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## Beethoven Sonata No. 10, Op. 96 for piano and violin in G major (1812) : looking ahead

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BEETHOVEN SONATA NO. 10, OP. 96 FOR PIANO AND VIOLIN IN G MAJOR (1812):  
LOOKING AHEAD

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirement for the degree of  
Doctor of Musical Arts

in

The School of Music

by

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## **Acknowledgements**

Four years went by, although I did not feel like I have absorbed enough and been ready to start teaching; it is time to grow up! Words cannot express my gratitude to my teachers, mentors and friends, thank you for your guidance, encouragement, support and inspiration for my music and life in these years. Special thanks to my professors Espen Lilleslatten, Carlos Riazuelo and Gregory Sioles, who taught me not only knowledge and technique, but also guided my heart of music to be more mature and artistic. Also, thank you so much for spending those extra brain-burning hours to read my problematic paper day and night. Thanks to other professors and staffs who have taught and helped me in similar or other ways throughout these years: Michael Gurt, Lori Bade, Kenneth Fulton, Lin He, Yung-Chiao Wei, Dennis Parker, Elias Goldstein, Patricia O'Neill, Michael Borowitz, James Byo, Inessa Bazayev, Brett Boutwell, John Dickson, Dianne Frazer, Jan Grimes, David Smyth, Bill Kelly, Cassandra Jackson, Joshua Ledet and more behind the scene who work as hard. I admire and am thankful to them as much as all mentioned above. Thanks to my paper tutoring and editing helpers: Warren Kimball, Sarah Rosemann, Marvin Broom, Jennifer Griffith, and Teresa Harley Fong. Thanks to my classmates who inspired and helped me to pass those hard classes I can never make it alone, who have inspired and played with me in chamber groups, or who have worried with me for the future but encouraged me: Esther Waite, Gabriela Chihaescu, Paula Bujes, Pedro Huff, Stefka Madere, Rafal Zyskowski, Ming-Ying Chiu, Chung-Hui Hsu, Yun-Chieh Chou, Raul Gomez, Joy Keown, Grant Bedillion, Melissa Morels, Vaughn Cardona, Bethany Ring, Samuel Stokes, Adam Hudlow, Jovan Zivkovic, Alehandro Larumbe and more. Special thanks to my sponsors and directors in these years or in the summer: Major General Jasper A. Welch, Mr. Wen-Long

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I played the last LSU symphony orchestra concert on Beethoven's Ninth symphony at the end of April. My favorite section which speaks directly to my soul is the fourth movement, it goes:

Be embraced, millions! This kiss for the whole world! Brothers, above the starry canopy must a loving Father dwell. Do you bow down, millions? Do you sense the Creator, world? Seek Him beyond the starry canopy! Beyond the stars must He dwell.

There must be a creator and heavenly father who dwells in the starry universe, and how wonderful and beautiful that we get to glorify Him in our music! I know that there is still a long way for me to learn and to explore, but in this music path I have Him and you in my heart.

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## **Abstract**

Ludwig van Beethoven (1770-1827) dedicated the Sonata No. 10, Op. 96 for Piano and Violin in G Major (1812) to Pierre Rode (1774-1830), one of the French School violinists who had impacts on Beethoven's composition in violin style and technique. To be noted that Giovanni Battista Viotti (1755-1824), the founder of the French Violin School and the father of modern violin playing, was one of the great Italian violinists who immigrated to France and lived in a transitional era for the standardization of violin and bow. The piano during Beethoven's lifetime was almost developing into the modern form which went through a transition as well.

By considering the work's historical background, development of the sonata, its formal structure, performance practice issues, and experts' opinions, I hope that this document can help violinists to achieve an informed and high artistic level of performance. Chapter 1: the piano and violin around Beethoven's lifetime contains three sections. First, Beethoven's performance style and the piano. Second, the violin schools and instrument remodeling. Third, remarks on Beethoven's sonatas for piano and violin. Chapter 2: Sonata No. 10, Op. 96 for Piano and Violin in G Major contains two sections with a conclusion. First, selected topics concerning style and technique. Second, background information and formal/ interpretive analysis.

Despite diverse standards of beauty, changing style and modifying techniques, I propose that ultimately a refined rendition of Beethoven's Sonata Op. 96 can be enriched by historical, formal and performance practice studies.

## Introduction

Ludwig van Beethoven (1770-1827) dedicated the Sonata No. 10, Op. 96 for Piano and Violin in G Major (1812), to Pierre Rode (1774-1830), one of the French School violinists whose violin style and technique influenced Beethoven's works for violin. Rode's teacher, the founder of the French Violin School and the father of modern violin playing, Giovanni Battista Viotti (1755-1824), was a major influence. This great Italian violinist immigrated to France and lived in a transitional era for the standardization of violin and bow. In discussion of the sonata Op. 96, the piano is also a main role of the repertoire. During Beethoven's lifetime, it went through a transition and developed nearly into the modern form. Thus the fortepiano and the modern piano will be briefly discussed in the beginning of the document.

During the years 1798 to 1803, Beethoven wrote his first nine sonatas for piano and violin. At the time the set of Nos. 1-3, Op. 12 was published, he had not yet begun his first symphony. Soon after, during his second compositional period, Beethoven completed his two Symphonies, No. 3 and No. 4, the *Prometheus* Ballet, and eleven piano sonatas, from Op. 13, the "Pathétique," to Op. 31. By 1812, the year of Op. 96, he was finishing the Eighth Symphony and approaching his late compositional period.<sup>1</sup> At this point, Beethoven has composed most of his major works and was almost ten years away from the completion of the Ninth Symphony. For the scale of the paper, I did not go deeper and broader into Beethoven's emotional and spiritual state, and was still not able to thoroughly analyze all his chamber and major works in theoretical point of view or to put everything into

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<sup>1</sup> Lewis Lockwood and Mark Kroll, *The Beethoven Violin Sonatas: History, Criticism, Performance*, (Urbana: University of Illinois Press, 2004), 2.

comparison and summary. But in this paper, I would like to share how every aspect of musical details is beautifully connected together as a whole unit. Carl Flesch considers the ten violin sonatas “in equal measure to the power of Beethoven’s genius, as in the case of the piano sonatas, the string quartets or the symphony,” stating that they “occupy a subordinate rank” because “inferior performances have helped spread this opinion.” In addition, he has written:

If among the Beethoven violin sonatas one may pick out Op. 24, Op. 30, No. 2, and Op. 47 as being those most favored by the auditor, yet the connoisseur regards Op. 96, as the most perfected work of the whole series ... Its significance, however, is not on the surface, for it is hardly possible adequately to translate the spiritual depth, the impressionistically delicate colors in which it is dipped in their acoustic promulgation.<sup>2</sup>

Joseph Szigeti remarks that the sonata Op. 96 features “an intimacy of dialogue we have not yet encountered, an understatement in conveying the message . . .”<sup>3</sup>

Rather than prove whether or not Beethoven sonatas for piano and violin are as significant or magnificent as his symphonies and other works, or that the final sonata Op. 96 is the best of the ten, this document focuses on the work’s historical background—the development of the Op. 96, its formal structure, performance practice issues, and expert opinion that has influenced such practices. I hope this document can help violinists to achieve an informed and elevated artistic level of performance. Despite diverse standards of beauty, changing style and modifying techniques, I propose that ultimately a refined rendition of Beethoven's Sonata Op. 96 can be enriched by historical, formal and performance practice studies.

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<sup>2</sup> Carl Flesch and Frederick Herman Martens, *The Art of Violin Playing* (New York: C. Fischer, 1930), 185.

<sup>3</sup> Joseph Szigeti and Paul Rolland, *The Ten Beethoven Sonatas for Piano and Violin* (Urbana, IL: American String Teachers Association, 1965), 34.

## **Chapter 1: The Piano and Violin Before, During, and After Beethoven's Lifetime**

### **1.1. Beethoven's Performing Style and the Piano**

In deciding how to interpret Beethoven's works, one might first try to understand how Beethoven himself would have performed them. We know something of Beethoven's playing style, but have limited information available to help us interpret his works, since he had only a handful of pupils and did not leave clear instructions. Performers nowadays have the freedom to make their own interpretations based on a few kinds of resources: the reviews of Beethoven's contemporaries; the compositional markings in the scores; and the interpretive traditions that have been passed down from generation to generation. While musicians have great freedom and flexibility in deciding on their interpretation of Beethoven's sonatas for piano and violin, this leeway becomes a challenge for those musicians and scholars who want to give a tasteful performance, or to contribute to scholarly research while remaining faithful to the composer's wishes.

The piano and its performance style in Beethoven's lifetime were very different from those coming before and after. The early piano was much stronger in mechanism and sound than the harpsichords of the seventeenth and eighteenth centuries; however, modern pianos project much more sound than Beethoven's instruments, due to developments in technology and piano building. The enormous change in the instrument itself is one of reasons for diversity in piano performance and composition during the nineteenth century. The development of the piano will not be the main focus of this document; however, some historical and stylistic considerations will be briefly presented, as knowledge of the piano may help violinists to collaborate in a chamber music setting.

### 1.1.1. Beethoven's Piano Playing and His Contemporaries

The twentieth-century pianist, William S. Newman, examined first-hand accounts of performances of Beethoven's music, and described a vivid picture of Beethoven's piano playing:

The gist of the scattered reports is that at his best Beethoven played his allegros with great dexterity but a somewhat heavy hand, evidently meaning too few pedal changes, too much vigorous accenting, and too much animal spirits in general. However, there is no question about his masterful, soulful playing of the adagios.<sup>4</sup>

We might usefully consider the expertise of three musicians who studied, or were closely acquainted with Beethoven: Anton Schindler (Beethoven's first biographer), Carl Czerny ("one of Beethoven's few students, closest associates, and most trusted observers"<sup>5</sup>), and Ferdinand Ries (also a friend of Beethoven). Schindler's writings include many first-hand observations of Beethoven's piano playing; however, we must interpret these observations in light of Schindler's own musical preferences. Newman, for one, did not totally accept when Schindler "loudly proclaimed the need for spreading the true way to play Beethoven and his own position as the only survivor who retained that secret."<sup>6</sup> Newman's reasons for skepticism include: that Schindler did not have contact with Beethoven until his later piano sonatas; that he did not possess a professional level of piano playing to compete with Ries or Czerny; and that Schindler occasionally recorded incomplete or biased comments.<sup>7</sup>

In discussing opinions and performances of Beethoven's works, two stylistic trends emerge: first, those attempting to be authentic to the score; and second, those having a more personal interpretation. An account taken from Czerny's chamber performance of a

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<sup>4</sup> William S. Newman, *Performance Practices in Beethoven's Piano Sonatas: An Introduction*, (New York: W.W. Norton, 1971), 33.

<sup>5</sup> Ibid., 14.

<sup>6</sup> Ibid., 30.

<sup>7</sup> Ibid., 28-30.



Beethoven work in 1816 illustrates the many liberties Czerny took in his playing. According to Schindler, Czerny began "including indiscriminate use of the pedal, the transposition in the *cantilena* sections ..., the [added] use of trills and other ornaments, and finally a metronome-like regularity."<sup>8</sup> Apparently Beethoven reacted angrily to his student's performance, but soon apologized to Czerny in a letter:

I burst out with that remark yesterday and I was very sorry after I had done so. But you must forgive a composer who would rather have heard a work performed exactly as written, however beautifully you played it in other respects."<sup>9</sup>

Thus after Beethoven's death, Czerny wrote: "The performer of Beethoven's works... must not tolerate any alterations of the music whatsoever, no additions, no omissions."<sup>10</sup>

However, the subtle nuances are to be made within the overall musical contour and characters in different sections with highlights on special harmonies, rhythms and other musical elements.

On the other hand, the great performers Franz Liszt (1811-1886) and Hans von Bülow (1830-1894), who became well-known stylistic interpreters of Beethoven's piano sonatas in the nineteenth century (in the years immediately after his death), did not always carefully follow the score markings. Bülow's edition of Beethoven's Piano Sonatas is full of editorial changes without differentiating from Beethoven's original markings. According to a review in 1835 by Hector Berlioz (1803-1869) on Liszt's Paris performance of Beethoven's Piano Sonata Op. 27, No. 2 "Moonlight," apparently Liszt arranged for an

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<sup>8</sup> William S. Newman, *Performance Practices in Beethoven's Piano Sonatas: An Introduction*, (New York: W.W. Norton, 1971), 15; quote from Anton Felix Schindler, *Beethoven as I Knew Him*, translated by Constance S. Jolly and annotated by Donal W. MacArdle, (Chapel Hill: University of North Carolina Press, 1966), 415-416.

<sup>9</sup> Newman, 15; translated from Emily Anderson, *The Letters of Beethoven*, II, (London: Macmillan, 1961), 560.

<sup>10</sup> Newman, 14-15; translated from Paul Badura-Skoda ed. *Carl Czerny: Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke*, (Vienna: Universal Edition, 1963), 26.

orchestra to perform the first movement, and then played the second and third movements on piano. Later in another concert, Liszt played the first movement on the piano with added ornamentation and tempo fluctuation.<sup>11</sup> Obviously Liszt did not choose to follow Czerny's instruction about Beethoven's score markings.

One thing to be noted is that rearranging movement order was not foreign to the audience during Beethoven's lifetime. In Beethoven's 1819 letter to Ries about the publication of Op. 106 in London, he gave permission to switch the order of movements in performance:

omit the Largo and begin straight away with the Fugue..., which is the last movement; . . . Or you could just take the first movement and the Scherzo and let them form the whole sonata. I leave it to you to do as you think best . . .<sup>12</sup>

The custom for concert programming around then was to take a single or several movements from different works, in order to play in a three or four hour concert. It was rare that all movements of a symphony or concerto were played in full.

Whether a musician chooses to follow the composer's markings closely or to personally interpret the work, performances are to be perfected through the musician's passion and inner connection to the music and its artistic meaning along with high standards of tone production, intonation and other musical nuances. Especially with knowledge of historical and performance accounts, various musical ideas will be more broadly appreciated and exchanged.

### **1.1.2. The Fortepiano and the Modern Piano**

Other clues to interpreting Beethoven's piano works come with an understanding of the instrument for which Beethoven wrote, and how it differs from the modern piano. The

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<sup>11</sup> Newman, 15; translated from Prod'homme *Beethoven*, 125-127.

<sup>12</sup> Newman, 92; from Schindler & MacArdle *Beethoven*, 402-3.

piano's modern name is a shortened version of its ancestor's name, "gravecembalo col piano, e forte" (harpsichord with soft and loud), as described by Scipione Maffei in 1711. In the eighteenth century, the terms "pianoforte" and "fortepiano" were used interchangeably. Now "fortepiano" is broadly used to describe all late-eighteenth to early-nineteenth-century-model pianos, in order to distinguish them from the twentieth-century piano.<sup>13</sup> The fortepiano was very different from the harpsichord and had many of the major elements of the modern piano: the action, consisting of keys, hammers, and a similar mechanism; the pedals, for adjusting tone color and character or sustaining notes; the strings, the frame, the wooden case; and the soundboard located at the bottom of the case. Both fortepianos and modern pianos vary greatly in touch and tone quality, depending on their brand. However, the dimensions and materials of the fortepiano differ from the modern piano, and were not standardized. For instance, the frame was made of wood, which could only sustain thinner strings, in contrast with a modernized iron-cast frame which can sustain up to eighteen tons (16,400 kg) of pressure from the strings. Furthermore, manufacturers constantly experimented with the number of pedals and strings, and the range of keys (from five to seven).

Beethoven played and composed on several fortepianos; the major ones were: the Stein and Streicher (1796), the Érard (1803), the Broadwood (1817), and the Graf (1825). The Érard was sent from Paris and the Broadwood from London; the other two brands were produced by Viennese makers (see Table 1). In Beethoven's correspondence, he often expressed comments or complaints about these instruments; his favorite model was made

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<sup>13</sup> Edwin M. Ripin and Stewart Pollens et al., "Pianoforte-Introduction," *Grove and Oxford Music Online*, Oxford University Press, accessed May 21, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21631>.

by the Stein and Streicher family, the same maker of fortepianos that Haydn and Mozart also played in performance. Here is a description to the Viennese pianos:

The “Viennese action” which resulted served the composers of the Classical era and was used in the pianos of the Viennese tradition throughout the 19th century. Stein’s action offers the player a remarkable control of the hammers, especially when playing softly, and is astonishingly responsive to the player’s touch.

Stein’s pianos fall into three types.... In the third, continued by the firm from 1783 to 1804, the solid hammers are leathered and the stringing is again double throughout. None of Stein’s pianos has a hammer back check, suggesting that the touch used for playing his instrument was light.<sup>14</sup>

Table 1. Beethoven's Fortepianos

Brand	System	Maker	Strings	Pedal (left to right)	Legs
Stein & Streicher	German	Stein, Johann (Georg) Andreas	Double or triple strung	2 joined knee levers under keyboard	
Érard	Under English model System	Sebastien Érard (French)		1. lute: by inserting leather thongs 2. damper: as today 3. dampening: by inserting cloth fringe 4. action-shifting: as today	
Broadwood	English	Thomas Broadwood	triple-strung in steel wire	1. action shifting: <i>tre, due corde</i> , and <i>una corda</i> 2. damper control (subdivided): left half controls from contra-C to b, and right half from c <sup>1</sup> to c <sup>4</sup> .	4 legs to support heavier instrument
Graf	Viennese		special resonator plus quadruple stringing from great-D to the top	1. action-shifting 2. damping 3. damper	

<sup>14</sup> Michael Latham, "Stein, Johann Andreas," *Grove and Oxford Music Online*, Oxford University Press, accessed May 21, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26631>.

Newman notes the distinguishing features and qualities between the light touch of the Viennese (or German) system, and the heavier touch of the English system:

the German system of separately hinged keys, with its shallow, light, fast, responsive touch, leading to a highly controllable, songful yet weak tone, and the English system of suspending the keys from a common rail, with its heavier, deeper, more sluggish touch, but leading to a rounder, fuller tone of wider dynamic range.<sup>15</sup>

In addition to sound considerations, modern pianos have been developed and standardized according to aesthetic and practical needs. Prominent present-day brands are produced in relatively few countries: Germany and the U.S. (Steinway, Bösendorfer, Baldwin, Knabe), Japan (Kawai, Yamaha), as well as a small number of other countries. All models consist of eighty-eight keys, from A0 to c8; steel strings, three strings per key from the treble register and higher, two strings in the tenor area and one string in the bass register; and a cast-iron plate or frame with bridges to transmit sound waves efficiently. In addition, the wooden case and the sound-board are much thicker than those of the fortepiano. Roughly speaking, pianos range in size from seven to nine feet long for a concert grand, six to seven feet for a parlor grand, and five feet for a baby grand. When we hear performances of Beethoven's piano works today, they are often pounded out at volume levels Beethoven himself could never have conceived of on such relatively fragile instruments although he constantly wanted a more powerful instrument at the time. Thus, we are to wonder how Beethoven would have wanted his pieces to sound, had he been able to experience a modern Steinway grand piano. Given that he was often dissatisfied with his instruments, perhaps he would have appreciated the fuller, richer sound of the modern instrument. Or perhaps, as musicians who strive to evoke the past, they could try to imitate

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<sup>15</sup> Newman, 4.

the softer touch and lighter sound of the instruments of the early nineteenth century in the modern setting.

## **1.2. Schools of Violin Playing and Instrument Remodeling**

The piano was not the only instrument that went through a series of transitions. The violin and bow were adjusted during Beethoven's lifetime in ways that affected how he composed for violin. Op. 96 was dedicated to the French violinist, Pierre Rode, a student of Giovanni Battista Viotti, the great Italian violinist and the founder of the French violin school. Thus, within the German and pianistic composition idiom, Beethoven was influenced by French and Italian violinists.

### **1.2.1. Schools of Violin Playing and Study**

This section traces the development of violin playing styles in Germany, Italy and France. As well as the birthplace of the violin, Italy was the center of violin music and performance throughout the sixteenth and seventeenth centuries. Italian violinists were well ahead of other countries in developing distinctive, virtuosic techniques; for example, French violinists considered the fourth position "adventurous."<sup>16</sup>

The major Italian violin music figures were Claudio Monteverdi (1567-1642) and violinists Biagio Marini (1594-1663) and Giovanni Battista Vitali (1632-1692). Their techniques included performing up to the sixth position, quick runs, double stops, and chords. Violinists employed various bowing techniques and used special sound effects such as *tremolo* (speedy and repeated notes), *pizzicato* (finger plucking on the string) and imitation of animal sounds. The *fortepiano* dynamic was expressed through an *arcata*

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<sup>16</sup> Boris Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman, and Perlman* (New York: Simon and Schuster, 1983), 44.

*morenda* bow stroke (an accent followed by *subito piano*).<sup>17</sup> During the mature Baroque era (1680-1750), Italian violinists had formed ideas for soloistic, virtuosic performances and teaching methods.

They continued to develop violin techniques and styles, and to shape, generation by generation, the sonata and concerto forms. Arcangelo Corelli (1653-1713), was first well-known violin-virtuoso and composer for *concerto grosso* and whose music influenced style of Antonio Vivaldi (1678-1741).<sup>18</sup> Corelli's style was characterized by an emotional and expressive use of the bow and vibrato to imitate the human voice.<sup>19</sup> Corelli's teaching lineage extends all the way to Viotti.<sup>20</sup>

Antonio Vivaldi (1678-1741) is still best known for his many violin concertos, including the *Four Seasons*. His novel imagination and compositional design worked in tandem with various violin tone colors and virtuosic techniques. He was admired by his contemporaries, including J. S. Bach. Vivaldi's genius also lay in how he composed music in a "violinistic" idiom, using techniques that sound more difficult to the ear than the actual technique itself.<sup>21</sup> An example of this kind of writing would be a string-crossing passage on the four strings while highlighting a melody line accompanied by broken chords.

In contrast to the Italians, there was not a strong tradition of French violin playing until the Italian-born composer and conductor Jean-Baptiste Lully (1632-1687) immigrated to France. He did not focus particularly on music for violin, but his guidance for

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<sup>17</sup> Schwarz, 34-42.

<sup>18</sup> Ibid., 50.

<sup>19</sup> Ibid., 54.

<sup>20</sup> Ibid., 101.

<sup>21</sup> Ibid., 63.

orchestral music led violinists to achieve high quality performances with unified bowings, rhythmic bounce, different bow strokes, and demanding left-hand technique.

In German-speaking countries, there may not have been as many violin virtuosos, but they produced great composers who were skilled at playing the violin and composed masterpieces for the instrument. The technique of Heinrich von Biber (1644-1704), a Bohemian-Austrian violin virtuoso-composer, surpassed his Italian contemporaries, especially in playing double stops and easily reaching the seventh position. He composed his sixteen Rosary Sonatas (1676), fifteen of them for violin and figured bass, and one Passacaglia for solo violin, which directly influenced J. S. Bach's *Chaconne*. Bach composed sets of six works: his Sonatas and Partitas for Solo Violin (BWV 1001-1006) have become standard repertoire for recitals, pedagogical use, and research since the time of music scholar Johann Nikolaus Forkel (1802), violinists Ferdinand David (1843) and Joseph Joachim (1908), and many more.<sup>22</sup> Two other violin virtuosos, Johann Jakob Walther (1650-1717) and Johann Paul von Westhoff (1656-1705), were also famous for surpassing their Italian contemporaries, playing in high positions (up to seventh), double stops, chords, rapid string crossings and bouncing staccato.<sup>23</sup>

Treatises from all three countries reveal the different perspectives of violin playing in each region. In the mid-eighteenth century, several treatises were published including works by Francesco Geminiani (1687-1762): *The Art of Playing on the Violin* (London, 1751), Leopold Mozart (1719-1787): *Versuch einer gründlichen Violinschule* (Augsburg, 1756), and L'Abbé le fils (1727-1803): *Principes du violon* (Paris, 1761). Today, these

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<sup>22</sup> Joel Lester, *Bach's Works for Solo Violin Style, Structure, Performance* (New York: Oxford University Press, 1999), 20-21.

<sup>23</sup> Schwarz, 42-43.



works remain helpful in understanding performance practice, especially in aspects of technique and style.

### **1.2.2. The French School: Viotti, Rode, Baillot and Kreutzer**

In France, the arrival of Giovanni Battista Viotti (1755-1824) helped to bring violinists there into the spotlight during the latter part of the eighteenth century. He began touring as a soloist in Italy in the 1780s, giving his debut in Paris at the Concert Spirituel in 1782, and immediately drawing attention from audiences everywhere. French audiences were amazed that Viotti was a composer, conductor, and virtuoso. He was one of the favored violin and composition disciples of the Italian violinist Gaetano Pugnani (1731-1798).<sup>24</sup> Viotti was "largely... responsible for laying the foundations of the highly systematized French approach to violin playing and teaching, and his methods were disseminated widely through his own performances and teaching."<sup>25</sup> Viotti's performance image is reminiscent of Corelli's virtuosity in concertos; the general public was very receptive to Viotti's new type of playing filled with expressive and singing tone that inherited the Italian opera *bel canto* style.<sup>26</sup> Viotti, along with his pupil (Jacques) Pierre (Joseph) Rode (1774-1830), and disciples Pierre Baillot (1771-1842) and Rudolphe Kreutzer (1766-1831), dominated violin music style in early nineteenth-century Europe, including Germany. An article from the *Allgemeine Musikalisch Zeitung* outlined the outstanding characteristics of the French school:

... a big, strong, full tone is the first; the combination of this with a powerful, penetrating, singing legato is the second; as the third, variety, charm, shadow

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<sup>24</sup> Schwarz, 136.

<sup>25</sup> Simon McVeigh, "The Violinists of the Baroque and Classical Periods," in *The Cambridge Companion to the Violin*, ed. Robin Stowell (Cambridge University Press, 1992), 61.

<sup>26</sup> Gail Nelson Johansen, "Beethoven's Sonatas for Piano and Violin Op. 12, No. 1 and Op. 96" (DMA diss., Stanford University, 1981), 17.

and light must be brought into play through the greatest diversity of bowing.<sup>27</sup>

Viotti's three students wrote melodically tuneful and technically demanding concertos (Rode, nineteen, Baillot and Kreutzer, nine each), and penned the pedagogical treatises contained in *Méthode de violon* (1803), which have been studied by generations of violinists since. Pierre Rode also wrote *24 Caprices en Forme d'Études dans les 24 Tons de la Gamme*, a valuable resource of pedagogical methods, still available.<sup>28</sup> Like his teacher, Rode was especially praised for playing in the Italian *bel canto* style, sounding like "a beautiful singing voice." Beethoven wrote the Sonata Op. 96 with Rode's style in mind.

### **1.2.3. The Modern Violin and the Tourte Bow**

It was not only Viotti's playing that made him successful, but also the flat-modeled Stradivarius violin he played, which was powerful and projected well. Additionally, violinists of this era used a new kind of Tourte bow, which elicited a rich and brilliant tone. The Paris concert-goers were attracted to this new approach of brilliant violin sonority with sustained and legato playing style.

Regarding standardization of violin construction, major experimentation had gone on with the dimensions of many of its parts since the instrument's origin, but two main turning-points occurred within the few decades before and during Beethoven's lifetime. First, in the 1700s, the proportions of the violin body were perfected by Antonio Stradivari (1644-1737). The most well-known violins before Stradivari's lifetime were made by Nicola (or Nicolò) Amati and Jacob Stainer, built in a higher arched shape and featuring a

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<sup>27</sup> Gail Nelson Johansen, "Beethoven's Sonatas for Piano and Violin Op. 12, No. 1 and Op. 96: A Performance Practice Study." (DMA diss., Stanford University, 1981), 19, cited in Pamela Goldsmith, "Bowing Articulation in the Time of Beethoven," (Final D.M.A. Project, Stanford University, 1941), 8.

<sup>28</sup> Max Rostal, Günter Ludwig and Paul Rolland, *Beethoven, The Sonatas for Piano and Violin: Thoughts on Their Interpretation* (London: Toccata Press, 1985), 166.

sweet and slightly nasal tone quality. Stradivari started his career as an apprentice of Amati, and went on to devote his craftsmanship during a period of experimental development in every detail of the instrument, such as the peg, fingerboard, tailpiece, inlaid pattern, bridge, and varnish. In Stradivari's golden period (1700-1720), he produced a series of extraordinary stringed instruments which still set the standard today.<sup>29</sup>

Between 1770-1825 is the other turning point in violin-making. A collection of writings is recorded in "Carteggio" by Cozio di Salabrie (consisting of correspondence from Salabrie, "an avid collector of violins and . . . in contact with the prominent makers of the day").<sup>30</sup> The alteration of parts included, first, that the violin neck was lengthened and made narrower, with a longer fingerboard and higher arched bridge, making position changes and virtuosic passages easier. Second, inside the violin, the bass-bar and sound-post were strengthened.

The violin strings were originally made of sheep gut, and the G string was often overspun with silver wire in order to improve its resonance since 1710.<sup>31</sup> The string tension was increased along with higher orchestral tuning, and steel strings were not used until the twentieth century. The chinrest was introduced by Louis Spohr around 1820, so that violinists no longer needed to hold their violins against the chest or the shoulder.<sup>32</sup> When playing the Beethoven Op. 96 now, it is worth trying to get a feeling of using gut strings and

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<sup>29</sup> Charles Beare, et al., "Stradivari," *Grove and Oxford Music Online*, Oxford University Press, accessed May 21, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26889pg1>.

<sup>30</sup> Johansen, 14.

<sup>31</sup> David D. Boyden, *The History of Violin Playing, from Its Origins to 1761 and Its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 321.

<sup>32</sup> Jeremy Montagu, "violin," *The Oxford Companion to Music and Oxford Music Online*, Oxford University Press, accessed May 21, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7163>.

playing without a chinrest and shoulder support in terms of imitating the older instrument and sound.<sup>33</sup>

L'Abbé le fils viewed the bow as the soul of the instrument, "given equal, if not greater, importance when discussing the sound potentials of the instrument."<sup>34</sup> The innovative Tourte bow model was created by the French bow maker, François Xavier Tourte (1747–1835). Since Tourte's adjustments to the basic structure of the bow in the 1790s, the form has remained largely the same.<sup>35</sup> Heron-Allen says that "Tourte's bows were universally imitated as the virtual blueprint for all subsequent bow makers of the nineteenth and twentieth centuries."<sup>36</sup> Tourte was trained as a watch-maker before entering the family bow-making business with his father and brother. Tourte kept many features from older bow models, combining and modifying his experiences from watch-making into bow making. The bow's special characteristics include a slightly concave shape of bow stick, which was bent by heating it over a flame and lengthened to approximately 29-1/2 inches, adding an increased thickness and durability. A second characteristic featured a lower balance-point (moved to about 19 cm from the frog, which contains a metal mechanical screw that allowed violinists to adjust the hair tension and thus to play various virtuosic bow strokes). Third, it had an expanded hair-ribbon (7/16 of an inch), "kept spread out by the use of a metal ferrule fixed at the frog."<sup>37</sup> Tourte's bow also used

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<sup>33</sup> The German-Japanese period violinist, and pianist, Jos van Immerseel, recorded all ten Beethoven sonatas for piano and violin. The sound characteristics of the period instruments can be heard in the recording (ZZT307. CD. 2012).

<sup>34</sup> Johansen, 15.

<sup>35</sup> Stowell, "Violin Technique and Performance Practice," 23. From J. Roda, *Bows for Musical Instruments of the Violin Family*, (Illinois, 1959), 53.

<sup>36</sup> Ibid.

<sup>37</sup> Gail Nelson Johansen, "Beethoven's Sonatas for Piano and Violin Op. 12, No. 1 and Op. 96 A Performance Practice Study." (DMA diss., Stanford University, 1981), 16; translated from F. J. Fétis, Notice of Anthony Stradivarius, trans. John Bishop (London: William Reeves, 1864), 115-116.

stronger bow strength and broader hair, and had the ability “to produce smooth, sustained, full tones and to pull an increased amount of sound from the more penetrating violins of the period.”<sup>38</sup> To me, a good violin is like a bottle of good wine and a handy bow is like a wine-opener only through which, a violinist can pour out wonderful taste from the violin.

#### **1.2.4. Beethoven’s Younger Violin Contemporaries: Nicolò Paganini, Louis Spohr and Joseph Joachim**

In the study of violin schools, or styles and techniques, three categories of performing style emerge: those dominated by technique, those emphasizing musical ideas and expression, and those able to combine both areas skillfully. There also exists great variety among the physical presentation of violin performers; some violinists are more ostentatious in their postures and movements, while others appear tranquil. From the generation of great violinists after Viotti, a new situation prevailed among violinists: criticisms of each other’s playing became more pronounced and common than expressions of admiration and respect.

Beethoven’s younger violin contemporaries were the Italian violinist Nicolò Paganini (1782-1840), and “the German countercurrent to the influence of Paganini,” Louis Spohr (1784-1859).<sup>39</sup> Spohr, although trained by Franz Eck of Mannheim, was greatly influenced by Rode’s French style during his youth, and went on to become a dominant force among German-Austrian violinists and composers. With tall limbs and a strong physical bearing, his stance was grounded while playing; his great control of breath, vibrato and bow helped him to play in the Italian *bel canto* style with subtle dynamic shadings. Spohr’s unique talent for executing on-the-string-one-bow staccatos, double

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<sup>38</sup> Johansen, 16; translated from L’Abbé le fils, *Principes du violon* (Paris, 1761, reissued 1961), 1.

<sup>39</sup> Schwarz, 243.

stops, and tenths is also demonstrated in his own violin concertos. These concertos were more popular than Beethoven's Violin Concerto between 1810 and 1840, and were highly esteemed by the prestigious twentieth-century violinists Auer and Flesch, although they have fallen out of fashion today.<sup>40</sup> Spohr modified his vibrato according to bow speed, but used it only sparingly on single notes, as was the style of his day. Also, for a certain tone color, he would often choose special fingerings on a particular string for the entire phrase, and employed frequent use of slides (portamento).<sup>41</sup> Spohr's evaluation of Paganini's playing in 1830 was that his pure intonation and playing on the G-string were admirable, but "in his compositions and his style of interpretation there is a strange mixture of consummate genius, . . . and lack of taste . . . [It] was by no means satisfying and I have no desire to hear him again."<sup>42</sup> Spohr also expressed his distaste of Paganini's technical brilliance, especially of his off-the-string bow strokes such as spiccato, Sautillé, flying staccato, ricochet and left-hand pizzicato. Despite what Spohr's opinions, these techniques are all still diligently practiced and emulated by violinists today.

The Austro-Hungarian violinist, Joseph Joachim (1831-1907), demonstrates a complex lineage that makes it difficult to categorize him into a particular school. Joachim had coached with Ferdinand David, a pupil of Spohr, but never identified himself as a student of David. Instead, he called himself a student of Joseph Böhm, a pupil of Pierre Rode.<sup>43</sup> Andreas Moser, Joachim's assistant and collaborator, denied the existence of a "Joachim School," and saw Joachim as descendant of the Italo-French school.<sup>44</sup> However,

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<sup>40</sup> Schwarz, 244.

<sup>41</sup> Ibid., 254.

<sup>42</sup> Schwarz, 184; from Louis Spohr, *Autobiography*, (London: Reeves & Turner, 1878, reprint. New York: Da Capo, 1969), 2: 168.

<sup>43</sup> Schwarz, 262.

<sup>44</sup> Ibid., 271.

scholar Boris Schwarz argues that Joachim's bowing method was closer to Spohr's, claiming that Joachim was influenced by Spohr's student Ferdinand David when the two of them sat together in the Gewandhaus Orchestra in Leipzig.<sup>45</sup> In spite of the similar bowing method, Schwarz states: "the German school of violin playing was too personality-centered: first Spohr, then Joachim--both superb artists, but highly individualized players whose method and style could not be easily applied to a 'school' of aspirants."<sup>46</sup> Joachim's bow position was indeed unique and personal, one that might not fit most violinists, using

[a] very low upper right arm pressed against the body, which necessitated a highly angled wrist. He gripped the bow stick with his fingertips; the fingers were kept close together, the index finger touching the stick at the first joint... while the little finger remained on the stick at all times. The change of bow at the frog was accomplished by a rotary wrist movement and stiff fingers.<sup>47</sup>

Flesch was "an opponent of this method, asserted that 'a majority of the students thus maltreated contracted arm troubles and, as violinists, became cripples for life.'"<sup>48</sup> At any rate, prior to Joachim, violin virtuosos primarily performed their own compositions as a way to demonstrate their individuality. But Joachim "inaugurated a new era" in that he took interest in interpreting the music of other composers, and he was "willing to submerge his own personality . . . to serve the cause of great music through his own musicianship."<sup>49</sup> Joachim's playing was remembered as pure with delicate shadings, and with great faithfulness to the composer's manuscript. He "lived in a period dominated by virtuosos, including Vieuxtemps, Ernst, Wieniawski, Sarasate, and Ysaÿe, whose talents he praised

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<sup>45</sup> Schwarz, 263.

<sup>46</sup> Ibid., 257.

<sup>47</sup> Ibid., 271.

<sup>48</sup> Schwartz, 271; quoted from Carl Flesch, *Memoirs*, translated by Hans Keller (London: Rockliff, 1957, reprinted in New York: Carl Fischer, 1924, 1930), 34.

<sup>49</sup> Ibid., 259.

without envy. But somehow he towered above them all because of the purity and sincerity of his musical ideas, and in turn he was much admired by his colleagues.”<sup>50</sup>

Thus summarizes the two centuries’ development of the piano, the violin and its performance practice, the French violin school, and two German violinists of Beethoven’s era, as they all pertain to Beethoven’s Op. 96. The performance styles and practices on Beethoven sonatas for piano and violin of the nineteenth to twentieth centuries have received scholarly attention and deserve further research on violinistic viewpoints.<sup>51</sup> When interpreting Beethoven’s music, diverse techniques, styles and interpretations will inevitably arise, but violinists can choose to communicating the intentions of the composer, as well as expressing their own personal taste and demonstrating their technical merits.

### **1.3. Remarks on Beethoven's Sonatas for Piano and Violin**

The forms and movements of the sonata began to be developed in the Baroque period, and became fully formed during the Classical period. Beethoven was not confined by the strict rules that his predecessors or later generations codified or categorized. Through study of the developmental process, part of Beethoven's genius lay in the fact that he could masterfully create musical ideas within a framework that had been developed by his compositional predecessors, while at the same time combining and recreating fresh elements freely and delicately in his craftsmanship.

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<sup>50</sup> Schwarz, 271.

<sup>51</sup> In addition to my reference list, among other resources are: Bathia Churgin, *Transcendent Mastery: Studies in the Music of Beethoven* (Hillsdale, N.Y.: Pendragon Press, 2008); Angus Watson, *Beethoven's Chamber Music in Context* (Woodbridge: Boydell, 2012); Beethoven, Ludwig van, Gidon Kremer, Yehudi Menuhin, David Garrett, Martha Argerich, Wilhelm Kempff, Bruno Canino, et al. 1997. *Violinsonaten Violin sonatas*. Hamburg: Deutsche Grammophon; (CD) Michael Durnin and Emma Danes, *Learn to Play Beethoven* (London: Usborne Pub, 1993); Collection of Articles About Beethoven's Violin Sonata No. 10 in G Major, Op. 96 (MA 16), 1900; Ludwig van Beethoven, David Fedorovich Oïstrakh and Lev Oborin, *The Sonatas for Piano and Violin Die Sonaten Fur Klavier Und Violine* (West Germany: Philips, 1964).



### 1.3.1. The Sonata and its Movements: Da capo Aria, Scherzo, Theme and Variations, and Rondo Form

The term “sonata” in the Classical period was defined in many ways, but Rousseau in the *Dictionnaire de musique* (1768) described the genre as “consisting of three or four movements in contrasting characters...”<sup>52</sup> A sonata in the Classical period was a work, often for solo piano or piano and another instrument (predominantly the violin), in three or four movements. The first movement is in sonata form, sometimes known as “sonata-allegro” form or “first-movement” form. This is followed by a contrasting, slow middle movement in a related key. Often a sonata will have a shorter third movement, which can be a minuet or scherzo, followed by a finale, frequently in Rondo form.

Sonata form is “a term that refers not to the form of a whole sonata, as might be expected, but to the typical form of one movement of a sonata, especially the first movement,”<sup>53</sup> and occasionally also the last movement, or even in the slow movements (for example, Beethoven’s Symphony No. 2, mvt. 2). It is used not only in sonatas, but also symphonies, concertos, string quartets, or other one-movement compositions, such as overtures, tone-poems and character pieces. In itself, the sonata has three sections: the Exposition introduces the primary and secondary themes and modulates to another key area; a Development tends to change keys and use the themes in interesting ways; and a Recapitulation plays the primary and secondary themes again, usually returning to the tonic key. The development section in the first movement of Beethoven sonata Op. 96 is

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<sup>52</sup> John Irving, “Sonata- 2. Classical (i) Contemporary Definitions,” *Grove and Oxford Music Online*, Oxford University Press, accessed May 22, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26191>.

<sup>53</sup> G. M. Tucker and Nicholas Temperley, “sonata form,” *Oxford Companion to Music and Oxford Music Online*, Oxford University Press, accessed May 22, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6317>.

based on the closing theme from the exposition. (I discuss further details in the analysis section of Chapter 2, p. 59).

The second movement is usually in a lyrical and slow character. For example, the Da capo Aria (ABA') form was used broadly in early eighteenth-century Italian operas. It fell out of favor after the *bel canto* era of the mid nineteenth-century. The first half of the A section is composed of antecedent and consequent melodies, with a half cadence in between, and with an extension to a middle cadence and ritornello (short instrumental conclusion). The second half of the A section is usually in the dominant key (or relative major for a minor key aria), with word repetitions, melismas, trills, and perhaps a cadenza, leading into the ritornello in the original tonic key. The B section is usually short with several tonicizations in different keys.<sup>54</sup> The second movement of the Beethoven's Op. 96 contains traits of a Da capo Aria, such as the ABA' structure, melismas and cadenza-like passages (see the analysis section of Chapter 2, p. 564).

The Italian term Scherzo has been used since the early seventeenth century, originating in the late Middle Ages, and derived from the German *Scherz* and *scherzen* ("to joke"). A scherzo is in ternary form ABA': usually the B is an independent section, with different key and tempo, such as in the Scherzo and Trio. Beethoven established the scherzo to replace the minuet in the third movement of a four-movement setting; often the scherzo was composed in a faster tempo with a comic or humorous character. Almost all Beethoven's Symphonies contain a movement in scherzo form and style although not titled as such, and No. 1 is called Menuetto, although it is in the spirit and tempo of a scherzo.

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<sup>54</sup> Nicholas Temperley, "Aria- 2, the Aria in Italian Opera," *Oxford Companion to Music and Oxford Music Online*, Oxford University Press, accessed May 22, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e376>.

Symphony No. 8 is the only slower third movement in Tempo di menuetto. Symphonies Nos. 2 and 3 contain a movement entitled "Scherzo." The middle Trio section of the scherzo form is maintained in the Classical tradition with a different speed or character, or both. The scherzo movement of Symphony No. 3, Eroica, is expanded correspondingly with the other movements by alternating textures with a three-part Trio and written-out da capo. Symphonies No. 4 and No. 7 contain a double Trio section. The scherzo of Symphony No. 5 is linked to the finale. In Symphony No. 9, the order of the two middle movements deviates from the usual. The scherzo-character movement with rapid fugal textures is placed second and the slow movement is placed third. Scherzo form, like the sonata form, can appear in sonata or other chamber music as well. Another interesting arrangement in Beethoven's Op. 96 appears where the second lyrical movement is indicated as followed immediately by the third Scherzo movement using *Attacca*. This scherzo movement contains a written-out da capo and a coda in G major. The middle Trio section contains a canon where the overlapping phrases match the harmonic progression, and the two instruments perform the melody with dynamic elasticity, in four- or eight-measure phrasing by turn (further details in the analysis section of Chapter 2, p. 69.)

In Beethoven's sonatas for piano and violin No. 1 (Op. 12, mvt. 2), No. 6 (Op. 30, mvt. 3) and No. 9 (Op. 47, mvt. 2), the variations are composed with recognizable melodies from their themes, but Op. 96 differs from these three as, in the fourth movement, Beethoven uses mixed elements of the second to fifth variation types discussed below. The Theme and Variations form can be defined as follows: the composer introduces material as the "theme" and subsequently repeats it in altered forms. While often composers use various ways of altering the theme, the following examples are more commonly used. First, a recognizable

melody is repeated, but surrounded by a variation using a new style, tempo, mode, accompaniment, or other element (for example, Haydn's *Emperor* Quartet Op. 76, No. 3, mvt. 2). A second theme and variations type features a common, repeating bass-line or ostinato throughout, although the melodies used may not be similar (for example, J. S. Bach's Solo Violin Chaconne or Brahms' Symphony No. 4, mvt. 4). Third, a fixed harmonic progression leads throughout (for example, Bach's *Goldberg Variations*). Fourth, only the phrase structure remains the same (ex. Schumann's Symphonic Variations Op. 13 for Piano). Fifth, "characteristic variations" --thematic elements are recomposed in different genres (for example, Britten's *Variations on a Theme of Frank Bridge*, Op. 10, for String Orchestra).<sup>55</sup>

In Op. 96, Variations 1-4 and Variation 6 follow the harmonic progression, bass-line and phrase structure of the theme, but the melodies are not recognizable in relation to the theme. The fifth variation is similar to the fixed harmonic progression but not quite aligned because the two sections are not repeated as in the previous variations. Variation 6 includes an extension in mm. 205-216. Variation 7 is a G-minor fugato in melodic and rhythmic transformation of the thematic material (*a*). ( See further details in the analysis section of Chapter 2, p. 73).

The term *rondo* (Fr.: *rondeau*), originally used for specific movements of late Baroque suites, became typical in the last movement of Classical multi-movement instrumental works, and occasionally in opera movements, dances and songs. The form of rondo is ABACA. The recurring A theme section almost always appears in the tonic key; while the

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<sup>55</sup> Timothy Jones, "Variation Form," *Oxford Companion to Music and Oxford Music Online*, Oxford University Press, accessed May 22, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7067>.

other contrasting sections modulate to related keys with new themes. Mozart and Beethoven increasingly combined rondo with sonata form for the final movements, where the structure becomes: Exposition [ABA], Development [C] and Recapitulation [ABA]. For example, Beethoven's Piano Sonata Op. 13 *Pathétique*, mvt. 3.<sup>56</sup> The fourth movement of his Op. 96 has a singular form. It could be described as a theme and variations with allusions to rondo form. The middle A section is too short and incomplete to be recognized as a true reprise of a rondo (further details in the analysis section of Chapter 2, p. 74).

### **1.3.2. Duo Works before Op. 12; Sonatas Nos. 1-3, Op. 12/1-3; Sonata No. 4, Op. 23 and Sonata No. 5, Op. 24 "Spring"**

Beethoven was familiar with the duo repertoire for violin and piano, especially works written by the two respected members of the Bonn Hofkapelle: the Kapellmeister, Andrea Lucchesi; and the music director (and Beethoven's first important teacher), Christian Gottlob Neefe. And, of course, W. A. Mozart. Examples of this genre include Mozart's K. 380 in E<sup>b</sup> major, K. 454 in B<sup>b</sup> major, and K. 526 in A major.<sup>57</sup> In contrast to Beethoven's own violin sonatas, his early attempts at a duet for piano and violin are considered as incomplete and immature. In the sonatinas Hess 46, WwO 40 (the twelve variations on Mozart's "Se vuol ballare") and WwO 41, we see how Beethoven employed typical compositional techniques for duets of piano and obbligato violin of the early Classical era: a) the musical material is divided into a melodic line in the principal voice, a harmonic line in the accompaniment, and a bass line; b) the principal and secondary voices are played by the violin and piano in turn; c) the secondary voice imitates the principal

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<sup>56</sup> G. M. Tucker and Nicholas Temperley, "Rondo Form," *Oxford Companion to Music and Oxford Music Online*, Oxford University Press, accessed May 22, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5740>.

<sup>57</sup> Lockwood and Kroll, 5-6.

voice in figuration; and d) a special emphasis is given to parallel motion of the melodic and harmonic lines in intervals of a unison, third or sixth.<sup>58</sup> The examples of the Hess 46, WwO 40 and 41 are presented in Eimear Heeney's thesis on Beethoven works for violin and piano.<sup>59</sup>

Although Beethoven is considered a monumental composer, a prototypical conductor and a distinguished pianist, he has never been recognized as a violin nor a viola player. Some scholars believe that Beethoven's genius and originality are demonstrated mostly in works in pianistic idioms. For Schwarz, Beethoven's violin works were incomparable to "his creative affinity for the piano... His violin passages are conventional and seem at times to be derived from the keyboard."<sup>60</sup> However, Beethoven had no less exposure to violin style and technique. He took violin lessons at a young age and later played viola in the Bonn court orchestra Electoral, alongside such outstanding violinists as Franz Ries and Andres Romberg. After becoming a resident of Vienna in 1792, Beethoven made even more friendships with string musicians, including the Austrian violinist Ignaz Schuppanzig and members of his renowned string quartet, who gave the premieres of Beethoven's quartets. They became life-long musical colleagues and friends. Beethoven met and made personal contact with Kreutzer, Rode, and Billot during 1798-1815, and was influenced by their techniques and style in his violin writing.<sup>61</sup> Beethoven dedicated the set of violin sonatas, Op. 12, to his fourth composition teacher, Antonio Salieri (1750-1825).<sup>62</sup>

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<sup>58</sup> Lockwood and Kroll, 7.

<sup>59</sup> Eimear Heeney, "Beethoven's Works for Violin and Piano," master's thesis, (Waterford Institute of Technology, 2007), accessed December 6, 2012, [http://repository.wit.ie/954/1/Beethoven%27s\\_Works\\_for\\_Violin\\_and\\_Piano.pdf](http://repository.wit.ie/954/1/Beethoven%27s_Works_for_Violin_and_Piano.pdf).

<sup>60</sup> Schwarz, "Beethoven and the French Violin School," *Musical Quarterly* 44, no. 4 (1958): 442.

<sup>61</sup> *Ibid.*, 439-442.

<sup>62</sup> Max Rostal, *Beethoven Sonatas for Piano and Violin*, 47. An Italian composer, Mozart's contemporary and rival; Salieri's other two outstanding pupils were Schubert and Liszt.

An anonymous review appearing in a 1799 edition of the *Allgemeine Musikalische Zeitung*, referred to Beethoven's Sonata Op. 12 as "bizarre" and "overladen with outlandish difficulties."<sup>63</sup> Two hundred years later, the musicologist Sieghard Brandenburg further explained the reviewer's opinion from the viewpoint of modern music appreciation. He remarked that during Beethoven's lifetime, the general public lacked an understanding and appreciation of this newer form of expression Beethoven had approached, the set of Op. 12 was foreign to Beethoven's audiences. In the view of modern audiences, despite his simpler structure and less mature skill, Beethoven's later mastery was initially developed in the set of Op. 12.<sup>64</sup> Overall, the three sonatas are in the *galant* style. The outer movements of Nos. 1 and 3 are more energetic and dramatic (exs. 1, 3, 7 and 9).



Example 1: Beethoven Sonata No. 1, Op. 12/1, mvt. 1, mm. 1-3

The second movement of No. 1 is a theme and variations with recognizable melodies (ex. 2).



Example 2: Beethoven Sonata No. 1, Op. 12/1, mvt. 2, mm. 1-4

<sup>63</sup> Lockwood and Kroll, 20-22.

<sup>64</sup> Ibid., 16.



Example 3: Beethoven Sonata No. 1, Op. 12/1, mvt. 3, mm. 1-4

The outer movements of No. 2 are lighthearted, with balanced phrasings and light accompaniment (exs 4 and 5). The middle movement is in contrasting style (ex. 6).



Example 4: Beethoven Sonata No. 2, Op. 12/2, mvt. 1, mm. 1-2



Example 5: Beethoven Sonata No. 2, Op. 12/2, mvt. 3, mm. 1-4.



Example 6: Beethoven Sonata No. 2, Op. 12/2, mvt. 2, mm. 1-4





Example 7: Beethoven Sonata No. 3, Op. 12/3, mvt. 1, mm. 1-2

Gounod's Ave-Maria bears a resemblance of the lyrical second movement from Sonata No. 3, Op. 12 (ex. 8).



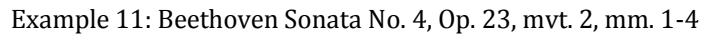
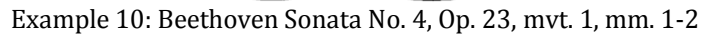
Example 8: Beethoven Sonata No. 3, Op. 12/3, mvt. 2, mm. 23-24



Example 9: Beethoven Sonata No. 3, Op. 12/3, mvt. 3, mm. 1-4

Continue to the next sonatas No. 4, Op. 23 and No. 5, Op. 24, were originally composed jointly but later developed into two opuses. Together with the String Quartet, Op. 59, No. 3 in C major, and the Symphony No. 7, Op. 92 in A major, they were dedicated to Count Moritz von Fries (1777-1819).<sup>65</sup> Sonata No. 4, Op. 23 in A minor is composed of the reversed key arrangement with Sonata No. 2, Op. 12 in A major (see exs. 4-6 and exs. 10-12). To me, the Sonata No. 2 and No. 4 are more like a set in similar character and keys.

<sup>65</sup> Rostal, 76. (Fries is a banker, music-lover, and Beethoven's patron.)



<sup>66</sup> Rostal, 76.



Example 13: Beethoven Sonata No. 5, Op. 24, mvt. 1, mm. 1-4



Example 14: Beethoven Sonata No. 5, Op. 24, mvt. 2, mm. 1-3

The third movement of Op. 96 and Op. 24 are the only two scherzo movement from the ten sonatas. Both start from off-beat, but the rhythmic groove of Op. 24 scherzo (ex. 15) is more on the down beat while the Op. 96 is more complicated (see the analysis section of Chapter 2, p. 70).



Example 15: Beethoven Sonata No. 5, Op. 24, mvt. 3, mm. 1-4

### 1.3.3. Sonatas Nos. 6-8, Op. 30/1-3 and Sonata No. 9, Op. 47, “Kreutzer”

The set of Op. 30 was dedicated to Emperor Alexander I of Russia (1777-1825). The sonata No. 6, Op. 30/1 in A major features a similarly peaceful but spirited character like that of Op. 96 (see ex. 16).



Example 16: Beethoven Sonata No. 6, Op. 30/1, mvt. 1, mm. 1-8

The beautiful and regal lyricism in the second movement is characterized with dotted rhythms (ex. 17). The third movement is a theme and variations with recognizable melodies much like the second movement of Sonata No. 1 (ex. 18).



Example 17: Beethoven Sonata No. 6, Op. 30/1, mvt. 2, mm. 1-3



Example 18: Beethoven Sonata No. 6, Op. 30/1, mvt. 3, mm. 1-4

The sonata No. 7, Op. 30/2 in C minor, shows passionate and fiery enthusiasm in the first movement, similar to the *Kreutzer* Sonata (ex. 19.)



Example 19: Beethoven Sonata No. 7, Op. 30/2, mvt. 1, mm. 1-4

The bittersweet second movement is alternatively delightful and melancholic (ex. 20). The third movement is a cheerful and humorous scherzo with many giggling and laughter-like musical elements (ex. 21.)



Example 20: Beethoven Sonata No. 7, Op. 30/2, mvt. 2, mm. 1-3



Example 21: Beethoven Sonata No. 7, Op. 30/2, mvt. 3, mm. 1-4

The agitated fourth movement (ex. 22), beginning with active pounding figures and a rapid 16th-note accompaniment later on, is dramatic in character with much character contrast. The secondary theme is more lyrical and less intense.



Example 22: Beethoven Sonata No. 7, Op. 30/3, mvt. 4, mm. 1-4

The first movement of Sonata No. 8, Op. 30/3 in G major, contains balanced proportion and thematic materials equally suitable for both instruments (ex. 23). The second movement is marked unusually as *Tempo di Minuetto* with a somewhat flowing feel (ex. 24). The last movement is virtuosic and spirited (ex. 25).



Example 23: Beethoven Sonata No. 8, Op. 30/3, mvt. 1, mm. 1-4

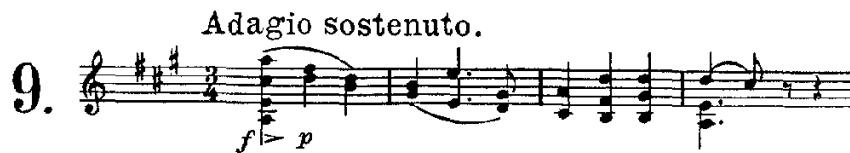


Example 24: Beethoven Sonata No. 8, Op. 30/3, mvt. 2, mm. 1-4



Example 25: Beethoven Sonata No. 8, Op. 30/3, mvt. 3, mm. 1-4

The sonata No. 9, Op. 47, “Kreutzer” in A major (exs. 26-29) is probably the best known and most technically demanding for both instruments. The subtitle ‘Sonata per il Piano-forte ed un Violino obbligato, scritta in uno stile molto concertante, quasi come d’un concerto’ means “sonata for piano and obbligato violin, composed in a decidedly concertante stlye, as though a concerto.”<sup>67</sup> The sonata No. 9 was originally dedicated to Geroage Bridgetower, but due to a disagreement between him and Beethoven, later was dedicated to Kreutzer although this violinist did not actually play it.



Example 26: Beethoven Sonata No. 9, Op. 47, mvt. 1, mm. 1-4



Example 27: Beethoven Sonata No. 9, Op. 47, mvt. 1, mm. 19-21

The second movement is theme and variation with recognizable melodies (ex. 28).

<sup>67</sup> Stowell, “The Early Violin and Viola,” 139.

Andante con Variazioni.  
Andante con Variazioni.

*p sf sf cresc. p sf tr*

Example 28: Beethoven Sonata No. 9, Op. 47, mvt. 2, mm. 1-8

Finale.  
Presto.  
Presto.

*ff p*

Red. \*

Example 29: Beethoven Sonata No. 9, Op. 47, mvt. 3, mm. 1-6



## Chapter 2: Sonata No. 10, Op. 96 for Piano and Violin in G Major

### 2.1. Selected Topics Concerning Style and Technique

Technical and stylistic practices are closely related, and virtually impossible to discuss apart from each other. In researching historical practices of performing Beethoven's violin repertoire, several problems arise. For example, where should one turn to for reliable information? Unlike Czerny, whose commentaries on Beethoven piano sonatas are well known, no violinists who closely associated with Beethoven kept a complete information about bowing style or fingering. Schuppanzigh and Holz left a few isolated fingerings in the Haslinger collected edition, and Pierre Baillot cited a few of Beethoven's performance instructions from the first movement of the Violin Concerto in his *L'Art du violon* (1834). Early editions of Beethoven's violin sonatas were edited by the two important nineteenth-century violinists: Spohr's pupil, Ferdinand David (1810-1873) and the next generation after Beethoven, Joseph Joachim (1831-1907). As Clive Brown notes, David's suggestions might not have accorded to Beethoven's direct wishes, and may reflect more on Spohr's or David's style and technical choices, but his edition of the Violin Sonatas (Peters, 1870s) is the earliest systematically edited version.<sup>68</sup> However, because David's edition altered Beethoven's markings without keeping the original musical indications (such as slurs, dots, and pitches), regardless of whether for practical considerations or his own preference, the 1870 David edition was replaced by Joachim's in 1901.<sup>69</sup> In understanding Beethoven's violin works, despite a lack of systematic instructions, "editions made by violinists of the composer's era also constitute a valuable resource for rediscovery

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<sup>68</sup> Clive Brown, *Ferdinand David's Editions of Beethoven in Performing Beethoven*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1994), 121.

<sup>69</sup> Brown, 123; Stowell, "The Early Violin and Viola," 141.

of performance traditions.”<sup>70</sup> The violinist and scholar Robin Stowell made a research on different editions of Beethoven violin concerto Op. 61 in his edited book *Performing Beethoven*. Through a study of the legendary violinists’ performance habits from generation to generation, in addition to other background information, our inner link to the composer and music can become much more relatively personal. As for the ten sonatas for piano and violin, the comparisons after twentieth-century editions can be further discussed. Some other editions are such as Leopold Auer (1917), Arnold Rose (1917), Adolph Brodsky (1973), David Oistrakh (1974), Fritz Kreisler (1911 and 1974), Henle Urtext (violin edited by Max Rostal 1978), Tadeusz Wroński (1996) and Mario Hossen (2007).

#### **2.1.1. Expression and Style: Tempo, Dynamic, Portamento, Open String, Harmonics and Vibrato**

The following section will explore a number of diverse opinions from scholars and violinists on many aspects of performance practice. As we understand the broad range of possibilities in each area, we might come to more nuanced conclusions about our own performances. Beethoven’s tempo choice is one of the - concerns in his performances and tempo marking in the scores. Schindler notes that in order to solve the problem of unsteady tempi, Beethoven started using Maelzel’s new metronome and considered tempo marking as a priority in his music. Newman argues that “Beethoven ultimately became disgusted with the device after he found himself suggesting two contradictory sets of tempos, on two different occasions for the Ninth Symphony.” Newman found many flaws in the generalized statement Schindler made about tempo. For instance, “Fritz Rothschild has offered

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<sup>70</sup> Stowell, “The Early Violin and Viola,” 141.

evidence that the Third Symphony took one full hour in Beethoven's day, fifty-two minutes early in this century, and forty-six minutes on a recent recording."<sup>71</sup>

As for tempo fluctuation, Ries and Czerny both indicated that Beethoven's playing was generally very steady. Czerny added that this aspect was mostly proper except for the "pushes and pulls at cadences."<sup>72</sup> On the contrary, Schindler said Beethoven played with more freedom: "His playing was free of all constraint in respect to the best, for the spirit of his music required that freedom."<sup>73</sup> Newman reminds us that Czerny worked with Beethoven more in his early years of compositional output, while Schindler encountered Beethoven later in his career. These situations explain that there is no such thing as the only or the most authentic tempo, because the choices of these tempos are complicated due to level of performers, quality of instruments and conditions, group of audiences, taste, style, and many other reasons.

Compare to Bach, Haydn and Mozart, Beethoven's dynamic markings were already more elaborate and consistent throughout his music. The scholar Fritz Rothschild listed all of Beethoven's dynamic marking and terms for gentle, songful or expressive playing:

*crescendo, più crescendo, poco crescendo, crescendo poco a poco, and sempre più crescendo... dolce, ...espressivo e semplice, molto espressive e semplice, con intimissimo sentiment, and dolente.*<sup>74</sup>

The expressive markings greatly help musicians to identify formal structure, sudden changes, or climaxes. However, the most ideal score editing is that the publisher uses brackets to show added markings to the original, even with edited scores made in

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<sup>71</sup> Newman, 52 information from Fritz Rothschild, *Musical Performance in the Times of Mozart & Beethoven*, (New York: Oxford University Press, 1961), 9.

<sup>72</sup> *Ibid.*, 53.

<sup>73</sup> Newman, 53. Quoted in Schindler & MacArdle, 412.

<sup>74</sup> Newman, 82-82 from Rothschild, "Performance," 34-36.

considering information from Czerny and Schindler's accounts. A wide dynamic contrast (or character juxtaposition) is one of the traits of Beethoven's personality that shows in his music; when seeing a *subito forte* or *subito piano*, the intensity of strong or soft or dynamic and character are to be remained without a noticeable decrease or growth in volume and expression prior to the new section.<sup>75</sup> (See ex. 30, the dynamic swell should be avoided).



Example 30: Beethoven Op. 96, mvt. 1, mm. 25-29

However, in some cases, under the overall dynamic or expressional contour, there are special harmonic, melodic or rhythmic characteristics to be given life into. Musicians are to discern what the musical priority of the passage is and make decisions accordingly. For example, in the link to the second theme in Op. 96, mvt. 1: mm. 33-40 (ex. 31), Beethoven writes merely *p* for a section that lasts eight measures, and again *p* for the first four measures of the secondary theme (ex. 32). He does not indicate any other dynamic marking until m. 45. However, musical intuition dictates that whichever voice has the triplet figure should be the primary voice, and a few non-harmonic notes or melodic motif can be emphasized with very slight tempo elasticity or caress in tone color. For examples, the E-A-G-E in m. 37 and m. 40 and the first two triplet groups in m. 38 in the dominant ninth chord (ex. 31). As long as they are played in a gentle manner that suits the *p* (or tender) character.

<sup>75</sup> Rostal, 169-170.



Example 31: Beethoven Op. 96, mvt. 1, mm. 33-40



Example 32: Beethoven Op. 96, mvt. 1, mm. 41-44

In the secondary theme of Op. 96, mvt. 1, mm. 41-44 (ex. 32), the melody is in the piano. Although the only marking *p* is in the violin, but this is a character marking for lightheartedness and not as much for volume description. The melodic line needs to be clear and projective with the violin's support. Same situation is the beginning of this movement (Op. 96, mvt. 1) for a projective tone and peaceful character.

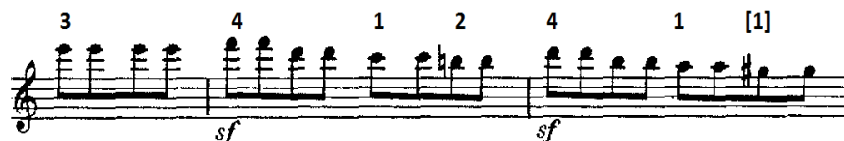
Clive Brown notes that although “no record of Beethoven’s view about portamento usage seems to have been preserved,” David favored using odd number position fingerings that would inevitably produce noticeable slides rather than clean position changes. But

Brown argues, “in many such instances the potential portamento appears to have no particular aesthetic motivation ...” (For example, in David’s edition of Beethoven Violin Sonata in A Op. 12, No. 2, mvt. 1, m. 173, ex. 33).<sup>76</sup>



Example 33: Beethoven Op. 12, No. 2, mvt. 1, mm. 172-4

The other use of finger extension or contraction is the characteristic string technique of the 19th-century players. (see Beethoven’s Violin Sonata Op. 47, mvt. 1, mm. 462 A-G# David’s edition, ex. 34).<sup>77</sup>



Example 34: Beethoven Sonata Op. 47, mvt. 1, mm. 460-462

As for the usage of open strings, harmonics and vibratos, “the conventional eighteenth-century attitude articulated by Leopold Mozart, Reichardt and [others]...[was] that open strings should be avoided wherever possible, unless required for a special effect, and should in any case only occur on short notes.”<sup>78</sup> On the contrary, Brown believes the frequent uses of open string and harmonics in David’s edition date back to his teacher Spohr. Thus, the markings in “David’s editions are broadly consistent with those which Spohr marked in comparable passages in his own works, and can also be paralleled by markings in the music of other prominent violinists of Beethoven’s generation” and, as Brown asserts, “for if anything like a continuous or even frequent vibrato had been

<sup>76</sup> Brown, 132-134.

<sup>77</sup> Stowell, “The Early Violin and Viola,” 143-144.

<sup>78</sup> Brown, 136.

expected, his harmonics and open strings would often have sounded unpleasantly incongruous.”<sup>79</sup> Viotti was also accused of having a “somewhat too strong vibrato,” although he was not criticized for using it too often.<sup>80</sup> See Beethoven’s Violin Sonata No. 6 in A Op. 30/1, mvt. 1, m. 195 and mvt. 2, m. 1 (exs. 35 and 36).<sup>81</sup>



Example 35: Beethoven Op. 30/1, mvt. 1, mm. 195-6



Example 36: Beethoven Op. 30/1, mvt. 2, mm. 1-2

Vibrato in the eighteenth to nineteenth century was used selectively as ornamentation, different from the modern continual vibrato. “Leopold Mozart’s survey, based on Tartini’s theories” that vibrato (called *tremolo* or *tremulo*):

is an ornament which arises from Nature herself and which can be introduced gracefully on a long note not only by good instrumentalists but also by skillful singers... Now because the *tremulo* does not sound pure as one note but fluctuates, it would be a mistake indeed to play every note with the *tremulo* . . .<sup>82</sup>

Furthermore, “Leopold Mozart distinguishes three types of violin vibrato: slow, accelerating and fast. Spohr writes of four kinds: fast, for sharply accentuated notes; slow, for sustained notes in impassioned melodies; accelerating, for crescendos; decrescendos.”<sup>83</sup>

“Baillot expands the vibrato concept to include three types of ‘undulated sounds’: a wavering effect caused by variation of pressure on the stick, the normal left-hand vibrato,

<sup>79</sup> Brown, 121 and 136-137.

<sup>80</sup> Brown, 137; translated from *Allgemeine musikalische Zeitung*, (Amsterdam: F. Knuf, 1798), 762.

<sup>81</sup> Ibid., 136-139.

<sup>82</sup> Stowell, “Violin Technique and Performance Practice,” 203-204.

<sup>83</sup> Stowell, “The Early Violin and Viola”, 65.

and a combination of the two.”<sup>84</sup> “Viotti was once accused of having a ‘somewhat too strong vibrato’, though he was not charged with using it too often.<sup>85</sup> Joachim’s tone was remembered to be “extremely pure” with “infinite shadings,... he used vibrato very sparingly and avoided sentimental slides.”<sup>86</sup>

Fingering, like bowing, is a personal choice that relates to playing technique and the physical make-up of individual players. It is decided according to contemporary aesthetics and personal taste. I will only bring a slight suggestion for an application of this section. In Op. 96, mvt. 1, m. 17 (ex. 37), since the top three notes are the climax of the phrase, I recommend using a combination of finger extension and harmonic for efficiency and a bright sound.



Example 37: Beethoven Op. 96, mvt. 1, mm. 17-18

No matter how the frequent portamento (maybe Joachim was an exception), open string and harmonics or spare vibrato sound to the modern audience, these stylistic traits might have been considered beautiful and fashionable for many violinists in our previous generations.

### **2.1.2. Phrasing and Articulation: Pedalling, Slur, Bowing and Bow Stroke**

Equally as personal as fingering, the characteristics of phrasing and articulation are also perhaps even more subtle. Baillot declared that "notes are used in music like words in speech," while Joachim and Moser considered "phrasing, as ‘the systematic arrangement of

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<sup>84</sup> Stowell, 66.

<sup>85</sup> Brown, 137.

<sup>86</sup> Schwarz, "Great Masters of the Violin," 271.



musical thoughts into musical sentence...”; Bériot considers such punctuation more important in music than in literature.<sup>87</sup> Although Beethoven did not give specific instructions for bowing techniques, the elements of speech and violin playing are closely interrelated, and help inform our decisions about articulation and phrasing.

Regarding pedalling for the piano, the most ideal condition for violinists is to understand the functions of the pedals and the different tone qualities they bring out, in order to communicate musical ideas during rehearsals. The pedals are connected by levers to the dampers which rest (pressed downwards) on the strings when the pedals are not in use. From left to right, first is the *una corda* (soft pedal), which shifts the action in the piano so that fewer strings are struck. The effect makes the volume softer and changes the timbre and tone color. Second, the *sostenuto* pedal is activated after playing selected notes in order to continue resonance until the strings naturally stop vibrating. Third, the sustaining or damper pedal on the right side lifts all the dampers off the string; thus any note being played will remain resonating until the pedal is released and the damper stops the sound. Some pianos only contain two pedals, in which case the *sostenuto* pedal is omitted.

In the first movement of Beethoven’s Piano Sonata Op. 27, No. 2, Moonlight, Beethoven included a particularly detailed pedalling instruction at the beginning: “this whole piece must be played with maximum delicacy and without mutes [that is, with raised dampers].”<sup>88</sup> This description caused Berlioz and Liszt to advocate for a constant pedaling effect that Czerny found blurry. Newman recommended changing pedal according to the harmonic structure. In addition, when interpreting Beethoven’s pedalling, modern pianists

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<sup>87</sup> Stowell, “The Early Violin and Viola,” 93.

<sup>88</sup> Newman, 63; translated from Jacques-Gabriel Prod’homme, *Les Sonates pour Piano de Beethoven*, (Paris: Delagrave, 1937), 126.

must consider that the fortepiano sound was more gentle and did not sustain its resonance as the modern-day concert grand piano. For example, Beethoven's Op. 96, mvt. 1, mm. 247-250 (ex. 38). However, there are decent performances with clean pedaling and others with more pedaling, more details please refer to the analysis section p. 64.)



Example 38: Beethoven Op. 96, mvt. 1, mm. 247-250

In autographs Beethoven can be inconsistent in notating the phrasal slur, for example, his notation of the second theme of the first movement of the Piano Sonata, Op. 57. Should the bass accompaniment be phrased across the barline or according to the theme? Bertha Antonia Wallner, the editor of the Henle edition, chose to follow more modern stylistic choices, which include slurring across the barline.<sup>89</sup> In the Sonata Op. 96, mvt. 2, mm. 45-46 (exs. 39 and 40), the slur comes from m.44 and ends on the second beat of m. 45, but another slur continues over the barline in the violin voice. Was this due to the result of a rapid marking, or an indication to flow and connect to the next phrase? Both Joachim and Henle Urtext editions count the three measures 44-46 in one slur.

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<sup>89</sup> Newman, 66.



Example 39: Beethoven Op. 96 manuscript, mvt. 2, mm. 42-46



Example 40: Beethoven Op. 96, mvt. 2, mm. 42-46

A general eighteenth-century principle practice for articulation might be divided into three rough categories: detached and/or short (*staccato*), connected and/or smooth (*legato*), and a manner somewhere in between (*portato, marcato, etc.*) However, methods of notating these articulations are not consistent between eras or between composers. “Articulation marks of the modern, more abstract type (for example, dots, horizontal and vertical strokes) became more common towards the end of the century, but their application was inconsistent and their meaning often ambiguous. The dot seems to have been used largely to indicate a lighter, less abrupt *staccato* than the stroke or wedge.”<sup>90</sup> Beethoven himself was not always consistent in his use of articulation marks. In 1825, with regard to his String Quartet in A minor, Op. 132, Beethoven mentioned that a dot (.) and a

<sup>90</sup> Stowell, “The Early Violin and Viola,” 93-94.

wedge (resembles a very short slash, ' ) must not be confused. Unfortunately, he did not specify how to distinguish which of these two markings is shorter, longer, lighter, or heavier.<sup>91</sup> Quantz distinguished the dot for on-the-string execution and the wedge for off-the-string execution. Habeneck, Mazas, and Spohr used the two markings inconsistently. Rode used only dots.<sup>92</sup> In the Beethoven manuscript of Op. 96, mvt. 1, mm. 19-20 and m. 55 (exs. 41 and 42), the dot and slashes are indicated differently but modern editions all use dots now.



Example 41: Beethoven manuscript Op. 96, mvt. 1, mm. 19-20 and m. 55



Example 42: Beethoven Op. 96, mvt. 1, m. 20 and m. 55

The nature of the on-the-string bow stroke before the Tourte bow, a *detaché* (meaning “detached”) described by L’ Abbé *le fils*, would literally produce disconnected notes.<sup>93</sup> Robin Stowell mentions that one major distinction between the earlier bow models and the modernized Tourte bow is that the former featured shorter bow-hair with less tension, which according to Leopold Mozart, produced softer tones when playing near both ends on a long-bow stroke. In contrast, the modern Tourte bow can produce sustaining and smooth notes even on separated bowings, it changes the way violinists react when they see the

<sup>91</sup> Newman, 71.

<sup>92</sup> Stowell, “The Violin Technique,” 201.

<sup>93</sup> Stowell, “The Early Violin and Viola,” 95.

term “detaché.” A basic bowing principle is to play the strong beat (or *note buone*, “good notes”) with a down bow, and weak-beat (“bad notes”) with an up bow.<sup>94</sup> This practice can be traced back to the end of the sixteenth century, especially practiced by Lully and Muffat in the seventeenth century, and later by eighteenth-century Italian and German violinists.<sup>95</sup> The French school of bowing in dance music also influenced Spohr, so that he suggested using down bows as much as possible, finishing with an up bow, and to “take advantage of the bow’s natural weight distribution, using up-bows for crescendos and down-bows for diminuendos whenever appropriate.”<sup>96</sup> But there were also opposing opinions later since 1751:

Geminiani refers to “that wretched Rule of drawing the Bow down at the first Note of every Bar” and cautions “the Learned against marking the Time with his Bow,” a view that was also held to some extent by Quantz, Reichardt and others.<sup>97</sup>

With the modernized and more balanced Tourte bow, to my opinion, the lower part of the bow is still heavier, I usually agree with the rule that down-bow is for decrescendo and up-bow is for crescendo. For example, Beethoven sonata Op. 96, mvt. 2, m. 17 and m. 18 (ex. 43).



Example 43: Beethoven Op. 96, mvt. 2, mm. 17-18

However, modern violinists should think of longer phrasings and strive for undisrupted, equal and smooth bow changes when the music is lyrical or songful. Even when the

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<sup>94</sup> Stowell, “The Early Violin and Viola” 95.

<sup>95</sup> *Ibid.*, 96.

<sup>96</sup> *Ibid.*, 97-98.

<sup>97</sup> Stowell, 96; from Geminiani, *The Art of Violin Playing*, example VIII, text 4 and example XXIV; see also, Johann Joachim Quantz, trans. by Edward R. Reilly, *On Playing the Flute*, (Boston: Northeastern University Press, 2001), 223; and Reichardt, *Ueber die Pflichten*, 28.

phrasing is very long that needs to be taken a several bow changes, the overall contour is to be seamless. For example, the violin part in Beethoven sonata Op. 96, mvt. 3, Trio: mm. 33-40 (ex. 44).



Example 44: Beethoven Op. 96, mvt. 3, Trio: mm. 33-40

The next two bow strokes discussed here are *slur* and *portato*. Slurs generally can be interpreted in two ways: one as an indication to shorten the second or third note of each group; the other representing a phrasing indication instead of a precise guide for bowing.<sup>98</sup> The same phrasal slur discussed above is a perfect case (ex. 45.) (This is my bowing, but there can be other choices.)



Example 45: Beethoven Op. 96, mvt. 3, mm. 33-40 bowing

As for the *portato* (It.; Fr. Portées, louré) bowing, “this expressive re-articulation or pulsing of notes joined in a single bow stroke was described by Galeazzi as ‘neither

<sup>98</sup> Stowell, “The Early Violin and Viola,” 148.

separate nor slurred, but almost dragged.”<sup>99</sup> For example, the slurred and dotted eighth notes in Beethoven sonata Op. 96, mvt. 1, mm. 88-90 (example 46).



Example 46: Beethoven Op. 96, mvt. 1, mm. 88-90

Beethoven used dots under slurs to indicate a *portato* bow stroke in his string writing, but David inconsistently altered Beethoven's markings and used *tenuto* lines under slurs to indicate the *portato* effect. In one case, David misleadingly used the dots under slur notation for the up-bow or down-bow *staccato*.<sup>100</sup>

### 2.1.3. Ornaments: Trill and Appoggiatura

When playing trills, there is always a question of whether to start from above the principal note, on the principal note, or from the note below. Beethoven was not consistent in how trills should be started in his own notation. Leopold Mozart defined three ways to begin and three ways to end a trill in his treatise *Violinschule* (1756). One can begin from the upper note, a descending appoggiatura, or an ornament from below (including an ascending appoggiatura). The three possibilities for trill endings include: an anticipatory note, a turn, or an embellishment.<sup>101</sup> Newman indicates that trills should be defined according to thematic and rhythmic context, and his stated preference is that harmonic and rhythmic trills should start from the upper-note, while melodic trills start on the main-note,

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<sup>99</sup> Peter Walls, Werner Bachmann, et al, “Bow-Bowing Strokes after c1780 (iii) Portato,” *Grove Music and Oxford Music Online*, Oxford University Press, accessed June 5, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03753>.

<sup>100</sup> Brown, 140-141.

<sup>101</sup> Stowell, “The Early Violin and Viola,” 136. from Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, (Oxfordshire: Oxford University Press, 1985), 167-9.

but did not mention about beginning from below the main note.<sup>102</sup> Other eminent twentieth-century artists such as Adolf Busch, Rudolf Serkin and Arturo Toscanini, generally favored using a *nachschlag* after a trill. A perfect example is the trill figure in the first measure of Op. 96. (Discussed further in the next section p. 56.)

Another area of disagreement regards the length of grace-note appoggiaturas before a note. (For instance, there are many different interpretations regarding the slashed appoggiaturas in Mozart's Sonata in A minor, K.310, ex. 47). It is often difficult to decide how close the appoggiatura should be played to the main note and whether it should be played before or on the beat (ex. 47).



Example 47: Mozart Sonata K. 310, mvt. 1, mm. 1-2

The *appoggiatura* (It.; Fr. *appoggiatura*; Ger. *Vorschlag*) is an ornamental and non-harmonic note one step above or below the main note and resolves to the following main note on the weak beat, either notated as a grace note or written out. There were generally two types of appoggiaturas in use during the Classical period. First, the common (or long) appoggiatura which occupies half the length of the main note, and, if occurring before a dotted note, takes up 2/3 of the main note's length. An account by Czerny of the first movement of Beethoven's Op. 10, No. 3, gives us some insight into this notation. Czerny notes that the difference between the written eighth notes and the appoggiaturas in mm.

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<sup>102</sup> Newman, 78.



53-55 (ex. 49, although these should also be performed as eighth notes) is that extra emphasis should be added to the grace notes.<sup>103</sup>



Example 48: Beethoven Piano Sonata, Op. 10, No. 3, mvt. 1, mm. 53-55

Second, the short appoggiatura where: “in certain circumstances... the appoggiatura should be played much shorter (but still on the beat).<sup>104</sup> Also, Quantz said that “context is important to the proper performance of the appoggiatura. In the case of descending thirds filled by the ‘little’ notes, the appoggiaturas are generally played as passing.”<sup>105</sup> However, the nineteenth century treatises suggested that both before of on the beat practices were common, and there was not an agreement among the twentieth-century scholars. More importantly, often it is hard for the audience to really tell whether the grace notes are played before or on the beat when a good and artistic performance is demonstrated with subtle nuances. This takes us back to Mozart’s A minor sonata, K. 310, answers the question. Another example is Beethoven Sonata No. 7, Op. 30/2, mvt.3, mm. 1-4 (ex. 49).



Example 49: Beethoven No. 7, Op. 30/2, mvt. 3, mm. 1-4,

<sup>103</sup> Newman, 80. Quoted from Badura-Skoda/Czerny, 36.

<sup>104</sup> Simon McVeigh and Bryan White, *Appoggiatura*, McVeigh, *The Oxford Companion to Music and Oxford Music Online*, Oxford University Press, accessed June 5, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e347>.

<sup>105</sup> Boyden, 456-7.

In the first movement of Op. 96, mm. 84-87 (ex. 50) and in the development section, the written-out common appoggiaturas are special dissonances and can become harmonic and melodic focus. The other example for common appoggiatura is Op. 96, mvt. 4, beginning: mm. 9, 11 and 13 (ex. 51).



Example 50: Beethoven Op. 96, mvt. 1, mm. 84- 87



Example 51: Beethoven Op. 96, mvt. 4, mm. 9-10

In any case, both long and short appoggiaturas are usually slurred along with the main note, and the second tapered in volume.

## **2.2. Background Information and Formal/Interpretive Analysis**

Published by S. A. Steiner in 1816 under the title “Sonata for Pianoforte & Violon,” the Sonata No. 10, Op. 96 for Piano and Violin in G Major is the only Beethoven violin sonata for which the complete manuscript still survives. Op. 96 was also the only violin sonata dedicated to two of Beethoven’s friends, both musicians, who gave the premiere of the piece. One was the pianist Archduke Rudolph (1788-1831), Beethoven’s lifetime piano student, friend, and sponsor; they held similar interests in music, as well as a mutual appreciation. Rudolph had also struggled in life, particularly with physical disabilities.

Beethoven dedicated many major compositions to Rudolph, including the *Archduke* Piano Trio Op. 97 in B<sup>b</sup> major (1810-11), the Piano Concerto No. 5, Op. 73 in E<sup>b</sup> major, (1812), the Piano Sonata No. 29, Op. 106 in B<sup>b</sup> major (1817-18), and the *Missa solemnis*, Op. 123 in D major (1824).

The other dedicatee was violinist Pierre Rode. Rode's admirer Spohr was disappointed after listening to the Op. 96 premiere. He commented that the fire in Rode's playing had disappeared and that he was more suitable playing the concerto repertoire.<sup>106</sup> Spohr's expectations of Rode's playing were very high, as he had heard Rode play as a much younger man.

Op. 96 features very broad characteristics, with pastoral, spiritual, lyrical and energetic qualities. Max Rostal notes that the piece "shows that abstract, philosophical quality which from now on characterizes all Beethoven's output and is generally called his last period."<sup>107</sup> The formal structure of the movements is clearly indicated by key areas and harmonic progression, and it may seem simple at first glance. But the intricate design of Beethoven's masterwork can be discovered, after careful examination, in his use of irregular or asymmetrical phrasings, the clever employment of unbalanced metrical patterns, and other combinations of dynamics, tempos, harmonies and styles. Often sections or phrasings are connected smoothly through elision. Shifts in character are dramatic but never abrupt.

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<sup>106</sup> Anderson, I, 391.

<sup>107</sup> Rostal, 163.

### 2.2.1. First Movement: Allegro moderato

The first movement, *Allegro moderato*, is in sonata form. A pastoral feeling is created through the use of open-fifth and octave horn calls. The two instruments speak tenderly but with a joyful spirit. The texture is light and delicate with energy flowing throughout. Szigeti mentions that “the last Sonata (Opus 96) is the only one of the ten that states its theme unaccompanied, unharmonized, giving the bare essence only of the germinal idea.”<sup>108</sup> From the opening, the first theme presents rhythmic and harmonic ambiguities that create a mood less direct than those of Beethoven's earlier works. Both sonatas No. 6, Op. 30 and No. 10, Op. 96 are in a triplet meter, with the emphasis on the first beat. However, the Tenth sonata begins on the third beat, thus breaking the accustomed pattern. This rhythmic instability is also apparent at the beginning of the third movement. Often in the first movement, instead of exposing complete statements in the two instruments by turn, the themes are presented in continuous dialogues with shorter phrasings between them, or in unison or octave, interacting in ways that suggests questioning and answering, or sharing stories.

Exposition: mm. 1-97



Example 52: Beethoven Op. 96, mvt. 1, m. 1

Primary theme area in G major

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<sup>108</sup> Szigeti, 34.

Table 2. Beethoven Op. 96, mvt. 1

Sonata No. 10, Op. 96 for Piano and Violin in G Major Movement I, Allegro moderato Sonata Form				
Exposition			1-97	G Major
	<b>P</b>	a	1-19	a1:1-7, a2: 7-19
		b	20-32	
		link	33-40	D Major
	<b>S</b>	c	41-56	
		link	57-58	
		d	59-71	B <sup>b</sup> Major- D Major
		extension	72-78	
		link	79-84	
	<b>Closing</b>	e <sup>1</sup>	84-91	D Major
		e <sup>2</sup>	91-97	D major- c minor
Development			98-140	F Major: e <sup>2</sup> motif
			98-105	
			106-108	Tonicized B <sup>b</sup> Major
			109-110	Tonicized c minor
			111-115	Tonicized a minor
	<b>Retransition</b>		116-141	d minor (m. 124)- G Major (m. 131)
Recapitulation			141-238	G Major
	<b>P</b>	a	141-158	a <sup>1</sup> : G Major- a <sup>2</sup> : E <sup>b</sup> Major (m. 148)
		b	159-171	
		link	172-179	G Major
	<b>S</b>	c	180-193	G Major
		link	193-197	
		d	198-210	E <sup>b</sup> Major
		link	211-217	G Major
	<b>Closing</b>	e1+e2	231-238	
Coda			238-281	material (a)

mm. 1-19 (a): A brief survey of the literature regarding performance practice shows a diversity of opinion around the performance of this opening trill (ex. 52). Johansen's dissertation states that the opening trill figure should be started on the main note and played without a nachschlag. Rostal agrees, observing that notes after a trill, but before the resolving note, should be played only when Beethoven indicates them in

the score. At any rate, Rostal encourages musicians not to be dictatorial, but rather to observe “each single trill so as to avoid a mechanically stereotyped interpretation.”<sup>110</sup> I prefer to play this melodic figure starting on the main note.

mm. 20-32 (b): A Ländler theme transition to the second key area. The eighth notes are crisp at first, and as the *crescendo* continues, they might be held back slightly and lengthened with a brushed bow stroke into a *subito piano* in m. 22 (ex. 53).



Example 53: Beethoven Op. 96, mvt. 1, mm. 20-22

mm. 33-40 (link in D Major): The piano left hand begins an ostinato on the dominant, signaling the end of the transition to the second theme. Even this transition contains sophisticated musical ideas as Beethoven intricately alludes to the first theme (B-EDB) in m. 37, and again in m. 40 (see previous section, ex. 31, p. 41.)

Secondary theme area in D major

mm. 41-56 (c) and mm. 57-58 (link): This mazurka rhythm stresses the second beat. The two peaks (marked by *sfp*), once by the piano and then by the violin, appear in m. 46 (ex. 54) and again m. 54. The tempo here can be slightly expanded to give attention to the dominant chord of D major.

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<sup>110</sup> Max Rostal, 169.



Example 54: Beethoven Op. 96, mvt. 1, mm. 45-46

mm. 59-71 (d): The tonicized B<sup>b</sup> major (VI of D major) states the next motive, in a musette character, first in the piano, then in violin (mm. 59-61 and 63-65; ex. 55). The challenge for executing the triplets here is in a clear articulation for both legato line and staccato figures.



Example 55: Beethoven Op. 96, mvt. 1, mm. 63-65

mm. 72-78 (extension) and mm. 79-84 (link): a dynamic shift occurs at the deceptive cadence, from the previous V chord to the IV and VI chords in mm. 72-73. A slight pause can be taken for this subito *piano*. This elegant dance theme might be played with an emphasis on the first beat, tapering the volume a little afterwards (ex. 56).



Example 56: Beethoven Op. 96, mvt. 1, mm. 71-73

For m. 75, the dotted notes under slur can be slightly carrased and “the articulation of this scale calls for the staccato bowing, described by Baillot as a repeated light

attack of the string done by a wrist movement and separated by a little stop which one does on the string at each note.” (ex. 57).<sup>111</sup>



Example 57: Beethoven Op. 96, mvt. 1, m. 75

## Closing Theme

mm. 84-91 ( $e^1$  in D major): This phrase begins on the third beat; the two eighth notes, with dots and a slur above, should be played with an emphasis on the appoggiatura in order to highlight the non-harmonic tone in the inégale style (unequal length for the same notes, ex. 58).<sup>112</sup>



Example 58: Beethoven Op. 96, mvt. 1, mm. 88-90

mm. 91-97 ( $e^2$  in D major - C minor): the harmonic sequence here is I to V<sub>9</sub>; thus the third chord can be emphasized with vibrato.



Example 59: Beethoven Op. 96, mvt. 1, mm. 91-94

Development mm. 98-140: in F major

mm. 98-115: The development continues the triplet figure, with  $e^1$  and  $e^2$  appoggiatura motives in F major in mm. 98-105, moving through quick tonicizations: mm. 106-109 in B<sup>b</sup> major, mm. 109-110 in C minor, and mm. 111-115 in A minor. Here a

<sup>111</sup> Gail Nelson Johansen, “Beethoven’s Sonatas for Piano and Violin Op.12, No.1 and Op. 96” (DMA diss., Stanford University, 1981), 76.

<sup>112</sup> Johansen, 77.



lengthy 10-measure *diminuendo* starts from m. 106, continuing the *piano* dynamic from the previous bar, with another *sempre p* marking in mm. 116-117 (ex. 60). All of these tonicizations should be played with the greatest subtlety, keeping the harmonic movement under the surface. Flesch says to “play with intimate, restrained feeling.”<sup>113</sup>



Example 60: Beethoven Op. 96, mvt. 1, mm. 116-117

## Retransition



Example 61: Beethoven Op. 96, mvt. 1, mm. 123-131

mm. 116-141: this section goes through tonicizations, and the *piano* dynamic remains until mm. 128. The challenge is to keep the transparency, spirit and intensity along the harmonic changes, but at the dynamic level of a whisper, in mm. 116-118 (short excerpt in ex. 62). Johansen recommends using less vibrato at first and increasing it

<sup>113</sup> Flesch, 189.

later on.<sup>114</sup> Mutter applies this interpretation similarly, with almost no vibrato until m. 128. I prefer to keep some warmth with a little vibrato in the tone, especially for long sustaining notes.



Example 62: Beethoven Op. 96, mvt. 1, mm. 116-118

In m. 128, the key gradually transitions back to G major in m. 131, in a folk dance style, steadily gaining energy until the forte in m. 133 (ex. 63).



Example 63: Beethoven Op. 96, mvt. 1, mm. 128-133

Sudden dynamic contrasts between forte and piano (mm. 133-140) bring us to the recapitulation. The two violin pizzicato notes in mm. 139-141 (ex. 64) should be given more strength in order to let them project, regardless of plucking with the left or right hand.



Example 64: Beethoven Op. 96, mvt. 1, mm. 139-141

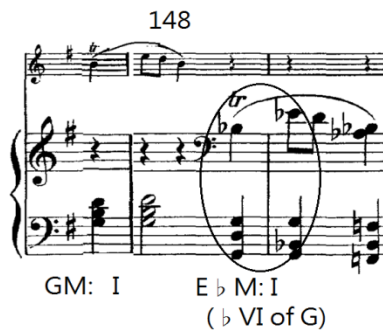
Recapitulation mm. 141-238

Primary theme area

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<sup>114</sup> Johansen, 79.

mm. 141-158 (*a*): Here, the *a*<sup>1</sup> melody (mm. 141-147) is stated by the piano first, with the violin playing a counter-melody. The piano responds to the violin motive, moving to the  $\flat$  VI of G (mm. 148-151; ex. 65) in the *a*<sup>2</sup> section; this trill can be placed with even more emphasis.



Example 65: Beethoven Op. 96, mvt. 1, mm. 148-151

mm. 159-171(*b*): This section is similar to the exposition, but in the key of E $\flat$  major, and the voicing is richer than previously in the *forte* chords.



Example 66: Beethoven Op. 96, mvt. 1, mm. 159-161

mm. 172-179 (link): This short transition is also similar to the exposition, but returned to G Major.

Secondary theme area

mm. 180-193 (*c*) and mm. 193-197 (link): in G major.

mm. 198-210 (*d*): In this last section of the secondary theme area the key moves to E $\flat$  major and the structure runs parallel with the exposition.

mm. 211-217 (link): Leading to the final key destination of G Major.

mm. 231-238 (closing):  $e^1$  and  $e^2$  material in I-V<sub>(7)</sub> sequences.

Coda

mm. 238-281: At this point, Beethoven seems reluctant to move theme ( $a$ ) material back to its tonic key. He instead creates a sequence of diminished-seventh chords (in the minor keys of d, g, c, d, g in each measure from mm. 243-247, ex. 67). I prefer the pianist to play with light veiled pedal while Johansen recommends that these special chords “should be heavily pedaled in order to create a coloristic and floating effect.”<sup>115</sup> A comparison of recordings of this passage (mm. 243-259) shows Midori Seiler and Jos van Immerseel’s (9’15-32) with fortepiano pedaling producing vibrant but not blurry sound. Anne-Sophie Mutter’s recording with Lambert Orkis (10’46-11’08) displays clean pedaling on a modern grand piano. Gidon Kremer and Martha Argerich choose heavier pedaling (8’36-58).

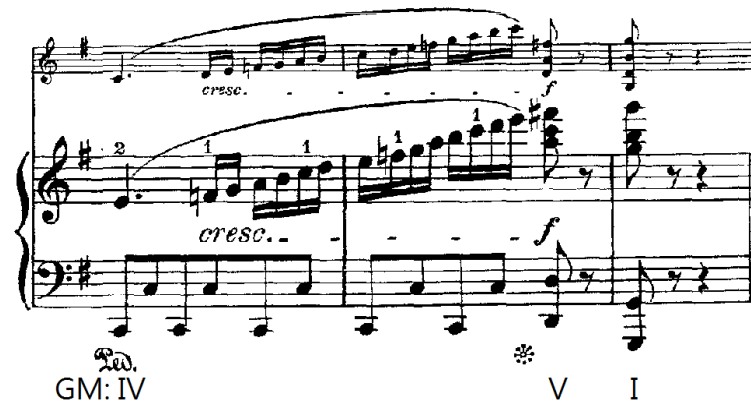


Example 67: Beethoven Op. 96, mvt. 1, mm. 243-247

The challenge for the pianist, in mm. 247-255, is to play *pianissimo* in the lower register. The final harmonic progression (IV-V-I) ultimately leads to a PAC (perfect authentic cadence, ex. 68), which should be stated firmly with full sonority and rounded tone.

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<sup>115</sup> Johansen, 82.



Example 68: Beethoven Op. 96, mvt. 1, mm. 279-281

### 2.2.2. Second Movement: Adagio espressivo

This aria-style movement expresses transcendent and spiritual dialogues between the piano and violin that seem to surpass all the worries and burdens of this world. It has been described as having traits of a Da capo Aria, due to its ABA' structure, melismas and cadenza-like passages. The remote key of E<sup>b</sup> major (the <sup>b</sup>VI of G major) has been introduced already in modulations of the first movement. Characterized by a lyrical, songful, and chorale-like quality, Szigeti points out that the formal layout and melodic ideas of this movement might have influenced Brahms's slow movement of the violin concerto, (although the concerto is longer).<sup>116</sup>

A section: mm. 1-20

mm. 1-8 (*a*) and 9-11 (link): the piano sings the main melody (*a*) material in mm. 1-8 (ex.

69) and closes on a perfect authentic cadence. The violin (mm. 9-11) joins gently and softly as a *link* (*sotto voce*: in an undertone). The articulation for the violin 16th notes can be with a brief separation after every two notes while still keeping the

<sup>116</sup> Szigeti, 35.

phrase smooth. Between the last 16th notes of the link and the (*b*) material (in m. 11, ex. 70), performers may add a slight break, letting the open-string sound die away.

Table 3: Beethoven Op. 96, mvt. 2

Sonata No. 10, Op. 96 for Piano and Violin in G Major, mvt. II, Adagio espressivo (in E <sup>b</sup> Major) A B A' Form			
<b>A</b>		<b>1-20</b>	E <sup>b</sup> Major
	a	1-8	Piano- antecedent: mm. 1-4, consequent: mm. 5-8
	link	9-11	Violin
	b	11-18	m. 17: modulate to D <sup>b</sup> Major
	link	19-20	
<b>B</b>		<b>21-31</b>	Tonicization: D <sup>b</sup> , f, e <sup>b</sup> , G <sup>b</sup> , e <sup>b</sup> / E <sup>b</sup>
	link	32-38	E <sup>b</sup>
<b>A'</b>		<b>38-53</b>	E <sup>b</sup> Major
	a	38-45	
	link	45-48	
	b	48-53	
<b>Coda</b>		<b>54-67</b>	E <sup>b</sup> Major, ends on Italian Augmented Sixth chord with <i>Attacca lo Scherzo</i>

The image shows the first nine measures of the second movement of Beethoven's Sonata No. 10, Op. 96. The music is in E-flat major (three flats) and 2/4 time. It begins with a piano introduction. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Adagio espressivo.'.

Example 69: Beethoven Op. 96, mvt. 2, mm. 1-9



Example 70: Beethoven Op. 96, mvt. 2, mm. 9-11

mm. 11-18 (*b*) and 19-20 (link): The *espressivo* syncopated melody (*b*) is introduced by the violin in a three-measure phrase, then repeated more expressively in the remote key  $D^b$  (mm. 17-20, ex. 71), with dynamic swells and cadenza-like embellishments, marked *molto dolce* (very sweet).



Example 71: Beethoven Op. 96, mvt. 2, mm. 17-20

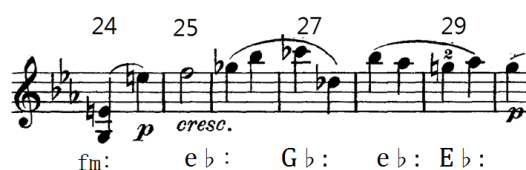
The slur markings in this movement should be treated as phrasing indications. The slow-moving and expressive lines require smooth, flowing bow strokes without audible bow changes. These two dynamic swells have been performed with a variety of tone colors, and the use of vibrato and portamento.

B section: mm. 21-38

The intricate B section is treated as one seamless phrase supported by steadily moving 8th and 32nd notes in the piano. The texture is beautifully marked by sudden dynamic drops in the tonicized keys of  $D^b$ ,  $f$ ,  $e^b$ ,  $G^b$ , and  $E^b$  (m. 21, m. 24, m. 25, m. 27 and m. 29, exs. 72 and 73).



Example 72: Beethoven Op. 96, mvt. 2, mm. 21-23



Example 73: Beethoven Op. 96, mvt. 2, mm. 24-30

mm. 21-31: Measure 21 is an example of a phrasal elision, where the previous phrase ends as the following phrase begins (exs. 71 and 72). Another example of the great breadth of interpretative choices possible can be seen by comparing recordings of this section by Seiler, Szigeti and Mutter. Mutter plays here with an exaggerated intense vibrato, especially when approaching the end of the crescendo.

mm. 32-37 (link): In mm. 33-35 (ex. 74), the “melismatic” figures (many notes per beat) are reminiscent of melismas in vocal literature, or the placement of several notes on one syllable of text. Thus, these passages can be “sung” in a freer and cadenza-like style. The piano joins again at the crescendo in an unusually chromatic harmonic progression:  $\text{vii}^\circ_7$ -  $\text{vii}^\circ_7/\text{ii}$ -  $\text{ii}$  (ex. 75).



Example 74: Beethoven Op. 96, mvt. 2, mm. 33-35





Example 75: Beethoven Op. 96, mvt. 2, mm. 36-37

A' section: mm. 38-53

The (a) and (b) themes are exchanged by the two instruments in the recapitulation, in E<sup>b</sup> Major throughout.

mm. 38-45: The violin takes over the (a) theme, this time with purity but with a warmth deeply from the heart. Beethoven indicates: *semplice* and *mezza voce*. The piano continues gently in the lower register to support the violin.

mm. 48-53: The piano sings the (b) theme with a fuller texture this time while the violin accompaniment shapes the harmonic movement and melodic contour.

Coda: mm. 54-62

mm. 54-67: A long singing phrase in a dynamic contour similar to mm. 21-31 of the B section (mm. 54-61). Instead of the expected resolution, Beethoven ends the movement with an Italian Augmented Sixth chord, where he indicates *Attacca lo Scherzo* (or proceed directly to the Scherzo movement). In Beethoven's later works he tends towards a single, unified four-movement structure as he employs here, which demonstrates the progression of his style in the eight years after completing the 9th violin sonata.



Example 76: Beethoven Op. 96, mvt. 2, mm. 65-67

### 2.2.3. Third Movement: Scherzo: allegro

The scherzo begins on the offbeat of the measure (beat 3), continuing the Augmented Sixth chord from the previous movement, then quickly resolving to the dominant chord of g minor. Again, the  $\flat$  VI relationship is stressed between the A (in g minor) and B (in  $E^{\flat}$  major) sections.

Table 4: Beethoven Op. 96, mvt. 3

Sonata No. 10, Op. 96 for Piano and Violin in G Major Movement III, Allegro Scherzo			
<b>A</b>		<b>1-32</b>	g minor
	a <sup>1</sup>	1-16	
	a <sup>2</sup>	16-32	
<b>B (Trio)</b>		<b>33-83</b>	$E^{\flat}$ Major
	b	33-48	8+8 phrases
	link	48-52	
	b <sup>1</sup>	52-83	Canon
<b>A</b>		<b>84-115</b>	g minor
<b>Coda</b>		<b>116-129</b>	G Major

A: mm. 1-32: in g minor

The harmonic structure here consists solely of I, IV, V, and their dominant chords.

mm. 1-16 (a<sup>1</sup>):

The first section of the Scherzo is marked by the use of *sfp* on the opening pickup (ex.

77). The overall feel can be described as a dance motion: The *sfp* might depict a

dancer falling from a fully elongated position on tip-toes to one on bended knees. The following two eighth notes and the quarter note act as successive small steps, moving up to the higher position again as a preparation for the next phrase. The opening eight measures exemplify a seemingly simple Beethoven phrase made complex through the different layers of melody and harmony. The phrasal structure appears to be in two symmetrical four-measure phrases, although it also could be described as a two-measure antecedent and two-measure consequent phrase, followed by a four-measure tail. The placement of *sfp* markings supports this second organization. However, the harmonic rhythm runs counter to both of these interpretations, and could perhaps be described as 2+2+1+1+2 (ex. 77).

**Scherzo.**  
Allegro. 1

Aug<sup>+</sup>6 | V-- i | V -7 | i-- V7 | i i | V-- V | i-- i | v(d)--V7/v | v-- |

Example 77: Beethoven Op. 96, mvt. 3, mm. 1-8

Because the movement starts with an accent on the offbeat, connecting almost immediately from the previous movement, the listener may be initially confused by the phrasing. This is an unusual rhythmic emphasis; the traditional Minuet or Scherzo usually begins by emphasizing the downbeat. Again, Beethoven wrote seemingly simple melodic phrasing, but the Scherzo has, in fact, been masterfully designed. I recommend bowing according to the bow's natural weight and in making articulation consistent (ex. 78).

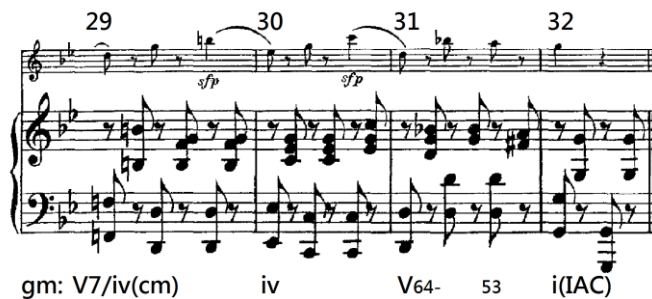


Example 78: Beethoven Op. 96, mvt. 3, mm. 1-8 bowing

mm. 16-32 ( $a^2$ ): The second section of the Scherzo is more agitated, with more frequent *sfp* markings on the third beats, the harmonic rhythm becoming one chord per measure (ex. 79.) In m. 32, the IAC might be stated firmly, with a slight breath and pull-back before continuing to the next section (ex. 80).



Example 79: Beethoven Op. 96, mvt. 3, mm. 25-28



Example 80: Beethoven Op. 96, mvt. 3, mm. 29-32

B (Trio): mm. 33-83 in  $E^b$  major

The trio is in a Ländler style (a type of German-Austrian folk dance in slow waltz tempo, popular in the nineteenth century), with a resemblance to the music of the musette drone, a French bagpipe instrument used during the seventeenth and eighteenth centuries.

mm. 33-48 (*b*): The musette drone in the bass rings in the key of E<sup>b</sup> major for the first eight measures (33-40, see ex. 44 on p. 50).

mm. 48-52 (link): A short link with the harmonic progression of vii<sup>o</sup><sub>7</sub>- V<sub>7</sub>- I (mm. 49-52, ex. 81) transitions to the (*b*<sup>1</sup>) material.

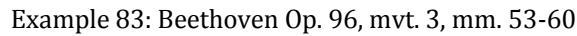
E<sup>b</sup> : vii<sup>o</sup><sub>7</sub>/ii    V<sub>7</sub>    I

Example 81: Beethoven Op. 96, mvt. 3, mm. 49-52

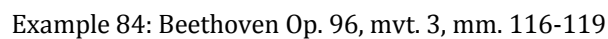
mm. 52-83 (*b*<sup>1</sup>): Here, Beethoven employs a canon. The theme (*b*<sup>1</sup>) appears six times, m. 53 in the violin, m. 57 in piano right hand, m. 61 piano left hand, m. 65 again in violin, m. 69 piano right, and m. 73 piano left. The 12-measure long *crescendo* starts at m. 52, a *diminuendo* ensues at m. 64, and another 4-measure *diminuendo* at m. 76. The Ländler theme occurs within a three-voice texture of overlapping phrases, all the while matching the original harmonic progression (ex. 82).

Example 82: Beethoven Op. 96, mvt. 3, mm. 55-74

Example 83: Beethoven Op. 96, mvt. 3, mm. 53-60



Coda- mm. 116-129: contains material from the A section, this time in G Major instead of g minor. I hold the tempo in the first four measures (mm. 116-119), to stress the major key, then *accelerando* gradually to the end with a *crescendo*.



By deliberately using the tempo marking *Poco Allegretto* (moderate in tempo) instead of *Moderato* or *Allegro* in the duple meter, Beethoven indicates that the last movement is lively but not fast.

mm. 1-16 (a): The non-harmonic tones of the theme are notated as written-out appoggiaturas rather than grace notes. They are slurred into the main note, and the second note of each group should be tapered in volume and shortened a little.

Table 5: Beethoven Op. 96, mvt. 4

<b>Sonata No. 10, Op.96 for Piano and Violin in G Major</b> <b>Movement IV, Poco Allegretto</b> <b>Theme and Variations</b>			
<b>(A)Theme</b>		<b>1-32</b>	
	(a)	1-16	G Major
	(a')	17-32	Tonicization: B Major (m.17)- C Major (m.21)- G Major (m.23)- B Major (m.25)- C Major (m.29)- G Major (m.31)
<b>(B)</b>		<b>33-163</b>	
<b>Variation 1</b>		33-48	G Major
<b>Variation 2</b>		48-80	
<b>Variation 3</b>		80-112	Tonicization: B Major (m. 97)- C Major (m. 101)- B Major (m. 105)- C Major (m. 109)- back in G Major (m. 111)- m. 112 bridge (violin).
<b>Variation 4</b>		113-144	
<b>Variation 5</b>		145-163	<b>Aria-like</b>
		145-152	material (a) in G major
		153-163	material (a'): in B, C, G, E <sup>b</sup> majors
<b>(A)Theme</b>		164-173	E <sup>b</sup> Major, uses material (a)
<b>(C)</b>		<b>174-244</b>	
<b>Variation 6</b>		174-204	G Major
	extension	205-216	
<b>Variation 7</b>		217-244	<b>Fugato</b> melodic and rhythmic transformation of theme in minor
<b>(A) Coda</b> Theme Recapitulation		<b>245-295</b>	G Major, phrase extension to climax (mm. 261-275)



Example 85: Beethoven Op. 96, mvt. 4, mm. 1-8

mm. 17-32 : The (*a'*) material occurs twice moving from the key areas of B Major (m. 17) to C Major (m. 21), G Major (m. 23) to B Major (m. 25), and C Major (m. 29) to G Major (m. 31). Each of the following five variations of the B section follows the same harmonic pattern and tonicizations as the first theme.



Example 86: Beethoven Op. 96, mvt. 4, mm. 33-35

(B) 5 Variations: mm. 33-163

mm. 33-48 (Var. 1): The first variation is smooth in character, with slurred, hair-pin dynamic swells (ex. 86).

mm. 48-80 (Var. 2): Variation 2 starts as a vivid and energized section marked *sempre forte*, with a mordent on the second note of the two triplet groups of each bar (ex. 87). In m. 56, the melody is repeated by the violin. Beethoven did not add staccato markings on the first note of each triplet, but most editors have chosen to continue



the staccatos consistently. The first note of each triplet should be shortened and articulated so the mordent pattern might be more distinguishable.



Example 87: Beethoven Op. 96, mvt. 4, mm. 48-50

mm. 80-112 (Var. 3): This section combines animated syncopations and suspensions, tied over every measure. Johansen suggests that “the violin syncopations are most effective if begun with a vibrato ‘stating’ and dropped immediately, imitating the pianos percussive attack.”<sup>117</sup> In m. 80, the third variation starts on the second 16th note in the piano, in *piano* and *dolce* style, and can be given a slight pause beforehand to dramatize the character and dynamic change. This pause can make the metrical phrasing of the measure sound ambiguous, so violinists should listen carefully for their syncopated entrance (ex. 88).



Example 88: Beethoven Op. 96, mvt. 4, mm. 80-85

In mm. 97-100, the markings—*espressivo*, *piano*, *a crescendo*, and *un poco rit.*—all occur within a short duration. Rostal and Johansen suggest one way to achieve the

<sup>117</sup> Johansen, 104.

effect is to slow the tempo with a gradual dynamic growth, while the syncopated notes are tapered (ex. 89).



Example 89: Beethoven Op. 96, mvt. 4, mm. 97-100

The music moves through tonicizations in the following keys: B Major (m. 97), C Major (m. 101), B Major (m. 105), C Major (m. 109), returning to G Major (m. 111).

Dynamic shaping can be applied according to the music contour.

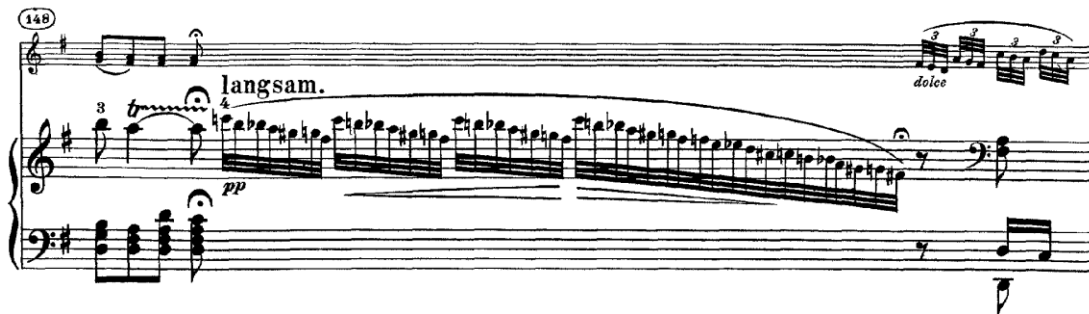
mm. 113-144 (Var. 4): Variation 4 consists of two contrasting characters in 2+2 phrasal structure (ex. 90.) One is marked by majestic chord figures; the other begins with a gentle singing dotted-eighth-note figure, followed by clusters of sixteenth notes, sometimes lyrical and legato, sometimes more separated and lively. In between the *f* and *p* figures, a breath might be placed to clearly distinguish the two characters according to the musical discretion of the player.



Example 90: Beethoven Op. 96, mvt. 4, mm. 113-116

mm. 145-163 (Var. 5): Beethoven structures the fifth variation of the fourth movement similar to a da capo aria. In this slower 6/8 meter variation, the harmonic structure is similar to the theme, but the (a) and (b) material is not played twice between the

two instruments. The cadenza-like ornamental passages can be played with expressive flexibility, while the accompanying eighth notes are shaped to follow the solo voice. Thus phrasing should be guided by following the climax of each phrase, harmonic change, and changing dynamics throughout. In the middle of the first and second sections, Beethoven adds cadenza-like passages after *fermatas* (mm. 148 and 156) in the piano.



Example 91: Beethoven Op. 96, mvt. 4, m. 148

The fermata marking in the violin part indicates to continue the sound under the piano trill; however, this note should not be extended under the 32nd notes of the piano. In mm. 161-163, Beethoven adds a passage in  $E^b$  as a link to the return of the theme.

(A) Theme: mm. 164-173

The return of the A theme material (mm. 164-170) is in  $E^b$  Major, but is quickly and abruptly interrupted (ex. 92). In mm. 170-173, Beethoven holds the musette motion with a fermata, and the following eighth-note figures, with hair-pin dynamic swells, sustain the dominant harmony of G major (ex. 93).



Example 92: Beethoven Op. 96, mvt. 4, mm. 164-170



Example 93: Beethoven Op. 96, mvt. 4, mm. 171-173

(C): mm. 174-244

mm. 174-204 (Var. 6 in G Major): The sixth variation is a brilliant dance with accents on the downbeat of each measure (ex. 94). The harmonic rhythm here is one chord per bar within the symmetrical 4+4 phrasing.



Example 94: Beethoven Op. 96, mvt. 4, mm. 174-176

mm. 217-244 (Var. 7- Fugato): The fugal texture starts in the bass line of the piano, then joined by the other two voices (ex.95.) The dynamic is *pp* throughout with a crescendo in the last two bars. Each entrance of the subject should be stated clearly,

then immediately become merely an accompanying voice (still retaining the *core* of the sound if in the violin) supporting the main line.



Example 95: Beethoven Op. 96, mvt. 4, mm. 221-228

(A Theme) Coda mm. 245-295

mm. 245-275: The theme returns one last time in G Major, accompanied by a more active piano bass line. Between the (*a*) and (*a'*) materials, Beethoven inserts an extension with scale clusters in contrary motion (mm. 261-264, ex. 96). The 16th notes in the first four measures fall under one slur, but those in the next three measures are detached (mm. 265-268).



Example 96: Beethoven Op. 96, mvt. 4, mm. 261-264

The performers might state the contrasts between the smoothness and separation more dramatically. The final climax in mm. 268-275 is played by violin and piano in turn (ex. 98).



Example 97: Beethoven Op. 96, mvt. 4, mm. 268-275

mm. 275-295: With the return of the (*a'*) material, in the tempo of *poco adagio*, Beethoven uses the same tonicized areas as the other variations: B major, C major, and G major. Again, he is reluctant to return the melody to the tonic, or home key. An augmented rhythm pattern appears in the two measures before the *presto*, as for a delayed and reluctant farewell. After a short pause, the two instruments race brilliantly, like dancers, to the end (mm. 285-295, ex. 98).

Example 98: Beethoven Op. 96, mvt. 4, mm. 285-295

### 2.2.5. The Duo Partnership and Balance

The duo sonata of the early Classical era was not truly an equal partnership between instruments. The violin part was rather an accompaniment, containing no major melodic ideas, and might very well be omitted. Even into the late eighteenth century, the violin part of a duo sonata was often marked *ad libitum*, meaning optional. Only in the latter part of the classical era did composers began writing sonatas for piano with an "obligato" violin

part. In such usage, "obligato" refers to that which cannot be omitted. Nonetheless, by the end of the eighteenth century, the genre of sonata for keyboard and obligato violin--in Italy, France, and Germany--had long been developed and had a substantial tradition. Yet not until their eras Mozart and Beethoven was the violin considered an equal partner, in dialogue with the keyboard. In keyboard works marked "violino obbligato," particularly those by Beethoven, the texture of the two voices became more intricate and thoughtful.

Like all duo sonatas, the articulations of the two instruments should be consistent throughout when playing similar musical passages. Because the melody is played twice each by violin and piano alternatively in turn, a repetitive or predictable tempo delay, or *accelerando*, should be avoided. One basic interpretive guideline is that tempo fluctuation should be decided according to the harmonic progression, dynamic contrasts, or the style and character of each section. Changes in tempo and *rubato* should be used to highlight special harmonies, as well as to emphasize sudden dynamic drops and character changes. Issues of balance must be attended too. When the violin part serves as a quiet accompaniment; it should still possess a solid core of sound. On the other hand, the piano should give extra attention to the use of pedal for a transparent and soft sound. As the pianist Günter Ludwig describes the duo ensemble,

It is indispensable that both partners are able and ready to listen as well as to lead, have the capacity for tonal and dynamic gradation in all the regions of expression, the art of phrasing, flexibility, and a sure feeling for tempo. The technical command of the instruments should be no less than a virtuoso's.<sup>118</sup>

The sonata repertoire might not have the breadth and large-scale dimensions of Beethoven's symphonies, nor the virtuosic passage of his concertos, but it requires a collaborative dialogue and mutual understanding between players for a successful

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<sup>118</sup> Rostal, 203.

interpretation. The requirement of creating a mutual sense of musicianship and understanding between players results in a different sort of challenge for this repertoire. Looking back, my musicianship has grown and been benefited mostly through chamber and orchestral ensemble which trained me to listen and play collaboratively with other musicians.



## **Conclusion**

When beginning my research, I had sought to find the most authentic or correct way to perform Beethoven. Certainly technical aspects, such as pure intonation and spontaneous posture, should always be considered for perfecting one's technique. In addition to the essentials and the important related information of the composition, I asked: since the re-construction of piano and violin, performance techniques, and musical styles have shifted from the Classical to Romantic to modern eras, how would Beethoven have wanted his sonatas for piano and violin to be played today?

Over the course of my research and writing, I realized that no single music element can be isolated or separated from the influence of others. The treatises of the Baroque and Classical periods, and the opinions of artists and scholars from the Romantic period to the present, seem to put into question all performance practices, or the idea of the perfect interpretation. Their diversity of opinion emerges in the simplest definition of the sonata form, the execution of the *detaché* bow stroke, or style of vibrato. Despite the fact that the piano and violin have gone through a process of standardization, today's craftsmen still pursue excellence in mechanics and sound production, just as violinists endeavor to achieve the highest technical and artistic goals.

This limitless searching has led to more questions, and frustrations at times; however, we should not believe that the learning process is conducted in vain or for extraneous reasons. Rather, through an understanding of the knowledge and persistent practices, the appreciation for uniqueness in each individual musician and composer might be broadened. When I seek to redevelop and regenerate musical ideas in a refreshing way now, I know Beethoven a little more than before, almost as a friend, to share struggles and

joys in a more intimate setting. More gratifyingly, I have the privilege to share my knowledge, and continuing search, with the pianist; to dream, to imitate, to lead, to yield, to argue, and to strive for a heart-opening inspiration and musical unity.

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## **Vita**

Lin, Cheng-Yin, is currently pursuing her doctoral degree in the Louisiana State University. She was born in Kaohsiung, Taiwan. She received her bachelor's degree from National Taipei University of the Arts in Taiwan and her master's degree at Peabody Institute in Maryland, studied with professor Herbert Greenberg.

In 2009 she attended Aspen Music Festival as a violin fellow in the American Academy of Conducting at Aspen and played in a master class given by Joseph Swensen. She returned to the Aspen Music Festival in the following year with a scholarship. In 2012, she attended the summer music festival in the National Orchestra Institute in the Maryland University as a fellow and served as one of the concertmasters.

Cheng-Yin loves to play orchestral and chamber music. Through all the eye-opening music festivals and years of preparation and discovery of the sound of music, she is blessed and now able to hold the position of assistant concertmaster in Baton Rouge Symphony Orchestra since 2010 and lead her school orchestra at LSU as one of the rotation concertmasters.