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### Beethoven's Violin Concerto Op. 61: Clement and the Viotti School

Beethoven's Violin Concerto is many ways a Janus-faced work. Written for and premiered by Franz Clement, the Concerto was introduced to a world dominated by the opposing Viotti School of violin playing. Its sister publication, the Op. 61a Concerto for Pianoforte and Orchestra, calls into question the idiom for which the Concerto was conceived. The solo violin part itself may have once existed as two separate, self-contained manuscripts, of which the first edition was an amalgam. Given the competing violin schools jockeying for supremacy at the turn of the century, period performance of the Concerto becomes a matter of more than knowing the tenets of a particular school. An intelligent and informed performer of Beethoven's Violin Concerto must also grapple with the question of which stylistic approach to adopt. The lack of a single, definitive manuscript does not help.

#### *Extant Sources<sup>1</sup>*

The autograph score, now at the Nationalbibliothek in Vienna, is the earliest, full-scale source in Beethoven's hand. Though the orchestral parts are more or less as we know them today, the solo violin part is not yet in its final form. Beethoven uses three extra staves at the bottom of the score to write alternate figurations for many passages and occasionally suggestions for the left hand of the piano.

A full score in the hand of a copyist, now in the British Museum, served as the

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<sup>1</sup> This section is heavily based on research by Alan Tyson in "The Textual Problems of Beethoven's Violin Concerto," *Musical Quarterly*, Vol. 53, No. 4 (Oct 1967), pp. 483-6.

*Stichvorlage* for the engraver. The solo violin part appears in its final form, as does the solo piano part; these two parts have clearly been copied from an earlier, lost source. We find in this source corrections and additions by Beethoven.

Also available to us are the parts of the first edition, published by the Bureau des Arts et d'Industrie, Vienna, in August of 1808. The solo violin part appears to have been copied *not* from the *Stichvorlage*, but possibly from the same lost manuscript from which the solo part of the *Stichvorlage* was copied.

The London edition of the parts, published by Clementi & Co., is of no use for the solo violin part—this specific part appears to be indirectly derived from the first edition. For a more detailed textual history, see Alan Tyson's work, cited in footnote 1.

#### *Beethoven's Violinists*

Though Beethoven had some formal training on the violin, contemporary accounts of his playing are less than impressive. Of Beethoven attempting to play the violin part to his sonatas, his pupil Ferdinand Ries said: “It was really a dreadful sort of music; for in his enthusiastic ardour he did not hear if he began a passage in the wrong position”<sup>2</sup>. Likewise, Sir George Smart witnessed: “A staccato passage not being expressed to the satisfaction of his eye, for alas, he could not hear, he seized Holz's violin and played the passage a quarter of a tone too flat”<sup>3</sup>. Beethoven may have been competent, but his violin playing did not approach his skill at the keyboard. He did work closely with many outstanding violinists of his day, however, and many of his works for violin can be associated with a particular violinist: the Op. 12 sonatas with Rodolphe Kreutzer, the Op. 47 Sonata with George Polgreen Bridgetower, and the Op. 96 Sonata

2 Brown, Clive. “Ferdinand David's Editions of Beethoven.” *Performing Beethoven*, ed. R. Stowell. Cambridge University Press, 1994. p. 117. Quoting Ries and Wegeler's *Biographische Notizen über Ludwig van Beethoven*, ed. Kalischer (Berlin 1906), p. 141: “Das war aber wirklich eine schreckliche Musik; denn in seinem begeisterten Eifer hörte er nicht, wenn er in eine Passage falsch in die Applicatur einsetzte.”

3 *Ibid.* p. 118. Quoting *Leaves from the Journals of Sir George Smart*, ed. H. Bertram Cox and C.L.E. Cox (London 1907), p. 109.

with Pierre Rode, to name a few. There is actually a common thread between these particular violinists—as well as with Joseph Boehm, Louis Spohr, and Ignaz Schuppanzigh, three more violinists with whom Beethoven associated—in Giovanni Battista Viotti, founder of the French Violin School, who taught or influenced all of these internationally acclaimed violinists. This is the connection between Beethoven and the French Violin School.

But there is also Clement, who “maintained his individual manner in defiance of changing fashion and... was not regarded as an adherent or close ally of the Viotti school”<sup>4</sup>. Though his popularity fell in later years—Beethoven, in rejecting Clement as concertmaster for a performance of his Ninth Symphony in 1824, commented, “He has lost a great deal, and seems too old to be entertaining with his capers on the fiddle”<sup>5</sup>--Clement was still enjoying the approval of the public in at least 1805, regarded as “among the most perfect violinists”<sup>6</sup>. Beethoven composes the Violin Concerto explicitly for Clement, inscribing somewhat humorously on the first page of the autograph: “Concerto par Clemenza pour Clement primo Violino e direttore al teatro a vienna.” Thus we will begin our study of turn-of-the-nineteenth-century playing styles with Clement.

### *Franz Clement*

Nowadays, Clement is known primarily for his role in Beethoven's Violin Concerto. By the year before the composition and premier of the Concerto, however, he had already caught the attention of the public—and, of course, Beethoven—with his “indescribable delicacy, neatness and elegance; an extremely delightful tenderness and cleanness in playing”<sup>7</sup>. Clement was known

4 Brown, “Ferdinand David's Editions,” p. 119.

5 Stowell, Robin. *Beethoven: Violin Concerto*. Cambridge University Press, 1998. p. 21. Quoting R. Haas, “The Viennese Violinist, Franz Clement,” *Musical Quarterly* 34 (1948), pp. 23-4.

6 Brown, “Ferdinand David's Editions,” p. 119. Quoting *Allgemeine musikalische Zeitung*, 7 (1805), col. 500: “unter die vollendetsten Violinspieler”.

7 *Ibid.* Quoting *Allgemeine musikalische Zeitung*, 7 (1805), col. 500: “...eine unbeschreibliche Zierlichkeit, Nettigkeit und Elegance; eine äusserst lieblich Zartheit und Reinheit des Spiels...”

not only for his skill at violin, but also for his piano playing and prodigious musical memory. Said his colleague Ignaz von Seyfried: “Clement was a born genius... Whatever he wished to do, he could do”<sup>8</sup>. It was for this Clement that Beethoven composed his Violin Concerto.

Besides contemporary accounts of Clement's violin playing, we also have as a source Clement's own Violin Concerto in D major. Beethoven was certainly familiar with these piece, premiered twenty months before his own Violin Concerto and on the same concert as the premiere of his “Eroica” Symphony. In looking at the two pieces side by side, we find much in common. The orchestration of flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings is identical, and the outlines of the movements are similar as well. A brief, movement-by-movement comparison would not be irrelevant in demonstrating the close link between Beethoven and Clement.

In the openings of the two concerti, we find a distinctly martial element. Though the execution of the march-beat is carried out by different instruments—arguably more effectively by the timpani in Beethoven's Violin Concerto—a common thread is still audible.

Ex. 1a Clement: Violin Concerto in D major (arr. violin and piano), first movement, measures 1-5

**Allegro maestoso**

Solo Violin

Violin 1

Violin 2

Viola

Violoncello

Contrabass

8 Brown, Clive. “Introduction to Franz Clement: Violin Concerto in D major.” A-R Editions, Inc., 2005, p. viii.

## Ex. 1b Beethoven: Violin Concerto in D major, first movement, measure 1-8

**Allegro ma non troppo**

**Tutti**

The score shows the following parts and dynamics:

- Flauto:** Rests throughout.
- Oboi:** *(p) dolce* in measures 1-4, *cresc.* in measure 5, *sf* in measure 6, and *p* in measure 7.
- Clarinetti in A:** *(p) dolce* in measures 1-4, *cresc.* in measure 5, *sf* in measure 6, and *p* in measure 7.
- Fagotti:** *p dolce* in measures 1-4, *cresc.* in measure 5, *sf* in measure 6, and *p* in measure 7.
- Corni in D:** Rests throughout.
- Trombe in D:** Rests throughout.
- Timpani in D-A:** *p* in measures 1-4, *p* in measure 5, and *p* in measure 7.

And throughout the first movements, we find suspiciously similar passages—though not completely surprising if one accepts the theory that Beethoven directly sought Clement's advice in the composition of certain passages.

## Ex. 2a Clement: Violin Concerto in D major (arr. violin and piano), first movement, measures 124-5

124

131 131

## Ex. 2b Beethoven: Violin Concerto in D major, first movement, measures 156-7 (top stave: alternate figuration)

Ex. 3a Clement: Violin Concerto in D major (arr. violin and piano), first movement, measures 193-9

PIANO SCORE

Ex. 3b Beethoven: Violin Concerto in D major, first movement, measures 204-11

Notice Clement m. 193 and Beethoven 204; the trill on b'' in both; and the surprising F in Clement m. 198 and Beethoven m. 207. A quick glance at the solo violin part of the two concerti

would probably have many more immediate similarities.

The second movements of the two concerti have less in common with each other than do the outer movements. They are both traditionally regarded as *Romanze*, a genre of slow movement that had begun to replace the traditional ABA slow movement around the time of their compositions. However, this application of the *Romanze* is not unique to the violin concerti of Beethoven and Clement. So we will not dawdle on this movement.

The two finales are both Rondos in 6/8 meter. While this is not particularly unusual, the openings of the two movements are very similar in shape and character. In fact, it is whispered in Vienna that Clement was the true composer of the theme to Beethoven's rondo. Though the veracity of this statement cannot be confirmed—and, in Clive Brown's opinion, is irrelevant, given that Clement would not be able to do with the theme what Beethoven did—a quick glance at the two themes, side-by-side, reveals a kinship. This is apparent not solely in the theme itself, but also in Beethoven's and Clement's introduction of a lightly orchestrated theme, followed by a fully orchestrated repetition of that theme.

Ex. 4a Clement: Violin Concerto in D major (arr. violin and piano), third movement, measures 1-8

**Rondo: Allegro**  
Solo  
*dolce*

Tutti  
*f*

Ex. 4b Beethoven: Violin Concerto in D major, third movement, measures 1-9

**Rondo**  
sul G  
*p*

8

Finally, Robin Stowell notes an interesting pattern found in the first movement of the Clement Concerto and the third movement of the Beethoven Concerto. Though they could not be considered analogous passages, one can't help but wonder if this is merely coincidental.

Ex. 5a Clement: Violin Concerto in D major (arr. violin and piano), first movement, measures 377-9 (before the cadenza)



Ex. 5b Beethoven: Violin Concerto in D major, third movement, measures 279-292 (including and following the cadenza)



With all of this evidence, it is clear that Clement's Violin Concerto, the only other early nineteenth-century example of a violin concerto in the Viennese Classical idiom<sup>9</sup>, was a significant influence on Beethoven's Violin Concerto. This, combined with the fact the Concerto was officially written for and premiered by Clement, should give the conscientious performer reason for knowing Clement's equipment and playing style.

According to Brown, Clement would likely have strung his violin with pure gut for the E-, A-, and D-strings, and with a silver-wrapped gut G-string. His choice of bows is harder to pin down. The Tourte bow, which is the style of bow used today, was already becoming the dominant form of the bow among prominent violinists at the beginning of the nineteenth-century. However, Clement may also have used a more old-fashioned bow and bowing style, advocated by Wilhelm Cramer in the second half of the eighteenth-century. Brown suggests that certain passages in Clement's Concerto are particularly suited to Cramer's style of playing. By the time of the premieres of the two concerti, however, Cramer's bowing style was becoming ever irrelevant

<sup>9</sup> *Ibid.* p. vii.



—much like Clement himself, within a few decades!

We have already generally characterized Clement's playing as clean and delicate, yet weak compared to the violinists of the Viotti School. For specific musical decisions regarding phrasings and bowings, we can turn to a surprising source: Jacob Dont's edition of the Beethoven Violin Concerto, published by Schlesinger in Berlin, circa 1880. A summary of the preface is as follows: Jacob Dont's father, a cellist in the Imperial and Royal Court Opera in Vienna, was present in the orchestra during the premiere and many subsequent performances of the Beethoven Violin Concerto by Clement. The father marked “very precisely the version wished for by Beethoven”<sup>10</sup> for the education of his son, Jacob. Dont's edition is therefore the most direct link we have to Clement's performance of the Beethoven Violin Concerto, supposedly with Beethoven's approval. Although a complete description of every alteration would be beyond the scope of this paper, some general statements can be made. Compared to his contemporary, Ferdinand David—as well as in most other editions—Dont leaves more passages unbowed (measures 151-64, for example), though he most certainly does not shy away from adding some outrageous—though not necessarily inauthentic—bowings.

Ex. 6 Beethoven: Violin Concerto in D major, first movement, measures 139-41



Brown makes the observation that Dont, presumably reflecting the practices of Clement, often marks “squarer” bowings than David.<sup>11</sup>

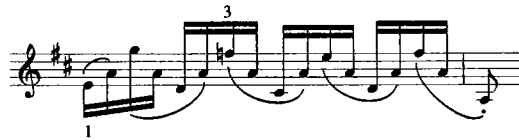
<sup>10</sup> Brown, “Ferdinand David's Editions,” p. 124.

<sup>11</sup> *Ibid.* p. 127.

Ex. 7a Beethoven: Violin Concerto in D major, first movement, measures 428-9 (ed. Dont)



Ex. 7b Beethoven: Violin Concerto in D major, first movement, measures 428-9 (ed. David)



To round out what we know about Clement's playing: Brown states with confidence that Clement would have employed sparse vibrato—as an ornament, rather than an omnipresent color—and moderate portamento. And now that you have just absorbed all of this information about Clement's style of violin playing, I will now call into question Clement's legitimacy on the throne of Beethoven's Violin Concerto.

### *The Viotti School*

It cannot be denied that Beethoven composed his Violin Concerto explicitly for Clement. However, given Clement's very individual and soon-to-be-defunct style of playing, and Beethoven's association with so many prominent violinists of the Viotti School, it would behoove us to look for links to that dominant style of violin playing.

The ascendancy of the French Violin School occurred not long before Beethoven composed his Violin Concerto. Even as late as 1780, the dominant was school was the Italian school, exemplified by Tartini and Locatelli. But in 1782, an Italian violinist named Viotti arrived in Paris. Though he was initially criticized for his flashy manner of playing, audiences within the year “begin to forgive him for not being born in France”<sup>12</sup>. He readily absorbed the French tradition, mixing it with his own native heritage. In particular, it was the genre of the violin concerto that received the most impact from him. Viotti's concept of the violin concerto is

<sup>12</sup> Schwarz, Boris. “Beethoven and the French Violin School.” *Musical Quarterly*, Vol. 44, No. 4 (Oct 1958), p. 432. Quote of the *Mercure de France*, April 1783.

what became known as the French Violin Concerto, and he and his disciples left a great many examples in this genre. Between themselves, Viotti, Kreutzer, Rode and Baillot composed seventy violin concerti.

The French Violin Concerto, concisely described:

The first movement of the French violin concerto was usually divided into four orchestral ritornellos and three solos. A march-like opening was traditional but not obligatory; some concertos begin lyrically while others have the impassioned sweep and agitation of the contemporary operatic overture... The central slow movements of French concertos of the period are usually *romances*, incorporating themes that recall popular song... Occasionally, the second movement of French concertos led without break into the finale... French finales are normally brilliant, witty *rondeaux*...<sup>13</sup>

This also serves as a very general description of Beethoven's Violin Concerto. Though the martial nature in this otherwise lyrical piece is largely restricted to the timpani motive, one needs only to look at the piano cadenza, composed by Beethoven for the Op. 61a Piano Concerto, for further support of a military connection.

Ex. 8 Beethoven: Violin Concerto in D major, first movement, excerpt from cadenza

The musical score for Ex. 8 is presented in two systems. Each system contains three staves: a grand staff for the piano (Pf.) and a single staff for the timpani (Tp.). The key signature is D major (two sharps) and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The timpani part features a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic. The score concludes with a double bar line and repeat dots.

<sup>13</sup> Stowell, *Beethoven: Violin Concerto*. Robin Stowell borrowed liberally from Schwarz's "Beethoven and the French Violin School," pp. 436-9.

Citing other examples from the concerti of Viotti and Kreutzer, Stowell convincingly argues that “one may legitimately regard much Beethoven's Violin Concerto as an individual and advanced interpretation of the French school's, and especially Viotti's, conception”<sup>14</sup>.

Clement is known to have performed concerti by Viotti from time to time—after all, the concerti of Viotti and his disciples had essentially replaced the old concerto repertoire by 1800<sup>15</sup>. However, his style of playing is generally regarded as not well suited to those concerti. It is interesting, then, that Beethoven, chose to write such a concerto for Clement. This may be the reason that Beethoven restricted the more dramatic gestures to the orchestra, while demanding that the soloist explore the stratosphere on the E-string, a register where Clement was known to be at home. But it could be argued that Beethoven was attempting to adopt to Clement a type of instrumental piece that did not fit Clement very well. (Beethoven did the same thing—unsuccessfully—with his Op. 96 Sonata and Rode. A review of the performance by Rode and Archduke Rudolph stated that the piano part was performed “with more understanding of the work and with more soul” than the violin part, adding that “Mr. Rode's greatness does not seem to lie in this type of music”<sup>16</sup>.) An 1833 performance of the Concerto in Vienna by Clement prompted criticism of his old-fashioned bowing and rough, piercing tone; an 1828 performance of the work in Kassel by Pierre Baillot's pupil Adolf Wiele, on the other hand, garnered praise for Wiele but criticism for his choice of repertoire: “Many listeners wished that he had chosen a different composition”<sup>17</sup>.

Though we have encountered many reviews of Clement and the violinists of the Viotti School, we haven't moved very far beyond the broad terms used in these reviews. Let us therefore look at a very specific aspect of playing, the point of division between many violin

14 *Ibid.* p. 19.

15 Schwarz, “Beethoven and the French Violin School,” p. 432.

16 *Ibid.* p. 441. Quoting *Gloggl's Musikzeitung*, 4 Jan 1813.

17 Stowell, *Beethoven: Violin Concerto*, p. 32-3. Quoting *Allgemeine Musikalische Zeitung* 31 (1829), col. 379.

schools of that period: bowing.

*Bowing and Articulation*

With the recent invention of the Tourte bow, early nineteenth-century violinists did a lot of experimenting with bow strokes. One of the more controversial techniques was that of *spiccato*, the springing bow stroke. Its primary exponent was Cramer, with whom Clement probably had some contact during his time in London. The debate occurred over passages of successive, detached notes in a quick tempo. Such passages could be played both on-the-string, as in *martelé*, or off-the-string, *spiccato*, which produces different effects. Though the *spiccato* was admired by some for its brilliance, it was criticized by others for its frivolousness. One particularly harsh article stated that “many, however, ruined their former style of playing, after painstaking effort to play with the middle of the bow, through too strong a pressure on the strings. The bow hopped here and there, and the tone became unpleasant, coarse, and scratchy”<sup>18</sup>. (One can almost hear the 1833 review of Clement's “rough, piercing tone” in this article.)

The violinists of the Viotti School completely eschewed the springing bow stroke. The ascendancy of the “aesthetic of string sound which stressed a singing style, expressive delivery, strong tone, forceful accent and broad or *martelé* bowstrokes in passagework”<sup>19</sup> can be almost completely credited to the prestige of Viotti and his followers. They adhered to their on-the-string stroke arguably to a fault, as Louis Spohr was criticized for “[taking] pains to play the passagework in particular with long-drawn-out and unbroken bowstrokes... not infrequently [spoiling] thereby the character of the allegro”<sup>20</sup>. (Though not relevant to this paper, the reader may be interested to know that, in his lifetime, Spohr never moderated his views on *spiccato*. However, Paganini is widely credited to have revived this stroke in the 1820s.)

<sup>18</sup> Brown, Clive. “Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing.” *Journal of the Royal Musical Association*, Vol. 113, No. 1 (1988), p. 101.

<sup>19</sup> *Ibid.*

<sup>20</sup> *Ibid.* p. 103. Quoting *Allgemeine musikalische Zeitung* 10 (1807-8), pp. 313-4.

Just as Dont serves as a proxy for Clement, we may find the proxy of the Viotti School in David. David provides us with the earliest bowed and fingered editions of Beethoven's works, including the Violin Concerto. His connection to the Viotti School is through his teacher Spohr, who was regarded as the most important German representative of this style.<sup>21</sup> Brown also observes that David's markings coincide with Spohr's markings in comparable passages in Spohr's own works.<sup>22</sup> And, like Spohr, David largely eschewed the use of *spiccato* in Classical repertoire.<sup>23</sup> Looking at excerpts from the chamber works of Beethoven, we can see that David often used a *martelé* stroke where modern violinists more often employ *spiccato*.

Ex. 9 Examples from Clive Brown's article "Ferdinand David's Editions of Beethoven," p. 142

Beethoven: String Quartet in C minor Op. 18 No. 4, fourth movement, bars 204-8



Beethoven: String Quartet in B♭ Op. 18 No. 6, first movement, bars 2-5



Beethoven: String Quartet in D Op. 18 No. 3, first movement, bars 28-31



Beethoven: Piano Trio in E♭ Op. 1 No. 1 fourth movement, bars 54-64



21 *Ibid.* p. 103.

22 Brown "Ferdinand David's Editions," p. 121.

23 *Ibid.* p. 144.

Beethoven: String Quartet in B $\flat$  Op. 130, sixth movement, bars 48–56



Beethoven: String Quartet in F Op. 59 No. 1, first movement, bars 259–62



In the Violin Concerto, David adds slurs more frequently than does Dont. This may be due to the style of bowing employed by Clement. In measures 151-64, for instance, the figured unbowed would be suitable for *spiccato*, while David apparently adds slurs to this figure.<sup>24</sup>

We can thus conclude that Beethoven's Violin Concerto would take very different forms in the hands of Clement and a violinist of the Viotti School. But given the overwhelming evidence in favor of Clement's style—namely, the fact the Violin Concerto was written with him in mind—are there any other reasons to think that the style of the Viotti School might actually be more appropriate?

#### *The Sixth Piano Concerto*

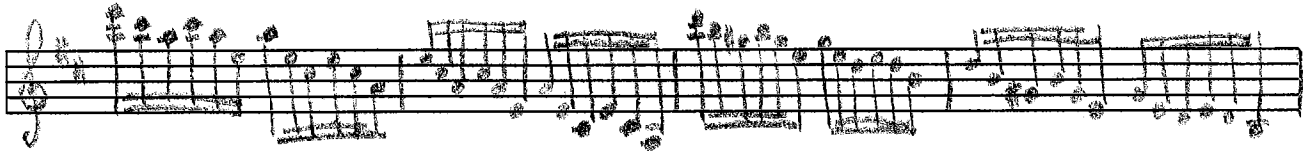
A comparison of the solo violin part and the solo piano part is relevant to this discussion. Due to the textual history and lost manuscripts, there is no way to tell for certain whether the notes we find in the solo violin part of the *Stichvorlage* were actually sanctioned by Beethoven. The solo piano part, also found in the *Stichvorlage*, provides us with an additional source against which possible errors may be found. For example, Tyson uses the solo piano part to make the follow editorial change to the solo violin part:

<sup>24</sup> *Ibid.* p. 127.

Ex. 10a Beethoven: Violin Concerto in D major, third movement, measures 81-4 (in all sources)



Ex. 10b Beethoven: Violin Concerto in D major, third movement, measures 81-4 (from the solo piano, right hand)



Though Tyson claims that the autograph score is ambiguous (whereas all other sources are very unambiguous), his main reason is that measure 83 sounds better when it stands in the same relation to 84 as 81 stands to 82.

More importantly for our discussion than the notes in the score, the piano version shows that Clement was not the only musician Beethoven had in mind while composing the Violin Concerto. In the autograph score, we find evidence that Beethoven began realizing the left hand of the piano (the right hand is largely derived from the solo violin part) while still editing the violin part for publication. This would suggest that the Violin Concerto should be considered in the context of the period, as opposed to the context of a particular instrumentalist.

*Franz Alexander Pössinger*

There are two theories that name Franz Alexander Pössinger as a significant figure in the genesis—or, at the very least, publication—of Beethoven's Violin Concerto. Pössinger worked in a publishing house, and also happened to be an accomplished violinist and composer. Were Pössinger to be a significant influence on the Violin Concerto we have today, the idiosyncratic playing style of Clement would be less relevant than if he were the only violinist with whom Beethoven worked in the composition of this piece. Though we have no information regarding



which violin school Pössinger may have followed, the dethroning of Clement would likely be enough to elevate the study of the more dominant Viotti School in the eyes of the historically-informed, modern performer.

The first theory actually replaces Clement with Pössinger as Beethoven's violinist, after the premiere of the piece in 1806. We have direct evidence that Beethoven asked for Pössinger's input on certain passages in Beethoven's Fourth Piano Concerto.<sup>25</sup> Hans-Werner Küthen theorizes that Beethoven also asked for Pössinger's help in making certain passages more idiomatic for the violin. He bases this theory on the phrase, "Pössinger pressant," which appears on the last page of the *Stichvorlage*. Pössinger as Beethoven violinist-on-retainer would mean that Clement did not have a role in the final form of the Violin Concerto, and that his role in the premier was arguably irrelevant<sup>26</sup>.

The second theory, proposed by Fritz Kaiser, names Pössinger as the preparer of the solo parts, but not necessarily at the behest of Beethoven. Kaiser makes the case that the solo part actually existed in two separate (lost) manuscripts, of which the version we have today is an amalgam. Many passages exist in multiple forms in the autograph score, and Kaiser argues that the alternate versions written on separate staves are not to be treated as *ossias*, but instead as self-contained versions. In Kaiser's two hypothetical versions, parallel passages are treated analogously, and the two versions are logically distinct. Two examples of such passages are shown on the following few pages:

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25 Küthen, H.W. "Wer schrieb den Endtext des Violinenkonzerts op. 61 von Beethoven: Franz Alexander Pössinger als letzte Instanz für den Komponisten." *Bonner Beethoven-Studien* 4, 2005.

26 "Irrelevant" in the sense that, though it had its place in the genesis of the Concerto, it is nothing but a footnote in the proper performance practice of the piece.

Ex. 11a Beethoven: Violin Concerto in D major, first movement, measures 152-65 (version I)

Handwritten musical score for Ex. 11a, version I, measures 152-65. The score consists of five staves of music, all in treble clef. The key signature is D major (two sharps). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of double bar lines and repeat signs throughout the piece.

Ex. 11b Beethoven: Violin Concerto in D major, first movement, measures 152-65 (version II)

Handwritten musical score for Ex. 11b, version II, measures 152-65. The score consists of five staves of music, all in treble clef. The key signature is D major (two sharps). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of double bar lines and repeat signs throughout the piece.

Ex. 11c Beethoven: Violin Concerto in D major, first movement, measures 152-65 (amalgam)

Musical score for Ex. 11c, measures 152-65. The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff begins at measure 154 and includes a triplet of eighth notes. The second staff begins at measure 158. The third staff begins at measure 162 and includes dynamic markings: *cresc.*, *f*, *(dimin.)*, and *dolce*. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

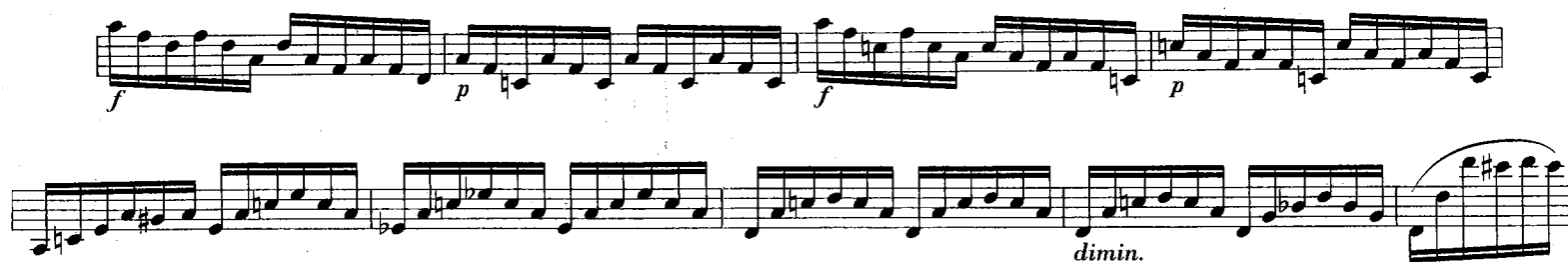
Ex. 12a Beethoven: Violin Concerto in D major, third movement, measures 260-8 (version I)

Musical score for Ex. 12a, measures 260-8 (version I). The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first two staves contain musical notation with various annotations, including slurs and dynamic markings. The third staff is mostly empty, with some faint markings.

Ex. 12b Beethoven: Violin Concerto in D major, third movement, measures 260-8 (version II)

Musical score for Ex. 12b, measures 260-8 (version II). The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first two staves contain musical notation with various annotations, including slurs and dynamic markings. The third staff contains musical notation with a large slur over the final measures.

Ex. 12c Beethoven: Violin Concerto in D major, third movement, measures 260-8 (amalgam)



If Kaiser is correct, then the matter of Clement's style v. the Viotti School becomes the least of our worries. He goes so far as to call the “amalgated” version “a parody of the original text,” regarding it as confused, disjointed, and illogical.<sup>27</sup> Willy Hess agrees with Kaiser in that “uncertainty must remain as long as one manuscript is missing”<sup>28</sup>, but Shin Kojima believes that a morphological examination reveals that the final version does naturally arise from the earlier, extant sources.<sup>29</sup>

The answer to the question of which stylistic approach the historically-informed performer should take is not as simple as that of the violinist for whom the Concerto was written. Beethoven, after all, casually tossed around his dedications—both the “Eroica” Symphony and “Kreutzer” Sonata come to mind. And, as callous as this may sound, Beethoven was losing his hearing at this point, and therefore may not have been the best judge of violinists. Both Pierre Baillot and Henri Vieuxtemps, who managed to convince critics of the Concerto's merit in 1828 and 1834, respectively, were violinists of the Viotti School. The possible role of another violinist, Pössinger, in the genesis of the Concerto also weakens Clement's position as the interpreter chosen by Beethoven. Aside from the enigmatic inscription to Clement—“clemency for Clement” is not the strongest show of confidence by Beethoven in Clement—the only evidence of Beethoven's approval of Clement's playing comes from a biased source: the preface to Dont's

<sup>27</sup> Stowell, *Beethoven: Violin Concerto*, p. 55.

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.* p. 58.

edition of the Concerto. Dont would have been concerned with selling copies of his edition, and anecdotal evidence of Beethoven's approval added a sense of legitimacy to Dont's edition.

While Brown may be correct in saying that Clement has not received the credit he is due for his own Violin Concerto in D major<sup>30</sup>, I believe that Clement has received more credit than he deserves for his role in the genesis of Beethoven's Violin Concerto. Given his subsequent decline and generally lukewarm reviews, study and application of Clement's playing style would be more of an academic exercise than a musical performance. The violinists who truly brought to life the Concerto are Baillot and Vieuxtemps of the Viotti School, and it is from this school that we should learn the performance practice of the day.

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30 Brown, "Introduction," p. vii.