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RE-CONTEXTUALISING BEETHOVEN'S VIOLIN CONCERTO, OP. 61

by

ANUPAM ROY

Thesis submitted in accordance with the requirements for the degree of
Master of Philosophy

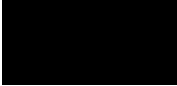
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October 2015

Declaration of Authorship

I, Anupam Roy, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed:  Date: 23/09/2017

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ABSTRACT

Beethoven's Violin Concerto, Op. 61, apparently composed in considerable haste towards the end of 1806 and premiered in December of the same year, occupies a central but intriguing position amongst the output of his oft-labelled Middle Period. This thesis is concerned with the Concerto from both analytical and aesthetic standpoints. For the former, I study major contributions in the concerto genre immediately preceding Beethoven, including the extensive repertoire of concertos by the late eighteenth-century French violinist-composers Viotti, Kreutzer, Rode and Baillot; Mozart's keyboard concertos; the D Major Violin Concerto by Viennese violinist Franz Clement, composed only a year before Beethoven's opus; and some of Beethoven's own contemporaneous pieces. I trace the patterns in the above concertos—formal structure, texture, orchestration, soloist-orchestra relationships et al—from the French works to Clement, and observe how the said patterns are, in turn, realised and expanded in Beethoven's work.

My second consideration takes the thesis in the realms of aesthetic values commonly ascribed by both past and present scholars to the Op. 61 Concerto in particular, and to Beethoven's Middle Period *oeuvre* in general. Certain works from this time have repeatedly been advanced as containing music in the 'heroic' style—the *Eroica* and the Fifth Symphonies and the *Emperor* Concerto, for instance. The Violin Concerto, however, in spite of coming from the heart of the period when these pieces were composed, has been consistently marginalised in such discussions. In this thesis, I explore opera such as those referred to above to ascertain specific compositional devices and methods that, commentators argue, support this type of value judgement, and subsequently show that many of the said designs are present in Op. 61 as well. In many ways, including formal scheme, the role assigned to the orchestra vis-à-vis its interaction with the soloist, and so on, the Violin Concerto, I contend, shares many similarities with other Middle Period works. In the light of the above inferences, I then examine the grounds for systematic omission of the work from any discourse on Beethoven's 'heroic' music. I conclude by suggesting that the 'heroism' trope is, perhaps, in need of a careful re-evaluation, one that is flexible enough to incorporate pieces such as Op. 61 that, on first look, do not seem to subscribe to the values, but nevertheless contain subtle indications towards the presence of the same strategies that have been celebrated in other works as heralding the 'heroic' style.

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1. Introduction: The Background, the Pieces and the Premises

Amidst the concerto works that have come down to us, from Bach, Haydn and Mozart to the twentieth century, concertos for the keyboard have dominated the genre, with the solo violin coming a distant second, perhaps, in the hands of both composers and performers. The number of violin concertos that has reached us from the latter half of the eighteenth century is, however, in stark contrast to the lack of such works at other times. Admittedly, the genre benefited in the hands of composers who were also violin virtuosos—Viotti, Kreutzer, Rode, Paganini, Vieuxtemps, Spohr et al. And yet it never became a cornerstone of the solo concerto repertoire, certainly not anywhere close to achieving the popularity of the piano concerto. If we take individual composers, Mozart, for instance, wrote twenty-seven concertos for the keyboard, but only five for the violin.¹ The outputs of later composers were even starker: the above violinists aside, prominent composers seemed to have subscribed to the unwritten convention of one violin concerto per composer. And this remained the case for more or less the entirety of the period after Mozart: Beethoven, Brahms, Tchaikovsky, all have but one magnum opus in the genre. Thus it can, perhaps, be safely said that the violin concerto as a vehicle for serious musical enterprise remained a largely neglected medium throughout much of the period from Mozart.²

This paucity, in turn, has had a precipitating effect on music scholarship, old and contemporary. There is no dearth of literary attention given to the much-celebrated genres of the symphony, the opera, the piano concerto, the quartet and the like. However, while the recording industry has brought about interpretations of the celebrated violin concertos in plenty, performed by every violinist of some repute—they, for one, cannot be

¹ Not counting, that is, his works with more than one piano as soloists on the one hand, and those like the *Sinfonia Concertante* for violin and viola, K. 364, and the *Concertone* for two violins, K. 190, on the other.

² A handful of works do crop up: for instance, those of Charles Bériot, who composed ten violin concertos, and Joseph Joachim, who wrote three (including his one-movement *First Concerto*), but, like the works of the violinist-composers above, these have never caught on with the mainstream concertos as currently handed down to us. Bériot's works are relegated today to being considered mostly as exercises for the serious student about to embark on confronting the 'great' concertos—Izhak Perlman's inclusion of a Bériot piece in his album *Concertos from my Childhood* is an indicative example. Joachim's opera, meanwhile, remain in the perpetual shadow of Brahms' solitary concerto, in spite of the former's documented role in the shaping of Brahms' work, with little in the way of performances, recordings or literary attention.

accused of the above negligence—the said recordings are yet to be complemented by similar endeavours on the part of the academia.

Beethoven seems to have composed the Violin Concerto, Op. 61, his solitary contribution to the genre, rather hastily in the latter part of 1806, when it was premiered by Franz Clement, Concertmaster of the Theater an der Wien, whom Beethoven held in high regard,³ although his opinion changed during the violinist's later career. The Concerto enjoyed only mixed reviews at its premiere and soon fell out of favour with violinists, with sporadic performances at best, until its famous revival by the young Joachim under the baton of Mendelssohn in 1844, almost two decades after Beethoven's death. Since then, however, the work has gained ever-increasing popularity, and is considered today as one of the greatest of musical achievements, particularly in the genre of the nineteenth-century large-scale violin concertos.⁴ Violinists have long considered it to be the crowning glory of their careers, and programme notes accompanying great recordings of the work continue to rate the concerto as the pinnacle of its genre. The sheer number of recordings of the piece that have been, and continue to be, produced is testimony of the unfailing appreciation and esteem it continues to enjoy to this day. This enthusiasm on the part of the performers and record labels has not, however, percolated into the scholarly community—not remotely on the same scale, at any rate. Existing literature on the piece is few and far between—bafflingly so, given the volumes of pages that have been devoted to some of Beethoven's other major works from the same time. While the great symphonies, piano concertos and overtures have enjoyed thorough examinations—and then re-examinations—from every conceivable viewpoint, Op. 61 cannot yet boast of a similar scholarly commitment. Apart from a commendable section on various historical and analytical aspects of the Concerto in a recent monograph, attempts to codify the piece in literary terms remain confined to, chiefly, a handbook on

³ This is evidenced from the lines Beethoven wrote on Clement's album in 1794, exuberantly praising the young Clement on his skills. Cited in Haas, Robert, and Wager, Willis. 'The Viennese Violinist, Franz Clement', in *The Musical Quarterly* 34, 1 (1948), 22.

⁴ Consider, for instance, this statement from Lawrence Sommers, from the first half of the twentieth century: 'Beethoven's Violin Concerto, the 'King of Concertos', the *ne plus ultra* of fiddling ambition, occupies a place of such transcendent glory in the musical firmament that its eminence is seldom disputed.' See Sommers, Lawrence. 'Beethoven's Violin Concerto', in *Music & Letters* 15, 1 (1934), 46-49. Recent writers, while shunning the flowing style of the above statement, largely tend to agree.

the concerto, a chapter in an earlier monograph, and the occasional article about some particularity of the music.⁵

My thesis, however, is not merely an attempt to address the above anomaly, but also seeks to explore some key issues surrounding concerto discussions. Op. 61 serves as an ideal exemplar for this discourse. For one, it comes from the middle of the first decade of the nineteenth century when practices and traditions Beethoven inherited from his predecessors in the Classical Era were subjected to far-reaching changes. The turn of the century was when Beethoven expanded upon many of the conventions found in the works of, say, Viotti and Mozart (two composers whom I discuss in much detail in the thesis), and turned them into large-scale compositional essays unique to his style. Second, in chronological terms too, the Concerto sits in an advantageous position in Beethoven's own compositional output. It comes from the heart of his oft-labelled 'Middle Period', surrounded by such mighty works as the Third (*Eroica*), the Fifth and the Sixth (*Pastoral*) Symphonies, the Fourth and the Fifth (*Emperor*) Piano Concertos, the *Razumovsky* Quartets, *Fidelio*, and so on. Due to its origins in such fertile grounds, the Violin Concerto contains, as I show below, most of the building blocks that form the core of Beethoven's creative processes during this time.

I engage with Beethoven's Violin Concerto in primarily two different ways. In the first, I attempt to look into possible influences on Op. 61 of the music of earlier or contemporary composers. I engage with many of these works, covering concertos for both violin and keyboard, and follow the development of the form from these preceding opera to Beethoven's Op. 61. Key issues tackled in the process are those of form, structure, orchestration and style of writing for the soloist. In the interest of closer inspection, the scope of the thesis has been confined to the period from Mozart's mature works onwards until 1806, the year of the composition of

⁵ Here I allude to studies of the Concerto as a single work, as opposed to references of Op. 61 in other contexts. The references, in the order in which they are made above, allude to: Churgin, Bathia. 'Chapter 1: The Violin Concerto in D Major, Op. 61', in *Transcendent Mastery: Studies in the Music of Beethoven*, North American Beethoven Studies No. 4. Hillsdale, New York: Pendragon Press, 2008, pp. 1-84; Stowell, Robin. *Beethoven: Violin Concerto*. Cambridge: Cambridge University Press, 1998 (Cambridge music handbooks); Plantinga, Leon. 'Of Purest Ray Serene: The Violin Concerto in D, Op. 61', Ch. 10 in *Beethoven's Concertos: History, Style, Performance*. London: W. W. Norton & Company, Inc. 1999, pp. 217-250; Jander, Owen. 'Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto', in *The Musical Quarterly* 69, 2 (1983), 159-179; Tyson, Alan. 'The Textual Problems of Beethoven's Violin Concerto', in *The Musical Quarterly* 53, 4 (1967), 482-502.

Op. 61. This serves to focus the discussion primarily on the prolific and significant output of the French violin school composers of the late eighteenth and the early nineteenth centuries, many of Mozart's keyboard concertos, and Franz Clement's Violin Concerto in D Major, composed in 1805.⁶ The significance of this work with regard to Beethoven's Violin Concerto is manifold: it was composed in 1805, only a year before Beethoven's Concerto; it was premiered in the same concert that also featured the *Eroica* Symphony, so Beethoven would likely have heard the work;⁷ and, finally, Clement was the soloist for the first performance of Op. 61, and is popularly believed to have had a significant hand in shaping at least the solo violin part.⁸ The above considerable body of concertos, both for the violin and the keyboard, is engaged with, for the purpose of a comparative analysis with Beethoven's opus. That said, Beethoven's own output leading up to the composition of the Violin Concerto—and beyond—is no less significant, as it contains the germs of several features that take shape or are expanded in this piece. They are, therefore, allotted a separate essay (Chapter 4), where I consider the consistency with which Beethoven applied certain devices, practices and strategies across his *oeuvre* during the first decade of the nineteenth-century, his oft-labelled and celebrated 'Middle Period'.

My second concern is with issues of aesthetics and style. Here I attempt to critically address an age-old dogma that persists in Beethoven scholarship, particularly in terms of the music of his so called 'Middle Period', that of the historiography of what has been established as the 'heroism' metaphor. The Op. 61 Concerto comes from the heart of this period. However, this reference to chronology, far from rendering itself favourably for analytical

⁶ Beethoven was very likely well versed in the style of the French School concertos, as there are records of performances of some of these works in Vienna during the turn of the century, the specifics of which I shall go into shortly.

⁷ Clive Brown, for instance, in the Introduction to his recently edited score of Clement's Concerto, writes, 'Clement's own Violin Concerto in D Major, premiered by its composer in 1805 at the same concert in which Beethoven conducted the first fully public performance of his *Eroica* Symphony, undoubtedly exerted an important influence on Beethoven's violin concerto...'. See Brown, *Franz Clement: Violin Concerto in D Major (1805)*. A-R Editions Inc., Middleton, Wisconsin, 2005, p. vii.

⁸ Brown, again, attests to several different versions of Op. 61, leading to quite substantial changes—mostly in the solo violin part—from the original version performed by Clement to the one that has come down to us. This was partly due to the rather hurried way in which Beethoven finished composing the work before its premier in December 1806, but also revisions, corrections and alterations that were necessary before its publication the following year, along with Beethoven's arrangement of the violin part for piano solo at the request of Maurizio Clementi. See Brown, 'Preface', in *Beethoven: Violin Concerto*. Breitkopf und Härtel, 2012, pp. xii-xx.

or stylistic considerations, in fact, serves only to shroud the work in a somewhat deeper conundrum. For the major pieces surrounding the composition of the Concerto—the Third, Fifth and Sixth Symphonies, the Fourth and Fifth Piano Concertos, *Fidelio*, and so on—have been some of the most often discussed of Beethoven’s music in the academic conversations, and have almost been elevated by scholars to a higher plane of aesthetic discourse. And the primary justification behind the special attention enjoyed by these few opera has been a stylistic issue that commentators have claimed to be fundamental to—sometimes even defining—these works. Thus, rallying behind terms such as ‘heroism’, ‘heroic music’, ‘heroic style’, and so on, scholars have attempted to dissect the above pieces from varied viewpoints, making the ‘heroic’ aspect intrinsic, often central, to their arguments. The Violin Concerto has, however, never made it into the above elite list. Indeed, writers have often taken pains to stress the seemingly non-heroic nature of the work. With its lyrical themes, relative absence of forceful passages, dynamics bordering on *piano* for the large part, the Concerto is, at least on the surface, as far removed from Beethoven’s heroic works as could be imagined. In the latter part of this thesis, I intend to show that, tranquil, serene and all that as it is, Op. 61 contains numerous ingredients entangled within the intricacies of its score, which in the works referred to above are often championed as the agents of ‘heroic’ music and the ‘heroic’ style. Armed with this argument, I then pose the question: does the presence of the above factors in music such as the *Eroica* or the Fifth Symphonies, or the Fifth Piano Concerto, necessarily make these works ‘heroic’? Why, then, does the Violin Concerto not find any favour amongst scholars, despite harbouring so many similar devices and mechanisms? Could the opposite be, in fact, true: is Op. 61, contrary to current popular understanding, a ‘heroic’ piece after all? And, is there, after all, another, more nuanced way of looking at the Concerto, and, for that matter, all these works from the Middle Period, one that does not marginalise major opera of the time such as Op. 61 in favour of a select few? At the end, in the light of my findings, I hope to propose precisely this kind of a nuanced way of revisiting not only Op. 61, but all the Middle Period opera.

From the perspective of the above premises, then, this thesis focuses on Beethoven’s Violin Concerto from two different viewpoints. My aim is to draw attention to the work from diverse angles, that of preceding composers as well as Beethoven’s own contemporaneous opera. In this regard, my work pursues the methodology of narrowing down from two wider bodies of music. The opposite approach, that of starting from a single work and expanding one’s horizon to accommodate a broader plane of discussion has been attempted before, for

instance, by James Webster on Haydn.⁹ As several reviews of the monograph testify to scholars' reception of this approach,¹⁰ in trying to widen the net from a single piece to a much broader corpus (particularly in case of a prolific composer such as Haydn) it rather limits the scope of the discourse. While the means employed by a composer in a major opus may, indeed, inform the scholar of some of the strategies in his other works, they can also potentially, and needlessly, impose a set of arbitrary rules and expectations that may well be absent from those latter works, or at least, may not have a similar potential as in the original piece under consideration. This thesis, in contrast, looks at Beethoven's Op. 61 from the informed lenses of the numerous concertos by preceding and contemporary composers (Viotti, Rode, Kreutzer, Mozart, Clement) on the one hand, and, on the other, some of the characteristic traits present in Beethoven's own works from the first decade of the nineteenth century. It is felt that this approach will be more fruitful in a comparative analysis such as I am about to embark on in the following pages.

This thesis takes a two-pronged approach in looking at Op. 61. Chapters 2-3 examine the relationship between Beethoven's Concerto and the preceding works in several thematised ways, assembled under the general umbrellas of the first, second and third movements of each of the musics respectively. Thus, in Chapter 2, I look at the first movements of the concertos by the French School composers, Mozart, Clement, and Op. 61: the opening introductions, solo instrument entries, solo-orchestra relationships, formal structures, and so on. Chapter 3 combines the respective slow movements and the finales, exploring their styles and formal functions and, sometimes, their connections with earlier (i.e. the first) movements. In both these chapters, I draw my examples from a wide and varied corpus of concerto works with the aim of tracing the progression of structure and style from the earlier opera to Beethoven's Concerto. My choices of music in the above chapters are dictated by considerations of correspondence—or the lack thereof insofar as it is significant—between Op. 61 and the

⁹ Webster, James. *Haydn's 'Farewell' Symphony and the Idea of Classical Style: Through-composition and Cyclic Integration in his Instrumental Music*. Cambridge: Cambridge University Press, 1991. The author begins by elaborating upon Haydn's style as evident in the Farewell Symphony and develops his arguments to accommodate subsequently many of the composer's other pieces in terms of through-composition and connectivity across entire opera.

¹⁰ See, for instance, Wyn Jones, David. 'Review: Haydn's 'Farewell' Symphony and the Idea of Classical Style: Through-Composition and Cyclic Integration in His Instrumental Music by James Webster', *Journal of the Royal Musical Association*, 118, i (1993), 147-151; Grave, Floyd. 'Review: Haydn's 'Farewell' Symphony and the Idea of Classical Style by James Webster', *The Journal of Musicology* 10, ii (1992), 261-272, and so on.

‘other’ works I have named. Chronologically this leads nicely to Beethoven’s own *oeuvre*: his towering symphonies and concertos, and Op. 61 in particular, which is the topic of discussion in Chapter 4. Here I look at Beethoven’s Violin Concerto as a so called ‘Middle Period’ work, combining as it does the numerous traits of his other works composed around that time. What emerges as a result is a fairly continuous timeline of works, from Viotti to Beethoven, where we can see the evolution of the compositional methodologies from the French School concertos to Beethoven’s Op. 61. This in turn offers myriad possibilities of tracing the roots of Op. 61 as emerge from the earlier concerto works and also Beethoven’s own music from the surrounding period.

The Predecessors: Concertos in the Late Eighteenth-Century

The French School: Giovanni Battista Viotti and the violinist-composers

Chapters 2-3 of this thesis focus attention on the work of earlier or contemporary musicians. In these chapters, I consider, amongst others, exponents of the late eighteenth-century French school of violinist-composers, namely Viotti, Kreutzer, Pierre Rode and Pierre Baillot, and possible impact of their substantial repertoire, boasting almost seventy violin concertos, on Beethoven’s Op. 61. Beethoven had met and most probably musically interacted with Kreutzer and certainly with Baillot, and must have been impressed enough by the skills and the prowess of the former to dedicate to him a violin sonata, his most demanding one.¹¹ It is not difficult to imagine the concerto works of Viotti et al, which H. C. Robbins Landon describes as ‘a mountain in the dreary landscape of third-rate violin concertos with which Europe was filled at this period’,¹² piquing the young Beethoven’s interest at the turn of the century, with their martial characters interspersed with sound thematic and melodic sections. Indeed, some of the conclusions I draw from the chapter show Beethoven’s not insignificant debt to these works. Several authors have noted the influence on Beethoven of French music of the

¹¹ That Beethoven held Kreutzer in high esteem is evident from his writings: ‘In 1804, he remembered Kreutzer as ‘a good, amiable man who during his stay here gave me much pleasure. His unaffectedness and natural manner are more to my taste than all *extérieur* and *intérieur* of most virtuosos.’... Baillot met Beethoven and played for him in 1805.’ (Stowell, *Beethoven: Violin Concerto*, p. 13.) This regard, however, was apparently not mutual, as not only did Kreutzer not acknowledge the dedication of the Violin Sonata, he also never played it, seemingly baffled by its incomprehensible style and difficulties.

¹² Robbins Landon, H. C. ‘The Pre-Classical Concerto and the Concerto Parallel to Mozart’, in Layton, Robert, ed. *A Companion to the Concerto*. London: Christopher Helm, 1988, p. 70.

final decades of the eighteenth century, without, however, detailing the precise nature of that influence. Larry Todd, for instance, expressly acknowledges the impact of these works on Beethoven's 'heroic' style:

Beethoven, who assimilated into his 'heroic', middle-period style the spirited military manner of contemporary French music, was a keen student of... Viotti's violin concertos. ... In the case of the Violin Concerto, Op. 61 (1806), [although] much of the score evinces a serenely pastoral, not military, style[,] nevertheless, the solo writing does exhibit French signs, as in several passages in broken octaves and sixths that recall Viotti and Kreutzer.¹³

We thus come across frequent allusion to the French violin concertos having impacted Beethoven's output, even his 'heroic' style, but little in the way of elaboration. Viotti and his followers introduced and established many novel features and devices into the concertos, the foremost of which is, arguably, a greater bond between the opposite forces of soloist and orchestra. While their works contain more than their fair share of virtuosity, passagework and brilliance, there is a concerted attempt to frame such 'acrobatics'—as many theorists of the time tended to dismiss them¹⁴—within the sonata-ritornello structure, and to give greater importance to the conditions necessary for a fruitful discourse within that structure. Authors like Todd, Stowell, Schwarz and others dwell at length on the similarities between the French school concertos and Beethoven's Violin Concerto. This begs the intriguing question why Beethoven's piece, in spite of incorporating so many of the characteristics of the French concerto style with its military and martial overtones, has so often been looked upon as 'serene', 'pastoral', 'lyrical', 'un-heroic' and so forth. Once again, the issue of the preconditions that shape musicological—specifically aesthetic—debate about heroic and non-heroic works must come to the fore. At the

¹³ Todd, R. Larry. 'Nineteenth-century concertos for strings and winds', in Keefe, Simon P., ed. *The Cambridge Companion to the Concerto*. New York: Cambridge University Press, 2005, p. 119. Several other authors have identified marked correspondence between the two. Stowell, for instance, in his handbook talks at length of the French connection with regard to Op. 61 (Stowell, *Beethoven: Violin Concerto*, pp. 11-19). See also Schwarz, Boris. 'Beethoven and the French Violin School', in *The Musical Quarterly* 44, iv (1958), pp. 431-447.

¹⁴ Heinrich Christoph Koch, for example, the most important theorist and writer in the late eighteenth century, thoroughly disapproves of composers 'stuff[ing] their concertos with nothing but difficulties and passages in fashion, instead of coaxing the hearts of their listeners with beautiful melodies'. See Koch, Heinrich C. *Versuch einer Anleitung zur Composition*, vol. 2, p. 37, in Baker, Nancy Kovaleff, and Christensen, Thomas, eds. and trans. *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch*. Cambridge Studies in Music Theory and Analysis (No. 7) Cambridge: Cambridge University Press, 1996, p. 193.

risk of repetition, I am once again inclined to ask the question: does the presence of rhythms, motifs and thematic utterances that are explicitly associated with the topoi of the military and the hero necessarily make the piece as a whole subscribe to the 'military' or the 'heroic' style?

In the following chapters, in my discussion on the above repertoire, I have attempted to consider chiefly the output of Viotti, as representative of that of the French School. Stowell in his handbook of the Beethoven Concerto lists similarities of the work with concertos of the other three primary exponents of the style. Those parallels, however, remain, in my opinion, superficial at best, primarily because Kreutzer, Rode and Baillot each had, within the overall commonalities, their own individualistic traits, and favoured the kind of passagework that writers even before and during their time, such as Sulzer and Koch, did not look upon favourably. Compared to Viotti, their concertos exhibit relatively little in the way of thematic or motivic coherence, or real dialogue between soloist and orchestra, or integration of the said interaction within the sonata-ritornello form. Instead they rely largely on dazzling solo lines on the violin, with the orchestra for the most part reduced to 'sounding this or that missing interval', rather than 'engag[ing] in a 'passionate dialogue' with the soloist, expressing approval, commiseration and comfort.'¹⁵ Again, within Viotti's own output I have attempted to be selective for the purpose of a closer focus on the works. Of the twenty-nine concertos, the final two concertos (Nos. 28 and 29) have not been taken into account on chronological considerations: they date from after 1806, the year Beethoven composed his Violin Concerto, and, due to a gap of many years from his earlier concertos, bear little resemblances, if any, to the 'London' group of concertos. Several of Viotti's early 'Paris' concertos may well have reached Beethoven in some form, as notable contemporary violinists who enjoyed fruitful associations with Viotti later became close to Beethoven and performed his works.¹⁶ Clement, for one, was well familiar with Viotti

¹⁵ Koch, *Introductory Essay*, Baker and Christensen eds. and trans., p. 209, also cited in Keefe, Simon P. "Theories of the concerto form from the eighteenth century to the present day", in Keefe, ed. *The Cambridge Companion to the Concerto*. New York: Cambridge University Press, 2005, p. 9.

¹⁶ The African violinist George Bridgetower enjoyed a close friendship with Beethoven, to the extent that the Violin Sonata No. 9 was originally written for and premiered by him with the composer at the piano, before it acquired the name *Kreutzer* by virtue of its subsequent dedication. Bridgetower in the 1790's shared a mutual and deep regard for Viotti and is documented to have performed several of his concertos. Consider, for instance, this line in F. G. Edwards' 1908 article: 'That [Bridgetower] was on intimate terms with some of the leading musicians of the time is proved by his being addressed as 'My dear George' by Viotti (who held him in the highest esteem)'. Edwards in the same article cites English composer Samuel Wesley on Bridgetower: 'He practised much with the celebrated Viotti, and imbibed largely of his bold and spirited style of

and his works during the 1790's and continued to perform his concertos during the early 1800s.¹⁷ It is likely that from his association with Bridgetower, Beethoven was exposed to the style of Viotti's 'Paris' concertos, which was then complemented by his acquaintance with Clement to include some of the later 'London' concertos. At the time of the friendship between Bridgetower and Viotti, the latter would have completed the set of works that fall under the group of 'Paris' concertos, the latest of them being Nos. 12-19, completed during 1788-92.¹⁸ And when Clement was performing Viotti in Vienna, it is likely that he would have chosen his repertoire from amongst the later 'London' concertos, viz. Nos. 20-27, composed between 1792 and '96.¹⁹ Moreover, while I have attempted take an inclusive view of the output as far as possible, and refer to several other Viotti concertos

execution... (British Museum, *Add. MS. 27,593, f. 109.*)'. See Edwards, F. G. 'George P. Bridgetower and the Kreutzer Sonata', in *The Musical Times* 49, 783 (1908), 305. Josephine Wright too brings documentary evidence of the violinist performing Viotti in England: 'About this time [1789] an adventurer of the name Bridgetower, black, came to Windsor with a view of introducing his son, a most possessing lad of ten or twelve years old, and a fine violin player. He was commanded by their majesties to perform at the Lodge [the Queen's Lodge], where he played a concert of Viotti's and a quartet of Haydn's, whose pupil he called himself... Bridgetower appeared in at least four public recitals in Bath during December, 1789, and performed twice in the neighboring city of Bristol, on December 18 of that same year and January 1, 1790. On these occasions he played a repertory of violin concertos by Giornovich, Saint-Georges, and Viotti.' See Wright, Josephine R. B. 'George Polgreen Bridgetower: An African Prodigy in England 1789-99', in *The Musical Quarterly* 66, 1 (1980), 71-73. Dr. Mike Philips' paper also contains several references to Bridgetower's familiarity to Viotti's style and works: 'The violinist and composer Viotti, who found his way to London at the same time as Bridgetower,... was among the individuals within the Prince of Wales' circle who now became young Bridgetower's friends and mentors... In 1792 Bridgetower played in several of the oratorios at the King's Theatre under Thomas Linley's management... and on 28 May he played a concerto by Viotti at a concert given by Barthélemon, at which Haydn also performed... On 6 November 1794 he played a concerto in the style of Viotti for a benefit in Salisbury'. Philips, Mike. 'Bridgetower, Brighton and the Prince of Wales, in *BLACK EUROPEANS: George Polgreen Bridgetower*. British Library Online Gallery. Web. Accessed 3 May 2015. <http://www.bl.uk/onlinegallery/features/black_euro/bridgetowerlondon.html>

¹⁷ 'On March 25, 1801, in a joint recital with Mme. Auernhammer at the National Theater, [Clement] played a concerto by Viotti;... on March 27, 1803, at the benefit concert of Sebastian Maier, likewise in the Theater an der Wien... her played one of Viotti's concertos (along with [Beethoven's] *Christus am Ölberg*). Haas and Wager. 'The Viennese Violinist', 23. Clement is documented to have even collaborated with Bridgetower on least one occasion: 'It is likely that the success of the Drury Lane concerts [where Bridgetower had made his London debut in 19 February, 1790] attracted the attention of the Prince of Wales because a few months later, on 2 June, Bridgetower and the Austrian violinist Franz Clement, another child prodigy, gave a benefit concert at the Hanover Square Rooms.' See Philips, 'First Successes In London', in *BLACK EUROPEANS*.

¹⁸ White, Chappell. 'Viotti, Giovanni Battista.' *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. Accessed 3 May. 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29483>>

¹⁹ *Ibid.*

throughout, I have made a conscious decision to select two concertos that I consider are representative of the 'Paris' and the 'London' groups, namely Nos. 13 (A major) and 22 (A minor). In making this choice, I had in mind a range of issues, from chronology (Concerto No. 13 was probably composed around 1788 at the height of Viotti's Paris sojourn,²⁰ and No. 22 in 1793-4, when the composer was dazzling London audiences with his violinistic and compositional prowess);²¹ contrasting tonalities (concertos in both major and minor modes); structure and issues of orchestration;²² texture and style of writing for the instruments,²³ and so on.

Availability of the French concertos in full score is a luxury currently enjoyed by only a handful of the Viotti Concertos.²⁴ While piano reductions, available for several of the other concertos, are useful tools in discussions of thematic and motivic structure and form, and even the soloistic style, issues of instrumentation and texture, for instance, which are not irrelevant to the scope of my arguments here, are impossible to look into without the scores. Chappell White's edited score of Viotti's Concerto No. 13 is a welcome exception to the above dearth. Further, a relatively large body of literature is available on the Concerto No. 22, which, being the solitary Viotti Concerto that has received some attention from composers and performers in the nineteenth as well as the

²⁰ Chappell White lists the work as 'advertised by the publisher Sieber on May 3, 1788.' See White, Chappell ed. *Giovanni Battista Viotti: Four Violin Concertos, Part I: Concertos 7 and 13*. Recent Researches in the Music of the Pre-Classical, Classical, and Early Romantic Eras, Volume IV. Madison, Wis.: A-R Editions, 1976, p. viii. The Concerto, therefore, had every chance of getting performed in Viotti's early days in London (from 1792), when he came into professional and personal contact with Bridgetower et al.

²¹ 'Little is known about the early history of Viotti's Violin Concerto No. 22 in A minor, which was probably composed shortly before its first performance in about 1794, and almost certainly revised during the following years.' See Brown, Clive, and Bilson, Malcolm. 'The 19th-Century Legacy of the Viotti School: Editions of the Violin Concerto No. 22', in Sala, Massimiliano ed. *Giovanni Battista Viotti: A Composer between the two Revolutions*. Ad Parnassum Studies 2. Bologna: UT Orpheus Edizioni, 2006, p. 162.

²² Concerto No. 13 requires an orchestra that is characteristic of Viotti's Paris years, of two oboes and two horns, in addition to the standard string choir, whereas Concerto No. 22 expands the orchestra to a flute, two each of oboes, clarinets, bassoons, horns, and trumpets, a timpani, and strings—a substantial enlargement from only about six years ago. Incidentally, the instrumentation for the latter work is exactly similar to the one Beethoven employs for his Violin Concerto.

²³ In Concerto No. 13, for instance, the woodwinds remain largely silent during the passageworks on the solo violin, the strings—often minus the violas—providing the very basic harmonic platform; whereas in No. 22, there is much more in the way of orchestral participation in the discourse.

²⁴ As Chappell White notes, Concertos Nos. 27 and 28 are the only two of Viotti's concertos for which autograph scores have survived. See White ed. *Giovanni Battista Viotti: Four Violin Concertos*, p. ix. Thanks to White, we now have, apart from No. 22 in Alfred Einstein's edited score from the early twentieth-century, Concertos Nos. 7, 13, 18, and 27, in edited full scores.

twentieth centuries, has also enjoyed some scholarly scrutiny to match.²⁵ This fact, therefore, eases my path somewhat, as lengthy discussions of its workings are rendered unnecessary, while essential for any other Viotti concerto (and, indeed, indulged in to some extent in the case of Concerto No. 13). Since the discussion of the French violin concertos in this thesis is not intended to be a discourse on Viotti's violin concertos *per se*, but an attempt to examine the works from the viewpoint that they had a marked impact on Beethoven's style when composing his Op. 61, the above decisions are both useful and, I believe, necessary. The other twenty-seven concertos that I do not completely leave out of the discussion would, no doubt, present potent arguments for or against French School imprints on Beethoven's work. However, when the corpus of the music under the lens is such a large one, the scholar is but compelled, by the scope of the thesis at hand, to indulge in more specific case studies, necessarily excluding in the process some of the works in favour of others. And, the very act of indulging in case studies presupposes having to make a choice, which, in turn, however educated, involves a set of consciously gratified prejudices. In setting out the analytical as well as some practical reasons for my decisions above, I hope, therefore, to have addressed any concern that might arise, of randomly favouring two opera from a list of twenty-nine.

Any survey of existing literature on the Beethoven Concerto must necessarily be instigated with Stowell's handbook. Within the scope of the work, the author presents an instructive discourse of the circumstances surrounding the composition of the Concerto. Stowell begins with tracing the significance of the music amidst Beethoven's entire corpus of works—an attempt, perhaps, to examine its chronological position in the heart of his Middle Period *oeuvre*. This is undertaken by first trying to define the boundaries, as far as feasible, of the Middle Period as distinct from the first '... on the basis of style and chronology.'²⁶ Stowell also rightly stresses

²⁵ Brahms was fascinated by the concerto, as evidenced from his writing to Clara Schumann to that effect; Joachim performed the concerto repeatedly, including in a concert in 1879 where he premiered Brahms' Violin Concerto in Vienna, and believed that the Brahms Concerto contained influences of the earlier work. See Clive, Peter. *Brahms and his World: A Biographical Dictionary*. Oxford: Scarecrow Press, 2006, p. 476; The Concerto outstrips Viotti's other opera by a very long way in terms of the number of performances and recordings made during the twentieth century (other concertos have mostly appeared in sets of recordings of Viotti concertos, and very rarely, if at all, as individual works); Brown and Bilson consider the work sufficiently significant to devote an entire chapter on different editions of the Concerto in Sala's collection of essays (Brown and Bilson, 'The 19th-Century Legacy of the Viotti School', pp. 157-197). No other individual work of the composer has come anywhere close to enjoying this much attention amongst scholars.

²⁶ Stowell, *Beethoven: Violin Concerto*, p. 1.

that the Violin Concerto was not a brilliant piece of one-off inspiration on the composer's part. It was arrived at after considerable effort in terms of an earlier fragmentary Concerto in C, WoO 5, of which only the first 259 bars of the first movement survive, the two Romances for violin, the *Kreutzer* Sonata and the *Triple* Concerto. These works testify to Beethoven's awareness, in spite of his own limited skills on the instrument, of the technical and stylistic accomplishments of the time. Influences of French concertos of Viotti, Rode, Kreutzer and Baillot are discussed at length; in the chapter 'The genesis of Op. 61', Stowell considers, in turn, the notable figures, their style of composition, and, finally, some of the impact their works have had on Beethoven's Concerto. However, while drawing upon several very useful aspects of the music, Stowell's work is, by its very nature, unable to go beyond providing glimpses into those aspects that, when examined in greater detail, unravel further revelations for a more complete understanding of the work. Within its limitations as a handbook aimed at providing the groundwork for further scrutiny, the monograph furnishes important factual and analytical insights. In this thesis, while freely acknowledging my debt to Stowell, I aim to further the scope of the above study by expanding upon his work on the French concertos, examining their various aspects in greater detail, attempting to delve deeper into the question of their impact on Op. 61. Stowell points out several overt resemblances between the French School concertos and Beethoven, most notably in the style of writing for the solo violin. However, similarities between any two musics are, at the best of times, tricky to establish, and melodic affinities in the solo part in themselves do not necessarily imply a strong connection. My design, therefore, is to look closely into some of the parallels noted by Stowell, but also venture beyond such surface correspondences to explore issues more fundamental to the genres: those of form, structure, degree of interaction between solo and orchestra, and so on. For it is primarily through these factors, I contend, that musical kinship, if at all evident, can be established with any degree of conviction.

My indebtedness to Stowell, of course, does not end at the above handbook, for the author has himself carried out some detailed work on the French School concertos. In his essay in Sala's collection, for instance, Stowell expands upon some of the premises originally explored in the handbook.²⁷ While he still maintains his earlier assertions on the significance of the French School works for Beethoven, the author does remind us that Beethoven never appropriated the style for its own sake, but only to advance the tightly-knit musical discourse

²⁷ Stowell, 'The Viotti School of Violin Playing: Style and Influence', in Sala ed. *Giovanni Battista Viotti*, pp. 219-249.

of his own compositions. Stowell, however, chooses, at the cost of repetition of some of his arguments in his earlier handbook on Op. 61, to dwell on ‘a number of parallels’ in the solo violin parts, when his above cautionary note could have afforded a more thorough investigation of the discrepancies at several layers of analysis—dialogue between violin and orchestra, integration of the solo violin passagework into the structural fabric of the movements, and so on. My discussion of the ‘dramatic accents’ as evidenced from the exploitation of the opening timpani beats, for instance, explored in more detail in Chapter 4, expands Stowell’s premises and offers an insight into some of the workings of Beethoven’s Concerto at the structural and the aesthetic levels, far beyond the achievements of the French School.

It should be pointed out here that Stowell is not the first in his approach of scouring for parallels between Viotti et al and Beethoven. Boris Schwarz in his 1958 article presents an insightful picture of French School influences on Beethoven’s music, particularly that for the violin.²⁸ Schwarz examines Beethoven’s seven concertos (five piano concertos, the *Triple* Concerto and the Violin Concerto) as the outcome of potential linkages with French ideas. Considerable weightage is assigned to the Violin Concerto, and, not entirely unlike Stowell’s later essays, striking parallels between passages from the French composers, particularly Viotti and Kreutzer, are pointed out. Schwarz’s is thus an illuminating article with instructive details on French violin music of the time that evidently drew Beethoven’s admiration. However, it suffers from some of the same critique I have levelled at Stowell in the following pages, in that Beethoven’s concertos, while accommodating several of the features peculiar to writing for the violin that were commonly employed by the French composers, went much beyond them to a different stratum of compositional significance. Beethoven could well have been inspired by his French predecessors to incorporate the martial style, for one, in many of his works. However, these march rhythms serve a much more significant developmental function in his music than merely imparting a topical connotation. In most of the French concertos, for instance, there is no separate ‘development’ section—as Schwarz acknowledges in his essay, if only in passing—whereas in Op. 61 there is extensive development exploiting the lyrical higher registers of the instrument and the obsessively hammered out repeated-note opening motif. The

²⁸ Schwarz, ‘Beethoven and the French Violin School’.

different themes in this Concerto are thus woven much more organically than in the French concertos that often tended to be a cluster of separate ideas linked by virtuosic passagework in the violin.

Again, Schwarz cites in his argument many solo violin passages in the French concertos that Beethoven drew upon in his Op. 61.²⁹ While the parallels are quite striking, they should nevertheless be acknowledged with some reservations. For, in Beethoven's work, these apparently inspired figurations are, in fact, much more deeply woven into the structure of the music than in its predecessors, where they mostly serve the soloist in furthering his virtuosity and entralling his audience. Beethoven's Concerto places little or no importance on bravura or brilliance in the solo part, which is often 'incidental' to the texture. The emphasis is much more on the symphonic character of the music as a whole than dominance on the part of the soloist. Indeed, Schwarz accepts this when he states, '... the Violin Concerto of Beethoven suffers from the disparity between a towering musical concept and a comparatively unidiomatic treatment of the solo instrument.'³⁰ The treatment of the solo violin here attends to, and is at all times subordinate to, the unfolding of the musical ideas, unlike earlier times when concertos often served to further the soloist-composer's own performance-related goals.

Chappell White in the chapter on Viotti and the French concertos in his monograph on the eighteenth-century violin concerto considers several salient features that characterise the French works: form and structure in the first movements, opening ritornellos, solo entry and treatment of thematic material, 'development' sections, melodic and harmonic arguments present overall.³¹ The conclusion is an endeavour to put this significant body of work into perspective amidst the greater canvas of the Classical style, particularly with respect to concerto writing. However, despite the author's concluding attempt to distance himself from the position of a scholar patronising the works he analyses—'no one has claimed Viotti to be a Mozart; [Viotti's] violin concertos attempted neither the brilliant incorporation of symphonic development with virtuoso display nor the complexities of dialogue and confrontation between orchestra and solo which are found in Mozart's piano

²⁹ *Ibid.*, pp. 443-446.

³⁰ *Ibid.*, p. 442.

³¹ White, Chappell. 'Giovanni Battista Viotti', in *From Vivaldi to Viotti: A History of the Early Classical Violin Concerto*. Amsterdam: Gordon and Breach, 1992, pp. 329-350.

concertos'³²—the style of writing does occasionally betray that very tone. For elsewhere we come across statements such as, 'Viotti's superiority over his most popular predecessors'³³, and 'as a harmonist, Viotti moves quite early beyond his immediate predecessors..., as a melodist... conventional but varied, and more than usually tasteful'³⁴. White's suggestion that, while other composers of the time, having '... master[ed] the fashionable style early in their careers... continue[d] to exploit them with little change..., Viotti moved ahead'³⁵, and '... Viotti imbues these conventional melodies with such a sense of lyrical grace and above all such unerring idiomatic ease for his instrument that the effect is almost always pleasing',³⁶ reveal the almost inevitably laudatory, sometimes even apologetic, approach many scholars are inclined to take when writing about composers under their radar.

That said, there are several points here that have the potential to facilitate deeper explorations into these works. In our current perspective of a comparative framework, White's characterising of the opening ritornello, for instance, as 'an "a-b-a" closed form'³⁷ is a convenient point of departure. It offers a fruitful way of looking at most of the French concerto works, especially given that Beethoven's Violin Concerto has a succession of thematic material that gives the orchestral exposition a sense of continuity. On the other hand, White considers the relationship between the *tutti* and the solo openings to be mostly 'negligible', especially in the early concertos. This is, perhaps, an unnecessarily generalising remark, and is problematic when examined in detail, as practices vary significantly even in early Viotti. Further, there is hardly any mention of how the material in the orchestral exposition is treated subsequently, a significant omission. Finally, the assertion that 'Viotti never accepted the exact repetitions of the refrain [in the rondos]'³⁸ is also open to question, as in several of the concertos, the rondos do repeat the refrains in their originally stated form—certainly in Concertos Nos. 13 and 22, singled out for case studies—or very closely related versions at least. White's effort is thus a work with mixed results, offering, on the one hand, provocative insights that pave the way for fruitful engagement with these

³² *Ibid.*, p. 349.

³³ *Ibid.*, p. 339.

³⁴ *Ibid.*, p. 341-342.

³⁵ *Ibid.*, p. 336.

³⁶ *Ibid.*, p. 342.

³⁷ *Ibid.*, p. 337.

³⁸ *Ibid.*, p. 339.

works, and, on the other, views and generalised statements that are open to question and doubt on closer analysis.

Bruce R. Schueneman's chapter titled 'The French Violin School: Viotti and Rode' in the Massimiliano Sala edited collection surveys the genre from a historical perspective as well as an analytical one of structure and style of writing for violin and orchestra.³⁹ The author is concerned primarily with Viotti and Rode, the latter being the only one of the famed trio of the later generation violinist-teacher-composers to have studied under Viotti (Kreutzer and Baillot were never his pupils but absorbed his style and the currents of the time). His remarks, though, can be generally taken to encompass the entire cluster of late eighteenth-century French violin concertos. After a brief account of the backdrop against which the concerto flourished, Schueneman discusses at length the essential tenets of the structure established and followed by the composers. Concerto openings, first orchestral *tutti*, first-movement form, style of writing for the solo violin and second- and third-movement patterns are all touched upon in turn, with frequent and appropriate examples to illustrate his arguments.

Schueneman's essay is thus a useful contribution to the body of scholarly output on the violin concertos that reinvigorated the French musical scene in the final decades of the eighteenth and the early part of the nineteenth centuries. However, perhaps largely due to its limited scope as a chapter in a collection, the points raised here, while insightful, remain sketchy and without detailed investigation. The author, for example, makes several sweeping remarks, without detailing his rationale for them.⁴⁰ The essay thus gives the impression of remaining in the realm of an overview and not a detailed discussion of these works. Schueneman mentions Viotti's Concerto No. 22 as beginning in a 'pastoral manner': 'Though retaining something of a march character, the tone of the first movement is muted.'⁴¹ My thesis, in exploring the No. 22 as a case study, examines the above observation in comparison to the Beethoven Concerto, and also returns to this idea of topical connotations within the framework of the stylistic considerations for Op. 61. I attempt to go beyond surface

³⁹ Schueneman, Bruce R. 'The French Violin School: Viotti and Rode', in Sala ed. *Giovanni Battista Viotti*, pp. 199-218.

⁴⁰ For instance, 'the French School ritornello structure exists more in contrasting sections than in development of themes. At the same time, the freer treatment of sonata form looks to the future and the less form-bound procedures of the romantics.' See *Ibid.*, p. 206. Statements like the above, with appropriate clarification, would have served to take the essay beyond the scope of a review to a rewarding analytical exercise.

⁴¹ *Ibid.*, p. 204.

remarks and engage in comparative-analytical study that substantiates or refutes statements like the above with something approaching concrete logic and rationale, supported by documentary and musical evidence.

Joel Galand's article on solo entries in late-eighteenth century concertos is another useful source in contrasting different strategies employed by composers to tackle the challenge of juxtaposing for the very first time the solo and the orchestral forces in the sonata-ritornello form.⁴² While Galand is concerned chiefly with Mozart and J. C. Bach, and with other contemporaries—mostly German and Viennese, however, and not French—the tenets of his essay generally hold true for Viotti et al. More importantly, they raise important issues in the current context of contrasting the French concertos with Beethoven's. Even though Galand's German composers were distinct in their approaches of 'differentiat[ing] ritornello and solo openings, they often derive entry themes from the ritornello in ways that are fairly obvious'.⁴³ The same holds true for the French contemporaries as well. As we can see from the different illustrations in the chapter accompanying this review, Viotti employed several different strategies for solo openings, with various degrees of correlation—what Federico Celestini terms as "transfiguration[s]' of the orchestral melod[ies]"⁴⁴—with their respective orchestral expositions. Again, the author's remark that it is often the written-out *Eingang* that links the R1 and the S1 in concertos⁴⁵ sums up the corresponding section in Beethoven's concerto quite accurately, although there is practically no example of this device to be found in Viotti, save, perhaps, for one instance in his D minor Concerto (No. 17), where the violin part rises from the concluding bars of the exposition in a rather primitive version of what is encountered later in the Beethoven Concerto. Even here, in the absence of an *Eingang*-like figure as in Beethoven, the continuity effect is still in its nascent form, not fully developed in the sense that it is in some of Mozart's concertos—his Violin Concerto No. 5 and *Sinfonia Concertante* for violin and viola, for instance.

⁴² Galand, Joel. 'The Large-Scale Formal Role of the Solo Entry Theme in the Eighteenth-Century Concerto', in *Journal of Music Theory* 44 (2000), pp. 381-450.

⁴³ *Ibid.*, p. 398.

⁴⁴ Celestini, Federico. 'Viotti and the 'London' Violin Concertos: A Challenge for Analysis and Historiography', in Sala ed. *Giovanni Battista Viotti*, pp. 253-272.

⁴⁵ *Ibid.*, p. 386.

Galand's article is thus a constructive commentary on the problematic issue of solo entry as it evolved in the hands of the late eighteenth-century composers. It furnishes an important tool to look at concertos from this and later times, even outside his scope of German concertos, and establishes a useful platform for comparison. The different strategies adopted by the French school composers, as well as Beethoven's completely antithetical and individual approach, lend themselves well for scrutiny from this perspective.

In his 2000 essay on Viotti's 'London' Concertos, Stowell describes the 'product of [Viotti's] London years' as 'his most polished and mature... generally expand[ing] upon the expressive language of his 'Paris' works, and their lyrical melodic qualities... foreshadow[ing] the Romantic ideal'.⁴⁶ The above remarks contain the tacit implication that the 'London' concertos have impacted violin concertos in the nineteenth century: indeed, the author stresses the point by drawing upon secondary literature identifying such similarities, particularly with the violin concertos of Mendelssohn and the Schumann. This is followed by an overview of the many salient aspects of the twenty-nine concertos. In a thorough and detailed survey Stowell establishes several facets found across the concerto works, although he carefully cautions us that the said features are, if anything, more 'sharply defined in the earlier 'Paris' concertos' than in the later 'London' opera. He alludes to, for instance, slow introductions in Concertos Nos. 25 and 27; opening ritornellos variously 'incorporating... a 'military' theme, characterised by a march-like pulse, dotted rhythms and often by repeated notes; a chordal theme based on the tonic triad and usually succeeded by a similar figure on the dominant; or a lyrical, sustained melody';⁴⁷ tonal patterns throughout the movements; 'genuine symphonic development of thematic material', or, rather, the relative lack thereof; slow movement and finale style; style of writing for the violin, and so on. Of course, Stowell here is commenting on a body of several concertos; however, the overview of the works he undertakes remains, at best, just that, an overview. Perhaps due to the scope of the chapter, there is little in the way of detailed engagement on individual characteristics that would have benefited the student.

In the several literary essays on the topic of the French violin concertos alluded to so far, scholars have enthusiastically taken up the task of providing astute commentaries on various features of these works, from

⁴⁶ Stowell. 'Viotti's 'London' Concertos (Nos. 20-29): Progressive or Retrospective?', in Wyn Jones, David ed. *Music in Eighteenth-Century Britain*. Aldershot: Ashgate, 2000, pp. 282-298.

⁴⁷ *Ibid.*, p. 287.

varied viewpoints, sometimes even openly contradicting others' arguments. There is a commonality that is noticeable in the scholars' approaches to this body of music. Almost all the writers engage ardently in analysing aspects of form, structure, thematic and motivic play, style of writing for the soloist, to name a few. Stowell and Schwarz talk at length of the impact of these works on Beethoven's Op. 61, primarily based on solo violin style; Schueneman discusses formal and stylistic elements across Viotti and Rode; while White and Celestini are concerned with analytical and historiographical issues. And the works of all the above writers contain generous doses of an element of the survey of the overall (considerable) body of the concertos. Rarely have they, however, commented upon stylistic or aesthetic issues—and by that I am primarily concerned with the relationship between soloist and orchestra and its intricacies, or the lack thereof—even though many have laid the groundwork for this discussion in their writings. This curious oversight can only be presumed to be due to the fact that the orchestral writing in these concertos is, at best, commonplace, and, at times, even mediocre, given these concertos came after Mozart's violin concertos that contain far more detailed orchestral involvement in the musical discourse. Of course, one naturally wishes to celebrate the composer or the work being discussed—nobody fancies acknowledging any hint of mediocrity in their subject matters, although some such cases might be pointed out in an objective fashion. One author who makes an attempt is Simon Keefe, who does not hesitate to acknowledge the limitations that the French composers placed upon themselves: 'Viotti's orchestral writing in his violin concertos has not generally been regarded as one of his strong stylistic suits.'⁴⁸ This is in line with Chappell White's realisation in his monograph.⁴⁹ Keefe traces the development of orchestral inclusion in the music by first considering the 'London' concertos, before taking a step backwards in looking at an earlier 'Paris' concerto, No. 13, in hindsight. His concluding remarks on the findings of his essay might be branded as a touch lofty;⁵⁰ but Keefe nevertheless shows that Viotti, albeit within the said shortcomings, often developed the rudimentary balance between the two forces in ways that revealed his innovative skills as a composer.

⁴⁸ Keefe, Simon. P. 'Aesthetic and Stylistic Balance and the Role of the Orchestra in Viotti's Violin Concertos', in Sala ed. *Giovanni Battista Viotti*, pp. 297-315.

⁴⁹ White, *From Vivaldi to Viotti*, p. 342-345. White describes Viotti's orchestral style as 'rather unimaginative', and the 'London' concertos 'competent enough but not outstanding'. Also in Keefe, 'Aesthetic and Stylistic Balance', p. 303.

⁵⁰ 'By highlighting distinctive orchestral sonorities in general and attending carefully to the balance between grandeur (of both intimate and emphatic kinds) and brilliance in particular, Viotti's violin concertos emerge as successful aesthetic and stylistic products of their time.' See Keefe, 'Aesthetic and Stylistic Balance', p. 315.

In attempting a comparative analysis between the French violin concertos and Beethoven's Op. 61, my endeavour will be to expand upon the above seldom-discussed aspect of the former group. Writers cited above have liberally indulged in using sweeping terms such as the 'military theme', 'march-like pulse', 'grandeur', and so on, often without concern to offer any clarification with regard to what such blanket terminology signifies in the context of this particularity, viz. the concertos of Viotti et al. Their essays, upon closer reading, often offer clues towards their individual positions, and yet such pointers almost always fall short of being developed into a set of values with any degree of specificity, values that could potentially lead to an aesthetic and stylistic perception relevant to this body of music. My aim, on the other hand, is not only to offer a comparative analysis of the salient characteristics of the two musics—the French School and Beethoven—but also to consider the aesthetic framework within which they are situated. I look closely into implications of all the qualities referred to above, such as the 'martial', 'grand', 'lyrical', and offer an insight into how the said qualities developed from the time of Viotti's concertos during the final decades of the eighteenth century, and Beethoven's work, heralding from the first decade of the nineteenth. The dramatic ramifications stemming from the degree of interaction between violin and orchestra is explored in detail. Keefe and White, for example, in their writings note the lack of orchestral involvement during the solo sections, and yet the former also notes the ways Viotti found to turn this apparent weakness into an advantageous position as early as in his 'Paris' concertos. The platform thus prepared affords—and indeed warrants—a close investigation of the aesthetic issues surrounding the works, and comparative analysis with Beethoven's Op. 61, commonly advanced as having been directly influenced by this music, provides an excellent opportunity for the same.

The Viennese precedents: Mozart and Clement

No consideration of Beethoven's Violin Concerto will be complete, of course, without looking into the towering works of Mozart before him, an undeniable influence in various different ways. Again, due to a large body of concertos, I have been compelled to narrow my focus into a handful of works for the present purpose. I do not, for one, include Mozart's five delightful violin concertos in my discussions, primarily because there were composed before or around 1775, long before Beethoven's solitary opus. Although some of them had been published in Vienna by the time of the composition of Beethoven's Op. 61, there is no evidence that Beethoven

actually had any exposure to these works, either in printed form or through performances. He was, on the other hand, familiar with Mozart's keyboard concertos, having kept scores of the works, heard them in concerts, and even composed cadenzas for one.

Twenty-seven piano concertos spanned Mozart's lifetime—just as Viotti's twenty-nine violin concertos were spread across his—and reward the ardent student with a very intimate picture of the evolution of his compositional process.⁵¹ Even amongst these keyboard works, I have limited myself to exploring the 'mature' concertos, from K. 413 onwards.⁵² While the earlier works, essentially youthful exercises by the young composer, merit a fascinating study unto themselves, they fall largely outside the scope of the arguments made here.⁵³ And, even starting with the K. 413, there still remain seventeen concertos to tackle. While I have carefully attempted not to rely extensively on any one concerto, and refer to several of them over the course of the thesis, for the purpose of a closer focus and attention, some of the works have inevitably enjoyed lengthier discourses than others. Again, I have tried to exercise prudence in my selection of concertos to focus on. While I keep referring to other concertos across the 'mature' works, key opera that feature in the chapter are the K. 449 in E flat, K. 466 in D minor and K. 491 in C minor. The first of the three is an exemplar for Mozart's self-professed 'new way' as he envisioned in a letter: he referred to the set of three concertos K. 449, 450 and 451 as composed in 'an entirely special manner', clearly signalling a break from earlier traditions.⁵⁴ Indeed, in terms of the opening

⁵¹ The evolutionary aspect of the Mozart piano concertos has been extensively commented upon previously. See, for instance, Keefe, Simon P., *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*. Woodbridge: The Boydell Press, 2001; also Keefe, *Mozart's Viennese Instrumental Music: A Study of Stylistic Reinvention*. Woodbridge: The Boydell Press, 2007, Section I, Chapters 1-3.

⁵² This is partly influenced by the conscious break from his earlier traditions indicated by Mozart himself, in his letter to his father Leopold, where he famously describes the set of three concertos K. 413-415 as 'a happy medium between what is too easy and too difficult... very brilliant, pleasing to the ear, and natural, without being vapid... [with] passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.' See Anderson, Emily trans. and ed. *The Letters of Mozart and his Family* (Sadie, Stanley and Smart, Fiona rev. 3rd ed.). London: Macmillan, 1985, p. 833.

⁵³ Interesting to note here—and perhaps not too surprising—Keefe does not include these early concertos in his arguments either, on the grounds that these, mostly arrangements and transcriptions of others' music, '... lack the interactional subtlety and sophistication of Mozart's later works.' (*Mozart's Piano Concertos*, p. 6).

⁵⁴ Bauer, Wilhelm A., Erich, Otto and Eibl, J. H. eds. *Mozart: Briefe und Aufzeichnungen. Gesamtausgabe. Band III: 1780-86*. Kassel and London: Bärenreiter, 1963, p. 315. Also in Keefe, *Mozart's Viennese Instrument Music*, p. 20. The above quote is Keefe's own modification of Mozart's phrase 'ganz besonderer Art'.

ritornello, solo entries and dialogue between piano and orchestra, concertos from K. 449 onwards show a remarkable array of compositional innovations, which I shall be tackling in the subsequent pages. The rationale behind my relying more upon K. 466 and K. 491, apart from the analytical viewpoints I elaborate in the chapter below, involves more practical considerations: the certainty, above all, that Beethoven knew and admired these works. He thought of the dramatic K. 466 highly enough to have composed cadenzas for its outer movements; while his enthusiasm with K. 491 is well documented.⁵⁵ The tonality of K. 491 is not without significance either: Beethoven's own Third Piano Concerto, in the same key, contains more than tacit acknowledgement of the impact of the earlier work. No other Mozart concertos have been associated with Beethoven with such assuredness as the two above. Thus, in choosing the above works, particularly K. 466 and 491, I have attempted to hand-pick those that Beethoven had had exposure to, in print or in performance. Such opera are, therefore, much more likely to have directly impacted his subsequent compositions, Op. 61 amongst them, than ones where evidence of his awareness of them is more challenging to establish.

Already, given the above exposition, it is curious that, in Stowell's handbook, the role of Mozart is touched upon only in passing.⁵⁶ This is, we find out, a conscious decision even, as the author candidly professes: 'Beethoven's use of the concerto orchestra owes its inspiration largely to works of works of Austrian composers... and most especially Mozart.... However, Mozart's influence notwithstanding,' Stowell chooses to focus on the French School works and Clement's Concerto.⁵⁷ We must, therefore, turn to other sources, of which there is, thankfully, no dearth. Hepokoski and Darcy's *Elements of Sonata Theory*, for instance, is a comprehensive volume

⁵⁵ Owen Jander recounts at length the anecdote in Thayer's biography, where Beethoven supposedly exclaimed to Johann Baptist Cramer, pianist and composer, about the beauty of the ending of K. 491. See Jander, Owen. "'Cramer, Cramer! We Shall Never Be Able To Do Anything Like That!': Understanding a Favorite Quotation about Mozart's Concerto in C Minor, K. 491, and Mozart's Influence on Beethoven's Concertos', in *The Beethoven Journal* 15, 2 (2000), 48-63. Whether it is the coda of the finale, as Joseph Kerman interprets the above exclamation to have referred to (see Kerman, Joseph. 'Notes on Beethoven's Codas', in Tyson, Alan ed. *Beethoven Studies* 3. London: Cambridge University Press, 1982, p. 143. Also cited in Jander.), or of the first movement, which is the contention of Jander who disputes Kerman's claim, is irrelevant for the purpose of the present arguments. That Beethoven was familiar with the K. 491 can, however, be established with a reasonable degree of conviction.

⁵⁶ See Stowell, *Beethoven: Violin Concerto*, p. 14, where the author notes the 'military character of some of Mozart's concerto first movements, notably the violin concerto K.218 and the piano concertos K.453 and K.459'.

⁵⁷ *Ibid.*, p. 20.

containing a detailed and extensive survey of the sonata structure from its birth in the late eighteenth century to its continued development in the early parts of the long nineteenth century.⁵⁸ An attempt towards an objective comprehensiveness is evident throughout the volume, first, in the sheer breadth and scope of its contents, and, second, in the avalanche of acronyms and abbreviations cooked up by the authors for a thoroughness that, they feel, renders it ideal as a reference tool for students.

Critics of the volume have, however, not failed to notice some strange aberrations—primarily omissions and confrontations—in this otherwise wide-ranging volume. The greatest of such peculiarities is the extreme bias towards Mozart's works, marginalising those of the other luminaries of the period, to the extent that the book could almost be a companion for Mozart's sonata-style output, with Haydn et al lingering somewhere in the periphery. Another significant practical challenge, as observed by William Drabkin in his review of the book, is that, because of its 'slow-going' nature, as well as over-dependence of subsequent chapters on what has been said previously, to the point that they are difficult to read in isolation⁵⁹, the volume does not lend itself easily to extracting ideas independently for reference.

The above criticism notwithstanding, it is nevertheless productive to apply some of the arguments here for the present purposes. The authors' concept of the *medial caesura*, for instance, offers interesting possibilities when examined in this light. In Beethoven's Violin Concerto, for instance, the caesura, although arguably present in the first violin bars preceding the lyrical secondary theme in the woodwinds, does not lead to a change in key (the dominant or the major third for major and minor mode works respectively, claimed to be the commonest occurrences by the authors) as it does in so many of the Mozart concertos—and, indeed, in so much of Beethoven's own output. Also interesting is the fact that, whereas for these authors the absence of the caesura leads to a continuous exposition, in Beethoven the caesura is almost powerless to break the momentum and continuity facilitated by the relentless statements of thematic material in quick succession. The absence of a change in tonality, of course, contributes to this sense of continuity. The function of the medial caesura vis-à-vis

⁵⁸ Hepokoski, James and Darcy, Warren. *Elements of Sonata Theory: Norms, Types and Deformations in the Late-Eighteenth-Century Sonata*. New York: Oxford University Press, 2006.

⁵⁹ Drabkin, William. 'Mostly Mozart', *The Musical Times* 148 (2007), p. 93. The title of Drabkin's review is not without interest, as it attests to critical impression of the book's obsession with Mozart's works.

the secondary theme and overall structure of the orchestral ritornello, therefore, proves to be one of the key distinctions in the role played by the orchestral expositions in the two musics.

Joel Galand in his 1995 essay sheds light on the genre of the *sonata-rondo* that came into prominence towards the end of the eighteenth century.⁶⁰ This article builds on an earlier work by Malcolm Cole where he traces the emergence of the form in the writings of eighteenth- and nineteenth-century theorists.⁶¹ As the Rondo in Beethoven's Op. 61 can well be argued to be in the sonata-rondo category, discussion on this pattern is not without interest. Cole summarises twentieth-century writings on the Rondo form as broadly conforming to an A-B-A-C-(A)-B'-(A) pattern⁶²—often with substantial variations. It is the same pattern that Galand later expands into the '... A B¹ A C A B² A [scheme], where the initial A and B sections correspond to a sonata exposition, the C to an often-developmental episode, the repetition of A and B to a recapitulation, and the final refrain to a coda'⁶³, which Galand then goes on to formulate into a table as a Type III 'Binary/ritornello type'⁶⁴. Discussed in more detail later in this thesis, further similarities between the rondo types are described by Galand as 'Mozart's favourite method of lending rondo characteristics to an expanded-binary theme' show how Beethoven was influenced by preceding and contemporary practices in this form.

While Cole's article tracks down the use of the term 'sonata-rondo' in eighteenth- and nineteenth-century writings, it reveals the unease and bewilderment of the thinkers with how to tackle this hybrid form. It offers an interesting insight into the apparent confusion that they went through, in describing a version of the rondo that seemed to transcend the rudiments of the structure evident in the simplest iterations of the form. Galand, on the other hand, takes recourse to Schenkerian analysis and voice leading in considerable detail, partly to problematise the various tenets and conclusions arrived at as a result of this method. Both the above approaches lie outside the scope of present investigations. However, some of the conclusions the authors draw are significant, placing their articles very much into the purview of this thesis: the various patterns of the

⁶⁰ Galand. 'Form, Genre, and Style in the Eighteenth-Century Rondo', in *Music Theory Spectrum* 17, 1 (1995), pp. 27-52.

⁶¹ Cole, Malcolm S. 'Sonata-Rondo, the Formulation of a Theoretical Concept in the 18th and 19th Centuries', in *The Musical Quarterly* 55, 2 (1969), pp. 180-92.

⁶² *Ibid.*, p. 181, Table I.

⁶³ Galand, 'Form, Genre, and Style', p. 37.

⁶⁴ *Ibid.*, p. 39, Figure 3.

instrumental rondo that start to develop in the latter half of the eighteenth century in the works of Haydn and Mozart were the ones subsequently expanded in Beethoven's opera, including the Violin Concerto. And, for this reason, Galand—and Cole before him—must be accorded prominence, for their novel attempt at systematising the said patterns for easier categorisation and analysis. It serves as a convenient tool for pitting the Op. 61 rondo against earlier and contemporary customs and prevalence, in an attempt to compare and contrast the salient similarities and distinctions between both.

In tackling the issue of dialogue between solo and orchestra in the concertos of both Mozart and Clement, Chapters 2-3 expand upon the views of Simon Keefe who has written extensively on this.⁶⁵ Here I examine Keefe's position on two different—and rival—aspects of the said interactions, cooperative and competitive. With the aid of musical illustrations, the endeavour is to apply the author's premises to Beethoven's work, and address both the advantages and the drawbacks of such an approach. I show that, while Beethoven was familiar with many of these concertos—and indeed actively advocated some of them, say, by attending performances or writing cadenzas—the ways in which he appropriated the practices were truly individual.

The following chapters, then, engage in considerable analytical detail as I attempt to identify the key issues shaping the structures of these concertos. Key structural issues in these concertos are singled out as I endeavour to show how the said issues impacted Beethoven's compositional process in Op. 61. In many cases, I show that the strategies employed by Beethoven are much similar to those of Viotti, Mozart or Clement, thus expanding upon Stowell's premises, referred to above, of the direct influences of these works on the Op. 61 Concerto. Taking up instances in the sonata-form first movements, the lyrical slow movements and the rondo finales, I endeavour to build upon established scholarly viewpoints on how the concerto form that took shape in the hands of the French composers was developed by Mozart, and appropriated, in turn, by Beethoven, in whose works at the turn of the century the form reached its peak, looking ahead towards the monumental and symphonic concertos of the nineteenth century.

⁶⁵ For instance, Keefe, Simon. *Mozart's Viennese Instrument Music: A Study of Stylistic Reinvention*. Woodbridge: The Boydell Press, 2007; *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*. Woodbridge: The Boydell Press, 2001. Further literature by Keefe will be duly addressed in the following chapters.

The position of Op. 61 in Beethoven's 'Middle Period' music

To confirm or dispute a previously stated point of view is, however, not the sole aim of this thesis. The analytical exercises that shape Chapters 2-3 are not intended as an end in themselves, but further the scope of the thesis to include another significant corpus of music—Beethoven's own body of works composed during his so-called Middle Period. In Chapter 4 I bring in the celebrated opera from just after the turn of the nineteenth century into the purview of this discussion. My endeavour here is to tackle a well-established theory and concept amongst scholars right from the composition of these pieces down to the present day. The most widely disseminated of theories about Beethoven's Middle Period music is that of their aesthetic meaning(s), given vent to in countless writings from E. T. A. Hoffmann in the aftermath of the compositions themselves to modern day students such as Lewis Lockwood, Scott Burnham, Maiko Kawabata, and so on. Most of Beethoven's music of this period seemed to be exhibiting some unique qualities that spurred these writers to ascribe a host of extra-musical meanings to these works. While the approaches of the scholars over the ages might differ, the premise that such meanings can be associated with the music has apparently never been in doubt. And the most commonly believed value pertaining to the pieces that we have come to identify through such accounts is that the music is of a 'heroic' nature. Complemented by other, sometimes related, epithets like 'martial', 'revolutionary' and so on, the idea of 'heroism' in Beethoven's music of the time has been perpetuated through the annals of the history of musicological writing.

Widespread as the above notion of Beethoven's heroic music is, there also exists a curious elitism amongst scholarly views about the same. Burnham's excellent monograph tackling the subject, for instance, constitutes the heart of the debate I endeavour to critique in Chapter 4. In his Introduction to *Beethoven Hero*, Burnham makes a categorical—and, I argue, controversial—claim: he draws up a list of pieces that, in his mind, are fit for inclusion in the category of Beethoven's heroic music.⁶⁶ The works that are 'fortunate' to have found mention are, presumably, the *Eroica* and the Fifth Symphonies, the *Waldstein* and the *Appassionata* Sonatas, the *Egmont*, *Leonore* and the *Coriolan* overtures, and the Fifth Piano Concerto. This is a truly bold assertion, in that not only

⁶⁶ Burnham, Scott. *Beethoven Hero*. Princeton: Princeton University Press, 1995, p. iii: "... the specific style that has come to define the nature of Beethoven's accomplishment is his heroic style, a style to which only a handful of his works can lay unequivocal claim: two symphonies, two piano sonatas, several overtures, a piano concerto.'

does the author limit the scope of Beethoven's heroic music to about eight or nine pieces from amongst the composer's entire Middle Period output, but also places some very rigid standards as yardsticks for assessing heroic content in these works. This necessarily entails the hypothesis that the ingredients that could potentially label a piece as 'heroic' are all to be found in this somewhat elite group of works.

It should be stressed here that no conversation on Beethoven's Middle Period music, especially the oft-labelled 'heroic' music, is complete without a discussion of Scott Burnham's seminal *Beethoven Hero*. It is concerned with the idea of heroism in music as almost forming the lens through which most of Beethoven's major works are filtered down to the ears of the listener and the critic alike, and the act of internalisation of the above trait in the process of consuming this music. The titles of the respective chapters themselves betray the direction of his arguments: the first chapter is titled '*Beethoven's Hero*' and the last '*Beethoven Hero*' (both italics mine), implying the gradual acceptance of the values established in Beethoven's works to, in turn, define and dictate the very music that contain the said values; in other words, the means begin to justify the ends. For the purposes of the monograph, the Burnham's rather rigid classification of works is a brave but eventually ideal representative group, as it allows him the foundation on which to base his compelling arguments. However, the author, in his process of elimination, inevitably ends up excluding several other pieces—note that he does not mention a single vocal work, for one, in the above classification—that can be argued to be equally 'heroic', albeit in different ways. While opera such as the Fourth Piano Concerto, *Fidelio*, the *Pastoral* Symphony et al do not, perhaps, feature in abundance the devices immediately associable with heroic music, they fall into this second, banished, category of pieces that exhibit the style through various other compositional mechanisms—length, structure, form, narrative and dramatic capacities, soloist-orchestra interaction, and so on. Indeed, one of the principal premises of my thesis is to contend that the Violin Concerto falls in the same latter classification of music that, by means of the parameters stated above, gives rise to a very different strand of heroism, not as glaringly apparent as in the music in Burnham's list. In this regard, the premises and arguments in Burnham's book serve as useful tools to survey the style(s) of these 'other' works, and, by extension, Op. 61. They offer new and compelling perspectives when taken somewhat 'out of context'—the context here being the author's exclusive list of heroic works—and afford a broader application of the 'heroic' framework upon which the Middle Period works situated.

The above viewpoint, perhaps unintentionally, serves to relegate the several other major opera of Beethoven from this period into a seemingly ‘inferior’ category of works. It would appear that there is little in the way of extra-musical meaning to be gleaned from them. Apart from Burnham there are, of course, others who have enthusiastically subscribed to such insular views on the above music. Maiko Kawabata’s article on identifiable codes in the music containing even more distinctly identifiable meanings thrust on them takes an ambiguous view, in conceding that there is something in Op. 61 that entails a ‘heroic’ interpretation, although not quite in the same league as Burnham’s list of pieces.⁶⁷ Even those who recognise the need to include Op. 61 in discussions on Beethoven’s Middle Period aesthetics seem reluctant to take the step of associating the Concerto with any extra-musical associations. Leon Plantinga, for one, identifies the similarities between the timpani parts of Op. 61 and the Fifth Piano Concerto;⁶⁸ and Lewis Lockwood appreciates the much longer temporal span required for the unfolding of the structures in opera such as the Fourth Piano Concerto and the Violin Concerto.⁶⁹ Lockwood has also written about the need to admit to the notion that the ‘heroism’ trope in Beethoven’s music is not just the one found in the celebrated works like the *Eroica* and the Fifth Symphonies. Making a case for *Fidelio*, Lockwood argues that Florestan, certainly a protagonist in the plot, is not the conquering hero—or, at least, the leader of masses, as he is believed to be in, say, the *Eroica*—but a suffering one, who endures his fate by languishing in jail, to be rescued by Leonore.⁷⁰ Indeed, the latter, in her courageous act of delivering her husband from the miscarriage of justice, comes closer to the hero of the *Eroica*. Within the same opus, there is thus two different kinds of heroism—one fitting a conventional definition as is popularly applied to Beethoven’s other contemporaneous pieces, and one necessitating a broadening of the demarcations of the term.

⁶⁷ Kawabata, Maiko. ‘Virtuoso Codes of Violin Performance: Power, Military, Heroism, and Gender (1789 – 1830), in *19th-Century Music* 28, ii (2004), 89-107.

⁶⁸ Plantinga, Leon. ‘The “Emperor”: Piano Concerto No. 5 in E ♭, Op. 73’, in *Beethoven’s Concertos: History, Style, Performance*, p. 272.

⁶⁹ Lockwood, Lewis. ‘The Violin Concerto’, in Ch. 11 ‘The Mature Concertos’, in *Beethoven: The Music and the Life*. London: Norton, 2003.

⁷⁰ Lockwood. ‘Beethoven, Florestan, and the Varieties of Heroism’, in Burnham, Scott and Steinberg, Michael eds. *Beethoven and his World*. Princeton: Princeton University Press, 2000.

In Chapter 4 I expand upon the historiography of this trope, long overdue for a rethink, that Burnham's list of pieces above, to take a representative example, is the sine qua non of every debate on Beethoven's heroic music. Taking the *Eroica* and the Fifth Symphonies and the Fifth Piano Concerto on the one hand, and pieces like the Violin Concerto, as well as the Fourth Piano Concerto and the *Pastoral* Symphony on the other, I show that the compositional strategies employed in these two groups do not differ diametrically, but are linked together in more than one ways. From the opening chords to the codas, in the respective second movements and the finales, the linking of movements across the works pointing towards thorough composition, and so on, the constituent pieces in the two categories share several striking parallels that are too distinctive to remain outside scholarly debate. Curiously, these are some of the same features that apparently mark opera such as the *Eroica* and the Fifth Symphonies as heroic works. It is therefore a curious scholarly trend that the features present in one group of works are celebrated as advancing the extra-musical qualities of the constituent pieces in that group, while the other set of music, also containing the same feature, is routinely sidestepped in this discourse.

Glenn Stanley's chapter in *The Cambridge Companion to Beethoven* treads a middle path.⁷¹ While the author is in agreement with my contention that, 'a shortcoming of [a] division [such as Burnham's] lies in its over-identification with the style of the Third and Fifth Symphonies and other "heroic" works',⁷² he, however, explicitly dismisses as 'non-heroic' works such pieces as the Fourth Piano Concerto and the Violin Concerto. In an otherwise concise set of arguments, this initial premise somewhat clouds the rest of the chapter in that Stanley looks at the corpus of Middle Period works as a balance between the heroic and the non-heroic music, and how the composer achieves such parity. My argument in the thesis, on the other hand, is that some of the works that Burnham—and now Stanley, although in a different way—dismisses as non-heroic share many of the same characteristics and attributes as the ones acknowledged as heroic, and in a later chapter (Chapter 4) I attempt to present the various facets that support such a reasoning.

⁷¹ Stanley, Glenn. 'Some thoughts on biography and a chronology of Beethoven's life and music', in Stanley, ed. *The Cambridge Companion to Beethoven*. Cambridge: Cambridge University Press, 2000, pp. 3-13.

⁷² *Ibid.*, p. 4.

A recent article by Daniel Chua finds similar grounds to some of Burnham's debate.⁷³ Chua cites several prominent scholars, at different times, falling under the umbrella of describing the diverse aspects of the heroic strain found in Beethoven's music, candidly acknowledging the inescapability of the Promethean tag on the works that just refuses to fade away ever since it was conjured in the nineteenth century itself. Echoing Burnham, the author realises the irreversible absorption of the heroic image of the music, and, by extension, of Beethoven himself, that is now firmly entrenched in our minds and preconditions any judgement of his music, especially from the Middle Period onwards. Attempts to liberate the music from preconceived and programmatic impressions have had perhaps the unintended result of raising its status to even higher echelons of extra-musical connotations, as Chua writes, '... ironically, music's liberation from cult coincides historically with its elevation to the status of cult. Far from secularizing music, demythologization tends to convert *the means into an end*, turning religious art into an art religion.'⁷⁴

Beethoven's music, therefore, in the process of shelving its philosophical and aesthetic associations, itself becomes a study of the said philosophy and aesthetics. And, while Chua acknowledges the multiple variants of the heroic figures in Beethoven's music that have been debated for a long time, he argues that these are but the various faces of the single hero, or heroic *thought*, that conditions and sustains our notion of the composer and his music. This sits rather well with my own views. For it is in the light of such arguments that Op. 61 is, I believe, best understood. While the protagonist in the Violin Concerto does not carry the weight of Napoleon- or Prometheus-like figures destined to offer deliverance to mankind, he contributes to this notion of the hero in various 'other' ways. Apart from brave warriors, Beethoven's music emancipates several different strands of heroic activity—the suffering composer of the Fifth Symphony, the lonely wanderer of the *Pastoral* Symphony, or the unjustly persecuted hero in Florestan—and it is this diversity that ought to be celebrated over the sometimes narrow meaning attached to the term by several writers.

⁷³ Chua, Daniel K. L. 'Beethoven's Other Humanism', in *Journal of the American Musicological Society* 62, iii (2009), 571-645.

⁷⁴ *Ibid.*, p. 572. Italics mine, to show how different authors, writing fourteen decades apart, are in agreement over the inescapable—even steadily on the rise—eulogising that has always characterised Beethoven's Middle Period music.

William Kinderman's *Beethoven*,⁷⁵ which first came out around the same time as *Beethoven Hero*, includes two chapters on the heroic music, where the author seems to sound a cautionary note against Burnham's rather restrictive approach towards the heroic music. Stressing the dangers of placing too much significance on wanton external programmatic interpretations thrust upon the score, demeaning, in the process, the inner aesthetic qualities of the music, Kinderman writes, in the context of the *Eroica* Symphony, '... what really counts here is not the imposition of associations from outside the work, but rather the recognition that the music itself embodies these associations in its structures, rhythmic movement, orchestration, and character... an *intrinsically musical* narrative'⁷⁶. That last phrase is particularly significant, as it is precisely this narrative, I argue, that also shapes the Violin Concerto and gives the work its unique aesthetic qualities. The narrative here might not be as prone to an all too convenient extra-musical reading à la the *Eroica*, but some of the methods embodied in the piece feature remarkably consistently across Beethoven's Middle Period *oeuvre*—large-scale structure, dramatic moments created by notes repeated to the point of obsession, major thematic material going unresolved for extended lengths of time, bold modulations, expansion of the development and the coda sections with the latter assuming progressively more significant roles, recurrence of patterns across movements that are often linked by various means, to name a few. Op. 61, then, relies more on the innate qualities of the music itself for its momentum, perpetuated less by extra-musical narratives than have been associated with so much of Beethoven's output.

The very act of including works such as the Fourth Piano Concerto and the Violin Concerto in the chapter 'The Heroic Style II, 1806-1809' (108-38) is in direct opposition to Burnham's views on heroism. Kinderman recognises the significance of the repeated crotchets in the timpani at the outset of the Concerto; he also acknowledges the ways in which the entire structure of the large-scale movement is grounded on the said motif. Citing several instances of Beethoven's expanding a perfectly unassuming motif to build a piece of such proportions, he develops the idea of heroism in Beethoven's music beyond the oft-mentioned pieces to a truly fruitful study encompassing most of Beethoven's major Middle Period output.

⁷⁵ Kinderman, William. *Beethoven*. 2nd ed. Oxford: Oxford University Press, 2009.

⁷⁶ *Ibid.*, p. 86-87 (italics mine).

Michael Broyles identifies the ‘seemingly contradictory tendencies’ that make ‘stylistic classification [of Beethoven’s Middle Period works] difficult’, but, in the context, makes a curious statement that is open to debate.⁷⁷ He writes, ‘[the new and diverse stylistic tendencies in Beethoven’s Op. 50’s-60’s] do share one feature, however: They are at odds with the Classical symphony style, as their principal effect is to disrupt either cadential drive or directionality’.⁷⁸ The above statement would imply that Beethoven deliberately destroyed the sense of continuity, and, by extension, coherence of form across movements, that he inherited from his predecessors. My contention in the thesis is quite the opposite: all the ‘new’ devices—‘military style’, ‘expansiveness’, ‘spaciousness’, ‘lyricism’, ‘tendency to fragment longer lines by a motivic emphasis at the expense of the drive of the phrase to the cadence’ and so on—but serve to highlight the seamless flow of the musical argument. Broyles, on the one hand, convincingly argues for the presence of various factors such as French Revolutionary repertoire with its distinctly martial elements, the *opéra-comique*, particularly the ones by Cherubini, and various other ceremonial and celebratory works frequently composed and performed in Vienna at that time. Some of the conclusions he draws from the above arguments, are, however, open to debate: his contention that the heroic aspect of this music is achieved, at least in part, by forcefully alienating the Classical forces at work in Mozart et al is challenged by this thesis, which argues that Beethoven went beyond the Classical style not by parting ways with his predecessors, but by carefully harnessing and expanding their styles to develop a unique language of his own.

It is Reinhold Brinkmann who offers a possible explanation of the above anomaly in Broyles: ‘Whereas early Beethoven reception had criticized the “breaking of the ode” (“Odenriß”) in his work as “bizarre”, as a disruption of the harmony of the classical ideal of beauty, [the new stylistic features, post 1800] became a positive and enthusiastically embraced factor in the representation of progress in musical works of art.’⁷⁹ Brinkmann contends that the sanctioning of Beethoven as a composer of *heroic* music, and as *heroic* himself, corresponds

⁷⁷ Broyles, Michael. *Beethoven: The Emergence and Evolution of Beethoven’s Heroic Style*. New York: Excelsior Music Publishing, 1987.

⁷⁸ *Ibid.*, p. 110.

⁷⁹ Brinkmann, Reinhold. ‘In the Time of the *Eroica*’. Zedlacher, Irene trans., in Burnham and Steinberg eds. *Beethoven and his World*, pp. 1-26.

with the ‘... canonization of the symphony as *the* dominant musical genre [which] went hand-in-hand with the canonization of the sublime, the new, and progressive as principal aesthetic categories’ (15), although he is wary of reading too much correspondence between Beethoven’s music and the Revolutionary ideals. Indeed, my thesis is in agreement with his view, insofar as music of the revolutionary kind forms only a part—admittedly a significant part at that—of Beethoven’s Middle Period output, and the heroic strain in his music of the time comprises much more than the rather restricted categorisation of ‘revolutionary’ can possibly admit to.

Eminent Beethoven scholar Lewis Lockwood’s chapter in the same collection of essays assumes particular significance in this discussion.⁸⁰ While discussing *Fidelio*, Lockwood points out the ‘other’ heroes in Beethoven’s music, that are not confined to depicting the hero in martial or military terms, but are shaped by various means, such as the use of ‘register as an essential compositional dimension ... [where] the scalar descent to the lower octaves as a musical analogue ... has powerful formal and structural consequences’ elsewhere in the opera (30), for instance. Florestan is here the ‘imprisoned hero’, a far cry from the protagonist of the *Eroica* marshalling his troops, irrespective of whether we are inclined to attach any weight to the Napoleonic associations of the work or not: ‘... a suffering protagonist—a hero not for what he conquers but for what he endures’ (31). These newer types of heroes necessitate different styles and devices to correspond, as conventional marches and grandeur no longer suffice. This thesis attempts to expand Lockwood’s premise of these other heroes, and argues for works such as the Violin Concerto to be admitted to the elite cluster of heroic music, not for the bold and outright gestures that betray the presence of a brave and courageous warrior, but for the various other means that suggest dramatic interaction between opposite forces, and the powerful and expressive qualities of each of those forces participating in the confrontation.

It should be noted here that there are a few works by Beethoven that fall, perhaps too overtly, under the ‘heroic’ category. I am, of course, referring to pieces such as *Wellingtons Sieg*, Op. 91, and *Die glorreiche Augenblick*, Op. 136, works that were an instant hit with the audience during the composer’s time, but have since fallen out of favour with both performers and writers, most of whom deride such opera as Beethoven’s lesser works, not worthy of mention alongside his memorable achievements. Prominent scholars have roundly denounced these

⁸⁰ Lockwood, ‘Beethoven, Florestan, and the Varieties of Heroism’, pp. 27-47.

works in no uncertain terms, a fact aptly summed up by Nicholas Cook in his examination of these works.⁸¹ There seems to be a tacit implication here that, the more substantial the connection between Beethoven's opus and its immediately surrounding situation (largely in Vienna), the less the musical weightage attached to the work by posterity, however laudatory the public reaction towards it might have been at the time. While this can be argued for Beethoven's works around 1813-14, those of the previous decade are less amenable to such a reaction amongst the musicological fraternity. The Violin Concerto, for instance, has no identifiable political associations, and yet is an epitome of the heroic Beethoven of his 'Middle Period', as I shall discuss in the following pages. I show that, without any political overtones, unlike the *Eroica* or the *Emperor* Concerto, Op. 61 manages to mount the pedestal and feature similar aesthetic qualities—the 'heroic' ideal such as has been claimed to be present in the above works.

I show in Chapter 4 the various musical devices and strategies employed by Beethoven throughout his Middle Period *oeuvre*, often consistent across several works, that reveal themselves on close examination. In doing so, the endeavour is to contribute towards the debate on the presence in the above 'other' set of works, including the Violin Concerto, of the narrativistic meanings ascribed to certain pieces on the basis of these strategies. Drawing on the diversity of such musical resources—opening bars, soloist entry, codas, second movement form, linking of the finales to the first movements—I submit that the Op. 61 Concerto, along with the other sidelined pieces of the time, is as 'worthy' of inclusion in Burnham's elite group as the constituents of the said group themselves. I have largely refrained from analytical extremities, as a breaking down of the work(s) into its most minute detail is not the purpose of this thesis, and this, task, in any case, has been extensively carried out before by others. I instead employ selective analytical tools to show the correlations between the Concerto and other Middle Period works in support of my contention that the former gets needlessly overlooked, when seen through the biased lens of pre-formed value judgements, and not analytical objectivities that are free from such prejudices.

⁸¹ Cook, Nicholas. 'The Other Beethoven: Heroism, the Canon, and the Works of 1813–14', in *19th-Century Music* 27, i (2003), 3-24.

The varied literature cited above all form pieces of the larger issue I attempt to address in this thesis, in that they throw considerable light on individual bodies of works, by the French School composers, Mozart, Clement and so on, culminating eventually in the Beethoven Concerto. But there have so far been limited attempts to draw a chronological line, should such a thing be possible, along these corpora of works to trace the evolution of the concerto form. In trying to throw light on Beethoven's Op. 61, one of the primary aims of this thesis is to do precisely that: to map the Violin Concerto as a logical outcome foretold by its predecessors. In doing so, I also attempt to situate the work amidst Beethoven's other opera of the time, as a natural consequence of the musical and the extra-musical forces engaging the composer's faculties. The thesis therefore pursues a twofold objective, that of drawing both precedents of the form as well as retaining the currency of Beethoven's own *oeuvre* in determining the historical significance of the composition of Op. 61.

In the end, though, my argument oversteps the issue of inclusiveness altogether, as I urge that a thorough revaluation of existing scholarly practices of looking at the music of this period is in order. In the light of the findings in Chapter 4, I propose that the rather rigid ways of classification of these works be expanded, and made adaptable to newer ways of looking at the pieces, so as to serve a broader purpose than justifying writers' narrow(er) individual agendas and become more flexible and inclusive. Informed by the previous chapters on the French School and the Viennese concertos preceding Beethoven as well as his own earlier and contemporaneous opera, Chapter 4 thus offers a fresh perspective on looking at Op. 61, and, indeed, many of the other pieces composed during the first decade of the nineteenth century. I contend that an appreciation of the gradual development of the concerto genre from the final decades of the previous century proves a very useful tool in analysing the Violin Concerto, and can be much more instrumental in viewing the work as a Middle Period product, than vehemently asserting or refuting the piece as a 'heroic' work. This crucial step, I argue, is necessary for current musicological research into this music to leave behind the rigidity of long established (and continually perpetuated) theories, and aim toward embracing a degree of comprehensiveness that does not merely rely upon value judgements already professed, but can analyse and verify the tenets and validity of such judgements in the light of its own (new) findings.

2. Consolidation of Form in the First Movements

As hinted at in the previous chapter, I take up here the first movement of Beethoven's Violin Concerto from the premise of it being a natural progression from those of Viotti, Mozart (with respect to his piano concertos) and Clement. This approach will no doubt raise several questions about differences between the four composers on issues of scope, magnitude, and compositional styles and methods. However, it is my belief that it will also afford a generous opportunity to examine the works as constituting a distinct timeline, with Op. 61 emerging, on the one hand, as a kind of a pinnacle, and, on the other, as perpetuating the dissemination of the concerto form in the nineteenth century.

Viotti wrote no less than twenty-nine violin concertos; his famous pupils and followers—chiefly Rodolphe Kreutzer, Pierre Rode and Pierre Baillot—another forty-one between them. Although all these works have now more or less fallen into oblivion and are of interest only to the diligent student investigating this music specifically, they were in their time widely regarded as the pinnacle of sophistication in the violin repertoire. In this chapter, I shall be attempting to engage with this body of long overlooked works in order to ascertain any possible connections—or the lack thereof—with Beethoven's solitary opus for the instrument.

Mozart's concertos—his numerous piano concertos for the purpose of this chapter—are an altogether different matter, a far cry from the violin concertos of some of his French contemporaries. The twenty-seven concertos spanned the composer's lifetime, just as Viotti's twenty-nine violin concertos spanned his, and reward the ardent analyst with a very intimate picture of the evolution of his compositional process.¹ For the present purpose, I shall be concerned primarily with the 'mature' concertos, K. 413 onwards, as the earlier works, essentially youthful exercises by the young composer, while they merit an inclusive study unto themselves, fall

¹ The evolutionary aspect of the Mozart piano concertos has been commented upon previously. See, for instance, Keefe, Simon P., *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*. Woodbridge: The Boydell Press, 2001; also Keefe, *Mozart's Viennese Instrument Music: A Study of Stylistic Reinvention*. Woodbridge: The Boydell Press, 2007, Section I, Chapters 1-3.

largely outside the scope of the arguments made here regarding possible impact of Mozart's concertos on Beethoven.²

As with the French School concertos, one of my prime concerns regarding the progress of the concerto genre from Mozart to Beethoven is the gradual development of the solo-orchestra exchanges in the works. Once again I bring some selective analysis in this chapter to highlight the salient points in the said relationships, which in Mozart are much more flexible throughout the three movements and across the different concertos. Already in Chapter 1 I have referred to scholarly work carried out in this regard.³ A different approach from the above, tackling directly the issues of solo-orchestra relationships, both confrontational and cooperative, is taken up by Simon Keefe. The author is concerned with stylistic issues in K. 449, and in subsequent works where the severance with the earlier style was complete—the concertos from K. 450 onwards.⁴ He notes the development of these works in terms of 'the presence of a larger accompanying orchestra...', the increases in the level of virtuosity present in the solo part..., and the intricacy and intimacy of the piano's engagement with the orchestra'—'the precise relationship between these new attributes of Mozart's concerto style and the extent to which the relationship itself demarcates a change in style'—as the fundamental issues facing the scholar.⁵ Keefe identifies three distinct traits here—the 'grand', 'brilliant' and 'intimate'—which he shows to be intertwined in myriad ways in the eleven concertos from K. 450 to K. 503. Concerned primarily with formal and relational aspects of the outer movements of these works, the author offers stimulating insights into how Mozart married the apparently incongruous features in the music, 'in the oscillating intimate grandeurs and brilliance of the solo exposition; the piano/orchestra confrontations in the development sections add[ing] an unambiguously grand dimension to piano/orchestra dialogue; and the reprise of orchestral ritornello material in the recapitulation

² Interesting to note here—and perhaps not too surprising—Keefe does not include these early concertos in his arguments either, on the grounds that these, mostly arrangements and transcriptions of others' music, '... lack the interactional subtlety and sophistication of Mozart's later works.' (*Mozart's Piano Concertos*, p. 6).

³ See, for instance, the detailed analytical work carried out by Hepokoski and Darcy (*Elements of Sonata Theory*), and Galand ('Form, Genre, and Style in the Eighteenth-Century Rondo')

⁴ Keefe, Simon. 'On the Grand, Brilliant and Intimate: Mozart's Piano Concertos K. 450–K. 503 (1784–86)', in *Mozart's Viennese Instrumental Music*, pp. 43–63.

⁵ *Ibid.*, p. 43.

accentuates still further[ing] the co-existence of intimate grandeur and brilliance.’⁶ It is interesting to note that, over the course of the chapter, Keefe increasingly ceases to refer to the three styles he identifies at the beginning as separate entities, and instead tends to couple the ‘grand’ and the ‘intimate’, using terms like ‘intimate grandeur’ such as in the above statement. Since he associates the ‘grand’ primarily with the orchestra, as opposed to the ‘brilliant’, which is the prerogative of the soloist (with the ‘intimate’ referring to the solo-orchestra interactions),⁷ therefore it must be that Mozart in these concertos achieves a remarkable fusion of the orchestra and its relationship with the soloist into a larger musical structure. This amalgamation of the two styles is then thrown into sharp contrast with the remaining medium, viz. the ‘brilliant’ or solo passagework.⁸

The above provides a useful framework for exploring Beethoven’s Op. 61 on similar grounds. For, if Keefe’s stylistic classifications are taken at face value, the ‘grand’ and the ‘intimate’ are omnipresent in the outer movements of the Concerto, and are also enmeshed in ways that would justify merging the two—the author’s ‘intimate grandeur’, in other words. However, there is no ‘brilliant’ passagework in the Concerto, certainly nothing to the extent of ‘mak[ing] the performer perspire’ as Mozart had claimed with his K. 450 and 451.⁹ Op. 61 cannot, then, be said to hold any attractions for the soloist who wishes to put virtuosity on display. And yet, I argue in this chapter, that Beethoven, without indulging in passagework, endows the Concerto with soloistic brilliance. This brilliance raises its head for brief periods in the first movement: for instance, towards the end of the first and the third solo sections in extended dominant preparations, and the final few bars of the coda, where the solo violin suppresses the orchestral voices with a sense of firmness and authority. More significantly, the said brilliance, as I show later in this thesis, also involves a sacrificial element: the violin ceding considerable virtuosic ground to the grandeur of the orchestra is itself a ‘brilliant’ act, and a conscious one relinquishing its bravado and standard self-serving territories to be on a similar plane as the orchestra right throughout. Keefe in

⁶ *Ibid.*, p. 52.

⁷ Consider, for instance, the phrases Keefe employs in his arguments, such as ‘integrating the grandeur of the orchestra’s archetypal role exemplified by the orchestral *ritornello*’, and ‘the intimate grandeur of the piano’s and orchestra’s dialogue from the solo exposition’. See *Ibid.*, p. 51.

⁸ *Ibid.*, p. 53: ‘The dialogue/passagework juxtaposition thus adds another dimension to the stylistic ‘medium’ sought by the composer. Just as piano/orchestra dialogue... integrates intimacy and grandeur, so simultaneous dialogue and passagework incorporates intimacy, grandeur and brilliance.’

⁹ Anderson ed. and trans. *Letters*, p. 877. Also cited in Keefe, *Mozart’s Viennese Instrumental Music*, p. 43.

his stylistic considerations of the Mozart works—especially in his interpretation of the ‘brilliant’ to refer to passagework and the ‘intimate’ to dialogue—comes tantalisingly close to the extra-musical connotations of the ‘hero’ and the masses, without actually venturing to mention them. In my chapter, I attempt to unmask and expand some of the implications of the above viewpoint by applying similar values to Beethoven’s Violin Concerto. It advances the discussion of the thesis favourably in the direction of some of Beethoven’s own works, which is the focus of the final chapter.

Keefe’s earlier monograph, *Mozart’s Piano Concertos*, contains even more detailed discussions of the dramatic tension arising out of the above interactions. The author, as he does in the later book, ascribes anthropomorphic values to the piano and the orchestra and their various modes of interaction¹⁰ to stress the conversational aspects between essentially opposite forces of an individual and the collective.¹¹ Indeed, once this is established, the rest of the monograph is heavily dependent on the said premise,¹² as the author diligently traces the development of this apparent co-operation and competition between soloist and orchestra. Moving on to Beethoven’s Violin Concerto, however, there is hardly any instance of the kind of competition Keefe insists upon in his two monographs. The bond between solo violin and orchestra remains close for the entire length of the Concerto, with the former rarely, if at all, venturing out of its comfort zone to assert itself over the orchestral forces. Does it, then, imply that, with cooperation for the most part and almost no competition to rely upon,

¹⁰ Keefe, ‘Mozart’s Piano Concertos and Late-Eighteenth-Century Dramatic Dialogue: A Study of Competition and Co-operation in Three First Movements’, in *Mozart’s Piano Concertos*, pp. 45-74. Keefe is, of course, not the first to have ascribed such connotations to Mozart, as he himself acknowledges the contributions of heavyweights such as Tovey (Tovey, Donald F. *Essays in Musical Analysis: Vol. 3, Concertos and Choral Works*. London: Oxford University Press, 1981), Rosen (Rosen, Charles. *The Classical Style: Haydn, Beethoven, Mozart*. New York: Norton, 2005); Ratner (Ratner, Leonard G. *Classic Music: Expression, Form and Style*. New York: Schirmer, 1980), and others before him, who have repeatedly invoked them in Mozart’s works.

¹¹ *Ibid.*, p. 53: ‘Because of the large volume of dialogue in which members of the orchestra engage independently of the piano and in which the piano engages with separate instruments of the orchestra, we shall regard the strings and woodwinds in Mozart’s concertos as separate interlocutors... For the purposes of detecting co-operation and competition,... we shall regard Mozart’s piano and orchestra as separate, indivisible entities.’

¹² In *Ibid.*, p. 75, for example, Keefe notes, ‘in the solo exposition, the piano and the orchestra engage in intimate dialogue that bonds rather than separates the two forces; in the development, they either partake in dialogue among themselves (internal dialogue), move away from dialogue altogether, or engage in confrontational dialogue...; and in the recapitulation, they re-establish the intimate dialogue of the solo exposition....’

Op. 61 falls short of real dramatic meaning? To attempt a response to this problem, Keefe's position needs to be expanded further. As I show in this chapter, even when solo and orchestra are on the same footing, their cooperative discourses can still be impregnated with tension, anxiety and anticipation, all the characteristic ingredients of dramatic inflection, which is what Beethoven achieves in his Violin Concerto. While he does not pit the two forces obsessively against each other, Beethoven imbues the score with thematic, motivic, harmonic and rhetorical treatment that are just as qualified to reveal its stress, nervous energy and apprehension.

In this chapter, then, I expand Keefe's arguments to attempt a similar analysis of Beethoven's Op. 61. Again, as mentioned above, my focus remains on the dynamics of solo-orchestra synergies throughout the work, and a comparative analysis with Mozart's keyboard concertos offers alluring insights on how the discourse changed and evolved considerably over the course of three decades, from the 1780s to the 1800s. As with the concertos of Viotti et al, detailed analytical breakdown of the pieces is not the agenda of this chapter. By considering key moments and issues in the composers' works (solo entry, the sense of the dramatic, possible evidence of Mozart's prowess as a composer of operas, and so on), I have confined myself to highlighting the points that serve to bring out the ways in which Beethoven imbibed conventional practices and manipulated them to suit his own style.

Finally, Franz Clement's solitary Violin Concerto, written in 1805, has long been advanced as having had the most direct impact on Beethoven's Op. 61. While the immediacy of the two works in chronological terms is above question—the two were composed only a year apart from each other, the earlier by one of the most prominent violinists of the time, who also gave the premiere of the Beethoven Concerto—literature, however little is available, has enthusiastically rallied along the lines of its implications for Beethoven.¹³ That Beethoven was a great admirer of Clement's playing style through the first decade of the nineteenth century is corroborated by

¹³ For the latest, and perhaps the most significant contribution on this subject see Clive Brown's recently published edition of the score of Clement's Concerto (Brown, C., ed. *Franz Clement: Violin Concerto in D Major (1805), Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*, 41. Middleton, WI: A-R Editions, 2005). Earlier advances include, most notably, Robin Stowell's short essay on the subject in his handbook on Beethoven's Concerto, under the heading 'Austrian influences' (Stowell, *Beethoven Violin Concerto*, pp. 20-9).

documentary evidence.¹⁴ Further, the Concerto of 1805 would have been a convenient and ready tool for reference in front of Beethoven for his own opus. Finally, the title on the autograph score, 'par Clemenza pour Clement', suggests Beethoven's not infrequent practice of writing a work with a specific performer in mind (the Violin Sonatas nos. 9 and 10, the *Triple* Concerto, the *Archduke* Trio and several other works serve as examples). It is quite natural, therefore, that the two concertos should share certain similarities in their style, scope and treatment of both solo and orchestral instruments. However, several scholars, Clive Brown and Robin Stowell amongst them, go further in suggesting stronger bonds, in texture, thematic structure, melodic treatment and soloistic style. To refer to a paragraph from the Introduction to Brown's edited score of the Clement Concerto:

The many parallels with Beethoven's violin concerto, even extending to individual phrases and figures, clearly demonstrate the older composer's debt, conscious or unconscious, to Clement's concerto. Although both composers drew upon a common pool of ideas and figures that derive from the musical language and techniques of the time, the nature of the material and the manner in which it is combined emphasizes a remarkable kinship between the two works...¹⁵

In this chapter, I attempt to engage with the score of the Clement Concerto to examine these points of apparently profound impact the work is projected to have had on Op. 61. Brown in the paragraph quoted above refers to not only 'individual phrases and figures' and 'musical language and techniques of the time', but also 'the nature of the material and the manner in which it is combined'. It is this third aspect, I argue, that constitutes the world of differences between the two works. I contend that the treatment of the material is so vastly different from one work to the other that it overshadows the most glaring similarities, and essentially gives the two works their individual identities irrespective of the presence of the other. I shall endeavour to include in the argument aspects of texture, style, orchestration, thematic and motivic juxtapositions—in other words Brown's 'nature of the material'—and then to extend the said argument by reflecting on the handling of the same by the two composers.

¹⁴ Most famously, Beethoven's letter to Clement in 1794, expressing the high esteem he held the latter's skills in (cited in Haas, R. and Wager, W., 'The Viennese Violinist, Franz Clement'. In *The Musical Quarterly*, 34, i (1948), 15-27.

¹⁵ Brown, *Franz Clement*, ix.

Orchestral openings: Most of Viotti's concertos have fairly long orchestral openings. They are frequently more than seventy bars long, often above eighty, especially in the 'Paris' concertos (viz. Nos. 13, 14, 17 and 19) and the later 'London' concertos (Nos. 21-23). Indeed, one of his very last concertos, No. 27, boasts a ninety-nine-bar opening *tutti*. Martial openings are the most frequent (Nos. 2, 4, 7, 8, 10, 13-19, 22, 26). Dotted-rhythm figures set the mood at the very outset of most of these works. Concerto No. 2 in E opens, much like Beethoven's Concerto, with repeated notes on the tonic, albeit spruced with dotted rhythms, unlike the latter. On the other hand, in Concerto No. 8 the dotted rhythm spans a much longer time frame, framing the short opening antecedent against the much larger consequent in a somewhat lopsided structure. These different beginnings, however, offer varying degrees of melodic integration with the overall structure of the movements. In the earlier concerto (No. 2), the dotted quaver-semiquaver figure forms an important undercurrent throughout the whole movement, frequenting the solo violin part as well for added emphasis on its significance. In Concerto No. 8, however, there is hardly any reference to the dotted motif following its first occurrence in the opening four bars and an exact restatement, all within the first fifteen bars of the movement.



Ex. 2.1. Viotti: Violin Concerto No. 2 in E, opening *tutti*, solo violin part, bb. 1-4.



Ex. 2.2. Viotti: Violin Concerto No. 8 in D, opening *tutti*, solo violin part, bb. 1-4.

The opening of Concerto No. 16, on the other hand—one of the late 'Paris' concertos, displaying a more mature style—resembles a funeral march, with its dark E minor tonality, the slow introduction and the sustained augmented fourth so early into the movement. This is the only instance of a Viotti concerto beginning with a slow introduction. In spite of the slow tempo and the dotted rhythm, however, there is a marked similarity between this first bar and that of Beethoven's work.



Ex. 2.3. Viotti: Violin Concerto No. 16 in E minor, opening *tutti*, solo violin, bb. 1-5.

Maestoso

ff

tr

6

tr

Allegro brillante

ff

4

f

6

f

In both the above concertos, however, unlike Viotti, the dotted figures enjoy a greater degree of incorporation into the musical fabric later on in the movements, albeit usually in the *tutti* interjections by the orchestra. It should be borne in mind that the solo violin itself has little to do with the martial motifs, and is more inclined

towards intricately designed bravados that are at best loosely connected with the melodic, harmonic and thematic arguments present in the introduction.

In Beethoven's Concerto, the sombre martial character of the movement is outlined in the opening two bars by the timpani, unadorned and in its purest form.



Ex. 2.6. Beethoven: Violin Concerto, opening *tutti*, timpani, bb. 1-2.

In the French concertos, as we see throughout the course of this chapter, the dotted rhythm finds only occasional acknowledgement in the rest of the movements, mostly in the *tutti* sections interspersing the solo episodes. The repeated crotchet motif in Beethoven's work, on the other hand, goes on to establish itself as the fundamental block on which the movement hinges for successful cohesion as a large-scale sonata-ritornello structure. As will be examined in greater detail in a later chapter, the figure punctuates practically all the crucial junctures in the first movement, and plays a key role in the dramatisation of the different themes and their mutual interaction.

Viotti's Concerto No. 13, one of our case studies, begins, not entirely unlike the Beethoven, with a dotted rhythm followed by four arpeggio crotchets, more or less in unison, straightaway imparting to the opening bars a march-like overtone. Concerto No. 22 also has a similar inception: After the sustained tonic chord, it too begins with a primarily crotchet rhythm in a descending arpeggio. It is interesting to note that, while the earlier work (No. 13) has a fairly conventional opening, the A minor Concerto begins with some sort of an 'aberration': a sustained tonic chord in the *tutti* before the first theme takes over, much like the Beethoven Concerto with the five opening crotchet beats on the timpani.

Allegro brillante

Vln. *f*

Orch. *f*

Ex. 2.7. Viotti: Violin Concerto No. 13 in A, opening *tutti*.

Moderato

Vln. *p*

Orch. *p*

Ex. 2.8. Viotti: Violin Concerto No. 22 in A minor, opening *tutti*.

In both concertos, the opening antecedent-consequent bars are repeated—an octave higher in No. 22—before the exposition acquires a forward moving momentum. Indeed, repeated antecedent-consequent figures abound in Viotti's orchestral openings, as is evident from the diagrammatic representations below. This strategy on the part of the composer also serves to highlight the episodic nature of these concertos, as mentioned earlier, whereby the individual sections of these closed orchestral openings need to be properly grounded for them to have a discernible impact on the larger structure. The affirmation of and the emphasis on the different themes are achieved by quasi-redundant repetitions of the individual figures, and not through any particularly telling correspondence between the themes. Again, since there is mostly only a limited sense of direction in the passages linking these themes, the expositions give the feeling of blocks of thematic arguments loosely connected by passagework, that do little to advance the overall harmonic structure, and seek more to dazzle than to connect.

Antecedent-Consequent Figures in the Orchestral Exposition in Viotti's Concerto No. 13 in A

<u>Antecedent</u>	<u>Consequent</u>	<u>Prevalent key</u>	<u>Voices</u>
bb. (A) 1-4/8-11	5-8/12-15	A major	<i>Tutti</i> /Strings
(B) 24-27/32-35	28-31/36-39	E major	Strings
(C) 24-31	32-39	E major	Strings
(D) 41-42/48-49	43-44/50-51	A major	<i>Tutti</i>
(E) 74-77	79-81	A major	Strings

Fig. 2.1. Thematic representation of Viotti: Violin Concerto No. 13, Mvt. 1, Orchestral opening.

Antecedent-Consequent Figures in the Orchestral Exposition in Viotti's Concerto No. 22 in A minor

	<u>Antecedent</u>	<u>Consequent</u>	<u>Prevalent key</u>	<u>Voices</u>
bb. (A)	2-5/10-13	6-9/14-17	A minor	Strings/Winds
(B)	18-21 [similar to (A)]	22-25 [similar to (A)]	A minor	Horns/Strings
(C)	26-29	30-33	A major	Winds/Strings
(D)	34-37	39-41	E major	Strings/Winds
(A)	50-53	54-57	A minor	Horns/Strings
(E)	69-72	73-76	A minor	<i>Tutti</i>
(F)	76-77	78-79	A minor	<i>Tutti</i>

Fig. 2.2. Thematic representation of Viotti: Violin Concerto No. 22, Mvt. 1, Orchestral opening.

As is amply evident from the above illustrations, the expositions depend on a series of repetitions of almost all the principal themes before ushering in the solo violin. Beethoven's Concerto, on the other hand, due to a much greater degree of coherence in its thematic structure, contains fewer examples of such repetitions, as the orchestral exposition enjoys seamless connection between the different themes and sub-themes, often with brief passages providing a link between successive thematic clusters. Consequently, the need to repeat individual sections does not arise. Indeed, all of the principal themes in the exposition are but simple variants of the rising or falling D major scale, which contributes towards this continuity of ideas throughout the section. And the treatment of the *medial caesura* here, as Hepokoski and Darcy label the '... brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts',¹⁶ is largely responsible for the sense of continuity throughout the exposition, except that here it does not lead to a modulation but re-emphasises the tonic area with successive themes in the same key. Indeed, each of the themes cited below enjoy extensive harmonic preparation prior to its arrival, or at least, in the case of theme *B*, four bars in the first violins with a marked sense of direction. Therefore, in the absence of any 'reinforced break or gap'—it appears to be the *non-appearance* of the reinforcement, if anything, that is reinforced—the entire section seems to have a flow from the very first bar.

Ex. 2.9. Beethoven: Violin Concerto, Movement I, Orchestral Exposition.

¹⁶ Hepokoski, James A., and Darcy, Warren, *Elements of Sonata Theory: Norms, Types and Deformations in the Late-Eighteenth-Century Sonata*. New York: Oxford University Press, 2006, p. 24.

The above themes, while fairly simple, provide the ideal vehicle for the continuous flow of thematic arguments throughout the first eighty-eight bars prior to the violin entry. The secondary theme (B) is also prolonged by way of a shift to the minor mode immediately following its first statement.

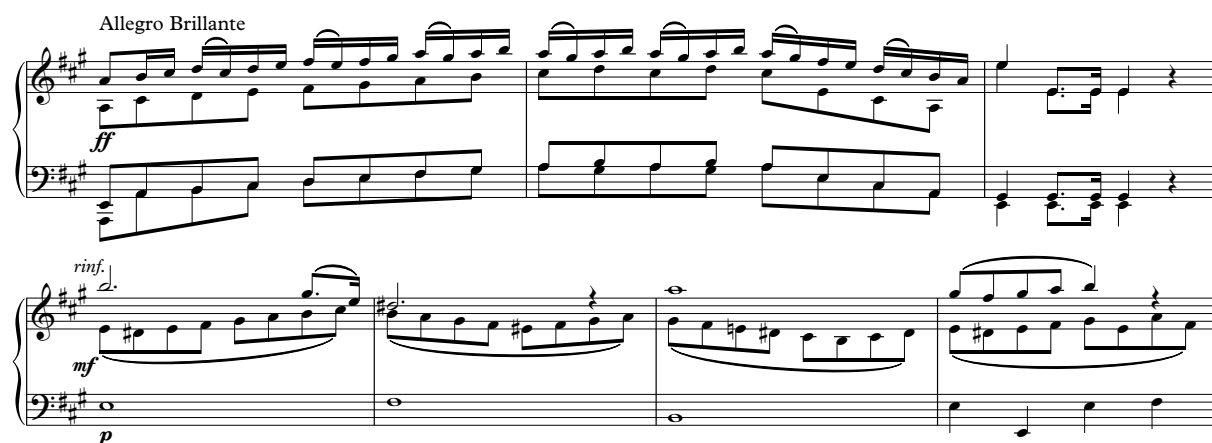
Antecedent-Consequent Figures in the Orchestral Exposition in Beethoven's Concerto

	<u>Antecedent</u>	<u>Consequent</u>	<u>Prevalent key</u>	<u>Voices</u>
bb. (A)	2-5	6-9	D major	Winds
(B)	18-21	22-27	D major	Winds/Strings
(C)	28-31	32-35	B flat major — D minor	<i>Tutti</i>
(D)	43-46	47-50	D major	Winds
(E)	51-54	55-58	D minor — F major	Strings
(F)	77-78/81-82	79-80/83-84	D major	Strings/ <i>Tutti</i>

Fig. 2.3. Thematic representation of Beethoven: Violin Concerto, Mvt. 1, Orchestral opening.

It becomes clear from the above representation that while the eighty-eight-bar long exposition is constructed out of a large number of such dialogues, the said dialogues do not depend of orchestral passagework or bravado, which is almost completely absent here. It is the goal-directedness of the bars, a result, partly, of elaborate dominant preparations before the onset of each thematic statements that automatically generates a sense of expectation, and conveys a sense of fluidity from one figure to the next.

Consistently through Viotti's Concertos Nos. 1-17, the ternary form, in a localised sense of the term, dominates the opening *tutti* expositions. The *medial caesura* can be found in most of Viotti's orchestral introductions, albeit with varied degrees of prominence and with different end results. In Concerto No. 13 in A, the caesura is a more or less straightforward one leading to the dominant key of E, following the customary crotchet rest.



Ex. 2.10. Viotti: Violin Concerto No. 13 in A, opening *tutti*, orchestra, bb. 21-27.

In the earlier Concerto No. 7 in B flat (Ex. 11), however, the caesura, if present at all, is not so distinct, and the ensuing secondary theme area merely provides glimpses of the F minor sonority without clearly identifying the dominant area. Here, although there is extensive dominant preparation, the secondary theme never actually arrives in its entirety. This early concerto is, therefore, one of the first instances in Viotti's works of what Hepokoski and Darcy call the 'continuous exposition' with 'incipient or Not-Fully-Realized Medial Caesuras'.¹⁷

One of 'Viotti's favourite design[s]', argues Chappell White, was '... returning to the opening theme as a closing section, thus imparting to the opening *tutti* an "a-b-a" closed form.'¹⁸ This return, however, often remains unprepared and abrupt, with a 'naturalisation' of the accidental (the augmented fourth in most cases, which leads to the dominant territory) serving the purpose, or a straightforward reinstatement of earlier material after a crotchet or a minim rest. In a sense, this is almost the medial caesura itself with its role reversed: it now signals a return to the opening bars. Coupled with the earlier caesura, it tends to make the sections look like blocks where ideas are presented in clusters, largely devoid of harmonic or cadential underpinnings preparing the way for the onset of the blocks.

¹⁷ Of course, the ritornellos in concertos constitute a special case in that sometimes, particularly in the French School works, there might not even be a second subject area, in the dominant or otherwise.

¹⁸ White, Chappell. *From Vivaldi to Viotti: A History of the Early Classical Violin Concerto*. Amsterdam: Gordon and Breach, 1992, p. 337.

Concerto No. 7 once again provides us with an exception to the above. As evident from Ex. 11, since the blurring of the medial caesura here obscures to some extent the rhetorical moment of the arrival of the second theme, the point of reprise is also left ambiguous. The rest in the upper voices on the final beat of b. 41 is the definitive return, at least of the tonic key territory, if not the opening material, which comes back later in the introduction. Again, in the Concertos No. 4 in D Major and No. 16 in E Minor (See the first violin parts in Exx. 2.12 and 2.13), the rests in b. 37 (Concerto No. 4) and in b. 74 (Concerto No. 16) perform vaguely caesural functions, causing abrupt and unprepared changes in tonality—from the dominant to the tonic (Concerto No. 4) and to the relative minor (Concerto No. 16).

Allegro Maestoso

The musical score is for the opening of the first movement of Violin Concerto No. 7 by Niccolò Paganini. It is in B-flat major and 4/4 time, marked 'Allegro Maestoso'. The score shown covers measures 18 through 43. The piano introduction begins with a forte (f) dynamic. Measures 18-21 show a complex rhythmic pattern with triplets. Measure 22 has a fortissimo (ff) dynamic. Measures 27-32 are marked piano (p). Measure 33 has a forte (f) dynamic. Measure 39 is marked piano (p). The score includes various rests and dynamic markings, illustrating the blurring of the medial caesura mentioned in the text.

Ex. 2.11. Viotti: Violin Concerto No. 7 in B flat, opening *tutti*, bb. 18-43.



Ex. 2.12. Viotti: Violin Concerto No. 4 in D, opening *tutti*, first violin, bb. 34-44.



Ex. 2.13. Viotti: Violin Concerto No. 16 in E minor, opening *tutti*, first violin, bb. 68-79.

In the Beethoven Concerto, the opening introduction is of the ‘continuous exposition’ type, taken much further by the composer than his French predecessors. The secondary theme is but an extension of the primary theme, both anchored to the thematic structure by the repeated-note figure. Again, while the introduction essentially stays in the tonic key, the change of tonality from major to minor and the subsequent brief meandering to other locally remote tonalities give rise to a heightening of dramatic tension that gets only partially ‘resolved’ with the return of D major at the end of the introduction. Further, while Viotti’s expositions regularly feature a return to the first theme towards the end, there is no such occurrence in Beethoven. Here the principal themes are stated one after the other, but the only instance of repetition of themes occurs when the secondary theme in the winds is reiterated by the strings in the minor mode.

The exposition in Beethoven’s Concerto too, not unlike Viotti, is a cluster of antecedent-consequent figures. The said figures, though, are interspersed much less with orchestral passagework, which is almost completely absent here. As mentioned above, the music instead relies heavily upon well integrated harmonic progressions to convey the sense of fluid motion from one figure to the other. All the linking passages here are closely linked to and help propel forward the harmonic foundation underpinning the exposition. The significance of these linking passages is confirmed by the fact that they find affirmation in the hands of the solo violin during the first solo exposition as well as the recapitulation, thereby emphasising the fact that these passages are not of mere

secondary importance to the overall thematic structure but attend to the arguments present in the exposition as closely as the principal themes do.

Viotti's orchestral introductions, therefore, considered as a whole, do not generally show the coherence and continuity associated with that found in Beethoven's Concerto. The latter, while it retains the tonic key throughout the eighty-eight-bar orchestral exposition, shows a considerable flux while virtually the entire body of primary and secondary themes that are taken up by the violin at later stages is encountered in their elementary forms. Viotti's works, on the other hand, in spite of featuring some modulatory exercises in almost all the concertos, largely contain isolated images, only loosely connected with each other. Save the correlation with the solo violin entry, such episodic structures, without firm harmonic or thematic groundwork, are thus mostly relegated to the background once the soloist takes over. They might feature again in the movement, but usually only at the recapitulation, and then often truncated compared with their earlier statements. In Beethoven's work, in contrast, the themes in the opening *tutti* dominate the movement with the solo violin augmenting them in various ways without vehemently imposing its own persona on the musical fabric. Even the simplest of opening bars, mere crotchet beats on the timpani, features as the structural cornerstone throughout, as will be discussed in greater detail in Chapter 4.

With Clement's Concerto, on the other hand, to our relative lack of familiarity with the score, the table below showing the basic schematic workings of the first movement would be in order, so as to establish a ready point of reference for arguments contained in this section. Admittedly, it is arguable whether each distinct melodic statement pointed out below forms a separate thematic argument, as some carry little thematic weight and remain as mere, almost whimsical, melodies, as we shall see later in this chapter. However, this approach will nevertheless highlight the salient formal structure of the movement, and serve to make the subsequent arguments clearer in the mind of the reader.

Form in Franz Clement's Concerto in D, Movement 1

<u>Section</u>	<u>Bars</u>	<u>Thematic Material</u>	<u>Tonality</u>	<u>Texture</u>
Exposition/Opening	1-106	Primary theme (A, 1-12)	D Major	Strings
Ritornello (R1)		Secondary theme (B, 35-50)	C Major	Strings, Winds
		Third theme (C, 64-79)	D Major	Strings, Winds
		Conclusion (D, 101-6)	D Major	<i>Tutti</i>
Opening Solo Section (S1)	107-99	A' (107-19)	D Major	Violin, Strings
		C' (133-42)	A Minor	Violin, <i>Tutti</i>
		B (162-76)	C Major	Violin, <i>Tutti</i>
Ritornello (R2)	200-18	D (fragmented, 212-18)	A Major/F sharp Minor	<i>Tutti</i>
Development/Second Solo Section (S2)	219-86	A (236-43)	B Minor/F sharp Minor	Cello
		B (fragmented, 235-40)	E Major/B minor	Oboe, Bassoon
		C'' (dominant preparation, 268-74)	D Minor	Violin
Recapitulation (R3, S3)	287-389	A (abridged, 287-98)	D Major	Violin, <i>Tutti</i>
		C' (312-21)	D Minor	Violin, <i>Tutti</i>
		B (341-55)	F Major	Violin, <i>Tutti</i>

Fig. 2.4. Clement: Violin Concerto, Mvt. 1

As Stowell rightly points out, then, ‘the violin concertos of Clement and Beethoven have more in common than their home key.’¹⁹ The first of these commonalities occurs in the very opening bars. As can be seen from Exx. 2.14 and 2.15, the first distinct phrases—antecedent-consequent in both cases, not counting the opening bar in the timpani in Op. 61, and both marked *piano* and possessing a singing quality—when reduced to their skeletal rhythmic structures, reveal an almost identical pattern. Neither Stowell nor Brown mentions the above quite striking parallel, but it is a telling reminder at the very outset of the several such resemblances that Op. 61 shares with the earlier work.

Ex. 2.14. Clement: Violin Concerto in D, Mvt. 1, bb. 1-12.

Ex. 2.15. Beethoven: Violin Concerto, Mvt. 1, bb. 2-9.

¹⁹ Stowell, Beethoven: Violin Concerto, p. 25.

Clement's Concerto has an extensive opening ritornello, eighteen bars longer than Op. 61. And although it begins *sotto voce*, the martial character does not take long to surface. It requires mentioning, however, that the fanfare (of the *fortissimo* semiquavers and the dotted rhythm) reflected in the example below (Ex. 2.16) is typical of the military vein of the piece, and features abundantly in much of the first movement, albeit without any significant contribution to the fabric of its thematic construction. Op. 61, on the other hand, contains a solitary instance of similar semiquaver agility in the upper strings. That, too, occurs towards the end of the R1 when the major part of the prominent thematic material has already been broached, and, even then, only to act as a short linkage from the previous thematic cluster to the next—the bars themselves, their *fortissimo* marking notwithstanding, hardly claim any prominence in the overall scheme of the R1.

The musical score for Ex. 2.16 is a piano reduction of a section from Clement's Violin Concerto in D, Movement 1, measures 19-43. It is written in D major (two sharps) and 2/4 time. The score consists of six systems of staves. The first system is marked 'tutti' and 'f', featuring a fanfare of semiquavers and dotted rhythms. The second system is marked 'ff'. The third system is marked 'p dolce'. The fourth system is marked 'Str.' and 'p dolce'. The fifth system is marked 'Ob. Bsn. Vln 1' and 'tutti'. The sixth system is marked 'tutti'.

Ex. 2.16. Clement: Violin Concerto in D, Mvt. 1, bb. 19-43 (R1, leading into the secondary theme).

Although the work does not enjoy the richness of Beethoven's Op. 61 in terms of thematic material, the opening ritornello still contains several instances of cogently knit themes, all of which are stated in the R1, not entirely unlike its more famous follower. The 'symphonic' overtones of the section are evident from the beginning: considerable weight placed on orchestral *tutti*s throughout the ritornello, with 'insistence on motivic interrelationship and development', a trait argued to be of a distinctly symphonic virtue by Michael Tusa.²⁰ The primary theme (see Ex. 2.14) settles into an antecedent-consequent pattern with the latter half extended by four bars. Further, the second and the third themes give the appearance of mirroring each other at the beginning, only to go their separate ways eventually. There is, thus, already a considerable evidence in this opening section that supports the claim that the movement is not just a cluster of themes stitched together by orchestral bravado, but a genuine attempt at coherence through interdependence, and, even more, with manoeuvrings in tonality, as I show in more detail below.

The modulation of the secondary theme (b. 35 onwards) to the distant key of C major is, again, another novelty, without many precedents. Some of Mozart's keyboard concertos feature nascent forms of exploring faraway tonal possibilities in their secondary theme areas in the R1: K. 453 in G begins the passage following the caesura in the key of E flat; K. 456 in B flat and K. 503 in C make turns towards the subdominant and the tonic minor respectively, and so on. But Mozart almost always treats these instances as tools facilitating the smooth course of thematic material from one station to the next: these apparent aberrations never distort the tonal trajectories from fulfilling their customary functions, and sometimes even serve to throw the thematic clusters into sharper contrast. It is, in fact, Beethoven's first two piano concertos that contain the most extensive tonal departures with the secondary themes. His Piano Concerto No. 1 in C has the theme beginning in the submediant key of E flat. In Piano Concerto No. 2 in B flat, Beethoven ventures even further: the caesura here repeats the previous two bars (that end on C, the dominant of the dominant) a semitone above, and thus paves the way for the secondary theme in the remote key of D flat. Interestingly, it is the very same notion that a mature Beethoven would later put into use in the celebrated bridge passage of his *Emperor* Concerto, a descent of a mere semitone in the bassoon paving the way for an upheaval between entire movements, from a serene *adagio* to a majestic

²⁰ Tusa, Michael C., 'Reading a Relationship: Solo-Tutti Interaction and Dramatic Trajectory in Beethoven's Second Piano Concerto'. In *The Journal of Musicology* 29, i (2012), 50.

rondo. Clement's Concerto does something not entirely dissimilar to the above instances of destabilising established tonality: the imperfect cadence on the dominant note (E) of the dominant key (A major), devoid of the triad or a seventh, is subsequently transformed without much inhibition into the major third of the new key of C major. It thus shows awareness of major contemporary trends on the part of the composer: apart from the Mozart concertos referred to above, Beethoven's first two piano concertos preceded Clement's work by several years, and, on account of his well-documented regard and affection for Beethoven's music, it may reasonably be surmised that Clement was acquainted with the works. The 'conscious or unconscious [debt] to Clement's concerto', which is how Clive Brown labels Op. 61, seems to have been mutual.

The final melodic line of the R1 (referred to previously as the 'third theme', see Ex. 4.4 below), one that appears to carry considerable thematic weight on its own—it contains antecedent-consequent-like phrases, occurs in the form of a dialogue alternately engaging the strings and the woodwinds, appears to enjoy a mirror-image relationship with the previous theme, and is repeated—is dumped for the rest of the movement. There is but a fleeting, tangential engagement (see Exx. 2.17 and 2.18) in the first solo exposition (S1), and, by extension, at the corresponding moment in the recapitulation (S3), both of which fall well short of qualifying as the violin's response to the material introduced in the R1. It is thus a curious, standalone moment of anomaly in an otherwise fairly tightly knit opening ritornello in its thematic and motivic assertions.

The musical score for Ex. 2.17 is written for strings and woodwinds. It consists of two systems of staves. The first system has a top staff for strings (Str.) and a bottom staff for flute, oboe, and bassoon (Fl. Ob. Bsn.). The second system has a top staff for strings (Str.) and a bottom staff for flute, oboe, and bassoon (Fl. Ob. Bsn.). The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line. The tempo/mood is marked 'p dolce' and 'tutti'.

Ex. 2.17. Clement: Violin Concerto in D, Mvt. 1, bb. 64-72 (R1, 'third theme').



Ex. 2.18. Clement: Violin Concerto in D, Mvt. 1, bb. 133-143 (S1, variant of theme C shown in Fig. 3.1 above).

The thematic utterances contained in Beethoven's ritornello, on the other hand, are each subjected to extensive elaboration, extension, alteration, modification and reiteration in the hands of the soloist throughout the movement. As I later elaborate in Chapter 4 of this thesis, even the coda is not retired from the overall pervasive scheme of thematic treatment: the violin here fulfils a long-awaited goal, that of playing the lyrical secondary theme in its entirety, something it had not been able to do until this point. Beethoven's opening statement contains no stray melodic lines or phrases that go unnoticed later on: each initial utterance is eventually absorbed and incorporated into the greater picture.

Solo violin entry and the S1: Noted eighteenth-century theorist Heinrich Koch says of the opening ritornello structure in late-eighteenth-century concertos:

This is a substantial orchestral ritornello "in modern concertos."... [It] does anticipate at least the "principal melodic sections" of the subsequent solo exposition.²¹

²¹ Koch, Heinrich Christoph. *Versuch einer Anleitung zur Composition* (Leipzig: Adam Friedrich Böhme, 1793; rpt. Hildesheim: Georg Olms, 1969), pp. 304 (from section 101), trans. Nancy Kovaleff Baker in Koch, *Introductory Essay on Composition: The Mechanical Rules of Melody, Sections 3 and 4* (New Haven, Conn.: Yale University Press, 1983), p. 199.

While this statement has been made keeping chiefly Mozart's piano concertos in mind, one needs to exercise caution in trying to apply such a generalisation to all concertos of the time. In the French concertos, for instance, once the solo violin is ushered in, it often has hardly any attachment with the orchestral introduction. However, a similar warning as above should nevertheless be sounded out against Chappell White's statement in this context, which seems to take quite the opposite point of view: 'In some of the early [Viotti] concertos, the relationship of the melody to the opening theme of the *tutti* is so slight as to be negligible; when a relationship is established, as usually occurs after Concerto 6, the solo theme is individualised.'²² Trends for solo violin entries vary too significantly to be able to cover all in one such sweeping claim. The different beginnings of the concertos enjoy varying degrees of melodic integration with the overall structure of the movements. In the earlier concerto (No. 2), the dotted quaver-semiquaver figure forms an important undercurrent throughout the whole movement, frequenting the solo violin part as well for added confirmation of its significance. In Concerto No. 8, however, there is hardly any reference to the dotted motif following its first occurrence in the opening four bars and an exact restatement, all within the first fifteen bars of the movement.

Viotti's first four Concertos have the solo violin parts begin with an embellishment of the first few bars.



Ex. 2.19. Viotti: Violin Concerto No. 1 in C, *tutti* and solo openings.

²² White, *From Vivaldi to Viotti*, p. 337.



Ex. 2.20. Viotti: Violin Concerto No. 2 in E, *tutti* and solo openings.

Solo entries are marked by firm cadential closures at the end of the ritornello in almost all the Viotti concertos. Upon entering, the soloist, almost without exception, either embellishes the opening bars of the ritornello in various ways as discussed above, or offers new material straightaway (Exx. 2.19, 2.20, 2.21 and 2.22). In the solitary exception to this convention, in the D minor Concerto (No. 17), the exposition is left hanging by a dominant chord. It is the tonic chord at the beginning of the first bar in the solo violin part that resolves the harmonic tension thus created, a novel idea exploited much later by Beethoven in several of his mature concertos—the Violin Concerto as well as the Piano Concertos Nos. 4 and 5. Beethoven, in fact, goes much further in his achievement of dramatic tension in the concertos mentioned above. In all the three works, the solo parts have several bars of extended dominant preparation in the form of *Eingänge*, while the orchestra augments the precipice thus created by either remaining silent (in the piano concertos) or by holding its breath with sustained dominant harmony (in the Violin Concerto).

Here is an important distinction between Beethoven and the French school with regard to the weight carried by the soloistic persona vis-à-vis the importance of the orchestra in the structural design of the work. Viotti and his school of composers usually tended to impose the role of the soloist on the orchestra with colourful passage work in the violin part that was impossible to miss due to its virtuosic calibre. In Beethoven's hand, though, the persona of the soloist is amply pronounced by the dramatic overtones at crucial junctures in the work. The individual seeking awe and admiration, therefore, hardly needs to stamp his authority on the stage by his

prowess and power to dazzle the audience. In fact, in Beethoven, he could do so by simply coalescing effectively with the orchestral forces, as his individuality has already been marked by his tense and anxious dramatic marriage with the orchestra. This issue of fluctuating relationships between soloist and orchestra as seen in Beethoven's concertos will be discussed in much detail in Chapter 4.

Returning to Viotti's Concertos No. 13 and No. 22, we see that they, too, align with the above observations. As shown in Figs. 1 and 2 above, the two Concertos feature the style of writing for the violin evident from the above examples. The opening few bars in the solo violin are discernibly similar to the corresponding orchestral beginnings, before the soloist ventures away with the customary passagework, as in Exx. 2.21 and 2.22.

Allegro Brillante
Tutti

Solo

Ex. 2.21. Viotti: Violin Concerto No. 13 in A, *tutti* and solo openings.

Moderato

Solo

Ex. 2.22. Viotti: Concerto No. 22 in A minor, *tutti* and solo openings.

Solo Violin part (first solo exposition) in Viotti's Concerto No. 13 in A

	<u>Figure</u>	<u>Key</u>
bb. 85-100	A'	A major
109-116	B	E major
109-125	C	E major
150-157	E	E minor

Fig. 2.5. Thematic representation of Viotti: Violin Concerto No. 13, Mvt. 1, First solo exposition.

Solo Violin part (first solo exposition) in Viotti's Concerto No. 22 in A minor

	<u>Figure</u>	<u>Key</u>
bb. 81-96	A'	A minor
102-109	C	A major
125-132	D	E major

Fig. 2.6. Thematic representation of Viotti: Violin Concerto No. 22, Mvt. 1, First solo exposition.

The above, along with Concerto No. 3, where the opening bars are quoted in the solo entry, as well as No. 10 are instances of discernible correspondence between the parts. In some other cases, e.g. Concerto No. 16, the soloist makes only passing reference to previous material. In Rode's Concerto No. 1, the solo entry features a decorated account of the opening bars. It should be noted here that the solo part, even with the correspondence with the preceding exposition, does not conform to the orchestral themes in their entirety. As can be seen from the above examples, the soloist at the outset plays what Federico Celestini calls "transfiguration[s]" of the

orchestral melody'.²³ He argues that the opening bars in the solo parts have no motivic correspondence: '... neither the rhythm nor the intervallic profile of the themes is similar'. Thus, while the solo part, admittedly, remains faithful to the harmonic structure of the first few bars of the exposition, it still modifies the melodic line significantly so as to make its mark at the very outset. Celestini's remarks can be stretched to include practically the entire orchestral and solo expositions. The diagrammatic representations above (Figs. 2.5 and 2.6) further illustrate the point. Although we see that the solo violin does take up the opening themes present in the orchestra, the statements are not exact, but include some kind of embellishments that are idiomatic to Viotti's style of writing for the violin.

Joel Galand, while talking chiefly about Mozart's piano concertos, makes the following remark: 'Solo passages that link the first ritornello and solo expositions... over tonic or dominant pedals... resemble written-out *Eingänge* rather than distinct themes.'²⁴ The observation fits well with Beethoven's Concerto, too. Here, the solo part has an extended *Eingang* over a sustained dominant pedal following and arising from an unfinished cadence in the exposition. It thereafter stays diligently loyal to the orchestral introduction, not only in recalling and decorating the themes stated already, but mostly also in the very chronology in which they occur. This faithfulness is partly explained by the fact that beneath the solo violin melodic line there is ever present an orchestral underpinning, mostly in the winds, with the strings playing the theme in its originally stated form, ensuring that the soloist never loses sight of the thematic and motivic arguments present in the exposition. Thus, while in the concertos of Viotti et al, barring the occasional exceptions, the soloist starts forging his image on the score from the very beginning, in Beethoven, he, with an ever-indelible presence, adheres closely to the thematic arguments at all times, even when employing all the decorative methods at his disposal.

²³ Celestini, Federico. 'Viotti and the 'London' Violin Concertos', in Sala, Massimiliano, ed. *Giovanni Battista Viotti: A Composer between the two Revolutions*. Bologna, UT Orpheus Edizioni, 2006, p. 264.

²⁴ Galand, Joel. 'The Large-Scale Formal Role of the Solo Entry Theme in the Eighteenth-Century Concerto'. In *Journal of Music History* 44 (2000), p. 386.

Ex. 2.23. Beethoven: Violin Concerto, first movement, solo entry.

Solo Violin part (first solo exposition) in Beethoven's Concerto

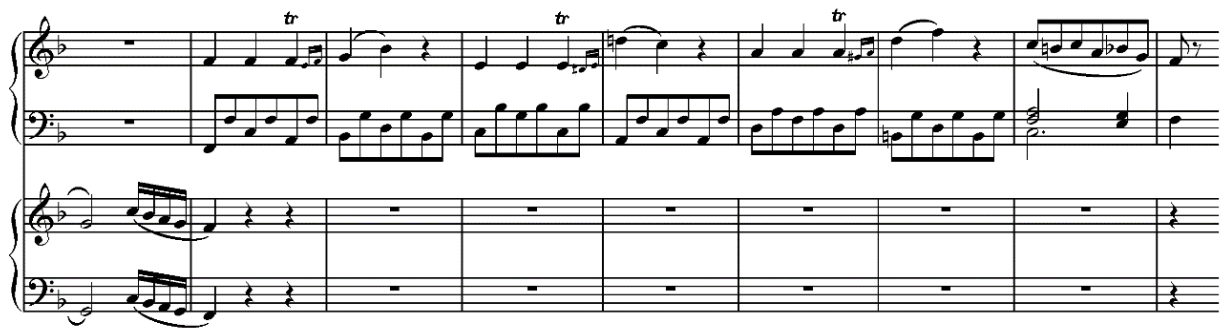
	<u>Figure</u>	<u>Key</u>
bb. 102-109	A	D major
118-129	B	D minor
144-151	D	A major
152-159	E	A minor — C major
178-185	F	A major

FIG. 2.7. Thematic representation of Beethoven: Violin Concerto, Mvt. 1, first solo episode.

With the Mozart piano concertos, discernible models do not take long to emerge at the very beginning, patterns arguably expanded upon later in Beethoven's Violin Concerto. Already, in K. 413/i, as shown in Ex. 2.24, the piano part begins with a twelve-bar solo introduction before a repetition of the first four bars of the primary theme in the orchestra. Perhaps of even more interest for the purposes of our investigations is the fact that the

piano here has a somewhat inconspicuous beginning, not unlike Beethoven's Op. 61, the solo part taking over quietly before the ritornello has had a proper closure. Following the *Eingang*, the restatement of the first theme is shared by solo and orchestra. A more or less similar device is employed in K. 415/i, where the *Eingang* is once again succeeded by the primary theme in the orchestra, this time under a dominant trill on the piano right hand. The case of K. 449/i (see Ex. 2.25 below) is significant: here the lack of a clearly defined medial caesura in the R1 gives the section a sense of fluidity; but the unusual, however brief, flirtation with the relative minor key on its way to dominant tonality somewhat dilutes the closure of the first theme. Perhaps because of this, the piano, having played an ornamented version of the opening phrase, engages in a series of repeated scalar passages in the tonic key—the bars corresponding to the caesura in the R1—instead of the C minor bars in the ritornello. It is as if the soloist here labours to painfully reassert the sense of closure in the opening theme, and thus in a way offset the apparent anomaly of the lack of a clear-cut ritornello on the part of the orchestral forces.

The musical score is presented in three systems, each with two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The first system features a 'Solo' part in the upper staff, which begins with a series of eighth notes and a trill. The lower staff, labeled 'Str.' (strings), plays a series of eighth notes. The second system continues the 'Solo' part with a series of eighth notes and a trill, while the 'Str.' part plays a series of eighth notes. The third system shows the 'Solo' part playing a series of eighth notes and a trill, while the 'Str.' part plays a series of eighth notes. The score concludes with a 'TUTTI' marking and a series of eighth notes in the upper staff, and a series of eighth notes in the lower staff.



Ex. 2.24. Mozart: Piano Concerto No. 11 in F, K. 413, Mvt. 1, S1.

A necessity to address the different expectations—formal, relational, harmonic, etc.—as far as solo-orchestra relationships vis-à-vis opening orchestral ritornellos are concerned is perhaps felt strongly here. Since the very nature of concerto form implies a combination of cooperation and conflict between the soloist and the orchestra, the R1, being the space where the principal themes are stated in their nascent forms, is essentially the ground where the outlines of such cooperative and conflicting interaction must also be laid out. Mozart, for the first time, starts to diffuse the boundaries by sometimes altering the formal functions of sections that hitherto had a clear-cut and stable role in the scheme of the R1—primary theme, caesura, secondary theme, closure. By extension, since the different sections in the movement are dependent on each other to perform their functions ‘adequately’, altering one or more of the formal functions in the R1 would result in a restructuring of the rest of the movement, where the material contained in the R1 would be subjected to more alterations and altercations. This is where the functions of the corresponding components in the S1 section are also impacted, as can be seen with several of Mozart’s concertos. Since the C minor section abruptly interrupts the opening theme in R1, Mozart makes the piano, and subsequently the orchestra, at the beginning of S1 play repeated instances of scalar passages based on the key of E flat, if only to reiterate or assert the home key.

The musical score is divided into two systems. The first system shows the Piano (Pno.) and Orchestra (Orch.) parts. The Piano part begins with a trill (tr) and continues with a melodic line. The Orchestra part enters with a piano (p) dynamic. The second system continues the Piano part with more trills and the Orchestra part with a crescendo (cresc.) leading to a fortissimo (f) dynamic. The score is written in 3/4 time and E-flat major.

System 1:

- Pno.:** Treble clef, 3/4 time. Starts with a trill (tr) on G4, followed by a melodic line: G4-A4-Bb4-A4-G4-F4-E4-D4-C4-Bb3-A3-G3-F3-E3-D3-C3-Bb2-A2-G2-F2-E2-D2-C2-Bb1-A1-G1-F1-E1-D1-C1-Bb0-A0-G0-F0-E0-D0-C0-Bb-1-A-2-G-3-F-4-E-5-D-6-C-7-B-8-A-9-G-10-F-11-E-12-D-13-C-14-B-15-A-16-G-17-F-18-E-19-D-20-C-21-B-22-A-23-G-24-F-25-E-26-D-27-C-28-B-29-A-30-G-31-F-32-E-33-D-34-C-35-B-36-A-37-G-38-F-39-E-40-D-41-C-42-B-43-A-44-G-45-F-46-E-47-D-48-C-49-B-50-A-51-G-52-F-53-E-54-D-55-C-56-B-57-A-58-G-59-F-60-E-61-D-62-C-63-B-64-A-65-G-66-F-67-E-68-D-69-C-70-B-71-A-72-G-73-F-74-E-75-D-76-C-77-B-78-A-79-G-80-F-81-E-82-D-83-C-84-B-85-A-86-G-87-F-88-E-89-D-90-C-91-B-92-A-93-G-94-F-95-E-96-D-97-C-98-B-99-A-100-G-101-F-102-E-103-D-104-C-105-B-106-A-107-G-108-F-109-E-110-D-111-C-112-B-113-A-114-G-115-F-116-E-117-D-118-C-119-B-120-A-121-G-122-F-123-E-124-D-125-C-126-B-127-A-128-G-129-F-130-E-131-D-132-C-133-B-134-A-135-G-136-F-137-E-138-D-139-C-140-B-141-A-142-G-143-F-144-E-145-D-146-C-147-B-148-A-149-G-150-F-151-E-152-D-153-C-154-B-155-A-156-G-157-F-158-E-159-D-160-C-161-B-162-A-163-G-164-F-165-E-166-D-167-C-168-B-169-A-170-G-171-F-172-E-173-D-174-C-175-B-176-A-177-G-178-F-179-E-180-D-181-C-182-B-183-A-184-G-185-F-186-E-187-D-188-C-189-B-190-A-191-G-192-F-193-E-194-D-195-C-196-B-197-A-198-G-199-F-200-E-201-D-202-C-203-B-204-A-205-G-206-F-207-E-208-D-209-C-210-B-211-A-212-G-213-F-214-E-215-D-216-C-217-B-218-A-219-G-220-F-221-E-222-D-223-C-224-B-225-A-226-G-227-F-228-E-229-D-230-C-231-B-232-A-233-G-234-F-235-E-236-D-237-C-238-B-239-A-240-G-241-F-242-E-243-D-244-C-245-B-246-A-247-G-248-F-249-E-250-D-251-C-252-B-253-A-254-G-255-F-256-E-257-D-258-C-259-B-260-A-261-G-262-F-263-E-264-D-265-C-266-B-267-A-268-G-269-F-270-E-271-D-272-C-273-B-274-A-275-G-276-F-277-E-278-D-279-C-280-B-281-A-282-G-283-F-284-E-285-D-286-C-287-B-288-A-289-G-290-F-291-E-292-D-293-C-294-B-295-A-296-G-297-F-298-E-299-D-300-C-301-B-302-A-303-G-304-F-305-E-306-D-307-C-308-B-309-A-310-G-311-F-312-E-313-D-314-C-315-B-316-A-317-G-318-F-319-E-320-D-321-C-322-B-323-A-324-G-325-F-326-E-327-D-328-C-329-B-330-A-331-G-332-F-333-E-334-D-335-C-336-B-337-A-338-G-339-F-340-E-341-D-342-C-343-B-344-A-345-G-346-F-347-E-348-D-349-C-350-B-351-A-352-G-353-F-354-E-355-D-356-C-357-B-358-A-359-G-360-F-361-E-362-D-363-C-364-B-365-A-366-G-367-F-368-E-369-D-370-C-371-B-372-A-373-G-374-F-375-E-376-D-377-C-378-B-379-A-380-G-381-F-382-E-383-D-384-C-385-B-386-A-387-G-388-F-389-E-390-D-391-C-392-B-393-A-394-G-395-F-396-E-397-D-398-C-399-B-400-A-401-G-402-F-403-E-404-D-405-C-406-B-407-A-408-G-409-F-410-E-411-D-412-C-413-B-414-A-415-G-416-F-417-E-418-D-419-C-420-B-421-A-422-G-423-F-424-E-425-D-426-C-427-B-428-A-429-G-430-F-431-E-432-D-433-C-434-B-435-A-436-G-437-F-438-E-439-D-440-C-441-B-442-A-443-G-444-F-445-E-446-D-447-C-448-B-449-A-450-G-451-F-452-E-453-D-454-C-455-B-456-A-457-G-458-F-459-E-460-D-461-C-462-B-463-A-464-G-465-F-466-E-467-D-468-C-469-B-470-A-471-G-472-F-473-E-474-D-475-C-476-B-477-A-478-G-479-F-480-E-481-D-482-C-483-B-484-A-485-G-486-F-487-E-488-D-489-C-490-B-491-A-492-G-493-F-494-E-495-D-496-C-497-B-498-A-499-G-500-F-501-E-502-D-503-C-504-B-505-A-506-G-507-F-508-E-509-D-510-C-511-B-512-A-513-G-514-F-515-E-516-D-517-C-518-B-519-A-520-G-521-F-522-E-523-D-524-C-525-B-526-A-527-G-528-F-529-E-530-D-531-C-532-B-533-A-534-G-535-F-536-E-537-D-538-C-539-B-540-A-541-G-542-F-543-E-544-D-545-C-546-B-547-A-548-G-549-F-550-E-551-D-552-C-553-B-554-A-555-G-556-F-557-E-558-D-559-C-560-B-561-A-562-G-563-F-564-E-565-D-566-C-567-B-568-A-569-G-570-F-571-E-572-D-573-C-574-B-575-A-576-G-577-F-578-E-579-D-580-C-581-B-582-A-583-G-584-F-585-E-586-D-587-C-588-B-589-A-590-G-591-F-592-E-593-D-594-C-595-B-596-A-597-G-598-F-599-E-600-D-601-C-602-B-603-A-604-G-605-F-606-E-607-D-608-C-609-B-610-A-611-G-612-F-613-E-614-D-615-C-616-B-617-A-618-G-619-F-620-E-621-D-622-C-623-B-624-A-625-G-626-F-627-E-628-D-629-C-630-B-631-A-632-G-633-F-634-E-635-D-636-C-637-B-638-A-639-G-640-F-641-E-642-D-643-C-644-B-645-A-646-G-647-F-648-E-649-D-650-C-651-B-652-A-653-G-654-F-655-E-656-D-657-C-658-B-659-A-660-G-661-F-662-E-663-D-664-C-665-B-666-A-667-G-668-F-669-E-670-D-671-C-672-B-673-A-674-G-675-F-676-E-677-D-678-C-679-B-680-A-681-G-682-F-683-E-684-D-685-C-686-B-687-A-688-G-689-F-690-E-691-D-692-C-693-B-694-A-695-G-696-F-697-E-698-D-699-C-700-B-701-A-702-G-703-F-704-E-705-D-706-C-707-B-708-A-709-G-710-F-711-E-712-D-713-C-714-B-715-A-716-G-717-F-718-E-719-D-720-C-721-B-722-A-723-G-724-F-725-E-726-D-727-C-728-B-729-A-730-G-731-F-732-E-733-D-734-C-735-B-736-A-737-G-738-F-739-E-740-D-741-C-742-B-743-A-744-G-745-F-746-E-747-D-748-C-749-B-750-A-751-G-752-F-753-E-754-D-755-C-756-B-757-A-758-G-759-F-760-E-761-D-762-C-763-B-764-A-765-G-766-F-767-E-768-D-769-C-770-B-771-A-772-G-773-F-774-E-775-D-776-C-777-B-778-A-779-G-780-F-781-E-782-D-783-C-784-B-785-A-786-G-787-F-788-E-789-D-790-C-791-B-792-A-793-G-794-F-795-E-796-D-797-C-798-B-799-A-800-G-801-F-802-E-803-D-804-C-805-B-806-A-807-G-808-F-809-E-810-D-811-C-812-B-813-A-814-G-815-F-816-E-817-D-818-C-819-B-820-A-821-G-822-F-823-E-824-D-825-C-826-B-827-A-828-G-829-F-830-E-831-D-832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Keefe mentions the disruptive role of the C minor section in the R1 of K. 449/i when he cites the instance just before the cadenza when the final cadential trill in the piano is abruptly interrupted by this brief phrase before leading to the cadenza itself.²⁵ This supports his arguments on ‘competitive’ dialogue between the two opposed forces of the soloist and the orchestra. However, his take on the ‘competition’ is, arguably, slightly misplaced, insofar as the said disruption of the cadential expectations has already occurred before at the very beginning of the movement, in the opening ritornello itself, as mentioned above, when the same C minor bars invoke a similar sense of discontinuity. Be that as it may, the interactive patterns to which the above concertos (Keefe’s competition) lead are evident from the very outset of the first movements.

There are numerous examples of Mozart veering away from well demarcated—at least cadentially—instances of the R1 leading into the S1. The Concerto in B flat (K. 450) follows a similar pattern. Here the R1 tapers off into the extended solo introduction, which, in turn, leads to the more assertive conclusion that would originally be expected of the ritornello. The case of K. 467 is even more interesting: the transition from the end of R1 to the onset of S1 explores Neapolitan possibilities in the dominant tonality at the beginning of the *Eingang*, also in the dominant, ending with a dominant seventh chord, which then facilitates the return of the opening theme in the home key. The ensuing reiteration of the first theme in the strings occurs under a sustained dominant pedal in the piano right hand, thereby severely limiting the capacity of the soloist to engage in the thematic argument at this stage. In K. 482, the solo part at the beginning of S1 bears no resemblance to the majestic ritornello opening, but is instead a *cantabile* type melody, rather detached from the immediate thematic surroundings. K. 503, on the other hand, contains a significant orchestral role in the opening flourish in the solo part: it is the orchestra at the onset of the S1 that takes the melodic initiative before handing over the responsibilities to the piano.

The concerto that remains a noteworthy exception to both the above trends is the enigmatic D minor Concerto, K. 466. In spite of the presence of a perfect cadence at the end of the ritornello, the passage contains none of the fanfare that might otherwise be expected at this juncture. The minor mode contributes in no small measure to the dark and sombre mood, as the piano is ushered in without any flourish. Another factor behind the rather subdued solo entry is the closing cadence itself: a rather weak IIb – V – I, instead of the more forceful I – V – I,

²⁵ Keefe, *Mozart’s Piano Concertos*, p. 65.

or at least a IV – V – I. Galand lists several categories of solo entries in eighteenth-century concerto works,²⁶ but it would be quite a stretch to fit K. 466 into any such classification. Galand notes the ‘solo passages that link the first ritornello and solo...’, but clarifies that, ‘these take place over tonic or dominant pedals and resemble written-out *Eingänge* rather than distinct themes’. The beginning of the solo passage in K. 466 cannot, however, be labelled an *Eingang* (although the flutes and the horns do provide dominant pedal notes around the pianistic flourish in the latter half of the passage) but rather carries the weight of distinct thematic material. Once again, arguably, the solo passage is found to be compensating for the lack of a well-defined first theme area in the ritornello (the beginning of K. 466 only vaguely gives the hint of a thematic area with syncopated upper strings above cadential reinforcement provided by the bass). The relationship between the solo statement and the opening ‘theme’—owing to the absence of the latter—thus had to be subtly constructed. Through its various figurations, the piano tangentially hints at the opening bars of the ritornello, content in letting the orchestra, especially the strings, continue to claim the limelight. It is only after the secondary theme area is reached that the soloist stakes claim to thematic material present in the ritornello.

The corresponding section in Beethoven’s Op. 61 is an amalgamation of the above-mentioned traits. It ushers in the solo violin inconspicuously, following a descending arpeggio in the lower strings. The violin then engages in an extensive *Eingang*, consisting of lengthy arpeggios, scales and other ornamentation on route to its highest register where it soars above the orchestra for a few bars before ‘settling down’ to play the primary theme. Op. 61, therefore, effectively fuses several trends found in the earlier Mozart concertos. On the one hand, it contains the extensive *Eingang* in the solo violin that forms one of Galand’s categories of solo openings in eighteenth-century concertos, before falling back on the opening ritornello theme. On the other, it also contains the faithful restatement of the opening theme in the solo part. Finally, similar to K. 466, the very opening bar of the violin is rendered problematic—even more so than the Mozart concerto, which does, at least, feature a perfect cadence, however weak—by the absence of proper cadential closure in the final bars of the ritornello.

It is, however, Clement, who once again seems to set a direct precedent for Beethoven with the soloist entry. Following the final *fortissimo* flourish in the orchestra, the score is abruptly marked *piano*, and underscores

²⁶ Galand, ‘The Large-Scale Formal Role of the Solo Entry Theme in the Eighteenth-Century Concerto’, p. 386.

individual strings and woodwinds in more intimate dialogue with one another. Unlike Beethoven's work, however, the Clement Concerto does have a proper closure at the end with a series of V-I progressions, although the solo violin takes off immediately with its arpeggiated acrobatics.

Ex. 2.26. Clement: Violin Concerto in D, Mvt. 1, bb. 99-111 (Solo Violin entry).

Stowell's handbook lists a variety of devices in the solo violin part from Clement's Concerto that seem to have been incorporated—some directly, others in slightly modified forms—later in Op. 61.²⁷ It is perhaps useful to revisit a few of them here. The foremost amongst the said devices seems to be the stepwise descent in octaves that is so frequent in the first and third solo sections in Op. 61. In Clement, the device is found at similar moments of the S1. Other notable similarities between the two pieces include the use of the ascending scale in semiquavers, both tonal and chromatic; extended trills at the end of sections, arpeggiated treatment of R1 material. To reiterate a point made above of 'mutual debt' towards each other, Clement once again displays his cognizance of contemporary works here, as the passage below (Ex. 2.27) does not have so much of a 'following' in Op. 61, but itself stems, instead, from a previous piece, Beethoven's own *Kreutzer* Sonata, in the violin part in the exposition and the recapitulation sections. This passagework, however, is not mentioned by Stowell.

²⁷ Stowell, Beethoven: Violin Concerto, pp. 26-29.



Ex. 2.27. Clement: Violin Concerto in D, Mvt. 1, bb. 143-8 (S1, solo violin).

Looking beyond such surface correlations, there is something to be said about soloist-orchestra interactions in Clement's work. In Mozart's keyboard concertos, for instance, in the first movement of K. 450, Keefe identifies a certain defiance on the part of the soloist, contributing towards the competitive tension between the two forces.²⁸ The author draws attention to several instances throughout the movement, especially in the solo entry section, where the 'uneasy relations between the piano and the orchestra' come to the fore, often due to the solo part remaining stagnant in the tonic key, which 'nullifies any sense of harmonic expectation'. There is some truth in his assessment, in that, although the very opening phrase in the solo is quite expected to remain in the home tonality, the complete lack of harmonic change gives the K. 450 a certain static quality. Clement's Concerto, too, remains in the tonic for the first solo phrase, but is harmonically much more active. This section in Clement, albeit containing only the conventional I, IV and V harmonies, reasserts the tonal centre forcefully, which is, perhaps, rendered necessary by the muted ending of the orchestral exposition.

Here, I contend, the gradual path of progression from the concertos of Mozart to those of Beethoven is plainly evident. While in a mature Mozart concerto, the dramatic implications, insofar as they are conveyed by the anticipatory tension built up by standard harmonic directions, are hindered, in Clement's Violin Concerto the same is allowed its course by way of conventional chordal patterns, beginning in the tonic, employing routine chordal sequences, and returning to the tonic at the end of the first phrase in the solo violin. In Beethoven's Op. 61, on the other hand, we see the exact opposite of Mozart's practice in K. 450. Whereas in the latter, the entire opening *Eingang* retains the tonic harmony, in Op. 61 it is in the dominant. With an initial sustained pedal underneath, the violin embarks on a series of decorative devices involving arpeggios and scalar runs that eventually returns to the key of D major for the onset of the opening theme. The sense of dramatic expectation,

²⁸ See Keefe, 'Dramatic Dialogue in Mozart's Viennese Piano Concertos', p. 181-183.

largely absent in K. 450, and conventional in Clement, is here taken to an extreme with the prevalence of the dominant harmony, resolving only at the end of the *Eingang*.

On the whole, however, in spite of all the above parallels, the section in Clement's Concerto remains more inclined towards the concepts and the conventions of the late eighteenth-century virtuoso concertos than an attempt at a true dialogue between the solo and the masses. The orchestra here has limited interactive engagement and provides complementary accompaniment to the violin as the latter makes its stylistic departures, employing a wide variety of virtuosic devices. Any significant orchestral interjections remain for the most part confined either to underpinning cadential points, or to reaffirming the violin's indisputable supremacy. It is not until the development section that we see glimpses of Clement's prowess in assimilating both the virtuosic traits of the soloist and the symphonic potentials of the sonata form, in an attempt to galvanise the two forces into a more cogent statement.

The second ritornello: The second ritornello (R2) in Viotti is, as expected, a much-trimmed version of the first and typically does away with the secondary theme altogether. In his Concerto No. 13 the ritornello is in the anticipated dominant key and, save the chromatically ascending crotchets from b. 3 of the first theme in the orchestral exposition, omits the thematic material altogether. It instead takes up a chunk from the bridge passage starting at b. 15 of the exposition that modulates to the dominant and links the primary and the secondary themes, before quickly ushering in the solo violin once more. His Concerto No. 22 follows much the same trend in this regard, trimming down the R1 considerably and omitting most of the principal themes, alluding to two sub-motifs instead: the crotchet motif in bb. 45-49 and in the dominant key of E minor and the five bars closing the orchestral exposition (bb. 76-80), this time in the dominant major. The latter bars are then taken up and decorated by the violin at the beginning of the development.

Beethoven, on the other hand, carries forward the momentum built up in the first solo exposition to an extended dominant preparation, comprising solo violin runs, dramatic strain created by minimal orchestral involvement, the opening beat in the timpani occurring in the bass, and finally the sustained chord of the dominant of the dominant key in the winds. The bubble of tension of the moment demands, and is obliged by, a restatement of most of the R1 section in the dominant. Unlike Viotti, however, he repeats R1 almost in its entirety, omitting only the first twenty-seven bars of the eighty-eight-bar *tutti*. It is interesting to note here that, whereas Viotti in

the R2 often omits the secondary theme altogether, it is the primary theme that is missing in Beethoven's Op. 61. Thus, while both composers bring back earlier thematic iterations in the R2, the focus of these reiterations differ: whereas Viotti favours the primary theme at the expense of the secondary theme, Beethoven places greater weight on the secondary theme area, although he reprises not just the secondary theme itself but also the rest of the R1 in its entirety.

Apart from the obvious differences in proportions, the most significant distinction lies in the harmonic progression in the two musics. In the Beethoven, following the dominant preparation at the end of S1, the imminent, almost inevitable, A major chord heralding the beginning of R2 never arrives, but is instead replaced by the B flat major sub-theme from the exposition, this time in F major. This is a momentous departure from existing practices, as the section that should have been in the dominant tonality begins emphatically enough, but with *fortissimo* \flat VI chords in the submediant. While this is admittedly an integral part of the orchestral exposition, its incorporation at the beginning of R2, especially as the previous bars that open the exposition are omitted, stirs the listener's attention in no uncertain fashion.

Ex 2.28. Beethoven: Violin Concerto, first movement, R2.

Beethoven's beginning of R2 in this fashion seems to arise out of sound logic when the dramatic progression of the movement thus far is considered. The opening of the orchestral exposition, being tender, almost weak-footed, tonic beats in the timpani, would otherwise be woefully inadequate to meet the considerable demand of resolving the tension created by the violinistic decorations on a nervous plane of held notes in the orchestra at the end of S1. Therefore, an emphatic statement, such as is provided at the beginning of R2, is almost the minimum requirement to counter the immense dramatic accumulation.

Viotti's second ritornellos, considered in this light, would seem almost trivial, were it not for the curious occurrence of a similar device in one of our chosen examples. While in his Concerto No. 13, the R2 begins in a

fairly conventional fashion in the dominant key, it is the Concerto No. 22 that is of some interest in the context of the present argument. While the S1 here ends with the customary dominant preparation, the resolution at the beginning of R2, instead of an E major chord, suddenly veers away from the previous bar by means of an abrupt introduction of F naturals, C naturals and G naturals, to the submediant chord of C major, exactly as it occurs in the Beethoven concerto.



Ex 2.29. Viotti: Violin Concerto No. 22, first movement, beginning of R2.

Although there is evidence in some of Viotti's other concertos of the composer exploring new possibilities at the beginning of the R2 (in Concerto No. 24 in B minor, for instance, the R2 begins in the minor mode of the related key of D), the above parallel is a remarkably significant one, given its highly unusual voice-leading. One must, however, hasten to note that even this too glaring a similarity remains on the surface level, as in the earlier work there is little by way of previously heard material to anticipate the presence of the C major harmony. While it may be recalled that in Viotti's concerto, the restrained mood in the opening bars—not unlike Beethoven's—perhaps necessitates a likewise approach as found in the later piece, the voice-leading itself is completely unexpected at that moment. There is no previous instance of such a harmonic aberration, no link with any thematic material heard before. In Beethoven, on the contrary, once the initial sense of astonishment on hearing the F major chord is past, recollection of the parallel bars in B flat in R1 (bb. 28-29)—that undergoes an exactly similar voice-leading pattern—leads to an assurance that the opening of the R2 is but a reaffirmation of the exposition, rendered more dramatic due the absence of its first few bars.

One final observation regarding the second ritornello in the Beethoven Concerto is in order. The key of the exposition, in spite of variations, remains firm on D throughout. On the other hand, the R2, while exploring similar material, modulates to the mediant of the dominant key of A. The sense of continuity in the thematic structure aids Beethoven's choices of direction in the two sections, to remain in one key in R1, and to move away to a remote key (when looked at from the perspective of the home key) in R2. Simple voice-leading and

effective use of enharmonic notes in the two sections respectively ensure that the flow remains unbroken even when the tonal goals are very different. Of course, this manipulation is also facilitated by the almost exact reiteration of the long orchestral exposition, with all the themes remaining largely intact: it is the harmonic progression, especially in the bridge passages, that determines the direction towards which that section is headed. The new key of C Major in the R2 thus plays a considerable part in, and has a direct bearing upon the ground subsequently covered in the development. But for the significant tonal deviation from the norms, the S2 in Beethoven would have begun in A, completely changing the eventual course of the movement.

In the French concertos, owing to heavy curtailment of the R2 in general, these wider exploitations that would inevitably span over a considerable length of time would have been difficult to incorporate, and the trimmed return, therefore, remains content to serve as breathing space for the soloist in between two sections of deft violinistic artistry. Thus, the R2 in Viotti's Concerto No. 13 features extracts from the orchestral exposition—the thriving orchestral passage that bridges the primary and the secondary theme areas and the chromatically ascending crotchet-bars at the very beginning of the movement—and leads, without significant events, to the S2. In Concerto No. 22, in spite of the novel idea of the R2 beginning in the sub-median tonality, the surprise is but short-lived, and once it reaches the dominant key area, the music resolves to by-now-familiar *tutti* passagework leading to the subsequent solo section. Apart from the slight aberration in the latter piece, the tonality on both occasions remains quite expectedly in the dominant and faithfully ushers in the soloist.

The development section: Hepokoski and Darcy make a momentous remark regarding what constitutes 'development' sections in sonata movements: 'Any authentic-cadence attainment in a non-tonic key is to be understood as an important development event—a cadential ratification of an attained tonal station.'²⁹ Viewed in this broad overarching way, the French concertos seem to contain some fairly extensive sections that could be fit to be classified as development. However, apart from the tonal and harmonic goal-directedness, thematic and motivic concerns also constitute important determinants of development strategies, and a brief discussion in that line leads to somewhat different conclusions.

²⁹ Hepokoski and Darcy, *Elements of Sonata Theory*, p. 18.

In Viotti's Concerto No. 13, the prevalent dominant tonality in the R2 gives way to the second solo episode (S2), which also forms the development section. The melodic line encountered at the beginning of the section is loosely based on the two principal themes of the exposition.

Ex. 2.30. Viotti: Violin Concerto No. 13, Movement I, S2.

Although the violin melody above can be argued to be a new idea presented at the beginning of the development section, as is so often the case with Viotti and his disciples, it is the underlying harmonic pattern as well as the very similar orchestration—note, especially, the flowing quavers in the strings and the sustained notes in the bass—that give away the connection with the earlier material. Of course, there are several references to some of the motifs present in the exposition, viz. figures 1 and 2 marked above, as categorised in an earlier illustration (see Ex. 2.30). The movement journeys briefly into E minor territory and gives way, by means of more passagework, to the same melodic line as above, this time in the key of C. Apart from this one significant melody, however, there is hardly any other thematic or motivic activity in the whole section. Although coloured by lively soloistic bravura punctuating the two instances of the melody, the section, otherwise lacking reference to any other familiar material heard previously, remains somewhat disjointed from the thematic arguments present in

the orchestral and solo expositions: yet more evidence, as has been previously argued, of the block-like structures found in these works. Whereas the earlier point about disconnected episodes has been made with respect to the thematic material of the exposition, even the larger question of formal structure supports this argument here: different sections loosely connected to earlier material with limited allusion to thematic, motivic and harmonic groundwork.

Concerto No. 22, on the other hand, has quite a different narrative to offer. Celestini identifies the first melodic line in the second solo section (S2) in this concerto as a derivative of the closing bars of the orchestral exposition (labelled *e''* and *e'''* in his thematic diagram).³⁰ Schueneman, on the other hand, while acknowledging that '[Viotti's] second solos tend to develop (or at a minimum repeat), in some degree, the material of the exposition',³¹ is of the opinion that Celestini's *e''* is an entirely new theme altogether, as is so frequently found in the second solo sections of the French concertos: 'Viotti, in his 22nd concerto, begins the development in E major with an entirely new theme not heard in the exposition'.³² This is distinct evidence of how scholars remain divided in their views of what constitutes true development in these works. Contrasted with the corresponding section in Beethoven's Violin Concerto, the second solo section in Viotti's No. 22 does seem fairly undeveloped in its scope; for, save for the above example, the rest of the thematic material present is almost exactly similar to their original statements in the exposition. On the other hand, in the light of Viotti's other violin concertos—along with those of Rode et al—the above represents a significant development.

The correlation identified by Celestini between the opening melody played by the violin in the development and the four bars that close the orchestral exposition is a far-fetched one at best, where the earlier figure can be argued to have been melodically stretched by the violin in the later section.³³

³⁰ Celestini, Federico. 'Viotti and the 'London' Violin Concertos: A Challenge for Analysis and Historiography', in Sala ed. *Giovanni Battista Viotti*, pp. 253-272.

³¹ Schueneman, 'The French Violin School: Viotti and Rode', p. 208.

³² *Ibid.*, p. 206.

³³ *Ibid.*, p. 262. As mentioned above, the author in his thematic diagram categorises the four bars closing the orchestral exposition as *e*, and the subsequent melody in the development section as *e''*, implying that the correlation is not exact. Even then, it is quite a stretch to identify the correspondence suggested.



Ex. 2.31. Viotti: Violin Concerto No. 22, Movement I, End of Orchestral Exposition.



Ex. 2.32. Viotti: Violin Concerto No. 22, Movement I, S2.

That said, instances of much more discernible thematic correspondence between the two sections feature in the subsequent bars. Moments before the sustained dominant preparation leading to the onset of the recapitulation, the solo violin plays the two secondary themes in succession, in the mediant minor and the tonic keys; both themes are, however, presented intact and without decoration. Thus, there is evidence that Viotti had travelled quite a distance from the mostly passagework-type development sections that were a feature in his earlier concertos. Compared to Concerto No. 13, where the development has but one melodic idea somewhat corresponding with earlier material, the later London Concerto has as many as three of the themes in the exposition—should Celestini's example be included—featuring in the development.

And yet, one might hesitate to categorise the solo violin bars after the R2 in this movement as true development. Admittedly, there is no dearth of 'cadential ratification of... attained tonal station[s]', which is one of the prime criteria for successful developmental achievement for Hepokoski and Darcy. If, however, the different tonal blocks are considered separately, apart from Celestini's illustration, the rest are stated in the exact same way as

they had featured in the exposition. The harmonic platform provided by the orchestra in these bars is identical to that in the first solo exposition and the scoring and the orchestration, too, are very similar. While the solo violin does not lack flourishing passagework, there is an almost complete absence of textural, motivic or thematic treatment of previously heard material that could be construed as truly developmental. Thus, Viotti's handling of his forces here does not hint at any attempt towards exploring further possibilities either, but seems to be content with revisiting the familiar territory of earlier bars. As far as different tonalities are concerned, there are significant departures in Viotti's developments. But it is in the treatment of these irregularities that the developmental achievements fall short of the possibilities afforded by the abundance of material found in the exposition that remains unexplored to its full potential.

In Beethoven's Concerto, the beginning of the development section is similar to the *Eingang* solo opening, with arpeggiated string crossing in the violin spanning its entire timbral range. However, almost the entire development section thereafter is enamoured with two motivic considerations: the opening theme in the winds, and, even more interestingly, the repeated beats in the timpani in the first two bars of the movement. That said, the section also achieves a remarkable fusion of most of the themes present in the exposition, albeit in subtle ways not immediately apparent to the ear.

The image displays a musical score for the Development Section of the first movement of Beethoven's Violin Concerto. It consists of two staves: the Violin (Vln.) staff and the String (Str.) staff. The key signature is B minor (two sharps: F# and C#) and the time signature is common time (C). The Violin part begins with a melodic line that includes a 'trough' motif, which is circled and labeled with a circled '1'. The String part provides a harmonic accompaniment, featuring arpeggiated figures that span the entire timbral range of the strings. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

Ex. 2.33. Beethoven: Violin Concerto, Movement I, Development Section.

To begin with, the violin plays the first theme in B minor over a sparsely harmonic score involving just the orchestral violins and the cello, as shown above. Beethoven, however, singles out the lower auxiliary note 'trough' motif (marked 1 in the above illustration) for extensive special treatment. Throughout the first half of the section, until the arrival and confirmation of the G minor tonality, this motif features relentlessly, both in the decorative passagework in the solo violin and in the bassoons.

The musical score for Ex. 2.34, Beethoven: Violin Concerto, Movement 1, Development section, is presented in two systems. The first system consists of four measures. The Bassoon (Bsn.) part features a repeated-note motif marked 1. The Violin (Vln.) part begins with a triplet of eighth notes marked 'espress.' and continues with a melodic line marked 'a'. The String (Str.) part has a repeated-note motif marked 2. The second system also consists of four measures, continuing the motifs from the first system. The Bassoon part continues with motif 1, the Violin part continues with its melodic line, and the String part continues with motif 2.

Ex. 2.34. Beethoven: Violin Concerto, Movement 1, Development section.

The repeated-note timpani motif in the strings (marked 2 in Ex. 2.34) provides both the rhythmic and the harmonic frameworks in the passage above. The dry and rudimentary quavers in the strings maintain the strong common-time pulse, even where the orchestration is at its most dense with the violin playing in triplets over the repeated motif in the bassoons. At the same time, beneath these voices, the strings underline the otherwise simple harmonic design of a circle of fifths. There is another layer of rhythmic and motivic activity that is discernible here. The figures 1 and 2 taken together form the essential tenets of what was heard for the first time in bb. 3-4 at the very beginning of the orchestral exposition. In the development section, continued repetition of the two bars provide a strong underpinning of familiar material without bringing it to the foreground, as the emphasis here is on exploiting the lyrical qualities of the solo violin.

Both the motifs 1 and 2 soon undergo diminution with the approach of the section in G minor. The trough motif played by the bassoons and the pulsating repeated quavers in the strings (marked 3 and 4 below respectively), both in their compressed forms, result in a quickening of the texture here. This juxtaposition of motifs 1 and 2, in their constricted form, provides a compelling frame for the extensive arpeggiated decoration on the part of the solo violin. The diminution process continues as the repeated-note motif is reduced to mere two-quaver

figures in the orchestra. Soon, however, the process of diminution sets in once the locally stable G minor section is reached, in the form of the repeated notes once again assuming their full weight in the brass and the timpani. Successive quickening and slowing down of the dramatic tension in this section can thus be argued to be a direct consequent of these alternating processes of augmentation and diminution. The solo violin line plays its part, too: from almost the very outset, the arpeggio figurations form trough-like patterns (marked *a* below the violin line in Exx. 2.34 and 2.35), but covering a greater expanse of bars than the bassoon motif. The above motif is thus dissected into more than one layer: the augmented arpeggios in the violin, and the regular as well as compressed figures in the bassoons.

Finally, the role of the timpani motif warrants a mention here as well. In the exposition, the motif functions as a structural pillar of the entire section, an epitome of stability binding the different thematic arguments present. In the development, however, that very motif loses all such sense of stability as it contributes to underpin the tension beneath the solo violin line. In the eighty-eight-bar long exposition the motif has only two notes at its disposal, the tonic and the dominant. In the development section, however, within a span of twelve bars (bb. 304-315) that very motif is the harbinger of change, leading to the G minor section by way of an extensive circle of fifths, underlining all the localised key areas arrived at by emphasising the tonic notes of each. On the one hand, the entire exposition is, broadly speaking, tonally static in the key of D, and the S1 follows a similar pattern, albeit leading predictably to the dominant. And, on the other hand, the first half of the development section itself, before the arrival of the G minor section, traverses several tonal areas without lingering in any one. The dramatisation of the development is thus achieved in several layers: motivic, in the relentless repetition of familiar figures; rhythmic, in the various juxtapositions of the said motivic patterns; and with a lack of harmonic and tonal stability such as found in the exposition.

Ex. 2.35. Beethoven: Violin Concerto, Movement I, Development section.

In the G minor section, while the repeated-note motif played by the horns, bassoons, trumpets and timpani in turn provides the rhythmic canvas over sustained pedal points in the strings, the solo violin has a series of extremely lyrical rising passages. At first sight, possible connections with previously heard material might not leap to the eye. In an attempt to establish the correspondence, Ex. 2.36 shows extracts from the three principal themes from the orchestral exposition. They all form more or less arch-like structures with a rising scale figures followed by descending tails of different lengths tapering away from the peaks. And, while the antecedents generally rise gradually in steps, the consequents are arpeggiated, and hence, harmonically more agile.



Ex. 2.36. Beethoven: Violin Concerto, Movement I, Orchestral Exposition.

And below (Ex. 2.37) are three melodic lines played by the solo violin in succession in the development section.

On the surface level there are, perhaps, not many similarities between the above themes and the lyricism in the violin. However, it is noticeable that the solo violin lines, too, are arch-like in their structure, ascending for the most part, but tapering away markedly at the end. There are similar question-response figurations, the first half generally rising in steps ending in a half cadence, which is then responded to by the second halves falling back in an arpeggiated manner, ending in Chord I (from the localised perspective). Finally, the notes essential to the harmony in the third of the violin lines in Ex. 2.37—specifically the antecedents in the respective bars (notes highlighted)—can be said to be a direct embellishment of the third theme cited above (C): almost identical, with allowances made for the differences in major-minor tonality.



Ex. 2.37. Beethoven: Violin Concerto, Movement I, Development Section, solo violin.

Underneath the above section, the repeated-note motif of the very first bar of the movement is ever-present, resulting in a heightening of the dramatic tension and nervousness that engulf the moment. Starting with the inception of the first of the above melodic lines, the timpani motif spans a phenomenal twenty-seven bars and cuts right through the intense lyrical activities of the solo violin, perpetually reminding the listener of the very roots of the movement. Horns, bassoons, trumpets, timpani and finally the lower strings all take up this rudimentary figure in turn as their combined efforts lead to a relentless accumulation of nervous strain that is finally resolved with the thunderous onset of the recapitulation.

Mention needs to be made here that the entire development section, while exploring faraway possibilities, never loses sight of the essential tenets of what has been heard before in the orchestra and the solo expositions. The extensive passagework indulged in by the solo violin always remains grounded in the overall thematic, motivic and harmonic framework of the movement. It is Beethoven's ability to manipulate existing patterns that infuses new and far-reaching potential to the development section, where faraway territories are explored and remote possibilities expanded upon while never losing sight of the original model, which is ever-present underneath the surface variations in the form of the solo violin passagework. Unlike his French predecessors, Beethoven includes little by way of new material. The same devices found earlier feature here in vastly different arrangements, and collude to achieve a monumental escalation that can lay claim to a true development.

Echoing Koch, who terms the exchanges between soloist and orchestra as a 'leidenschaftliche Unterhaltung' with dramatic overtones,³⁴ Keefe notices 'a general theoretical similarity between the components of dramatic dialogue and concerto dialogue' in Mozart's keyboard concertos.³⁵ An analogous form of interaction is also discernible in the Clement violin concerto, particularly in its development section. The opening theme recurs in the development section, in the bass, underpinning the acrobatics of the solo violin. There is a genuine and novel endeavour here on the part of the composer to conjoin the different sections of the sonata form movement and

³⁴ Baker, Nancy Kovaleff and Christensen, Thomas eds. *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch*. Cambridge: Cambridge University Press, 1995, p. 209.

³⁵ Keefe, Simon. 'Dramatic Dialogue in Mozart's Viennese Piano Concertos: A Study of Competitions and Cooperation in Three First Movements', in *The Musical Quarterly* 83, ii (1999), 173.

thereby attempt to create an organic work from its constituent parts. It begins from the R2 itself, as the closing of this ritornello section shares many similarities with the corresponding final bars of in the R1: in the texture, for instance, after a brief return to the *fortissimo* militaristic style, the dynamic returns to *piano*. The tonality, meanwhile, reaches F sharp minor, the relative minor of the dominant. It might be recalled that in the Beethoven Concerto, there is a similar modulatory exercise at the end of the R2 where the score moves towards C, the relative major of the dominant minor area.

The musical score is presented in four systems, each with a grand staff (treble and bass clef). The key signature is F# minor (three sharps: F#, C#, G#). The time signature is 3/4. The first system (measures 236-240) features Violin 3 (Vln. 3) with a triplet of eighth notes, Oboe (Ob.) marked 'dolce', Flute and Bassoon (Fl. Bsn.), and Violoncello (Vlc.). The second system (measures 240-244) continues the texture with Violin 3, Oboe, Flute and Bassoon, and Violoncello. The third system (measures 244-248) shows the Oboe playing a melodic line. The fourth system (measures 248-252) features the Flute and Bassoon playing a melodic line. The score includes various musical notations such as triplets, trills, and dynamic markings like 'fp' (fortissimo).



Ex. 2.38. Clement: Violin Concerto in D, Mvt. 1, bb. 235-53 (S2, development).

Such a course of action paves the way for a potential collision-cooperation discourse between the two competing forces on a far-reaching level, akin to, as well as surpassing, that reached by anything that had come before, even in the Mozart concertos.³⁶ This interaction takes place on several textural levels: there are both intra- and inter-group dialogues at play here. Simon Keefe finds similar relationships in several of Mozart's keyboard concertos: '[For] a vast majority of the first movements of Mozart's piano concertos from 1777–86 (K. 271–491)... in the development, [the two forces of solo and orchestra] either partake in dialogue among themselves (internal dialogue), move away from dialogue all together, or engage in confrontational dialogue...'.³⁷ In Clement's development, the discourse is broached in b. 235 by the oboe, later joined by the bassoon. The responses are provided by the lower strings playing the opening four-bar melodic line in faraway tonalities, while the solo violin engages in both arpeggiated and semiquaver embellishments. Both in the initial statement in the upper-middle registers of the solo violin, as well as in its subsequent dialogue with the orchestra that follows immediately, a distinct circle-of-fifths pattern shapes the interaction. In the solo violin part, it is a descending pattern, from the initial F sharp minor to B minor, followed by an unstable relative major seventh (D) eventually reaching the key of G. In the subsequent discourse with the orchestra the trend is reversed, from B minor back to F sharp minor.

³⁶ I do not bring the French school violin concertos into the fray here, as they for the most part hardly contain any development material in the true sense of the word. As has been argued in the previous chapter, most of the second solo sections here provide yet another means for the violin to express itself to the audience, and contain little material that can be said to have thematic or motivic significance in the overall structure.

³⁷ Keefe, Simon. *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*, p. 75.

Further, the two primary themes of the R1 share a remarkable dialogue between themselves (the *intra*-group type referred to above). The interaction is readily apparent in Ex. 2.38, with the woodwinds playing a fragment of the secondary theme and the cellos replying with the opening theme. In Beethoven's Concerto there is a similar interplay in operation, between the four opening notes and the trough-like motif at the end of the antecedent of the primary theme. Here, of course, the degree of interrelationship between the voices is much tighter, with the woodwinds, brass, strings and solo violin all participating in the dialogue (See Exx. 2.34 and 2.35). Beethoven also subjects the score to textural and rhythmic modifications, contributing towards the dramatisation of the section, whereas in the Clement Concerto the dialogue maintains a fairly constant intensity of back and forth interaction across the bars.

The above gives rise to a unique discourse, not between two but between three distinct personae, and featuring both cooperative and competitive qualities. On the one hand, as we have seen above, the solo violin part in the S2 initiates the dialogue with a new melody that is loosely based on the primary theme in the exposition. Following a well-balanced sixteen-bar period characterised by two back-to-back antecedent-consequent phrases, most of the remaining S2 section contains decorative passagework for the soloist, duly supported by the orchestra (strings for the greater part). Considered from this plane, the interaction is one of reciprocity: the orchestra has no overbearing parts that would impede the virtuosic display of the soloist; and the decorations in the solo violin, in turn, facilitate the orchestra's harmonic underpinnings. The stage is one for mutual facilitation. Concurrently, however, there runs a parallel thread of communication, that between the woodwinds and the orchestral strings. Starting from b. 235, and repeated a fifth above four bars later, the woodwinds play the opening fragment of the secondary theme, followed by a reiteration of the opening theme in the cellos. The two themes from the exposition are very different in their tonal, melodic and harmonic contours, so pitting them against each other here, and between the upper registers of the woodwinds (albeit with high bassoons joining the fray when the phrase is repeated a fifth above) and the bass in the strings, gives rise to a sense of stark dramatic contrast.³⁸

³⁸ Brown's edited score contains a tacit acknowledgement of the importance of this dialogue. Apart from the woodwind parts in the concerned bars marked 'Solo', the cello part is also marked 'thema', even though the occurrence of the primary theme at that point is visually fairly obvious in the score, and can be distinctly heard in a recording. By further highlighting

The above tension is then persisted with, although in a much more condensed form, in the following bars. For, from b. 247 ensues another such dialogue between the same group of instruments, this time a much abridged one consisting of a four-note ascent. Although, on this occasion, the woodwinds (flute and oboe) and the cellos play identical material, the dramatic tension is kept alive by other means: first, the discourse is terse and brief, lasting only six bars; second, even within this short period, the harmonic direction follows an elaborate circle-of-fifths pattern, landing on the notes A, E, B and F sharp respectively at the end of the successive iterations of the phrase. From the first dialogue above, the harmonic pace quickens considerably to maintain the expressive intensity of the section. And all this while the soloist has extensive passagework, but here again, Clement shows restraint by not letting the violin take off on its own. Following the conclusion of the inter-orchestral exchanges the violin climbs to the highest notes on its E string. Clement is thus content to control his soloistic inclinations while the orchestra takes the limelight in dramatic action; only after the said forces have arrived at a mutual understanding (musically in terms of the tonal and the harmonic goals achieved, specifically of the key of F sharp minor) does the soloist set himself free from the restraints, ascending to its registral stratosphere.

An almost identical parallel is on display in the corresponding section in Beethoven's Op. 61. Once again it is the violin that initiates the discourse at the beginning of the S2, with arpeggiated leaps reminiscent of the solo entry in the S1 section. Following the largely identical extended introduction as heard in S1, the soloist plays the primary theme, first in the key of B Minor, immediately countered by the horns in unison with the timpani beats heard in the very first bar. A repeat now occurs in the bassoons, harmonised in thirds, playing bb. 2-5 a fifth lower than the solo violin (disregarding the differences in the respective registers of the voices) and the entire string section playing the timpani beats. As if to achieve a balance between the unequal lengths of these two phrases, the bassoons, still in thirds, condense the subsequent statements of the primary theme to the very last bar of the phrase, a one-bar arch-like pattern in crotchets.³⁹ And now this figure containing one bar of the theme coupled with the motivic utterance is repeated several times over, always underneath the violin that still has

the two parts thus, the editor seems to emphasise their significance towards the strategic panning out of the development section. See Brown, ed. *Franz Clement: Violin Concerto in D Major (1805)*, p. 46.

³⁹ Also refer to the discussion of this 'trough' motif in the development section in Beethoven with regard to the French School concertos in Chapter 2.

flourishing arpeggios. And, within a few bars, this new dialogic figuration is subjected to rhythmic diminution, where the note values are halved from crotchets to quavers, and this now-condensed form of the earlier figure is, in turn, repeated several times, finally reaching G Minor. This is where the solo violin, thus far the facilitator with arpeggiated underpinning, takes the limelight with a series of extremely lyrical phrases. The rest of the S2 is marked by the orchestra providing a solid backdrop to the soloist's lyricism, primarily through incessant repetition of the four-note timpani motif, which is distributed between brass, timpani and strings.

One can hardly fail to notice the parallel between the Clement and the Beethoven Concertos. In both cases, the solo violin assumes the lead role in instigating the interactive processes. The orchestra, initially fully compliant with the soloist's schemes, then shows its colours, with the violin providing a commentary on the proceedings from a distance with arpeggiated passagework. Woodwinds, brass, timpani and strings all chip in to contribute to the two-, sometimes even three-, way competitive discourse underneath the violinistic embellishments. The drama is furthered in several ways: the solo violin employing a wide range of its register while its orchestral peers remain fairly static in their iterations; the duality in nature between the terse repeated-note motif and the lyrical primary theme; the quickening of the harmonic pace, and so on. These exchanges are then replaced by the violin eventually coming to the fore and asserting itself with more passagework (Clement) and extensive lyricism in the subdominant minor (Beethoven), the orchestra once again playing the part of the faithful collaborator, leading to a long dominant preparation for the onset of the recapitulation.

Another correlation between the two concertos concerns their treatment of the solo violin parts. In both the development sections, the solo violin begins quite similarly, with broken octaves, followed by extensive lyricism. But this dominance soon gives way to passagework, although towards different ends in the two pieces. Clement's S2, following the initial thematic overtures in the solo violin, contains more instances of the ornamentation found in some of the French violin concertos illustrated above. Although the bars contain some pleasing passagework comprising ascending and descending sequences, clever directions in tonality, and even a variation of a fragment of the theme found in S1, which itself mirrors what I have labelled above as the only instance of the 'third theme' in the R1, they remain but the vestiges of the old style of soloistic preponderance so plentifully evident in the concerto works of Viotti et al.

Towards the end of the R2, an ascending chromatic arpeggio in the violin suggests yet another link to Beethoven's work. Like Beethoven in Op. 61, Clement generates a sense of dramatic anticipation, as the strings underneath hold their breath with a sustained dominant harmony. However, whereas in Beethoven, the anxiety is heightened by the dominant pedal, the Clement Concerto does not reach a similar degree of intensity, due to the changing bass and a more rhythmical underpinning in the orchestra. The rhythmic flow is accentuated in the Clement by the use of syncopations in the strings. Thus, in spite of a pervading dominant harmony in both the works, Beethoven's Concerto, by virtue of its straightforward crotchets followed by tied semibreves, achieves a greater sense of expectation, and is duly relieved by the *fortissimo* tonic chords in the recapitulation.

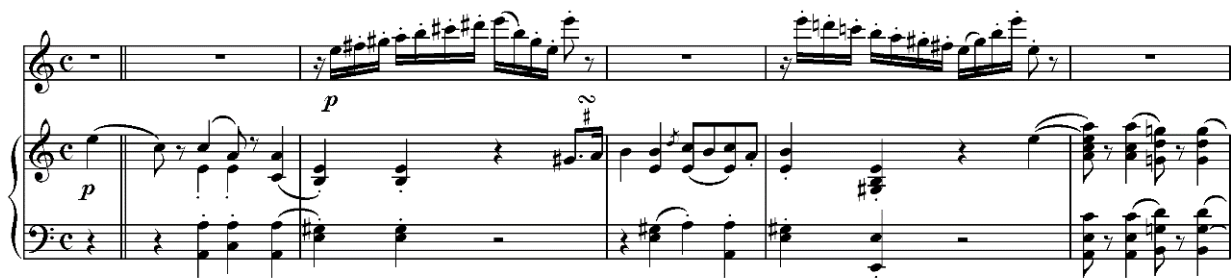
The image displays a musical score for the Violin Concerto in D, first movement, measures 268-75. The key signature is D major (two sharps) and the time signature is common time (C). The score is written for Violin (Vln.) and Strings (Str.). The Violin part is marked 'dolce' and features a trill (tr.) in measure 272. The String part provides a rhythmic underpinning with syncopations. The score is divided into two systems, with the second system starting at measure 272 and marked 'sul G'.

Ex. 2.39. Clement: Violin Concerto in D, Mvt. 1, bb. 268-75 (S2, end of development).

Recapitulation and Coda: The recapitulation was an area of flux throughout Viotti's concertos. As Chappell White summarises, '... the treatment of ritornello-sonata form in Viotti's concertos is most varied at the recapitulation. In Concerto 3, the two themes are restated in reverse order; in Concerto 2, the restatement is preceded by a lengthy new melody in the tonic; in Concerto 1, the first theme is omitted entirely; and in Concerto 4, only the first theme is presented. In Concerto 5,... after the return to the opening theme, all contrasting melodic material

is omitted but the dominant-key passage work is transposed...'.⁴⁰ However, in our chosen examples the recapitulations do more than simply restate earlier material. In Concerto No. 13, for instance, the orchestral exposition is totally dispensed with, and the section begins with the ascending arpeggios of the opening solo, followed by the chromatic ascent on the lower strings, both as found at the outset of S1. The restatement of the S1 here is, however, short-lived as the violin promptly resorts to passagework that shortens the links between the thematic areas. Amidst the renewed soloistic fervour, however, the two significant melodies originally stated in the dominant key in S1, now in the expected tonic key, are kept largely intact. Thus, already in Concerto No. 13 a conscious effort is discernible towards achieving compactness and a sense of economy with familiar material, even though solo passagework continues to claim overwhelming attention.

Perhaps of even more interest is the case of Concerto No. 22, which features a curious truce between solo and orchestral forces at the outset. The section begins with the opening melody in R1, but Viotti here introduces nimble embellishments on cadential points in the alternate bars on the part of the soloist, primarily on the E string. The opening orchestral phrase is thereafter absorbed into the opening line of S1, the formal eight-bar symmetry interrupted prematurely. This new-found approach thereafter gives way completely to more solo passages of little harmonic and thematic interest, thereby somewhat negating the novel effect created at the beginning of the section.



⁴⁰ White, *From Vivaldi to Viotti*, p. 338.



Ex. 2.40. Viotti: Violin Concerto No. 22, Movement I, Recapitulation.

There is, thus, a marked trend towards achieving more in the recapitulation, and, in a broader sense, towards amalgamating the sonata-ritornello form in a more condensed way than could be achieved by solo passagework alone. The bravura is not completely dispensed with, and features in key moments to punctuate or form bridges between the key tonal and harmonic areas. However, its role is, perhaps, slightly diminished in favour of a closer integration of the formal structures in the movement. Other means are employed by the composer in the different concertos: in Concerto No. 14, for instance, the solo violin gets to play the opening orchestral melody for the first time when it itself ushers in the R3 by playing the first few bars of the R1. Already in his early Paris concertos, Viotti was attempting to stretch the conventions of his time beyond mere display on the part of the soloist, and to incorporate instead a closer adherence to the sonata-ritornello form. White's remark assumes significance here, when he says that Viotti '... worked within the formal limitations of the concerto as he inherited it. [However, unlike] his immediate predecessors and his contemporaries... [who, having] master[ed] the fashionable style early in their careers,... continue[d] to exploit it with little change,... Viotti moved ahead.'⁴¹ Viotti, albeit with the above disclaimer, thus accomplished the important task of bringing the violin concerto out

⁴¹ White. *From Vivaldi to Viotti*, p. 336.

of its milieu of mostly light-hearted entertainment to a more structured statement, and, in the process, of consolidating the sonata-ritornello form that later formed the pillar for Beethoven's concerto.

In the Beethoven Concerto, the recapitulation begins with the thunderous restatement of the timpani motif, this time by the entire orchestral forces. The R3 is suddenly cut short by the solo violin at the end of the first of the ascending passages in the orchestra (the melodic line marked *A* in Ex. 2.36 above) with the corresponding section from S1. The rest of the S3 takes an almost identical path to that taken by S1, this time persisting, predictably, with the D major tonality. As before, there is no passagework in the solo violin other than that encountered previously, and that needed to make the necessary adjustments in order to remain in the home key. The R3, on the one hand, is interrupted, not least in the interest of economy: it would be too long, not to mention somewhat unnecessary, to index the various thematic moments all over again. But the solo violin in S3 retains much of its material from S1, and faithfully guides the movement towards the cadenza. The new passagework introduced in S3, true to all such bars in the score, remains subordinate to the musical logic and direction, indulged in for the purpose of modulating to the subdominant key, and subsequently back to the tonic through the conventional circle of fifths pattern.

The French school composers had no discernible trend for including a cadenza at the end of the first movement. Some of the concertos make allowances for it with an unconventional cadence at the end of R3, while others completely dispense with the section. Similarly, the coda was less than well developed. For most concertos, with or without a cadenza, the composers, especially the younger generation of Rode and Kreutzer, seemed content with ending with a few bars of fanfare, not dissimilar to the opening of the movement. There are, of course, variations to this convention: Viotti's Concerto No. 8 does not allow for a cadenza, but the final ritornello contains one of the themes stated in R1. In one of our examples, the Concerto No. 22, which does incorporate a cadenza at the expected juncture, the coda contains the final theme from the R1 (marked *F* in Fig. 2.2 above). Most others, however, are intended to provide a 'fitting end' to the dexterity hitherto shown by the soloist.

Beethoven's coda, of course, is a far cry from the above. In keeping with the increasing length of the closing sections in his Middle Period works, the coda here spans a healthy twenty-five bars after the cadenza. More importantly, it contains two of the primary thematic statements from R1 (*B* and *C* in Ex. 2.36), the former leading straight into the latter. Third, and more significant still, theme *B* in its unornamented entirety is given to the solo

violin for the very first time in the movement. Clearly, this, as in the case in so many of Beethoven's other Middle Period opera, is an instance where the coda has a far greater role to play in the realisation of the sonata-ritornello form than simply providing harmonic and cadential closure to the music. Within its formal boundaries, the section stands out as a significant contributor to the scheme of the entire movement. Such ramifications of the coda in the context of the entire movement are engaged with further in the following chapters as well.

In the Clement Concerto, the tension created at the end of the S2 is dissipated to some extent by the introduction of the calm opening bars of the movement in an unchanged form. In Beethoven, it should be remembered, the recapitulation, following a similar restlessness, is a thunderous explosion of the opening theme—perhaps to compensate for the inconspicuous beginning of the piece itself—that releases all the anxiety and leads to a sense of stability and support.

The musical score is for the recapitulation of the first movement of Clement's Violin Concerto in D, measures 268-75. It is written for Violin (Vln.) and Strings (Str.). The key signature is D major (two sharps) and the time signature is 3/4. The Violin part starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The String part provides harmonic support with chords and triplets. Dynamics include *pp* (pianissimo) and *p* (piano). The section ends with a 'Tutti' marking and a trill (tr) on the violin.

Ex. 2.41. Clement: Violin Concerto in D, Mvt. 1, bb. 268-75 (recapitulation).

It could be argued that the very lyrical nature of Clement's primary theme does not allow the type of outburst that can be afforded in the Op. 61 recapitulation, where the four repeated notes of the timpani lend themselves well to such an emphatic release. Be that as it may, it is a rather abrupt dispersal of a carefully constructed climax, and, therefore, possibly the weakest section of the entire movement; the listener is left with a sense of void from the eagerly anticipated resolution that never arrives with the expected bravado.

The coda in Clement's Concerto uses much of the same *fortissimo* orchestral bravado that characterises much of the opening ritornello. Even then, the choice of material here is a conscious one, as it allows the composer to conclude the movement with the same theme (D) that had brought the R1 to a close. This theme is never played by the solo violin over the course of the movement, and occurs only thrice at crucial junctures: the conclusion, that of the R1, the R2 and the coda (see the formal structure of the movement in Fig. 2.4 above). It is a novel idea, binding the movement together with a single concluding theme. This concept is subsequently developed by Beethoven in two ways. In his coda to Op. 61, two themes from the opening ritornello are played for one final time. Further, the solo violin here plays the secondary theme, in its entirety and without any ornamentation, over that heard in the opening orchestral ritornello, for the only time in the movement: Beethoven's delaying of the above event until the coda makes a formidable statement of integrating the section into the thematic scheme of the movement. And, in the larger scale, recurrent patterns such as tonal directions and aberrations keep occurring in the later movements (in ways we shall see below), reminding us of the first movement scheme. It is a tacit acknowledgement on Beethoven's part of the similar devices employed so effectively by Clement.

Writing for solo and orchestra and the sense of the dramatic in first movement styles: Viotti's writing for the violin was idiomatic, one that apparently suited his own prodigious skills on the instrument. Several passages that frequent the violin parts in his concertos could be singled out to make a case for possible models for Beethoven's own solo violin part. Stowell identifies some passages in Viotti's concertos—along with some by Kreutzer and Rode—that bear distinct similarities with Beethoven's score.⁴² However, it should be borne in mind here that while in the preceding works, such passage work '... provided the ideal vehicles for the promulgation of his style of performance... [and also] for aspiring virtuosi who sought the veneration of the public',⁴³ in Beethoven it serves to accentuate the prevailing theme in the orchestra, bringing the harmonic structure to the foreground throughout the length of the piece. The underlying orchestration in the two cases (Viotti Concerto No. 13 and Beethoven) supports this argument. While Beethoven's solo violin part is complemented by a complex mesh of harmonic interplay, highlighting the thematic prevalence of the work, scoring in the French

⁴² Stowell, Robin. *Beethoven: Violin Concerto*, Cambridge-New York, Cambridge University Press, 1998 (Cambridge music handbooks), Ch. 2 'The Genesis of Op. 61', pp. 11-24.

⁴³ Stowell, 'The Viotti School of Violin Playing: Style and Influence', in *Giovanni Battista Viotti*, p. 223.

concertos remains minimal, often restricted to just the two violins and the bass, while the soloist embarks on brisk and dexterous exploits. Thus, at first look, the following two passages could be argued to have a strong resemblance with each other:

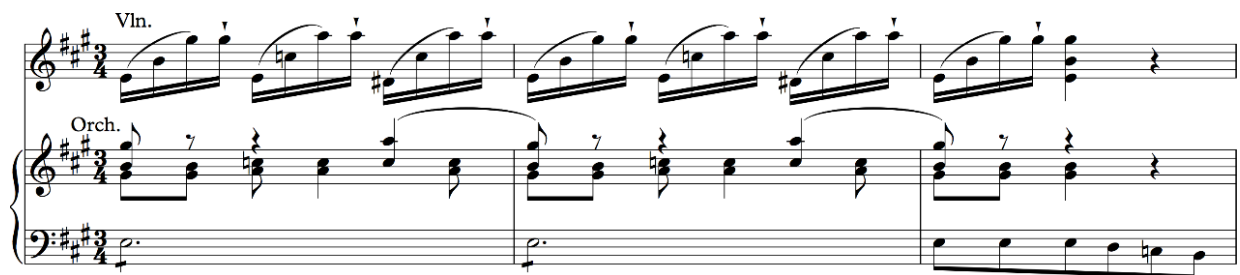


Ex. 2.42. Viotti: Violin Concerto No. 13, Finale, and Beethoven: Violin Concerto, first movement.

One would need a closer look into the respective harmonic and thematic schemes in order to appreciate that, in Beethoven, the above passage is but a decorated affirmation of a principal sub-theme of the movement, one that had had its first articulation in the orchestral introduction. The two bars in Viotti, on the other hand, serve merely to further the audience-captivating virtuosic plane the soloist has built for himself throughout the length of the concerto until that point. The orchestration and the positions of the notes here in the context of the respective movements also indicate as much. In Viotti's third movement, the section acts as a link between two blocks of solo passagework punctuating the rondo structure. The texture is kept to a minimum: the violins complement the solo part an octave and a tenth below. In Beethoven's first movement, however, the D minor figure is an integral part of the thematic scheme, occurring at the juncture expected of it from the orchestral introduction. Furthermore, the change of tonality from major to minor on the part of the soloist is no surprise either, if we consider the fact that the secondary theme had experienced a similar tonal shift in the orchestral exposition. Thus, while in the earlier concerto the device is yet another link to facilitate soloistic bravado, in Beethoven it serves to further the thematic arguments that have been advanced earlier in the work.

Further examples from the same Viotti concerto as well as by one by Rode, as illustrated below (see Exx. 2.43 and 2.44), will also serve to highlight the differences in harmonic and thematic treatment of the nimble passagework between the French school and Beethoven. The arpeggiated crossing of strings in the solo parts of the two works, admittedly, has parallels with Beethoven. However, in Viotti's finale, the passage in question is just another means of focussing attention on the soloist's skills and has a minimal role in cementing the thematic

and harmonic fabric of the movement. In Beethoven, though, the solo violin brings to the foreground the fragment of the underlying—but prominent to the ear—secondary theme from the exposition that features in the orchestral strings. Any technically challenging passage that transpires as a result, therefore, remains incidental and not an end in itself. Viotti's passage has a denser texture at that particular instance with the oboes and the horns—although it lacks the viola, a common strategy employed by the composer throughout his concertos—and the ways in which the two solo parts are treated and married with the larger design typify the essential differences between bare virtuosic manoeuvrings and structural cogency. The winds in Viotti's concerto serve to highlight the cadential points of the bars, but, due to the lack of a clear-cut thematic presence, the texture still ends up punctuating the solo violin part that continues to enjoy the limelight, with little in the way of active participation in the tonal or the thematic directions implied by the passages in the violin.



Ex. 2.43. Viotti: Violin Concerto No. 13 in A, third movement.



Ex. 2.44. Rode: Violin Concerto No. 6 in B flat, first movement.



Ex. 2.45. Beethoven: Violin Concerto, first movement.

Viotti's orchestration had seen considerable development from Concertos No. 13 to No. 22. While the earlier work employs—apart from the solo violin and the strings section—only oboes and horns, the A minor Concerto benefits from the much thicker and richer texture afforded by flutes, oboes, clarinets, bassoons, horns, trumpets and the timpani. Beethoven employs exactly the same forces as the latter concerto in his own work.

The orchestration of the opening ritornello in Concerto No. 13 is typical of Viotti's style of the time, the upper strings playing the melodic line with the winds and the lower strings providing harmonic sustenance around it. In Concerto No. 22, however, owing to the much larger forces, the harmonic plane shows greater layers of detail in relation to thematic dialogue between the different parts.



Ex. 2.46. Viotti: Violin Concerto No. 22, opening *tutti*.

This moves from the traditional orchestration of earlier concertos to a genuinely intricate style of part writing. This episode does, indeed, have parallels with Beethoven's Op. 61, where sometimes the strings and the winds complement each other in subsequent blocks of thematic material entrusted in turn to each section, usually in a much larger scale.

Ex. 2.47. Beethoven: Violin Concerto, opening *tutti*.

On the other hand, in Viotti's Concerto No. 13, following its entry, the violin travels the same path as the orchestral opening, complementing and adorning the theme encountered at the beginning. Very quickly, however, the violin is immersed in numerous soloistic exploits in order to enforce its identity on the music. All the various characteristic traits of violinistic skills—arpeggios in triplets, semiquaver runs stretching to the high registers of the instrument, minimal scoring in the orchestra so as not to stand in the way of the virtuosic flair—are employed on the way. That said, the concerto, although one of the early Paris concertos, does give some prominence to the thematic material of the opening ritornello. The violin, even while engaged in displaying its skills, often recalls some of the various themes encountered earlier, with the orchestra interjecting from time to time to mark crucial cadential junctures. Towards the end of the first solo section, Viotti introduces a novel idea: a kind of merging of the two principal themes in the ritornello to form a new melodic line that nevertheless carries echoes of previously heard material.

Orch. Primary theme

Orch. Secondary theme

Vln. First solo exposition

Ex. 2.48. Viotti: Violin Concerto No. 13, Mvt I.

Similarly, Beethoven's Concerto has a section where the violin, although playing a complementary role, adopts a modified version of theme D in the exposition (Ex. 2.49). The said passage occurs at a stage that is very similar to Viotti's Concerto No. 13: the conclusion of the first solo exposition, shortly before the *fortissimo* reiteration in the orchestra for the onset of the second ritornello passage.

The musical score is for the first solo episode of Beethoven's Violin Concerto. It is written for Violin (Vln.) and Orchestra (Orch.). The key signature is G major (one sharp) and the time signature is common time (C). The score is divided into three systems. The first system shows the Vln. part with a melodic line and the Orch. part with sustained chords. The second system features a more complex, rapid passage for the Vln. part, marked 'poco cresc.', while the Orch. part continues with sustained chords. The third system shows the Vln. part with rapid sixteenth-note passages, while the Orch. part continues with sustained chords, marked 'cresc.' and 'f'.

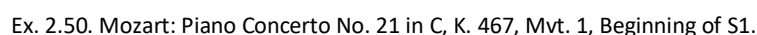
Ex. 2.49. Beethoven: Violin Concerto, first solo episode.

With the Mozart concertos, one of the key themes that emerges from the dialogue between soloist and orchestra is the sense of the dramatic throughout, identified by writers such as Wye Allanbrook. Mozart often chose to begin the S1 sections of his first movements with elaborate *Eingänge*, dramatising the entry of the soloist, and heightening the expectations before the onset of the thematic treatment. On occasions, it led to a different kind of dramatic procedure, namely the anti-climax. Simon Keefe cites K. 450/i as a representative example, where the *Eingang*, rather than build the tension before the inception of the primary theme in the piano, diffuses the anxiety by being ‘... harmonically static... exclusively in the tonic rather than, say, dominant — nullif[y]ing any sense of harmonic expectation (in the build-up) or harmonic arrival (at the restatement of the main theme...)’.⁴⁴ Indeed, a survey of the *Eingänge* in Mozart’s first movements reveals that this diffusion of tension is just as common as the build-up. Three first movements, those of K. 413, 450 and 503, subscribe to Keefe’s above classification, where the sense of expectation is somewhat diluted by the *Eingang* remaining entirely in the tonic key, with little or no harmonic direction. It is interesting to note that, of the equal number

⁴⁴ See *Mozart’s Piano Concertos*, p. 56-7.

of concertos whose *Eingänge* do serve to dramatise the restatement of the primary theme, two are minor key concertos (K. 466 and 491), so the contention that the tonality contributes towards the said dramatisation cannot be ruled out entirely. The only major key work that subscribes to the latter category is K. 467 in C, where the piano at the beginning plays a passage almost wholly in the dominant with pedals in the woodwinds and the brass, and, furthermore, has an extensive trill on the high G with the orchestra playing the primary theme beneath it. The different level of soloist-orchestra dialogue is already evident before the onset of the *Eingang*, as the R1, strangely, continues beyond the emphatic ‘closing’ chords in the tonic, marked *forte*, with a quasi-thematic exchange between the woodwinds, harmonised by the strings, marked *piano* and continually falling into the dominant (Ex. 2.50).

The musical score is divided into two systems. The first system shows the Piano (Piano) and Orchestra (Orch.) parts. The Piano part has a trill on the high G. The Orchestra part includes woodwinds (Ob., Fl., Bsn.) and brass (Hrn., Tr.). The score is marked with dynamics like *f*, *tutti*, *p*, and includes a section labeled 'Fl. Ob. Bsn. Hrn. Tr.'.



An issue that frequently surfaces when talking about Mozart's concertos, especially the dialogic interaction between soloist and orchestra, is that of their close relationship with his operatic *oeuvre*, specifically the comic *opera buffa*. By extension, it has significant connotations for interactions between opposite (sometimes competing) forces, which have been remarked upon by several, occasionally over-enthusiastic, commentators. Allanbrook talks about the 'resonances in these [concertos] of the style of *opera buffa*';⁴⁵ the very title of James Webster's chapter in the same collection of essays suggests an argument along similar lines;⁴⁶ and Charles Rosen

⁴⁶ Webster, James. 'Are Mozart's Concertos "Dramatic"?': Concerto Ritornellos versus Aria Introductions in the 1780s', in *Mozart's Piano Concertos: Text, Context, Interpretation*, p. 107.

in his celebrated monograph finds the finale of K. 449/i enriched by Mozart's exposure to the *buffa* style⁴⁷. All of the above authors, to name a select few, tend eventually to end up drawing parallels between the interactive gestures in Mozart's concertos and sometimes quite specific acts or actions in the operatic spheres. For instance, Allanbrook singles out the repetition of phrases as 'distinctly imitat[ing] *buffa* habits [where] characters often end their arias with a pithy epigrammatic text, sung to a cadence figure repeated to the point of obsession.'⁴⁸ The repeated ascending scale passages played by the piano upon entry in K. 449/i, as referred to above, are prime examples.

There are other instances of recurrent interplays strewn across Mozart's concertos: Tovey draws a revealing analogy between the concerto and 'a highly dramatic and poetic art-form... [comprising] an 'antithesis of the individual and the crowd',⁴⁹ and finds correspondence between the string parts at the end of the R1 in K. 450 and the aria 'Aprite un po' sung by a jealous Figaro reflecting on the inconsistencies of women,⁵⁰ although there are bolder instances to be found elsewhere. The device makes a brief appearance in the S2 in K. 414 with a more sustained instance towards the end of the S1 in K. 415/i (see Ex. 2.51 below). In the latter example (much as in Beethoven's Op. 61, as we shall shortly see) the repetitive bars do not themselves bring along subsequent closure, but instead pave the way for the dominant preparation that immediately precedes the beginning of the following section. In K. 451/i, on the other hand, the recurrence plays a different role altogether. The piano, at the beginning of the recapitulation (R3), has repeated instances of an ascending scale in the tonic key of D, thereby reinforcing the now freshly introduced home tonality.

⁴⁷ Rosen, Charles. *The Classical Style: Haydn, Mozart, and Beethoven*. New York: W. W. Norton, 1972, p. 219.

⁴⁸ Allanbrook, p. 86.

⁴⁹ Tovey, Donald F. *Essays in Musical Analysis: Concertos and Choral Works*, reprint. London: Oxford University Press, 1989, p. 6.

⁵⁰ *Ibid.*, p. 164.

The image shows a musical score for Mozart's Piano Concerto No. 13 in C, K. 415, Movement 1, measures 1-4. The score is in C major, 2/4 time. The piano part (Pno.) features a rapid triplet figure in the right hand and a slower triplet figure in the left hand. The orchestral part (Orch.) is mostly silent, with a few chords in the right hand and a single note in the left hand in measure 4. Dynamics include *sf* (sforzando) and *fp* (fortissimo).

Ex. 2.51. Mozart: Piano Concerto No. 13 in C, K. 415, Mvt. 1, S1.

If Allanbrook's prototype of the relationship between repeated passage figures and cadential closures in concerto sections be taken as a model of dramatic interaction between soloist and orchestra, the development section in Beethoven's Op. 61, comprises some bars that function in a remarkably similar manner. In Beethoven's case, it has to be pointed out, however, that the said repetitions, far from imparting a sense of resolution or closure, magnify the sense of tension manifold. The most potent of these occurs towards the end of the S2.

Ex. 2.52. Beethoven: Violin Concerto, Mvt. 1, S2.

Given Allanbrook's assertions, this instance from the S2 in Beethoven is an extension of similar occasions in Mozart's concertos. The above passage is closer in resemblance to the S1 passage in Mozart's K. 415/i (Ex. 2.51 above), in that it does not itself bring the long-awaited resolution, but instead delegates that task to the following bars of dominant preparation. In the Beethoven the effect is, of course, much more heightened; however, the particular means towards dramatisation of the interaction—mostly cooperative and complementary in Mozart, and distinctly more confrontational in Beethoven—is almost identical. The argument here even goes beyond mere repetition of the primary melodic lines, and the interactions can be shown to exist at several levels of the texture. Beneath the solo passages in K. 449/i, to take another instance, the string section plays concise one-bar long cadential reinforcements that are also repeated along with the pianistic flourish. The roles are subsequently reversed, with the strings taking over the ascending scales and the piano fulfilling the cadential requirements, with further flourishes in the right hand. The entire texture thus shares the 'obsession' with repetitions, as Allanbrook views it, in bringing the first theme to a strong closure.

In the Beethoven example, the repetitions still spill over the solo violin part and into the entire score, but in a very different way. The solo and the orchestral forces are more intertwined here than they are in K. 449/i, but at the same time less obviously interactive. The piano in the S1 in K. 449/i painstakingly asserts the closure of the first thematic area that was conspicuously lacking in the R1. In doing so, the endeavour seems to be to

redress some of the paucity in the thematic balance between the first and the secondary theme areas in the R1—it is, arguably, this very lack of a distinct caesura, at the moment when one can reasonably be expected, that prompts the soloist to resort to these subsequent measures. On the other hand, some of the grounds of the repetitive process in Beethoven's Op. 61 have already been prepared long before the commencement of the development section: indeed, the primary building block of the process is the very first bar of the movement itself, in the repeated crotchets in the timpani. It is these notes that are reiterated, almost throughout the S2, in various forms. The said repetitions also occur in various layers in Beethoven's Concerto compared to the Mozart works. The crotchets of b. 1 in Op. 61 get repeated in the S2 first by the woodwinds and the brass, and subsequently by the strings, in various permutations. While these repetitions are fairly obvious from a casual glance at the score, the ones in the solo violin require a closer scrutiny to be singled out. The bracketed figures 1-4 in Ex. 2.52 above demonstrate that the straightforward repetitions in the orchestral voices are present in much subtler variants in the solo part, even amidst the decorations. They are but augmentations of the first bar in the timpani, and dominant preparation is obvious in that three of the said repetitions are on the dominant note and one on the tonic, giving rise to heavily laden and anticipatory final bars before the recapitulation.

Another significant point of contrast between the two musics is the fact that repetition in the Mozart concertos occurs at the broader thematic level. The device addresses the absence of a caesura in K. 449/i, and facilitates the arrival of the dominant key in K. 415/i, forming an essential part of the thematic schemes of the respective movements. In Beethoven, on the other hand, the process operates at the more intimate motivic level that, by the very nature of the primary motif in Op. 61, dictates the design of the movement almost in its entirety. The peak of the unfolding and expansion of this very primitive motif is reserved until the development, where the repeated notes, even from the background to the violin's lyricism, shapes the said embellishments and lends an intense dramatic colour to the section. In the case of K. 449/i, the repetitions would be unexpected at the point where they occur but for the absence of the caesura earlier, while in K. 415/i the repetitive statements in S1 expand a brief five-bar gesture at the end of the R1. In Op. 61, since the motif pervades the entire score throughout, the repetitions, even in their various implications (on formal, motivic, thematic and textural levels), come as little surprise, as they are but drawn from the course of the movement as it gradually unfolds. The repeated notes are omnipresent here, unlike in the Mozart concertos where they follow a more focussed agenda each time they appear.

Whereas in K. 449/i, the interaction remains confined within the piano and the strings for the most part, in Beethoven the texture in the above bars is lent further weight by the addition of the trumpets and the timpani. It is thus a heavily laden orchestra that complements the violinistic fervour. The conversational aspect of K. 449/i—Arthur Hutchings finds parallels aplenty between the end of the R1 here and the ‘bickering’ between Susanna and the Countess in *Figaro*⁵¹—is less apparent in Op. 61, as the repetitions in both the solo and the orchestra continue relentlessly without pause, as if reluctant to concede any ground to each other. Neither does the Beethoven Concerto feature the continual V-I resolutions that painstakingly invoke the sense of (temporary) closure in K. 449/i; nor the cooperative cadential underpinnings in the first solo section of K. 415/i, heralding the onset of the R2. Instead, the forces in Op. 61 compete to build up a gigantic bubble of frenzied expectation through a dominant preparation that, a few bars later, paves the way for the recapitulation. Perhaps the only instance of extensive V-I resolutions in the Beethoven occurs at the very end of the movement, in the coda with the final thematic statements in the solo violin above an expanding orchestral texture.

The process of repetition, then, provides the means to markedly different ends in the Mozart and the Beethoven concertos. In K. 449/i, the device, in meticulously addressing the lack of a caesura in the R1, indeed serves to highlight the absence. The repeated bars are thus a conciliatory gesture, to bring the score at par with conventions by seemingly compensating for the anomalies of an earlier section. It is thus arguably a corrective measure, in that it recurs in the recapitulation as well (with necessary amendments for the sake of maintaining home key tonality), and achieves little more in the way of the scheme of the movement. In K. 415/i, on the other hand, the repetitions serve a purpose that is more similar to the one in Op. 61, in harnessing the dominant preparation for the following section. Here the potential conflict between solo and orchestra, however, remains on a fairly superficial level, as the latter complements the piano perfectly with timely reiterations of cadential underpinnings.

⁵¹ Hutchings, Arthur. *A Companion to Mozart's Piano Concertos*, 2nd ed., rev. London: Oxford University Press, 1980, p. 83. Such over-enthusiastic accounts of correspondence between the two musics, including the similar approach in Rosen, *Classical Style*, in this context (see above), have both been critiqued by Allanbrook in her chapter. However, despite her (perhaps justified) reservations, it is indeed tempting to offer these eloquent defenses for similarities between operatic conversations and concerto interactions, if only as the framework for further investigation along these lines.

Since Beethoven in Op. 61, unlike Mozart in K. 449/i, does not have to resort to compensatory measures but, in fact, has the framework for the S2 already well developed, the repetitions here have the leverage to assume new, and varied, responsibilities. First, the process is spread on a broader canvas, in that much bigger orchestral forces are given the repeated notes (in K. 449/i the interaction remains confined to piano and strings; in K. 415/i, woodwinds come in only briefly in alternate bars featuring the cadences themselves, but otherwise remain silent during the rest of the piano-orchestra interplay). Second, by means of rhythmic augmentation, the said repetitions occur simultaneously in different layers in the different voices, as shown by the brackets in Ex. 3.5, the pace quickening as the section nears its end (the strong beats, emphasised by the brackets come progressively closer together gradually). In Mozart, it will be observed that the rhythmic motion continues at a similar pace throughout the relevant sections in the two works.

Of course, in both K. 415/i and K. 449/i, the said repetitions occur in an earlier section, the S1, leading to the R2 in the case of the former. The scheme in Op. 61, on the other hand, is a marked departure from the above concertos by virtue of the similar process taking place towards the end of the development section, which occurs much later in the movement. And, by the very nature and expected outcomes of this section (the development), the strategy enjoys a greater leverage in the furthering of interactive expansions and dramatic manipulations. Further, since the elapsed time frame is much larger in Op. 61 (R1-S1-long R2-S2), Beethoven has much more material available to work with, compared with the two Mozart concertos (R1-S1).

There are, however, instances in Mozart where the repetitions are at places corresponding to Op. 61. For instance, in K. 453/i there is a section in the heart of the S2 where the piano is engaged in recurrent and flourishing passagework spanning nineteen bars of rapidly ascending and descending arpeggios, just prior to the dominant preparation for the R3. The boundaries of this dominant preparation are somewhat blurred, as the orchestra leads quietly into the R3 without the conventional bravado of a sustained dominant accumulation leading to an emphatic perfect cadence. The previous section comprising the arpeggios can therefore be argued to be the real harbinger of the return of the opening material. Where K. 453 differs from Op. 61, however, is in Mozart's handling of dramatic potential in the development, where it seems to be almost a conscious choice not to further the possibilities afforded by the material, but to dilute the climactic moments instead in favour of a mellower transition. Consequently, the vestiges of a dominant preparation do not really amount to any

preparation at all. The D pedal in the woodwinds and the horn does little towards developing any anticipatory tension, and, even then, tapers away towards the very end, leaving it to four repeated chords in the same instruments, the bassoons included this time, to form a linkage between the S2 and the ensuing R3 section. It is a far cry from the monumental building up of tension throughout the S2 in the Beethoven. The grip never relents, achieving the sense of the dramatic in three essential ways: the repeated-note motif hammered out by the woodwinds, brass and the timpani, the long dominant pedal accompanying the chromatically rising arpeggio in the violin, and even the pizzicatos in the closing bars of the section contributing in no small way towards the climax.

Beethoven's work can be argued to contain just as potent instances of dramatic interactions as have been contended to feature in earlier concertos of Mozart. While the earlier similar instances in Mozart augur well for dramatic, even operatic, overtones, few, if any, reach the intensity and the tension conveyed in Op. 61. Of course, Mozart was operating within fairly conventional boundaries, even though he continually stretched them frequently in his works, whereas the seemingly unending range and possibilities afforded Beethoven by the large-scale nature of Op. 61 were convenient grounds for a more diverse range of interactions such as mentioned above. To cite but one instance, a fairly evident connection between the R1 and the S2 sections in Op. 61 is achieved by the omnipresent repeated-note motif stated at the very beginning of the movement. It is hard to come across this kind of a linkage in Mozart's works at the most basic structural and formal level amongst faraway sections—not counting the duly expected instances of thematic statements, that is. Beethoven thus absorbed much the same means employed by his famous predecessor in furthering dramatic relationships across his concerto, but expanded them to ever greater proportions, creating, in the process, an interactive scheme of communications on a much larger and more varied scale.

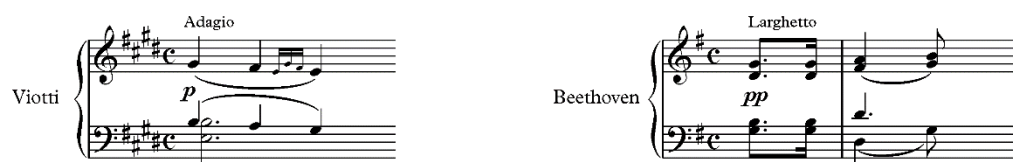
From the above discussions of first movement form and style, the presence of a linear curve of progression from the French School concertos to Beethoven through Mozart and Clement's works is evident. In nearly every respect, Beethoven's work can be shown to have amalgamated the characteristic methods, styles and modus operandi of previous and contemporary times. The above discussion is continued into the following chapter as I extend the arguments thus far into the second movements and the finales of the respective works.

3. Second Movements and Finales

The French School composers, Mozart and Clement had very different aims when writing second movements and their respective contrasting styles amply show this. The Romance was popular, but within it, the composers achieved uniqueness that will be apparent throughout this chapter. On the one hand, Viotti's concertos tended to be flowing melodic escapades for the soloist with the orchestra often relegated to the role of the supportive spectator. Mozart's second movements gave the orchestra much greater prominence and preferred mostly 'cooperative' dialogue (with a nod to Keefe's argument referred to in Ch. 2) between the two parties. Clement's work, on the other hand, falls somewhere in between the two: The rondo form gives the movement a sense of strict structure while allowing for considerable soloistic flourishes—more, in fact, than enjoyed by the soloist in Beethoven's Concerto. This chapter examines each of these bodies of works from the above viewpoints and, like the previous chapter, argues for a linear curve of the evolution of second movement style across the timeline.

When we look at the French School concertos, we see that simple binary and ternary forms made popular slow movements. They often feature graceful melodies in the solo violin with the orchestral part bordering on the simplistic but still of some rhythmic interest. Viotti's second movements were hardly different from the norm, and yet they contain points that are of interest from our perspectives of comparison. The Romance was the most favoured second movement form, with variations pertaining to individual composers. The slow movement of Viotti's Concerto No. 13 is a Romance in the Classical style, with a flowing melody in the solo violin above a simple orchestral accompaniment. Perhaps the only point of interest is the sudden shift of tonality from major to minor. The few minor key bars add little of thematic or structural significance, as they do not seem to make any particularly telling contribution to the overall scheme of the movement, beyond breaking the flow of the major key violin melody.

The corresponding movement from Concerto No. 22, however, throws up some issues to note. The opening bar is itself not without interest. It might be recalled from above arguments that the Beethoven Concerto has certain curious similarities with this concerto, not least of which is the fact that the opening melodic gestures in the two slow movements can be seen as almost mirror images of each other.



Ex. 3.1. Opening bars, Movement II. Viotti: Violin Concerto No. 22, and Beethoven: Violin Concerto.

The primary themes stated at the beginning of both movements share an arch-like linear pattern before the solo violin entry. In both cases, the harmony takes a slightly meandering route to the eventual perfect cadence at the end of the melodic line, primarily with the help of the extended dominant pedal. On both occasions, the unadorned theme is of a square pattern of two four-bar sections, but a sense of instability is lent to the structure by means of stretching the harmony and syncopation. The two blocks are rendered highly asymmetrical: in the case of Viotti by stretching the close of the first four-bar block by an additional full bar; and in the Beethoven, by persistently juxtaposing the strong and the weak beats. The descending tetrachordal bass of the earlier conventional *chaconne*, identified in Beethoven's second movement by Owen Jander,¹ can be singled out—in a much more rudimentary form, of course—in the Viotti as well. Finally, the ending of the section is stretched by a further two bars in the Beethoven with one more tonic cadence after the resolution in b. 8, and by Viotti with three bars of asserting the tonic chord.



Ex. 3.2. Viotti: Violin Concerto No. 22, Mvt. II, Opening theme.

¹ Jander, Owen. 'Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto'. *The Musical Quarterly* 69, 2 (1983): 165.



Ex. 3.3. Beethoven: Violin Concerto, Mvt. II, Opening theme.

Moreover—again, this has not escaped scholarly notice²—the so-called second theme in Viotti’s Concerto No. 22 is not entirely dissimilar to Beethoven’s. The melodic line has a similar direction, combined with an extended tonic pedal, imparting a drone-like quality to the two sections, although that is essentially what pervades the entire movement in Beethoven, a serene sense of status quo.

Ex. 3.4. Viotti: Violin Concerto No. 22, Mvt. II.

² See Stowell, Beethoven Violin Concerto, p. 17.



Ex. 3.5. Beethoven: Violin Concerto, Mvt. II.

Mention has been made of this similarity, as of many others, by sometimes over-enthusiastic accounts of correspondence between the two works,³ and yet again the eventual conclusion must fall short of reading too much into these 'parallels'. For the second theme in Beethoven is arguably an extension of the first, and fits in naturally with the overall structure of the movement; it presents no break from the general tranquillity. Viotti's theme, on the other hand, as in so many instances already discussed above, provides a temporary relief as well as stark contrast from the ornate manoeuvrings on the part of the soloist, and sits firmly on its own, separate and disconnected from the remainder of the movement.

The other apparent similarities are also superficial for the most part. For one, the differences between the two movements far outweigh the correlations. Viotti's generally attempts a binary form movement, with a distinct shift to the dominant tonality at the end of the A section, and then returning to the opening theme following a cadenza-like passage. Beethoven's, on the other hand, roughly follows a Theme and Variation pattern, although many have felt uncomfortable in calling it so. Viotti does not follow any discernible scheme, instead giving the soloist a free rein with lyrical and flowery passagework. The said passagework, while no less apparent in Beethoven, conforms fully with the restatement of the theme(s) in the orchestra, where, much like the first movement, it is either the violin or the orchestral forces that is tasked with the thematic statements reaffirmed again and again. From the performative viewpoint, too, Viotti's writing for the violin leaves much to the persona of the soloist, as were the norms in his time, but in Beethoven, all the embellishments are written down to the

³ Both Schwarz and Stowell comment on this section in their writings: Schwarz. 'Beethoven and the French Violin School', p. 446; Stowell. *Beethoven: Violin Concerto*, p. 17. Neither, however, seems willing to venture beyond the general, and somewhat vague, observations, that of 'a close affinity' (Stowell), and that the correspondence '... is noticeable not only in the melodic line and supporting harmonies but in the whole manner in which the phrase is placed within the context of the movement' (Schwarz).

last detail, so as to convey to the soloist exactly what was required of him. Thus, within the confines of the second movement, the essential differences remain more or less intact between the two musics: Viotti's endeavour remains loyal towards showcasing the talents of the soloist, and brings out the lyrical side of his virtuosity in this movement; Beethoven, on the other hand, apart from and in spite of similar embellishments—all of it written out to leave no room for individual input—still reserves the foreground for the thematic arguments.

While the Beethoven concerto also closely followed the Mozartean (piano) concerto model in many respects, it is, perhaps, in the second movement of his Op. 61 that Beethoven steers away the most from his mighty predecessor. For the purposes of terminological specificity, the movement is somewhat loosely bound by the theme and variations form, but makes significant demands on this classification. It is built almost entirely out of a single theme, and, after the intense drama of the first movement, is an oasis of tranquillity throughout. Indeed, Simon Keefe's assessments of some of Mozart's first movement *Eingänge* (see my reference to his arguments in Ch. 2 above) can be applied much more effectively to describe this Romance: in the absence of any tonal direction, thematic exchange or 'harmonic expectations' the movement is deprived of all anxiety, and instead operates on a level plane characterised by almost totally cooperative, homogenous and smooth interaction. The violin here is imparted a degree of freedom that none of Mozart's concerto slow movements comes even close to assigning to the soloist.

The Grove Dictionary of Music defines the instrumental romance of the eighteenth century as 'most frequently applied to slow movements with a rondo, ABA or variation structure'.⁴ The Grove entry implies a sense of contrast at some point within the formal structure of the movement, 'the balance between lyricism and virtuosic display', even as it goes on to mention the K. 466 Romance, '... its rondo-like structure... highlighted by the return of the simple, unadorned tune after a contrasting section of stormy virtuosity'. Indeed, the said disruption of the lyrical quality is a feature of many of Mozart's slow movements that can be classed as romances—*Eine Kleine Nachtmusik*, K. 525, for instance. The slow movement of Op. 61, with its almost exclusively lyrical and tranquil

⁴ Sage, Jack et al. "Romance." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 3, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23725>.

flow and simplicity, does not feature a virtuosic passage in the violin. However, disruptions of a different kind are evident throughout the movement as undercurrents. First, the principal theme, following as many as four successive statements at the outset, returns sporadically, first in the high registers of the solo violin, and finally at the very end, just before the dominant preparation for the onset of the finale. After having asserted the primacy of the theme so emphatically at the beginning, its recurrences take place at two of the most unstable moments in the movement. In the first, the violin plays an embellished version of the theme in the piercing registers of the high E string above muted *pizzicatos* in the strings; on the second occasion, only the opening fragment of the theme appears in the horns, marked *piano*, while the violin returns to its initial arpeggio, now at an even higher register. In both instances, the texture is rendered as sparse as possible, the principal theme stripped of all harmonic bearings. There is thus a distinct sense of conflict in evidence here: the principal theme, the epitome of stability in the initial stages, subsequently becomes the harbinger of uncertainty.

The second point of contention is the pivotal role played by a single note, the C sharp, throughout the length of the movement. As the augmented fourth and the mid-point of the key of G major, it acts as the cornerstone on which the movement is structurally situated. It draws attention first as part of the harmony of the tetrachordal chaconne bass-line in the principal theme, repeatedly underscored by the constant reiterations of the theme. The second instance occurs as the violin takes up the principal theme in its highest register, where the note stands out, first, as an accidental in the prevalent tonality, and, second, due to the syncopated rhythm of the solo violin in juxtaposition with the sparse *pizzicatos* played by the strings. The final occurrence takes place in the closing bars, in the sudden change in orchestral dynamic from *pianissimo* to *fortissimo*, in preparation for the cadenza leading to the finale. In making the C sharp—which is also the leading note in the tonic key of the Concerto—the fulcrum the middle movement is hinged upon, Beethoven achieves the qualities of both retrospection (the first movement) and anticipation (the finale), two prime criteria for dramatic presence. As with the first movement, the binding factor here is on the level of single notes (repeated notes in the earlier movement). Beethoven is, admittedly, not the first to make use of such strategies: Mozart, for one, employs formal, thematic, and textural devices to great effect in achieving a sense of drama in his scores. However, the penchant towards such a fundamental design, that of assigning the responsibility of dramatic action to motifs or even solitary notes on occasions, is unique to Beethoven.

Herein lies the drama of this movement: the single note is a constant reminder of the tension surrounding the surface calm of the Romance, first, by throwing the harmonic tranquillity of the movement into sharp contrast; and, second, in its capacity as a connecting thread between the three movements. Many commentators have previously hinted at the organic quality of the work as evidenced in the inter-connectivity of the movements.⁵ My argument above strengthens this view, and serves as another reminder of the various subtle ways in which Beethoven interlinks the different facets of the large-scale work. Mozart's slow movements, such as that of K. 466, rely on various self-evident measures to sustain the drama of the outer movements. These can vary between changes in texture, tonality, harmony, degree of virtuosic display contrasted with serenity and lyricism, and so on. On the surface, Beethoven's *Larghetto*, however, appears to contain none of the tumultuous events—harmonic, thematic, motivic, or any of those in Mozart's concertos discussed above—in the first and the third movements, and presents itself as the embodiment of peacefulness, lyrical and with pastoral overtones. But underneath this outward appearance lie oblique references to what has transpired before as well as what is about to come. It is thus not just about the greater opportunities encountered by both soloist and orchestra in Mozart's slow movements for expansion of the stated ideas, but also how the arguments presented are subsequently treated. Although Beethoven seems to limit himself to the theme of tranquillity, there is enough evidence that it is not a monothematic movement, but contains subtle hints of dramatic tension beneath the surface.

On the other hand, the slow movement of the Clement Concerto has relatively few similarities with Op. 61. Whereas Beethoven's movement is built roughly on a theme and variations form, Clement opts for a rondo in a slightly remote key of B flat (Beethoven's key of G major is much 'closer' to the home key of the Concerto). Stowell, too, categorises Clement's movement as a Romance, 'although not so labelled'.⁶ Of course, The Grove

⁵ In his handbook, Robin Stowell cites several authors, who have written about this interconnectivity with varying degrees of success, including some who occasionally border on stretching their arguments a bit too far to have any meaningful contribution in this debate. Violinist Yehudi Menuhin, for instance, finds a relationship between sequences of three ascending notes: the last three notes of the primary theme in the woodwinds in the first movement, the opening notes of the *Larghetto*, and the last three notes again of the antecedent phrase of the rondo theme in the finale. See *Beethoven: Violin Concerto*, p. 74.

⁶ Stowell, *Beethoven: Violin Concerto*, p. 26.

Dictionary of Music defines the romance essentially as a title having ‘no strict formal application’,⁷ and ‘... easily adapted to instrumental composition, [and] ... in the 18th century ... most frequently applied to slow movements with a rondo, ABA or variation structure’,⁸ which is a clear vindication of Stowell’s statement. However, in my view, the movement is more a rondo than a proper romance. The solo violin, while taking considerable liberties on the way, still adheres to the fairly tightly knit rondo pattern. This relative rigidity, perhaps, stands in the way of the movement being classified as a romance, a term that demands a greater degree of stylistic freedom. In comparison, Beethoven’s movement, loosely based on a theme-and-variations type, is much freer, not bound by such formal restrictions. It is ideally suited for the purpose of a free-spirited romance, containing an emancipated and wandering solo part that is ably complemented by the theme-and-variations form, or rather the liberties facilitated thereby.⁹ And Beethoven’s writing for the solo violin takes full advantage of it by first stating the theme (a conventional formality) in the orchestra, and then ushering in the violin gradually for the variations. Formal classification is thus much more effective in Clement’s case, where the movement, in spite of its bold exploits, observes the codifications of the form closely; whereas in Beethoven’s case, the music takes a radically different approach, that of allowing the solo violin unprecedented emancipation from formal constraints.

The solo violin in Clement’s second movement has a very active role from the very beginning, asserting itself with an extended *Eingang*-like phrase to lead into the rondo theme. It maintains this supremacy throughout the movement, being the first to play the theme on each reiteration. Beethoven, on the other hand, has the orchestra, particularly the strings, holding sway for a fairly long time before the introduction of the soloist. Even when it is ushered in, the violin is only given embellishments over the orchestra as the latter continues to enjoy thematic prominence. It is only after as many as four successive and full-fledged iterations of the theme that the

⁷http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8643?q=romance&search=quick&pos=2&_start=1#first-hit, accessed 11/01/2015.

⁸http://www.oxfordmusiconline.com/subscriber/article/grove/music/23725?q=romance&search=quick&pos=1&_start=1#S23725.4, accessed 11/01/2015.

⁹ The theme and variations form, especially the variations, is ideally suited for the soloistic flourish encountered in the movement.

violin attains some sense of dominance, and, even then, with lyricism of its own that has little correlation with the opening theme itself. Only as late as b. 57, the violin is finally allocated the answering phrase of the theme in syncopation with *pizzicato* strings. And the 'antecedent' bars of the theme never feature in the violin part. It should be considered a telling statement, that in a movement moulded on the theme and variations pattern, it is the orchestra that gets to play the theme repeatedly, with the solo violin 'relegated' to playing the variations for the most part.

Although the respective forms are very different, there are parallels in other aspects of the two movements. Apart from the additional flute in the Clement, the forces employed by the two composers are identical, and often function in similar ways. In both works, orchestration is generally sparse and provides the violin with ample opportunities to showcase its lyrical qualities. However, even within such a framework, the woodwinds and the horns often engage in turn in dialogue with the strings and the soloist that contributes appreciably towards the structural, thematic and rhythmic progress of the movements. In the Beethoven, the intensity of the texture is facilitated by the clarinets, bassoons and the horns juxtaposed between the strings playing the fourth restatement of the theme. They are also required to come in forcefully on the weak second crotchets (marked *forte*, bb. 31-36), imparting an additional sense of rhythmic instability and tension to the score until the resolution of the statement.

In the slow movement of the Beethoven Concerto, dialogue between violin and orchestra is much rarer. For instance, in Ex. 3.6 the strings (not shown in the illustration below) hold long semibreves (the cellos and the bass an even longer tonic pedal lasting more than three bars), with just the horns contributing to a sense of rhythmic underpinning to the violin's extensively lyrical passage. The above gesture (bb. 65-69) is not an isolated one, as it is then repeated almost in its entirety (bb. 79-82), and the horns also enjoy one final interjection, playing the opening motif towards the very end of the movement, moments before the cadenza. Apart from this, there is hardly any activity on the part of the orchestra. The long pedal notes occasionally fall into silence, or *pizzicatos* in the strings punctuating the statement of the theme in the upper registers of the solo violin.



Ex. 3.6. Beethoven: Violin Concerto, Mvt. 2, bb. 65-69.

In Clement's piece, on the other hand, due to its stricter rondo pattern—as compared to the fantasia-like theme and variations in Beethoven—the movement of the different voices is more restricted, and the violin, while given considerable lyrical freedom, is more attuned to the formal considerations than in the later concerto. However, in spite of this, there is much scope for intra- and inter-group dialogue of the kinds found in the first movement. Indeed, Clement's second movement is more symphonic in character than Beethoven's. The stylistic features of the orchestral voices are exposed here much more freely, uncompromised by the restrictions placed by the genre of the concerto, particularly in the *tutti* sections. The woodwinds and the horns actively engage in carrying forward the harmonic and cadential progressions, occasionally doubling the strings, but sometimes also with individualised parts. An instance of the latter, underpinning the cadence while also highlighting the symphonic credentials of the movements, can be found in bb. 42-48 (Ex. 3.7).



Ex. 3.7. Clement: Violin Concerto, Mvt. 2, bb. 42-48.

Perhaps the most striking feature of Clement's second movement is the G minor interlude, where the texture consists of a rudimentary wind quintet, ornamented by triplet arpeggios from the solo violin and rhythmic pizzicatos from the strings. The passage consists of two antecedent-consequent phrases beginning in G minor and modulating to D minor. They are followed by two more that emphasise the return to G minor, before the reiteration of the rondo theme. This suggests a very conscious effort towards a dynamic second movement, with no dearth of dramatic instances. Indeed, Clement's movement is much more inclined towards a sense of dramatic action than that of Beethoven, whose *Romanze* is—almost consciously, it appears—devoid of anything other than the lyrical calmness throughout. Raymond Monelle, commenting on the pastoral style in music, makes the following remark: 'Nothing seems to change. There are no goals, no ambitions, no disappointments.'¹⁰ The above is equally applicable to the slow movement of Op. 61.

¹⁰ Monelle, Raymond. 'The Pastoral Signified: The Myth' in *The Musical Topic: Hunt, Military and Pastoral*. Bloomington: Indiana University Press, 2006, p. 195.

Fl. Cl.

Bsn.

Vln.

106

108

Ex. 3.8. Clement: Violin Concerto, Mvt. 2, bb. 103-10, woodwinds and solo violin (*pizzicato* strings not shown)

Notable amongst parallels is the similar venture into the minor key that can be found in the second movement of Mozart's D minor Piano Concerto. To begin with, even before we arrive at the minor interludes, both movements have rather unconventional opening bars: in Clement's case, there is a curious *Eingang*-like passage in the violin following the somewhat hesitant orchestral statement, ushering in the rondo theme proper; while K. 466 is the first of Mozart's piano concertos in which the slow movement begins with the solo piano. Both concertos contain slow movements in the submediant tonality,¹¹ interrupted by modulation to the relative

¹¹ It is, perhaps, more conventional for the second movement of K. 466, which is in a minor key, to be in the mediant or the submediant major. As David Grayson in his handbook on the Concerto writes, 'In terms of tonality, relative to the key of the outer movements, the middle movements may be in the subdominant, the submediant, the dominant, or, in the case of the C-minor Concerto, K. 491, the mediant (relative major)' [Grayson, D. *Mozart: Piano Concertos Nos. 20 and 21* (Cambridge Music Handbook). Cambridge: Cambridge University Press, 1998, p. 57]. It is, however, unusual for Clement's D major Concerto to feature a second movement in B flat major, instead of the dominant or the subdominant. Beethoven, on the other hand, follows convention in his Op. 61, with the second movement in the key of G major.

minor. Both follow the ABACA Rondo pattern, with the minor interlude forming the C section. David Grayson, on the topic of the slow movement of K. 466, writes, 'The dramatic C episode... begins abruptly in G minor with a striking change in texture: an agitated, almost breathless solo part marked by hand-crossing and continuous rapid triplet figuration, countermelodies in the winds, and isolated *forte* hammer blows in the strings.'¹² Allowing for the fact that there is no hand-crossing necessary in Clement's Concerto, and that the 'hammer blows in the strings' are replaced by pizzicatos, the above could well be a depiction of the later work. Just like Beethoven, Clement too is hereby proved to be a keen student of previous and contemporaneous practices.

While the slow movement in Op. 61—or in all Beethoven Concertos, for that matter—does not generally admit 'disruptions' of this kind, Clement's style of writing for the solo violin here might well have influenced Beethoven in other ways. Consider, for instance, the development section (S2) in the first movement of Op. 61, and its insistence on G minor, with all the other keys, notably C minor and D minor, leading into this tonal area (see Exx. 2.34 and 2.35 in Chapter 2); or, the style of writing for the violin in the same section, which is very similar to the example above (Ex. 3.8). It is as if Beethoven in his own work made ample reference to Clement's style of writing for the solo violin, but, at the same time, took care to make the slow movement deliberately different from his outer movements, so as to throw the entire work into sharper relief. The novel ideas contained in Clement's *Adagio* are transported in the outer movements in Beethoven, thus rendering these movements much more dramatic than the tranquil *Larghetto*.

Finales

With the Finale, the foremost issue between Beethoven and the French concertos is one concerning the presence of the *Eingang* bridging the second and the third movements. The gesture itself is not entirely without precedents: Rode, for instance, employs the same with interesting effects in his later concertos.

¹² *Ibid.*, p. 62.



Ex. 3.9. Rode: Violin Concerto No. 12, Mvt. II.

Viotti's slow movement endings usually lack this kind of dramatic bridge passage. Only occasionally does he veer away towards the unconventional: Concerto No. 26 in B flat, for instance, features a dominant chord in the *pianissimo* final bar of the slow movement that leads straight to the Finale—continuing with *pianissimo*—in the tonic key. It is his Concerto No. 20 that, perhaps, comes the closest to Beethoven's work with regard to the slow movement ending, as the illustration below will show. This Concerto, also in D, has a slow movement in the tonic minor, which returns to major tonality in the Finale, aided by the sustained dominant note in the violin at the end of the movement, marked *attacca*, not unlike Beethoven's work.

Ex. 3.10. Viotti: Violin Concerto No. 20, Mvt. II and Finale.

Beethoven's *Eingang* is not entirely written out—it allows for a short cadenza in between—but even within its limited scope it spells out the requirements for the soloist to conform to. The music in the final bars is charged with tension, and insists that the solo violin complies with the scheme, or, in other words, with little of the wandering freedom enjoyed earlier in the movement. And this is where the work ventures beyond its French

predecessors. Viotti's No. 20 is no mean contender for comparison, as shown above, and yet these earlier works always fall short of achieving the dramatic tension that charges the final moments of Beethoven's second movement.

The musical score is for Beethoven's Violin Concerto, Mvt. II and Finale. It is written for a solo violin and piano. The key signature is D major (two sharps) and the time signature is 6/8. The score is divided into four systems. The first system is marked 'Larghetto' and 'ppp'. The second system is marked 'Rondo. (Allegro.)' and 'p'. The third system is marked 'Cadenza ad libitum.' and 'ff'. The fourth system is marked 'Attacca subito il Rondo.' and 'tr'. The score ends with a double bar line.

Ex. 3.11. Beethoven: Violin Concerto, Mvt. II and Finale.

The commonalities amongst Beethoven's Op. 61 and its preceding concertos spill over from their respective second movements into the finales. As we see from above, the slow movement of Viotti's Concerto No. 20, for instance, and the Beethoven Concerto both end with extended cadenza-like passages on the solo violin ending in the dominant, and continue straight to the Finale, both in the key of D, and in 6/8 metre. Even the style of the Rondos is similar, the orchestra in both cases participating fully to sustain the agility implied by the metre, although Beethoven's texture and orchestration are much sparser in the first few bars. The former concerto, however, does not equal the dramatic weight attached to the final moments in Beethoven's slow movement, and the novelty of the 'cadenza' followed by the Rondo must, therefore, be viewed as just that, a novelty and yet another means of enhancing the solo profile. In Beethoven, on the other hand, the symphonic character of the work shines forth in the last few bars, similar to several of his contemporary works which feature interlinked movements: the Fifth and the Sixth Symphonies, and the *Emperor* Concerto being the most prominent.

Viotti's Concerto No. 20 is a particularly happy choice for comparison. Apart from the parallels, noted above, in the bridge between slow movement and Finale, there is one theme in Viotti's Concerto No. 20 that finds a curious echo in the 'development' section of Beethoven's sonata-rondo style movement.



Ex. 3.12. Viotti: Violin Concerto No. 20, Finale.



Ex. 3.13. Beethoven: Violin Concerto, Finale.

The significant difference between these correspondences lies in the way the two composers then go on to treat the respective themes. While in the earlier work the said thematic statement does not occur again, the entire section in Beethoven is occupied with that new-found theme, which gets embellished by the violin over repeated statements in the woodwinds. Apart from this, it also serves as a counter-theme to the opening rondo melody with a trough-like flow to its structure compared to the arching opening theme (contrast, for instance, Exx. 3.12 and 3.13).

The agility of the opening bars finds its opposite in the broad, legato theme of the 'development' (section C of the rondo scheme), amply highlighted by the sustained orchestral parts. Indeed, the orchestration of the two sections speaks volumes about the differences emphasised here: nimble quavers in the cellos in the opening, and *legato* strings over a pedal in section C. Most interesting of all, it will be recalled that the most significant key in the S2, or the development section, in the first movement was G minor, taking a meandering circle of fifths recourse to the R3, the recapitulation. A markedly similar tonal structure is evident in this section C of the

sonata-style rondo, where G minor is once again the key in which the ‘development’ commences. Moreover, both instances reduce the respective motivic plans to their skeletal forms in these bars at the very end of the section; while in the first movement the timpani motif is relentlessly sounded prior to the onset of the recapitulation, the rondo theme, ascending and alternating between the bass and the solo violin, is here laid bare in its most unadorned form outside the rondo sections themselves (Ex. 3.14). Even the torrent of arpeggiated string-changes in the solo violin over an absent but clearly implied dominant pedal, leading back to the rondo theme, is reminiscent of the similar bars occurring moments before the R3 in the earlier movement. The parallels are too distinct to be overlooked. Thus, as with the several instances cited above, Beethoven’s theme here, while outwardly similar to that in Viotti’s Concerto No. 20, is clearly tasked with much more. It can be argued to be an attempt at linking the outer movements of the monumental work, thereby creating a sense of reunification, interspersed by the different set of ideas contained in the slow movement in between.



Ex. 3.14. Beethoven: Violin Concerto, Finale.

It can thus be argued that the similarities identified between Beethoven’s Violin Concerto and those of his French colleagues and predecessors were almost solely concerned with melodic and stylistic ideas. As Schwarz and Stowell have demonstrated, Beethoven’s music shows marked parallels with the French school in terms of thematic content, strengthening the fundamentals of the sonata-form and rondo movements, charming soloistic decorations and so on. Beyond this, however, the scope of the influences of the former on Beethoven’s work is but limited. As has been shown in the course of this chapter, Beethoven’s themes enjoy a much closer level of engagement with the score than in the French works, where they tend to be isolated events exhibiting little connection with the overall scheme. Each of Beethoven’s compositional strategies hints at a much deeper set of interactions with the score, as motifs, themes, texture and so on get broken up, changed and coalesced in various ways to form the overall structure. Thus, be it the simple tool of the four repeated notes in the very first bar that is entrusted with the colossal task of anchoring the entire movement, or the similar tonal directions

linking the development sections across the outer movements, there is a perpetual sense of assembling and building towards a broader picture. The various thematic, motivic and formal manoeuvrings, while enthralling to behold on their own, are also subservient to the entire scheme, and contribute towards forming the colossus that is not an amalgamation of loosely connected structures, as in the French concertos, but a tightly knit web of interdependent ideas. Indebted as he may have been to his French predecessors and peers, Beethoven nevertheless stretched the realms of the violin concerto to a portentous statement that lifted the genre from the hitherto soloist-centric exercises to truly formidable symphonic proportions.

Mozartean templates for finales share a closer relationship with Beethoven, who opts for a very traditional rondo pattern in Op. 61. Indeed, Beethoven's finale is more conventional in its form than the majority of Mozart's rondos, which offer significant variations in the details, and also his employment of the form. John Irving, for instance, writes:

In no case in Mozart's piano concerto finales is the reprise of a refrain or episode literally identical with a previous or original statement. There is always some element of variation, be that a localised embellishment of a melody..., or a rescoring of themes upon their restatement.¹³

David Grayson in his handbook on K. 466 and 467 agrees with the above statement:

The underlying assumption... that rondo form is relatively unproblematic in comparison with sonata form [stems, perhaps, from] the misleading illusion of relative simplicity and block-like construction [that] is promoted by the widely accepted system of identifying rondo types by alphabetic sequences, such as *ABABA*, *ABACBA*, *ABACABA* ("textbook" sonata-rondo). Indeed, each of Mozart's piano-concerto finales can be constructed as belonging to one of these three categories, though doing so misrepresents the great variety of thematic constructions that the movements actually display and the degree to which sonata style ritornello structures impact the form.¹⁴

¹³ Irving, John. *Mozart's Piano Concertos*. Aldershot: Ashgate Publishing Limited, 2003, p. 73.

¹⁴ Grayson, David. *Mozart: Piano Concertos No. 20 in D minor, K. 466, and No. 21 in C major, K. 467*. Cambridge: Cambridge University Press, 1998, p. 73.

There are new ideas conveyed in almost every finale: K. 415 in C, for instance, contains a curious interruption in the tonic minor mode, marked *Adagio*, distinctly *pathétique* in style, and in stark contrast to the otherwise light-hearted mood of the rondo. The duple time signatures—the rather stately and march-like *alla breve* of K. 449 in E flat Major and the 2/4 of K. 451 in D Major—both give way to much nimbler codas in compound times (6/8 and 3/8 respectively). K. 456 in B flat Major contains a remarkable section where the woodwinds play in a different time signature (2/4) from the rest of the orchestra (6/8). The solo piano joins the woodwind section in the duple time midway through the passage, marked by extensive chromaticism, but the strings continue in the compound metre—a device employed to great effect much later in the Romantic eras, but surely unheard-of during Mozart’s time. In K. 459 in F Major there is a fugato of considerable dexterity in the orchestra, a possible forerunner of the more famous instance in the *Jupiter* Symphony finale. The enigmatic D minor Concerto K. 466 heralds an intricate juxtaposition of refrain statements by solo and *tutti*, in what Grayson terms as a “refrain complex”... uniformly *forte* and intense,... its themes... both texturally related and motivically linked, contributing to the impression of breathless momentum.’¹⁵ Even the above very cursory survey does not fail to highlight Mozart’s preoccupation with employing a wide variety of devices—from changing keys and time signatures to complex webs of thematic statements—serving one end, that of sharp contrast and, by extension, dramatic action.

The Beethoven Concerto, in contrast, features a fairly straightforward reiteration of the (sonata-) rondo theme, identical to the initial statement both in terms of structure and orchestration (solo violin with string accompaniment followed by *tutti*), and the theme itself remains unaltered. There is one Mozart concerto that bears a very close resemblance to Op. 61 in terms of its rondo structure: the K. 451, also, interestingly, in D major. Irving’s chapter on Mozart’s piano concerto finales contains a succinct analysis of the K. 451 finale, which, perhaps, warrants quoting here in full:

Following the *opening symmetrical binary-form theme* (bars 1-16) there is a *transitional section beginning in octaves* and continuing with a *solo flourish that moves sharpwards*, preparing for the *new theme in the dominant* at bar 55 (*tutti*) and its solo restatement, *extended in virtuoso semiquaver passagework*, and ending

¹⁵ *Ibid.* p. 77.

*with a chromatic lead-in to the main theme of the refrain at bar 104, now shared between solo and tutti. The central episode (bars 135-214) introduces a further theme, this time in the relative minor, continuing with a reference to the theme of Episode 1 at bar 157, incorporating modulations initially to G, E minor and C, from which point a more chromatic harmonic sequence, supporting imitative fragments of the main theme in the wind, extends gradually towards the tonic reprise of the main theme in bar 214. The remainder of the movement comprises an embellished statement of the refrain (bars 214-45) followed by Episode 1, now transposed to the tonic and dissolving in a cadenza... The finale concludes with a 3/8 coda which refers briefly to both the main theme and Episode 1.*¹⁶

The parallels with Beethoven's Op. 61 immediately leap to the eye. For the Violin Concerto also features a sixteen-bar long 'symmetrical binary-form theme' played in turn by solo violin and orchestra, a 'transitional section' that leads to the 'solo flourish' moving 'sharpwards' on its way towards dominant tonality, and 'virtuoso semiquaver passagework... ending with a chromatic lead-in to the main theme of the refrain'. The 'further theme(s)' in the central episode is in the subdominant minor and its relative major (the submediant), leading to a 'chromatic harmonic sequence, supporting imitative fragments of the main theme [in the strings, as compared to woodwinds in the Mozart example], extends gradually towards the tonic reprise of the main theme'. It is then followed by 'episode 1, now transposed to the tonic and dissolving in a cadenza'. Indeed, with some minor modifications, the above paragraph could well be a description of Beethoven's finale. It is in the coda that the inclination to ensure that the section is not just a cluster of bars concluding the piece but thematically involved with the rest of the movement shows a more individual trait, that of integration within the large-scale structure. The statement of the (slightly modified) rondo theme in the remote key of A flat, and the dialogue between solo and woodwinds comprising the rondo motif are testimony to that conscious endeavour.¹⁷ The truly Beethovenian hallmark of large-scale integration is also hinted at: two successive instances of sudden digression towards B flat major tonality, both times safely negotiated and returned to the tonic key by a solo violin flourish.

¹⁶ Irving, *Mozart's Piano Concertos*, p. 77 (italics mine, to emphasise points of similarity with the Op. 61 finale).

¹⁷ There are instances of Mozart introducing new directions in codas: for instance, K. 451 and 491 feature time signature changes from duple to compound metres; in K. 466 changes in tonality from minor to major follows the diminished seventh chord in the piano at the end of the primary theme after the cadenza. However, two of the above concertos, K. 466 and 491 are in minor keys, thereby having more scope—and inclination on the part of the composer—to vary the finales in various ways, from changes to tonality, time signature, mood and so on.

It is arguably an indirect reference to the opening ritornello of the first movement, where similar B flat major passages abruptly intrude upon the D major tonality, resurrected here at the very end of the finale. The coda looks back upon the first movement in another respect: Beethoven's tendency to write sections that are closely connected to the rest of the movement and not just tuneful appendages. The solo violin in the first movement plays the secondary theme in its entirety, unadorned, only in the coda. Similarly, the corresponding section in the finale contains a concise dialogue between the soloist and woodwinds comprising just the motif of the rondo theme in antecedent-consequent form. Both instances serve to perpetuate for one final time the significance of the (rondo) theme in the structural framework of the respective movements.

It is but natural that, just like in other genres, Beethoven's concertos should be significantly affected by those of his mighty predecessor. The Violin Concerto is no different, as it flourishes on a platform established and solidified by Mozart on various levels—form, thematic argument, dialogue between opposite forces, style of writing for the soloist, to name a few. And yet, Beethoven, as a keen student, built on them substantially to compose works that are markedly different and quintessentially Beethovenian in all their manifestations. The points raised in this chapter—soloist entries, dialogue between opposite forces, second movement styles, integrated codas—are testimony to the fact that while Beethoven acknowledged the distinctive imprints from earlier times, his Op. 61 still rose to heights not encountered before in the genre. With its large-scale structure across the three movements as shown above, the duality evident in the smallest of motivic utterances forming the most extensive of thematic statements, the heightened dramatic tension (albeit manifested in various, often subtle, ways) throughout the entire length of the work, Beethoven's Violin Concerto went far beyond the expressive standards in vogue, and laid the foundation for similar large-scale works of the new century.

Nowhere are the comparisons between two concertos thrown into starker light than in the respective finales of Clement and Beethoven. For it is here that Clement's work truly comes to fruition, matching, sometimes even overstepping, Beethoven's finale in several respects. Both the finales follow the sonata-rondo type.¹⁸ Both

¹⁸ Beethoven's finale has been classed thus previously. See, for instance, Cole, M. S. 'Techniques of Surprise in the Sonata-Rondos of Beethoven', in *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 12, Fasc. 1/4 (1970), pp. 233-62. In a cogent categorisation of Beethoven's numerous sonata-rondos, Cole places the Violin Concerto in the list of works with 'Final Return of a portion of the reprise in an unexpected harmonic area' (p. 258).

movements begin with the solo violin stating the rondo theme; however, whereas Beethoven's theme is a closed unit comprising an evenly spaced antecedent-consequent figure, Clement goes further by stretching the thematic area to a much larger expanse. The opening phrase in the solo violin would itself suffice for the rondo theme, except that it ends with an imperfect cadence, which is resolved by the orchestra with immediate repetition. This reiteration is, however, followed by another solo statement of essentially thematic material, this time leading to a perfect cadence, and subsequent *fortissimo* assertions in the orchestra. The almost exact repetition of this pattern later in the refrain (or recapitulation) strengthens the thematic credentials of this stretching of the opening bars. This technique was relatively uncommon in finales: earlier instances of such two-fold rondo themes comprise manipulations of a similar nature by Mozart (K. 459, 482 and 537, K. 482 being the most prominent example with a two-part theme). Beethoven's concerto finales largely have more or less self-contained rondo themes, except his C minor Piano Concerto, which has a similarly spaced theme to Clement's Concerto.

Rondo. Allero
Vln. solo
dolce

Orch.
p

tutti
f

10

solo
p

Ex. 3.15. Clement: Violin Concerto, Mvt. 3, bb. 1-40.

Sonata-Rondo Form in Franz Clement's Concerto, Movement 3

<u>Section</u>	<u>Bars</u>	<u>Thematic Material</u>	<u>Key</u>	<u>Texture</u>
Exposition (R1)/Refrain (A)	1-63	Rondo theme (I, 1-39)	D Major	Violin & <i>Tutti</i>
Solo section (S1)/Couplet (B)	64-168	Secondary theme (II, 100-14) ¹⁹	A Major	Violin, Strings & Woodwinds
		New theme (III, 145-53)	A Major	Violin, Flute & Strings

¹⁹ William Caplin characterises this area as the 'subordinate-theme complex [where] the first refrain and couplet constitute a sonata exposition'. See Caplin. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998, p. 237.

Ritornello (R2)/Refrain (A)	169-92	I (abridged, 83)	D Major	Violin & <i>Tutti</i>
Development (S2)/Couplet (C)	193-316	New theme (IV, 202-9)	B Minor E Minor E Major A Major	Violin & Strings Violin & Strings Violin & Strings
		IV (222-9)		
		I (237-44)		
		III' (302-9)		Violin, Strings & Woodwinds
Recapitulation (S3)/Couplet (B)	317-93	II (317-31)	D Major	Violin & Strings
		III (361-7)	D Major	Violin, Strings & Woodwinds
Coda/Refrain (A)	393-467	I (393-432)	D Major	Violin, Strings & Woodwinds

Fig. 3.1. Clement: Violin Concerto, Mvt. 3.

Sonata-Rondo Form in Beethoven's Violin Concerto, Movement 3

<u>Section</u>	<u>Bars</u>	<u>Thematic Material</u>	<u>Tonality</u>	<u>Texture</u>
Exposition (R1)/Refrain (A)	1-45	Rondo theme (I, 1-28)	D Major	Violin & <i>Tutti</i>
Solo section (S1)/Couplet (B)	45-92	Secondary theme (II, 45-9)	D Major	Violin & Horn
Ritornello (R2)/Refrain (A)	92-122	I (abridged/modified)	D Major, D Minor	Violin & <i>Tutti</i>
Development (S2)/Couplet (C)	122-73	New theme (III, 127-42)	G Minor B flat Major, G Minor	Violin, Strings & Horn Violin, Strings & Horn

New theme (IV, containing consequent section of III, 142-58) ²⁰				
Recapitulation (R3)/Ritornello (A)	173-216	I (173-201)	D Major	Violin & <i>Tutti</i>
Recapitulation (S3)/Couplet (B)	217-78	II (218-25)	D Major, G Major	Violin, Strings & Woodwinds
Coda/Refrain (A')	279-359	I' (292-5)	A flat Major	Violin & Strings
		I (abridged, 313-21)	D Major	Violin & <i>Tutti</i>

Fig. 3.2. Beethoven: Violin Concerto, Mvt. 3.

It is interesting to note that, if the observations of Hepokoski and Darcy are considered in this regard, Clement's Finale would not even be accorded the status of a Rondo in the first place, let alone a sonata-rondo. Under the sub-heading 'The Retransition: A Crucial Marker of the Rondo', the authors ascribe primary significance of the episodes' tendency of dominant preparation leading back to the rondo theme as a criterion for a sonata-rondo.²¹ Citing instances of 'Refrains of "Rondo Character"; Occasional "False Predictions" and Composers' "Mislabelings"', they caution against movements that give out the impression of conforming to the sonata-rondo but subscribe to some other form. By the above rather rigid definition, Clement's movement would be relegated to the *Rondeau* type movements preceding the rondo finales of the Classical and the Beethovenian era, as Clement often tends to usher in new sections, refrain and couplet, with solitary bridging passages on the solo violin and limited, often absent, cadential underpinning. Beethoven's Finale, on the other hand, features extensive provisions for the onset of the couplets, as well as elaborate dominant preparation at the end of the said couplets for the return to the refrain.

²⁰ In Caplin's terminology, the 'interior theme' (*Classical Form*, p. 237). The author goes on, in the context of Mozart's works, to term couplets containing such interior themes as the 'double-region couplet (because of its being set in both the subdominant and submediant tonal regions)'. The description fits the Op. 61 Rondo remarkably well with its second couplet containing thematic material in G minor and B flat Major respectively.

²¹ Hepokoski et al. *Elements of Sonata Theory*, p. 398.

As can be seen from the above Figg. 3.1 and 3.2, Clement's Concerto is much bolder in its thematic and tonal arguments, with statements of primary themes occurring in remote keys in the development section, and new themes introduced much more freely than by Beethoven—in the first couplet (B section, bb. 145-53), for instance. Beethoven, on the other hand, does not introduce new material until the second couplet (C section, 127-58). Even here, the two new themes are closely related to each other, the consequent phrases of both themes being identical. As such, the couplet in its entirety—the dominant preparation towards the end of the section aside—could well be considered to be an extended antecedent-consequent structure. Both finales feature subtle motivic work, especially in the second couplet sections, where the rondo themes are broken down and interwoven with developmental material in highly original ways.

A major difference between the two finales lies in the refrain-couplet alternations. Clement omits the third statement of the rondo theme entirely, instead leading straight from the development to the third couplet (or the secondary theme), which is now, expectedly, in the tonic; an ABACBA design results. The absence of the recapitulatory rondo theme is compensated for by a full statement of the same at the end, following the cadenza, thus also acting as the coda. Beethoven, however, restores the full rondo section at the end of the second couplet. To avoid excessive repetition, the (abridged) final statement of the theme, immediately following the cadenza, occurs in the unexpected but tonally refreshing key of A flat major. Thereafter the solo violin engages with the woodwinds in a close-knit quasi antecedent-consequent dialogue in the tonic key. The dialogue, in turn, involves the antecedent of the rondo theme, leading to a more extended ABACABA' form with the final A' section heralding the fairly long coda.

The arguments contained in this chapter leave little doubt that Clement's work left an indelible impression on Beethoven when composing Op. 61. The range of similarities and correspondence between the two works extends to (large-scale) form, texture, nuances of writing for the solo violin, and so on. At certain points, the parallels are quite obvious, often almost exact (solo violin style and its numerous figurations, for instance); at others, the resemblances are suggested more subtly, perhaps on the degree of larger form or structure, or dialogue between and within the opposite forces. I have previously cited documentary evidence regarding Beethoven's admiration for Clement's playing style; further, the premiere of the 1805 Concerto occurring in the same concert that also saw a performance of the *Eroica* Symphony strongly suggests that Beethoven was,

at least, familiar with the work, if not actively perusing the score while composing Op. 61. And the evidence, presented in this chapter, of the correspondence between the works to such a level and range of detail can hardly be attributed to coincidence. It leads, therefore, to the assertion that Beethoven, when composing his Op. 61, was profoundly indebted to his contemporary and colleague for his distinctive style of violin playing and undoubtedly valuable inputs and consciously drew from Clement's work.

4. The Other Hero: Situating the Violin Concerto amongst Beethoven's Middle Period Output

We return, once again, to Burnham's remark in *Beethoven Hero*: '... the specific style that has come to define the nature of Beethoven's accomplishment is his heroic style, a style to which only a handful of his works can lay unequivocal claim: two symphonies, two piano sonatas, several overtures, a piano concerto.'¹ The works above are understandably ones that are likely to surface in any discussion of Beethoven's Middle Period music, due to some of the bold 'innovations' that characterised the composer's 'entirely new path', and also due to some features that are found to inflect these works—a sort of common ground binding together his opera from different genres. However, to label an entire era on the basis of the characteristic traits displayed by only 'a handful of works' does not do justice to the other major efforts of that period that would not necessarily conform to the 'heroic' tag. That said, it could also be argued that there lie further, different, strands of heroism in several of Beethoven's other opera of this time, traits that do not announce themselves quite so boldly, but lie subtly woven in the works for the scholar to unearth. Lewis Lockwood is one of the few who seem to acknowledge this point.² My aim in this chapter will be to view Op. 61 in this light, and attempt to advance this argument, as the work is one of the most centrally situated of Beethoven's Middle Period. In spite of its pivotal position in the chronology, Op. 61 is consistently overlooked in discussions of Beethoven's heroic style. A first hearing would seem to confirm the apparent serenity of the music, and the tendency to rank it amongst the more pastoral of Beethoven's opera. But a closer study suggests craftily sown turbulence beneath the surface calm that functions in different ways as the piece unfolds to create tension and excitement just as potent as that in other celebrated Middle Period *oeuvres*.

The theory of musical topics achieves particular significance in the discussions of the heroic style as detected in much of Beethoven's Middle Period music. Topoi have increasingly gained currency in musical discourses in

¹ See Ch. 1 above.

² See, Lockwood, Lewis. 'Beethoven, Florestan, and the Varieties of Heroism', in Burnham, Scott, and Steinberg, Michael, ed. *Beethoven and his World*. Princeton: Princeton University Press, 2000, pp. 27-47.

recent times, with works such as Kofi Agawu's seminal *Music as Discourse* at the forefront of the debate.³ Interestingly, Agawu lists as many as sixty-one topics in his monograph, featuring (relevant to the current argument) 'concerto style', 'fanfare', 'horn call', 'hunt style', 'hunting fanfare', 'march', 'military figures', 'pastorale' and 'romanza', amongst others,⁴ but the 'heroic' (as a kind of an umbrella style encompassing all or most of the above) finds no mention in his list. It is evident that, although Agawu was hesitant in his earlier monograph (*Playing with Signs*) to acknowledge the continued significance of these eighteenth-century topoi into the nineteenth century (for instance, from Beethoven onwards),⁵ his subsequent investigations have more confidently advanced the case for their lasting importance after the 1800s (*Music as Discourse*). However, despite Agawu's reinstated confidence on topics in nineteenth-century music, other writers have doubted their applicability, at least in eighteenth-century terms. Julian Horton, as recently as in 2014, confronts the difficulties in the application of topics in music post 1800s: 'As we enter the nineteenth century,... [topical applications] become as problematic as they are advantageous. The critical difficulty is that theory and context no longer align in the way that Ratner [in his 1980 monograph *Classic Music: Expression, Form, and Style*] describes: topics acquire a conflicted identity in nineteenth-century music'.⁶ Writers are thus in two minds even now as to whether topical discourses can be as useful a tool with which to examine this body of music, as they are with works only a few decades older. And it is within this context that I intend to place my arguments in this chapter. On the one hand, I show in the following pages that the overarching topic of the 'heroic' (encompassing many from Agawu's list above) can be equally valid when applied to Beethoven's Op. 61 Concerto as it is for many of his contemporaneous works. On the other, my arguments go beyond the debate whether the work is merely 'heroic' (or topical in any respect, for that matter) or not: With Op. 61 as a tool, I argue that topic theory itself is

³ Agawu, Kofi. *Music as Discourse: Semiotic Adventures in Romantic Music*. Oxford: Oxford University Press, 2009.

⁴ Ibid., p.43-44.

⁵ Agawu. *Playing with Signs: A Semiotic Interpretation of Classic Music*. Princeton, NJ: Princeton University Press, 1991. In p. 44, the author argues that topics in Beethoven's music are more ambiguously defined than those of Haydn and Mozart, 'defined more by absence rather than by presence,... both on the level of substance and within the context of other topics.'

⁶ Horton, Julian. 'Listening to Topics in the Nineteenth Century', in Mirka, Danuta ed. *The Oxford Handbook of Topic Theory*. Oxford: Oxford University Press, 2014. <<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199841578.001.0001/oxfordhb-9780199841578-e-26>> Accessed 15/06/2017.

in need of a thorough re-examination. Before we jump into labelling a work as 'heroic' or 'pastoral' or conforming to any such topic, the body of topoi itself should be subjected to a critical study to ensure that it keeps pace with the passage of time and the evolution of scholarly thought.

Other authors have, for a long time, made numerous attempts, with varying degrees of success or conviction, to catalogue the agents signifying the 'military' and the 'heroic' styles. Schubart in the eighteenth century categorically placed the trumpet and the drum as heralding the above qualities.⁷ Andrew Haringer cites several eighteenth-century theorists such as Brossard and Scheibe, who in their writings established '... trumpets and drums... firmly in the world of warfare'.⁸ Maiko Kawabata notes some of the characteristic features of Beethoven's compositional style at the turn of the nineteenth century, such as 'the fanfares, the angular melodies, and the dotted rhythms', but points out that, 'even Beethoven's Violin Concerto—not usually one of his essays in the "heroic" style—signals the military with the famous timpani strokes that initiate the work'.⁹ The author's position here is somewhat uncertain, though, as she then goes on to strengthen Burnham's views (cited above) further: 'the *Coriolan* Overture, the *Emperor* Concerto, and the Symphonies Nos. 3 and 5... are the works more usually associated with Beethoven's "heroic" style—works of the middle period concerned with grand utterances and masculine display.' Raymond Monelle attempts to clarify this somewhat, when he writes, 'the military march... tells of heroism and victory. Even when no title is presented,... it is easy to recognize the rhythm and sentiment of the march.... When early writers speak of the march, they usually mean a drum rhythm beaten as a command to march—in other words, a *signal*.'¹⁰ Authors generally seem to agree that the incorporation of a set of percussive beats, though not necessarily entrusted to percussion instruments, is, perhaps, the most distinct of musical codes, invoking the military or the march or both.

⁷ Schubart, *Ideen zu einer Ästhetik der Tonkunst*. 1806. Reprint, Darmstadt: Wissenschaftliche Buchgesellschaft, 1969, especially pp. 309 and 329. Also cited in Haringer, Andrew. 'Hunt, Military and Pastoral Topics', in Mirka, Danuta ed. *The Oxford Handbook of Topic Theory*, p. 198.

⁸ Haringer, 'Hunt, Military and Pastoral Topics', p. 197.

⁹ Kawabata, Maiko. 'Virtuoso Codes of Violin Performance: Power, Military Heroism, and Gender (1789-1830)', in *19th-Century Music*, 28, ii (2004), 93-5.

¹⁰ Monelle, Raymond. *The Musical Topic: Hunt, Military and Pastoral*. Bloomington: Indiana University Press, 2006, p. 113.

And yet, some of the most overt instances of Beethoven's employment of the above supposedly militaristic or martial agents in his music have been decried by critics, both during his time and in the present day, as some of his lesser works. It is ironic that writers are often at pains to dismiss summarily most of Beethoven's incidental music, works that are generously—and deliberately, sometimes excessively—showered with march-like and similar figures signifying victory or heroic deed, as some of the composer's most trivial output. As one author has recently explained:

... What proves to be the enemy of the mythic musical style that Beethoven had created? Nothing other than history itself. For marking the first major defeat of the heroic style [which was sparked, presumably, by the composition of a single work, the *Eroica*] is another single composition, one that critics have long dismissed as one of Beethoven's most worthless "occasional works": the battle piece *Wellingtons Sieg*. Wellington's victory in 1813 marks Beethoven's defeat.... The heroic style dies a historical death.¹¹

Thus, if a spectrum be imagined, one that accommodates music such as the *Eroica* and the Fifth Symphonies and the Fifth Piano Concerto right in its centre, and those like the Fourth Piano Concerto, the Violin Concerto and the *Pastoral* Symphony at one end, then the pendulum seems to be close to the other end for incidental music such as *Wellingtons Sieg*. The reasons for this relegation to insignificance, parody and ridicule seem to be grounded in the degree of immediacy involved—*Wellingtons Sieg* was composed to mark one, and only one, event, that of victory in a particular battle at a single and specific moment in history. It could, of course, be contended that the Third Symphony had been composed in circumstances not entirely dissimilar. However, even though the *Eroica* had originally been conceived with a definite figure in mind, it had since quickly risen to something much bigger than a single hero—'the *Eroica* does not depict the deeds of any particular hero, but is itself an act of heroism'.¹² It thus appears that mere incorporation of signifying codes into the score will not do, that the music also necessarily requires a narrative that has the potential to transcend the historically proximal events to manifest, reflect, or even celebrate, the very philosophies that, in turn, engender those real life events.

¹¹ Matthew, Nicholas. 'History under Erasure: "Wellingtons Sieg", the Congress of Vienna, and the Ruination of Beethoven's Heroic Style', in *The Musical Quarterly* 89, i (2006), 21.

¹² *Ibid.* p. 20.

The issue is made even more complex by the fact that writers often seem comfortable in referring to the terms ‘heroism’, ‘martial’ and ‘military’ interchangeably, with little in the way of further elucidation of these quite distinct connotations. Kawabata, in her statements above, expands the horizons further by incorporating grandeur and masculinity into the discussion. Of course, ‘heroic’ music can (and the pieces frequenting popularly adopted catalogues of such music do, indeed, in many ways) include codes that are widely considered ‘martial’ or ‘military’. Beethoven’s celebrated Middle Period pieces—the *Eroica* and the Fifth Symphonies, the overtures, the Fifth Piano Concerto—all involve varying degrees of the march, military heroism, grandeur and fanfare. However, the question remains—and becomes particularly relevant in pieces such as the Violin Concerto and the Fourth Piano Concerto—as to whether ‘heroism’ on the one hand, and ‘military’, ‘martial’, ‘grand’ and the like on the other, constitute an identical set of virtues, signified by similar codes and identified with equal ease from those similar codes. For, in the two latter pieces, the ‘heroism’ on display is a very different one from that in, say, the Fifth Symphony and the Fifth Piano Concerto with their brilliant and bombastic tone, or the *Eroica*, with its heroic connotations, even if one chooses to sidestep the Napoleonic association.

Both the Opp. 58 and 61 Concertos contain sections that can be construed in terms of several of the codes described above—the opening bar in the Violin Concerto and the beginning of the finale of the Fourth Piano Concerto, for instance. The Violin Concerto features many of the signposts that also abound in Beethoven’s other Middle Period pieces that are popularly identified as heralding ‘heroic’, ‘military’ and similar extra-musical narratives. But suggestions of the military and the martial in Op.61 are easily superseded by the work’s inherent lyricism, which places it in a markedly different plane. This leads to the conclusion I offer, that there is a need to revisit some of the above premises that have been adopted for some time with insufficiently close scrutiny. The very notion of ‘heroic’ music, especially pertaining to Beethoven’s Middle Period *oeuvre*, requires an urgent re-examination, and perhaps an expansion from the often rigid and closed boundaries that scholars have enthusiastically, sometimes doggedly, perpetuated over time.

The heroic works

What is it that makes some of Beethoven's Middle Period music 'heroic'? The assertions of Burnham and others, apart from excluding some seemingly non-heroic works from their lists, also, by extension, serve to place a set of expectations on the opera that do feature in the said lists. Some carefully and deliberately constructed codes—'a network of physical and musical gestures' to use Maiko Kawabata's term¹³—seem to seclude, sometimes even 'elevate', these works from the rest. Commentators have referred to various such devices to explain their positions—emphatic chords such as found in the *Eroica* and in the martial repeated-note rhythms of the Fifth Symphony, for instance. Other large-scale constructs, often connecting individual movements in several ways, such as in the Fifth Symphony and the Fifth Piano Concerto, also feature abundantly in these discussions. Stephen Rumph, writing about the Fifth Symphony, notes 'the rampant kinesthetic appeal of the symphony, felt in the motivic propulsion of the first movement, the ubiquitous marches (that invade even the triple-time slow movement and the scherzo), and the triumphant C-major finale, with its overtones of the French Revolutionary *éclat triomphal*.'¹⁴ A key point in contention is also the degree of interaction between the opposite forces of soloist and orchestra, such as encountered in the Fourth and the Fifth Piano Concertos. This last aspect also gives rise to the issue of individual-collective duality, which assumes a central position in the *Eroica* conversations, with all the Napoleonic connotations attached to the work.¹⁵ Somewhere down the line, with the inputs of an increasing number of scholars to the above discourse(s), a pseudo-truth seems to have emerged from their value judgements, which in turn has been perpetuated over time, so that it is rarely questioned but somehow assumed to have been validated.

¹³ Kawabata. 'Virtuoso Codes', 91.

¹⁴ Rumph, Stephen. *Beethoven after Napoleon: Political Romanticism in the Late Works*. London: University of California Press, 2004, p. 10-11.

¹⁵ Rumph, again, for instance, remarks, 'Beethoven may have rent the dedication page of the *Eroica* Symphony on learning that Napoleon had crowned himself emperor, yet the synchrony between symphony and coronation remains fascinating: at precisely the same moment, composer and ruler were kicking away the ladder of the past, each claiming absolute power within his own domain.' *Ibid.*, p. 3.

Before addressing the Violin Concerto, it will be useful to define the scope of this chapter by examining a few pieces that signpost some of the trends discussed. I shall briefly touch upon some of the works that feature in almost all discourses on Beethoven's 'heroic' music, highlighting the peculiarities that I then attempt to discuss further in relation to the Violin Concerto, a work not considered by many to be 'heroic'.¹⁶ The *Eroica* Symphony, for instance—whether or not we choose to allow for the popular discourses regarding the identity of the hero in the work¹⁷—contains overt references to feats achieved, or about to be achieved, by the protagonist, as well as a kind of conflict from which he must emerge to prove his mettle as the hero. Burnham, for instance, cites several commentators on Beethoven's heroic style, but argues convincingly, as Michael Spitzer in his review of the monograph notes:

... Critics as outwardly antithetical as A. B. Marx, Schenker and David Epstein are all responding to the same archetypal process in the music, albeit using different metalanguages: "the trajectory of these stories is always the same, or nearly so: something (someone) not fully formed but full of potential ventures out into complexity and ramification (adversity), reaches a *ne plus ultra* (a crisis) and then returns renewed and completed (triumphant)".¹⁸

The Fifth Symphony delivers a similar experience, where the famous opening motif binds the entire first movement, and, allowing for certain modifications, tethers the subsequent movements as well, not least in the curious bridge section that links the Scherzo to the Finale, recalling material from earlier, and lending an air of mystery, expectation and anticipatory excitement to the moment. From the warrior of the Third Symphony who

¹⁶ Apart from Burnham, cited above, Kawabata too, as already mentioned, makes her position clear on the non-heroic nature of the Concerto. She, however, takes a somewhat ambiguous line of argument when she goes on to note, curiously, that 'Opus 61 rarely joins this category [of 'heroic' music] despite having its own "heroic" style' ('Virtuoso Codes', 95). Why the Concerto is unable to find a place in the above vaunted catalogue of works despite the 'heroic style' admitted to, the author does not elaborate.

¹⁷ Burnham, again, provides a useful chronicle of several nineteenth- and twentieth-century authors subscribing to the commonly held view, in Marx, Oulibicheff, Bekker, Schering and Rolland, all of whom saw the protagonist in the Symphony variously as Napoleon, a generic leader leading his troops, an ideal, and so on. See *Beethoven Hero*, p. 5-6. In the modern age, apart from the elite list of heroic works advanced by Burnham himself, in which the *Eroica* occupies an enviable position, there are passionate arguments for the idea of the hero in the work by Lockwood, Chua, Monelle, Kawabata et al, many of whom have been cited in more detail elsewhere in this thesis.

¹⁸ Spitzer, Michael. 'Convergences: Criticism, Analysis and Beethoven Reception,' in *Music Analysis* 16, 3 (1997), 369-391.

offers deliverance to the teeming millions, we come across an apt personification of the ‘suffering protagonist—a hero not for what he conquers but for what he endures.’¹⁹ It is interesting to follow the development of the hero from one spectrum of the authors’ interpretations to the other—from a leader of people in, say, Burnham, Kawabata and the like to Lockwood’s individual suffering in isolation. In a sense, the struggle of the hero leading his troops in the *Eroica* is brought down to an intimately personal level in the Fifth Symphony and *Fidelio*. Robin Wallace summarises A. B. Marx’s views on the Fifth Symphony, ‘Marx... makes the triumph of the last movement the keynote of his interpretation.... the fateful storms of the first movement are resolved as the symphony progresses... for Marx, [the Fifth Symphony] suggests a quasi-military struggle in the here and now.’²⁰ He shows that both Marx and E. T. A. Hoffmann, two of Beethoven’s most ardent critics in the nineteenth century, regarded the work as a struggle on the part of the hero. The major difference between their perspectives is that, while Hoffmann senses a certain stagnation throughout the length of the piece, Marx’s views are more forward-looking, identifying a transition from the initial trials to eventual victory.

The Fifth Piano Concerto—another work that frequents discussions of the ‘heroic’ style²¹—stretches several established boundaries of concerto writing. Some of the characteristics of this work that I shall be discussing in detail in the following pages are its distinctly martial-style themes; the bravura-style passages for the piano at the very outset—a hitherto uncharted territory, except, perhaps, on a much lesser scale in an early Mozart work (Piano Concerto No. 9 K271); and the chorale-like melodies in the second movement with free-flowing pianistic movement in a remote key, leading into the rondo finale with the quite ingenious device of the lingering bassoon falling by a semitone by way of dominant preparation in the home key. The last (unusual) strategy—a direct

¹⁹ Lockwood. ‘Beethoven, Florestan, and the Varieties of Heroism’, p. 31.

²⁰ Wallace, Robin. *Beethoven’s Critics: Aesthetic Dilemmas and Resolutions during the Composer’s Lifetime*. Cambridge: Cambridge University Press, 1986, p. 128.

²¹ I presume this to be the concerto referred to in Burnham’s remarks in *Beethoven Hero*, quoted above. Rumph, too, comparing Beethoven’s opera in the key of E flat, opines, ‘Among all of Beethoven’s works in E ♭, only the Fifth Piano Concerto (“Emperor”) projects a genuinely militant, heroic character.’ (*Beethoven after Napoleon*, p. 74.) Interesting to note too, in this context, that in making the above claim, the author goes so far as to suggest that the *Eroica* should, perhaps, *not* be seen as a heroic work after all: ‘... this [heroic] interpretation [of the *Eroica*] took root only after the story of the symphony’s dedication had become public knowledge. ... with the exception of the *Marcia funebre*, the Third Symphony draws its chief sustenance from the naive realm of nature’ (p. 73).

successor to the remarkable bridge sections found previously in the Triple Concerto and the Fifth Symphony, and also between the later movements of the Sixth Symphony—lends a sense of continuity, and at the same time impregnates the moment of transition with anticipatory tension and excitement; and it is interesting to compare it with the similar scheme found in the Violin Concerto.

A few other works from the Middle Period pose intriguing issues with regard to their incorporation of a 'heroic' strain in them: in Lockwood's words, '... here the "deep questions and great issues" [the author is, in turn, quoting Joseph Kerman here] are not those of despair and triumph, but of the quiet subtlety and beauty of ideas that belong to a contemplative state of mind.'²² The Fourth Piano Concerto, for instance, is a fitting case, not only due to its close chronological proximity to the Violin Concerto, but also from the intriguing solo-orchestra relationships present in the work, particularly in the rather confrontational second movement. Like Op. 61, the Fourth Concerto fails to make Burnham's—and many others'—list of heroic works. Even Lockwood on this issue, in spite of his acknowledgement that heroism other than the military or the grand exists in Beethoven's works, seems to have given in to the popular strain of belief. Commenting on the Fifth Piano Concerto, he notes: '... it carries weight: its evocation of grandeur, of the heroic, perhaps of the image of Napoleon through its connections with the *Eroica* (in the same key and with more than a few resemblances) fits well with the important features of this work, *especially compared with the restrained emotional worlds of the Fourth Concerto and the Violin Concerto*.'²³ Thus, even though it lies outside most purviews of Beethoven's 'heroic' style, I have felt compelled to attach considerable weightage to the Fourth Piano Concerto in this chapter, for it seems to share a fate similar to the Violin Concerto in the hands of the advocates of heroism such as those listed above. Here the lyrical takes precedence over the majestic, which led scholars like Lockwood, again, for instance, to remark, 'both works [the Fourth Piano Concerto and the Violin Concerto] create a feeling of spaciousness in their musical unfolding, in which ideas take time to develop and reach their full potential.'²⁴

²² Lockwood. 'Beethoven, Florestan, and the Varieties of Heroism', p. 38.

²³ Lockwood, Lewis. 'The Violin Concerto', in Chapter 11 'The Mature Concertos', in *Beethoven: The Music and the Life*. London: W. W. Norton & Company Inc., 2003, p. 248-9 (italics mine).

²⁴ *Ibid.*, p. 247.

I include one other seemingly non-heroic work in my discussions. Beethoven's Sixth Symphony, with its persistent reference to the images and the sounds of the countryside, appears to justify its 'Pastoral' tag. The above is, of course, fuelled to a considerable extent by Beethoven's extensive captions for each of its five movements, explicitly invoking visual imageries commonly associated with the rural. Raymond Monelle, while noting that, 'The sharpest distinction between this work and others of the same type is its consistent deploying of the signs of symphonism. It is dominated by a sense of structural logic, not one of representation...', nevertheless acknowledges that, 'Whatever the status of representation in this piece, it unquestionably embodies signs of pastoralism. Indeed, it may be called the central pastoral work of our whole tradition... [with its] various 'obvious "pictures": the "storm"...; the "brook", with its rippling accompaniment; and the celebrated bird imitations, nightingale, quail, and cuckoo'.²⁵ The music contains abundant pointers to complement the imageries: 'copious pedal points', 'a drone instantly plac[ing] the work in pastoral country', 'affectations of traditional dance tunes', and so on.²⁶ There is nothing so far, however, that could be taken remotely to suggest a 'heroic' strain. Indeed, authors have argued for the *Pastoral* Symphony to be diametrically opposed to, say, the *Eroica* Symphony—consider, for instance, Daniel Chua's remarks on the latter:

The hero [of the *Eroica*] tries to eliminate his fear of nature by separating the intellect from the sensuous experience of his body. If *Empfindsamkeit* is an embodiment of that experience, then the *Eroica* crushes it in its manipulation of motivic logic: improvisation is rationalised into structure; the spontaneous self is immortalised as hero. Music is no longer the movement of sensation but merely material to be worked on.²⁷

²⁵ Monelle, Raymond. *The Musical Topic: Hunt, Military and Pastoral*. Bloomington: Indiana University Press, 2006, p. 243.

²⁶ Ibid. David Wyn Jones too lists several composers and authors, from Liszt and Schumann in the nineteenth century to Tovey in the twentieth, who have advanced various interpretations and justifications for the 'pastoral' qualities of the work in both their music and their writings. Consider, for instance, Tovey's enthusiastic account, cited by Wyn Jones: 'Whether we have words for common objects and events of the countryside, or whether we have no words, there are feelings evoked by these objects [cuckoos, nightingales, country folk, thunder, lightning, the howling and whistling of the wind, and so on] in proportion to our intelligent susceptibility...'. Tovey, Donald Francis. *Symphonies and other Orchestral Works: Selections from Essays in Musical Analysis*. London: Dover Publications, 2015. Also cited in Wyn Jones, David. *Beethoven: Pastoral Symphony*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1995.

²⁷ Chua, Daniel K. L. *Absolute Music and the Construction of Meaning*. Cambridge: Cambridge University Press, 1999, p. 154.

It may be recalled here that Beethoven himself described the *Pastoral* Symphony, a rare act on his part, as “*mehr Ausdruck der Empfindung als Malerei*”; and irrespective of whether we choose to label it as a heroic work or not, the symphony is undeniably concerned with various aspects of nature and the countryside.

However, the Symphony shares a crucial characteristic with some of the ‘heroic’ works above, that of conflict resolution. At the very beginning of the first movement of the *Eroica*, for instance, the protagonist is subjected to tension and uncertainties, which he must overcome to prove his leadership qualities. This he does by the end of the movement. Again, in the Fifth Symphony, the dark minor mode gives way to the triumphant finale in the major key through the curious bridge passage at the end of the Scherzo. Similarly, in the Sixth Symphony the sense of calm and tranquillity pervades the music until the approaching storm ravages the countryside, but eventually subsides to pave the way for the thanksgiving song, thereby bringing an end to the tumultuous episode. The work thus shares with the Third and the Fifth Symphonies a similar curve, that of initial assertiveness followed by a continuation, even escalation, of the said assertiveness, eventually leading to a firm resolution. However, whereas in the *Eroica* this curve unfolds over the course of the first movement itself,²⁸ in the two later symphonies this unfolding takes place over the course of the entire works. And the Violin Concerto subscribes to the latter category, as I shall show below. Indeed, in Op. 61, the outer movements follow a somewhat similar trajectory,²⁹ while the second movement presents a significant departure from the overall scheme. The similarities between Op. 61 and the Sixth Symphony do not end here: obsessively repeated notes, subdominant tonalities at important formal junctures, bridge passages between movements, and so on, are but a few of the likenesses shared. The inclusion of the Sixth Symphony makes my revised list of Beethoven’s Middle Period instrumental works diverse and yet unique: the pieces mentioned so far form, in my opinion, a curious

²⁸ This has had innumerable writers baffled about the connection between the first movement and the rest of the symphony. The primary cause for this confusion is the fact that the first movement can almost be heard as a narrative in itself, rendering the rest of the movements mere appendages in the tale. Consider, for instance, Burnham’s views on this issue: ‘Critics attempting to develop a programmatic interpretation that satisfactorily links all four movements of the *Eroica* a number of stiff challenges, not the least of which is the presence of two movements after the hero’s funeral. ... Most critics allow the finale to pick up a very different narrative strand from that projected by the first three movements...’. See *Beethoven Hero*, p. 4.

²⁹ Both employ the sonata-ritornello form (or the rondo-sonata in case of the finale), with very similar tonal schemes (including the G minor sections in the middle) and solo-orchestra relationships.

conglomerate that effuses, in very different ways, some very analogous directions. The initial statement, akin to the protagonist (be it with Napoleonic connotations in the Third and the Fifth Symphonies, or the lone soloist in the concertos) is met with opposition (in the form of the masses in the *Eroica*, or the orchestra in the concertos), but overcomes the said resistance to emerge triumphant, often forging in the course of the discourse a bond of cooperation with the adversaries.

The above list, then, contains two very distinct categories of works. In the first, the so-called agents of heroism are laid bare—at least, if the enthusiastic accounts cited above are believed—and pieces such as the *Eroica* are looked upon in awe as statements of authority, originating from the protagonist, be it a specific persona or the ideal behind the said persona. The signifiers of heroism operate quite overtly, often strewn across the length of the opera in self-evident ways (such as marches or other types of solemnity or grandeur), or lead to different narratives of military or otherwise heroic action, variously constructed from the said agents by propagators championing the ‘heroic’ cause. The second category, containing works such as the Violin Concerto and the Fourth Piano Concerto, do not advertise the heroic qualities that are so blatantly evident in the first group. This has often led writers to summarily dismiss these works as unworthy of being named alongside the celebrated opera of the former category. In the course of time, the relegation of these other works to precisely this sense of other-ness seems to have perpetuated an almost negative outlook towards them, at least with regard to their inherent heroic features—or, rather, the lack thereof—as if it is the only criterion worth considering when discussing Beethoven’s works from the first decade of the nineteenth century.

Using the Violin Concerto both as a tool and a representative example, this chapter is an attempt to erode the above slightly rigid and long-held dogma that persists to this day. I aim to show that works such as Op. 61 contain just as many instances of heroic agents as the constituents of Burnham’s elite list, not only in terms of the specific codes mentioned above that instantly spark furious discussions on the identit[ies] of the hero, the-individual-versus-the-masses dichotomy, and so on, but also how the said signifiers are employed and incorporated within the fabric of the piece. The chapter discusses in detail how the above codes further the rhythmic, motivic, thematic and narrativistic goals and advances of the movements in Op. 61 in ways very similar to what they achieve in the more overtly heroic works. That Beethoven’s Middle Period works occupy a special, even exalted, position amidst his entire output is an irrefutable reality. However, the arguments I put forth here reinforce my

claim that, to advance such blanket—sometimes confusing, even misleading—terminology as ‘heroic’ and ‘other’ (read ‘non-heroic’) to groups of pieces on the basis of overt signifiers, many of which are, in any case, slightly dated in the present day, perhaps misses the point. What should, instead, be aimed for is a set of values that is broad and flexible, one that does not classify merely on the basis of objective codifications, but delves deeper into how the said codifications engage to advance the course of the music. It should be pointed out here that I am not arguing for renouncing value judgements, which is, perhaps, almost impossible anyway, as they play an important role in the listener’s perception of a musical piece. This chapter, however, strongly advocates expansion of and adaptability towards our existing set of values. That way we will be less dismissive of a work simply because we see in it an absence of superficially visible practices that we tend to equate with those values. Instead, we should be flexible in our conclusions, able to appreciate that similar devices are often employed in different ways in different opera, which can, in turn, point towards similar or different values.

A word is in order here about some of Beethoven’s other compositions for the violin before the Violin Concerto, notably the two Romances and the *Kreutzer* Sonata. The last of these, easily Beethoven’s most daring work in the genre of the violin sonata, was even labelled ‘scritto in uno stilo molto concertante, quasi come d’un concerto’, to uphold its very unconventional violin part, far more virtuosic and assertive than anything that had come before. And the Romances, either or both of which could have been conceived as a possible second movement for a Violin Concerto in C, WoO 5, of which only a fragment of the first movement survives, have been noted to ‘contain dotted-note motives reminiscent of the slow rhythmic motive typical of French overtures, whose subject matter was often of a martial or ceremonial type.’³⁰ But, as Mary Kim, author of the above statement, also acknowledges, the mere presence of dotted rhythms does not quite suffice to mark the Romances as grand affairs (at least on the level of, say, the *Eroica* Symphony or the Fifth Piano Concerto), or necessarily possessing a heroic or similar aesthetic character:

The bravura element is missing.... no cadenza exists and musical content transcends technical feats. The

Romances do indeed contain writing of a technical nature — op. 50 has a proliferation of scalar passages of

³⁰ Kim, Mary S. *The Creative Process in Beethoven Romances for Violin and Orchestra op. 40 and op. 50*. Dissertation for the degree of Doctor of Musical Arts. University of California, Santa Barbara, 2005, p. 17.

thirty-second notes and op. 40 present entire phrases in double-stops — but they are not presented in a show-stopping manner and the essence of the pieces does not lie in bravura elements.³¹

The above constitutes the primary rationale behind excluding the Romances from the discussion in this chapter. Again, in the *Kreutzer Sonata*, some of the discourses between the violin and the piano involve reciprocal dialogues that show off the prowess of both instruments in terms of communicative and virtuosic features. And Beethoven's own labelling of the work—especially given that he described very few of his pieces thus, the other notable opus being the *Pastoral Symphony* with its detailed subtitles—as a 'quasi concerto' with the violin part written in a 'concertante' style, certainly fuels discussion of the sonata as a dramatic piece with significant dialogic implications, both cooperative and competitive. However, the very nature of the genre—that of a sonata for violin and piano—negates the possibilities of individual versus collective altercations, so pervasive in the Middle Period works being reviewed here. The dramatic personae in the *Kreutzer*, for instance, are those of equal peers, so the question of a protagonist—perhaps a hero—leading the troops does not enter into the fray. No wonder, then, that this sonata and the Romances have not found mention in many discussions on the aesthetic qualities in the music of this period. While the three pieces might contain interesting insights into the evolution of Beethoven's style of writing for the solo violin, culminating, eventually, in the Violin Concerto, they have little to offer in terms of aesthetic implications, specifically pertaining to Beethoven's Middle Period *oeuvre*, which is my prime concern in this chapter.

Violin Concerto, Op. 61

As mentioned before, I intend to show here that the Violin Concerto features some of the very same compositional devices such as are found in the *Eroica* and the Fifth Symphonies and the Fifth Piano Concerto, where they are commonly believed to be epitomising the heroic character of the music. In both Op. 61 and the above group of heroic music, these devices can be found throughout the length of the individual movements, and often across the entire piece. The various means identified below involve motifs and their repetitions,

³¹ *Ibid.*, p. 18.

opening bars of the first movements, solo entry, development sections and the transition to the recapitulation, and the coda (specifically the increased importance of this section in the first movement structure). The chapter also examines second movement style, particularly the writing for the solo instrument that bestows added weight and meaning to the soloist-orchestra relationship; and the connection, seen in several Middle Period works, between the second and the third movements (the third and the fourth movements in the case of the symphonies). In the finales, I attempt to deconstruct the ways in which echoes of the first movements are not only heard, but form the structural basis of the movements themselves, thus creating a larger and tighter-knit whole. All these commonalities between two apparently antithetical groups of pieces combine to bring a fresh perspective on this music, without undue preconceived convictions clouding our listening experience.

First movement styles: Beginnings, disruptions, continuities

Almost all of Beethoven's Middle Period opera contain telling opening statements: the emphatic chords in the *Eroica*, for instance, take little further part during the course of the movement until the very end. The famed short-short-short-long motif of the Fifth Symphony constitutes a stormy beginning, only to halt abruptly in its tracks with a long fermata before picking up the pace again; the bravura-style introduction in the Fifth Piano Concerto, involving both soloist and orchestra, is a first of its kind, providing virtuosic flavour to the solo part and reappearing in the same capacity in the recapitulation; the *sotto voce* opening in the piano in the Fourth Piano Concerto, again without precedents, cocoons in five introductory bars the entire motivic and rhythmic structure of the first movement; and a rather stagnant introduction in the Sixth Symphony closes with a fermata on the dominant, rather like the Fifth Symphony and the Fourth Piano Concerto. Thus the opening bars constitute one of the most unique characteristics in these works. What emerges here is a curious trend, a sense of disruption before there even *is* something to be disrupted. Only when we have listened to the entire

movement—sometimes the entire work—do we begin to realise the importance of these ‘aberrations’ at the very outset.³²

I contend that such beginnings, specifically their assertiveness and their seeming anomalies, play a significant role in the blanket labelling of the works as conforming to the heroic style. The importance of opening bars has been stressed by many writers. *Beethoven Hero* contains enough instances of the above: ‘No one denies the overtly heroic effect of the two opening blasts [in the *Eroica*]...’,³³ or, for that matter, ‘The power of [the] opening utterance [in the Fifth Symphony] quite understandably leads to the commonplace assertion that this movement—if not the entire symphony—is built entirely from the initial figure of four notes. Something of such force simply must be essential’.³⁴ Mark Evan Bonds, too, notes, ‘The rhythm of the celebrated opening motif [of the Fifth Symphony] metamorphoses over time to generate almost every subsequent theme of significance throughout the symphony as a whole. Even the triumphant theme of the finale can be heard to derive from this opening idea.’³⁵

If, however, we look at the ‘other’ pieces I have alluded to above, the Fourth Piano Concerto, the Violin Concerto and the Pastoral Symphony all begin in similar manner, not with a straightforward statement of the opening theme, but with phrases that suggest an introduction, except that they are later realised to be integral parts of the whole. In the case of the Violin Concerto, the said preamble consists of a single bar of repeated notes on the timpani, laid completely bare by the lack of any accompaniment. If the prologues at the start of this category of pieces are weighed along with those of the *Eroica* and the Fifth Symphonies and the Fifth Piano Concerto, the most glaring contrast that immediately becomes apparent is that of forcefulness and dynamism in the latter category, and the lack of these qualities in the former. Pitted against the two emphatic chords in the *Eroica*, the

³² One might, of course, cite the case of many of Mozart’s works with slow(er) introductions at the beginning. However, it should be borne in mind that such passages are truly introductions in every sense of the term, and rarely play a role of any significance in the structural and formal designs of the movements proper.

³³ Burnham, *Beethoven Hero*, p. 4.

³⁴ *Ibid.* p. 34.

³⁵ Bonds, Mark Evan. *Music as Thought: Listening to the Symphony in the Age of Beethoven*. Princeton: Princeton University Press, 2009, p. 56.

stormy motif of the Fifth Symphony and the majestic *Eingang* of the Fifth Piano Concerto, we come up with *sotto voce* chords in the solo piano (Fourth Piano Concerto), four crotchet beats on the timpani played *piano* (Violin Concerto), and a static opening over extended pedal points (Sixth Symphony), with none of the energy of the earlier category of pieces noticeable here. Take the celebrated openings out of the reckoning and the pieces present themselves in quite a different light, perhaps not all that dissimilar from my ‘other’ opera. Just as echoes of the opening bars of the Fifth Symphony can be heard throughout the movement(s), the four repeated notes in the opening bar of Op. 61 form the core building block for the entire first movement, with ramifications felt as far as the coda of the finale (see the two bars marked with square brackets in in Ex. 4.2, something we shall return to later in this chapter).



Ex. 4.1. Beethoven: Violin Concerto. First Movement, b. 1

Ex. 4.2. Beethoven: Violin Concerto. Finale (coda)

The opening bars in the celebrated Middle Period works often get integrated into the fabric of the movements, sometimes the whole piece, in various ways. And this is no less applicable in the case of Op. 61, even incorporating the ‘heroic’ gestures that are so popular with commentators on the *Eroica* and Fifth Symphonies, for instance. Consider the following statement, which I have slightly modified for reasons that will become evident shortly, on the heroic style in Beethoven’s first movements:

The first [timpani strokes] that precede [the first theme] are [the hero’s] origins which he must overcome and return to,... the circularity of this process is pre-ordained,... the theme springs from the first [notes] and affirms

the last, as if the [timpani strokes] were merely a compression of [the entire first movement structure]. But the beginning and the end are not the same; the opening [motif is] not part of the thematic structure... [it is] isolate[d]... as something outside the system, and yet, as the work progresses, these very [notes] seem to take control of the movement as rhythmic blows. What ensues after the initial hammerstrokes is a dialectical battle between this rhythmic gesture (the origin) and the thematic development (the hero's becoming). The theme can only come into being as it moves against its origins; it struggles against its own birth in order that it might internalise it as part of its structure,... the hero discovers his autonomy as he transforms the somatic pangs of birth into the structural pillars of self-generation.... In the exposition, as the heroic motif develops, the hammerstrokes return as increasingly dissonant and syncopated gestures that go against the metrical symmetry...³⁶

Someone reading the above lines cannot be faulted, surely, for viewing them as a commentary on the exposition in the Violin Concerto. With some minor editing, such as I have carried out in square brackets above, they can easily be construed as referring to the opening bars of the piece, and thereby an entirely new perspective, that of advancing the Concerto as a 'heroic' work. And yet, the lines are from a rather adulatory and fervent narrative of proceedings at the outset of the *Eroica* Symphony, where I have, within the square brackets, merely adjusted the finer details that are different between the two opera, for instance, the forceful opening chords in the Symphony versus the *sotto voce* timpani in the first bar of the Concerto. Accounts such as this one speak volumes of how, in the process of religiously championing the hero-versus-the-masses duality in music such as the *Eroica*, authors often tend to overlook—sometimes even deliberately evade—instances of similar procedural issues in other pieces that do not, in their books, fit the 'heroic' agenda.

In several of Beethoven's 'heroic' pieces, we often come across an abrupt interruption of the opening scheme by something that is quite unexpected at that temporal moment. The C sharp in the seventh bar of the *Eroica* has been much talked about, bringing the grandeur of the beginning to a jarring halt. As Burnham aptly summarises, 'programmatic interpreters inevitably rush off with the impetus of [the two opening] chords only to stumble a few bars later when they realize that something distressingly less than expeditious heroism is

³⁶ Chua. *Absolute Music and the Construction of Meaning*, p. 155.

implied by the much-discussed C# in bar 7'.³⁷ In the Fifth Symphony the interruptive gesture consists of the long fermatas, in the second and the fifth bars amidst the opening assertion, and again in bb. 23 and 24, just when the opening statement seemed to have been properly underway. Nineteenth-century critics of Beethoven's music have, for the most part with only slight variation between individual accounts, tended to interpret such disruptions as adversities in the path of the hero that must be overcome as part of his quest.³⁸ However, as we have already seen, this oft-trodden path on the part of earlier commentators has become perpetuated as some kind of a quasi-truth that has survived well into the twenty-first century.

Similarly, in the Violin Concerto, following the surprise opening bar, the primary theme gets underway with two quasi antecedent-consequent phrases of symmetrical proportions; however, just when 'normalcy' is thought to have returned, the jarring D sharps in the upper strings remind us that disturbance is never far from the surface. Furthermore, this is played in identical rhythm to that of the timpani in the opening bar, stressing the fact that neither that bar nor its recurrence is an aberration, but both are sure to play a significant role throughout the movement. And shortly after the D sharps the dynamic range, *piano* for the most part thus far, is broken forcibly by semiquavers in the flat submediant tonality, played *fortissimo*, once again leading to a breakdown of the otherwise tranquil texture. Robert Hatten asserts such disruptions as 'external agencies', hindering the hero's progress, thereby subscribing in a way to the earlier authors cited by Burnham.³⁹ None of the above commentators, however, offers any insight on whether the interruption caused by such an external agency affects only pieces such as the *Eroica* or the Fifth Symphonies; in other words, what happens if these values are displaced from these much-vaunted works to those not generally advanced as heroic. For, in the Violin Concerto,

³⁷ Burnham, *Beethoven Hero*, p. 4-5.

³⁸ See footnote 13 above regarding nineteenth-century authors who have repeatedly subscribed to such a view, differing only slightly in their individual accounts. Critics of Beethoven's music such as Marx, Oulibicheff, Bekker, Schering and Rolland, all see the cellos descending into the C sharp as a kind of duality: while Marx and Oulibicheff view it as 'singularly obsessed hero fighting against a recalcitrant external world', Bekker, Schering and Rolland interpret the same as 'facets of the hero's inner conflict'. See Burnham, *Beethoven Hero*, p. 5-6.

³⁹ '... Burnham notes that in Beethoven's works from the second period we hear the agency of heroic struggle, and we tend to project ourselves as enactors of that struggle. Even within such a model, I would claim, a sudden loud chord might suggest an external agency, threatening the "pilgrim's progress" of the central, or internal, agency with which we might identify.' Hatten, Robert S. *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington, Indiana University Press, 2004, p. 29-30.

similar disruptive forces operate in the opening ritornello, challenging the protagonist, in this case the solo violin, in due course. The soloist, then, as in the *Eroica* et al, must confront these obstacles in his path, and both negotiate with and overcome them, on the way to eventual redemption. Indeed, I contend that the narrative of the hero is much easier to conceive of in this case. Op. 61 is able to accommodate with much greater ease the natural implications for the individual-versus-the-masses discourse, as opposed to other works where, in the absence of this obvious correlation, such antithetical relationships must, necessarily, be conjured from other, often non-musical and external, indicators, as indeed countless writers have done with the *Eroica* and the Fifth Symphonies.

The repeated notes: Beethoven in many of his Middle Period works displays a fascination, often to the point of obsession, towards constructing entire movements out of a skeletal structure, that of a series of repeated notes. The most acclaimed of such works is, of course, the Fifth Symphony with its short-short-short-long motif; however, the said tendencies extend well beyond this single work into other notable essays of the period. It should be borne in mind here that the repeated-note figure had been in vogue for some time before Beethoven appropriated it in his works. Because of the invocation of the military or the martial rhythm afforded by it, the figure had been used prominently by composers during the last decade of the eighteenth century as well as the first decade of the nineteenth to conjure up images of the French Revolution. As Rhys Jones asserts in his article, citing such figures as Cherubini, Méhul, and ‘the anthem of the Revolution itself, *La Marseillaise*’:

In reality, [the repeated notes in Beethoven’s Fifth Symphony] possess pre-existing revolutionary credentials...

In fact, so ubiquitous were these four notes that they rapidly became the rhythm of the Revolution – a kind of ‘Jacobin’ leitmotif... By the time Beethoven had appropriated them for his C-minor Symphony, they were thoroughly embedded in the rhetorical vocabulary of the Revolution. the political provenance of the four notes that define the symphony suggests that this music, especially the incessancy of its opening motif, could easily have equated to ‘a musical translation of a revolutionary festival’.⁴⁰

⁴⁰ Jones, Rhys. ‘Beethoven and the Sound of Revolution in Vienna, 1792 – 1814’, in *The Historical Journal* 57, iv (2014), 953-954. The author, in turn, quotes E. T. A. Hoffmann’s celebrated review of the Fifth Symphony (see Hoffmann, ‘Review’, *Allgemeine musikalische Zeitung*, 12 (4 July and 11 July 1810), pp. 630 – 642, 652 – 669, in Senner, Wallace, and Meredith,

Although the rather ardent defence of the ‘revolutionary’ character of the Fifth Symphony on the part of the author here is open to question, particularly by students of musical topics, there is no doubt that the repeated-note figure enshrines a kind of extra-musical association, and a fervent and forceful one at that, be it heroic, martial or something entirely different. And exuberant opinions such as the above are strewn throughout the pages of scholarly literature on music. In this article the author not only equates the figure with the ideals of freedom in the Fifth Symphony, but also acknowledges the presence of the device in other genres: ‘Although full-frontal in the Fifth, these four notes are absolutely everywhere in Beethoven: as an expansive, lyrical fragment in the Sixth Symphony, Op. 68; as an introverted keyboard signature in the Fourth Piano Concerto, Op. 58; scored throughout the Piano Sonata for Four Hands, Op. 6; and in one of Beethoven’s most political works, the *Egmont* overture, Op. 84.’⁴¹ For instance, apart from the opening motif in the Fifth Symphony, the solo piano introduction at the beginning of the Fourth Piano Concerto consists, almost entirely, of the repeated-note formula that is then expanded throughout the remainder of the music, even beyond the first movement.⁴² Indeed, Beethoven’s infatuation with repeated notes extends much further than scholars usually care to acknowledge: note, for instance, the incessant repetitions in the Scherzo of the *Razumovsky* Quartet, Op. 59/1; or his Seventh Symphony, Op. 92 (1811-12), composed in the second decade of the nineteenth century, where all four movements involve various degrees of repeated-note figures in their motivic construction.

The implicit connotation arising from the above statement is that of Jones’ admission that the Opp. 58 and 68, hitherto neglected for the most part for their lack of such valorous virtues as ‘revolutionary’ (and, by extension, surely, ‘military’ and ‘heroic’), must now be brought under the purview of such discussions. The article has merit in identifying the Fourth Piano Concerto and the *Pastoral* Symphony to be possibly in the same league as the Fifth Symphony, so far, at least, as their featuring the repeated-note figure is concerned. And, with his freely

eds., *Critical reception*, I, pp. 95 – 111; Peter Gülke, *Zur Neuausgabe der Sinfonie Nr. 5 von Ludwig van Beethoven* (Frankfurt, 1978): ‘der musikalischen Übersetzung eines Revolutionsfestes’.)

⁴¹ Ibid.

⁴² Notice how the finale of the Op. 58 too begins with four repeated notes, although possibly lacking similar impact due to the tempo of the movement and the fact that this time the notes repeated are not of equal value, with two outer quavers encompassing two semiquavers in the middle. But it should also be noted here that the four repeated notes forming the short-short-short-long figure in the Fifth Symphony are not of equal duration either.

admitting to ‘the French Revolutionary facets of this motivic configuration’,⁴³ the author seemingly suggests that the two works named above are worthy of consideration alongside their more celebrated peers in any stylistic discourse of Beethoven’s music of this period.

That said, however—and this is a curious omission, given Jones’ otherwise insightful reasoning—there is no mention of the Violin Concerto in this context. Repeated notes make just as much of an impact in the first movement of Op. 61 as they do in any of the works the author does include in his list. As in the Fifth Symphony and the Fourth Piano Concerto, the figure makes a telling appearance in the very first bar of the Violin Concerto, immediately throwing the discourse, even before it has properly commenced, into sharp focus. In the Fifth Symphony, the motivic figure makes its presence felt in almost every subsequent bar of the movement, and, in modified forms, in the rest of the piece as well. Similarly, in the Fourth Piano Concerto, following the initial introduction of the motif in the piano, the figure is woven into the thematic structure of the movement, even spilling into the finale, as discussed above (see footnote 36). If the aural impact on the listener of this motivic configuration and its pervasiveness throughout the piece is sufficient grounds for consideration of the music as ‘revolutionary’, or any of the other exalted epithets such as ‘military’ or ‘heroic’ that are frequently ascribed to the Fifth Symphony, for that matter, then the Violin Concerto, on account of a similar figure that percolates just as deeply into its framework must, surely, be worthy of inclusion as well.

The primary difference in the treatment of the motif in the Fifth Symphony on the one hand and in the Fourth Piano Concerto and the Violin Concerto on the other seems to be at the very outset of the pieces. The repeated notes in the former, played in a powerful *forte*, immediately manifests the grand intentions of the piece, which are then sustained throughout. On the other hand, in the latter group consisting of the two Concertos, the motif is only heard *sotto voce* at the beginning, at which point its revolutionary aspirations are, perhaps, not as unambiguous. Instead of an outright imposition of its grandiose qualities, the motif in the Concertos intensifies its initially hidden implications only gradually. In the orchestral exposition of the Fourth Piano Concerto, for instance, the four notes are progressively, and in an unhurried manner, given a dynamic thrust that reaches its peak by the end of the section. In the Violin Concerto the process is even slower. The reiteration of the repeated

⁴³ Jones, Rhys. ‘Beethoven and the Sound of Revolution in Vienna’, p. 954.

notes occurs first in the strings; however, here the upper strings softly play a chromatically remote D sharp and the bass an A, once again denying the figure the grand introduction (Ex. 4.3). Beethoven then merges the notes with the lyrical second theme with the first violin playing the figure under the woodwinds that have the melodic line. This is, in turn, followed by the horns, trumpets and the timpani playing a similar passage, this time in the minor mode and with the theme in the violins (Ex. 4.4). The third and final time the motif appears is in the form of a diminished seventh chord in the strings and the horn (Ex. 4.5).



Ex. 4.3. Beethoven: Violin Concerto. Mvt. 1, bb. 10-13.

Vln. I

p

Ob. Cl. Bsn.

Hrn.

Hrn. Tpt. Timp.

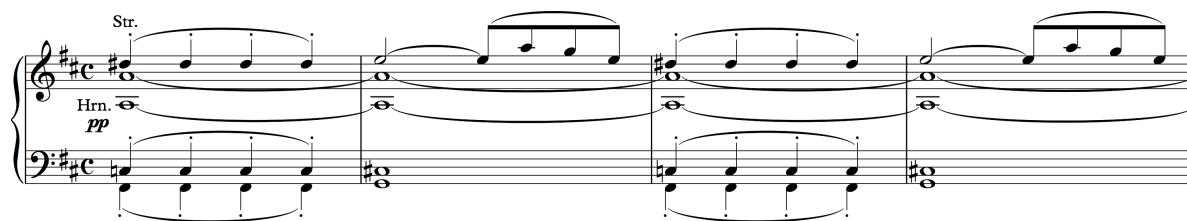
Vlns.

Hrn. Tpt. Timp.

sempre p

Vla. Vlc. Cb.

Ex. 4.4. Beethoven: Violin Concerto. Mvt. 1, bb. 42-56.



Ex. 4.5. Beethoven: Violin Concerto. Mvt. 1, bb. 65-68.

As can be seen from the illustrations above, none of the three occurrences of the repeated-note figure (including the first bar in the timpani, Ex. 4.1) affords a truly ceremonious statement, one that is sufficient for writers such as Jones to accommodate the piece in their agenda.⁴⁴ Indeed, although the motif can be heard in the solo exposition, in the second orchestral ritornello, and incessantly in the development section, it still lacks the mighty iteration that would, once and for all, dispel the misgivings about the real purpose of its presence throughout the movement. The listener must persevere until the onset of the recapitulation for the figure finally to burst forth in a shattering *fortissimo*, a truly grand proclamation of a hitherto untapped potential. In the course of this long-drawn process, the Violin Concerto easily surpasses the Fifth Symphony, and even the Fourth Piano Concerto, in the temporal space it occupies for a full realisation of the explosive capabilities of the opening bar. For, while in the Fifth Symphony, the fiery nature of the figure is evident from its very inception, in the Fourth Piano Concerto, the motif, while hushed at the beginning, is allotted considerable grandeur during the course of the first ritornello. It is this sense of unhurried but steady advancement of momentum from hushed notes at the beginning to the gigantic orgasm of sound that leads authors such as Lockwood to emphasise the slow development of potential in Op. 61.⁴⁵

There is something else to be taken into consideration about the significance of the repeated notes in all these works. In the Fifth and the Seventh Symphonies and the Op. 59 No. 1 Quartet, for instance, the motif constituted by this figure not only pervades entire movements, but also plays key roles as thematic utterances, in that the themes themselves are based on the said pattern. This is true for the entirety of the first and the third

⁴⁴ That said, at least in Jones' case, the Fourth Piano Concerto too has a very muted beginning when the four-note figure is stated for the first time, and yet it finds mention in his article, and very rightly so even. One should, therefore, exercise caution when arguing for the softness of the opening bars in defence of similarly inclined opinions.

⁴⁵ See Lockwood's remarks on the Fourth Piano Concerto and the Violin Concerto above.

movements of the Fifth Symphony, and the first and the second movements of the Seventh. The notes, therefore, apart from their motivic responsibilities, get thoroughly incorporated into the thematic fabric of these movements as well. In most of these instances, the melodies themselves are made up of rhythmic variations of these repeated notes. In the Violin Concerto, however, although the repetitions form the structural framework for almost the entirety of the first movement (with its significance spilling over into the finale), the figure never takes the foreground: it operates perpetually underneath the melodies and their soloistic embellishments, with a greater focus on providing the rhythmic underpinning for the same. It is a significant distinction: while the aforementioned symphonies build on the rhythmic thrust and momentum afforded by incessant repetition, Op. 61 does not rely solely on this single device to move forward, but treats the figure as a bulwark to frame its themes and its melodies. Remaining behind the scene, the repeated notes still provide crucial backing, facilitating the interplay of various other devices featured in the piece.

Solo entries: All three solo concertos from Beethoven's Middle Period contain distinct departures from Classical era conventions, including Beethoven's own earlier essays in the genre, in the way the solo instrument makes its first appearance. Joseph Kerman, on the issue of solo-orchestra interactions in concertos, writes:

In the first movement, with its elegantly articulated strategy of engagement and re-engagement, the concerto actors seem to enter into a collaborative test simulation. *The soloist presents himself to the orchestra and shows how he is able to cope with conditions they have laid down* [in the preceding introductory exposition.] Those conditions are not inflexible; in the process of dialogue, they can change considerably, for the orchestra allows and indeed encourages criticism, initiative, even spontaneous display and acrobatics on the part of the soloist.⁴⁶

⁴⁶ Kerman, Joseph. 'Mozart's Piano Concertos and their Audience', in *Write All These Down* (Berkeley: University of California Press, 1994), p. 329 (italics mine).

Here the author is echoing Simon Keefe's position on dramatic dialogue between opposite, or at least competing, forces in Mozart's piano concertos, as discussed in Chapter 3.⁴⁷ Unlike Keefe, however, Kerman opts to stress the cooperative nature of the said interactions.⁴⁸ The italicised phrase in the above statement even suggests that the soloist must go to great lengths to become 'worthy' of his orchestral peers. Although he accommodates in his arguments soloistic digressions in the form of 'criticism', 'initiative' and 'spontaneous display and acrobatics', it appears that they are viewed, for the most part, as digressions on the part of the protagonist rather than systematically structured competitive discourse. In his Middle Period (solo) concertos, Beethoven takes far greater liberties in shaping the paths implied by the above discourse, which necessitates an expansion of the merely conciliatory stances of the two actors as professed by Kerman. While 'spontaneous display and acrobatics' are by no means shelved entirely, they play a much greater role in the structural framework of the music. The degree of spontaneity is lessened when we realise across the duration of the movement (sometimes even the entire opus, as in the case of the Fourth Piano Concerto and the Violin Concerto) that what sounded spontaneous and *Eingang*-like at the beginning has an integral role in motivic and thematic development in subsequent bars. Thus, although the bravura-like passage at the outset of the Fifth Piano Concerto does not have thematic or motivic responsibilities to fulfil, it still returns in almost its entirety at the beginning of the recapitulation. Moreover, there is little in the way of Kerman's placatory dialogue, as piano and orchestra lock horns in majestic *fortissimo* iterations. Again, in the Fourth Piano Concerto, although the composer follows a very different path, with *sotto voce* chords in the piano at the outset, the said chords and their rhythmic pattern reveal themselves as constituting the very building blocks of the movement. Similarly, although in the Op. 61 Concerto the solo violin is preceded by a long 'conventional' orchestral exposition, the extended *Eingang* with which the soloist announces himself serves as a forceful dominant preparation for the onset of the primary theme in the solo part. The violin rises without fanfare from the remains of the exposition,

⁴⁷ Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*.

⁴⁸ Keefe cites eminent writers like Tovey, Rosen and Ratner in stressing the 'notions of confrontation, conflict, and struggle... as a central dramatic component of the late eighteenth-century concerto.' (See Keefe, 'Dramatic Dialogue in Mozart's Viennese Piano Concertos: A Study of Competition and Cooperation in Three First Movements', in *The Musical Quarterly* 83, ii (1999), 170.) Notice the emphasis here on the competitive, as opposed to Kerman's mostly conciliatory approach above.

exactly akin to corresponding sections on the piano in the Fourth and the Fifth Piano Concertos. Indeed, the solo violin part here is a telling instance of how Beethoven incorporated both cooperative and competitive elements within the same bars. It may be recalled that the orchestral exposition in Op. 61 ends in a *decrescendo*, with a descending arpeggio of the dominant seventh in the cellos. It is this very triad that is then taken up by the soloist in the reverse direction and elaborated to span three octaves. On the one hand, then, in its hushed beginning, and in carrying forward the figure in the cellos in its opening statement, the solo violin displays its cooperative stance, that of building upon a melodic phrase already stated. At the same time, however, by inverting the direction of these arpeggios (ascending versus descending) the orchestral path is reversed and elaborated upon extensively over three successive octaves. Here the solo violin plays arpeggios in broken octaves, virtuosic à la the French violinist-composers, but the passagework is marked *piano*. The rescinding of the prevailing direction and then continuing to expand the opposite constitute, on the part of the solo violin, a subtle refutation of its orchestral peers in its quest for new heights.

The Violin Concerto, in this regard, is situated uniquely between the two Piano Concertos. On the one hand, the first solo section (not counting the *Eingang* at the beginning of Op. 58) following the exposition commences in a most unassuming manner, each of the instances fulfilling the task of dominant preparation for the onset of the primary theme in the solo part. Kerman's statement above is rendered doubtful, as instead of the soloist, here it is the orchestra that holds its breath nervously (with sparse accompaniment in Op. 58, and a sustained dominant pedal in Opp. 61 and 73) in anticipation of the first thematic statement in the solo part. The competition between opposite personae is replaced here by a sense of accommodation on both sides: the orchestra, following the fanfare in the exposition, is content to restrain itself to allow the solo part its due limelight; and the soloist, in turn, acknowledges and returns the mutual regard by refraining from a fanfare entry, gradually asserting its presence with a series of flourishes, employing extensive chromaticism in the piano concertos and arpeggios encompassing both lower and upper registers of the violin in Op. 61.

Integration and the coda: The sonata movements in Beethoven's music from this period are remarkable for their organic structure in which the different constituent parts of the movement, even when situated far apart in the temporal space, are interlinked and dependent upon each other. Of course, the sonata form itself warrants

thematic reiterations in subsequent sections of a movement, and even before the turn of the nineteenth century previously heard structures made reappearances in later bars, in keeping with the norms of the Classical Era. The coda, for instance, was tasked with featuring a cogent summary of the themes, motifs and other structural aspects of the movement, but, beyond that, played little part in the otherwise tightly-knit sonata structure. This passive involvement of the coda changes in Beethoven's Middle Period, when this concluding section starts getting assigned a much more significant role in developing the formal aspects of the movement. The first consequence of the enhanced involvement of the coda in the overall scheme is reflected in a marked expansion of this section: we only have to consider the codas in the first movements of the *Eroica* and the Fifth Symphonies for evidence of this.

In the *Eroica*, the coda in the first movement spans an unprecedented one hundred and thirty-nine bars, almost matching the lengths of the exposition and the recapitulation themselves. This colossal increase in length, remarkable as it is, is not, however, decisive in itself, but assumes greater significance when combined with the fact that much of what had come in the exposition finds resolution and relief in this section. The uncertainty in the cellos in b. 7 that has baffled numerous commentators and led them to propose theories on heroic indecision⁴⁹ is resurrected in the coda, but this time no effort is spared in bringing the 'doubts' to a finite closure. The theme itself is repeated several times, with chromatic modulation to D flat Major and a subsequent return to the home key through C Major. Once returned, the antecedent theme, at long last, receives its eagerly expected consequent. The thematically 'complete' statement, in turn, is now reiterated obsessively in different instrumental, registral and timbral ranges. It is thus a telling statement for the increased importance of the coda, as the first movement, of gigantic proportions already, has to await a definite solution to its indecisiveness until the very end.

The Fifth Symphony, in some ways, is no different. Following the fermata in the fourth bar, the opening theme that gets underway is, again, brought to a halt with an imperfect cadence that leads to a modulation to the relative major, paving the way for the secondary theme. Unlike the *Eroica*, the first movement of the Fifth

⁴⁹ See, for instance, Burnham's summarisation above of the accounts of various authors rushing to describe the abrupt descent to C sharp in b. 7, following a stupendous beginning.

Symphony is a relatively short affair with a brief development section (by Beethovenian standards, at least), but the same cannot be said of the coda, which once again contains a large number of bars, increasingly gaining momentum, and, more significantly, emphasising the answer to the imperfect cadence heard at the beginning. Once again the much desired conclusion by means of a perfect cadence, repeated several times, is brought forth only at the end of the movement by *fortissimo* chords played by the whole orchestra.

The above two instances are compelling evidence of Beethoven's tendencies of through composition, where no individual section is spared responsibility in motivic and thematic development, but each must perform its role to further the entirety of the movement. A very similar device is apparent in the Violin Concerto. And here, the solo violin is the prime instigator of the said discourse. The primary theme in the orchestral exposition is taken up by the soloist promptly enough, immediately following the *Eingang* entry. However, the secondary theme, consisting of an antecedent-consequent structure, must await its full soloistic exposure until the very end, not unlike the *Eroica* and the Fifth Symphonies, in the coda following the cadenza. For, although the solo violin plays the consequent phrase of the theme more than once in the exposition and the recapitulation sections, the full theme occurs, in its unabridged and unadorned form, only in the very final bars of the movement. And here, too, at the conclusion of the thematic statement in its entirety, the second half of the consequent phrase is repeated twice over, each time in a progressively higher register of the violin, fully employing the tonal contrasts afforded by the different timbral range of the instrument. The last two bars are even subjected to melodic augmentation on the final occasion for added reinforcement and a sense of closure.



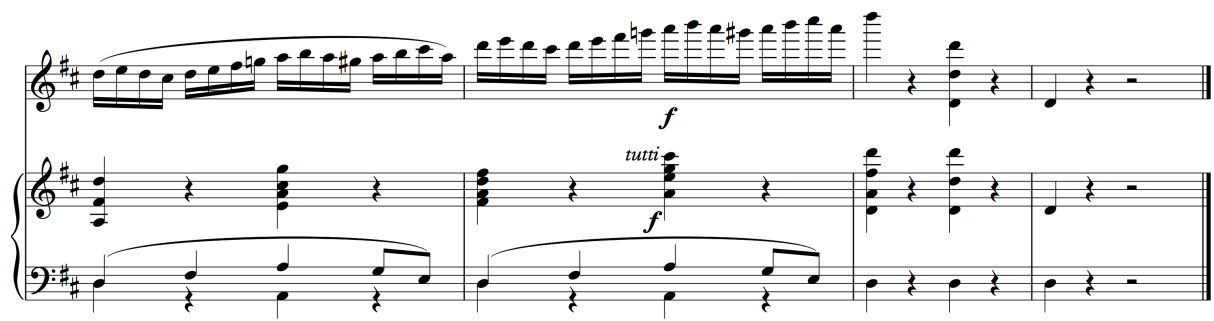
Ex. 4.6. Beethoven: Violin Concerto. Mvt. 1, Coda.

Not only that, the subsequent concluding theme in the exposition is now taken over, by both orchestra and soloist (the lead role here, in dialogue with the solo violin, is played by the bassoon, while the strings are tasked with forming the pedal points in tonic and dominant harmonies) and repeated, the low notes of the bassoon answered by the violin on the high E string, providing for extreme registral contrasts. Jonathan Stock,

‘...explor[ing] the notion that a closer examination of a composer’s deployment of orchestral forces can transform an understanding of certain musical works’, asserts that ‘some pieces which possess quite conventional tonal outlines... may be distinctly original in timbral terms. A composer’s manipulation of texture and timbre can play an important part in the auditory experiencing of musical structure, with a form-determining function invisible in short-score transcription.’⁵⁰ The juxtaposition of the double-reed sonority in the bass with the highest register of the violin provides for just such a transformation in our understanding of the piece. Note that, apart from the bassoon, the violas, too, are assigned a prominent role, that of reinforcing the second half of the consequent phrase of the theme, which duty they duly perform thrice over before the customary emphatic ending. The two prominent thematic utterances in the coda abound in connotations that are not unlike those found in the first movement of the *Eroica* Symphony: the soloist in the Concerto, much akin to the protagonist in the Symphony, unable to achieve thematic resolution throughout the movement, eventually finds the desired closure at the very end.

The image displays a musical score excerpt with four staves. The top staff is for Violin (Vln.), showing a melodic line with trills and triplets. The second staff is for Strings (Str.) and Bassoon (Bsn.), with the Bassoon part marked *pp* (pianissimo). The third staff is for Violoncello and Contrabasso (Vlc. & Cb.), showing a melodic line. The bottom staff is for Viola (Vla.), showing a melodic line with a *cresc.* (crescendo) marking. The score is in G major (one sharp) and common time (C).

⁵⁰ Stock, Jonathan P. J. ‘Orchestration as Structural Determinant: Mozart’s Deployment of Woodwind Timbre in the Slow Movement of the C Minor Piano Concerto K. 491’, in *Music & Letters* 78, ii (1997), 211.



Ex. 4.7. Beethoven: Violin Concerto. Mvt. 1, Coda.

The coda, therefore, plays a crucial role in the first movement of the Concerto. Indeed, it is the only Middle Period concerto that features such a closely involved coda, a trait it shares, curiously, not with the other concertos, but, as discussed above, with the two Symphonies. For, in the coda of the Fifth Piano Concerto, the soloist, while touching upon the various themes in the movement, never actually plays any of them; the coda here functions more as an extended dominant pedal for the eventual conclusion. Although the horns play out the secondary theme in its entirety, it fails to achieve the same novel effect as in Op. 61. This is because the horns had previously played the entire theme as early into the movement as in the orchestral exposition itself. Similarly, in the Fourth Piano Concerto, although there is thematic treatment in the solo part following the cadenza, and quasi antecedent-consequent dialogue between solo and orchestra, none of it is unfamiliar to the soloist. In Op. 61, on the other hand, the coda not only contains copious instances of thematic material, but the said material is rendered indispensable in the thematic argument itself, bringing a long-awaited resolution in the solo violin part. Raymond Knapp, on the issue of codas, asserts, ‘codas in Beethoven symphonies are consistently preoccupied with settling unfinished musico-narrative business.’⁵¹ On the basis of the above discussion, I argue that the same holds true for Op. 61. In its treatment of the main themes, therefore, the Violin Concerto surpasses the Fourth and even the Fifth Piano Concertos, and aligns itself closer to the celebrated Symphonies.

If the first movement of the *Eroica* is believed to be chronicling a heroic deed such as a battle, or even the very idea of heroism, particularly in contrast with the masses that, say, need to be given direction by means of the

⁵¹ Knapp, Raymond. ‘A Tale of Two Symphonies: Converging Narratives of Divine Reconciliation in Beethoven’s Fifth and Sixth’, in *Journal of the American Musicological Society* 53, ii (2000), 292.

heroic action, then I contend that the corresponding movement of the Violin Concerto contains a narrative that is just as potent. The latter might not be that of a hero delivering his people, or even a hero in the first place. However, the correlations I have shown above all point to a definite individual-people relationship that pans out in ways very similar to that of the earlier Symphony: indecision and irresolution at the beginning that can take the form of inner conflict or simply highlight the dualistic nature of the bond, leading to finality and closure at the end. In the *Eroica* that end could be the anticipated victory or some form of deliverance, but in Op. 61 it need not attempt to ascend such (often overly celebrated) heights: it is simply a case of two forces that started off as antagonistic—or at least, for the most part, uncooperative—entities, finding solace and common ground between themselves. Extra-musical associations, such as the Napoleonic overtones of the *Eroica* have, over the ages, burdened the piece with endless anecdotal and idealistic attributes, persisting to this day with little chance of subsiding anytime in the near future. The Violin Concerto, though, has not so far been unduly weighed down with such expectations, but contains no less potential for such narrativistic interpretations. While Op. 61 might lack the grandeur of the *Eroica* and the Fifth Piano Concerto, it more than makes amends with novelties in its form and structure.

Second movement styles: Detachment, freedoms and anticipations

The slow movements in the Middle Period concertos, in stark contrast to their respective first movements, generally tend to feature a marked departure of the solo part from the orchestral plane. Nowhere is the divide between the two opposing forces more evident than in these movements, which take a form that is much freer than the outer essays. And, once again, the three solo concertos each feature a distinct way of treating this detachment. In the Fifth Piano Concerto, the chorale-like melody, first heard in the orchestra, is taken up by the piano, which embellishes it in myriad ways. In the Fourth Piano Concerto, on the other hand, the piano is pitted against the orchestra, the confrontational discourse between the two forces having spawned the now well-established Orpheus legend, somewhat controversially identified in Tovey's writings as having been originally

put forward by Liszt.⁵² In both cases, the soloist is given a free hand, his music often akin to a 'vivid' (an epithet frequently used by Tovey) imagery of the wanderings of an individual amidst the masses.

The sense of spontaneity in the solo part writing is equally evident in the slow movement of the Violin Concerto. In a movement based loosely on the theme and variations form, the solo violin imparts a sense of fantasia-like odyssey in its approach to the primary theme. So far as its stylistic traits are concerned, Op. 61 aligns itself more closely to the Fifth Piano Concerto than the Fourth Piano Concerto, as, in the latter, the slow movement takes a more directly confrontational approach between piano and orchestra. In the Fifth Piano Concerto and the Violin Concerto, the dialogue is much more cooperative, and there are practically no major differences in the mood of the solo and the orchestral parts. Both movements begin with a hushed orchestra stating the primary theme, first stated by the strings in both cases before being joined by the woodwinds and the brass. Op. 61 goes further than the Fifth Concerto in that, while in the later work the piano takes over following the first thematic statement, with lavishly ornamented passages, in the Violin Concerto the theme is played as many as four times over, embellished by the solo violin on the final two instances. Following the opening statements, the respective primary themes reappear twice more in the Fifth Piano Concerto and only once (in its entirety) in the Violin Concerto, accompanied by *pizzicatos* in the strings in both pieces. And finally, both movements end with *Eingang*-like structures that lead, without pause, on to the finales.

From the above assessments, a definite pattern can be seen to be present in the middle movements of the two piano concertos and the Violin Concerto. Firstly, there is a distinct trend, that of isolating the soloist from the orchestra through different means: in the Fourth Piano Concerto, this is achieved by a tumultuous relationship between solo and orchestra. The latter forces must, in the course of the movement, be 'won over' by the coaxing tones of the piano. The orchestra, abrupt and forceful at the beginning, is met by calm and measured passages

⁵² Tovey, Donald Francis. *Concertos and Choral Works: Selections from Essays in Musical Analysis*. New York: Dover Publications, 2015, p. 63: 'Unless I am not mistaken, it was Liszt who compared the slow movement of [the Fourth Piano] Concerto to Orpheus taming the wild beasts with his music.' Although the above lines suggest that the author is not entirely sure of this attribution, he nevertheless goes on to defend the same: 'This is so apt that it is almost free from the general objection that comparisons tend at first to substitute their own vividness for that of the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals.'

and seem to be eventually compelled to give in to the soloist's charm that proves irresistible. In the Fifth Piano Concerto and the Violin Concerto, on the other hand, the discourse between the two forces is of a very different nature. By making the soloist desert his peers to traverse its own ornamental realms, along with a fully compliant orchestra faithfully complementing the said wanderings, Beethoven abandons the confrontational attributes of the Fourth Piano Concerto dialogue, and instead opts for a more cooperative and facilitative approach. And the slow movements of the Fourth Piano Concerto and the Violin Concerto are antithetical in another way, that of the roles of the initiator and the initiated. Owen Jander recognised this (antipodal) connection between the two movements, when he wrote:

It is not surprising... that these two concertos, composed one after the other, should bear certain relationships with each other; nor that the slow movement of the Violin Concerto should likewise involve the idea of a programmatic dialogue... In this dialogue the two partners are again the orchestra and the soloist. In the Violin Concerto, however, [unlike the Fourth Piano Concerto] it is not the soloist who acts as the singer of the song, it is the orchestra—and the song is the *Romanze*. The partner in the dialogue who is then won over by the *Romanze*... is the solo violin. In these two dialogues that underlie the slow movements of the Fourth Piano Concerto and the Violin Concerto the roles served by the orchestral and solo partners have thus been reversed.⁵³

Indeed, the above could, with few modifications, be applied to the slow movement of the Fifth Piano Concerto as well. Both this Concerto and the Violin Concerto have the orchestra as the primary instigator of the dialogue, which is almost entirely cooperative for the length of the movement. In the Fourth Piano Concerto, however, the charges are exchanged: here the piano initiates the discourse, invoking all its cajoling prowess in its act of confronting the orchestra. The sense of the dramatic altercation between distinct forces is just as apparent in works such as the Violin Concerto and the Fourth Piano Concerto as it is in the grand Fifth Piano Concerto. It is the realms of the specific roles in the drama the two actors must fulfil that imparts each of these works its individuality.

⁵³ Jander, Owen. 'Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto', in *The Musical Quarterly* 69, ii (1983), 173-174.

Second, following the initial thematic proclamations, the primary themes make only one more reappearance in the solo part, as is the case with the Violin Concerto (although it does return a second time in the woodwinds in the Fifth Piano Concerto), or none at all (Fourth Piano Concerto). The central concern of these movements is that of showcasing the soloist's persona as *distinct* from that of the orchestra; therefore, the main theme, traditionally associated with orchestral affirmation, takes a back seat. The movements are thus, deliberately, only rudimentarily developed in terms of thematic advancement, with sections involving repetitions more commonplace and characteristic than outer-movement structures with themes, figurations, return of themes, and so on. One might still argue that the slow movement of the Fifth Piano Concerto contains rubrics of a rondo pattern, as the theme stated by the orchestra at the beginning appears twice again, once in the solo part and then in the woodwinds. However, in a classical rondo, the refrains are usually punctuated by contrasting sections, often containing counter-themes and coloured by tonal and harmonic directions typical of the period, e.g. modulation to the dominant or the relative major key. In the Op. 73 the sections between the refrains include abrupt key changes that involve very little in the way of harmonically facilitated modulations, and are mostly characterised by a single pattern of pianistic embellishment; and the second section is extremely brief, lasting a mere five bars, hardly sufficient for a contrasting section of a rondo movement.

And, finally, the slow movements in the Fifth Piano Concerto and the Violin Concerto lead straight to the respective finales by means of soloistic bravura (or, at least, passages played in a cadenza-like fashion: note that the second movement of the *Triple Concerto*, Op. 56, too has a similar trait). And while this, in isolation, seems too feeble to carry any protagonistic implications, along with the other second movement traits discussed above, it adds up to a significant whole. While in the first movements of these concertos the soloist is tasked with building and developing a strong sense of thematic and motivic relationships with his orchestral peers, in the second movements, Beethoven's inclinations seem to be quite the contrary, one of alienating the two forces, either by direct confrontation (Fourth Piano Concerto), or by significant departure from each other's plane of operation (Fifth Piano Concerto and Violin Concerto). At the end of the second movements, Beethoven brings in added drama in the form of drastic changes in dynamics, texture and modulation that find resolution in the finales. The dramatic disruption in the Fifth Piano Concerto consists of the unique device of the bassoon falling by a semitone from a B to a B flat, which is, of course, the dominant note in the home key, taken up by the piano over a sustained pedal in the horns. While the texture remains constant at a serene *pianissimo*, the abruptness

of the tonal direction, combined with the horn pedal, impregnates the movement with a distinct sense of unease and longing.

In the Violin Concerto, on the contrary, the drama is achieved in more than one way. Following a fragmentary return of the theme in the home key lasting only two bars, with the corresponding arpeggiated decoration in the violin in its highest possible register, the strings suddenly burst forth with the seventh chord of A Major, the dominant chord in the home key of D Major, followed by the flat submediant leading back to the dominant through a German sixth, as shown in Ex. 4.8. Whereas most of the movement had relied on a sustained and serene tonic-dominant plane, all of a sudden harmonic tempo and rhythm increase manifold. Not only that, the two bars containing the sudden shift from dominant to flat submediant are also a microcosm of the similar change in the orchestral exposition in the first movement, where, again, forceful flat submediant harmony follows a muted string section, leading to the dominant through an augmented sixth chord, an Italian sixth on this occasion (Ex. 4.9). It is a remarkable correspondence between two very contrasting sections in different movements. Whereas in the Fifth Piano Concerto the onus for the dramatic rested on the shoulder of its tonal directions, in the Violin Concerto the abruptness of both tonal area (A Major – B flat Major – German sixth – A Major) and dynamic change (from *ppp* to *f*) reinforce the drama even further.

Ex. 4.8. Beethoven: Violin Concerto. Mvt. 2.

Ex. 4.9. Beethoven: Violin Concerto. Mvt. 1, orchestral exposition.

The 'pastoral' quality of the second movement of Op. 61 has already been remarked upon by several scholars.

Owen Jander, for instance, notes:

The pastoral character of this slow movement is above all the result of the extraordinarily serene atmosphere that pervades almost every bar of the piece. That atmosphere, although it owes a great deal to the lyricism of the music, to the soft dynamics and the transparent scoring, ultimately is generated by the very slow harmonic rhythm that governs the progress of this piece from beginning to end.⁵⁴

Jander thus ascribes the quality primarily to the temporal realms of the piece, in which regard the Concerto, again, has many similarities with the Fifth Piano Concerto. Moreover, the attributes of 'lyricism', 'soft dynamics' and 'transparent scoring' are all present in the later work as well, along with the slow tempo marking (the slow movement of the Fifth Piano Concerto is marked *Adagio un poco mosso*, that in the Violin Concerto *Larghetto*). The sense of unhurriedness of the two pieces derives not just from the tempo indications, but also from the rather slow and long-drawn-out harmonic pace. Indeed, the harmonic tempo in the Violin Concerto is, if anything, almost exactly similar to that of the Fifth Piano Concerto: following the four initial statements of the theme it remains almost static for the rest of the movement with long pedal notes mostly in the strings, allowing ample scope for the solo violin's escapades (see Ex. 4.9 – 4.13).

The image displays a musical score for Beethoven's Piano Concerto No. 5, Movement 2, measures 1-10. The score is written in G major (one sharp) and common time. It consists of two systems of staves. The first system shows the Violin I & II parts with a melodic line and the Piano part with a bass line. The second system continues the Piano part with dynamic markings: *pizz.*, *arco*, *cresc.*, *f*, and *dim.*. The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 4.10. Beethoven: Piano Concerto No. 5. Mvt. 2, bb. 1-10.

⁵⁴ Jander. 'Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto', p. 165.

Pno. *pp espressivo*

Str. *p*

cresc. *dim.* *tr.* *pp*

Ex. 4.11 Beethoven: Piano Concerto No. 5. Mvt. 2, solo entry.

Larghetto

pp

③ ④ ⑤ ⑥ ⑦ ⑧

Ex. 4.12. Beethoven: Violin Concerto. Mvt. 2, bb. 1-10.



Ex. 4.13. Beethoven: Violin Concerto. Mvt. 2, solo violin.

There are thus similarities and differences between these three slow movements; but, beyond the surface level, a useful way to summarise them is by means of their temporal and spatial attributes. Jander in his article makes note of the temporal qualities of the slow movement, but these aspects of the pieces have, so far, largely avoided analytical scrutiny. As Mark Evan Bonds rightly points out, many eighteenth-century thinkers were able to identify the relationships between musical dimensions of space and time in their writings—fluctuating, distinct from each other, and yet not mutually exclusive—without actually describing them in such terms. Bonds writes:

The temporal perspective conceives form as a diachronic succession of events that unfold through time, whereas the spatial perspective conceives it as a synchronous entity. Representations of form as a temporal construct, like the temporal conception of form itself, unfold through time by describing a series of events, a sequential description of what happens first, second, third, and so on. This approach tends to treat form as process. Representations of form as a spatial construct, by contrast, tend to treat form as a structure, typically relying on synoptic two-dimensional diagrams that make the relationship of the individual parts to the whole apparent in a single image.⁵⁵

Looking at form as a ‘process’ is useful in the second movement of the Fourth Piano Concerto, where the solo-orchestra dialogue unfolds over time, and the listener does not become aware of the gradual ascendancy of the piano over its orchestral peers until halfway through the movement, and the said process takes the entirety of the movement to complete. On the other hand, the slow movements of the Violin Concerto and the Fifth Piano Concerto thrive on the distance between the two forces, both in terms of registral and timbral connotations as well as the dynamism and style of writing for the solo parts (the soloist has a chorale-like part in the Fifth Piano

⁵⁵ Bonds, Mark Evan. ‘The Spatial Representation of Musical Form’, in *The Journal of Musicology*, 27, iii (2010), 265-266.

Concerto and a free-flowing fantasia style in the Violin Concerto). The audience does not have to listen until the end to mark this distance between the forces. Viewed this way, the temporal structures in the slow movements constitute a key difference between the Fourth Piano Concerto and the Violin Concerto and the Fifth Piano Concerto. However, the spatial realms in which they operate are what club the pieces together. In terms of the dynamic process that constitutes Bonds' classification of the temporal, the *Adagio* of the Fifth Piano Concerto resembles (although rather weakly, as noted above) a rondo, the *Larghetto* of the Violin Concerto is loosely based on the theme and variations type, while the *Andante con moto* of the Fourth Piano Concerto largely defeats formal allocation, consisting of a back and forth dialogue. The very definitions of the above forms (rondo, theme and variations), though, also have temporal implications: the formal aspects of the respective movements can only be appreciated over a temporal plane. One cannot discern a theme and variations-type movement until the theme and more than one subsequent section varying the theme have been played; or, in the case of a rondo, the rondo theme returns in its entirety more than once. Thus, although the two might be considered antithetical, spatial aspects in the above discussion are also found to contain temporal implications.

I also argue that, even within the above classification of spatial differentiation, there is a sub-category at play here, in that these three movements achieve the solo-orchestra separation on another level, also marked by the opposing qualities of dynamism and inertia. In the Op. 58, this takes the form of a dialogue which spans across time, with the orchestra being forceful at the beginning but the piano gaining ascendancy throughout and eventually overpowering it. In the Opp. 61 and 73, on the other hand, the two forces are uncoupled, but on another plane, distanced primarily by register and timbre. The textures of the two latter movements (both in terms of the long notes held by the orchestra and the soloistic embellishments, as well as register) bestow entirely different spatial implications, and in this the two Concertos are in sharp contrast to the largely temporal and process-driven interactions in the Fourth Piano Concerto. It is, therefore, evident that beneath the ostensible correlations and discrepancies between the slow movements there lie other layers of interpretation that are equally potent in giving these movements their individual voices.

Finales: Looking back and the element of surprise

As far as the slow movement of the Violin Concerto is concerned, we have paid close attention to the corresponding movements of the two other solo concertos from this period. With the finale we turn our attention back to the larger pool of Middle Period works to include the symphonies once again. Some of the hallmarks of these finales that are relevant within the scope of our current discourse are arpeggiation at the beginning, harking back to the first movements of the respective pieces, anticipating the return of the rondo themes, and the element of surprise in abrupt tonal directions taken by successive thematic iterations. Cumulatively these idiosyncrasies indicate Beethoven's inclination towards making the finale more integrated to the idea of through composition in the piece than had been achieved by any composer before him.

Arpeggiated openings: Arpeggios played a major role in the shaping of the finales, the trend perhaps even more manifest in them than in the first movements, in which it was also a key component, especially in the solo part in the concertos. The most cursory surveys of the finales in question cannot fail to notice the preponderance of this device at the very beginning.



Ex. 4.14. Beethoven: Symphony No. 3. Finale, bb. 12-27.



Ex. 4.15. Beethoven: Symphony No. 5, Finale, bb. 1-4.

Cl. dolce pp

Hrn.

Vln.

Ex. 4.16. Beethoven: Symphony No. 6, Finale, bb. 1-16.

ff

p

tr

f

Ex. 4.17. Beethoven: Piano Concerto No. 5, Finale, bb. 1-4, solo piano.

Str.

pp

Ex. 4.18. Beethoven: Piano Concerto No. 4, Finale, bb. 1-4.

Vln. p

Vc. p

p

ten.

tr

Str.

Hrn.

Ob. Hn. Str.

Vln I. II. pp



Ex. 4.19. Beethoven: Violin Concerto, Finale, bb. 1-18.

As is evident from the above illustrations of the opening bars (except in the *Eroica*), all the finales begin with flurries of arpeggios. The degree of the use of the device, of course, varies, from the *Pastoral* Symphony, where for a large part of the opening (longer than shown in Ex. 4.16), there are hardly any notes other than those belonging to the triads, to the Fifth Symphony and the Fourth Piano Concerto where it is less pronounced, although distinctly identifiable.⁵⁶ And, since in all these instances, the arpeggios also constitute the primary theme in the finale, there is considerable weightage placed on them throughout the movements. The Violin Concerto is no exception, as the rondo theme in the solo violin at the very outset is nothing but a nimble triadic dance, repeated twice over, once in a higher register of the solo and subsequently by the full force of the orchestra. This acts as a stringent antithesis to the opening of the respective first movements of these works. I have already demonstrated above the sense of disruption caused by the various unforeseen, often startling, opening bars in the first movements: the assertive chords of the *Eroica* stumbling into the C sharp, the determined motif of the Fifth Symphony marked by the fermata, the curious *sotto voce* bars in the solo piano in the Fourth Piano Concerto, and so on. Now, with the arpeggios in the finales, alternating mostly between firm-footed tonic and dominant triads, such indecisions are dispelled once and for all, thereby creating another level of correspondence between the outer movements. Hence, the insistence on the strictly triadic theme in the *Eroica* finale, repeated obsessively, heightens the sense of relief from the similar triadic motion at the beginning of its first movement that fell into uncertainties. And this stretches the notion of conflict resolution from the two ends of the first movement to a much longer timespan: whereas the antecedent of the exposition in the *Eroica* finds closure in the coda, and the secondary theme in Op. 61 its full statement in the solo violin coda for

⁵⁶ In the Fourth Piano Concerto, the arpeggios are, curiously, in the key of C Major, briefly modulating to the home key before continuing in the subdominant tonality.

the first time, the tonal reinforcements afforded by the tonic-dominant alternations in the finales provide a similar sense of relief across movements. Earlier instances of arpeggiated openings in finales can be found in two famous late works of Mozart: the *Eine kleine Nachtmusik*, K. 525, and the G Minor Symphony, K. 550, where the arpeggios perform a seemingly analogous function. However, here the relationship between movements cannot be established with such confidence as can be done with the Beethoven symphonies and concertos above. Significantly, the opening of the first movements of both the Mozart works, powerful and potent as they might be, do not give rise to quite the same level of uncertainty: both antecedents are responded to by equally punchy consequents that together constitute the first thematic utterances. The conflict that arises is addressed quite adequately in the first movements themselves, and therefore largely scuppers the scope for a first movement-finale relationship in those terms.

Looking back: Finales in Beethoven's music of this time often contain figures reminiscent of previously heard material that might, in the first instance, seem to fall outside the structural scope of the present movements. This can take various forms in the different works: consider, for example, the curious reminiscing of the preceding Scherzo in the finale of the Fifth Symphony, in turn rekindling the motivic idea in the first movement. In the Fifth Piano Concerto, the muted strings play a truncated version of the rondo theme under a sustained trill in the piano before the onset of the theme for the third time (see Ex. 4.20 below), not unlike the way in which the horn 'gives away' the opening theme moments before the onset of the recapitulation in the first movement of the *Eroica*. The Violin Concerto features a comparable 'looking back' gesture where, at the moment corresponding exactly with the Fifth Piano Concerto, the solo violin and the orchestra engage in a competitive dialogue. It not only renews the opening arpeggiated motion in the rondo, but—particularly in the soloistic flourish—rekindles the similar ushering of the solo part in its arpeggios on the dominant triad in the first movement. The notes in the dominant harmony, even the style of writing for the solo violin, are markedly similar. This is yet another instance, then, of the subtle clues strewn in abundance across the rondo that continually reaffirm the links with the previously heard music.

Ex. 4.20. Beethoven: Piano Concerto No. 5, Finale.

Ex. 4.21. Beethoven: Violin Concerto, Finale.

Further, the muted accompaniment at the beginning of the rondo in Op. 61, first in the cello part and then in the violins, contains three repeated tonic notes (see Ex. 4.19 above). I argue that this constitutes an echo of the repeated note figure central to the first movement that has left an indelible mark on the whole piece. Indeed, the chronological order of the instruments in which the figure appears is also identical: first in the bass (timpani in the first movement, cellos in the rondo) and subsequently the violins (which play a D sharp on the earlier

occasion). The above arguments are, in my view, greater possibilities, more realistic propositions than some writers have previously claimed as examples of through composition in the work. Yehudi Menuhin, for example, argues extensively for such a connection:

The last melodic notes of the fourth to the fifth bar [of the first movement], C sharp, D, E (a) which resolve into D, E, F sharp at the beginning of the above movement wood wind scale (b),... [re]appear as three rising notes at the beginning of the Slow Movement (c), and in the last movement as the three last notes of the first half of the main melodic statement (d) – this is just one small clue to three notes which otherwise, deprived of their symbolic value, would be just three notes of the ascending scale.⁵⁷

(a) Allegro ma non troppo
Ob. *p*

(b) Cl. *dolce* *p*

(c) Larghetto
Vl. I *con sord.* *pp*

(d) Solo Vl. *tr*

Ex. 4.22. Beethoven: Violin Concerto. Menuhin's example of ascending note figure across the three movements.

Assertions such as shown in Ex. 4.22 are fraught with danger as, other than the mere occurrence of the ascending three-note figure—and there are, surely, many more instances of such a figure throughout the piece—there is little to justify its role in the scheme of the movements. However, in my example, the repeated notes play a key role in the first movement, and their reappearance in the rondo (that too at the very beginning, just like in the first movement) is not such a far-fetched proposition. Knapp argues for precisely this kind of interdependence between movements in the Fifth and the Sixth Symphonies: 'On the structural level, the two symphonies present parallel experiments in inter-movement continuity, with the finale in each case dissolving instabilities introduced in the preceding movement.'⁵⁸ It is as if the finales in Beethoven are always tasked with sorting out the insecurities present in the previous movements, and are looked upon as the settler of uncertainties that the discourse between opposite forces have generated so far. In the Violin Concerto, I contend, the said inter-

⁵⁷ Menuhin, Yehudi, and Primrose, William. *Violin and Viola*. New York: Schirmer Books, 1976, pp. 122-123.

⁵⁸ Knapp, 'A Tale of Two Symphonies', p. 297.

connectivity spans a longer linear space, that of the outer movements, even skipping the slow movement in this process. The repeated notes, on the one hand, put to rest the tension and the anxiety they themselves lead to in the first movement; even the arpeggio in the solo violin part that begins the finale—a simple but firmly anchored antecedent and consequent figure—can be construed as a firm verdict on the arpeggiated *Eingang* in the dominant seventh territory, that ushers in the soloist in the first movement.

Compared to Menuhin's argument above, a very different strategy can, however, with much greater conviction be argued as an instance of Beethoven's through composition, which is also evident in the Fifth Symphony. In the latter work, the said strategy takes place in the motivic level, the form of the repeated-note figure appearing across all four movements, the initial assertion in the first movement followed by reiteration in different tempos and rhythms in the rest of the work, even leading to a recollection of it on two separate occasions in the finale. In the Violin Concerto, by contrast, it is in the realm of the subdominant tonality that emerges as the persistent force throughout the piece, across movements, moods, tempos and rhythms. The development section in the first movement features an extended preoccupation with G minor, where the orchestra holds its breath with sustained notes, as well as gives rise to increased tension with incessant recurrences of the repeated notes in the brass and the timpani. The second movement, in the key of G Major, portrays a diametrically opposite atmosphere, calm and serene in the orchestra while the soloist enjoys unbridled freedom for his wanderings. In the finale, again, the B section of the rondo makes a return to G minor tonality, akin to the first movement development. The section assuming added significance, due to new thematic utterances based on the rondo theme, can be heard for the first time as a dialogue between the soloist and the woodwinds. The motivic figure persisting throughout the Fifth Symphony, leading almost to a sense of expectation on the part of the listener by the time it is heard in the finale, has led to many writers scrambling to record their opinions on through composition. Much less, if at all, has been said about similar devices operating in the Violin Concerto. The subdominant tonality permeating across movements in Op. 61 comes as no surprise in the finale, when we look back to similar precedents. Along with the repeated-note figure that plays no less important a part in the third movement, the subdominant key area is, again, without overt expression, a clue towards how the constituent movements of the piece have been woven together with simple connecting devices.

Codas and the element of surprise: The unexpected and the unforeseen form indelible marks in Beethoven's works, as we have seen on several occasions above. The strategy duly makes its presence felt in the finales, not only in the form of breakaway passages recalling earlier movements, but also in sudden and abrupt contrasts in tonal directions. This is, for instance, found in the Fourth Piano Concerto, where the rondo theme makes a curious appearance in the lower strings in the remote key of E flat, with matching arpeggiation in the solo part to assert the tonality. Malcolm Cole offers a possible explanation behind such tonal departures:

Beethoven may have introduced statements of the reprise in unexpected harmonic areas precisely because of the fixed sonata-rondo form he practised early in his career. Since the sequence of events in an early Beethoven sonata-rondo was fairly predictable, much more so than in sonata-rondos of Haydn and Mozart, perhaps he reasoned that an unexpected harmonic digression might create surprise.⁵⁹

While the above may be a plausible deduction of Beethoven's intentions in his rondos, I argue that the device, apart from the superficial aural shock, performs another more significant task. Take into account, for instance, a similar set of excursions into remote tonal areas of the primary theme in the first movement of the *Eroica*. The surprise aside, the return from these divergences to the home key signals an even stronger assertion of the newfound resolution of the uncertainties hitherto encountered. Similarly, in the Violin Concerto, the return of the rondo theme immediately after the cadenza takes place in the faraway key of A flat, but is soon followed by an antecedent-consequent dialogue between the violin and the woodwinds that reasserts D Major. The presence of A flat Major here serves to regulate, even intensify, the return, just as is accomplished by the D flat and the C Major tonalities in the coda of the *Eroica* first movement. In the Fifth Symphony, again, although there is no tonal departure in the coda of the finale, the recalling of previous material is achieved by another device, that of melodic diminution. Note in Ex. 4.23 how both the primary and the secondary themes return in the coda, in faster note values.

⁵⁹ Cole, Malcolm. 'Rondos, Proper and Improper', in *Music & Letters* 51, iv (1970), 398.



Ex. 4.23. Beethoven: Symphony No. 5. Finale, diminution of primary and secondary themes in the coda.

The above device in the Fifth Symphony is in addition to the two instances of digression to material found in the Scherzo, which serve to reinforce the return to the opening theme of the finale and add considerably to the anticipatory tension. It takes the combined weight of the 'looking back' and the diminution to resolve the uncertainties piled on by successive movements until the finale.

It is noteworthy here that the Violin Concerto is, perhaps, the only work amongst Beethoven's Middle Period opera that features such a brazen tonal departure in the coda of its rondo. Here again, we can witness the bonding between the first movement and the rondo: the codas cease to be mere appendages at the end and impart closure, not superficially with a series of commonplace chordal progressions such as alternating tonic and dominant, but with specific intent in terms of harmonic direction. And this process often involves the aurally unexpected, not so much as one final instance of a flashy compositional device merely intended to startle, but with clearly defined goals to uphold the tonal and the harmonic strategies across the movement. The Violin Concerto does not offer such nervous energy in its first and second movements as the *Eroica* and the Fifth Symphonies, so the burden in the coda of the finale is significantly less. But the figure of surprise in the form of a remote key heard abruptly still serves to highlight the anxiousness present in the finale on the one hand, and, on the other, paves the way for the resolution of the anxiety with an even stronger thematic utterance following closely on its heels.

Robert Hatten, in analysing the third movement from Beethoven's String Quartet in B flat, Op. 130, argues that, 'its unique expressive meaning can be understood in terms of four aspects: its relationship to the other movements of the quartet, its treatment of an original topic as premise, its tropological exploitation of a hybrid

form and genre, and its many shifts in level of discourse.⁶⁰ In this chapter, I have attempted to achieve something quite akin to the above endeavour, only on a broader level, that of an entire work with regard to the group of works to which I argue it belongs, instead of Hatten's more micro-level scrutiny of a single movement in connection to the entire piece. Drawing on the various aspects of Beethoven's Middle Period compositions, I have shown that the Violin Concerto contains just as much potential to be worthy of inclusion in the group of works celebrated for its 'special' characteristics, ones that apparently contain, variously, 'heroic', 'military' and other connotations that set them apart from other opera of the time—the ones found in Burnham's rather rigid catalogue, for instance.

Ultimately, however, my claim does not purport to the assertion that the said works absolutely do not contain any narrativistic overtones and that it is a mistake to view them as advancing the enthusiastic chronicles that writers from the time of Beethoven to the present day would have us believe in. Neither is this chapter meant to be a fervent defence of Op. 61 as a piece that warrants entry into that elite list. My arguments for the parallels between the Concerto and the other Middle Period music—of which, though, there are many, as we have seen in this chapter—should not be construed as a clamouring for justice long withheld by ardent advocates of the latter group. With the above discussion, my endeavour is to offer a new perspective on the aesthetic issues present in the music. I argue that the conventional means of scrutinising this music in terms of preconditions, formed way back in the writings of nineteenth-century philosophers and thinkers, and relentlessly perpetuated by twentieth-century scholars—albeit with variations in individual works that still refuse to depart from the overall picture—needs an urgent re-examination. My argument with regard to the Violin Concerto arises from precisely the urge felt to counter such pre-formulated premises, in that approaches that brazenly qualify certain works of the period into an—at best, controversial—list that fails to stand up to detailed scrutiny, at the 'expense' of such pieces as Op. 61, is itself in need of a thorough scholarly scrutiny. None of the traits I have identified and argued for in the Violin Concerto is unique to it, but invariably have parallels in other works from this time, most of them frequently lionised with extra-musical colouring. Such viewpoints, therefore, need to be expansive, flexible and adaptable, in order to accommodate some of these 'other' works that have long been

⁶⁰ Hatten, Robert S. *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington: Indiana University Press, 2004, p. 35.

relegated to the background of supposed inferiority. Only then will it be possible to do away with the rigidity that demeans the positive values contained in aesthetic readings of Beethoven's music, ultimately defeating the very purpose of such attempts, that of engaging with the score on a deeper plane of understanding and appreciation.

5. Conclusion

From this thesis it becomes clear that Beethoven's Violin Concerto occupies quite a unique position amidst the solo concerto repertoire developed in the final decades of the eighteenth century to the early years of the nineteenth. On the one hand, as I have shown in Chapters 2-4, it displays an acute awareness on the part of the composer of the conventions of previous decades as well as contemporaneous practices. From the numerous violin concertos by Viotti and his famed followers in the three decades starting in the 1780s; Mozart's concertos, for which his open admiration has been well documented; and Clement's solitary essay that, of course, due to Beethoven's associations with the composer on several levels, and the close proximity of the work to Op. 61, was a convenient reference point, Beethoven's achievements acknowledge the debt to the significant trends of his time. Simultaneously, however, as he was wont to do with all the genres of music he touched upon, Beethoven left his indelible mark on the piece, by cultivating the lessons learnt from the earlier essays and developing them in his own inimitable fashion. From the French concertos he appropriated the *galant* style, the distinctly martial rhythms and the slow movement romances; from Mozart the sense of the dramatic afforded by the solo-orchestra interaction model. Clement's Concerto was, for Beethoven, a prototypical portrait of the genre at the turn of the century, while the professional relationship between the two composers for the purpose of the premiere of Op. 61 surely resulted in further incorporation of some of Clement's ideas into the work, at least so far as the issue of the style of writing for the violin was concerned, although details of such collaboration as have come down to us are, at best, sketchy, necessitating speculation on the part of the scholar.

Be that as it may, the Beethoven Violin Concerto is a *mélange* of the myriad compositional devices employed by his predecessors and contemporaries. In examining the concertos of the French school, Mozart and Clement, I take into account the majority of scholarly opinion on these works, as I embark on a comparative study of Beethoven's Violin Concerto against this body of music. I show that, not only was Beethoven acutely aware of the practices of his predecessors and absorbed and incorporated them in his music, but that he developed the devices and strategies to create his own unique voice. Indeed, one would be hard pressed to come across a musical device or practice in the Violin Concerto that could, with a sufficient degree of confidence, be called Beethoven's own invention. From the curious beginning of the first movement to the integration of the coda in

the finale, the strategies had all been in place well before Op. 61. It is the means by which the said devices are employed in the service of the music that contain the hallmarks of Beethoven's compositional legacies. To take but one example amongst the many I have expanded above, the military style in the first movement of Op. 61 shows a distinct influence of similar beginnings in the French concertos and Mozart. The martial rhythm afforded by the timpani beats might have their roots in similar rhythms sounded with plenty of fanfare at the outset in many of the French concertos, and also those of Mozart. But, unlike the preceding works, Beethoven does not engage in mere fanfare at the outset. He instead opts for a curiously hushed opening, characterised not by *fortissimo* chords in the *tutti* but four softly played notes in the timpani. In this regard, Beethoven leans more towards Clement, his most immediate predecessor in the genre of the violin concerto, than either of the more celebrated composers above. The muted beginning of the first movement can be argued to be directly influenced by Clement's work, which begins on a similar dynamic level. However, incorporation of the march within a *sotto voce* environment is irrefutably Beethovenian. So is the hitherto inconceivable device of an unaccompanied timpani playing the march rhythm at the outset.

Again, there are significant differences between the musics in terms of soloist entry. In Viotti's works, for instance, the soloist is most often ushered in with a firm statement of the opening theme of the ritornello, which is in evidence in the two concertos (Viotti's Nos. 13 and 22) I discuss in Chapter 2. A slight variation of the theme itself can occasionally take place, e.g. in Concerto No. 22, where, instead of the crotchets and quavers that characterise the primary theme in the orchestral introduction, the thematic utterance in the violin employs longer minims. Even with such deviations, however, the categorical statement of solo entry is never in doubt. Many of Mozart's keyboard concertos, discussed in Chapter 3, follow a similar pattern; however, this is certainly not the established norm as with the French works. In the F Major Concerto, K. 413, for instance, the orchestra ends the introduction not with a fanfare but with a decrescendo in the strings, the woodwinds having fallen silent after the previous *tutti* section played *forte*. Moreover, the soloist starts playing before the final bar of the introduction, as if arising out of the orchestral body, in a marked similarity with Beethoven's Op. 61. In Clement's Concerto the solo violin, once again emerging from the preceding introduction rather than following it, plays a brief tonic arpeggio at the beginning before commencing with a varied form of the opening theme. And these prototypical instances are subsequently expanded throughout the length of the pieces—in the style of writing for the soloist, development sections, second movements, finales, and so on. Already, within the scope of these

bars, quite early into the first movements, a discernible pattern is evident—one of subsequent development through Viotti, Mozart and Clement, that provides vital clues for tracing the incremental process further in Beethoven. Embracing the trends of the time in his music, Beethoven showed that these trends, as had been perpetuated through the peak of the Classical Era, could be pressed into the service of furthering the genre from the *galant* style in the Classical Period towards that of the ‘great’ concertos, a symphonic ideal that the genre assumed in the dominant works of the nineteenth-century composers. The above are just two of many instances of how these different musical strategies across different eras and place, were married to create a uniquely individual voice, unmistakably Beethoven.

The arguments contained in the above chapters, specifically Chapter 4, stress one important issue, that the music of Beethoven’s Middle Period entails a discourse that is wide-ranging, and any discussion of the topic must necessarily embrace the diversities exemplified in the body of these works. The heterogeneity of these works is testified to, on the one hand, by the different genres to which they subscribe (symphony, piano concerto, etc.). The scope of the discourse involving these works is also multifarious: necessitating discussions on such issues as linkages across movements, cooperative as well as competitive exchanges between opposite—or, at least, unequal—forces, even in the symphonies (which genre would not ordinarily be party to this kind of a discussion), the latter, in turn, giving rise to the issue of presence of narratives, and so on. Apart from a select few pieces that have garnered most of the scholarly attention right from the time of their composition down to the present day, there are other works, such as the Fourth Piano Concerto, the *Pastoral* Symphony and Op. 61 itself, that are systematically overlooked in scholarly writings, and have been from the time of their composition to the present day. The prominent authors I have quoted in Chapter 4 are all keen to pitch in with their contributions to the discourse, and yet, they are generally reluctant to admit any discussion of these other pieces that contain compositional strategies and narrative schemes very similar to the celebrated group of works. Lockwood has argued that in this ‘other’ category of works, the narrative is shaped over a considerably longer period of time, without actually expanding upon the specific nature of the said narrative. That these works necessarily require a markedly larger temporal space to be able to do full justice to their expressive (and aesthetic) meanings is what led Lockwood to explore instances of ‘other heroisms’ in *Fidelio*, as evidenced in his chapter in *Beethoven and the World*. Instances of such acknowledgements of these other possibilities are few and far between, and need to be taken up by authors more often, if we are to replace some of the most

perpetuated and dated arguments on Beethoven's heroic music with carefully considered and updated theories in the light of my findings in Chapter 4. Even though my line of argument is in concurrence with Lockwood's, my intention in the above pages is not to build up a case demanding the inclusion of these 'long side-lined' pieces into the elite group of heroic works. On the contrary, I argue for a revisiting of the scope of the expressive meanings afforded by the heroic works, as (pre-)determined by most scholars to this day. My aim is to spur a debate regarding the perpetuation of these rather inflexible yardsticks for assessing aesthetic parameters, and then eschew some works from discussion in similar terms.

There seems to be a curious discrepancy when discerning the effects some of these devices have in different pieces. For instance, repeated notes seem to have martial implications in all four movements of the Fifth Symphony, and yet, the Fourth Piano Concerto and the Violin Concerto are summarily overlooked, even though they feature generous doses of the same figuration across movements. It is this anomaly that Chapter 4 critiques, proposing, instead, that the scope of such narrativistic and extra-musical readings be broadened and made more flexible from the rather narrow classifications that are in vogue in the present day. Kofi Agawu acknowledges the difficulties of the specificity of ascribing meaning to music, particularly scholars' interpretations of it from snippets of phrases, keys, motifs, themes, etc.:

Unlike language, music (specifically the art music of the late eighteenth and early nineteenth centuries) does not function primarily as a system of communication.... Like myth and religion, however, music was sometimes pressed into communicative service, saddled with a communicative function by diktat, made to bear the weight of assigned meanings.... At the same time, there is no question that certain aspects of the making and rendering of this repertoire reinforce the belief that there are musical codes to be decoded and signs to be recognized or understood; what is 'said' during the course of a composition can at the very least be pointed to, even if it cannot be named precisely.¹

Agawu's remarks touch the heart of the debate in Chapter 4 of this thesis. I do not deny that the various recognisable patterns in sound in the constituent parts of a piece, sometimes spreading across multi-movement

¹ Agawu, Kofi. 'Afterword', in Mirka, Danuta and Agawu, Kofi eds. *Communication in Eighteenth-Century Music*. Cambridge: Cambridge University Press, 2008, p. 310.

works, do indeed point towards a set of meanings or hidden values. We do not need to do away completely with associations of this kind between musical 'codes' and their supposed 'specifiable' implications. It is, perhaps, unavoidable that, 'the expressive figures and topoi that animate eighteenth-century music provide opportunities for kinds of interpretation that, whether deluded or not, rest on what many authors believe to be concrete, specifiable content.... [and] that the pursuit of a verbally mediated musical meaning has become something of a permanent temptation for writers on eighteenth-century music.'² However, if we choose to indulge in the enthusiastic accounts of how some of Beethoven's Middle Period works uphold to some very definite values that were, say, fashionable, or just doing the rounds at the time, the 'other', apparently 'meaning'-less, pieces such as the Violin Concerto and the Fourth Piano Concerto, in the light of my arguments in Chapter 4, should be considered equally 'worthy' of such value judgements. Therefore, I propose that the scope and limits of the criteria for ascribing these interpretations to the said patterns be broadened from their current rather lofty and rigid pedestal to admit discussion of the 'other' pieces that might not, at first glance, commit to this same set of superficially created and perpetuated meanings. I concur with Agawu that, 'debates about musical meaning and musical communication... will almost certainly be with us for some time, especially given the repetitive way in which institutional knowledge is produced, consumed and reproduced in the modern (musical) academy.'³ However, as the author himself also cautions at the same time, 'such debates profit less from being formulated in... ideologically partisan or extreme terms...; they are better approached analytically and with rigorous attention to context.'⁴ The benchmarks that are commonly used to classify a (currently clear-cut) set of Beethoven's Middle Period music into a restricted circle of supposed aesthetic meanings will thus benefit from an easing of the 'rules', to be able to accommodate his other notable pieces of the time.

² *Ibid.*, p. 311.

³ *Ibid.*

⁴ *Ibid.*, p. 311. Incidentally, these remarks by Agawu also come at the very end of the book, in the Afterword, after he has seen (and edited) several chapters concerned with the various tools of communication in eighteenth-century music, not entirely unlike this thesis.

The two parts of this thesis, comprising Chapter 2-3 on the one hand and Chapter 4 on the other, show the advantages as well as the drawbacks of two very different methods of comparative-analytical musicological study. On the one hand, comparing works of the same genre across the period spanning the decades around the turn of the nineteenth century throws up interesting developments in the ways the concerto form progressed in the hands of its most notable practitioners. A survey of Beethoven's own works within a much more condensed temporal plane (roughly four years, from 1803 to 1806), on the other hand, helps concentrate the study on a small and limited group of works, where different aspects of the composer's creative process can be studied in much greater detail. The Op. 61 Concerto is thus visited against two temporally very different backdrops—one covering the development of the genre through the previous three decades, incorporating different styles and agendas; and the other, narrower, time period of Beethoven's own Middle Period corpus. Ultimately, Chapter 4 is complemented by the findings of the previous two chapters, in that the strategies employed in the Violin Concerto (that, I go on to argue, are closely linked to similar strategies in Beethoven's other Middle Period pieces) are established to have developed from an acute awareness on the part of the composer of prevailing trends and practices, and astute application of the same in his own essay.

The emergence of the concerto form from a position where the soloist was more preoccupied with displaying his considerable virtuosic skills to enthrall his audiences, to one where solo and orchestra got to participate in a heightened dramatic interaction as equal partners or adversaries was one of Beethoven's key contributions to the genre. It becomes evident that Viotti and his followers were distinctly aware of the 'bravura' aspects of the violin, and in their concertos tended to assign lavish ornamentations that complemented the 'superior' potential of the individual (the instrument) when pitted against the group (the orchestra). In doing so, however, the solo-orchestra relationship remains on the surface level of a solo instrument vying for supremacy against its peers. This sense of superficial competition is eroded away from Mozart's concertos onwards, as dialogue becomes the yardstick characterising the above relationship. In both Mozart and Clement, the tempering down of the virtuosic qualities of the soloist (although virtuosity is, by no means, completely done away with) is complemented by an ever-closer bond between the two forces, where they no longer attempt to play one-upmanship over each other, but are more concerned with advancing the structural progress (thematic, motivic, rhythmic, etc.) of the movements. And this culminates in Beethoven's Violin Concerto, where the orchestra

provides the backbone upon which the soloistic flourishes (although a far cry from the dominating virtuosity witnessed in the French concertos) can be supported.

From the discussions above, a curious, but probably inevitable, paradox arises with regard to the position of the Op. 61 Concerto with regard to its contemporaneous opera. On the one hand, if we were to follow uncritically the arguments advanced by scholars over the years, seemingly elevating works such as the Third and the Fifth Symphonies to an apparently higher—or, at least, more select—aesthetic plane of heroic connotations, there is sufficient evidence to build the case for inclusion of Op. 61 in that exalted group. On the other hand, unreserved adherence to the tenets of the above arguments would also serve to preclude the Violin Concerto from being considered from other equally potent viewpoints, some of which seem to be at loggerheads with the aforementioned heroic traits. Instances of such conflicts arise in the use of words like ‘serene’, ‘pastoral’, and so on, in writings on the Concerto by Plantinga and others.

I therefore propose a middle path, one which acknowledges that Beethoven’s *oeuvre* during the first decade of the nineteenth century is undoubtedly distinct from the opera that came before and after this period. However, this distinctness in some of the Middle Period works should not be construed as an inherent and secluded quality that only serves to isolate these pieces to conform to an arbitrary agenda advanced over the years, primarily that of the heroism trope. For one, the very diversity of the nature of the trope, as evidenced from the different pieces from this time, has led to considerable disagreement amongst writers on inclusivity. Secondly, other distinct topoi such as the ‘pastoral’, seemingly antithetical to the ‘heroic’, can be discerned to be present in not unequal measures in several of these works.

This sense of dramatic repercussions in Op. 61, in turn, leads to the spilling over of the extra-musical connotations, popularly attached to works such as the *Eroica* and the Fifth Symphonies, to those like the Fourth Piano Concerto and the Violin Concerto, the subject of discussion in Chapter 4. While the Fourth Piano Concerto, specifically its slow movement, has already been subjected to such narrativistic debates, the Violin Concerto has largely remained aloof from similar discussion, with the occasional passing mention that invariably remains peripheral to the writer’s main arguments (see, for instance, Kawabata’s position in this regard, cited in Chapter 4). Thus, the two sections of this thesis aim to contribute towards the debate about the influences of various composers on Beethoven’s Op. 61, and challenges the widely held view of Beethoven’s heroic works in the first

decade of the nineteenth century. And, in so doing, the thesis goes even further in suggesting a re-evaluation of the means by which some of the value judgements pertaining to these works are made, advocating an expansion of the said tools to adapt to the similar demands made by these other pieces. I submit that the scholarly prejudice towards ascribing a set of values to a specific and limited corpus of music be subjected to a thorough examination in the light of the findings here, which would then be a significant step in paving the way ahead for twenty-first-century musicology's continued fascination with Beethoven's Middle Period music.

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