot Concerto No. 9, Rondo, mm. 390-396

The coda also contains seven measures of chords. They sound well on the violin, using many open strings, and they will not present a problem for the left hand, but need to be practiced for the bow-arm technique. Some of the chords are slurred, and the passage ends with two measures of sixteenth-note chords; with these, a student will need to work to make sure the chords are ringing.

De Beriot’s Concerto No. 9 is the right concerto selection for an intermediate student who is eager to learn and perform new techniques and develop showmanship. Impressive sounding technical feats, such as double-stops and chords, up-bow staccato, extended spiccotto passages, and false harmonics, will motivate a student and help in preparation for more advanced concertos, which use the same techniques in more challenging contexts. Along with the virtuoso aspect of the concerto, the many lyrical moments will encourage a student to work on tone quality and vibrato.

Giovanni Battista Viotti: Concerto No. 22, in A Minor

Less superficial and more challenging than the concerto by deBeriot are the works of Giovanni Battista Viotti (1755-1824). Viotti represents another widely influential composer, highly respected and musically active in his day, yet neglected in our time. Viotti’s compositions are mostly for his own instrument, the violin, with his twenty-nine concertos representing the best of his works. Viotti is considered the last in the Italian tradition founded by Corelli and remembered today as the founder of the “modern” French school of violin playing (Barber, 766).
Success came early to Viotti. He studied from a young age with Gaetano Pugnani, with whom he toured successfully. In 1782, he debuted one of his concertos on the Concert Spirituel to immediate acclaim. Despite his success, political conditions made life difficult for Viotti and he was forced to move several times. In 1789 he opened a new opera theater, subsequently moved to London, then Hamburg, back to Paris, and, ultimately died in England (White, 329-332).

Throughout his life, Viotti was respected by peers and idolized by a younger generation. He was not content to be another composer-virtuoso, and admirers noted the beauty and power of his sound and the expression in his playing as more important than his technical brilliance. His legacy was achieved through his teaching as well as his example, with his most famous students including Rode, Kreutzer, and Baillot. Although his works fell out of favor with the virtuoso performers of the nineteenth century, his influence continued and is evidenced in Joachim’s revival of his Concerto No. 22, and the impact he had on Ludwig Spohr (Barber, 768).

There is no definitive division of Viotti’s violin concertos, but they can be grouped into three stylistic periods. His early concertos show a tendency towards the popular galant style, with simple and lively themes, and a dependence on scales and patterns. However, his early concertos are considered more difficult, technically and musically, than his later concertos (Toskey, 881-882). Viotti’s fourteenth concerto is cited as a turning point, showing a broadening of scope based on symphonic and operatic influences (Barber, 768). Viotti’s last ten concertos, presumably written in London, show his full mature style, with lyrical themes, creative transitions, and an emphasis on the dance-like finales.

Viotti’s Concerto No. 22 in A minor is easily available, and an excellent piece for students to learn. This concerto is slightly more difficult than the others in this chapter. However, students who have the technical proficiency to begin working on a Mozart violin concerto should be able to achieve success with the concerto by Viotti. Viotti’s Concerto No. 22 fills a gap stylistically and compositionally between Mozart and the

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6 Giovanni Battista Viotti, Concerto No. 22 for Violin and Piano, in A minor, ed. Josef Gingold, cadenzas by Josef Gingold and Joseph Joachim (New York: International Music company, 1973) is used for this study. Editions are also available by Peters, ed. Klinger; Schirmer, ed. David-Schradiek; and Fischer, ed. Muslin
Romantic concertos of the mainstream violin repertoire. It is an enjoyable and well-crafted piece.

As is typical of music from this period, the orchestral part does not compete and rarely interacts with the solo instrument. Rather, the orchestra, or piano, is largely accompanimental, for the most part providing important motivic matter only during the tutti sections while the violin is resting. The tutti sections also provide an opportunity for the violinist to rest, and the piece is not unduly taxing for a young musician. Larger sections of the work are clearly delineated, making it easier for students to grasp.

While a fine piece in its own right, this concerto is pedagogically superb for the bow arm and for left-hand technique. Trills, string crossings, double-stops in sixths and thirds, and passages of bowing patterns that could be straight out of an etude are readily apparent. The tessitura of the violin is kept relatively narrow, with the majority of melodic lines and passagework remaining between ‘E’ on the D-string (E4) and the ‘E’ an octave above the open E-string (E6). Although the violinist is occasionally required to play in seventh position, the majority of the piece can be handled in the first through fourth positions. The piece is well written for the left hand, and is relatively free of awkward passages and uncomfortable shifts. This concerto is helpful in developing strong left-hand fingers and requires considerable use of the fourth finger. The concerto is written in three movements: a Moderato in A minor, an E major adagio, and the A minor finale, marked agitato assai. See Table 6 for a summary of musical and technical characteristics of Viotti’s Concerto No. 22.

Table 6: Viotti Violin Concerto No. 22, in A Minor

<table>
<thead>
<tr>
<th>Texture/Sound</th>
<th>There is an extensive use of trills, string crossings, double-stops in sixths and thirds, and various bowing patterns.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Wide ranges in dynamics and diverse effects occur.</td>
</tr>
<tr>
<td></td>
<td>It is written mostly in the middle of the violin’s range.</td>
</tr>
<tr>
<td></td>
<td>The orchestral part is accompanimental, with motivic material when the solo is not playing.</td>
</tr>
</tbody>
</table>
Table 6 continued

| **Tonality/ Harmony** | There are clear changes of tonality, frequently delineated by a break in the music.  
Closely related keys are used within and between movements. |
|-----------------------|-------------------------------------------------------------------------------------------------|
| **Melody**            | Lyrical themes are usually only one phrase long, or use varied repetition.  
Typically uses eight-bar phrases.  
There are frequent elided cadences within sections.  
Themes are mostly diatonic and simple, outlining chords or relying on stepwise movement.  
The second movement is a lyrical *Adagio* in a simple style, but the performer is expected to add ornamentation. |
| **Rhythm**            | Dotted rhythms are frequent.  
The final movement dependent on rhythmic motives for interest.  
The improvisational nature of the *Adagio* creates some complicated rhythmic relationships, particularly with ornamental devices such as trills, turns and dissonances. |
| **Form**              | The first movement is the longest and most substantial. It begins with an orchestral introduction and statement of the first theme and is formally close to sonata form but without a recapitulation of the second theme.  
There are distinct breaks between sections.  
Each movement has a cadenza. |
| **Left Hand Technique** | Lyrical passages demand a fine vibrato.  
Successive trills and grace-notes are used.  
There are extended passages in thirds.  
Chromatic scales are found.  
The cadenzas are challenging. |
Viotti’s violin concerto No. 22, first published in 1793, is a good representative of the mature classical style, with emerging elements of the romantic style. It displays classical balance and clarity, blended with increasingly melodic themes and sharper contrasts between thematic and transitional functions. The concerto uses many different bow strokes and increased technical demands for the left hand, without giving in to sensational technical display.

The first movement, \textit{Moderato}, opens with an extensive orchestral tutti that presents the main thematic material. After a decisive cadence in measure 80, the solo violin enters with a variation of the first theme. The theme begins in a declamatory style, delineating a minor triad, as was typical in the classical concerto. However, it is extended into a longer melody, and then repeated an octave lower (see Example 3.11), giving sixteen measures of melodic thematic presentation. In addition to showcasing the lyric qualities of the violin, the varied repetition of melodic passages (shown in Example 3.11) adds a dramatic brilliance to the melody with the marked changes in register and extends the scope of the concerto.
Example 3.11: Viotti Concerto No. 22, Moderato, mm. 80-96

While there are many clearly lyrical themes in this concerto, there are also passages with transitional and closing functions written entirely in sixteenth notes, which creates a variety of technical challenges. For example, mm. 96-100 are demanding for the performer’s left fourth finger, as the melodic notes are embedded between recurring “E”s, during a slurred passage (circled above in Example 3.11). In mm. 106 and 108, the violin has a series of trills on every other note, alternating with scale passages in mm. 107 and 109; and the analogous passage in the recapitulation, beginning at m. 210, relies even more on trills. This time, the trills continue for the second half of the motive and utilize a turn. In order to play the figure well, the first finger must be free to move laterally by half-steps from E to D# and back, and from B to A# and back (circled in Example 3.12), without creating an audible slide. It is important for students to develop strong fingers and to lift the fingers in a decisive manner in passages such as these.

Example 3.12: Viotti Concerto No. 22, Moderato, mm. 210-213
Other challenges found in sixteenth-note, transitional passages include chromatic scales, a brief extension of major tenths (not sounding together) in m. 113, and string crossings from the D to E strings in mm. 132-136. Double-stops are also utilized extensively in transitional sections. In mm. 140-153 and the similar passage in the recapitulation (mm. 260-276) the solo violin part is composed almost entirely of double-stops. The passage uses double-stops in three different manners. 1) The first double-stops of the passage, played *forte*, are the most virtuosic sounding, but are actually relatively easy to perform. The performer can stay in fifth position, while simply outlining the E major triad in thirds and sixths (Example 3.13- I). 2) Beginning in m. 143, the double-stops are played in second position, a position less familiar to many students. These double-stops are more difficult to execute with a clear sound because of the *subito pianissimo* and because they are on the D and G-string. The repeated pattern of slurring the double-stops into a single note on the G-string adds to the challenge (Example 3.13- II). 3) Beginning in m. 146, the violinist plays thirds in scale patterns (Example 3.13- III).

Example 3.13: Viotti Concerto No. 22, Moderato, mm. 140-148

First and second movement cadenzas by Joseph Joachim and Eugene Ysaye are provided with the International Edition. The first movement cadenza by Ysaye is beyond the technical grasp of students targeted in this chapter, but the one by Joachim is more appropriate. Joachim’s cadenza opens with a harmonized version of the third theme of
the concerto, and incorporates a *largamente* chordal setting of the first theme. Left-hand flexibility is needed for moderately difficult double-stops, which include primes.

The second movement of the concerto is a lyrical Adagio. The International edition contains both the original solo part and the ossia, an elaborated and ornamented version by Joachim, to be played when a piano is used instead of an orchestra. The ossia does not differ drastically from the original, but tastefully adds motion to some of the longer note values, filling in wider intervals with passing chromatic scales or arpeggiated patterns.

Whether a performer chooses the original or the ossia, the Adagio contains more expressive and dramatic qualities than most slow movements of the time. The harmonic language and melodic devices, including lush appoggiaturas, wide intervallic leaps, and increased chromaticism, show Viotti in use of the newer, Romantic, style. The movement begins in E major, with a lyrical and simple melody. An abrupt and a startling shift in tonal area from E major to B minor at measure 19 creates harmonic tension before the movement shifts to B major.

The second movement is also more technically challenging than most comparable concertos. Good bow control and distribution are essential for a successful preparation of the movement. There are also several passages that use accidentals many students are not accustom to playing, including E#, A#, B#, C#, and F#, circled in Example 3.14, and found more prevalently in the ossia. The challenges of thinking enharmonically are increased by the awkwardness of some of the passages, as in measures 25-27. This example calls for a very flexible left hand. A student must use a fingered octave between the lower and upper F#. The upwards stretch of the fourth finger for the high F# is followed by a partial chromatic scale, beginning on an A#, which must be played in half position.
Example 3.14: Viotti Concerto No. 22, Adagio, mm. 25-27

A lengthy and somewhat difficult cadenza by Joachim ends the second movement. Presentations of the main melodic themes, in which the violin accompanies itself in double-stops, alternate with freer arpeggiated sections.

The cadenza of the second movement leads directly into the violin entrance in the final movement, a light and lively finale in 2/4 marked *Agitato assai*. The interest of the movement is largely dependent on rhythmic motives. Dotted rhythms and triplet sixteenth are found throughout the movement, and accents heighten the effect. The rhythms are not difficult to count, but they require a loose wrist and the ability to incorporate the smaller hand muscles, rather than the whole arm. Examples are found throughout the movement, even in the thematic material. In the opening measures the thirty-second note following the rest should be played with a flick of the wrist. Example 3.15 shows the alternation of the figure between a down-bow in the upper half of the bow, and an up-bow in the lower half of the bow, which requires much flexibility in the wrist and fingers.
Several different bowing patterns are exploited in the passagework, making it an excellent movement for student study. Dotted rhythms using separate bows and continuing for several measures are found in many instances (mm. 14-16, mm. 71-75, mm.172-174). Dotted rhythms using a hooked bow are also prevalent (m. 20, mm. 56-57, mm. 64-66, mm. 177-178). Another motive frequently employed, and found in Example 3.16, is an eighth note followed by a melodic leap to a triplet, continuing for several measures (mm. 83-90, mm. 103-110, mm. 141-149, mm. 237-244 mm. 324-331, and mm. 346-349).

Other bowings to be practiced in the final movement include three sixteenth notes on a down bow followed by an accented up-bow, as well as Viotti’s characteristic sixteenth notes slurred across the beat.

Viotti’s Concerto No. 22 is an excellent selection for a serious student, ready to perform a full-length concerto. A wide variety of technical challenges are found, such as the exploitation of several bow strokes, double-stops, trills, and other writing that
demands strong fingers in the left hand. This concerto requires more maturity than the others discussed in this chapter, particularly in the melodic passages, which are written in a less forgiving manner, with intonation and tonal flaws easily detected.

Summary and Conclusion

As different as they are from each other, each of these concertos offer students unique technical and musical challenges to prepare them for standard concert repertoire. Tartini’s Concerto in D Minor is, chronologically, the earliest of these concertos; it is also the shortest in duration and the least difficult for a student to learn. Pedagogically, it is an excellent introduction to violin concertos. Its repetitive motives are easy for a student to understand and, while the technical requirements are not extreme, they are helpful in preparing for more advanced concertos. DeBeriot’s ninth concerto is the latest, chronologically, of the three concertos. It is more challenging, technically, than the concerto by Tartini, but is also a wonderful concerto for an intermediate student. The virtuosity found throughout is sure to motivate many young students, while preparing them for the challenges of the standard repertoire. Viotti’s Concerto No. 22 should be reserved for a student who is a bit more advanced. It is a wonderful concerto for students to learn, with several extensive passages that isolate a given technique; yet it also has the most lyrical writing of the three concertos. All of these concertos deserve performance and are readily available in modern edition.
CHAPTER FOUR

ADVANCED VIOLIN CONCERTOS BY RODE, SPOHR, AND CONUS

The concertos in this chapter can supplement the repertoire of advanced students. The violin concertos discussed include Pierre Rode’s Concerto No. 7, Ludwig Spohr’s Concerto No. 2, and the concerto by Julius Conus. These concertos are of a technical level appropriate for study after the Mozart Violin Concertos but before major repertoire such as the Bruch Violin Concerto No. 1 in G Minor or the Mendelssohn Violin Concerto in E Minor. The concertos are on the level of the American String Teacher’s Association grade five: higher positions are used on all strings, there may be extended double-stop passages, and advanced bowing techniques are needed.

Pierre Rode: Concerto No.7, op. 9

The internationally renowned, French violinist-composer (Jacques) Pierre (Joseph) Rode (1774-1830) was highly respected as a performer, composer, and teacher. Rode’s thirteen violin concertos are considered some of his best compositions, though none of them have maintained a place in the canonized violin repertoire. It is unfortunate that Rode’s violin concertos are not heard more often, as they are well suited to the instrument, and musically enjoyable, being imbued with Rode’s gift for lyrical melodies.

Born in Bordeaux, France, Rode traveled to Paris in 1787, where he became one of Viotti’s favorite students. Though Rode accepted a position at the Paris Conservatory in 1795, he was seldom in residence, preferring to tour extensively as a performer. At the height of his career, Rode was considered one of the finest performers from the French school. Rode was highly respected in Germany, and Spohr considered his compositions
the ideal. From 1804-1808 Rode was employed by the Tsar in St. Petersburg before temporarily settling in Germany and ultimately returning to Bordeaux. Though Rode’s reputation as a performer declined after his trip to Russia, he continued to tour and was active as a composer and teacher throughout his life (Schwarz/Brown, 491-492).

Rode’s compositional output, like many violinist-composers, favored his instrument. Rode’s 24 Caprices are some of the most musically rewarding etudes available to moderately advanced violinists and are frequently studied today. His short pieces, *Airs variés*, were popular for many years. Rode also composed twelve string quartets in which the first violin is dominant, 24 duos for two violins, and the 13 violin concertos. Rode’s violin concertos are all of a consistent technical level of difficulty, and there is little change in the musical style between concertos. Most are lyrical, with both cheerful and melancholy themes. The second movements are frequently short, though some are more extensive, and the finales tend to be dance-like rondos. The writing is considered early romantic, with a strong tie to classical restraint and the classical concerto form, but with a more rhapsodic nature and a more extensive flow of melody (Toskey, 697).

Pierre Rode’s Violin Concerto No. 7, op. 9, written in 1803, is an excellent concerto for a student to study. The concerto is available in several editions including: International, edited by Gingold; Kalmus, edited by Grunwald; and Peters, edited by Davison. The melodies are often simple, outlining a triad or filling in a scale, requiring the ability to play cleanly and accurately, sometimes in high positions. Technical challenges to be addressed in the analysis of this concerto include trills, accents, up-bow staccato, and difficult string crossings.

The concerto is written in three movements. The opening movement is a Moderato in common time, which begins in A minor, and, after about a page, abruptly modulates to A major for the remainder of the movement. It is marked by lyrical themes as well as energetic motives. The cadenza by Wieniawski, used in the International Edition, is appropriate for student use. It is in the style of the rest of the movement and not much more technically demanding. The second movement is a lovely Adagio, only 47 measures long. The outer sections are in C major, contrasting with a 12 measure *Minore*

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8 Pierre Rode, Concerto No. 7 in A Minor, op. 9, ed. Josef Gingold with a cadenza by Henri Wieniawski New York: International Music Company, 1966) was used in this study.
in C minor. The final movement, a rondo marked Con spirito, is an energetic 2/4. It begins and ends in A minor, with the middle section in A major. The chart below details some of the stylistic and technical specifics of this violin concerto.

### Table 7: Rode Violin Concerto No.7, Opus 9

<table>
<thead>
<tr>
<th>Texture/Sound</th>
<th>The solo and accompaniment have little interaction; the orchestra is prominent in the tutti sections, but otherwise it accompanies. The writing is in a good range for the violin. Passagework tends to exploit trills, notable use of accents/forte-pianos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality/Harmony</td>
<td>Harmonies are diatonic and progressions stay in closely related keys. The first movement is in A major, changing to A minor; the second movement uses C major, changing to C minor; the third movement is in A minor and A major. Modulations tend to be abrupt.</td>
</tr>
<tr>
<td>Melody</td>
<td>There is a tendency for the melody to delineate chords or be based on scale patterns. Thematic material is straightforward, and goes through little transformation.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>The first movement juxtaposes dotted rhythms with triplet-sixteenth-notes. The third movement is based on contrasting sections between the dotted-sixteenth and sixteenth note triplets. Some flourishes or ornamentation are written out in smaller note values, generally outlining a chord or filling in a scale.</td>
</tr>
<tr>
<td>Form</td>
<td>Sections of movements are clear, often set off by double bars or fermatas followed by rests. Key changes defining formal sections are often abrupt, obvious, and usually to the parallel or relative major or minor.</td>
</tr>
</tbody>
</table>
The first movement of Rode’s Violin Concerto No. 7 is marked Moderato, and has warm, melodic themes that contrast with bolder, energetic sections of passagework. Most of the movement can be played in the first five positions, though it occasionally reaches into seventh position. Some sections exploits trills and string crossings, but the movement is largely free from virtuosic techniques. Much of the thematic material, like the writing in the Mozart violin concertos, is based directly on scales and arpeggios and any intonation slips or imperfections in the tone quality are readily apparent. The first entrance of the solo violin, marked *con espressione*, exemplifies the simple, lyrical writing that Rode often uses. The opening motive outlines an A-minor triad, leaving no room for flaws. Example 4.1 shows the use of triads and scales in the opening of the first movement of Rode’s seventh violin concerto.

<table>
<thead>
<tr>
<th>Table 7 continued</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Left hand technique</strong></td>
</tr>
<tr>
<td><strong>Right hand technique</strong></td>
</tr>
</tbody>
</table>
Example 4.1: Rode, Concerto No. 7, Moderato, mm. 44-53

The reliance on scale and arpeggio patterns is also found in some of the passagework. As in example 4.2, isolated measures ascend into higher position and, as in the melodic passages, it is easy to detect any flaws.

Example 4.2: Rode, Concerto No. 7, Moderato, mm. 97-98

The frequent use of trills is another challenge for the left hand in the Moderato. Rode incorporates trills in several different passages, frequently used in succession and on shorter note values. For example, trills are used on sixteenth notes in a sequential, transitional passage from mm. 61-64. As Example 4.3 illustrates, the trills occur in varied rhythms and are often very brief. They are sometimes approached from a slur, which can be difficult for a student to articulate. In these passages, it is important to keep the hand relaxed and not lift the trilling finger too high.
The long slurs of continuous sixteenth notes shown in example 4.4, mm. 72-75, and similarly in mm. 102-106, and 211-216, are also useful in developing good left-hand technique. Although these passages never actually modulate, they contain many accidentals that require the left-hand agility to stretch laterally, sometimes out of the octave frame, without letting the adjustments effect the rest of the hand. Again, students should be encouraged to leave their fingers down whenever possible and keep their fingers close to the string. It is also necessary to shift positions inaudibly, with very light finger pressure, during the slurs. Ultimately, a student should focus on the sound production and not let the challenges associated with the left hand interrupt the smooth and even sound that must be kept throughout the passages.
Other technical considerations in the first movement of the concerto include up-bow staccato, up to five notes on a bow, accents within slurs, and passages that utilize the “Viotti bowing” (slurring across beats and measures). Accents and string crossings are also important in the movement, lending a virtuoso sound to a rather simple con forza passage. In order to emphasize the upper, accented note, a student should use a slow bow speed on the thirty-second notes, saving the majority of the bow for the accented note. It is also important to use vibrato on the upper note, which must be played with a fourth finger.

The second movement is a lovely Adagio. It is brief and simple, allowing the student to concentrate on achieving a beautiful, singing sound quality. After the orchestral opening, the violin begins in C Major. A twelve-measure contrasting minor section can
be played entirely on the G-string, as suggested in the International edition, without going above sixth position. The movement ends with a brief, partial reprise of the opening melody.

The final movement of Rode’s seventh concerto is a dance-like and formally uncomplicated Rondo, marked *con spirito*. The movement makes extensive use of a dotted rhythm, treated with a variety of bowings: separate, hooked, and slurred. In order to achieve the intended effect of the style, the performer must be true to the rhythm and not let it fall into a triplet. To help accomplish this, the thirty-second-note needs to be played using the small muscles in the hand, whereas a student may be tempted to try to use the whole arm. Attention should be given to staying in the right part of the bow. A natural tendency to move in the direction of the longer notes is at times compounded with a pattern of slurring, which would also move the bow in one direction, as in example 4.6.

Example 4.6: Rode, Concerto No. 7, Rondo mm. 23-29

The Rondo also uses extended passages of sixteenth notes, sometimes with changes in the patterns of slurring that can be challenging for a young performer. Example 4.7 shows a change from slurring two sixteenth notes, using the Viotti bowing, to slurring groups of three notes, also using the Viotti bowing. Again, it is crucial to plan the bow distribution and not move in the direction of the slurs.

Example 4.7: Rode, Concerto No. 7, Rondo, mm. 46-51
Consideration should also be given to the action of the left hand in passages such as the one shown in example 4.8. Careful practice and the student’s analytical ability are needed. As in the first movement, the left hand must be flexible in order to stretch out of the octave frame. Measure 167 calls for a backwards reach with the first finger for the B-flat, followed by an extension of the fourth finger to reach the note, C. Another example of the necessity for lateral moves of isolated fingers is found in mm.170-171. The fourth finger reaches a C on the E-string in m.170. In the following measure, the fourth finger is moved back to its normal, octave-frame position, playing an E on the A-string, and then is lowered a half-step to play a D-sharp.

Example 4.8: Rode, Concerto No. 7, Rondo, mm. 165-175

Rode’s seventh violin concerto is the least demanding of the concertos presented in this chapter, though it does deserve its ASTA rating of five and contains difficulties such as many trilled passages, occasional use of high positions, large string crossings, and passagework that demands flexibility of the left-hand. Chronologically, this is the earliest concerto in this chapter, and it is formally and stylistically strongly rooted in the Classical tradition. It is an excellent piece to teach when delaying the introduction of the Mozart violin concertos for a student who is technically capable of playing a Mozart violin concerto, but first needs to develop a clean sound with inaudible shifts, smooth string crossings, and impeccable intonation.
Ludwig Spohr: Concerto No. 2, Opus 2

Ludwig (Louis) Spohr (1784-1859) was one of the most prominent composers of the 19th century. During his lifetime, Spohr earned a reputation as a violinist, a conductor, and a composer. The Violin-Schule, his method book written in the 1830s, was widely used and attests to the respect he received as a teacher. Spohr was born into a family of amateur musicians. He began playing violin in 1789 and, when his local teacher left, Spohr was sent to study in Brunswick. At this time, he received one year of music theory lessons- the only formal training he received in music theory. Upon finishing his training and an unsuccessful concerto tour, he acquired patronage from the duke of Brunswick. Spohr was promised more training, which he received from the violinist Franz Eck, one of the last representatives of the Mannheim school. Spohr subsequently held several posts, including Konzertmeister of Gotha, Kapellmeister of the Theater an der Wien, in Vienna, director of the opera in Frankfort, and the Kapeelmeister in Kassel. Spohr also toured internationally throughout most of his life.

Spohr’s early reputation was based on his skills as a performer and a conductor, and he became increasingly respected as a composer. His compositional style was influenced by German and French styles, particularly those of Pierre Rode, the Viennese quartet tradition, Beethoven, various contemporary opera composers and, later in his life, Mendelssohn. Spohr is unique to this study in that his prolific compositional output was not limited to the violin, though his early reputation was founded on his works for violin, including his fifteen violin concertos. In addition to the violin concertos, Spohr composed many chamber music compositions for strings, including 19 duos for violin, 36 string quartets, a sextet, seven quintets, and four double-quartets. Other chamber compositions combine strings and winds or piano, including an octet, septet, and nonet, and three piano trios. Spohr composed four clarinet concertos (1808-1828) and ten symphonies, mostly in the 1830s and 1840s. Spohr was also noted for his vocal music. Several of his operas, in which the music was carefully aligned with the emotion of the text, achieved success, as did his oratorios. His other vocal works include approximately 90 lieder, a Mass and the Three Psalms, for double chorus and soloists (Brown, 198-207).

Throughout his career, Spohr despised the trend towards overt virtuosity, striving for compositions with more substance. This is evident in Spohr’s violin concertos, though he
did not avoid writing music that is technically challenging for the performer. Spohr’s early violin concertos use the concerto form inherited from Viotti: the first movement typically uses a concerto-sonata form and, like the second movement, tends to be lyrical. The final movement is usually fast and dance-like. Spohr’s later concertos are increasingly rhapsodic and experimental; most notably the Gesangsscene, his eighth concerto, is written in the style of a vocal scena, with the violin functioning as an operatic vocalist. Harmonic experimentation, noticeable even in his early concertos, became increasingly daring. His later concertos are also noted for the symphonic treatment of the orchestra.

While Spohr’s later concertos are on a grander scale, his earlier concertos are also valuable and particularly suited to student violinists. The second Violin Concerto, op. 2 in D Minor, is a fine example of Spohr’s earlier concertos. The concerto was written in 1804, while Spohr was strongly influenced by Rode, and it was conceived in the tradition of classical forms inherited from the French violin school. The opening Allegro moderato is in a sonata-allegro form with some unusual features. For example, the orchestra introduces the first and second themes, but the solo violin does not play the first theme until after the same second theme has been played by the orchestra and the solo. The orchestral transition (mm. 123-151) appears to be going to the development, but, instead, the solo violin finally has the first theme in the surprising key of B minor, the raised submediant from the parallel mode. The second movement, an Adagio in ¾, is a beautiful example of Spohr’s elegant, opera-influenced style. It is an ABA form, with the melody in the outer sections written almost entirely in double stops. The final movement, which returns to D minor, is marked “alla Polacca,” the Italian version of the Polonaise (Karp, 299). In this rondo movement, the dance style of the principal theme contrasts with the melodies in the alternating sections.

As Spohr despised “trick” bowings and bravura, the piece is not overly virtuostic. However, it does require the ability to switch between light, dance-like themes and sustained, lyrical melodies. The concerto also has many trills, double-stops including octaves and tenths, and some passagework that is challenging for the left hand and for

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9 Louis Spohr, Concerto No. 2 in D Minor, op. 2, ed. Walther Davisson (Frankfurt/ Leipzig/ London/ New York: C. F. Peters, 1930, renewed 1958) was used in this study.
bow control. The third movement uses up-bow staccato, up-bow *portamento*, and chromatic scales. The following chart suggests some of the important musical and technical considerations when learning or teaching this concerto.

**Table 8: Spohr Violin Concerto No. 2, op. 2**

| Texture/ Sound | Melodic writing is usually on the E-string, in a good range for violin.  
Dynamic diversity includes waves of crescendo-decrescendo.  
There are many trills in the first and third movements.  
The passagework uses accents.  
Up-bow staccato is used in the last movement. |
|----------------|----------------------------------------------------------------------------------------------------------------------------------|
| Tonality/ Harmony | The first movement is in D minor, with the second thematic area in B minor (submediant); in the second movement, the outer sections are in A major, with the middle in A minor; the third movement is in D minor.  
There are long chromatic scales in third movement.  
The second movement has many appogaturas and other expressive dissonances. |
| Melody | There is an alternation between dance figures and lyrical melodies in first and third movements.  
The phrases depend on sequence and repetition. |
| Rhythm | Dotted rhythms (French Dance Suite) are used in the opening theme in the orchestra and for the principal theme in the third movement.  
The florid, ornamental writing in the Adagio results in some rhythmic challenges. |
| Form | The first movement uses the sonata form, with unusual elements such as the treatment (placement and key) of the first theme.  
The second movement is an ABA and the third movement is a Rondo, marked “Alla Polacca”.  
All movements are very sectional with obvious breaks.  
The Adagio and final movement are relatively long in relation to the first movement. |
Table 8 continued

<table>
<thead>
<tr>
<th>Left hand technique</th>
<th>Uses many double stops, trills, and shifts within slurs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right hand technique</td>
<td>An ability to keep even tone and control crescendos/ decrescendos over awkward passagework with string crossings is needed. Flexibility is needed for dotted rhythms, especially in the Alla polacca. There is much up-bow staccato in the Alla polacca.</td>
</tr>
</tbody>
</table>

The Allegro moderato, the first movement of Spohr’s Violin Concerto in D minor, has many beautiful, singing melodies that lie in a favorable range. Although Spohr’s treatment of the accompaniment is often symphonic, during these melodic solo passages the accompaniment is light, allowing the violin to project without competition. The vocal quality of the themes can be observed from the solo violin’s entrance at measure 61, marked cantabile. The second theme, marked dolce, is even more lyrical. Both themes demonstrate the simple, periodic phrase structure used throughout much of the concerto. As shown in Example 4.6, the opening theme also demonstrates Spohr’s tendency to rely on varied repetition.
Example 4.6: Spohr Concerto No. 2, Allegro Moderato, mm. 61-77

The energetic passagework found in the transitional and closing material contrasts with the lyrical themes, and, for the most part, sounds more challenging than it actually is. There are, however, some passages that stand out as more technically difficult than the majority of the piece, and the ASTA rating of five is justified. For example, the transition to the second tonal area uses long slurs of sixteenth notes (mm. 81-86). There are many options for fingering this passage, but with any choice string crossings and shifts are needed within the slur. Students should work towards creating a smooth line with even crescendo and decrescendos. Example 4.7 shows the editors fingerings with the string crossings marked with an x below the notes. An additional fingering is suggested above, to avoid some string crossings in mm. 82 and 84, but this creates the problems of additional shifts.
Other challenges for the left hand include ascending broken octaves that reach into tenth position (mm. 119-120) shown in example 4.8a, a double stop passage culminating in tenths (mm. 211-212) shown in example 4.8b, and several usages of sixteenth note trills.

There are also challenges for the right hand. Accents are used extensively through the movement, sometimes on the weak part of the beat (m.88, m.116), within slurs (mm. 181-182), or on up-bows (mm.110-111, 202). There are also some awkward bowing patterns,
including frequent use of the “Viotti” bowing, or slurring over the beats and measures (mm.77-80, 87-91, 163-172). Example 4.9 shows a combination of the use of the Viotti bowing in mm. 87 and 89, and demonstrates the use of accents on the weak part of the beat and within a slur.

Example 4.9: Spohr Concerto No. 2, Allegro moderato, mm. 87-91

The second movement is a beautiful Adagio. Compared to other slow movements of the time, it is technically challenging due to the extensive use of double stops. The first section of the Adagio is based on a lovely melody, in A major, in which the solo accompanies itself, mostly in thirds. The opening passage is stated simply and requires a warm sound that cannot be interrupted by the technical difficulties of the double stops. It is important to keep an even sound with the bow-weight balanced between the A and D strings, and to use vibrato throughout the double stops. As the section continues, the writing becomes more ornamental, continuing with thirds. In the return of the first section (m. 59) the original melody is much more elaborate. Example 4.10 compares the opening four measures with the elaboration of the opening theme in mm. 59-62.

Example 4.10a: Spohr Concerto No. 2, Adagio, mm. 1-4
Example 4.10b: Spohr Concerto No. 2, Adagio, mm. 59-62

The middle, *Minore*, section (mm. 25-58) is in a rhapsodic style, using grace notes and turns, as well as rhythms of sixty-fourth and thirty-second note triplets. It is important that the student maintain the calm character of the movement despite the faster rhythmic values. The use of appoggiaturas, sometimes emphasized as a relatively long note on the first beat of the measure (mm. 37, 39, and 41) also distinguishes it from the outer sections. Some of the written-out ornamentation and appoggiaturas are shown in Example 4.11

Example 4.11: Spohr Concerto No. 2, Adagio, mm. 38-42

The last movement is an energetic dance movement in D minor, marked Alla Polacca, with the primary theme based on a dotted rhythm. The alternating sections contain both lyricism and the most overt technical display in the concerto, requiring versatility from the performer. The movement is relatively long and requires more stamina than the final movements of other concertos in this chapter. There are also extended passages in sixth and seventh position using the top three strings, and the movement utilizes advanced bow strokes.

The opening passage, which recurs throughout the movement, poses several technical challenges. In order to perform the dotted rhythm correctly, the performer needs to have
a flexible wrist and fingers on the bow-arm. It is also essential to plan the bow
distribution in order to be in the correct part of the bow for the accented quarter note in
the second measure of the figure\textsuperscript{10}. The violinist should use a light bow on the staccato
eighth-note, traveling towards the frog in order to achieve the accent that follows the
dotted figure. Attention should also be given to achieving clarity within the slurred
dotted rhythm, making sure to lift the fingers straight up. Example 4.12 illustrates the
challenges of the first eight measures of the final movement, including planning bow
distribution, the slurred dotted rhythm, and a use of the Viotti bowing.

Example 4.12: Spohr Concerto No. 2, Alla Polacca, mm. 1-8

There are only two passages that alternate with the primary theme, but they are
lengthy and varied, containing many technical challenges. Double stops are used,
including octaves ascending into seventh position; there are quick sixteenth-note string
crossings from the D to the A string (mm. 173-175), several long, slurred chromatic
scales (mm. 85, 187, 218, 222); and instances of up to seventeen notes of up-bow
staccato (m. 226). The movement also uses up-bow portamento (mm. 155, 157, 211,
213), which should be played with less of a stop in the bow than used for the up-bow
staccato. As in the first movement, accents within slurs and bowing patterns will need
attention. For example, Spohr frequently uses a pattern of two notes slurred followed by
a separate note in sextuplets, with the slur on different part of the beats (mm. 174-177,
229-236). Example 4.13a demonstrates the crossings over multiple strings and shows an

\textsuperscript{10} In the International edition the accent is omitted in the second measure, but every other time the figure
occurs it is present.
example of a challenging bowing pattern. It is difficult for students to switch from the first pattern, where the first note of each group is accented and the other two notes slurred, to the second pattern, which uses the Viotti bowing. Example 4.13b shows the use of chromatic scales and up-bow staccato.

Example 4.13a: Spohr Concerto No. 2, Alla Polacca, mm. 173-177

Example 4.13b: Spohr Concerto No. 2, Alla Polacca, mm. 218-221

The varied technical challenges make Spohr’s Violin Concerto in D minor, op. 2 an excellent piece for student study, and one of the more difficult works examined in this study. The bowing techniques, such as a prominent use of up-bow staccato and portamento, string crossings, and different bowing patterns are all important for a student to learn. Developing the ability to use the smaller muscles needed to perform dotted figures is an important goal that can be addressed in the third movement, and there are opportunities for working on double stops, particularly in the second movement. In addition to helping develop specific technical skills, this is an excellent choice of
concerto when a student is working on developing tone quality, with lyrical melodies found in all three movements.

**Jules Conus: Violin Concerto in E minor, Opus 1**

The final concerto to be discussed was composed by Jules Conus (1869-1942). Conus was born in Moscow, and attended the Moscow Conservatory, where he studied violin and composition. He continued his studies at the Paris Conservatory and was active as a violinist in Paris, Cologne, and New York City, before his eventual return to Moscow. Conus’s best-known composition is the violin concerto, Opus 1, in E minor. The concerto, published in 1898, was dedicated to Grjimaly, with whom Conus had studied in Moscow (Emery, 261-362). Little is known of his other compositions.

The Conus Violin Concerto in E minor, Opus 1, is representative of the progressive writing in the late 19th century. This is evident in the large-scale form of the concerto: it is written in one continuous movement, with three sections separated by orchestral *tuttis*. The third section recapitulates the themes from the first section, and when the violin enters it begins with a Recitative in both cases. The outer sections frame an Adagio in B major. The many tempo and dynamic changes, other expressive indications, and the chromatic harmonies are also thoroughly romantic.

This concerto is an excellent romantic concerto for advanced students to study and perform prior to learning the standard 19th century repertoire. It is generally comparable to the technical level of the Bruch Violin Concerto in G Minor or the Mendelssohn Concerto in E Minor, but it requires a more modest interpretive ability. This concerto is particularly useful in facilitating development of expressiveness and musicality. Words directing the emotional effect, such as “*appassionato,*” “*dolce,*” and “*poco a poco animato,*” and carefully planned expressive accents and dynamics occur throughout the score, challenging the performer to play with great expressiveness. The Recitative sections offer an excellent opportunity to help a student develop rhythmic freedom. The contrast between the energetic and exciting passages and interesting lyrical lines will help young musicians develop the ability to utilize a variety of musical styles. In addition to

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11 Julius Conus, *Concerto in E Minor*, ed. Ivan Galamian (New York: International Music Company, 1976) was used in this study.
the musical reasons for studying this concerto, there are many technical challenges in the music, including an extensive use of double stops and chords, irregular patterns of slurs and accents, and the use of the full range of the instrument, including high passages on each of the strings.

Table 9: Conus Violin Concerto, op. 1

<table>
<thead>
<tr>
<th>Texture/ Sound</th>
<th>The concerto utilizes the full range of the violin. “Sul A,” “sul D, and “sul G” is used for musical effect. There is a frequent use of wide dynamic variation. Many stylistic directions, such as “espressivo,” “appassionato,” “dolce,” are given. The orchestral part generally written as accompaniment, but includes several interactive passages</th>
</tr>
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<tbody>
<tr>
<td>Tonality/ Harmony</td>
<td>Chromaticism reaches distant tonal areas. Melodic lines, as well as transitional passages, are harmonically mobile with shifts in keys. The tonal areas are: first movement- E minor and G major, second movement- B major, third movement- E minor and A major.</td>
</tr>
<tr>
<td>Melody</td>
<td>Melodic lines require little subtlety. There is a frequent use of sequences. The writing incorporates accidentals that may be unfamiliar or difficult for students, such as B# and Fx, and uses many tritones.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>There are long recitative sections. The Adagio has many quick shifts between rhythmic divisions of twos and threes. There is difficult rhythmic interplay between solo and accompaniment, such as 2:3 and 3:4. Many tempo changes occur,</td>
</tr>
</tbody>
</table>
Table 9 continued

| Form | The three movements are without pause.  
The second movement is a contrasting “Adagio;” the third movement begins with the recurrence of the “Recitative” and is roughly a recapitulation of the first movement.  
The third movement includes an extensive cadenza. |
| --- | --- |
| **Left hand technique** | Many challenging double-stops, including thirds, sixths, occasional tenths are used.  
Octaves are made more challenging through use of different settings, including octaves preceded by grace notes, broken octaves, and octaves with melodic tri-tones and chromatic alterations.  
Chords are included.  
Writing in a high tessitura on each string to effect color is used.  
Transitional passagework is awkward; achieving precise half-steps is a particular consideration. |
| **Right hand technique** | Good bow control is necessary for the lyrical passages, particularly the recitative sections with the constant crescendos and decrescendos and an extended passage with five beats down-bow and three beats up-bow.  
Many passages use irregular patterns of slurs, slurs combined with detache, and/or accents.  
Bowing patterns include passages of one down-bow note followed by two notes slurred, and the reverse.  
Chords of three and four notes also challenge the right hand. |

This concerto provides the perfect opportunity for a student to work on achieving an expressive style and developing rhythmic freedom, with many tempo and stylistic changes. For example, the solo violin entrance begins the first recitative section, while the accompaniment simply holds a chord (m. 54). Within the lengthy recitative, an *Andante espressivo* accelerates over six measures before there is a *ritard* into a section
marked *Poco piu moderato quale Tempo 1* (m.84). The entire section should be played with rhythmic freedom. The recitative sections also demand careful control of the bow to achieve the many *crescendos* and *decrescendos*. Example 4.14 shows the opening of the recitative section.

Example 4.14: Conus Violin Concerto, mm. 56-66

Attention to the composer’s expressive markings and an ability to change character quickly is needed throughout the concerto. Within the first theme, the markings range from a fortissimo *appassionato* to a pianissimo *dolce*. Accents, *tenuto* markings, adornments such as grace-notes or turns, and changes in tempi occur frequently. While these markings are generally more a matter of interpretation than technique, some of the expressive markings entail a technical consideration for students. For example, the many accents often create an interesting rhythmic drive, but may challenge students when they appear on irregular beats or within a slur (mm. 120-126 or mm. 189-192) as shown in example 4.15.
Example 4.15: Conus Violin Concerto, mm. 189-193

Intonation is always an important issue, and the many chromatic alterations in this concerto should be given particular attention. In example 4.16, there is an accidental on nearly half of the notes. The many half steps must be tuned carefully, and the occasional augmented or diminished interval may cause some difficulty at first. In passages like this, a performer must develop a flexible left hand to reach laterally without shifting. There is also a liberal use of double sharps, for which the student’s ability to think enharmonically will help when initially learning the notes.

Example 4.16: Conus Violin Concerto, mm. 121-127

Double-stops and chords appear throughout the music and are the most significant technical challenge of this concerto. Octaves are employed in a variety of contexts: at the climax of a lyrical line (mm.186-187); preceded by a grace-note (mm. 86-87); or as broken octaves (mm.143-144). The octaves in example 4.17 are particularly challenging,
using Gx and Cx and diminished fifths and fourths in the melodic line. It may help the
students to think enharmonically when first learning the concerto. However, care should
be taken to avoid letting this affect the intonation.

Example 4.17: Conus Violin Concerto, mm. 264-170

Brief but difficult passages using a variety of double-stops, some with three and four-
ote chords, require a flexible left hand, with the physical ability to reach outside the
typical octave framework. The passage in example 4.18 alternates between first position
and half-position, causing the second finger to reach a whole-step across strings in the
third and fourth beat of measure 82. The tenths in the next measure require the player to
continue stretching the left hand. Isolated measures with similar difficulties are found
throughout the concerto.

Example 4.18: Conus Violin Concerto, mm. 82-83
While double-stops and chords are found throughout the piece, their use is intensified in the cadenza. The quadruple-stop passage shown in example 4.19 is one of the most physically challenging in the concerto. The bottom fifth needs particular attention to intonation, and there is typically at least one stretch out of the octave frame-work in the upper intervals. Voicing is also more of an issue here and in other multi-line parts of the cadenza than when the orchestra or piano is providing the accompaniment.

Example 4.19: Conus Violin Concerto, mm. 521-527

The second movement is a lovely Adagio requiring a warm tone and developed vibrato. The writing is similar to the outer movements with careful dynamics and expressive stylistic markings (*cantabile, largamente, expressivo, appassionato* within the first 24 measures), many accidentals, and an extended double-stop passage. In B major, it provides a good opportunity for students to become accustomed to playing in a key with five sharps. The rhythm also creates a challenge, with the division of the beat frequently switching between duple and triple, often using dotted figures, and incorporating ties across the measure. It is essential to think ahead and subdivide.

The Conus Violin Concerto is unique to this study in that it is an excellent example of a late Romantic concerto, yet it is manageable for student study and performance. This work is, chronologically, the latest violin concerto in the study, and one of the most difficult. The composer’s many indications of style, dynamic, and tempi changes will help a student to explore different sounds and characters within a concerto, and will necessitate careful attention to detail. The opening recitatives, the Adagio, and other
lyrical passages offer an excellent opportunity to develop the student’s tone and vibrato, and the double stops and chords will offer a technical challenge.

**Summary and Conclusion**

The concertos in this chapter by Rode, Spohr, and Conus, each have pedagogical value in the student repertoire. Of the three, Rode’s Concerto No. 7 requires the least advanced technique, but it calls for a pure sound and attention to intonation. It represents the late Classical period. Spohr’s second concerto was written only a year later; yet, with its sustained and expressive melodies, it is in a completely different style. Spohr’s concerto calls for a fuller sound with a strong vibrato and is technically more difficult than the concerto by Rode, particularly in the use of double-stops and rapid passagework. The Conus concerto is representative of the late Romantic period, and the performer needs to change expressive character frequently. The double-stops are also a challenge in this concerto, as are the many chromatic alteration. All of these concertos contain the technical and stylistic challenges, along with the musical merit, to be worthy of inclusion in the repertoire of advanced violin students.
CHAPTER FIVE

CONCLUSION

The extensive repertoire available to student violinists offers varied technical benefits and spans the gamut of musical styles. When the solo concerto was first established as a genre, the violin was one of the first instruments to receive attention. During the Baroque period certain formal aspects became standard, such as the use of a three-movement form in a fast-slow-fast pattern. As tonality became increasingly important, key structure began to shape the concerto. The ritornello form was based on the contrast between the full group and a more virtuosic solo, or in a concerto grosso a small group. Although there is less solo concerto repertoire available from the Baroque than later periods, examples exist by composers such as Corelli, Albioni, Torelli, Vivaldi, J.S. Bach, and LeClair. Baroque violin concertos are well suited to student violinists, as the technical demands are limited. This is demonstrated in Tartini’s Concerto in D minor, which is from the late Baroque/ Pre-classical period and suitable for intermediate violin students. As typical for the time period, this concerto uses lower positions for the left hand and less difficult bow strokes than later concertos.

The Pre-classical/ Classical era’s solidification of the concerto genre and increase in public concerts, along with better methods of manuscript conservation, led to more concertos being available from this period for student study. Complying with the trend towards simplicity, many of these concertos are at an appropriate level for student study. The early classical violin concerto is represented in works by Telemann, Graun, Carl and Anton Stamitz, Haydn, Friedrich William Benda and Friedrich Ludwig Benda, as well as many lesser-known composers. The height of the Classical era is dominated by the
concertos by W.A. Mozart, while late classical composers include Beethoven and Viotti. Viotti’s twenty-second concerto, with its lyrical melodies, is a good representative of student-appropriate literature. Although the writing reaches some higher positions, most of it is still kept within the first five positions. Trills and double-stops are used more extensively, and newer bowing techniques, such as uneven slurring, are found throughout the concerto.

The Romantic period offers a multitude of violin concertos following various trends of the time. Most composers were writing in a more virtuosic style, though the degree of display varied. Concertos are still available by Rode, Kreutzer, Spohr, Ernst, Mendelssohn, Paganini, deBeriot, Vieuxtemps, Wieniawski, Bruch, Brahms, and Dvorak, to mention a few. Rode’s Concerto No. 7 and Spohr’s Concerto No. 2 are representative of early Romantic trends, with an increased emphasis on lyricism and more challenging bowing techniques. DeBeriot’s Concerto No. 9 is overtly virtuosic, although it is actually not as technically demanding as some of the other concertos. Conus’s Violin Concerto is an expressive piece, representing the late Romantic period.

These are a small sampling of the concertos available for student study and performance. Many more are available to supplement the standard repertoire.
WORKS CONSULTED


BIOGRAPHICAL SKETCH

Heather Hart began playing violin through the Suzuki Talent Education Program at age five. After graduating from the North Carolina School of the Arts in 1989, she attended the Oberlin Conservatory, where she received the Dean’s Talent Award and graduated with a Bachelor of Music in Violin Performance. During the 1993-1995 season, she was a member of the Lisbon Metropolitan Orchestra in Lisbon, Portugal, where she also toured with the Tagide Quartet and performed solo recitals. After returning to the United States and spending two years with the Knoxville Symphony, Ms. Hart completed a Master of Music degree in Violin Performance at Florida State University and subsequently entered the Doctor of Music degree program. Ms. Hart maintains an active performance schedule with various regional orchestras in the Southeast and has become increasingly active as an educator, as director of the Duluth Middle School Orchestra in Duluth, GA (2001-2005) and through the Atlanta Suzuki Talent Education Program (2004-present).