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The Ten Violin Concertos of Charles-Auguste De Beriot: A Pedagogical Study.

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**The ten violin concertos of Charles-Auguste de Bériot: A
pedagogical study**

Hammill, Nicole De Carteret, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1994

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THE TEN VIOLIN CONCERTOS
OF CHARLES-AUGUSTE DE BÉRIOT:
A PEDAGOGICAL STUDY

A Monograph

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

in

The School of Music

by
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ABSTRACT

Charles-Auguste de Bériot (1802-70) was a Belgian violinist, composer, and teacher. He was trained in his youth in Belgium and in the early 1820s travelled to Paris and studied briefly with the noted teacher Pierre Baillot at the Paris Conservatoire. He then embarked upon a solo career and from 1829 to 1836 he toured with the famed opera singer Maria Malibran, whom he married in 1836.

In 1842, after declining an offer to replace Baillot at the Paris Conservatoire, Bériot accepted a position at the Brussels Conservatoire. He remained there until his retirement due to failing eyesight in 1852, and continued to compose until his death.

Bériot was the founder of the Franco-Belgian school of violin playing and composition, which was a combination of the French style and the new virtuosic style that was initiated by Paganini. Bériot was an influential figure in the development of the nineteenth-century virtuoso violin concerto, a genre that was continued by such composers as Ernst, Vieuxtemps (Bériot's student), and Wieniawski.

The ten concertos of Bériot span his creative output, the first being opus 16 and the last opus 127. Because Bériot's concertos were well-known in the nineteenth century, and because later composers expanded upon his ideas, the ten concertos serve as excellent preparatory works for the standard Romantic repertoire.

The monograph consists of a short biography of Bériot, with historical background to the concertos and dates of publication of a number of editions. The ten concertos are then examined in detail, especially from a technical standpoint. The final chapter demonstrates the ways in which Bériot's concertos can serve as preparatory material, by comparing the ten concertos with those of Bruch, Ernst, Mendelssohn, Saint-Saëns, Vieuxtemps, and Wieniawski.

CHAPTER 1

BIOGRAPHICAL INFORMATION AND BACKGROUND OF THE CONCERTOS

Charles-Auguste de Bériot was born in Louvain, Belgium in 1802 and died in Brussels in 1870.¹ His first teacher was Jean-François Tiby, who became Bériot's guardian upon the death of his parents. He was so gifted that at the age of nine he performed a Giovanni Battista Viotti concerto in public. Later he undertook instruction from the noted Belgian violinist André Robberechts who had been a pupil of Viotti. At that time it was customary for musicians from the Low Countries to further their studies in Paris, and so, in 1821 at the age of nineteen, Bériot travelled to Paris to play for Viotti. He was praised by Viotti for the individuality of his style, but because of Viotti's duties as director of the Paris Opéra, he was unable to teach Bériot. As a result, Bériot sought instruction from Pierre Baillot, a renowned teacher at the Paris Conservatoire. He attended Baillot's class for a few months, but was unable to submit to the rigors of Baillot's teaching. Moreover, Bériot had developed a distinctive personal style that Baillot disliked.

Without seeking the approval of Baillot, Bériot embarked on a solo career, making a successful debut in Paris, followed by equal success in London, where in 1826² he played his Concertino at the Philharmonic Society. In the list of published works of Charles-Auguste de Bériot in Franz Pazdirek's *Universal-Handbuch der Musikliteratur*³ there is no composition entitled "Concertino." It may be assumed that the Concertino is, in fact, the First Concerto, referred to as a concertino because of its brevity and single-movement structure. The First Concerto was published by

¹ The biographical information contained in this chapter is based upon Boris Schwarz's article, "Bériot, Charles-Auguste de" in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, vol. 2 (London: Macmillan, 1980), 559-60, and also his book *Great Masters of the Violin* (New York: Simon and Schuster, 1983), 207-10.

² In *Great Masters of the Violin*, 207, Schwarz cites this date. However in "Bériot, Charles-Auguste de", *The New Grove Dictionary of Music and Musicians*, 559, he states that the Concertino was performed a year later, 1827.

³ Franz Pazdirek, *Universal-Handbuch der Musikliteratur*, vol. 2 (Hilversum: Frits Knuf, 1967), 4-10.

Schott in 1837 (see Appendix). However, it was probably published earlier by Troupenas, a publishing firm in Paris. After his successful debuts in Paris and London, Bériot returned to Brussels, where he was named soloist to King William of the Netherlands, an appointment that was terminated after Belgium seceded in 1830.

In the preceding year (1829), Bériot met the renowned singer Maria Malibran whom he eventually married in 1836. Tragically, she died within six months of their long-awaited union, collapsing after a concert in Manchester.

During their six years together they toured Europe giving joint recitals. It was also during this time that Bériot heard Paganini and was inspired to incorporate Paganini's technical brilliance into his playing and compositions. Bériot's Second Concerto was performed at the London Philharmonic Society in 1835, but was not published by Schott until 1841 (see Appendix).

Upon the death of his wife, Bériot returned to Brussels and did not perform for almost two years. In 1838 he resumed his career, touring Austria and Italy with his late wife's younger sister, Pauline Garcia. In Karlsbad, Ludwig Spohr heard Bériot perform and was said to have admired his playing but not his compositions. In 1840 Bériot was heard in Russia and in the same year married Marie Huber, the daughter of an Austrian magistrate.

In 1842 Bériot was offered a position at the Paris Conservatoire as successor to Baillot. This he declined, and instead accepted a position the following year at the Brussels Conservatoire, serving as the head of the violin faculty until 1852, when he was forced to retire due to failing eyesight.

During his tenure in Brussels, the Third through Seventh concertos were published; the Eighth and Ninth were published by Schott in the 1850s and the final concerto published in the year before his death (see Appendix). Bériot became totally blind in 1858, and in the same year published his famous *Méthode de violon*

or *Violin School*, op. 102, in three parts. In his final years, he continued to be active as a composer and author.

Charles-Auguste de Bériot is credited with founding the Franco-Belgian school of violin playing and composing. This school is essentially a modernization of the French school prevalent at the beginning of the nineteenth century. It was fathered by Viotti and perpetuated at the Paris Conservatoire by Baillot, Rodolphe Kreutzer, and Pierre Rode. Essentially trained in this style but not being a true disciple of this school (evidenced by his unwillingness to submit to Baillot's demands), Bériot was easily able to develop a new style. Most of his changes lay in technical expansion of the instrument, inspired by Paganini, but this he combined with the grace and lyricism of the older French style.

Charles de Bériot was an important figure in paving the way for the virtuoso violinist-composers of the nineteenth century. His most direct influence can be seen in the playing and compositions of his most important pupil, Henri Vieuxtemps, who studied with Bériot as a child. More indirectly, Bériot's influence is evident upon other virtuosos of the century, such as Henryk Wieniawski, Heinrich Ernst, and indeed most composers for the violin in the nineteenth century. Bériot's works are not as difficult as a number of the later virtuosic concertos, but they contain many challenges and serve as excellent preparatory pieces.

CHAPTER 2

THE TEN CONCERTOS

The ten concertos of Charles-Auguste de Bériot are significant for their role in the evolution of the violin concerto in the nineteenth century. From about 1820, the violin concerto developed in several directions: those stressing musical values (works by Brahms, Bruch, Mendelssohn, Schumann, Saint-Saëns, and Spohr), those incorporating a "nationalistic style" (Lalo's *Symphonie Espagnole* and Joachim's *Hungarian Concerto*), and those championing virtuosity (Bériot, Ernst, Paganini, Vieuxtemps, and Wieniawski).⁴

In general, Bériot increased the technical demands upon the instrument in his works after hearing Paganini in the early 1830s, although, strangely, he rarely employed left-hand pizzicato after the encounter. He had utilized the technique a number of times in his first concerto, which is believed to have been composed before he heard Paganini, in the 1820s. It is interesting, therefore, to ponder his reasons for abandoning it. Perhaps Bériot was so over-awed by Paganini's brilliant execution of left-hand pizzicato that he felt his efforts were paltry in comparison and so explored the technique no further. Another possibility is that he may not have been enamored of the technique when he heard Paganini execute it and decided against employing it further.

Bériot's new virtuosic style of composition had impact not only on those composers stressing virtuosity, but any composers interested in incorporating elements of virtuosity into their compositions. Bériot's concertos, although considerably demanding, are not as difficult as Paganini's works or those of the later virtuosic composers Ernst, Vieuxtemps, and Wieniawski. However, because Bériot's works were known in his lifetime and because later composers utilized his ideas and

⁴ Boris Schwarz, "Violin," #3, *The New Grove Dictionary Of Music and Musicians*, edited by Stanley Sadie, vol. 19 (London: Macmillan, 1980), 851.

elaborated upon them, the ten concertos can serve as excellent transitional or preparatory pieces for the more standard nineteenth-century repertoire, both "musical" and virtuosic".

The focus of the pedagogical discussion will be upon the technical demands of Bériot's concertos, describing the skills required for both hands in order to master the works. Before proceeding with discussion of technical aspects, there are a number of general comments that are pertinent to this study.

It must be stated from the outset that these concertos are not profound works. The structure of each is straightforward, the harmonies are predictable, and the melodies lyrical and charming. The melodic writing is probably Bériot's greatest strength, due, no doubt, to the great importance Bériot placed upon the melodic possibilities of the instrument. This is evidenced by the following quotation, taken from the Preface of Part Two of Bériot's *Violin School*:

The rage for mechanical difficulties, which of late years has taken over Violin players, has often turned the instrument from its true mission, which is that of imitating the accents of the human voice [T]hose eccentricities which fascinate and astonish for an instant are far from possessing the charm and attractions of melody Music being above all a language of sentiment, its melodies always contain a certain poetic sense, . . . which the Violinist must always keep prominently in his mind, in order that his bow may reproduce its accents, its prosody, its punctuation, in fact, that he may cause his instrument to speak.⁵

Bériot's touring with and eventual marriage to the famous opera singer Maria Malibran must also have contributed to his partiality to lyrical melodies.

The overall lack of profundity in Bériot's composition may be viewed as a negative aspect. However, this trait, in fact, only serves to increase the concertos' pedagogical usefulness when realizing the age group for whom these works are most

⁵ Charles-Auguste de Bériot, *Violin School*, op. 102, edited by Hugo Heermann, 2d part (B. Schott's Söhne: Mainz, 1900), I.

valuable. They will generally be performed by students of high school and early college age (also some younger and older depending on the students' abilities) and the simplicity and predictability of the music will be comforting and allow the student to learn "how the piece goes" more easily. The student can then focus on mastery of the technical aspects.

Another aspect that is pedagogically important is that as concertos, they were obviously intended to be accompanied by an orchestra. Thus, the student must be taught to project his or her sound to be heard above a full orchestra, as well as to the back of a larger auditorium. Unfortunately, none of these concertos has readily available orchestral parts, so they must be performed with piano accompaniment. However, this stage in the student's development and the style of the concertos both warrant attention to the development of projection of the student's sound.

These concertos also follow the typical format of the concerto, including extended orchestral introductions and a number of orchestral interludes, the latter occurring at important structural points. Therefore, the performer has a number of resting places which will aid in endurance, especially in the longer second and third concertos. The teacher may also discuss the issue of stage presence in these extended rests, especially discouraging the inattentiveness of students to the music when they are not playing.

CONCERTO NO. 1

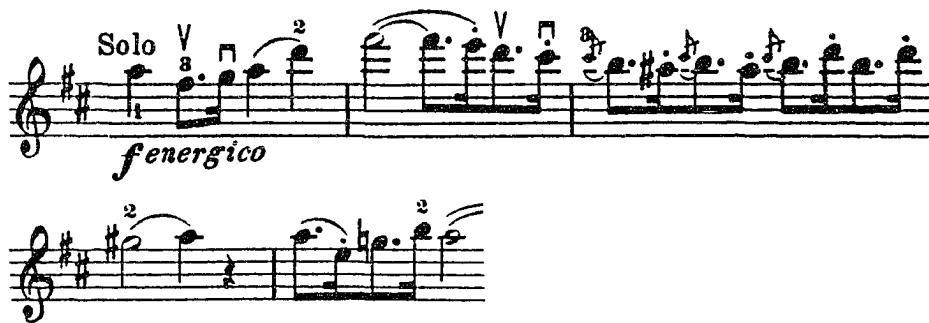
Bériot's Concerto No. 1 in D Major, op. 16, is a single-movement work lasting approximately twelve minutes, which immediately renders it pedagogically useful. An issue of concern to most teachers, especially of violin, is that there is a great deal of literature and insufficient time to study all that would be of benefit. Most of the nineteenth-century concertos for violin are multi-movement works, which are time-consuming to master, and in order to learn the entire work, the study of other pieces

must be delayed. The other option for the teacher is to have the student learn only one movement in order to study other works, resulting in the repertoire of most young violinists consisting of a number of first movements of the nineteenth-century literature. Additionally, the completion of an entire work is very satisfying for a student, and so the First Concerto, with its single-movement format, is very useful.

The First Concerto, like all ten concertos, alternates between lively, energetic sections and lyrical ones. In general, the former require more virtuosic techniques (chords, left-hand pizzicato, staccato, spiccato, fast sixteenth passages, and these combined), while the latter consist of legato lines with large leaps and expressive devices, such as glissandos and portato bowing style.

A variety of right-hand techniques is employed in this First Concerto. An important figure in the first theme is the dotted eighth, sixteenth note rhythm, which uses the so-called "hook stroke," executed in a number of ways (see Example 1).

Example 1: Concerto No. 1, mm. 36-40⁶



In this example, the figure is marked in two ways: the dotted eighth note on an up-bow and the sixteenth on a down-bow (mm. 36-8) and both notes on a down-bow, stopping the bow in between for the staccato articulation (m. 40). The former bowing will give the figure a crisper articulation, especially when played near the tip. The juxtaposition of the two bowings will require the student to articulate the

⁶ The examples for Bériot's Concerto No. 1 are taken from the Peters edition.

sixteenth note as cleanly as possible on the latter bowing in order to imitate the clearer up-down articulation.

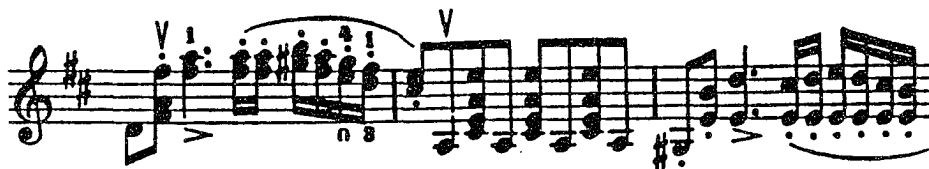
Bériot inserts a number of staccato passages, utilizing both up- and down-bow staccato strokes. The longest up-bow staccato passage requires twelve notes to be played in one bow (see Example 2).

Example 2: mm. 323-4



Staccato double stops are found in two similar passages (see Example 3).

Example 3: mm. 113-5



Down-bow staccato is used in two passages: a slower example near the beginning, treated more like a portato stroke (to be defined below) in light of the desired *ritardando* (see Example 4), and the faster and, therefore, more difficult example (see Example 5).

Example 4: m. 42

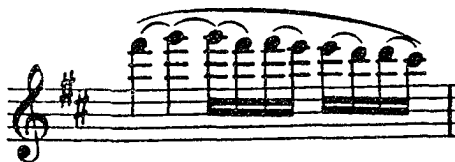


Example 5: mm. 328-30



Related to the staccato bowings is the portato or louché, an "undulated" stroke in which "the violinist can press the bow on the string in increasing amounts, then diminish this pressure in the same way."⁷ There is greater bow speed at the beginning of each note for the articulation, but the bow does not stop during the stroke, as it does in the staccato. This stroke would be used near the beginning (see Example 4) and in passages that utilize pairs of slurred notes to be articulated under a larger slur (see Example 6).

Example 6: m. 196



The flying staccato, a more unusual bowing, may be used in this work. Bériot describes it as a stroke "used in passages of light character . . . done with the middle of the bow, making the latter rebound by a quick wrist-movement."⁸ Galamian is more specific: "it is performed with the same motion as the solid staccato, except that the pressure is lightened and the bow is permitted-and encouraged-to leave the string after each note. This lifting should be only very slight, however, and the movement should remain essentially a horizontal one."⁹ This could be employed at the end of a staccato passage as the player nears the frog (see Example 7).

Example 7: m. 248



⁷ Pierre Marie François de Sales Baillot, *The Art of the Violin*, ed. and trans. Louise Goldberg, (Evanston, Illinois: Northwestern University Press, 1991), 239.

⁸ Bériot, *Violin School*, 2d part, 77.

⁹ Ivan Galamian, *Principles of Violin Playing and Teaching*, 2d ed. (New Jersey: Prentice-Hall, 1985), 80.

Another bowing that produces a short articulation is ricochet, a stroke that relies on the natural resiliency of the bow stick. Bériot describes it as "a kind of rebounding stroke produced by striking the string with the bow with a force, sufficient for the execution of the remaining notes in the same bow."¹² In this stroke, "only one impulse is given, that which occurs when the bow is thrown onto the string for the first note,"¹³ the remaining notes articulated by subsequent natural bounces of the bow. It is generally executed on a down-bow and followed by an up-bow that must be carefully timed to allow for the specific number of ricocheted notes. The down-bow stroke is used for pairs of notes in a number of passages (see Example 11).

Example 11: m. 234

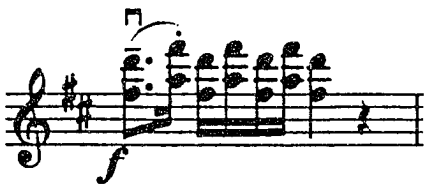


Chords pose both right- and left-hand difficulties and will therefore be discussed in relation to both. Double stops are used throughout this concerto with a number of bowings; hooked (see Example 12), legato (see Example 13), staccato (see Example 3), spiccato (see Example 9), ricochet (see Example 11), and combinations of these.

As mentioned previously, triple stops are executed with a series of down-bows (see Example 10), but Bériot also requires triple stops to be executed with slurs and alternating bows (see Example 14). Chords played with retaken down-bows are relatively easier because each is begun in the heavier lower half of the bow and the act of retaking allows for the necessary arm weight. It is more difficult to attain the necessary weight on an up-bow, especially when beginning on the string, and even more so when slurring. Greater bow speed will facilitate the playing of these chords.

¹² Bériot, *Violin School*, 2d part, 119.

¹³ Galamian, *Principles of Violin Playing and Teaching*, 81.

Example 12: m. 56**Example 13: mm. 85-6****Example 14: mm. 331-2**

A number of quadruple stops are found, the following example showing the fastest passage in this concerto (see Example 15)

Example 15: m. 114 (Allegro moderato)

Fast string crossings are required of the player in a number of passages, played with separate bows (see Example 16) and with slurring over all four strings (see Example 17).

Example 16: m. 367 (Allegro moderato)

Example 17: m. 145



Legato bowing skills are required for the lyrical sections in this concerto, including sustained bowing and variety of speed and weight. Mm. 299-310 will be discussed to illustrate the use of these skills (see Example 18).

Example 18: mm. 299-310



In mm. 299-300, 301-2, 307-8, and 309-10, the second bow (an up-bow) contains one more beat than the previous bow, as well as a crescendo and diminuendo. A full bow is needed for this up-bow, so the preceding down-bow should make certain to reach the tip to allow for this. The dynamics are achieved in this measure by a combination of weight and speed (as the dynamic increases, faster bow and more weight are needed). Similar considerations are necessary for mm. 303-4, utilizing faster speed and more weight for the crescendo in m. 304. The final point in planning the bow is in mm. 305-6, where the down-bow contains seven beats of notes as opposed to merely one beat for the up-bow. The up-bow must move very quickly, but with very

little weight, so that the note is not too loud, especially when realizing that it serves as an anacrusis to the next phrase. The following down-bow in m. 307 needs to begin as closely to the frog as possible because of the length and number of notes to be played, hence the excessive speed needed on the preceding up-bow. Another means of helping this up-bow is by saving as much bow as possible on the down-bow preceding it in m. 305.

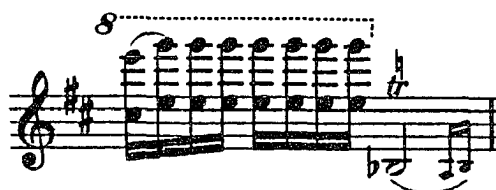
An unusual technique is required in the following example, in which pizzicato multiple stops are alternated with bowed single notes (see Example 19).

Example 19: m. 136



A number of advanced left-hand techniques are also utilized in this work. The highest position reached is 14th for a high A on the E string (see Example 16); 10th and 11th positions are also necessary. Most of the playing above 5th position on the other strings occurs in series of multiple stops: 11th position is played on the A string at the end of a series of tenths (see Example 20) and 7th is reached on D, A, and E strings on a diminished chord (see Example 10). Bériot requires that the player shift quickly into many different positions in close proximity, so accurate and well-executed shifting may be practiced throughout (for example, in mm. 36-55, 1st, 3rd, 4th, 5th, 6th, 7th, and 8th positions are utilized).

Example 20: m. 357



Most of the shifts in this concerto are to facilitate the range and are for ease of left-hand execution. However, shifts may also be employed for expressive purposes.

In the following example, the figure in m. 77 could be played in 5th position on the A string so that the following F# is easily executed with 4th finger (see Example 21). However, if the figure in m. 77 is kept on the E string, the long shift from 1st to 5th position could be very expressive. Bériot also requires large skips to high natural harmonics (see Example 22).

Example 21: mm. 77-8



Example 22: m. 219



Another left-hand technique employed throughout is multiple stops. Bériot utilizes many double-stopped passages, illustrated by the following more difficult passages: thirds (see Example 23), sixths (see Example 24), octaves (see Example 25), and tenths (see Example 26). Double stops are also used in a variety of combinations (mm. 85-96 utilize thirds through sevenths).

Example 23: m. 95



Example 24: mm. 97-100



Example 25: mm. 231-7**Example 26: mm. 352-3**

Triple and quadruple stops are employed throughout (see Examples 3, 10, and 19). In mm. 150-1 in Example 10, the series of diminished chords is easily executed by the fingers keeping their same relationship to one another as the hand shifts into the necessary positions.

Bériot implements left-hand pizzicato in this concerto, and the figures he incorporates serve as excellent preparation for similar passages in works of Paganini, Sarasate, and Ravel. In mm. 334-5, the player must alternate between a triple stop and a plucked open E string, which should be plucked by the finger playing the Bb in the chord (see Example 27). Almost an entire scale of left-hand pizzicato is played twice near the end of the concerto (see Example 28) and finally, in m. 362, a rapid descending figure is to be played using left-hand pizzicato (see Example 29).

Bériot incorporates into his concerto a number of harmonics, a favorite device of virtuoso violinists and their audiences and one that sounds more difficult than it actually is. Admittedly, it takes some experience to become accustomed to the correct left finger placement and pressure and the appropriate bow speed and arm weight. However, even students in their first or second year can master many of these. Bériot makes greater use of harmonics in his later concertos, but he does use several in the First Concerto. Natural harmonics are employed sparingly (see

Example 29) and artificial harmonics are found only once (see Example 30).

Example 27: m. 334



Example 28: mm. 347-8



Example 29: m. 362



Example 30: m. 363



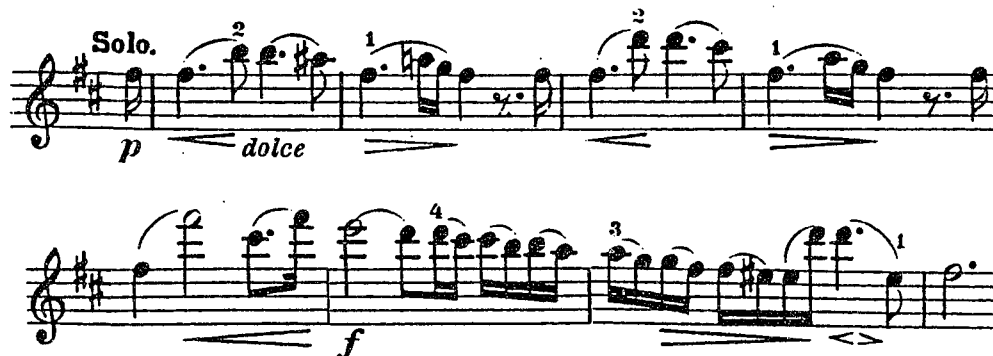
Trills are used throughout, but especially at the ends of sections. Many are combined with multiple stops. However, in each case, only one note of the chord is trilled (see Example 31). Trills are also placed on quickly moving notes, which, in the following example, are aided by accents with the bow (see Example 32).

Example 31: mm. 158-60



Example 32: m. 371 (Allegro moderato)**CONCERTO NO. 2**

Bériot's Concerto No. 2 in B Minor, op. 32, is a three-movement work: Allegro maestoso; Andantino; and Rondo (Russe)-Allegretto. It is a longer piece than the First Concerto, at approximately twenty-five minutes. The most interesting feature of its structure is that the first theme of the third movement is a variant of the opening theme of the first movement (see Examples 33 and 34).

Example 33: Concerto No. 2, 1st mvt., mm. 31-9¹⁴**Example 34: 3rd mvt., mm. 6-14**

¹⁴ The examples for Concerto No. 2 are taken from the Universal-Edition.

Up-bow staccato is used throughout the concerto in a number of passages, the longest example consisting of twenty-three notes in one bow. In this case, the staccato is combined with a glissando in which the left hand must slide at the correct speed for a chromatic scale, while the staccato provides the articulation for each pitch (see Example 35).

Example 35: 1st mvt., mm. 287-8



The fastest example is found in m. 46 of the allegro first movement, where a septuplet of sixteenth notes is to be played with the staccato stroke (see Example 36).

Example 36: 1st mvt., mm. 46-7 (Allegro maestoso)



The only instance of down-bow staccato occurs in the third movement, with fourteen notes to be played (see Example 37). Flying staccato is found in two passages of the first movement (see Example 38).

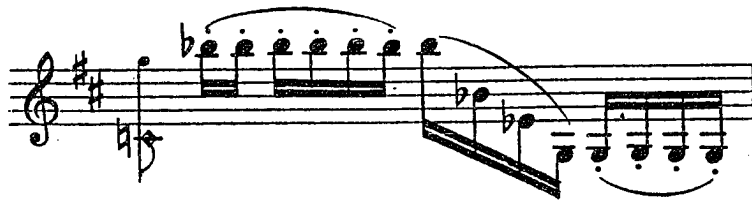
Example 37: 3rd mvt., mm. 177-8



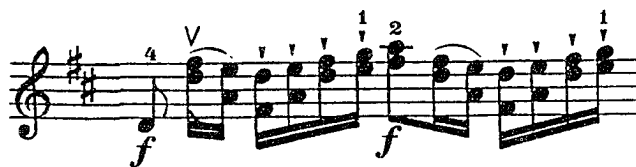
Spiccato is used in both the first and third movements, but more instances are found in the third due to the *leggiero* style of that movement. In the first movement it is used for double stops (see Example 39) and in mm. 125-7, it replaces the

previously mentioned flying staccato passage to facilitate the crescendo marked in m. 125 (see Example 40).

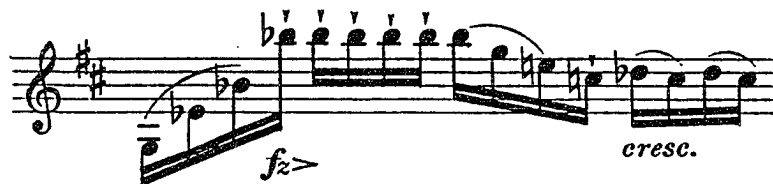
Example 38: 1st mvt., m. 121



Example 39: 1st mvt., m. 87



Example 40: 1st mvt., m. 125



At the opening of the third movement, a very short spiccato stroke is required (see Example 41). The most distinctive passage is the glissando heard twice in this movement; like the staccato passage containing a glissando, the left hand slides down while the bow articulates the pitches (see Example 42).

Example 41: 3rd mvt., mm. 22-3



Example 42: 3rd mvt., mm. 265-6



Double stops are played in all three movements with a variety of bow strokes: syncopated slurs (see Example 43); spiccato and slurs (see Example 39); and accents and legato strokes (see Example 44). Retaken up-bows are employed in the second movement; by starting on an up-bow a softer articulation is created because of the bow being lighter at the tip (see Example 45).

Example 43: 1st mvt., mm. 55-7



Example 44: 1st mvt., mm. 208-12



Example 45: 2nd mvt., m. 115

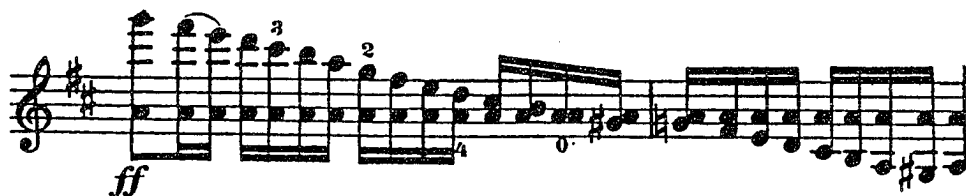


A distinctive virtuosic device for double stops is the use of "pedal points": extended passages of double stops in which one note is held (or repeated) on one string while the notes on the other string change. The most striking examples are found in the first movement: the repetition of an open A string (or probably 4th finger on the D string) for each double stop, with the moving part descending nearly three octaves (see Example 46), and the open A string held while thirty-second notes are played high on the E string (see Example 47).

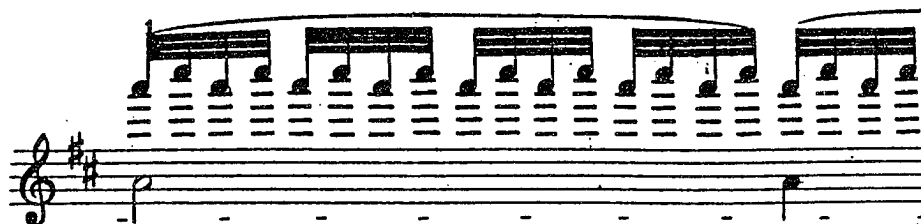
Triple stops are found in both the first and last movements, and are articulated with a series of retaken down-bows in an extended section of six measures (see Example 48), as well as with alternated down- and up-bows in sixteenth notes (see

Example 49).

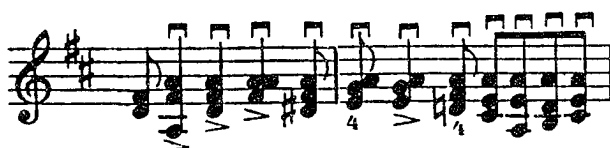
Example 46: 1st mvt., mm. 107-8



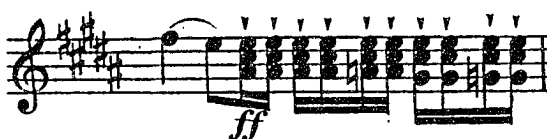
Example 47: 1st mvt., mm. 137



Example 48: 1st mvt., mm. 109-10



Example 49: 1st mvt., m. 273



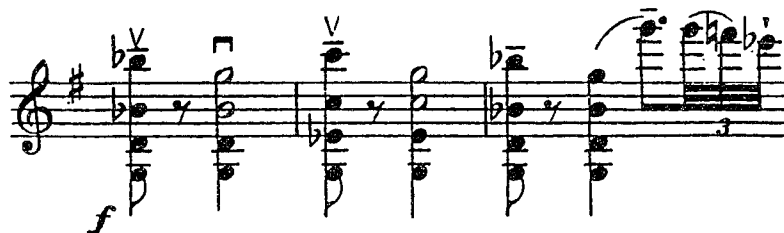
In mm. 128-30, triple stops in slurs must be played simultaneously due to the speed of the notes (see Example 50). This can pose difficulties because the player will be starting them on the string and because some are to be played on an up-bow in the

Example 50: 1st mvt., m. 128 (Allegro maestoso)



lighter part of the bow. The only instances of quadruple stops, played on alternating bows, are found in the second movement (see Example 51).

Example 51: 2nd mvt., mm. 63-5

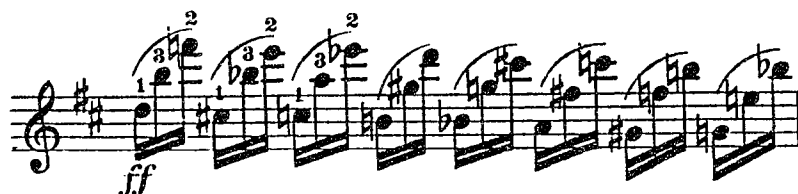


String crossings are utilized extensively. In the allegro first movement, the following types are found: rapid broken octaves (see Example 52); slurred crossings over all four strings (see Example 38); and an extended passage of broken diminished chords requiring the crossing of three strings (see Example 53). The third movement contains a passage of broken octaves played with a spiccato stroke (see Example 54).

Example 52: 1st mvt., mm. 115-6



Example 53: 1st mvt., m. 133



Example 54: 3rd mvt., mm. 125-6



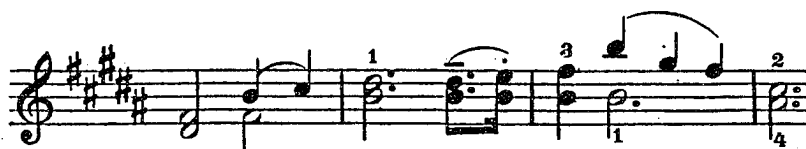
As in the First Concerto, there are a number of lyrical sections that require attention to bow control, speed, and arm weight to ensure the legato line. This is especially true for the second theme of the first movement (see Example 55); double

stops are added in the return of this theme in the recapitulation, rendering it more difficult (see Example 56).

Example 55: 1st mvt., mm. 63-6



Example 56: 1st mvt., mm. 247-50



There are also a number of useful left-hand techniques. The range extends to 13th position for a high F, which is found at the end of the first movement (see Example 57). Most of the playing in high positions takes place on the E string. However, some high positions are also necessary on the other strings. High playing on the A string is generally found in extended passages of broken octaves or tenths (see Example 58). There are also similar passages involving the lower strings: mm. 115-16 in the first movement reaching 8th position on the G string and 7th on the D (see Example 52).

Example 57: 1st mvt., m. 325



Example 58: 1st mvt., mm. 245-6



High positions on the lower strings are also used to display the characteristic tone qualities of those strings; a number of examples are found in the second movement. A melody reaching 7th position on the G string is found (see Example 59), and later, Bériot juxtaposes two renditions of this same melody transposed up a fourth, played first on the D and then the G string; this serves to highlight the different timbres of the strings (see Example 60).

Example 59: 2nd mvt., mm. 47-50



Example 60: 2nd mvt., mm. 101-8



At the end of the movement, an extended melody is played entirely on the D string with the accompaniment of the open G string; the highest note is actually found in

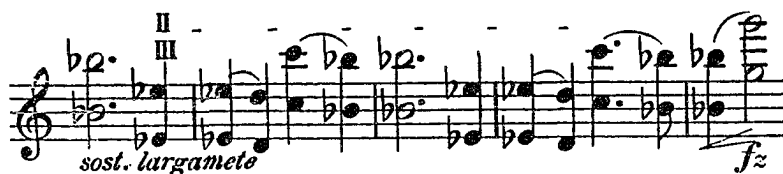
7th position, but is instead played as an extension from 5th position (see Example 61).

Example 61: 2nd mvt., mm. 118-23



A number of large skips are used in this piece which create a dramatic, virtuosic effect. An octave leap is featured in the opening theme of the first movement (see Example 33) and leaps of sixths and sevenths occur while playing double-stopped octaves (see Example 62). Shifts to high harmonics are also employed in the third movement (see Example 63).

Example 62: 1st mvt., mm. 217-21



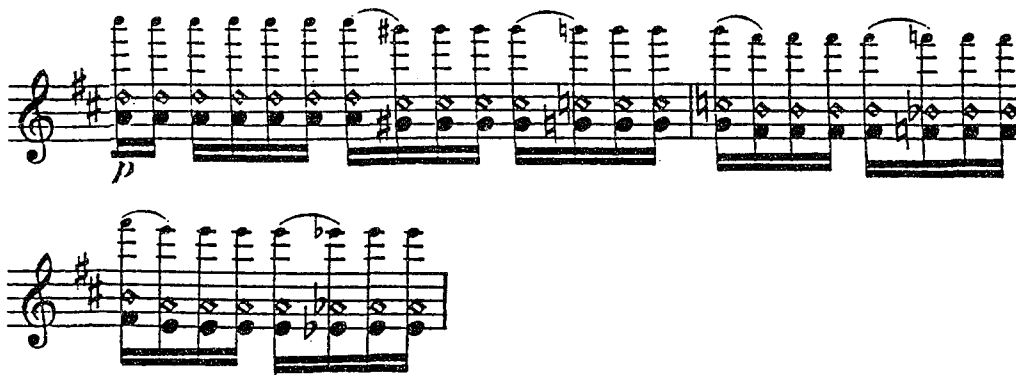
Example 63: 3rd mvt., m. 262



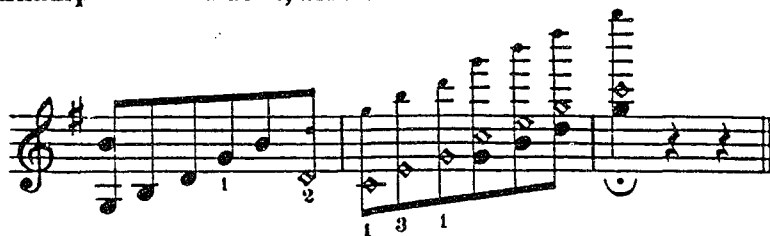
Bériot includes a vast number of natural and artificial harmonics throughout the concerto. The most striking examples found in the first movement are the two passages of descending artificial harmonics (see Example 64). Many leaps are avoided by the use of harmonics in the lower positions, such as the G major arpeggio

at the end of the second movement (see Example 65). In m. 58 of the third movement, the more unusual artificial harmonic that produces the pitch that is a twelfth higher is to be played, which is achieved by extending the fourth finger the interval of a fifth from the stopped note as opposed to the usual fourth (see Example 66). Near the end of the concerto, a descending scale of harmonics is employed (see Example 67).

Example 64: 1st mvt., mm. 117-8



Example 65: 2nd mvt., mm. 125-7



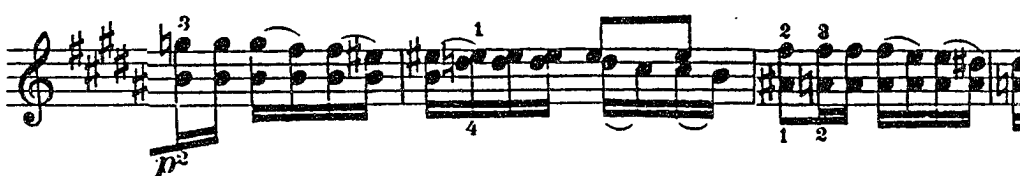
Example 66: 3rd mvt., m. 58



There are a number of passages focussing on particular double stops in this concerto: thirds (see Example 68), octaves (see Example 44), and tenths (see Example 69).

Example 67: 3rd mvt., mm. 472-4**Example 68: 3rd mvt., mm. 424-7****Example 69: 3rd mvt., mm. 428-31**

The following example from the third movement consists of a variety of double stops (see Example 70).

Example 70: 3rd mvt., mm. 440-3

Triple stops are to be performed in both the first and last movements, the most striking examples being the extended passage utilizing retaken down-bows in the first movement (see Example 48), and a chromatically descending series of diminished chords in mm. 133-4 (see Example 53). Bériot also includes broken root position triads to be played on three strings, which require a difficult fourth finger extension for the lowest pitch (see Example 71). Quadruple stops are to be used for the broken chords found in two passages of the first movement (see Example 38).

Example 71: 3rd mvt., mm. 495-7 (Allegretto)

Trills are used throughout the piece, the longest series found in the first movement (see Example 72). Those to be executed on fast sixteenth notes occur a number of times in the third movement (see Example 73).

Example 72: 1st mvt., mm. 82-4**Example 73: 3rd mvt., mm. 200-1 (Allegretto)**

They are employed on double stops in two ways: with only one note trilled (see Example 74) and with both notes trilled (see Example 75).

Example 74: 3rd mvt., mm. 256-9**Example 75: 1st mvt., mm. 318-9**

There are many passages in this concerto containing rapid scales and arpeggios. The fastest scale, utilizing thirty-second notes, occurs twice in the allegro first movement (see Example 76).

Example 76: 1st mvt., m. 139



Fast arpeggios are required in the first and third movements, such as the following example from the first movement (see Example 77). An extended section of sixteenth notes in mm. 224-39 of the first movement serves as excellent practice for left hand accuracy and evenness, especially considering that the entire passage is slurred (see Example 78).

Example 77: 1st mvt., m. 325



Example 78: 1st mvt., mm. 224-5



A measured finger tremolo utilizing thirty-second notes is found in two similar passages of the first movement, the first of which is accompanied by the open A string (see Example 47).

A short cadenza, composed by Bériot, is included in the first movement, typical of a number of short cadenzas included in these ten concertos. All are

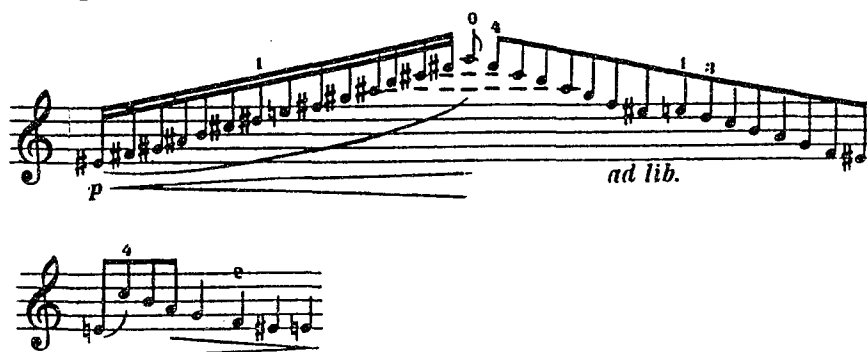
composed by Bériot and none are of the extended type found in the standard works.

Additionally, they are not necessarily begun on a second inversion chord or in the typical position at the end of the movement. This subordination of the cadenza is important pedagogically, because very often the cadenza is the most technically difficult music of the concerto and can be a stumbling block for the student.

Moreover, Bériot's concertos contain so much technical display throughout, that the absence of an extended cadenza is probably a relief to the young player.

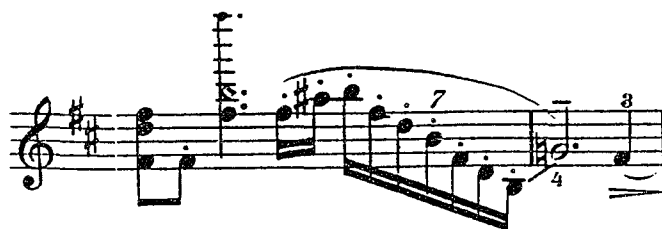
Nevertheless, the cadenzas that Bériot does include provide the player experience in executing a cadenza, especially in terms of flexibility of tempo (see Example 79).

Example 79: 1st mvt., m. 246



Glissandos are used in a number of different ways: as an expressive slide on the G string (see Example 80); with up-bow staccato (see Example 35); and finally, with spiccato (see Example 42).

Example 80: 1st mvt., mm. 46-7



CONCERTO NO. 3

Bériot's Concerto No. 3 in E Minor, op. 44, is similar in length to the Second Concerto and also consists of three movements: Moderato; Adagio; and Rondo-Allegretto. It is the longest of the ten concertos, lasting approximately thirty minutes.

Bériot uses a variety of bowing techniques. Once again, he makes great use of the staccato bowing, but only in its up-bow form. A long run of fifteen notes is executed with staccato strokes in the first movement and later, in the third movement, some shorter runs occur (see Example 81). This bowing articulates double stops in the first movement (see Example 82), and in the third movement it is used for natural harmonics (see Example 83).

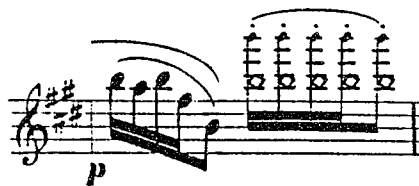
Example 81: Concerto No. 3, 1st mvt., mm. 171-2¹⁵



Example 82: 1st mvt., mm. 117-8



Example 83: 3rd mvt., m. 7



Harmonics require faster and lighter bow strokes to produce a clear tone that will project; thus, the up-bow staccato stroke for these should be less crisp, utilizing as much bow as possible for each note. The portato stroke is necessary in both first and

¹⁵ The examples for Concerto No. 3 are taken from the Schott edition.

third movements. Often, tenuto markings are included to indicate this stroke, such as in the following example from the first movement (see Example 84), but accents under a slur can indicate the same stroke played more forcefully. This is illustrated in a series of octaves found in the third movement, with further bow planning necessary for realization of the crescendo (see Example 85).

Example 84: 1st mvt., m. 48



Example 85: 3rd mvt., mm. 96-8



Related to the staccato is a series of retaken down-bow strokes, which is found in m. 175 of the third movement; such a bowing will enhance the rich tone of the G string (see Example 86).

Example 86: 3rd mvt., mm. 175-6¹⁶



Passages utilizing spiccato bowing are found in both the first and third movements. Throughout the concerto, a heavy spiccato stroke is indicated for a number of passages of multiple stops, such as the double stops in m. 74 (see Example 87), some triple stops in the second movement (see Example 88), and more double and triple stops in the third movement (see Example 89).

¹⁶ The bow markings in the Schott editions are upside down, but this does not alter their meaning, i.e. in this example, all the markings mean "down-bow".

Example 87: 1st mvt., m. 74**Example 88: 2nd mvt., mm. 35-6****Example 89: 3rd mvt., m. 57**

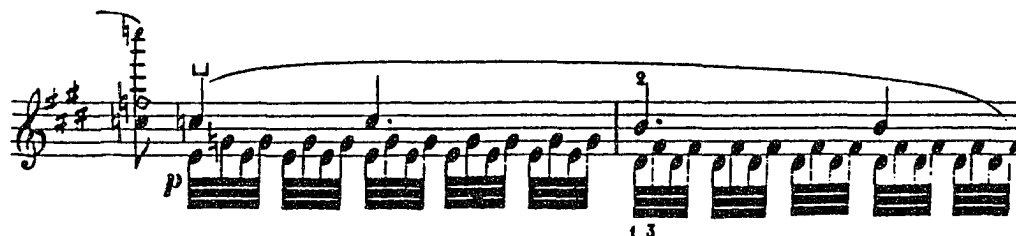
Double stops are used extensively, as in Bériot's other concertos, and are treated with a variety of bowings. They are performed using spiccato, staccato, slurs, accents, and legato strokes. Some striking examples are the chromatic scales of sixths, in which the articulation is provided in the left hand (see Example 90); and tremolo figures on the D string accompanied by sustained pitches on the A (see Example 91).

Example 90: 1st mvt., mm. 285-7

Triple stops are found in each movement, played with both repeated down-bows and alternated bowing. Repeated down-bows are used near the opening of the concerto (see Example 92) and in the middle section of the second movement (see Example 93). Alternated bowings are found in the second movement also, but the most difficult passage occurs in the coda of the third movement due to the speed of

the notes. Rapid alternation such as this requires much arm weight and bow speed in the lower half of the bow in order to play all three notes of each chord (see Example 94).

Example 91: 3rd mvt., mm. 19-20



Example 92: 1st mvt., mm. 40-1



Example 93: 2nd mvt., m. 38



Example 94: 3rd mvt., mm. 323-4



Quadruple stops are found in the first and second movements. Two are used in the majestic opening, one of which utilizes a harmonic for the top note (see Example 95). In mm. 280-3 of the first movement, quadruple stops in eighth notes are alternated with natural harmonics; the speed of this passage requires that the four notes be played almost simultaneously. Furthermore, consideration must be given to the different weight of stroke needed for each (light bows for the harmonics and heavy for the chords) and the ability to alternate between them (see Example 96).

Example 95: 1st mvt., m. 42**Example 96: 1st mvt., m. 282**

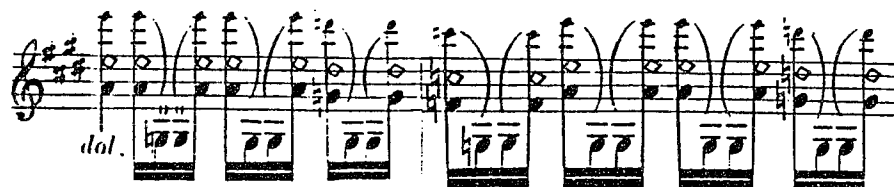
Bériot includes a number of passages of rapid string crossings in this concerto. Broken octaves and sixths are found in the first movement (see Example 97), and crossing of all four strings is employed near the end of the coda of the third movement (see Example 98).

Example 97: 1st mvt., mm. 213-4 (Moderato)**Example 98: 3rd mvt., mm. 327-8 (Allegro vivace)**

In the first movement, there is a distinctive passage in which artificial harmonics are alternated with the open G string. The player must be careful not to use too much weight on the harmonics immediately after using the heavier G string stroke, and because the G string is acting as accompaniment, the player must be aware of balance

of volume and not allow the open string to overpower the upper notes (see Example 99).

Example 99: 1st mvt., mm. 274-5



A passage employing a saltando stroke is found in the first movement; saltando is the term for ricocheted string crossings (see Example 100).

Example 100: 1st mvt., mm. 259-60



There are a number of legato and lyrical passages in the piece that require great attention to bow speed and weight. The opening theme of the second movement consists of unequal numbers of beats per bow and, therefore, bow speed must be considered. Also, varying amounts of weight and speed will be necessary to facilitate first G string and then D string playing in the theme, as well as the octaves employed for the repetition of the theme (see Example 101).

Example 101: 2nd mvt., mm. 9-20



The final feature pertaining to right-hand technique is the coda of the third movement, marked *Allegro vivace* and designed to provide a lively and exciting ending for the concerto. It requires constant sixteenth notes, most of which are multiple stops. For endurance purposes, the player must focus on freedom in the right wrist for the necessary détaché stroke, played primarily in the middle of the bow. Later, when triple stops are added, the performer should move to the lower part of the bow in order to play all three notes. Another factor for bowing consideration is the gradual crescendo to the fortissimo nine measures before the end. The player must be wary of reaching this dynamic too soon, especially when the dynamic at the outset is relatively loud (*mezzo forte*), and because Bériot includes a number of crescendos, decrescendos, and sforzandos throughout the coda.

The range utilized in this concerto reaches to 13th position in the third movement, when playing the harmonic G# on the E string. The highest stopped note is the E in 11th position on the E string, which is found in the first and third movements (see Example 102).

Example 102: 1st mvt., mm. 293-4



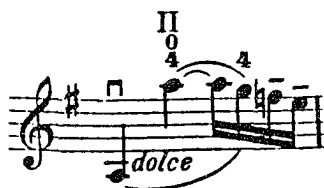
High positions are necessary on other strings also. Upper positions on the A string generally occur in a series of ascending runs of multiple stops played on A and E, illustrated in the previous example. The following example, also from the first movement, consists of a series of diminished seventh chords that reach 10th position (and extensions from that) on E, A, and D strings (see Example 103). The highest position attained on the A string alone is 7th position at m. 201 in the first movement; in the same measure, a high harmonic A, which lies in 11th position if the note is stopped, is also found (see Example 104).

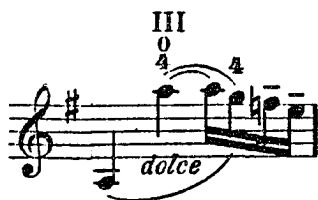
Example 103: 1st mvt., m. 135**Example 104: 1st mvt., m. 201**

High positions on the G and D strings are required throughout the concerto with G string playing featured at the beginning of both the first and second movements. In m. 235 of the first movement, 10th position is reached (see Example 105).

Example 105: 1st mvt., mm. 232-5

The forcefulness of the G string tone is highlighted in the third movement and further enhanced by retaken down-bows (see Example 86). To exploit the different tone qualities of the strings, a passage may be repeated on a different string; the Peters edition utilizes this technique in the following example from the first movement, playing the shift first on the A string and then the D (see Examples 106 and 107).

Example 106: 1st mvt., m. 193

Example 107: 1st mvt., m. 197

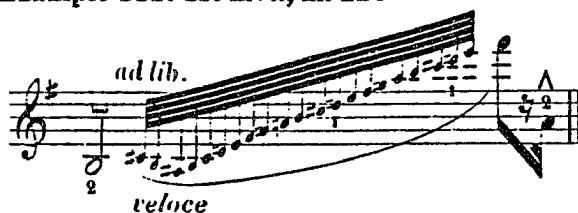
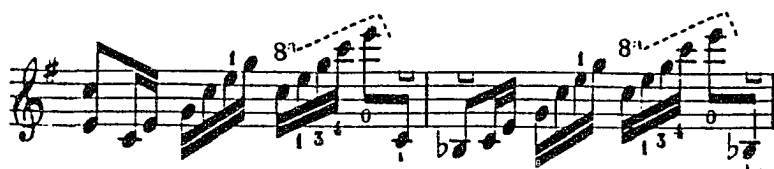
Large skips requiring efficient and accurate shifting are included throughout the piece. The largest shifts are to attain high harmonics, such as in the following example from the first movement (see Example 108).

Example 108: 1st mvt., m. 184

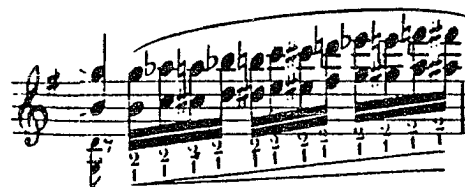
Of the shifts to stopped notes, most move by step or third, but the most striking and difficult examples using larger intervals are those with octave double stops, such as a passage of octaves in the first movement with shifts of diminished fifths (see Example 109).

Example 109: 1st mvt., mm. 103-4

Bériot includes a number of passages requiring left-hand finger speed throughout the concerto. Rapid chromatic and diatonic scales are found, such as the run of fourteen 64th notes found in the first movement (see Example 110), and also short cadenzas, illustrated by the following example from the first movement (see Example 111). Several quickly ascending arpeggios are found in the first and third movements (see Example 112). Broken diminished seventh chords also occur in the first movement (see Example 113).

Example 110: 1st mvt., m. 94 (Moderato)**Example 111: 1st mvt., m. 220****Example 112: 1st mvt., mm. 125-6 (Moderato)****Example 113: 1st mvt., mm. 192-3**

Multiple stops, especially double stops, are used extensively in this concerto. This work is the first of Bériot's concertos to feature runs of sixths, which are found twice in the first movement. In order to articulate each sixth in the chromatic succession, a vibrato-like motion is required in the left hand as it moves along the fingerboard, otherwise the individual notes will not be discerned and the run will sound like a glissando, since no articulation is provided by the bow (see Example 114). A run of broken sixths is also found in the first movement (see Example 115).

Example 114: 1st mvt., m. 137

Example 115: 1st mvt., m. 268

The other widely-used double stop is the octave, which is found in all three movements. The first notes heard from the soloist in this concerto are octave Es, and several other passages of octaves occur in the first movement. In the second movement, the repetition of the main theme is entirely in octaves (see Example 101), and a chromatic passage of octaves is found in the third movement (see Example 116).

Example 116: 3rd mvt., mm. 95-7

There are a number of other passages that incorporate a variety of double stops. Mm. 108-15, for example, employ seconds, thirds, fifths, sixths, and sevenths (see Example 117).

Example 117: 1st mvt., mm. 108-10

Several sections featuring pedal points are to be played, the longest section found in the third movement, with the upper notes sustained in this case (see Example 91). Tenths are found in two similar passages in the third movement and are always

preceded by sixths (see Example 118). The longest passage of almost continuous double stops (including some triple and quadruple stops) occurs in the coda.

Example 118: 3rd mvt., mm. 138-40



Triple stops are employed in all three movements. In the fortissimo middle section of the slow movement, a number of chords are found, creating a forceful and dramatic effect (see Examples 88 and 93). Diminished chords are featured in the last movement, especially in the coda (see Example 94); in such a passage, the fingers of the left hand maintain their relationship to one another as the hand shifts for each chord.

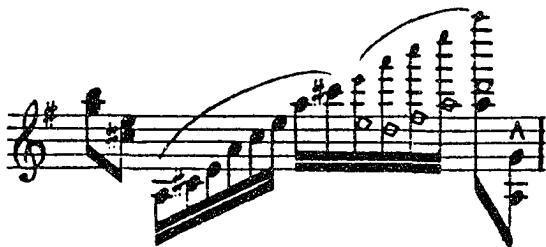
Quadruple stops are also played in each movement, with extensions for the fourth finger often necessary (see Example 89). Another interesting passage incorporating quadruple stops is found near the end of the first movement, in which quadruple stops are alternated with natural harmonics. The main difficulty lies in the ability to change quickly from an embedded finger touch to the light one needed for the harmonics (see Example 96).

Both natural and artificial harmonics are used throughout. There are many large leaps to harmonics in the high positions. However, Bériot makes frequent use of harmonics in lower positions to avoid shifting, such as in the following examples from the first movement (see Examples 96 and 119). A distinctive passage of harmonics is found in the first movement, where Bériot employs artificial harmonics that produce the pitch a twelfth higher (see Example 99).

Bériot makes use of various ornaments in the concerto. In the following passage from the first movement, he incorporates turns in a sixteenth note series (see

Example 120). He utilizes extended passages of trills in the first movement (see Example 121), and trills on double stops in the last movement (see Example 122).

Example 119: 1st mvt., m. 75



Example 120: 1st mvt., m. 128



Example 121: 1st mvt., mm. 288-91



Example 122: 1st mvt., mm. 166-71



CONCERTO NO. 4

Bériot's Concerto No. 4 in D Minor, op. 46, is like the First Concerto in that it consists of a single movement and is relatively short, at approximately fifteen minutes. It employs an A B A' structure, without the return of the first theme in the A' section.

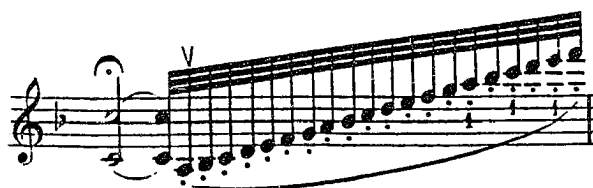
There are many examples of up-bow staccato in this piece. The longest passage consists of twenty-three descending chromatic thirds; the left hand slides

while the right hand provides the articulation (see Example 123). A similar process is employed in m. 203 for a descending chromatic scale of single notes; in this case, however, only the fourth finger slides. The longest series of up-bow staccato strokes with single notes is found near the beginning of the B section, with twenty notes to be articulated (see Example 124).

Example 123: Concerto No. 4, mm. 89-91¹⁷



Example 124: m. 168 (Allegro moderato)



The spiccato stroke is mainly used in playing double stops and in series of string crossings in this concerto. A rapidly ascending series of sixths outlining a diminished seventh chord utilizes a spiccato stroke (see Example 125) and the most difficult passage consists of string crossings from the G to the E strings (see Example 126).

Ricochet bowings are implemented in two different ways in the concerto. The first consists of two quick up-bows found in a number of measures (see Example

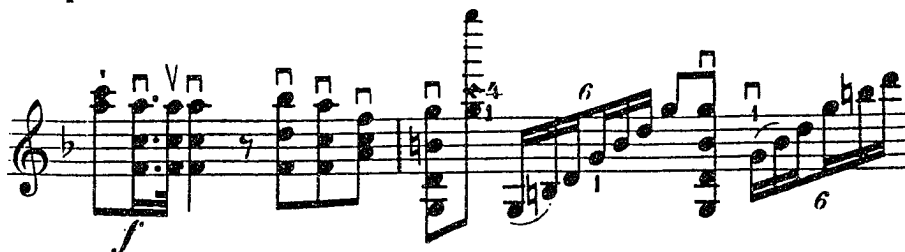
¹⁷ The examples for Concerto No. 4 are taken from the Peters edition.

stops are played with both alternating bows and retaken down-bows and in the following measure, quadruple stops are included (see Example 130).

Example 129: mm. 94-7



Example 130: mm. 114-5



The hook stroke is also found, utilizing two different bowings. In the opening theme, the figure is played up-down, with the added difficulty of a grace note on the third beat (see Example 131). At the beginning of the B section the rhythm is executed entirely on an up-bow each time (see Example 132).

Example 131: m. 55



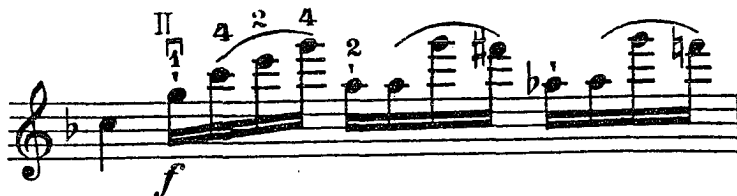
Example 132: mm. 166-7



The final two passages of interest for bowing technique contain similar and distinctive articulations. The first passage consists of groups of four sixteenth notes in which the first note is separated and staccato, and the last three slurred; bow speed

on the first note of each four is vital in order to leave enough for the last three, although, in turn, the bow must be saved during the slur (see Example 133).

Example 133: m. 79



The other passage contains groups of three notes so that there are only two slurred notes (see Example 134).

Example 134: m. 125



The range required for the left hand reaches into 12th position, found in a number of passages. In the following example it is played at the end of an extended scale of octaves (see Example 135).

Example 135: mm. 142-3



A distinctive section in 11th position on both the A and E strings is found at the beginning of a long chromatic scale of thirds (see Example 123). High A string playing generally occurs in double-stopped passages with the E string, illustrated in the previous two examples. There are two short passages that are directed to be played on the D string, such as the following example in which the highest note is technically in 8th position (see Example 136).

Example 136: m. 194

A similar passage to the previous example is performed later on the G string, where the highest note lies in 11th position, although, like in m. 194, it is a harmonic and therefore the fourth finger can reach for it without bringing the hand into the position necessary for playing stopped notes (see Example 137).

Example 137: m. 196

The other distinctive passage requiring high positions features string crossings from the G to the E string, the highest position played being 10th (see Example 138).

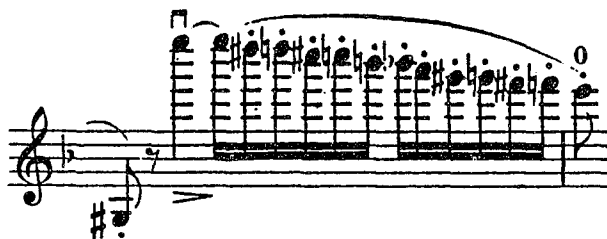
Example 138: mm. 136-7

The most striking large shifts are shown in a previous example where the shift is from 3rd to 11th position (see Example 123), and in the following with a jump from 1st to a harmonic in 11th position (see Example 139).

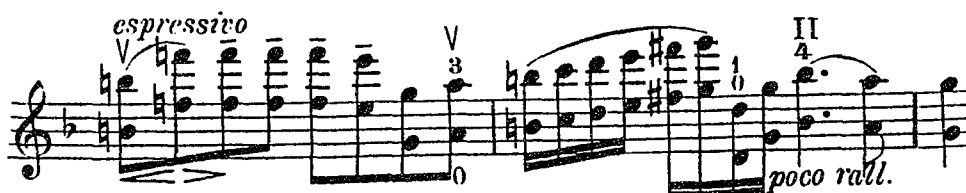
Multiple stops are found throughout this Fourth Concerto. Thirds are played employing a glissando in which the optimum speed must be calculated by the left hand so that each chromatic third is reached to coincide with the articulation (see Example 123). A passage of sixths shifting by a third is played near the opening (see

Example 125) and a legato melody in octaves with a rapidly ascending scale in sixteenth notes is found in the B section (see Example 140).

Example 139: mm. 205-6



Example 140: mm. 183-5



Fingered octaves are employed in a combination of double stops in two similar passages (see Example 141). Combinations of double stops are also found in the second theme of the A section, as well as an extended passage found in the B section, with a variety of bowing techniques (see Example 142).

Example 141: m. 131



Example 142: mm. 185-8



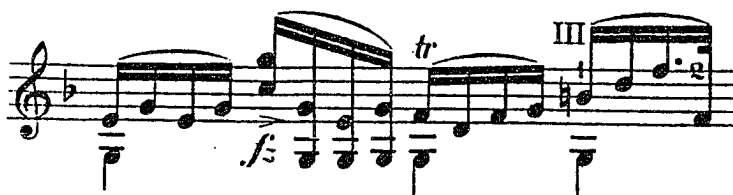
Series of triple stops, including some quadruple stops, are used in two similar passages (see Example 130). In the following example, the left hand may be formed to play quadruple-stopped diminished seventh chords, even though the figure consists of a single note preceded by three grace notes (see Example 143).

Example 143: mm. 133-4



Other techniques employed are trills, harmonics, and glissandos. Trills are used sparingly, the fastest example requiring trills on sixteenth notes (see Example 144).

Example 144: m. 83



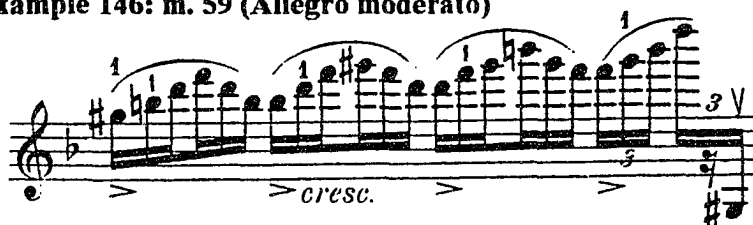
Fewer harmonics are found than in the previous concertos: natural harmonics are found at the end of runs on the D and G strings (see Examples 136 and 137) and the artificial harmonic in m. 115 is one of the few examples in this concerto (see Example 130). There are two passages incorporating glissandos: the previously mentioned descending chromatic scale of thirds (see Example 123) and also a scale of single notes, the individual notes in each articulated by up-bow staccato (see Example 145).

There are two final passages to be mentioned for their left-hand difficulty. The first is a rapid series of diminished seventh chord arpeggios ending in 10th position (see Example 146). The other is heard twice, consisting of arpeggiated chords in a number of different keys and inversions (see Example 134).

Example 145: mm. 203-4



Example 146: m. 59 (Allegro moderato)

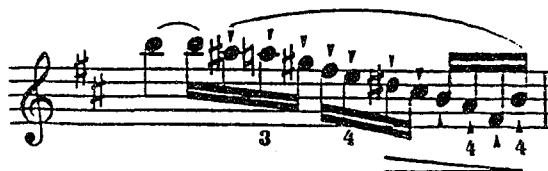


CONCERTO NO. 5

Concerto No. 5 in D Major, op. 55, consists of three movements performed without a break: Allegro moderato, Adagio, and Allegro. Like the Fourth Concerto, it lasts approximately fifteen minutes. The principal themes of the first and last movements are identical, so the main differences between the two movements lie in the length (the third movement is shorter) and in the keys in which they end (the first, dominant, and the third, tonic). In these respects, the movements create an A B A' structure.

A number of right-hand techniques are employed in this work, with ricochet passages more prominent than in previous concertos. This stroke is utilized on both up- and down-bows and crosses all four strings, with an exact repetition of the passage found near the end of the concerto (see Example 147). A passage that is found in both first and third movements employs up-bow ricochet on double stops, alternating with triple stops plucked by the left hand (see Example 148).

Staccato strokes are employed in a few instances; the example utilizing the greatest number of notes (eleven) and with the shortest articulation, is found in the first movement (see Example 149).

Example 147: Concerto No. 5, mm. 92-3¹⁸**Example 148: m. 143****Example 149: m. 105**

However, more examples of the portato stroke are to be found; the most distinctive example of portato is used in the lower voice while a whole note is held above it. This is performed by executing a series of stresses on the lower string for articulation, while sustaining the legato upper note (see Example 150). Two measures later, portato is utilized on double stops (see Example 151). Finally, a series of quickly retaken down-bows on the G string is found at the end of both the first and third movements, bringing out the rich tone of that string (see Example 152).

The first instance of spiccato is found in m. 63 on a rapidly ascending scale of thirty-second notes (see Example 153). In the first and last movements, it is combined with string crossings and is to be played in the middle of the bow (see Example 154).

Double stops are employed throughout in a variety of staccato and legato bowings. Accents, tenuto markings, and slurs, are all found in Example 155. The

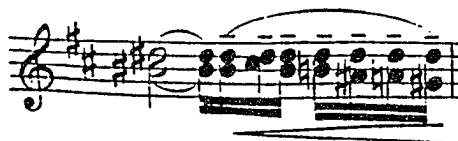
¹⁸ The examples for Concerto No. 5 are taken from the Breitkopf und Härtel edition.

shortest treatment is found in the previously mentioned ricochet example (see Example 148) and a series of rapid double stops is found near the end of the first movement (see Example 156).

Example 150: m. 136

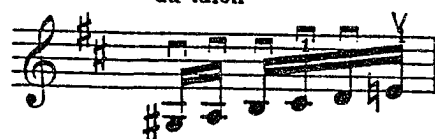


Example 151: m. 138



Example 152: m. 175

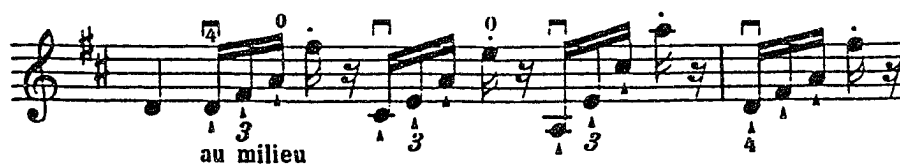
con furia
au talon



Example 153: mm. 63-4 (Allegro moderato)



Example 154: mm. 90-1



Example 155: mm. 132-5

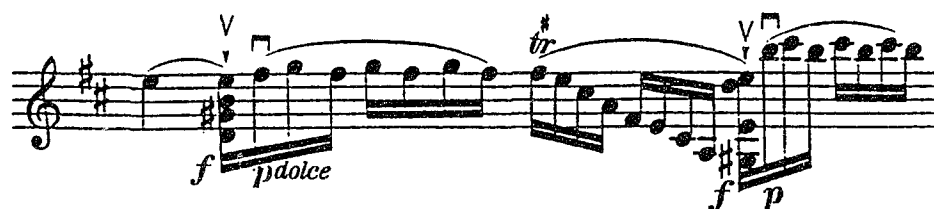


Example 156: mm. 172-3 (Allegro moderato)

Triple stops are played with successive down-bows (see Example 157) and with alternating bows in a more extended passage (see Example 158). In the latter example, the chords should be slightly rolled in order to bring out the melody in the upper part; to play the three notes simultaneously would result in a more aggressive, staccato sound, which would disturb the character of this passage.

Example 157: mm. 60-1**Example 158: mm. 72-3**

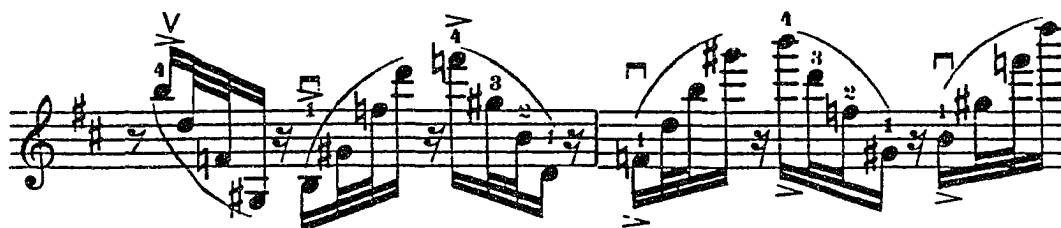
A quadruple stop occurs at the end of m. 73 in the previous example (see Example 158). Quadruple stops are also to be played quickly during an extended section of sixteenth notes, found in two similar passages (see Example 159).

Example 159: mm. 155-6

Rapid string crossings are utilized extensively, such as the following example consisting of slurred diminished seventh chords crossing all four strings (see

Example 160). A distinctive passage later in the first movement features crossing of three strings (see Example 161) and in previous examples, the string crossings are executed with spiccato and ricochet (see Examples 147 and 154).

Example 160: mm. 84-5 (Allegro moderato)



Example 161: mm. 152-3



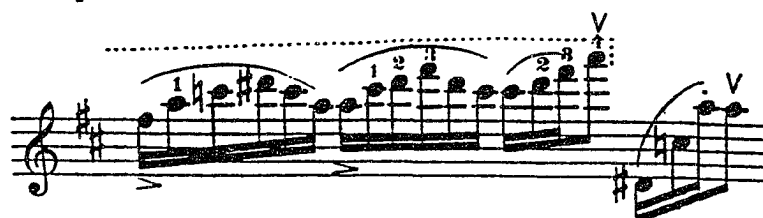
The hook stroke is featured in the opening theme, as in the First and Fourth Concertos. In this instance, Bériot employs the up-down type (see Example 162).

Example 162: m. 58



Bériot uses an extended left hand range in this concerto with many high positions necessary, particularly on the E string. The highest pitch employed is the pitch A on the E string, which is technically in 14th position. However, here it is played as an extension from 12th position (see Example 163).

Example 163: m. 171



A high harmonic E, played by the fourth finger in 11th position, is reached a number of times (see Example 164).

Example 164: mm. 100-1



There are a number of passages of double stops and broken chords that utilize high positions on more than one string. In the previously mentioned passage of broken diminished seventh chords, the last chord is played in 9th position, with extensions necessary for the A and E strings (see Example 160). Octaves on the A and E strings in the second movement reach 9th position (see Example 165) and "ad lib" octaves later in the movement require 10th position (see Example 166).

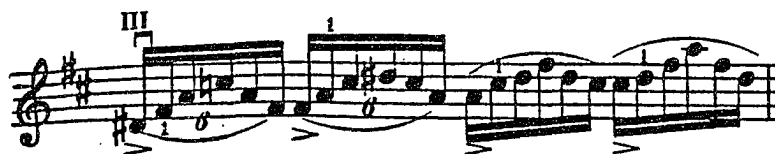
Example 165: mm. 232-3



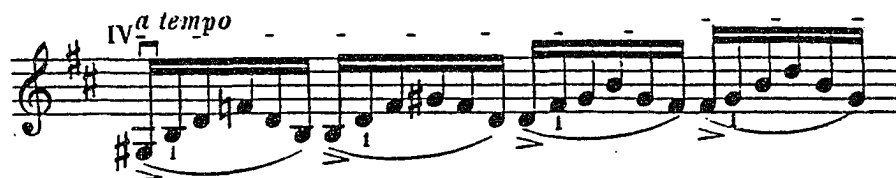
Example 166: mm. 259-62



High positions are also necessary on the other strings individually. In two similar passages in the first and third movements, 7th and extended 8th positions are reached on the A string (see Example 167). The highest pitch on the A string is a harmonic in 12th position found at the end of the Adagio section (see Example 168). A short passage reaches 6th position on the D string in a long shift from half position on the G string (see Example 169). 7th position is used in two sections in the first and third movements (see Example 170).

Example 167: m. 355**Example 168: mm. 276-8****Example 169: mm. 114-6****Example 170: m. 168**

8th position (extended from 7th) is the highest position required for the G string (see Example 171), and a distinctive passage at the end of the first movement reaches 5th position, with an extension to 6th (see Example 172).

Example 171: m. 353

A number of long shifts are required of the performer. In the second movement, a shift from 1st to 5th position is used to execute an octave, and two measures later a shift to 7th position is needed (see Example 173). Near the

beginning of the third movement, the player must shift from 1st to 8th position to reach a high B (see Example 174).

Example 172: mm. 176-8



Example 173: mm. 223-5

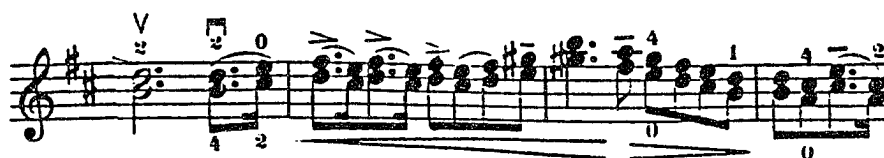


Example 174: mm. 309-10



The Fifth Concerto includes passages focussing on particular double stops: thirds are featured in mm. 127-42 (see Example 175);

Example 175: mm. 131-4



legato sixths are found in the first movement (see Example 176); sixths incorporating string crossings are found in the third movement (see Example 177); and octaves are featured twice in the Adagio (see Example 178).

Example 176: mm. 65-71**Example 177: mm. 350-1****Example 178: mm. 256-9**

There are also a number of passages using a variety of double stops, such as the previously mentioned rapid passage at the end of the first movement (see Example 156). Some sections use a polyphonic style in the double stops, similar to the "pedal point" sections from earlier concertos (see Example 179).

Example 179: mm. 76-9

Triple stops are first played near the opening and in subsequent renditions of the opening theme. In Example 158, the lower two notes act as accompaniment to the upper part. Broken first inversion triads are shown in Example 161, and later in the first movement, broken chords incorporating extensions for the fourth finger are found (see Example 180). The most striking use of triple stops is found in the first and last movements in the chords played with left-hand pizzicato. This is the first instance of left-hand pizzicato since the First Concerto (see Example 148).

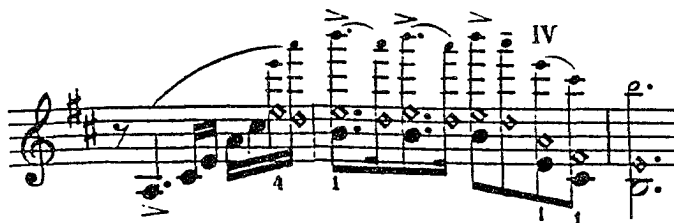
Example 180: mm. 164-5

Quadruple stops are also employed throughout the concerto. They are first utilized in m. 73 and shortly afterwards in a series of broken diminished seventh chords (see Example 161). Other instances are found in Examples 148, 155, and 160.

Natural and artificial harmonics are often used to execute rapid arpeggios without shifting into high positions (see Example 181).

Example 181: m. 352 (Allegro)

In similar passages in the first and last movements they are employed more lyrically (see Example 182).

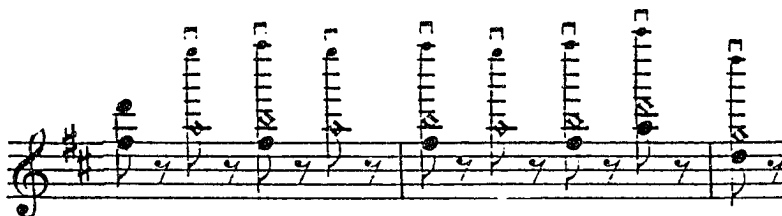
Example 182: mm. 125-7

Additionally, their use at the end of the concerto provides a striking virtuosic finish (see Example 183).

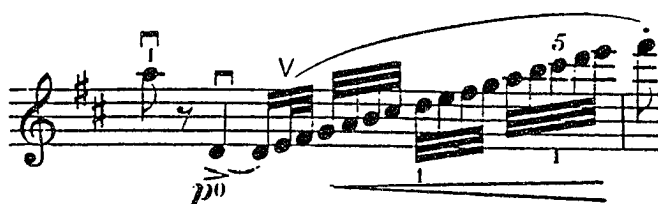
Bériot includes a number of extremely fast scales and arpeggios. Rapid D major scales are to be played (see Example 184) and in Example 153, where the

highest note of the concerto is reached. The fastest arpeggio is found in the first movement (see Example 164).

Example 183: mm. 374-6



Example 184: mm. 59-60 (Allegro moderato)



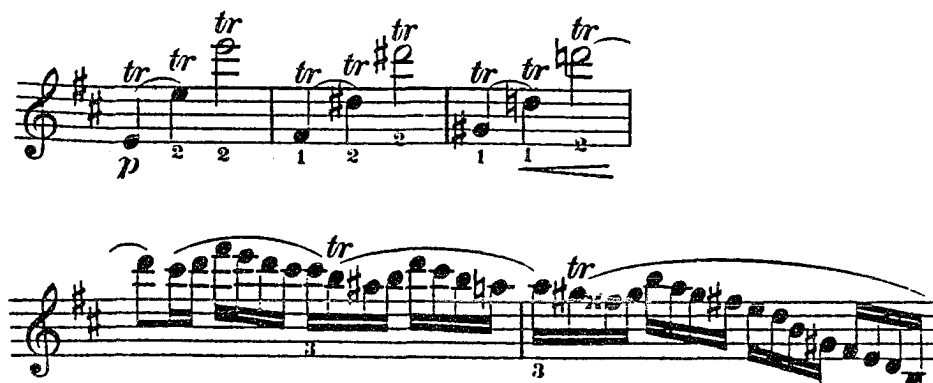
Two types of glissandos are played in the slow movement: the more common slide to a different note, and the much less common, but expressive, slide to the same note. The latter is often not marked by the composer, but may be inserted by the performer to prevent the monotonous repetition of a pitch. In the following example, both types of glissando are illustrated, the rarer type executed as a short slide with the finger below (see Example 185).

Example 185: mm. 241-2



Trills are found throughout the concerto. The following example from the first movement shows a series of trills incorporating large leaps and trills executed in a sixteenth note's duration (see Example 186).

Example 186: mm. 106-10



CONCERTO NO. 6

Bériot's Concerto No. 6 in A Major, op. 70, consists of three movements and lasts approximately twelve minutes. Like the Fifth Concerto, the movements are to be played without a break: Allegro moderato, Andante, and Allegretto (with an Allegro vivace coda). The structure differs from the previous concerto in that the opening of the third movement features a different theme from the first movement. However, some material from the first movement does reappear in the last movement, such as the compound meter section (see Example 187) and a double-stopped passage that recurs in the coda (see Example 188).

Staccato and related strokes are encountered in a number of passages in this work. Staccato is used in the first and last movements, a distinctive example found near the opening of the concerto (see Example 189). Martelé is required in the Andante movement to execute the thirty-second rests; this is the basic staccato stroke, played on the string (see Example 190). Related to the staccato is the retaking of down-bows, which is a distinctive characteristic of the opening melody of the Andante (see Example 191).

The most extended passage of spiccato is found in the coda, illustrated in Example 192.

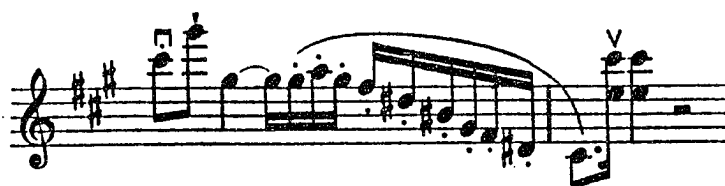
Example 187: Concerto No. 6, m. 131¹⁹



Example 188: mm. 91-2



Example 189: mm. 69-70



Example 190: mm. 197-8
at the nut



Example 191: mm. 173-7



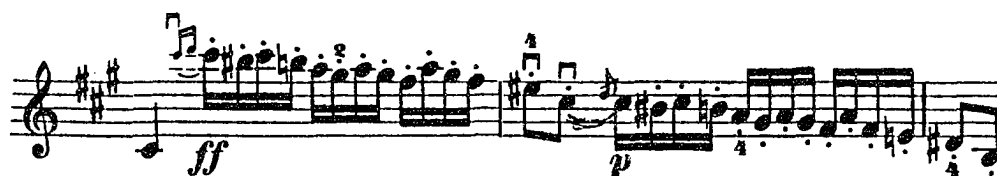
Example 192: mm. 365-8
Goda.
Allegro vivace.



¹⁹ The examples for Concerto No. 6 are taken from the Schirmer edition.

A heavy spiccato stroke is required in the first movement (see Example 193). Flying spiccato is employed in the 12/8 section in the first movement and in the similar section of the last movement (see Example 187).

Example 193: mm. 101-3



This concerto contains the fewest chords of the pieces discussed so far.

Double stops are performed with tenuto markings (see Example 188), and with spiccato, accents, and slurs (see Example 194).

Example 194: m. 145



There are three difficult passages of triple stops in which the chords are to be played simultaneously: in eighth notes on up-bows (see Example 195), in sixteenth notes as the second note of a slur (see Example 196), and, according to the Schott edition, in slurred sixteenth notes on up-bows (see Example 197).

Example 195: mm. 78-9



Example 196: mm. 105-6

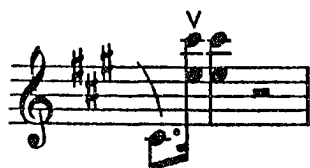


Example 197: mm. 443-4

Mm. 150-1 consists of rapid string crossings between the A and E strings, with a similar passage in the third movement (see Example 198). String crossings occur throughout the coda, the most striking passage consisting of alternation between the open E string (or fourth finger E on the A string) and ascending and descending scales (see Example 199).

Example 198: m. 150 (Allegro moderato)**Example 199: mm. 429-36 (Allegro vivace)**

A distinctive characteristic of the opening theme is the use of the hook stroke on an up-bow (see Example 200). Similar figures are encountered in a number of other places such as the figure in which the sixteenth rest could be executed by a lifting of the bow which is replaced slightly before playing the sixteenth note for a crisp articulation (see Example 201). Another example is found in the second movement, in which the bow should be placed on the string before executing the thirty-second note (see Example 202).

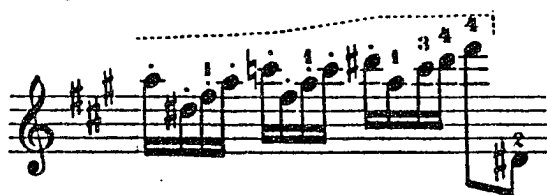
Example 200: mm. 61-2**Example 201: m. 70****Example 202: m. 212**

An accented bowing in the first movement is best achieved by using most of the bow on the final note; the player must be certain to save enough bow to allow for this (see Example 203).

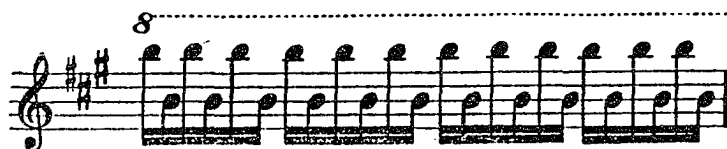
Example 203: mm. 89-90

The constant sixteenth notes in the coda, marked *Allegro vivace*, require stamina and relaxation in the right hand and attention to precise coordination between the two hands. This section also requires quick alternation between détaché, spiccato, and multiple stop playing.

An extensive range is employed in this Sixth Concerto, reaching 12th position at the end of a long run of broken diminished seventh chords near the opening (see Example 204). The harmonic E in 11th position is found many times (see Example 205), and the same pitch occurs in the Andante as a stopped note (see Example 206).

Example 204: m. 88**Example 205: m. 91****Example 206: mm. 207-9**

There are very few passages employing high positions on the other strings. A high harmonic A (12th position if played with third finger) is found in the first movement (see Example 207). Additionally, in a series of broken octaves on the A and E strings, 8th position is reached (see Example 208).

Example 207: m. 138**Example 208: m. 151**

Some large leaps must be executed, which is the case in nearly all of the previously mentioned harmonics (see Examples 205 and 207). Example 209 illustrates a shift from 1st to 8th position, found in the first movement (see Example

209). Specific double stops are featured in the following passages: thirds in mm. 145-8 (see Example 210), sixths in m. 132 (see Example 209), and octaves in mm. 150-1 (see Example 198).

Example 209: m. 132



Example 210: mm. 146-7

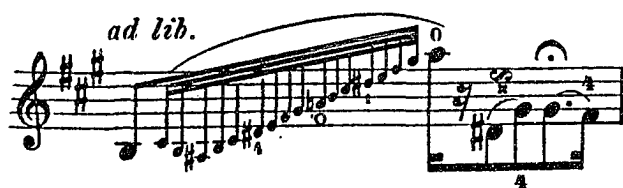
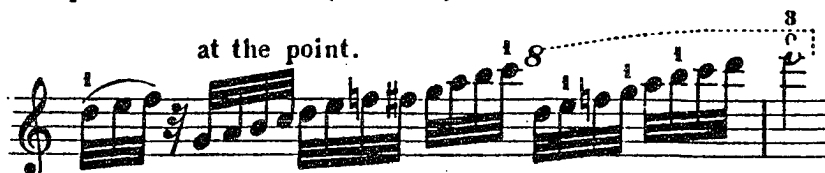


In the first movement a repeated open E string is featured, the same passage that is played a number of times in the coda (see Example 188). A variety of multiple stops, including broken quadruple stops, is found near the end of the coda, with the most difficult aspect for the left hand being the extended fourth finger in mm. 447-8 (see Example 211).

Example 211: mm. 447-8



This concerto concentrates on rapid passages for the left hand, replacing the extended passages of multiple stops found in the other concertos. For example, a short cadenza is included in the first movement (see Example 212), and in the Andante, scales covering two and a half octaves are to be played (see Example 213). A diminished seventh chord is outlined and three-octave E major arpeggios are found in the first movement (see Examples 204 and 214). The entire coda consists of a combination of fast scalar and arpeggiated patterns.

Example 212: m. 130 (Allegro moderato)**Example 213: mm. 198-9 (Andante)****Example 214: m. 100**

Ornaments are employed throughout, such as turns, trills, and grace notes (see Example 209). Trills are played on a number of successive notes and are also to be executed on sixteenth notes.

Bériot includes mainly natural harmonics in this concerto, as illustrated in a previous example (see Example 188) and they are also found at the end of long runs on the E string. Only one artificial harmonic is used.

CONCERTO NO. 7

Bériot's Concerto No. 7 in G Major, op. 76, consists of three movements, played without a break. There are no thematic relationships between the movements, and the entire concerto lasts nearly fifteen minutes. The movements are Allegro maestoso, Andante tranquillo, and Allegro moderato.

Multiple stops are used extensively in this piece and, therefore, will be discussed first. At the beginning of the solo part there are constant double stops until

m. 83 (mm. 67-83); this section mainly utilizes a legato stroke with up to six double stops in a bow (see Example 215).

Example 215: Concerto No. 7, mm. 73-4²⁰



A hook stroke is necessary for the figures in mm. 79-80 (see Example 216). Later in the first movement, a number of bow techniques are employed: spiccato, slurring, staccato (both up- and down-bow), and string crossings (see Example 217).

Example 216: m. 79



Example 217: mm. 126-8



Triple stops are to be played simultaneously in a number of instances. The most extended passage is found near the end of the concerto in which they are to be played on alternating bows in sixteenth note triplets, requiring much bow speed and weight on the up-bows in particular (see Example 218). Quadruple stops are executed on retaken down-bows (see Example 219). Up-bow staccato is found in both the first and last movements and is most prominent in the main theme of the last movement, which appears a number of times (see Example 220). The longest

²⁰ The examples for this concerto are taken from the Schirmer edition.

example is found in m. 100, where the violinist is to play ten notes on one bow (see Example 221).

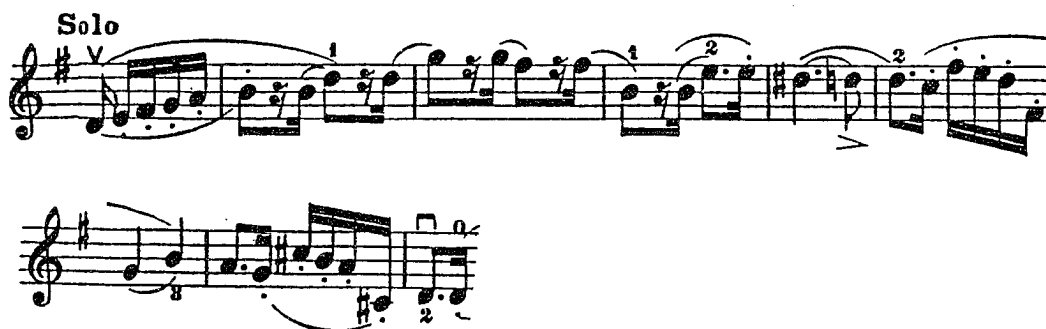
Example 218: mm. 499-500 (Allegro moderato)



Example 219: m. 151



Example 220: mm. 274-82



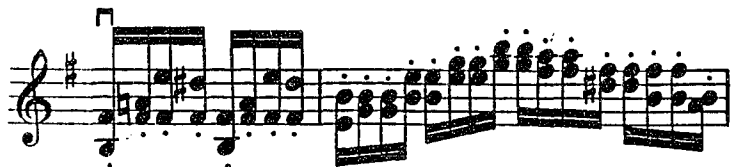
Example 221: m. 100



Spiccato is first used on double stops in mm. 93-6 (see Example 222), but is also employed in a previously mentioned passage (see Example 217). Sautillé, a fast spiccato, is required in the first movement; this stroke is played at the balance point

of the bow (usually just below the middle) and is executed with a fast and relaxed right wrist motion (see Example 223).

Example 222: mm. 93-4

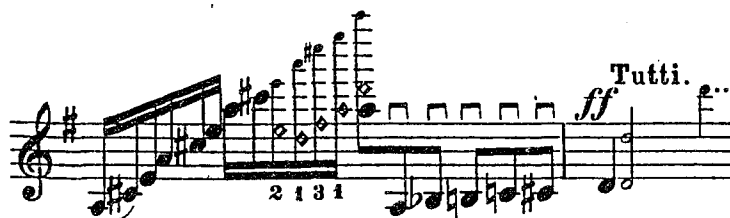


Example 223: m. 135 (Allegro maestoso)



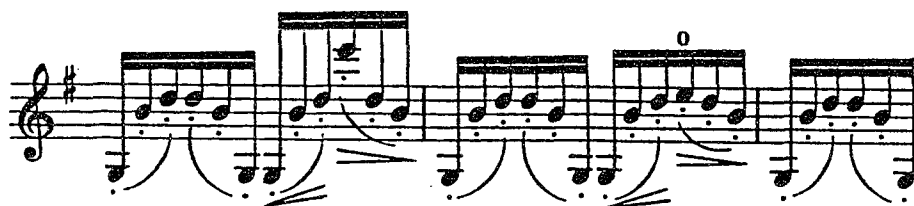
A series of retaken down-bows occurs at the end of the first movement, all on the G string (see Example 224).

Example 224: mm. 158-9



Saltando is employed in both the first and last movements for playing broken triple and quadruple stops (see Example 225).

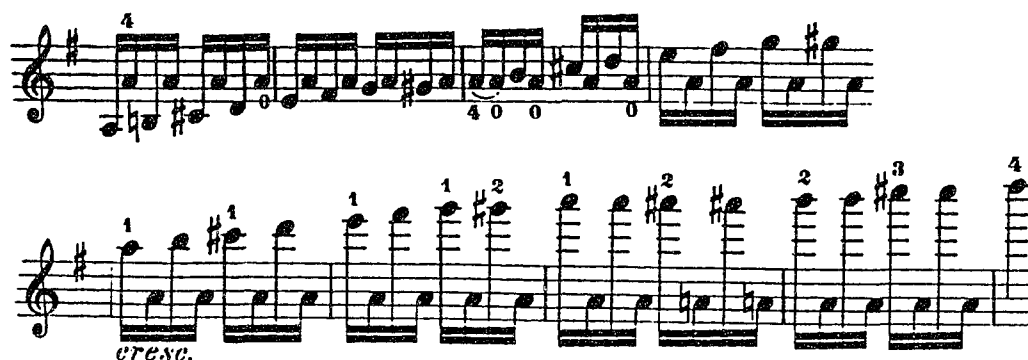
Example 225: mm. 469-71



A number of string crossings are employed in examples already mentioned (see Examples 217 and 225). The longest passage of string crossings occurs in the third

movement with separate bows, in which an open A string (or fourth finger on the D string) alternates with an ascending scale (see Example 226).

Example 226: mm. 416-24 (Allegro moderato)

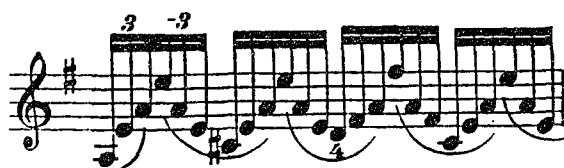


In the first movement, the player must cross from double stops on the A and E strings to the G string, skipping the D (see Example 227). Slurred string crossings are utilized in a series of broken quadruple stops also in the first movement (see Example 228).

Example 227: mm. 141-2



Example 228: m. 101



Another passage of interest for its bowing consists of an ascending scale with three fast bows for each note, found near the end of the third movement. The main difficulty lies in coordinating the left finger change with every third bow, which alternates between up- and down-bow; this is more difficult than with even numbers

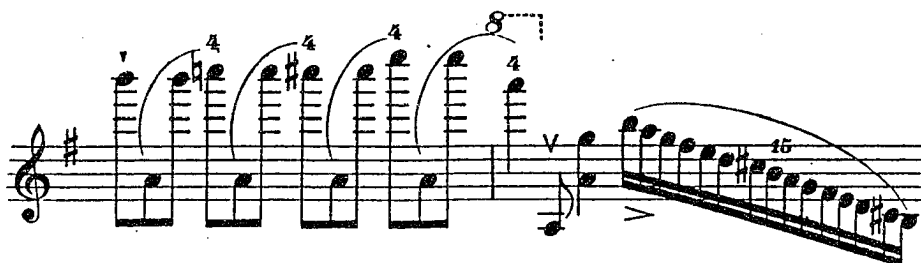
of bows, in which pitch change always coincides with the same bow direction (see Example 229).

Example 229: mm. 485-7 (Allegro moderato)



The left-hand range of the Seventh Concerto extends to 14th position, which is used for a high A in the first movement (see Example 230). High F in 12th position is also found in the first movement (see Example 221) and high E, which lies in 11th or 12th position depending on whether 3rd or 4th finger used, is played a number of times as a harmonic.

Example 230: mm. 156-7



High positions on strings other than E are rarely necessary in this work, except for the notable series of ascending sixths (and diminished sevenths) on the A and E strings, when 10th position is reached (see Example 231). There are also only a few large shifts, the most striking of which occurs in the first measure of the solo part where the player jumps from 1st to 8th position and then back again, while playing sixths (see Example 232).

Example 231: m. 99

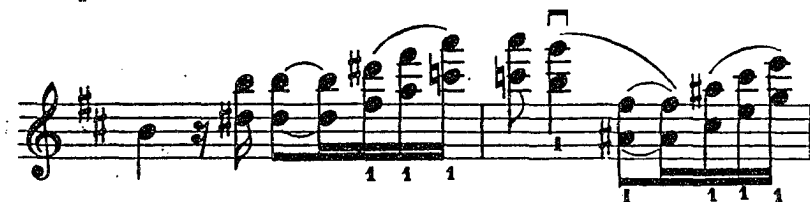


Passages featuring particular double stops are as follows: sixths in both the first and second movements (see Example 233); and octaves, found near the end of the concerto (see Example 234).

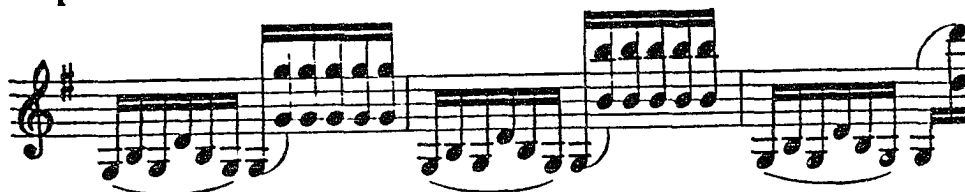
Example 232: mm. 67-8



Example 233: mm. 246-7



Example 234: mm. 509-11



The most distinctive passage utilizing a variety of double stops is the opening of the violin part, which consists entirely of double stops until m. 83 and uses all up to the octave, and a tenth (see Example 235).

Example 235: mm. 75-80



Triple and quadruple stops are used sparingly. In the previously mentioned saltando passages, many of the broken chords require triple- and quadruple-stop

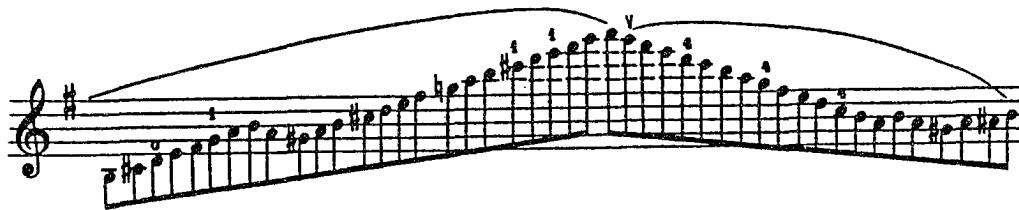
formations for the left hand (see Example 225). Quadruple stops are also played as broken chords in m. 101 (see Example 228) and as unbroken chords (see Example 219). The most difficult passage occurs near the end of the concerto, where triple stops are to be played as triplet sixteenth notes; the same chord is repeated in each measure, therefore, the difficulty lies in the bow execution (see Example 218).

Bériot incorporates a number of very fast runs, both measured and in cadenzas. The longest scale used consists of seventeen thirty-second notes to be played in the duration of two quarter notes; similar scales of fourteen and fifteen notes are also found (see Example 236). There are two cadenzas in the first movement that are both scalar in motion, the longer of which reaches into 7th position (see Example 237).

Example 236: m. 104 (Allegro maestoso)



Example 237: m. 125



There are also a number of passages consisting of rapid arpeggios. Three-octave arpeggios are found twice in the third movement (see Example 238).

Example 238: mm. 372-3 (Allegro moderato)



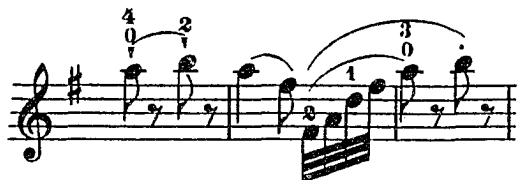
There are passages incorporating fast arpeggiated figures in the lower positions, such as at the end of the second movement and an extended section in the third movement (see Example 239).

Example 239: mm. 403-7 (Allegro moderato)



Natural harmonics, used individually and for expressive purposes, are found throughout the concerto. They are a distinctive feature of one of the themes in the third movement (see Example 240).

Example 240: mm. 387-9



The only series of harmonics is found in the first movement, which allows for a high arpeggio while remaining in the lower positions (see Example 224). Artificial harmonics are also employed in each movement, with the longest series occurring also in the first movement (see Example 241). They are to be played at the conclusion of the slow movement and then a number of times individually in the last movement.

Example 241: mm. 124-5

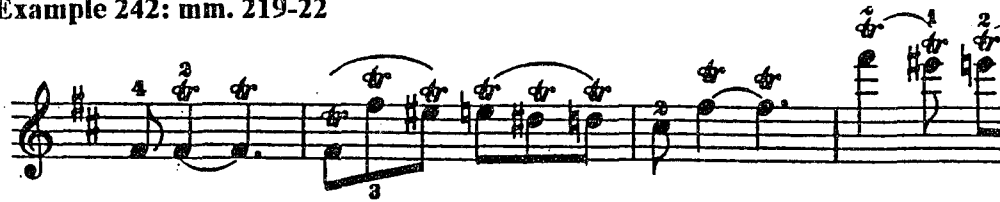


Trills are employed in all three movements, with the longest passage of continuous trills found in the slow movement (see Example 242). Trills to be played in the duration of a sixteenth note occur in mm. 105-6 (see Example 243), and those

using the weaker fourth finger are played in mm. 146 and 148 (see Example 244).

Turns are utilized in the first and second movements.

Example 242: mm. 219-22



Example 243: mm. 105-6 (Allegro maestoso)



Example 244: m. 146



CONCERTO NO. 8

Concerto No. 8 in D Major, op. 99, consists of three distinct and thematically different movements: Allegro maestoso, Andantino, and Rondo (including two short Adagio sections and a coda: Un poco più animato). It is one of the longer concertos, lasting approximately twenty minutes.

The dotted eighth/sixteenth note rhythm is bowed in a distinctive way in this concerto; the sixteenth note is slurred to the following longer note (see Example 245). The same rhythmic figure played twice as fast is found in m. 65 of the first movement, utilizing the same bowing (see Example 246). In the third movement, a similar figure incorporating a grace note is articulated with greater bow speed than the previous example, to aid the left hand (see Example 247).

Example 245: Concerto No. 8, 3rd mvt., mm. 58-60²¹



Example 246: 1st mvt., m. 65



Example 247: 3rd mvt., m. 65



Double stops are played with a variety of bowings: *détaché*; slurs; accents (see Example 248); *spiccato* (see Example 249);

Example 248: 1st mvt., mm. 72-4



Example 249: 1st mvt., m. 142

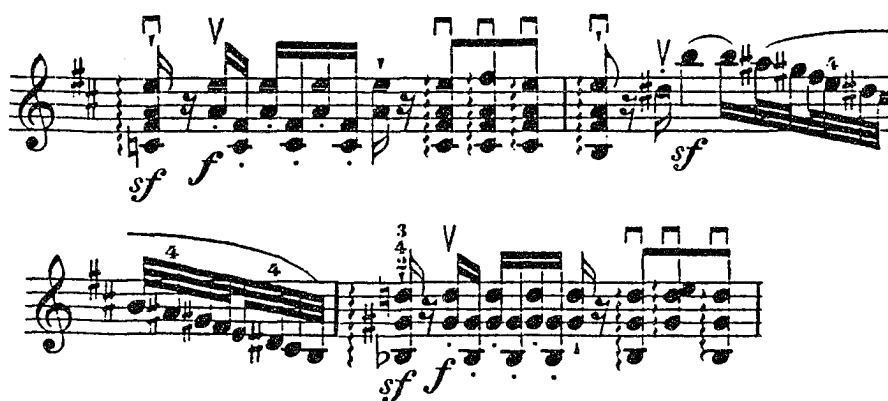


articulations within slurs, utilizing a *portato*-like stroke (see Example 250); *martelé* (see Example 251); and retaken down-bows (see Example 252).

²¹ The examples for Concerto No. 8 are taken from the Litolf edition.

Example 250: 1st mvt., mm. 154-5**Example 251: 3rd mvt., m. 191****Example 252: 3rd mvt., mm. 219-20**

Triple and quadruple stops are to be rolled in a passage from the first movement (see Example 253). There are a number of triple stops with the notes played simultaneously on down-bows, usually found at the ends of sections. Additionally, there are two passages in the third movement featuring triple stops on sixteenth notes (see Example 254).

Example 253: 1st mvt., mm. 75-7

Staccato strokes are employed in the first and third movements. The longest run consists of fourteen notes, found in the first movement (see Example 255).

Example 254: 3rd mvt., mm. 78-9**Example 255: 1st mvt., m. 134**

It is used on thirty-second notes in two additional passages in the last movement (see Example 256).

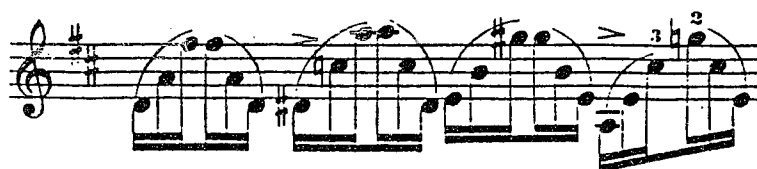
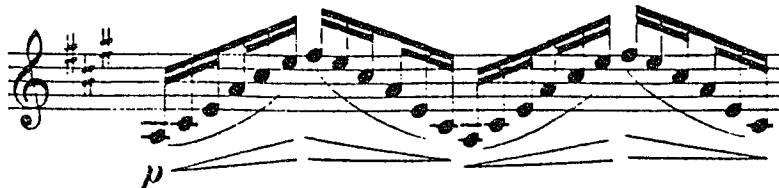
Example 256: 3rd mvt., mm. 62-4

The spiccato stroke is utilized on both double stops and single notes in two similar passages in the third movement (see Example 257). Double stops played with spiccato are also illustrated in previous examples (see Examples 249 and 253). Retaken down-bows are employed in the first and last movements, shown in the previous examples of multiple stops (see Examples 252 and 253). In two passages of the first movement, an ascending scale on the G string is played with retaken down-bows (see Example 258).

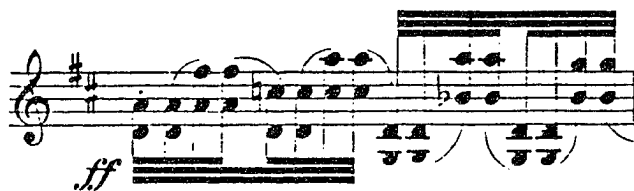
Example 257: 3rd mvt., mm. 76-7

Example 258: 1st mvt., m. 157

Most of the instances of rapid string crossings employ slurred bowings and are used in the first movement in the following ways: crossing three strings (see Example 259); crossing four strings (see Example 260); broken octaves (see Example 261); and an alternation between the open A string and an ascending scale on the E (see Example 262).

Example 259: 1st mvt., m. 244 (Allegro maestoso)**Example 260: 1st mvt., m. 131****Example 261: 1st mvt., mm. 200-1****Example 262: 1st mvt., mm. 261-2**

The most striking example in the third movement consists of broken triple and quadruple stops (see Example 263).

Example 263: 3rd mvt., m. 214

The final passage requiring attention to bowing technique is the coda of the third movement, which provides an exciting, virtuosic ending to the concerto. Some bowings from this section have already been mentioned (see Examples 251, 252, and 263). The two extended passages of continuous thirty-second notes require a relaxed and flexible wrist for ease of execution at this rapid tempo (see Example 264).

Example 264: 3rd mvt., mm. 181-2

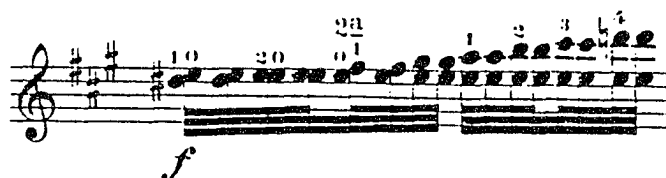
Bériot utilizes an extensive range, reaching 14th position in the first movement (see Example 262). F# in 12th position is found in the first movement and the high E on the E string (11th position) is played a number of times, often as a harmonic. D#, in 11th position, is reached at the end of a series of broken diminished seventh chords (see Example 265).

Example 265: 1st mvt., m. 153

There are a number of passages featuring high positions on the G string, exploiting the richness of tone of that string. The highest position reached is 8th, which is found in the first movement (see Example 258) and also in the second movement (see Example 266).

Example 266: 2nd mvt., mm. 19-20

5th position is the highest position used on the D string, while 11th is reached on the A string (see Example 265). In the last movement, 7th position is required on the A string to play an ascending scale with open E string accompaniment (see Example 267).

Example 267: 3rd mvt., m. 91

There are a number of passages featuring specific double stops: thirds (see Example 268); sixths (see Example 269); and octaves (see Example 270).

Example 268: 3rd mvt., mm. 73-5**Example 269: 1st mvt., mm. 67-70****Example 270: 2nd mvt., mm. 30-5**

Double stops with repeated open strings are employed in the first and last movements, with the most extended passage found at the end of the first movement (see Example 271).

Example 271: 1st mvt., mm. 259-60



Bériot utilizes many harmonics, generally found singly except for two short series in the first movement and one in the third; the example includes two artificial harmonics (see Example 272).

Example 272: 1st mvt., m. 252



A number of fast scalar runs are employed in all three movements. The cadenza in the first movement contains fast scalar figures, the speed of which is left to the discretion of the performer (see Example 273).

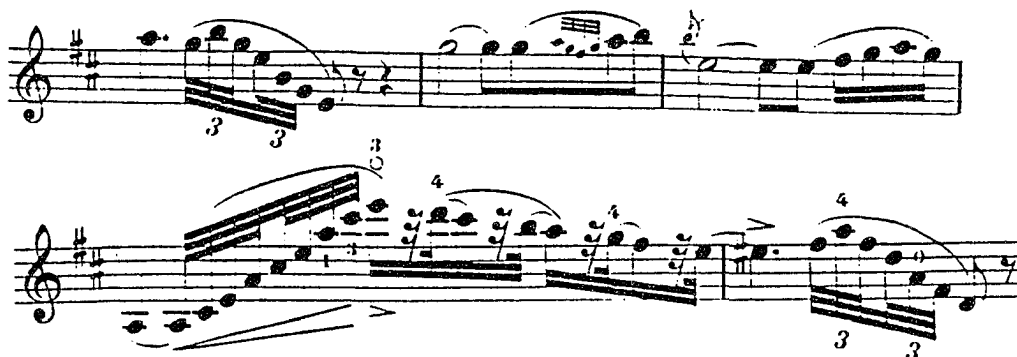
Example 273: 1st mvt., m. 209



Prominently featured in each movement are arpeggios, three of which are played in the first section of the first movement (see Example 274). The second movement

contains a number of fast arpeggiated figures (see Example 275). The coda of the third movement contains both fast scalar and arpeggiated writing (see Example 264).

Example 274: 1st mvt., mm. 62-6 (Allegro maestoso)



Example 275: 2nd mvt., mm. 23-4 (Andantino)



Bériot employs ornaments in all three movements, the opening of the solo part of the first movement incorporating a turn, a trill, and grace notes (see Example 276). The longest series of trills is found in mm. 205-8 (see Example 277).

Example 276: 1st mvt., mm. 59-61



Trills are also to be inserted on thirty-second notes, an example found near the beginning of the third movement (see Example 278). Grace notes are a distinctive feature of the second theme of the third movement (see Example 247).

Example 277: 1st mvt., mm. 205-8



Example 278: 3rd mvt., mm. 34-5 (Tempo animato)



CONCERTO No. 9

Concerto No. 9 in A Minor, op. 104, is the shortest concerto lasting ten minutes. It consists of three movements played attacca: Allegro maestoso, Adagio, and Allegretto moderato. The 6/8 section of the first movement returns in the third, unifying the work.

The hook stroke, played on an up-bow, is featured in the opening theme of the first movement; this stroke is used only in this theme (see Example 279).

Example 279: Concerto No. 9, m. 31²²

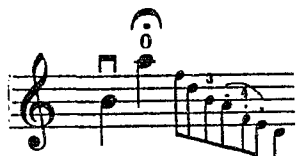


Up-bow staccato strokes are employed throughout the concerto. The example employing the fastest note values is found near the opening (see Example 280). Most of the other examples use slower note values and require a portato stroke, such as in the cadenza of the second movement (see Example 281).

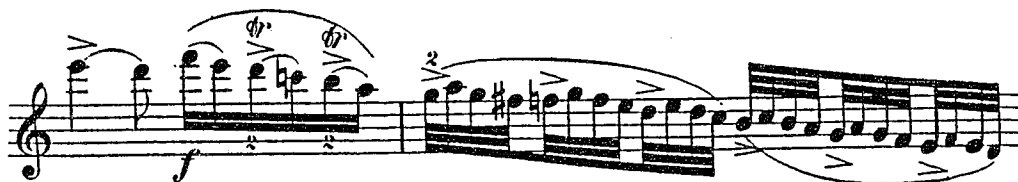
Example 280: m. 39 (Allegro maestoso)



²² The examples for Concerto No. 9 are taken from the Fischer edition.

Example 281: m. 180 (Adagio)

Portato on both down- and up-bows is found in the third movement (see Example 282). The articulation of accented and smaller slurred groups within a slur also use a portato stroke, which occur in similar sections in the first and third movements, according to the Schirmer edition (see Example 283).

Example 282: mm. 286-7**Example 283: mm. 96-7**

Spiccato is employed in the first and last movements, with the fastest passage found near the opening (see Example 284). It is used in the coda to create the indicated "leggiero" character (see Example 285).

Example 284: m. 41 (Allegro maestoso)**Example 285: mm. 381-2**

p molto leggiero.

As in the other concertos, there are a variety of bowing techniques used for double stops: slurs (see Example 286); accents and spiccato (see Example 287); and fast détaché and slurs (see Example 288).

Example 286: mm. 67-70



Example 287: mm. 223-7



Example 288: mm. 389-90



A distinctive double-stopped passage in the first movement consists of a melody played high on the D string with the accompaniment of the open G string. In order for the melody on the D string to be heard clearly, more bow weight must be directed to that string because equal weight on the two strings will cause the G to overpower the D (see Example 289).

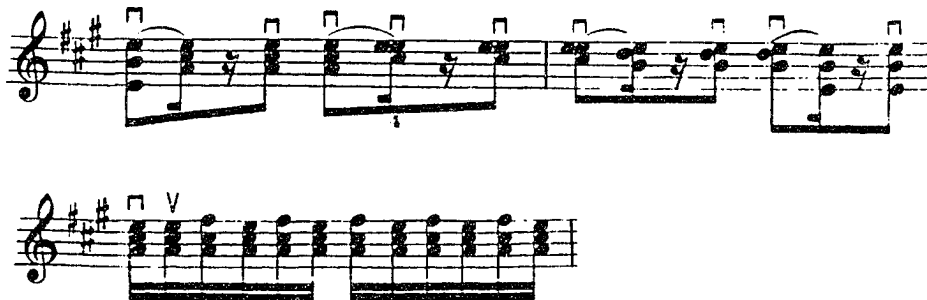
Example 289: mm. 120-1



Triple stops are used primarily at the ends of sections to emphasize the dominant-tonic progression, with all three notes to be played simultaneously. The only extended section of triple stops is found at the end of the coda, in which retaken

down-bows, slurs, and quickly alternating bows are utilized (see Example 290). Only three quadruple stops are found in the piece, all of which are played with down-bows.

Example 290: mm. 399-401 (Allegro maestoso)



String crossing are used throughout in a variety of ways: spiccato between two strings (see Example 291); slurs across four strings (see Example 292);

Example 291: mm. 110-12



Example 292: mm. 124-5



broken quadruple stops (see Example 293); broken octaves (see Example 294); and a chromatic scale alternating with an open E string (see Example 295).

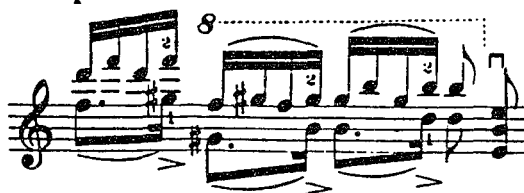
The final passage of interest for bowing technique is found in the first movement, consisting of a triplet with two notes slurred and one separate. This bowing could begin on either up- or down-bow; in both cases, however, the separate stroke needs to be fast and light to make up for the amount of bow used by the slur (see Example 296).

Example 293: mm. 130-1**Example 294: mm. 366-8****Example 295: mm. 383-4****Example 296: mm. 63-4**

The highest position for the left hand is 12th, which is used when the harmonic E is played with the third finger; 11th position is reached when it is played with the fourth. There are some striking octave shifts near the opening, moving from 3rd to 7th position (see Example 297).

Example 297: m. 34

There are a number of passages utilizing the high positions on the A string, such as 10th position in a passage of diminished seventh chords with the E string (see Example 298), and the high harmonic E at the end of the slow movement.

Example 298: m. 58

In the third movement there is a shift from 3rd to 6th position and then back to 1st (see Example 299).

Example 299: mm. 323-4

A passage of octaves in the first movement reaches 7th position on the D and G strings, but the most extended passage for the high D string is the previously mentioned passage with G string accompaniment in which 6th position is played (see Example 289). The highest G string writing is found in the slow movement's cadenza, which reaches 7th position; this fingering is found in the Schirmer edition (see Example 300).

Example 300: m. 180

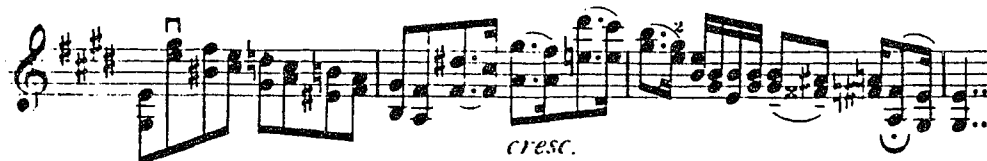
Harmonics are found throughout the concerto. They are first encountered at the opening of the solo part, with the same harmonic E heard three times in the first nine measures (see Example 279). The harmonic E an octave higher is the highest pitch of the piece and is employed several times throughout. A series of harmonics to be played in 3rd position is found in the coda (see Example 301), and the only artificial harmonics required precede the coda of the last movement (see Example 302).

Example 301: mm. 395-6**Example 302: mm. 379-80**

There are a number of passages focussing on specific double stops, such as sixths, creating a diminished seventh chord (see Example 298), and octaves (see Examples 286, 294, and 296). In two similar passages found in the first and third movements, the same pitch is repeated for a number of double stops. Intonation can be problematic in these sections because a fifth must be played with the first finger in a high position where the strings are further from the fingerboard and, therefore, more difficult to press down; this poses a problem for players with thinner or smaller fingers (see Example 303).

Example 303: mm. 116-7

The best example of a passage utilizing a variety of double stops is found at the end of the slow movement (see Example 304).

Example 304: mm. 190-3

Triple and quadruple stops are used sparingly, found mainly at the ends of sections in the first and last movements. The most extended passage occurs at the end of the concerto in a previously mentioned passage (see Example 290). Triple and quadruple stops played as broken chords are found near the end of the first movement (see Example 292) and in the coda (see Example 288).

There are a number of fast scales and arpeggios, with many examples found in the opening of the concerto (see Examples 280 and 284). The second movement's cadenza opens with a very fast ascending scale covering two and a half octaves (see Example 305).

Example 305: m. 180 (Adagio)



Rapid fingerwork is required for the thirty-second note figures heard in the first and last movements (see Example 283). The most distinctive arpeggio is the three-octave A major chord that closes the concerto (see Example 306).

Example 306: mm. 404-5 (Allegretto moderato)



Bériot includes a number of ornaments, with a trill and grace notes featured in the first theme of the first movement (see Example 307).

Example 307: mm. 39-41



Trills are inserted on sixteenth notes in the first and last movements (see Example 284) and, in mm. 128-9, a trill is to be played on the lower note of a double stop (see Example 308).

Example 308: mm. 128-9



The longest series of trills is found at the end of the first movement (see Example 309) and in the last movement. One of the most striking ornaments is the turn included in the opening theme of the last movement (see Example 310).

Example 309: mm. 132-5



Example 310: mm. 207-9



CONCERTO NO. 10

The final concerto of Charles-Auguste de Bériot, No. 10 in A Minor, op. 127, last approximately ten minutes like Concerto No. 9 and consists of three movements played attacca: Allegro moderato, Andantino quasi adagio, and Tempo di Tarantella-Rondo. There are no thematic relationships between movements.

The spiccato stroke is found throughout the concerto. It is first seen at the opening for the single short sixteenth note; the stroke used for this figure is a type of hook stroke (see Example 311).

Example 311: Concerto No. 10, mm. 74-9²³

In the first movement, spiccato is used for a number of passages of double stops and string crossings, such as in the following example (see Example 312).

Example 312: mm. 174-8

The only passage in the third movement using spiccato consists of a series of octaves (see Example 313).

Example 313: m. 489

The longest example of the staccato stroke is found in the third movement, with twenty-three notes to be played on an up-bow (see Example 314). Other long runs are found at the end of the first movement, with fifteen notes in one and seventeen in another (see Example 315).

Example 314: mm. 456-7

²³ The examples for Concerto No. 10 are taken from the Schott edition.

Example 315: mm. 214-7

There is an extended passage of saltando found in the third movement (see Example 316).

Example 316: mm. 458-60

Two types of hook stroke occur in the last movement: in one bow (see Example 317) and up- then down-bow (see Example 318).

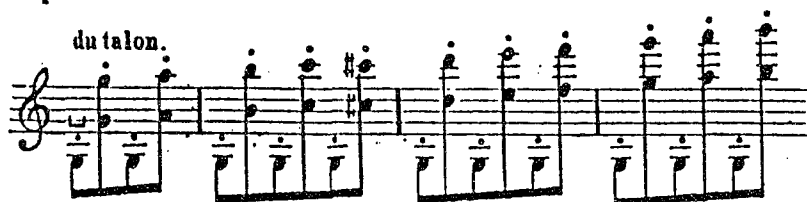
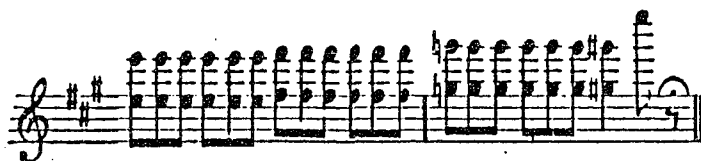
Example 317: m. 474**Example 318: m. 520**

This concerto, more than any other of Bériot's, uses extended passages of octaves with a variety of articulations: slurs and portato (see Example 319); accents (see Example 320);

Example 319: mm. 100-3

Example 320: m. 166

syncopated slurs (see Example 321); spiccato and string crossings (see Example 322); and détaché (see Example 323).

Example 321: mm. 213-4**Example 322: mm. 226-9****Example 323: mm. 524-5**

Other double stops are also included, utilizing spiccato and string crossings (see Example 312); slurs and détaché (see Example 324); and hooked bowing (see Example 318). Triple stops are found only in the last movement, and they are to be played rapidly on alternating bows (see Example 325). They also conclude the concerto, played on the first beats of the last four measures.

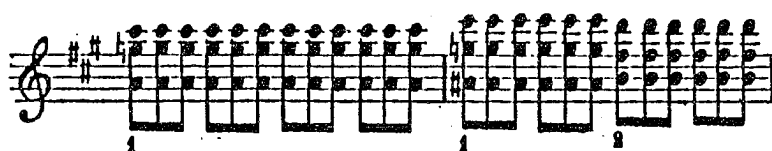
A number of passages incorporating string crossings are employed in this concerto. They are first seen at the opening with the alternation between G and E strings, although they are not played rapidly in this instance (see Example 311). Rapid string crossings are used in the previously mentioned passages of spiccato

double stops (see Examples 312 and 322). A slurred passage of broken chords is found in the first movement (see Example 326), and one using ricochet is found in the third (see Example 316). An extended passage of broken triple and quadruple stops occurs near the end of the concerto (see Example 327).

Example 324: mm. 400-2



Example 325: mm. 506-7 (Tempo di Tarantella)



Example 326: mm. 190-3



Example 327: mm. 502-3



The range for the left hand in this concerto extends to 14th position for a high A (see Example 328). G (13th position) is found in the first and last movements and E (11th) is also played a number of times.

Example 328: mm. 372-5



The highest positions on the A string are found in double-stopped passages with the E string, such as in the first movement, where 11th position is reached (see Example 329).

Example 329: m. 107



The only passage featuring the D string is found in the first movement, in which 6th position is reached (see Example 330). In the slow movement, a passage played on the G string reaches to 10th position (see Example 331).

Example 330: mm. 135-43



Example 331: mm. 279-87



The concerto includes several large leaps, many of which are found in the opening section of the first movement. A number of the leaps are negotiated by string crossings and others by shifts, such as in the following example, where the player must shift from a grace note in 1st position to 5th position (see Example 332). There are also large shifts while playing octaves in this section, such as from 1st to 7th position (see Example 319), and from 4th to 11th position (see Example 329).

Sections of double stops incorporating large leaps and fast scalar motion are also used, the best example found in the first movement (see Example 333).

Example 332: mm. 94-5



Example 333: mm. 155-70 (Allegro moderato)



Another double stop featured prominently is the sixth, seen in a previous example (see Example 312). There is only one passage featuring a variety of double stops, and it is found in the last movement (see Example 334).

Example 334: mm. 519-21



Triple and quadruple stops are employed sparingly, the only extended passage of which is shown in a previous example (see Example 325). A series of broken triple stops occurs in the first movement (see Example 326) and, near the end of the third movement, both triple and quadruple stops are broken into double stops (see Example 327). Broken quadruple stops including an extended fourth finger are

played near the end of the first movement (see Example 335), and in the third movement, ricochet is used for broken quadruple stops (see Example 316).

Example 335: m. 206



Trills and grace notes, often employed as characteristic features of the main themes, are utilized throughout this concerto; several examples of grace notes are found in the opening theme (see Example 311). The second main theme uses trills throughout (see Example 336).

Example 336: mm. 124-31



The rondo theme of the last movement includes a trill on the first note of the third measure. This same trill is used in most recurrences of the theme (see Example 337).

Example 337: mm. 336-9



Trills played on double stops are found in mm. 210-11, in which the lower note is trilled (see Example 338), and the longest series of trills occurs near the end of the first movement (see Example 339).

Example 338: mm. 210-11

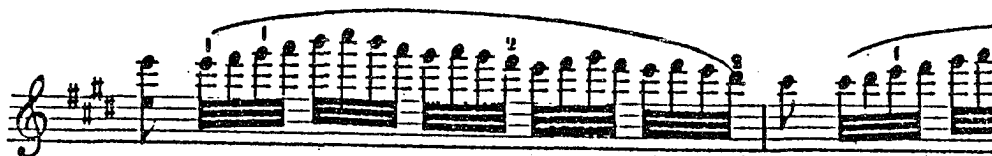


Example 339: mm. 218-26

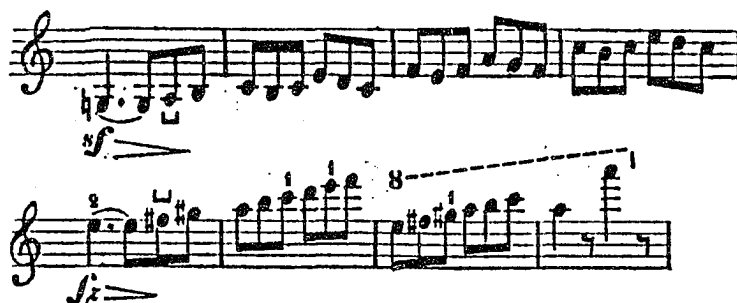
Artificial and natural harmonics are included in this piece. The high harmonic E on the E string is found a number of times, as is the E an octave lower. An artificial harmonic occurs twice in the last movement (see Example 340).

Example 340: m. 351

There are fewer runs and arpeggios in this concerto than in the earlier concertos. The most extended passages occur in the second and third movements, such as the following example from the second movement (see Example 341).

Example 341: mm. 306-7 (Andantino quasi adagio)

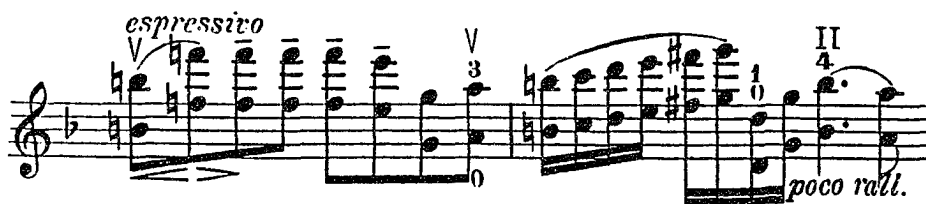
Much of the last movement consists of rapid scales, the following passage being typical of the movement (see Example 342)

Example 342: mm. 376-83 (Tempo di Tarantella)

COMPARISON OF BÉRIOT'S CONCERTOS WITH STANDARD REPERTOIRE

Henry Vicuxtemps, student of Bériot and fellow Belgian, composed five concertos, of which four (1, 2, 4, and 5) are in print; Nos. 4 and 5 are still often played, mainly by students. They are more difficult than Bériot's concertos, but because of the relationship of these two violinists, there are similarities.

Example 343: Bériot's Concerto No. 4, mm. 183-4



105

Example 344: Vieuxtemps's Concerto No. 1, 1st mvt., mm. 417-9



Triple stops are used throughout Vieuxtemps's concerto; the following passage from Bériot's Third Concerto would be of assistance (see Examples 345 and 346).

Example 345: Bériot's Concerto No. 3, 3rd mvt., mm. 323-4

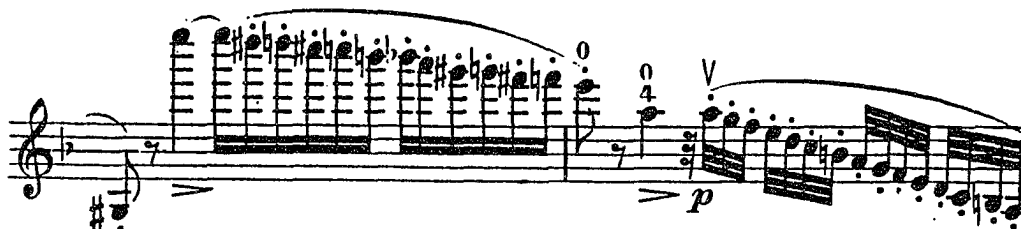


Example 346: Vieuxtemps's Concerto No.1, 1st mvt., mm. 498-9



Vieuxtemps's concerto contains many long runs incorporating up-bow staccato. The following examples illustrate two of the longest runs from Bériot's Fourth Concerto, and an even longer one from Vieuxtemps's concerto (see Examples 347 and 348).

Example 347: Bériot's Concerto No. 4, mm. 205-6



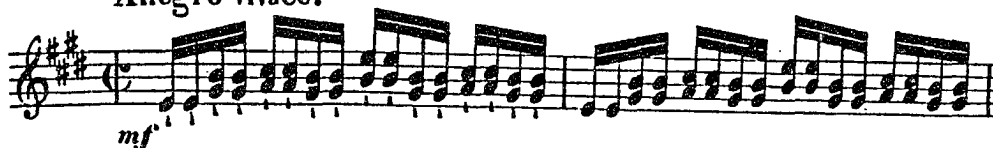
Example 348: Vieuxtemps's Concerto No. 1, 1st mvt., m. 480



At the end of both Bériot's Third Concerto and Vieuxtemps's First, a comparable figure is found, Vieuxtemps's example being the faster (see Examples 349 and 350).

Example 349: Bériot's Concerto No. 3, 3rd mvt., mm. 295-6

Allegro vivace.

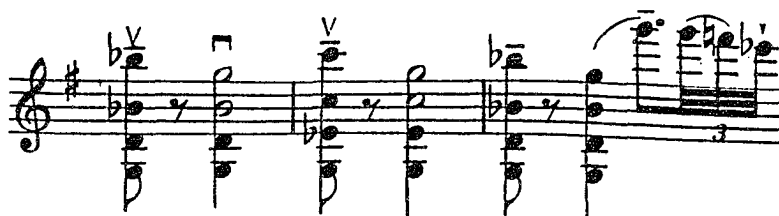


Example 350: Vieuxtemps's Concerto No. 1, 1st mvt., mm. 411-2 (*Allegro moderato*)



Early in Vieuxtemps's Fourth Concerto, an extended series of quadruple stops is used. The most comparable passage in Bériot's works is from the Second Concerto, albeit with many fewer chords (see Examples 351 and 352).

Example 351: Bériot's Concerto No. 2, 2nd mvt., mm. 63-5



Example 352: Vieuxtemps's Concerto No. 4, 1st mvt., mm. 80-1

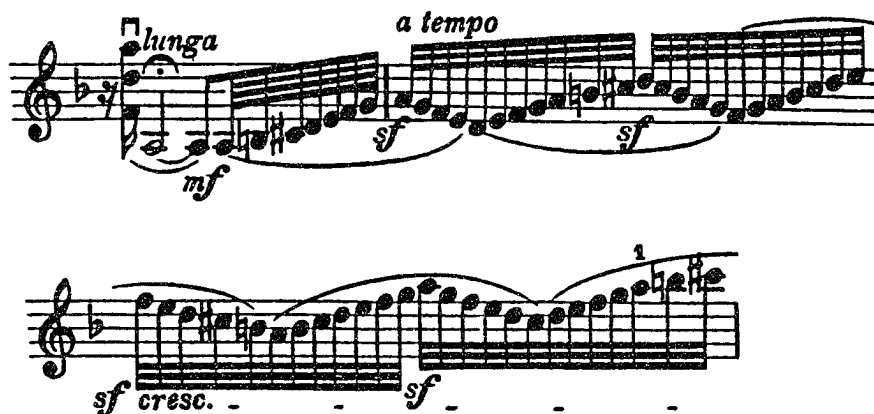


A series of rapid runs is to be played at the end of the first movement of Vieuxtemps's Fourth Concerto. A passage from Bériot's Fifth Concerto is equally as fast, but it contains only one run, whereas the example by Vieuxtemps lasts for five measures (see Examples 353 and 354).

Example 353: Bériot's Concerto No. 5, m. 288 (Allegro moderato)

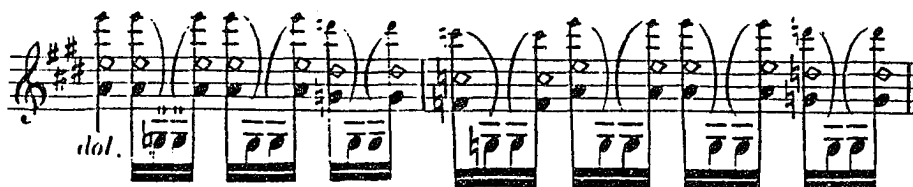


Example 354: Vieuxtemps's Concerto No. 4, 1st mvt., mm. 156-8 (Moderato)



In the Scherzo movement of Vieuxtemps's concerto, which is a surprising addition to the standard three-movement structure, a passage incorporating artificial harmonics alternating with an open string is found. Bériot's Third Concerto contains a passage with similar alternation (see Examples 355 and 356).

Example 355: Bériot's Concerto No. 3, 1st mvt., mm. 274-5



Example 356: Vieuxtemps's Concerto No. 4, 3rd mvt., mm. 132-5

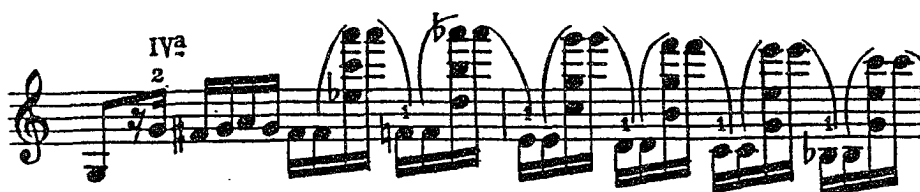


Vieuxtemps's Concerto No. 5 in A Minor utilizes a single-movement format, like the first and fourth of Bériot's concertos. The following two passages consist of triple stops played with slurs at fast tempos (see Examples 357 and 358).

Example 357: Bériot's Concerto No. 2, 1st mvt., m. 128 (Allegro maestoso)

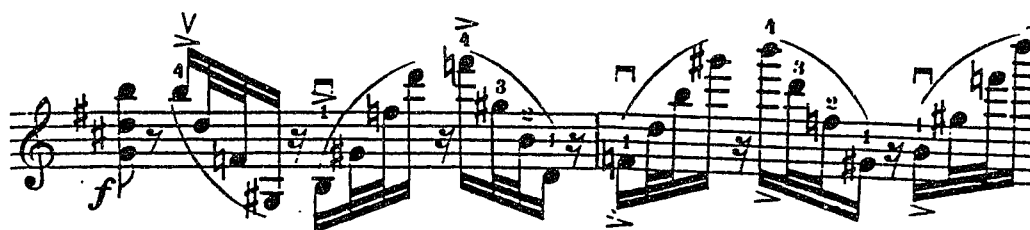


Example 358: Vieuxtemps's Concerto No. 5, mm. 167-8 (Allegro non troppo)

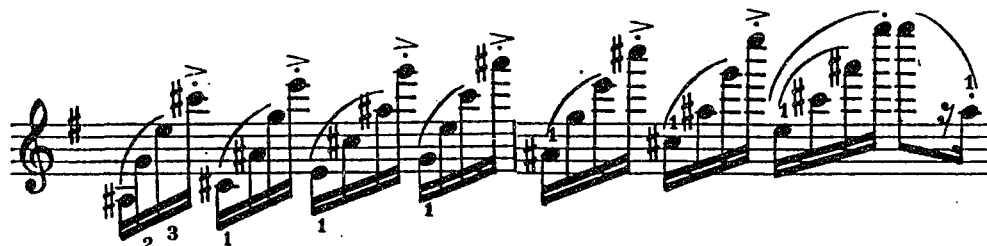


Broken quadruple stops are found in both Vieuxtemps's Fifth Concerto and Bériot's Fifth (see Examples 359 and 360). Similar spiccato string crossings are played in Vieuxtemps's Fifth Concerto and Bériot's Seventh (see Examples 361 and 362).

Example 359: Bériot's Concerto No. 5, mm. 84-5



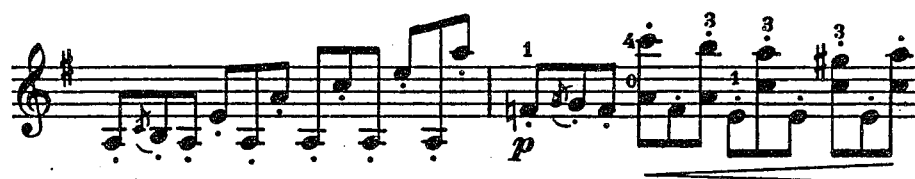
Example 360: Vieuxtemps's Concerto No. 5, mm. 217-8



Example 361: Bériot's Concerto No. 7, mm. 141-2

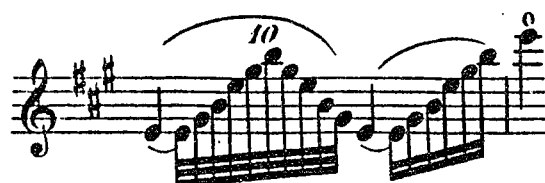


Example 362: Vieuxtemps's Concerto No. 5, mm. 270-1

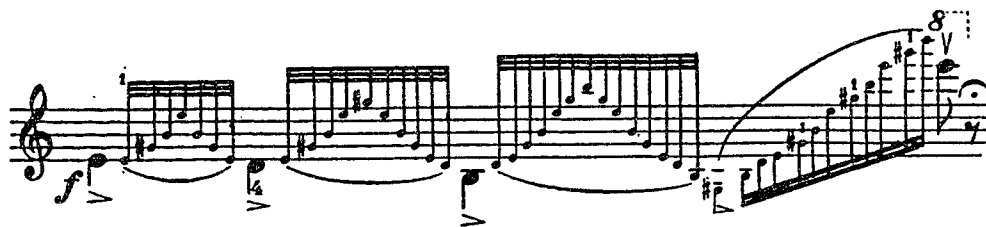


Finally, cadenza-like runs incorporating arpeggios are used in the Adagio section of Vieuxtemps's concerto and in Bériot's Sixth Concerto (see Examples 363 and 364).

Example 363: Bériot's Concerto No. 6, mm. 80-1 (Allegro moderato)



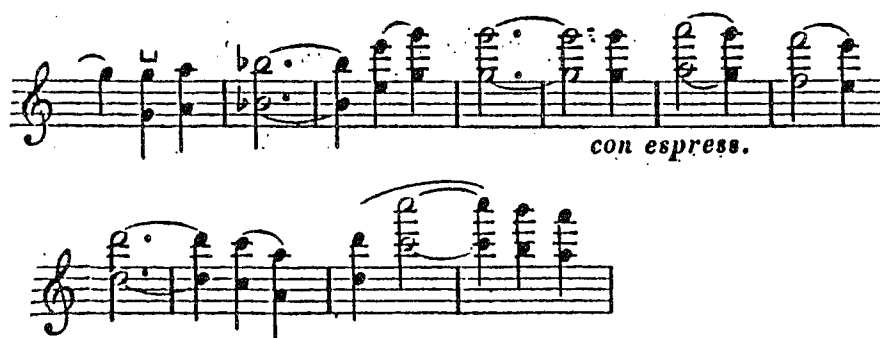
Example 364: Vieuxtemps's Concerto No. 5, Adagio section, m. 29



Heinrich Wilhelm Ernst's Concerto in F# Minor, also called *Concerto pathétique*, was first performed in 1846; it is a difficult and famous concerto that was often played until recent years. Bériot's Tenth Concerto, although it was composed much later, would prepare for it well because of its preponderance of octaves.

The following two examples reveal Ernst's and Bériot's fondness for octaves, while at the same time showing the greater difficulty of Ernst's work. Ernst requires faster rhythmic values and more slurring, rendering the octaves more difficult. However, successful learning and performance of Bériot's concerto will prepare the student for the challenges of Ernst's (see Examples 365 and 366).

Example 365: Bériot's Concerto No. 10, mm. 155-65 (Allegro moderato)



Example 366: Ernst's Concerto, mm. 109-12 (Allegro moderato)

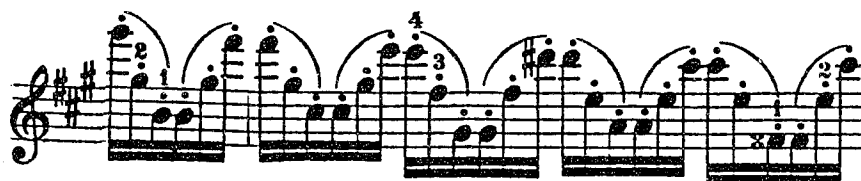


Saltando is used in both concertos; once again the example from Ernst's Concerto is more difficult for both the right and left hands (see Examples 367 and 368).

Example 367: Bériot's Concerto No. 10, mm. 466-8



Example 368: Ernst's Concerto, mm. 227-8



Spiccato string crossings are also used in both, with Ernst including faster rhythmic values and more difficult double stops, but the example from Bériot's concerto crossing over to the G string, rather than the D, as in Ernst's work (see Examples 369 and 370).

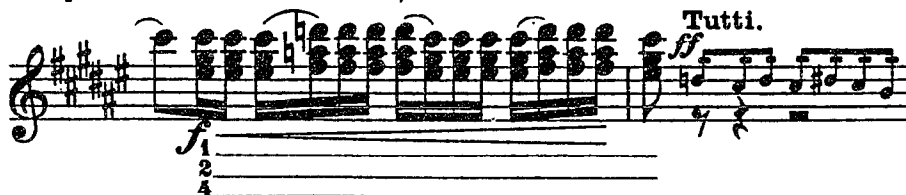
Example 369: Bériot's Concerto No. 10, mm. 174-7



Example 370: Ernst's Concerto, m. 220



Finally, the playing of triple stops on alternate bows are found in both. The passage from Ernst's Concerto utilizes a slur, rendering it more difficult. However, similar strokes must be used to play all three notes at once, because there is no time for breaking the chords at these fast tempos (see Examples 371 and 372).

Example 371: Bériot's Concerto No. 10, mm. 506-8**Example 372: Ernst's Concerto, mm. 406-7**

The famous Polish violinist and composer, Henryk Wieniawski, composed two concertos, No. 1 in F# Minor (1853) and No. 2 in D Minor (1861). Interestingly, he replaced the ailing Vieuxtemps at the Brussels Conservatory from 1874-6, which was also Bériot's former post.

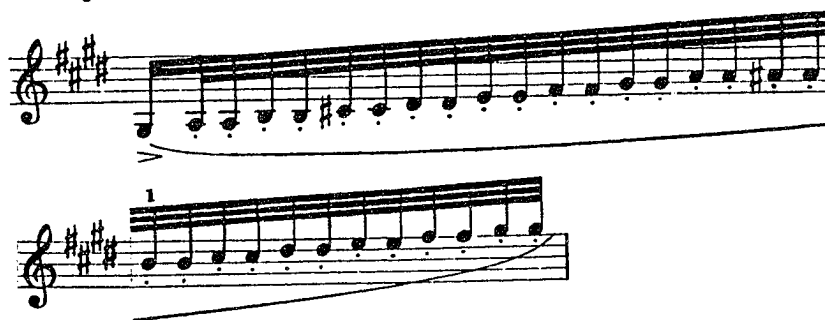
The F# Minor Concerto is an extremely difficult concerto, and one in which Bériot's concertos can provide only the most basic skills necessary to perform this concerto successfully. Excerpts from Concertos Nos. 1, 2, 3, and 4 will be cited as beneficial preparatory material for Wieniawski's concerto.

Down-bow staccato is used in Bériot's First Concerto for short runs, but Wieniawski requires this stroke for extended runs in his concerto (see Examples 373 and 374).

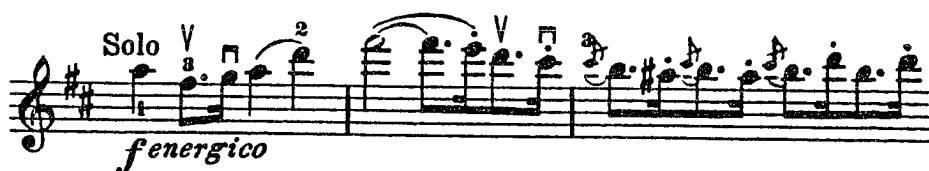
The opening motive of the third movement of Wieniawski's concerto contains a fast hook stroke with an up-bow on the dotted sixteenth note. The first theme of Bériot's First Concerto employs this same stroke a number of times (see Examples 375 and 376).

Example 373: Bériot's Concerto No. 1, mm. 328-9

Example 374: Wieniawski's Concerto No. 1, 1st mvt., m. 120



Example 375: Bériot's Concerto No. 1, mm. 36-8



Example 376: Wieniawski's Concerto No. 1, 3rd mvt., mm. 12-3

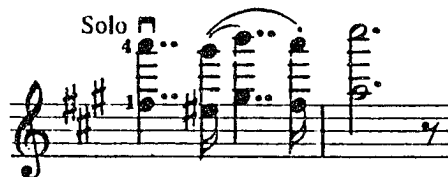


The Second Concerto of Bériot contains a number of techniques beneficial to the study of Wieniawski's F# Minor Concerto. The first is the use of tenths, which appear in the first two measures of the solo part in the Wieniawski concerto; a different articulation is found in Bériot's Second Concerto (see Examples 377 and 378).

Example 377: Bériot's Concerto No. 2, 3rd mvt., mm. 428-31



Example 378: Wieniawski's Concerto No. 1, 1st mvt., mm. 73-4

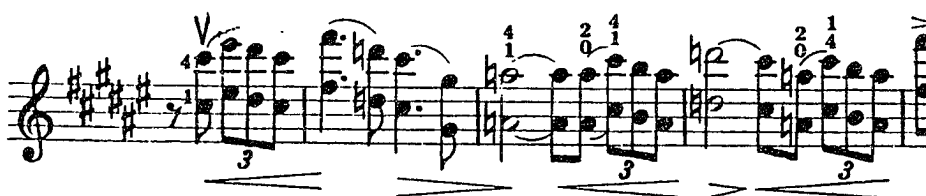


Octaves are also used in these works with a number of different articulations, such as the legato treatment illustrated in the following examples (see Examples 379 and 380).

Example 379: Bériot's Concerto No. 2, 1st mvt., mm. 71-7



Example 380: Wieniawski's Concerto No. 1, 1st mvt., mm. 260-4

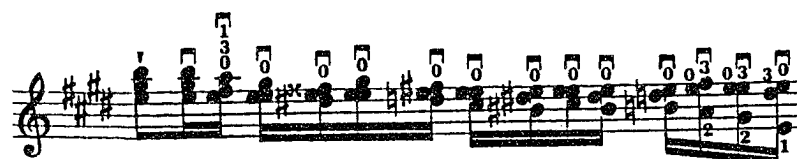


Rapid retaking of the down-bow for triple stops is used in both concertos, although Wieniawski's work employs faster rhythmic values, and thus, greater speed in the retaking (see Examples 381 and 382).

Example 381: Bériot's Concerto No. 2, 1st mvt., mm. 110-12 (*Allegro maestoso*)



Example 382: Wieniawski's Concerto No. 1, 1st mvt., m. 156 (*Allegro moderato*)



Natural and artificial harmonics are employed in these concertos. An example of harmonics from Bériot's Second Concerto shows a much simpler treatment than that found in Wieniawski's (see Example 383). Wieniawski uses different artificial harmonics from those encountered in Bériot's concertos, such as the harmonic that

produces the pitch two octaves and a third higher, by lightly touching with the third finger (see Example 384) and also includes harmonics in multiple stops (see Example 385).

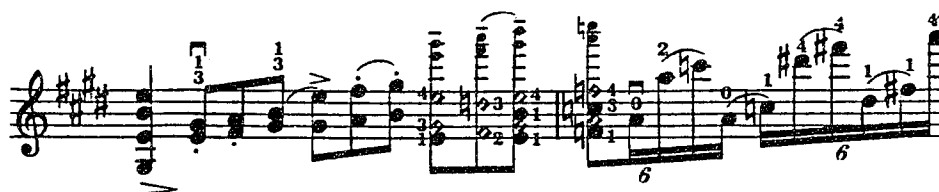
Example 383: Bériot's Concerto No. 2, 3rd mvt., mm. 472-3



Example 384: Wieniawski's Concerto No. 1, 1st mvt., m. 165



Example 385: Wieniawski's Concerto No. 1, 1st mvt., mm. 113-4



The second movement of Wieniawski's concerto is played entirely on the G string. There is a short passage on the G string in Bériot's Second Concerto (see Examples 386 and 387). Both Bériot's Third Concerto and Wieniawski's First include a section of sixths and tenths played in close proximity (see Examples 388 and 389).

Example 386: Bériot's Concerto No. 2, 2nd mvt., mm. 106-8



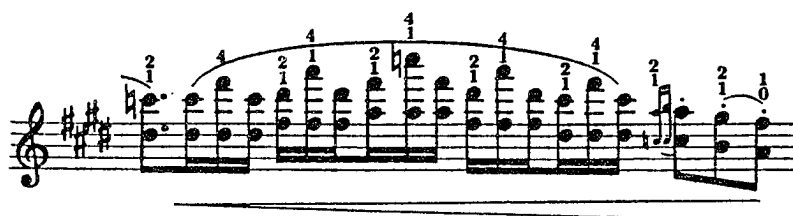
Example 387: Wieniawski's Concerto No. 1, 2nd mvt., mm. 18-23



Example 388: Bériot's Concerto No. 3, 3rd mvt., mm. 138-40



Example 389: Wieniawski's Concerto No. 1, 1st mvt., m. 108

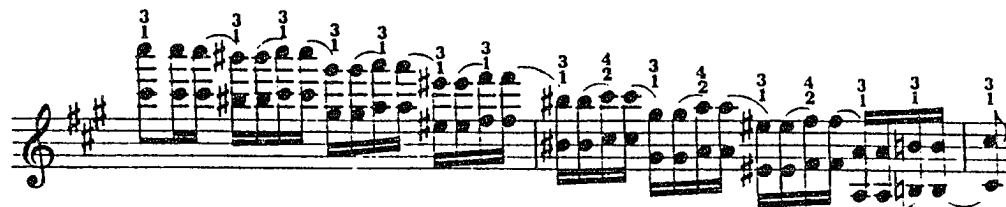


Octaves employing a syncopated bowing pattern are found in both concertos (see Examples 390 and 391).

Example 390: Bériot's Concerto No. 3, 1st mvt., mm. 238-9

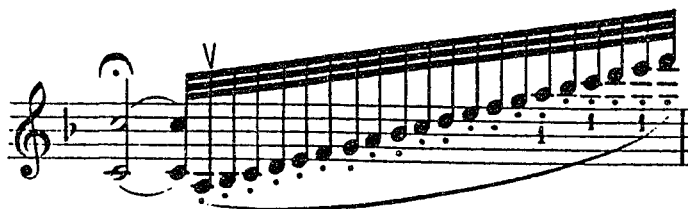


Example 391: Wieniawski's Concerto No. 1, 1st mvt., mm. 286-8

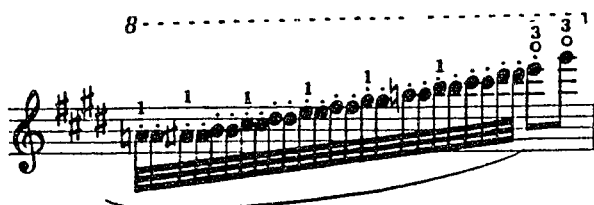


Bériot's Fourth Concerto contains the longest and fastest up-bow staccato passage in all of Bériot's concertos. The excerpt from Wieniawski's concerto reveals an even more difficult treatment (see Examples 392 and 393).

Example 392: Bériot's Concerto No. 4, m. 168 (Allegro moderato)

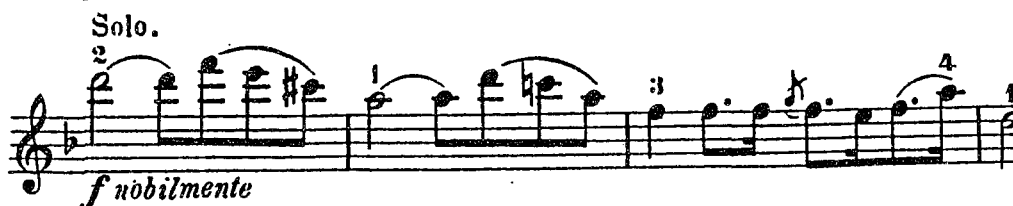


Example 393: Wieniawski's Concerto No. 1, 1st mvt., m. 121 (Allegro moderato)

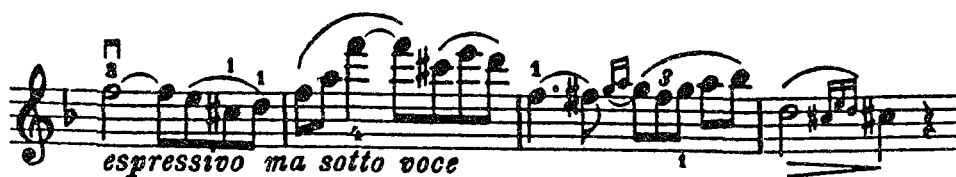


The Third, Fourth, and Eighth Concertos of Charles de Bériot would make excellent preparatory study for Wieniawski's D Minor Concerto (No. 2). Bériot's Fourth Concerto is also in the key of D Minor and there is a resemblance in the opening rhythm of each (see Examples 394 and 395).

Example 394: Bériot's Concerto No. 4, mm. 53-6



Example 395: Wieniawski's Concerto No. 2, 1st mvt., mm. 68-71



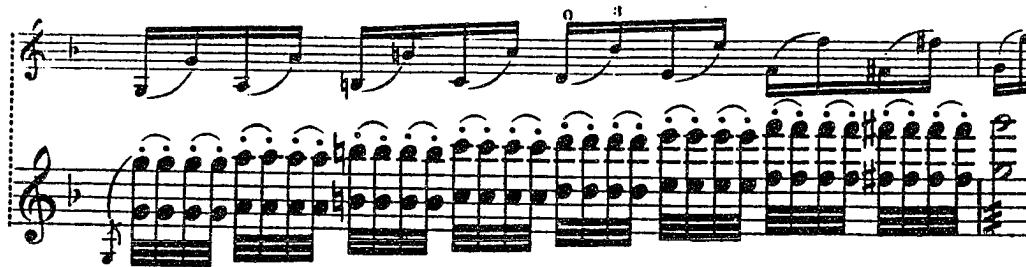
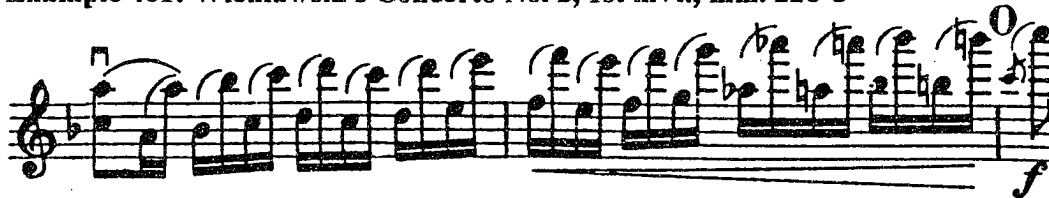
There are passages of up-bow staccato in Bériot's Fourth Concerto and Wieniawski's work, the most similar excerpts shown below (see Examples 396 and 397).

Example 396: Bériot's Concerto No. 4, m. 204**Example 397: Wieniawski's Concerto No. 2, 1st mvt., mm. 215-6**

Ascending sixths outlining diminished seventh chords are found in both (see Examples 398 and 399).

Example 398: Bériot's Concerto No. 4, m. 68**Example 399: Wieniawski's Concerto No. 2, 1st mvt., mm. 230-1**

Finally, ascending scales in octaves are employed in both, and if the alternative music is used in Bériot's Fourth Concerto, the articulation is identical (see Examples 400 and 401). Chromatic runs are included by both composers, with the articulation provided by a vibrato-like motion in the left hand. In Bériot's Third Concerto, sixths are used covering an octave in range, whereas, Wieniawski's glissando uses single notes spanning an octave and a half (see Examples 402 and 403).

Example 400: Bériot's Concerto No. 4, mm. 139-40**Example 401: Wieniawski's Concerto No. 2, 1st mvt., mm. 226-8****Example 402: Bériot's Concerto No. 3, 1st mvt., mm. 139-40****Example 403: Wieniawski's Concerto No. 2, 1st mvt., mm. 207-8**

The Eighth Concerto also contains comparable passages to Wieniawski's concerto. In the first movement of both, there is a similar passage consisting of an ascending diminished seventh chord which is broken into two double stops (see Examples 404 and 405). The second movements of each are in Bb major and both are in compound meter. Double stops are included in a recurrence of the main theme in each movement and both movements end on the same high Bb (see Examples 406 and 407).

Example 404: Bériot's Concerto No. 8, 1st mvt., mm. 152-3**Example 405: Wieniawski's Concerto No. 2, 1st mvt., mm. 131-2****Example 406: Bériot's Concerto No. 8, 2nd mvt., mm. 60-4****Example 407: Wieniawski's Concerto No. 2, 2nd mvt., mm. 68-72**

The last movement of Wieniawski's concerto contains a number of fast spiccato passages; Bériot's Eighth Concerto includes similar fast writing in the coda (see Examples 408 and 409).

Example 408: Bériot's Concerto No. 8, 3rd mvt., mm. 181-2

Example 409: Wieniawski's Concerto No. 2, 3rd mvt., mm. 28-32 (Allegro con fuoco)



Mendelssohn's Violin Concerto in E Minor, op. 64, bears remarkable similarity to Charles de Bériot's Third Concerto, also in E minor. In fact, Boris Schwarz, in *Great Masters of the Violin*, quotes from both concertos, illustrating these similarities. He states that Mendelssohn enjoyed the *leggiero*, springing bow quality of Bériot, in contrast to the prevailing style of Spohr, whose writing for violin was essentially on the string.²⁵ Also revealing is Mendelssohn's use of the same key structure: first movement, E minor; second movement, C major; third movement, E major.

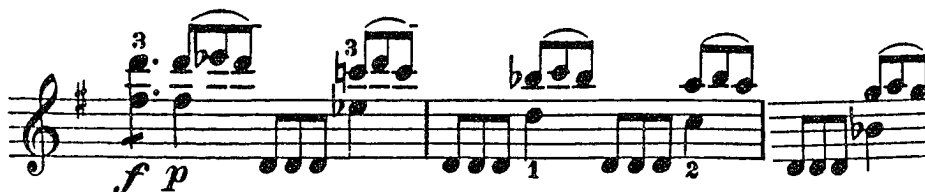
It is in style, however, that the two concertos most differ: Mendelssohn's concerto focussing on delicate passage work and lyrical melodies, with some technical display and Bériot's concerto focussing on the technical feats, with some lyricism. Bériot's Third Concerto is overall more technically difficult than Mendelssohn's, but, interestingly, the technical passages that are similar to both are generally more difficult in Mendelssohn's work. Thus, in light of these technical aspects, study of Bériot's Third Concerto prior to Mendelssohn's would certainly be of benefit.

There are a number of passages of octaves in both concertos, the following illustrating the most similar (see Examples 410 and 411).

²⁵ Schwarz, *Great Masters of the Violin*, 209.

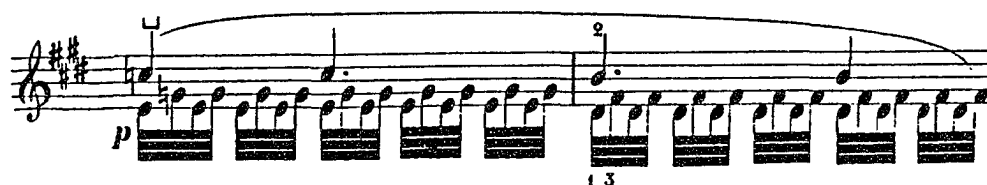
Example 410: Bériot's Concerto No. 3, 3rd mvt., mm. 284-5**Example 411: Mendelssohn's Concerto, 1st mvt., mm. 421-3**

Passages are found in both that consist primarily of triplet sixths, with Mendelssohn's example incorporating a string crossing to the open D string (see Examples 412 and 413).

Example 412: Bériot's Concerto No. 3, 1st mvt., mm. 108-9**Example 413: Mendelssohn's Concerto, 1st mvt., mm. 105-7**

The extended double stop passage in the slow movement of Mendelssohn's Concerto bears remarkable resemblance to a passage heard twice in the third movement of Bériot's concerto. The section from Mendelssohn's work is more difficult (see Examples 414 and 415). Both last movements utilize lighter bow strokes overall and a rapidly ascending scale is played to conclude the first section of each (see Examples 416 and 417).

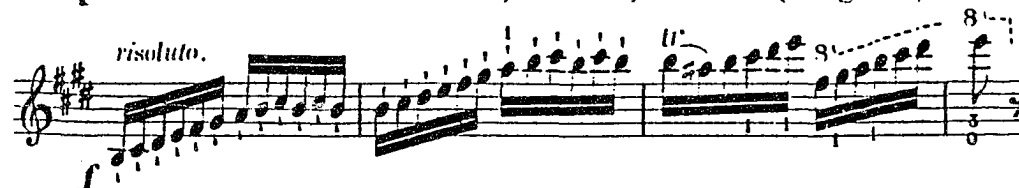
Example 414: Bériot's Concerto No. 3, 3rd mvt., mm. 21-2 (Allegretto)



Example 415: Mendelssohn's Concerto, 2nd mvt., mm. 55-6 (Andante)



Example 416: Bériot's Concerto No. 3, 3rd mvt., mm. 34-7 (Allegretto)



Example 417: Mendelssohn's Concerto, 3rd mvt., mm. 67-9 (Allegro molto vivace)



The last section of the third movement of both concertos, called the coda in Bériot's concerto, are also very similar (see Examples 418 and 419).

Example 418: Bériot's Concerto No. 3, 3rd mvt., mm. 295-6

Allegro vivace.

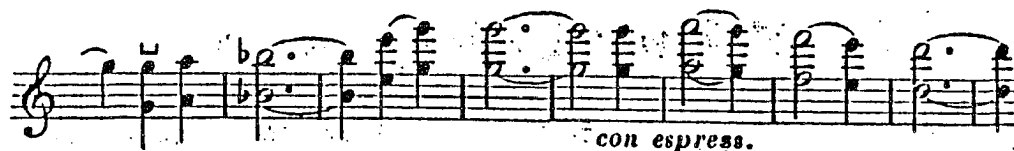


Example 419: Mendelssohn's Concerto, 3rd mvt., mm. 218-9 (Allegro molto vivace)



Bruch's Concerto No. 1 in G Minor is one of the easier concertos of the standard repertoire, and is well served by study of a number of Bériot's concertos. In the first movement of Bruch's concerto, a series of octave arpeggios is to be played, which would become less difficult by learning Concerto No. 10 (see Examples 420 and 421).

Example 420: Bériot's Concerto No. 10, mm. 155-63



Example 421: Bruch's Concerto No. 1, 1st mvt., mm. 32-4

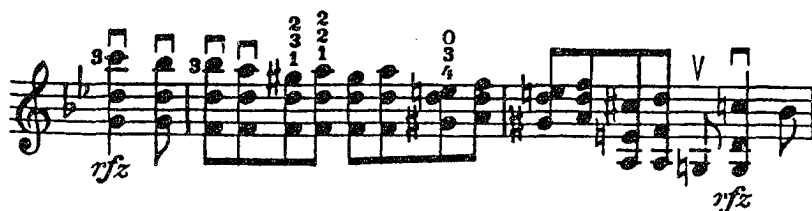


Bruch also includes two passages of triple stops requiring retaken down-bows; a comparable passage is found in Bériot's Second Concerto (see Examples 422 and 423).

Example 422: Bériot's Concerto No. 2, 1st mvt., mm. 110-1



Example 423: Bruch's Concerto No. 1, 1st mvt., mm. 34-6



The outlining of diminished seventh chords is found a number of times in Bériot's concertos. In Bruch's concerto, the diminished seventh chord passage utilizes

a different bowing pattern from any used by Bériot, but the left hand forms triple stops, as in Bériot's concertos (see Examples 424 and 425).

Example 424: Bériot's Concerto No. 3, 1st mvt., mm. 132-3



Example 425: Bruch's Concerto No. 1, 1st mvt., mm. 103-4



The third movement of Bruch's concerto is renowned for its double stops, most of which are idiomatically composed. This is the case in Bériot's works also, which the following examples illustrate (see Examples 426 and 427).

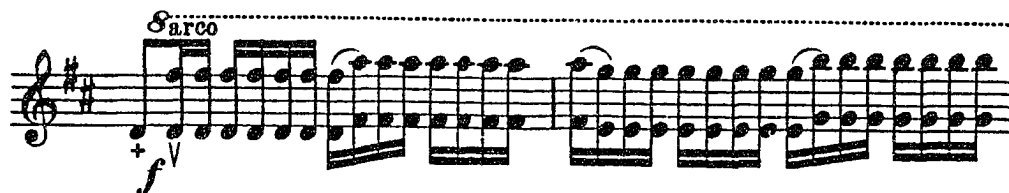
Example 426: Bériot's Concerto No. 2, 1st mvt., mm. 91-2



Example 427: Bruch's Concerto No. 1, 3rd mvt., mm. 27-8



The most famous double stops in Bruch's concerto are the tenths played twice in the third movement. Both the the First and Second Concertos of Bériot contain passages of tenths, which would prepare for these exposed double stops in Bruch's piece (see Examples 428 and 429).

Example 428: Bériot's Concerto No. 1, mm. 352-3**Example 429: Bruch's Concerto No. 1, 3rd mvt., mm. 279-80**

Two of Saint-Saëns's best known works for violin are his Third Concerto in B Minor, op. 61 and the *Introduction et Rondo Capriccioso*, op. 28. Bériot's Concertos Nos. 2, 3, and 7 contain similarities.

The solo part of Saint-Saëns's Third Concerto opens with an impassioned sixteen measures played entirely on the G string. Bériot's Second Concerto contains a comparable passage (see Examples 430 and 431).

Example 430: Bériot's Concerto No. 2, 3rd mvt., mm. 162-8**Example 431: Saint-Saëns's Concerto No. 3, 1st mvt., mm. 13-6**

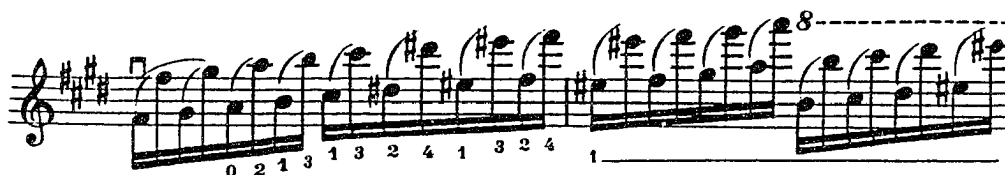
There is an extended series of broken octaves spanning two octaves in range in the middle of the first movement of Saint-Saëns's concerto. Similar passages are

encountered in Bériot's concertos, illustrated by the following example from the Third Concerto (see Examples 432 and 433).

Example 432: Bériot's Concerto No. 3, 3rd mvt., mm. 164-5



Example 433: Saint-Saëns's Concerto No. 3, 1st mvt., mm. 158-9



Bériot utilizes a number of natural and artificial harmonics in his concertos. The final thirteen measures of the slow movement of Saint-Saëns's concerto consist entirely of harmonics, changing every sixteenth and incorporating a number of shifts of thirds and fourths. The longest passage found in Bériot's Second Concerto is much less difficult, because it moves only by half steps and the left hand moves slowly due to the repeated bow strokes (see Examples 434 and 435).

The allegro theme of Saint-Saëns's concerto, third movement, uses a similar figure to the opening theme of the third movement of Bériot's Seventh Concerto (see Examples 436 and 437).

Example 434: Bériot's Concerto No. 2, 1st mvt., mm. 298-9



Example 435: Saint-Saëns's Concerto No. 3, 2nd mvt., mm. 140-1



Example 436: Bériot's Concerto No. 7, 3rd mvt., mm. 274-7



Example 437: Saint-Saëns's Concerto No. 3, 3rd mvt., mm. 26-7



The rapidly descending chromatic scale in the *Introduction et Rondo Capriccioso* is found twice in Bériot's Second Concerto; Saint-Saëns's version continues to descend an extra octave (see Examples 438 and 439).

Example 438: Bériot's Concerto No. 2, 3rd mvt., mm. 264-7 (Allegretto)



Example 439: Saint-Saëns's *Rondo Capriccioso*, mm. 195-9 (Allegro ma non troppo)



The final point of similarity is the use of a fast coda, which occurs at the end of the *Rondo Capriccioso* and in Bériot's Concertos Nos. 3, 6, 8, 9, and 10 (see Example 440).

Example 440: Saint-Saëns's *Introduction et Rondo Capriccioso*, mm. 309-11



CONCLUSION

It is the author's belief that the study of the concertos of Charles-Auguste de Bériot can be of great benefit to the intermediate violin student in preparation for the great masterpieces of the violin literature. There is little doubt that Bériot's concertos exerted influence on later virtuoso violinist-composers, and so Bériot's concertos are a welcome component of the logical progression of pieces sought by dedicated violin teachers.

Just as it is worthwhile to identify Bériot's influence and, therefore his pedagogical usefulness, it is important to identify the influences upon him and how, therefore, this impacts pedagogy. Bériot's new style, the Franco-Belgian school, was an expansion of the French school of the late eighteenth-, early nineteenth-century, propounded by Baillot, Kreutzer, and Rode at the Paris Conservatoire. Thus, it is logical to precede study of Bériot's works with those of these Parisian masters. Similarly, because Viotti was the founder of the French school and teacher or mentor of these three men, the study of his concertos may precede their works in a student's education. The teacher can continue in this vein and he or she will eventually find themselves back at Corelli, one of the earliest important composers for the developing violinist.

Unfortunately, very few works of the French school remain in print here in the United States; a few concertos of Viotti and Rode, one concerto of Kreutzer (and, of course, his etudes) but none of Baillot. Of Bériot's concertos, only the Seventh and

Ninth concertos are still in print, and ironically, it is the earlier concertos, especially the Second and Third, that are the most beneficial. It is the hope of the author that violin teachers and pedagogues will champion the valuable works of these composers so that more will become readily available again in the near future.

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APPENDIX

PUBLICATION DATES OF BÉRIOT'S TEN VIOLIN CONCERTOS AS ARRANGED FOR VIOLIN AND PIANO

Table 1: Concerto No. 1

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1837 | B. Schott's Söhne | |
| ca. 1889 | Carl Fischer | Gustav Saenger |
| ca. 1900 | Breitkopf und Härtel | R. Hofmann |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |
| 1903 | G. Schirmer | Henry Schradieck |

Table 2: Concerto No. 2

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1841 | B. Schott's Söhne | |
| 1897 | Carl Fischer | Gustav Saenger |
| ca. 1900 | Breitkopf und Härtel | R. Hofmann |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |
| 1902 | G. Schirmer | Henry Schradieck |

Table 3: Concerto No. 3

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1843 | B. Schott's Söhne | |
| ca. 1900 | Breitkopf und Härtel | Arnold Rosé |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |

Table 4: Concerto No. 4

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1844 | B. Schott's Söhne | |
| ca. 1900 | Breitkopf und Härtel | Arnold Rosé |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |

Table 5: Concerto No. 5

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| ca. 1845 | B. Schott's Söhne | |
| ca. 1900 | Breitkopf und Härtel | Arnold Rosé |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |

Table 6: Concerto No. 6

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1849 | B. Schott's Söhne | |
| ca. 1900 | Breitkopf und Härtel | R. Hofmann |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |
| ca. 1900 | G. Schirmer | Henry Schradieck |
| after 1900 | Carl Fischer | Friedrich Hermann |

Table 7: Concerto No. 7

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1851 | B. Schott's Söhne | |
| 1896 | Carl Fischer | Gustav Saenger |
| 1900 | G. Schirmer | Henry Schradieck |
| ca. 1900 | Breitkopf und Härtel | Arnold Rosé |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |

Table 8: Concerto No. 8

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1856 | B. Schott's Söhne | |
| ca. 1900 | Breitkopf und Härtel | Arnold Rosé |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |

Table 9: Concerto No. 9

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1859 | B. Schott's Söhne | |
| 1898 | Carl Fischer | Gustav Saenger |
| ca. 1900 | Breitkopf und Härtel | R. Hofmann |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |

Table 10: Concerto No. 10

| <i>Date</i> | <i>Publisher</i> | <i>Editor</i> |
|-------------|----------------------|-------------------|
| 1869 | B. Schott's Söhne | |
| ca. 1900 | Breitkopf und Härtel | Arnold Rosé |
| ca. 1900 | Litolff | A. Schulz |
| ca. 1900 | C. F. Peters | Friedrich Hermann |

VITA

Nicole Hammill, a native of Australia, is presently in her third year as Assistant Professor of Violin at West Virginia University in Morgantown. Prior to this appointment, she was on faculty at Southeastern Louisiana University in Hammond. A Graduate Alumni Fellow while at L.S.U., she also holds a Master of Music with High Distinction from Indiana University and a Bachelor of Music cum laude from Northern Illinois University, both in violin performance. She was an Associate Instructor of music theory while at Indiana University and taught in The Young Violinists' Program there. At Northern Illinois University, she was the recipient of the Dean's Award, presented to the most outstanding graduating senior in the School of Music. A member of Pi Kappa Lambda, Dr. Hammill has also taught at summer festivals in California, Indiana, Louisiana, Michigan, and West Virginia.

She has performed as soloist with the Monroe (LA) Symphony, the Buckhannon (WV) Chamber Orchestra, the L.S.U. Symphony, and the Southeastern Wind Ensemble. While living in Louisiana, she was Concertmaster of the Baton Rouge Opera Orchestra and Assistant Concertmaster of both the Baton Rouge Symphony and the Louisiana Sinfonietta. She has presented numerous recitals and clinics in West Virginia and surrounding states, including a clinic at the 1993 West Virginia Music Educators' Conference. In April 1994, she will present a lecture/recital at the Mid-Atlantic Chapter Meeting of the College Music Society in North Carolina.

Dr. Hammill's teachers include Franco Gulli, Sally O'Reilly, Yair Kless, Stephen Shipps, Mimi Zweig, and the members of the Vermeer String Quartet.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Nicole Hammill

Major Field: Music

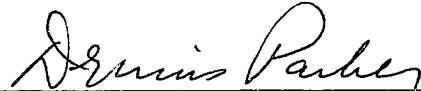
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A Pedagogical Study

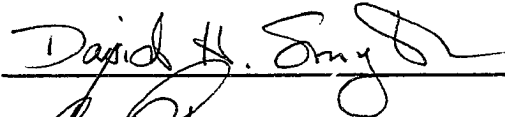
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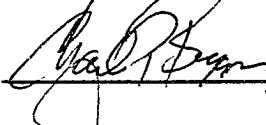

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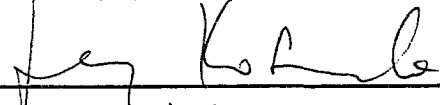

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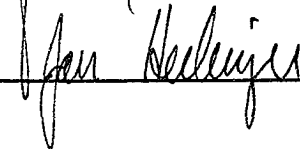
EXAMINING COMMITTEE:











Date of Examination:

November 29, 1993