Beethoven and the Influence of Viotti and the French School on Nineteenth Century Violin Repertoire

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No one can deny the giant impact that Ludwig van Beethoven has had on the history of Western music in the Classical tradition. Indeed, it is Beethoven's compositions that are considered to be the pivot between the Classical and Romantic eras. However, I argue that the development of the violin virtuoso shaped the direction of nineteenth century violin music and repertoire and, more specifically, that Beethoven's violin compositions were shaped by the influence of outside forces, such as the political and social changes of the day, and also by performers, especially Viotti and the French school of violin playing. There can be no question that Beethoven's violin compositions are testaments to his creative genius but even so, his violin music and how it was played and performed was shaped by historical, political, socio-economic circumstances of the day as well as by the newly emerging French School of violin playing.

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Ludwig van Beethoven (1770-1827) is a musical giant, credited by legend with single-handedly shifting the Classical era into the Romantic vein. His musical influence is enormous; he is, without exception, considered to be the dominant figure of music in the nineteenth century. Beethoven is most often associated with the symphony, an established musical form that he revolutionized. A virtuoso pianist of amazing ability, he is also naturally associated with his piano concertos and sonatas. There is, however, another side to Beethoven, distinct and separate from the persona of inspired symphony composer and capable piano virtuoso. Ludwig van Beethoven was a string player, playing both the violin and the viola. In his capacity as a violinist composer, Beethoven left a substantial legacy to future violinists with repertoire including two Romances for violin and orchestra (No. 1 in F and No. 2 in G), the Concerto in D Major Op. 61, the Triple concerto for violin, cello and piano Op. 56, ten sonatas for violin and piano including the famous "Spring" (No. 5 in F, Op. 24) and the "Kreutzer" sonata (No. 9 in A, Op. 47.)[1]

Beethoven's studies on the violin began in early childhood.[2] His harsh, demanding father was his first teacher, instructing him in violin and piano. His father would return from late bouts of drinking and rouse Beethoven from his slumbers to keep him up practicing until morning.[3] This harshness was a desperate attempt to transform his son into a scintillating *wunderkind* like the immensely popular young Mozart. Confirmation of the young Beethoven's violin studies are made by his biographer, violinist Anton Schindler.[4] During the initial foray into string performance, young Beethoven's exact age was falsified, erring on the side of youth to make appear even more than usually talented for his years. In 1781, the eleven-year old and his mother went on a tour of Holland. Although the boy played in many great houses and impressed his listeners, he failed to gain an audience before such influential aristocracy as Marie Antoinette; the echo of Mozart's experience failed to materialize, nor was the trip a financial success. *Thayer's Life of Beethoven* reports that: "Despite the attentions showered on him by the wealthy lady from Rotterdam and the many honors, the pecu-

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niary results were disappointing."[5] Beethoven later studied the violin with a relative, Franz Rovantini, a young court musician and sought-after teacher.[6] From 1788-1792 Beethoven played viola in the orchestras of the court chapel and the theatre at Bonn, as payment records indicate. He also studied the violin with Franz Ries (1755-1846), a renowned violinist and a student of Salomon.[7] Later on there is evidence that Beethoven studied the violin with Ignaz Schuppanzigh, who was also his close friend; this can be surmised from a 1794 note in which Beethoven writes to himself, "Schuppanzigh, 3 times a week" meaning for violin lessons.[8] Indeed, Beethoven was to work closely with many violinists throughout his lifetime, some of them proving to be close personal friends, like his biographer and secretary Anton Felix Schindler (1795-1864), George Augustus Polgreen Bridgetower (1778-1860), and Ignaz Schuppanzigh (1776-1830). Thus, Beethoven had close associations to the violin, its music and its virtuosos. Though he undoubtedly shaped the path of violin repertoire and performance in the nineteenth century, Beethoven was also in a prime position to be influenced by his violin friends and colleagues of the day. Although Beethoven's first-hand experience with the violin and with violinists had a major influence on his violin repertoire, his music was also influenced by other factors.

Several important European political developments must be factored into the development and shifts in concert life as related to the violin during Beethoven's lifetime. Post-Napoleonic Europe was a whirlwind of change. The Holy Roman Empire, officially known as the *sacrum Romanum imperium*, which had formally existed since 1254 A.D., disbanded in 1806 due to the French Revolution. The youthful, brilliant, unconventional Corsican general, Napoleon Bonaparte, succeeded in destroying the alliance of five and a half centuries and leaving in its stead a Confederation of the Rhine (*Rheinbund*), the Congress of Vienna, and a re-drawn map of Europe.[9] The combination of the revolution in France and the Congress of Vienna marked the decline of the Old Regime. Hitherto, many facets of life, both social and political, had been dominated either by the Church (i.e. "Holy Roman" Empire) or by the nobility. Napoleon successfully sent the Old Regime spinning into decline. After the revolution, the petty nobilities who owed their power to the Catholic Church were less influential. The Catholic Church had been the only cohesive bond holding together the loosely-based principalities which had former made up the Holy Roman Empire, a huge domain including Germany, Austria, and what was then known as Bohemia (modern day Hungary and Czech Republic). Napoleon and the French revolution not only called into question the system of government but also the authority of the Church. This was the Age of Enlightenment, the Age of Reason; writers and "free thinkers" like François-Marie Arouet Voltaire (1694-1778) were openly cynical about God and the nobility, which was unprecedented in a time when God had hitherto been accepted without question, as was the Divine Right of Kings.[10] Thus, revolution in Europe made for radical changes in the lives of the masses as well as in the lives of the declining nobility. The once insurmountable gap between the aristocrat and non-aristocrat classes began to close and the result was the formation of a middle class. It was this newly emerging middle class that held the power to shape the performance of music.

The demise of the nobility led to the decline of privately sponsored musical life at court and a concomitant rise in salon and public concert culture sponsored by the middle class. This middle class was to be a powerful mechanism to the social development of music in that it could afford to buy tickets for public concerts, it could afford instruments in the home, it could afford to purchase printed music and it could afford music lessons. Music—who performed it and where and how it was being performed, changed drastically from 1780 to 1828. During this thirty-eight year period, concert life revolutionized. Attendance at public concerts in the European capitols of London, Paris, and Vienna skyrocketed in the early nineteenth century with concert attendance increasing 111% in Vienna, 305% in London and 491% in Paris during a 20 year time span following the year 1810.[11] With the decline of the nobility, court life was becoming less of a Mecca for culture. Music was now a public concert venue, a commodity to be bought and sold (i.e. sheet music) or something to be experienced in the salon. In this Age of Enlightenment, however, even the traditions of the salon were changing in the face of revolution and rebuilding.

=It is thought that the concept of music in the salon originally dated back to the court of King Louis XIV of France; during this age of autocratic imperialism and the musical patronage of the aristocracy, it was the norm for musicians to play private concerts for the court.[12] Indeed, violinist and composer Karl von Dittersdorf (1739-1799) comments in his autobiography to the effect that

private concerts before his patron, the Prince Joseph Friedrich von Sachsen-Hildburghausen, were far more artistically genuine than the public concerts he was forced to play.[13] Beethoven, however, spanned an era in which at first the courtly salon performances were normative but later the salon had shifted to a vehicle for middle class music making as well as a female and courtship venue. This newly-formed nineteenth century version of salon culture helped define violin playing, but those musical endeavors in turn were shaped by and helped to shape gender roles. Indeed, over time, the salon, a ritual founded for the entertainment of the aristocracy had trickled down to the lesser nobility, the wealthy merchant classes, the intelligentsia, and the newly forming upper middle class.[14] Again, this had to do with the decline of the aristocracy. Up until this point, salon culture was dictated almost exclusively by court life. The ever-shrinking influence of the nobility led to a reduction in interactions between the nobility and musicians. The aristocrats were no longer educating, housing and commissioning musicians; in short, they no longer had control over every aspect of a musician's life. Musicians, therefore, were shifting to other venues; hence, the rise of the public concert.

=As a young artist, Beethoven performed in courtly settings before royal patrons, precisely as did Dittersdorf and Mozart. However, together with the political shifts taking place in Europe along with their economic ramifications, Beethoven found it possible to stage public concerts, a concept which hitherto had been almost unheard of. Public concert life for Beethoven took place at Mehlgrube in the winter and Augarten in the summer.[15] Beethoven was basically flying blind in the creation of the public concert program. His first public concert included a Mozart symphony, an aria from Haydn's *Creation*, a septet, a duet from the *Creation*, improvisation by Beethoven on the piano, and his first symphony. Beethoven's works, as a rule, are by no means brief as well as being technically demanding. Clearly, Beethoven's public concerts were by no means polished, light, crowd-pleasing forms of successful entertainment, but he was most definitely on the path to shifting the venue of private court performance (as means of a living) to the public sphere. Beethoven was by no means wholly successful in entirely supporting himself from the earnings of his concerts; in fact, he relied on noble patronage in some shape or form throughout his life. However, even in the face of censorship and the repressive police state existing in Vienna, (1815-1848) Beethoven shifted the emphasis of the concert into the public forum.[16]

Another type of concert popularized in the nineteenth century was the benefit concert for the traveling virtuoso. Violinists Franz Clement and George Bridgetower were two such artists to take advantage of such touring opportunities. These two violinists, who were roughly the same age, successfully toured London under the famous violinist, conductor and impresario Johann Peter Salomon (1745-1815). The young Bridgetower did especially well financially; he was summoned to play twice before the Prince of Wales and on both occasions received the amount of twenty-five guineas.[17] These traveling virtuosi filled a role in society left vacant by amateur gentleman performers who neither possessed the skill or the inclination to perform in public. As a result, the level of amateur violin playing declined in the major European capitols as the skill and technical virtuosity of the touring virtuoso rose proportionally.[18]

Also, the newly formed, cash-rich but socially less influential burgeoning middle class, in the imitation of the nobles, was cultivating the salon culture. Instead of court, the salon made its way into the homes of upper middle class women. M. S. Morrow has observed:

"The practice of giving formal private concerts in the home began to trickle down the social scale, with the lower nobility and the wealthy middle class assuming an increasingly active role."[19]

This nineteenth century salon was primarily a woman's domain; salons were held in the home and hosted by women who posed themselves as patrons of the arts, just as their aristocratic male counterparts had done preceding the social shifts brought about by the French revolution. Social conventions of the day forced the women of the salons into a distinctly amateur role when it came to actual music making. Actually, such social expectations were responsible for creating an atmosphere conducive for courtship rituals. Although the salon of the nineteenth century was a space dominated by women as hostesses, it was not acceptable for women during this time to play orchestral instruments such as the violin. With a few notable exceptions, the vast majority of musically inclined women played the harp or the pianoforte on the grounds that their musical execution on these instruments looked aesthetically pleasing. Not only was music an accomplishment used to charm a prospective husband but it also provided a backdrop for a woman to exhibit her physical charms as well. A

review of a female harpist from 1809 reads:

She played very well, and what is more, she looked very well, because she understood how to show off a beautiful figure to its greatest advantage, especially at the harp, where she managed to place herself and deport herself in so many varied and yet still graceful positions that we received a good view of her entire beautiful figure from all sides.[20]

The violin, on the other hand, was not an instrument for women. It was considered unfeminine during the early nineteenth century for the reason that women were not found to look attractive while playing the violin.[21] As late as the 1880's, female violin virtuoso Camilla Urso (1842-1902) still felt compelled to respond formally to these social assumptions. She wrote: "…a pretty woman, handsomely attired, arms and shoulders bared, violin and bow in hand in more picturesque and possesses more attraction than the male performer dressed in the conventional suit."[22] Urso valiantly continued to make a case for female violinists, mentioning the lightness and grace of the violin, its melodious quality and the instrument's visual beauty. Urso had to persuade her contemporaries of the social acceptability of the female violinist; for the male, on the other hand, violin playing was simply taken for granted. Gustave Kerker, musical director of the Casino Theater, summed up the attitude towards woman performers in the nineteenth century with his comment:

"Woman, lovely woman, is always to be admired, except when she is playing in an orchestra."[23]

Music for women in the salon was purely a technical skill, one of amateur performance, perhaps, and appreciation, but not one with an extensive knowledge base; women were not commonly educated in the theoretical side of music. A nineteenth century society mother's comment on musical education, published in *Etude* magazine, sums up the attitude of the purpose of music in a woman's list of accomplishments:

…I do not care to make of my daughter a professional player, but only wish to have her accomplished for the high society in which it is my desire and intention she shall move.[24]

As befitting the women's technical mechanics rather than improvisatory, compositional, theoretical or even deeply emotional aspect of execution, salon music for women took shape accordingly. The repertoire for women was often light, frothy, and technically challenging but not as demanding or strenuous as the compositions by male salon performers Franz Liszt or Nicolo Paganini later in the nineteenth century.

The ability to play an instrument in a social arena solidified music in the salon as an established courtship ritual rather than a serious feminine concert performance venue. Women would perform pieces to exhibit their musical accomplishments to the eligible men present. Men and women often took part in four hand piano arrangements, for instance, which served as a kind of courtship mechanism.

Music for men had entirely different social ramifications than it did for women. Because social conventions deemed it permissible for men to play orchestral instruments, the violin was considered a male instrument, though, of course, music was the last item on the list of accomplishments of a gentleman. It was not considered genteel for a well-bred man to be too proficient at an instrument; this in part is tied to ancient established beliefs concerning music, immorality, and the psychological effect that music has over the human psyche.[25] The ancients, Plato and Aristotle, became prominent literary figures in medieval and Renaissance conventions of thought; Aristotelian Scholasticism was adopted as the official philosophy of the Catholic Church during the Middle Ages. Not surprisingly, these ancient philosophical views concerning music remained in effect, due to the enormous Catholic influence of the Holy Roman Empire. Due to the moral constraints put on music by the ancient Greek philosophers and their artistic successors, music as attached to the church was still considered the only viable musical profession for a man of breeding during the nineteenth century.[26] "Aristotle claimed that professional musicians were vulgar, that performing music was unmanly, except when the performer was drunk or just having fun," writes Linda Austern on the Aristotelian mindset.[27] Hence, a gentleman could take up the violin, as an amateur, but only just as his daughter might take up the harp or piano. Because it did not require public performance, teaching was also a perfectly respectable profession; in fact, a good living could be made during the nineteenth century by teaching the violin to gentlemen. Teachers (especially ones employed by aristocratic households) enjoyed a much higher degree of respectability and prosperity than orchestra players. This had to do with the notion that playing in public was an uncouth exhibition, less artistically fulfilling—possibly a throwback to the days of private royal patronage.

Unlike women, men studied not only the

tangible, physical aspect of playing and performing music but also the theoretical side of music. It is not surprising that women should be excluded from the theoretical study of music in view of actual level of education deemed proper for a woman; education during the nineteenth century was still dominated by men whereas women's training was more often in the category of finishing school. Instead of being instructed in the liberal arts and philosophical branches or knowledge, women were groomed in such feminine skills as housekeeping, needlework, embroidery, painting, drawing, dancing, card playing, and amateur music making. Although the nineteenth century was amidst the progressive Age of Enlightenment, the process of enlightenment itself had not yet extended to the comprehensive education of women.

The role of the male in music during this time was far more public than that of the female; men were touring soloists, public chamber musicians, and orchestral players. Concert life in Beethoven's lifetime relied upon musicians of the middle class. Rather than court opportunities, violinists were entrepreneurs, seeking out venues for performance such as public concerts, touring virtuosi, private concerts, and the salon. Beethoven turned to composition—and specifically to composition on the violin--at a time that invited a new kind of relationship between performer and composer. His friendships with these middle class musicians were to affect his musical choices and direction.

In 1808, Ignaz Schuppanzigh (1776-1830) became the leader and first violinist of the first professional string quartet; indeed, Schuppanzigh is almost solely responsible for solidifying the string quartet as the ensemble we know today. Schuppanzigh was a capable conductor and a talented violinist who worked very closely with Beethoven. Schuppanzigh was commissioned by Prince Andreas Kyrillovitch Razumovsky to assemble "the finest quartet in Europe," consisting of Karl Holtz, (second violin) Franz Weiss (viola) and Joseph Linke (violoncello.)[28] Adelson, Robert. "Beethoven's String Quartet in E Flat Op. 127: A Study of First Performances," comments that:

"All four members of the Schuppanzigh quartet had been fast friends with the composer [Beethoven] for a greater or lesser period of time."[29]

Hence, Beethoven specifically knew the people he was writing chamber music for, he had them and their musical style in mind as an influence on his composition. Schuppanzigh referred to his composer friend as "mightiest Beethoven" and Beethoven jokingly called Schuppanzigh "Mylord Falstaff" (due to his excessive obesity.)[30] Though in an 1801 letter Beethoven also calls his friend a "miserable egoist," he clearly relied on the musical judgment of his violinist friend and colleague.[31] Schuppanzigh's musical influence over Beethoven extended so far as the composer to adopt a musical theme of Schuppanzigh's composition in the String Quintet in C, Op. 29. Ignaz Schuppanzigh was not only instrumental in the formation and protocol of the string quartet, but he also held great musical sway over Beethoven as a quartet composer. In fact, it was a common saying in Vienna during Beethoven's lifetime that only Schuppanzigh's group could reveal the beauties of Beethoven's music.[32]

Hitherto, quartet playing had consisted mainly of a steady rhythmic figure in the lower strings over which a more complicated, melismatic violin melody played. This was partly due to the lack of professional string quartets and the limited rehearsal time and abilities of an impromptu group. All of that changed, however, with the formation of Schuppanzigh's quartet. Since Schuppanzigh's quartet had actual established members and time to rehearse, they could take on such complex projects as Beethoven's late string quartets.[33] Beethoven, knowing full well the expertise of this ensemble, could likewise allow himself more complexity in his later works than in his early, somewhat Haydnesque quartets (the Op. 18, for example.) There is even a Beethoven letter addressed to the quartet which reads like a contract, petitioning the members to act as a democracy.[34] In short, the Schuppanzigh quartet functioned like a modern quartet. Arguably, this quartet--its ability to rehearse, its cohesiveness as a group, its democratic structure--pushed Beethoven to write his more complex quartet works. In addition to his work in the genre of the quartet, Beethoven benefited compositionally from his friendships with violin soloists as well.

Given the social *gaucherie* if aristocrats and gentlemen were to play the violin in public, the newly formed upper middle class concert audiences were forced to hire professional soloists. In the case of the English and their more rigid caste system, they often imported foreign violinists, which in they became a sort of exotic novelty.[35] Franz Clement and George Bridgetower were two such violinists; not only were they personally connected with Beethoven, but they fit the bill of foreign, exotic prodigy.

George Augustus Polgreen Bridgetower (1778-1860) could perhaps have been the most "exotic"

violinist of the nineteenth century. He was born in Poland of a West Indian (Barbados) father and a European mother. It was rumored that he was connected to the influential Hungarian Esterházy family; he lived at the Esterházy estate during the 1780s and may have studied with Franz Joseph Haydn, who was under the employ of the family. The 10 year-old Bridgetower made his debut at the Concert Spirituel in Paris in April of 1789. The Concert Spirituel was a venue for Parisians to attend public concerts during religious holidays when the opera was closed. Parisians were attending secular music concerts on religious holidays, i.e. the Church was becoming more of a figurehead and religious scruples were becoming more relaxed. More importantly, the Concert Spirituel was the birthplace of the French School of violin playing, dating back to a concert given by Viotti in March of 1782.[36] The young Bridgetower received excellent reviews for his performance. The journal *Le Mercure de France* wrote: "his talent is one of the best replies one can give to philosophers who wish to deprive people of his nation and his colour of the opportunity to distinguish themselves in the arts."[37] Bridgetower and his father moved to London where the young mulatto violinist was marketed as an "Abyssinian prince."[38] This title of "Abyssinian prince" further drives home the notion that European audiences were interested in the exotic, no matter how thin the fabrication of exoticism was. This is true in the case of Bridgetower, as his background is really Polish/Caribbean and not Egyptian or Sudanese as the term "Abyssinia" would express.[39] Bridgetower even appeared in Turkish-style garments, thus furthering his exotic appeal.[40] Eastern exoticism or Orientalism in Europe was much in vogue during this time. This was partly due to the rise of the immensely powerful and influential English and Dutch East India Companies. Napoleon, besides his political influence, was responsible for feeding into the European mania for Orientalism.[41] Examples of Orientalism include Mozart's *Die Entführung aus dem Serail* and Montesquieu's *Persian Letters*. When Bridgetower came to the attention of the Prince of Wales in the 1890s, the Prince presented Bridgetower with the attire of an English gentleman; ironically, Bridgetower's social status amongst the English rose considerably. This sudden shift of social position is indicative of the imperialistic English attitude; the attire of an English gentleman is considered to be more "noble" than that of foreign nobility, like an Abyssinian or Turkish prince. This action demonstrates how class-conscious British society was concerning musicians.

Bridgetower performed in Salomon's concert series along with his former teacher Haydn and with his violinist colleague, Franz Clement. In 1803 Bridgetower entered Viennese society through Prince Lichnowsky and it was in Vienna that he met Beethoven.[42] The two became friends and together performed what is now Beethoven's Sonata for Violin and Piano, No. 9 in A Major, Op. 47 at a renowned concert in Augarten on May 24, 1803.[43] Despite Bridgetower's sight-reading of the last movement, the concert was a great success. This sonata was originally entitled "*Sonata mulattica composta per il mulatto Brischdauer, gran pazzo e conpositore mulattic*" but after a quarrel with Beethoven about a woman, Beethoven withdrew his dedication and instead bestowed the honor on French violinist Rodolphe Kreutzer (1766-1831.)[44] Hence, to this day, the A Major Sonata bears the nickname of "Kreutzer." Bridgetower influenced Beethoven's music in that he added some of the improvisatory arpeggiated flourishes which characterize the "Kreutzer" Sonata. Thus, this is the first example of the performance of Beethoven's music being shaped by a performer.

Franz Clement (1780-1842), another violinist who succeeded in having a brilliant English solo career, was also personally connected with Beethoven. Clement began his violin studies at the age of four years. He soloed in London with Haydn and Salomon. In Vienna in 1793, Clement gave a concert with Viotti, the founder of the French School of violin playing. However, unlike Viotti and his pupils, Clement was known for his elegant, expressive sound. He also used the shorter, older style Italian bow that the French violinists rejected for the longer, more powerful Tourte bow. By the tender age of ten, Clement was greatly admired by Beethoven, whose high praise is documented in a letter dating from 1794:

Proceed along the path which you have hitherto trodden so splendidly and gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great—the greatest goal on earth to which the artist can attain."[45]

Though immensely talented, Clement was not as forward thinking of a performer as his French contemporaries. The somewhat gauche 22 year old even jokingly played variations "mit umgekehrter Violine" (variations for upside-down violin) at the

1806 premiere of the Beethoven D Major Violin Concerto.[46] However, his technique was extremely reliable, as was his memory---a not unnecessary qualification for the performance of the Beethoven Violin Concerto. However, Clement was criticized later in life for his short, choppy bowing and lack of singing tone quality.[47] This could be because he insisted on using the old Italian bow, whereas the French school had moved on to the Tourte bow. Did this technical decision change the reception of the Beethoven Violin concerto in 1806? This older style of playing, although reliable, was not an inspiration to Beethoven's creativity. On Clement's compositions on one of Beethoven's themes, the great composer says: "poor stuff, empty, quite inneffective…with great monotony he contrives fifteen or twenty variations, and ends each one with a fermata. You can imagine what one had to put up with!"[48] Clement faded into obscurity, took to drink, and died an eccentric and bitter man. "He has not vigorously advanced with the times; and whenever one neglects to do that, one has necessarily outlived his time."[49] Beethoven rejected Clement, the once-famous soloist preceded by an outstanding virtuosic reputation as concertmaster for the premiere of his Ninth Symphony; for Beethoven, his relationship with Clement was clearly pragmatic, not inspirational. From their relationship, Beethoven got a widely-known and highly successful maturing child prodigy to play his difficult and unconventional D Major Violin Concerto while Clement attention as a serious performer and the grudging approval of an established composer.

Political and social changes allowed men like Bridgetower and Clement to exist as professional concert violin soloists. The emergence of this new type of musician naturally led to a new need in musical repertoire: virtuosic violin music. Though there had certainly been no lack of solo violin music in the past, the new and modern virtuoso was branching away from the old literature with its standard forms and techniques. Violin composers like Viotti were writing and performing their own concertos, specially written to showcase the instrument and show off new techniques. Indeed, Viotti's concertos became so famous and so pervasive around 1800 that only his concerti were used (with one exception in 1845) in public contests hosted by Paris Conservatoire.[50] This French School, had perhaps the most significant influence on Beethoven as a violin composer of all his external violinistic contacts and stimuli.

These new techniques were being developed by the virtuosos of the French school had to do with physical development of technical equipment. Jean Baptiste Viotti was responsible for advocating the standardization of violin size. He also championed the use of Stradivarius violins in France. Although the violins of Antonio Stradivari have reached legendary status today, this was not the case in the early nineteenth century. In fact, Mozart is partial first to the Amatis, namely the foremost maker of the Amati family, Andrea. However, Mozart was unable to afford a costly Cremonese instrument and instead leaned toward a German maker who was a pupil of Amati named Joseph Stainer. Stainer's violins were sought out for their "soft and pleasing tone." By contrast, Stradivari's violins, with their "masculine, powerful, melodious tone" had not yet gained popularity.[51] In a world where a Stradivarius is now worth millions of dollars, it is hard to imagine this mindset. However, Viotti recognized the superior craftsmanship, design, and sound of these instruments and was instrumental in establishing their popularity. Viotti also left an indelible mark on violin playing through his collaboration with François Tourte in developing the modern violin bow. Before the Viotti/Tourte bow innovations, wood for bows had been cut to the desired curvature. Tourte, however, heated the pernambuco wood he used for bow making and bent the warm wood to the desired shape. By using a screw mechanism at the frog in order to tighten or loosen the horsehair, Tourte created not only a longer, but far more powerful and agile creation than the old Italian bows. Because of the increase of tension in the makeup of the bow, a variety of new strokes were possible. Rodolphe Kreutzer and Pierre Rode wrote some of the most comprehensive etudes and caprices ever written for the violin; Kreutzer's 42 Etudes (1796) and Rode's 24 Caprices (1814-1819) are to this day a cornerstone of violin pedagogy. Interestingly enough, Kreutzer's Etudes specialize in the different bowstrokes made possible by the new Tourte bow (martele, jete, detache, etc.)

The French School directly influenced Beethoven, mainly the work of Viotti, an Italian violinist trained by Pugnani, who, despite his Italian heritage, single handedly launched the French School of violin playing at the Concert Spirituel in March of 1782. Viotti combined elements of French, German and Italian composition styles and melded them into a form today known as the French Concerto, a form which not only influenced all of Beethoven's seven completed concertos but mainly his D Major Violin Concerto. The first

movement with its march-like timpani solo lends a militaristic feel; the military march as a first movement was a tradition established by Viotti. As Boris Schwartz has commented: "This idealized march character was the hallmark of the "French" Viotti concerto."[52] Also, the second movement continues into the third movement without a pause, another Viotti innovation. The Beethoven Violin Concerto also follows the French tradition of the lengthy delay of the soloist's entrance. Touring virtuosos of the day incorporated the exotic music of their travels into improvisatory passages. These exotic, foreign themes often showed up in the last movements (finales) of concertos--alla turca, alla pollaca, etc.; Hungarian, Russian, and Spanish themes were especially popular during this time. This is yet another example of the virtuoso influencing the music. Here, the finale of the Violin Concerto has a distinctive gypsy quality to it, possibly due to Clement. An old Viennese tradition names Clement as the composer of the finale's theme.[53] Haas and Wagner write that: "Directly or indirectly, Clement may well have influenced the texture of the solo part."[54] This is yet another example of a contemporary soloist shaping the content of Beethoven's music.

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2 Thayer, Alexander Wheelock. Thayer's Life of Beethoven. Revised and Ed. By Elliot Forbes. (Princeton University Press, 1964), 61

3 Thayer/Forbes, 61.

4 Thayer/Forbes, 63.

5 Thayer/Forbes, 63.

6 Thayer/Forbes, 61. Franz Rovantini, son of violinist Johann Conrad Rovantini, tutored Beethoven on the violin and viola. Lessons came to sudden end in 1781 with the death of Rovantini at the age of 24.

7 Thayer/Forbes, 82.

8 Kerman and Tyson, "Beethoven, Ludwig van," *NG Online*, accessed 27 March 2008.

9 The Holy Roman Empire. http://www.heraldica.org/topics/national/hre.htm#Name, accessed 27 March 2008.

10 Upon the death of Voltaire, Wolfgang Amadeus Mozart wrote to his father, Leopold, saying: "…that Godless, arch-rascal Voltaire has pegged out like a dog, like a beast!" As quoted in Alfred Einstein, *Mozart: His Character, His Work* (New York: Oxford University Press, 1962), 34. Mozart was still immersed in the Catholic tradition where Voltaire was considered blasphemous. However, by the death of Beethoven in 1828, Voltaire's writings were no longer banned and his ideas were more widely accepted.

11 William Weber, *Music and the Middle Class: the Social Structure of Concert Life in London, Paris, and Vienna* (London: Croon Helm, 1975), 19.

12 Weber, *Music and the Middle Class*, 80-81.

13 Karl von Dittersdorf, *The Autobiography of Karl von Dittersdorf*, trans. By A.D. Coleridge (New York, da Capo Press, 1970), 35.
14 Weber, *Music and the Middle Class*, 78.
15 Theophil Antonicek, "Vienna: 1806-48," *The New Grove Dictionary of Music Online* (accessed 27 March 2008), http://www.grove-music.com
16 Antonicek, "Vienna: 1806-48" *NG Online*, accessed March 2008.
17 Clifford D Panton, *George Augustus Polgreen Bridgetower: Violin Virtuoso and Composer of Color in Late 18th Century Europe*, Studies in the history and interpretation of music, v. 115 (Lewison, N.Y.: Edward Mellen Press LTD, 2005), 71.
18 David J. Golby, *Instrumental Teaching in Nineteenth-Century Britain* (Aldershot, Hants: Ashgate Publishing Ltd, 1988), 50.
19 Mary Sue Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (New York: Pendragon, 1989), 2.
20 Johann Friedrich Reichardt, as quoted in Nancy B. Reich, 'European Composers and Musicians, ca. 1800-1890," in *Women & Music: A History,* ed. Karin Pendle (Bloomington: Indiana University Press, 1991), 169.
21 Reich, "European Composers and Musicians," 170.
22 Susan Kagan, "Camilla Urso: A Nineteenth-Century Violinist's View," *Signs 2* (Spring, 1977)
23 "Opinions of Some New York Leaders on Women as Orchestral Players," *Musical Standard* [London] 21 (April 2, 1904).
24 "The Female Amateur: from Accomplishment to Acheivement," in *Women in Music*, edited by Carol Neuls-Bates (New York: Harper & Row Publishers, 1817), 180.
25 Aristotle was eloquent upon the belief that certain music had certain and very specific effects upon human actions.
26 Golby, *Instrumental Teaching*, 115.
27 Linda Austern, 'Feminist Aesthetics," in *Women in Music: A History* by Karin Pendle (Bloomington: Indiana University Press, 2001), 4.
28 K. M. Knittel, "Schuppanzigh, Ignaz," *The New Grove Dictionary of Music Online* (accessed 27 March 2008), http://www.grove-music.com.
29 Robert Adelson, "Beethoven's String Quartet in E Flat Op. 127: A Study of First Performances," *Music and Letters* 79 (1998), 234.
30 Donald MacArdle, "Shakespeare and Beethoven," *The Musical Times* 105 (1964), 260. Beethoven was profoundly influenced by Shakespeare. He nicknamed his friend Gerhard von Breuning "Ariel" after the fanciful sprite in *The Tempest*.
31 Adelson, "Beethoven's String Quartet in E Flat, Op. 127," 234.
32 Knittel, "Schuppanzigh, Ignaz," *NG Online*, accessed 27 March 2008.
33 The Schuppanzigh Quartet peformed: Beethoven's Op. 18, Nos. 3,4, and 5, Op. 59, No. 3, Op. 74, Op. 95, Op. 127, Op. 130 with Grosse Fuge, Op. 132, Op 135.
34 Emily Anderson, *Letters of Beethoven* (New York: St. Martin's Press Inc, 1961), 1182.
35 This makes a shift of practice from courtly concretizing in which the amateur himself often participated. The prince might often play the violin in private readings of chamber music; it would be unthinkable, however, for a gentleman of standing to play in a public venue.
36 Yenn Chwen Er, "The Historical Influences on the Works for Violin and Orchestea by Ludwig van Beethoven," D.M.A. Thesis, Rice University (Ann Arbor, MI: UMI, 1997), 34.
37 British Library Online, "Black Europeans: George Polgreen Bridgetower," accessed 27 March 2008, http://www.bl.uk/onlinegallery/homepage.html.
38 http://chevalierdesaintgeorges.homestead.com/Bridge.html
39 Czeslaw Jesman, "The African Ancestry of Alexander Pushkin," *Transition* 14 (1964), 28. Renowned novelist Alexander Pushkin, considered to be the father of the Russian novel, was also a highly exotic, romanticized figure of the nineteenth century, due to his African-European lineage (although his African heritage was much more distant than that of Bridgetower.)
40 Josephine R. B. Wright, "Bridgetower: An African Prodigy in England, 1789-99," *The Musical Quarterly*, 66 (1980), 71. Bridgetower's Turkish garb was inspired by the Janissary (Turkish band) movement which became popular in London around 1780.

41 An example of the Orientalism fad in nineteenth century art is a poem entitled *Lui*, by Victor Hugo to Napoleon Bonaparte:
By the Nile I find him once again.
Egypt shines with the fires of his dawn;
His imperial orb rises in the Orient.
Victor, enthusiast, bursting with achievements,
Prodigious, he stunned the land of the prodigies.
The old sheikhs venerated the young and prudent emir.
The people dreaded his unprecedented arms;
Sublime, he appeared to the dazzled tribes
Like a Mahomet of the Occident
As quoted in Edward Said, *Orientalism* (New York: Vintage Books, 1978), 83.

42 Anderson, *Letters of Beethoven*, 91.

43 Thayer/Forbes, 333.

44 http://www.Africlassical.com (African Heritage in Classical Music)

45 Anderson, *Letters of Beethoven*, 19.

46 John Moran, "Clement, Franz," *The New Grove Dictionary of Music Online*, (accessed 27 March 2008), http://www.grovemusic.com

47 Robert Haas and Willis Wagner, "The Viennese Violinist, Franz Clement," *The Musical Quarterly* 34 (1948), 25.

48 Haas and Wager, "The Viennese Violinist, Franz Clement), 26.

49 Ignaz von Seyfreid's "Clement" in Gustave Schilling's *Encyklapadie der gesamten musikalischen Wiessenschaften* (Stuttgart, 1835), II.

50 Boris Schwarz, "Beethoven and the French Violin School," *The Musical Quarterly* 44 (1958), 432.

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54 Haas and Wager, "The Viennese Violinst, Franz Clement," 23.