

LA 'SCUOLA VIOLINISTICA FRANCO-BELGA' DA G.B. VIOTTI A E. YSAÏE

CONVEGNO INTERNAZIONALE
9-11 luglio 2012, La Spezia, Italy
CAMEC (Centro di Arte Moderna e Contemporanea)

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KEYNOTE SPEAKERS

DAVID MILSOM (University of Huddersfield, UK)
RENATA SUCHOWIEJKO (Jagiellonian University, Kraków)

LUNEDÌ 9 LUGLIO

ore 10.00-10.30: *Registrazione e accoglienza*

10.30-11.00: **Apertura dei lavori**

- **Roberto Illiano** (Centro Studi Opera Omnia Luigi Boccherini / Società dei Concerti della Spezia)
- **Francesco Masinelli** (Presidente Società dei Concerti della Spezia)
- **Massimiliano Sala** (Presidente Centro Studi Opera Omnia Luigi Boccherini, Lucca)
- **Étienne Jardin** (Coordinatore scientifico Palazzetto Bru Zane, Venezia)
- **Cinzia Aloisini** (Presidente Istituzione Servizi Culturali, Comune della Spezia)
- **Paola Sisti** (Assessore alla Cultura, Provincia della Spezia)

11.00-13.00: **Nicolò Paganini e la scuola franco-belga**

(Chair: **Roberto Illiano**)

- RENATO RICCO (Salerno): *Virtuosismo e rivoluzione: Alexandre Boucher*
- ROHAN H. STEWART-MACDONALD (Leominster, UK): *Approaches to the Orchestra in Paganini's Violin Concertos*
- DANILO PREFUMO (Genova): *L'influenza dei Concerti di Viotti, Rode e Kreutzer sui Concerti per violino e orchestra di Nicolò Paganini*



13.00 Pranzo



15.00-16.00: **Keynote Speaker 1**

- DAVID MILSOM (University of Huddersfield, UK): *The 'Franco-Belgian' School of Violin Playing: Towards an Understanding of Chronology and Characteristics, 1850-1925*



Pausa caffè



16.30-18.30: **L'influenza della scuola franco-belga sul violinismo europeo e d'oltreoceano**

(Chair: **Massimiliano Sala**)

- CAMILA FRÉSCA (San Paulo, Brasil): *A Violin Genre in Brazil: The Franco-Belgian School and the Development of the Violin as an Autonomous Instrument*
- ANA LUQUE FERNÁNDEZ (Granada): *Franco Belgian School Influences in the Writing of Violin Etude Collections in Spain: Monasterio, Manén, and Quiroga*
- DIANE OLIVA (Columbia, SC): *Madame Louise Gautherot: An Emissary of Viotti's Violin School in England*
- ULIANA DRUGOVA (Montréal, Canada): *L'approche pédagogique de Lucien Capet, et son rayonnement en Amérique à travers la figure d'Ivan Galamian*



20.00 Cena



MARTEDÌ 10 LUGLIO

10.00-11.00: **Compositori, liutai e mecenati (I)**

(Chair: Fulvia Morabito)

- MELISSA L. KHONG (New York, NY): *A “Neo-Beethovenian” Approach? Guillaume Lekeu and the Revival of the Beethovenian String Quartet*
- MARIATERESA DELLABORRA (Pavia): *Viotti-Fétis: quartetti a confronto*



Pausa caffè



11.30-13.00: **Compositori, liutai e mecenati (II)**

(Chair: Fulvia Morabito)

- SYLVIA KAHAN (New York, NY): *Sewing Machines and Strads: The Curious Case of Victor Reubsæet, “Duc de Camposelice”, 19th-Century Music Patron*
- CHRISTINA LINSEMEYER (Helsinki): *«Lutherie artistique» and Inventing the Tradition of Stradivari*
- OLIVIER FLUCHAIRE (New York, NY): *The French School of Bow-Making in Mirecourt and Paris from François Xavier Tourte to Bernard Ouchard*



13.00 Pranzo



15.00-16.00: **Keynote Speaker 2**

- RENATA SUCHOWIEJKO (Jagiellonian University, Kraków): *« Toutes les passions rapprochent les hommes ». Le jeu du violon en tant qu’art oratoire et langue des sentiments*



Pausa caffè



16.30-18.30: **La tradizione di bravura belga**

(Chair: David Milsom)

- FABRIZIO AMMETTO (Guanajuato, Gto., México): *L’opera violinistica del virtuoso belga Alexandre-Joseph Artôt*
- PETER FRANÇOIS (Halle, Belgium): *Belgian Virtuosos on Tour. The Spread of the Techniques of the 19th-Century Belgian Violinists and Cellists Through Their Compositions and Travels*
- JESSIKA RITTSTIEG (Milton Keynes, UK): *Towards an Elucidation of Eugène Ysaÿe’s Aesthetic Persona*
- RAY IWAZUMI (New York, NY): *The Legacy of Eugène Ysaÿe Reflected through the Unpublished Markings in Printed Scores of Violin Works belonging to His Students*



20.30 Cena



MERCOLEDÌ 11 LUGLIO

10.00-11.00: **Violinisti parigini**

(Chair: Massimiliano Sala)

- ÉTIENNE JARDIN (Paris/Venise): *Les violonistes en concert à Paris (1822-1848)*
- Presentazione del volume DANCLA, Charles. *Notes et souvenirs*, prefazione di Étienne Jardin (Lyon, Symétrie-Palazzetto Bru Zane, 2012).



Pausa caffè



11.30-13.00: **Il repertorio pedagogico per violino**

(Chair: Rohan H. Stewart-MacDonald)

- CÉCILE KUBIK (Paris): *Des méthodes pédagogiques inédites comme contribution à la connaissance interprétative du XIX^e siècle violonistique français*
- DIANE TISDALL (London): *Back to Basics: The Selection of Violin Pedagogical Repertoire at the Paris Conservatoire*
- WALTER KREYSZIG (Saskatoon/Vienna): *Charles-Auguste de Bériot's "beau art" as Key to His Founding of the Franco-Belgian Violin School: On the Relationship between Violin Pedagogy and Compositional Practice*



13.00 Pranzo



15.00-16.00: **Tecniche violinistiche**

(Chair: Renato Ricco)

- PHILIPPE BORER (Boudry, Switzerland): *«Régime libre» vs. «régime contraint»*
- CAROL LIEBERMAN (Worcester, MA): *Vibrato and the Franco-Belgian Violin School: A Lecture Demonstration*



Pausa caffè



16.30-18.00: **Baillot e la scuola franco-belga**

(Chair: Renata Suchowiejko)

- ANNE PENESCO (Lyon): *Baillot et l'École franco-belge de violon : tradition et modernité*
- FABIO MORABITO (London): *The 'Genius of Performance' and the String Quartet Concert: Pierre Baillot's Markings in the Chamber Music by Cherubini and Beethoven*
- MARIA TERESA ARFINI (Aosta): *Il ruolo dell'interprete nella riscoperta della musica antica: Pierre Baillot e la musica strumentale di Johann Sebastian Bach*

Abstracts

Keynote Speakers

- **David Milsom** (University of Huddersfield, UK)

The 'Franco-Belgian' School of Violin Playing: Towards an Understanding of Chronology and Characteristics, 1850-1925

Whilst the term 'Franco-Belgian School' has been applied numerous times to create a distinction between the Germanic line of violin performance stemming from Louis Spohr and later generations influenced by his teaching and style (notably the violinists Ferdinand David and Joseph Joachim) and violinists such as Vieuxtemps, Sarasate and Ysaÿe, the precise chronological distinction is rather harder to pin down, as is the set of performance characteristics themselves. Early recordings of players such as Sarasate (trained in Paris) and Joachim (a pupil of Ferdinand David and protégé of Felix Mendelssohn) show clearly key distinctions of style and aesthetic purpose, but the genesis of this distinction is more elusive. Given that writers such as Spohr based his ideals in the early Paris school of Baillot, Kreuzter and Rode (from the commonly-acknowledged common root in Viotti), before at least 1850 it is difficult to isolate distinguishing characteristics. At the end of the nineteenth-century, however, Joachim & Moser in their «Violinschule» (published in 1902-1905) speak critically of the Franco-Belgian school; it remains however that the distinction is mainly owed to critical comment by German writers keen to assert the intellectual supremacy of their approach. To what extent then, is the distinction real, or imagined? What are the earliest sources to hint at a bifurcation of styles, if indeed this characterisation is apt? This keynote paper will attempt to trace the roots of the idea in sources such as Charles de Bériot's «Méthode de violon» of 1858, which might be said to indicate much in common with other writers irrespective of nationality but, at the same time, suggests some disparity of ideas. Evidence for the final flowering of the tradition in any audible sense in the 1920s will be examined (before the cementing of a more-or-less unified 'international style' by World War 2 – which appears to have prevailed, albeit with modification, until more recent distinctions between 'mainstream' and 'HIP' persuasions). As part of this process of trying to establish a chronology, the characteristics of the so-called 'Franco-Belgian' school will be examined, in terms as general as attitudes to the musical text and the role of the performer, to more specific aspects of style, focussing on types and uses of portamenti and vibrati. The paper will end by reviewing some of the research-based attempts to invoke aspects of the Franco-Belgian tradition in the work of new scholar-performers, such as Dr Ilias Devetsoglou (University of Leeds). The talk will be illustrated by recordings and live performance by the speaker.

- **Renata Suchowiejko** (Jagiellonian University, Kraków):

«Toutes les passions rapprochent les hommes». Le jeu du violon en tant qu'art oratoire et langue des sentiments

Dans son «Cours complet d'harmonie et de composition» (1808) Jérôme-Joseph Momigny affirme: «La Musique est l'art d'éouvoir, avec des sons, l'esprit et le cœur. C'est en exprimant les idées, les passions et les sentiments, qu'elle parvient à ce but. Ce moyen et ce but sont, précisément aussi, le but et le moyen de toutes les langues; donc la Musique est une langue». Anton Reicha exprime une vue semblable dans son «Traité de haute composition» (1824). Malgré leurs désaccords sur de nombreuses questions théoriques afférentes à la pratique de la composition, les deux auteurs s'unissent dans la conviction que l'art des sons possède des propriétés linguistiques. Cette conception linguistique de la musique fut au centre des questionnements de l'esthétique française du XVIII^e siècle et continua de résonner pendant longtemps, jusqu'au romantisme. Étienne Bonnot de Condillac en jeta le premier les fondements philosophiques. Condillac pensait que tout savoir provient d'une expérience des sens. En décrivant la genèse de la langue, il a pointé l'unité primitive de la prosodie, du chant et de la parole mimétique dans l'art antique. Cette pensée fut ensuite reprise par Jean-Jacques Rousseau qui en fit l'un des fondements de sa théorie de la musique. Selon Rousseau, la musique et la langue jouissent de racines communes en tant qu'elles communiquent, l'une et l'autre, des émotions: «Toutes les passions rapprochent les hommes. [...] Ce n'est ni la faim ni la soif, mais l'amour, la haine, la pitié, la colère, qui leur ont arraché les premières voix». La musique n'est donc pas seulement «l'art de combiner des sons d'une manière agréable à l'oreille»: elle pénètre plus profondément dans la sphère intime des sensations humaines. L'identification de la musique à une langue – idée que Rousseau élève au rang de dogme – influencera fortement ses successeurs. Dans la première moitié du XIX^e siècle, elle sera vivement discutée par les théoriciens, les compositeurs et les interprètes. Les traités théoriques français foisonnent de l'idée métaphorique d'une œuvre musicale en tant que «discours sonore». Dans la pensée allemande, cette idée moins durable fut rapidement remplacée par «l'organicité» et la métaphore de «l'organisme vivant». Comparer la musique à un art de la prononciation a trouvé un écho puissant dans les méthodes de violon, notamment dans «Méthode du Conservatoire», chez Baillot et Bériot. Les conceptions des maîtres français formées dans la tradition esthétique du XVIII^e siècle sont les signes précurseurs d'une idéologie romantique qui tend progressivement à s'affirmer. Baillot affirmait: «les notes sont employées dans la musique comme les mots dans le discours;

elles servent à construire une phrase, à former un sens», et d'ajouter: l'art musical doit avoir pour but d'émouvoir, de parler à l'âme en charmant l'oreille, de faire naître une image dans l'esprit, et, plus souvent encore, un sentiment dans le cœur». L'aspect «discursif», la référence à la sphère des sentiments en tant que source d'expériences esthétiques et d'activité créatrice ont constitué les axiomes principaux des méthodes de violon, créant un socle théorique au style d'interprétation. Bériot a fortemente accentué ces aspetti dans sa Méthode de Violon. Il dichiarait d'emblée: «notre intention est moins d'étendre encore le mécanisme, que de conserver au Violon son véritable caractère: celui de reproduire et d'exprimer tous les sentiments de l'âme. [...] La musique étant, avant tout, une langue de sentiment, sa mélodie renferme toujours en elle un sens poétique; une parole, réelle ou fictive, que le violoniste doit avoir sans cesse dans l'esprit, afin que son archet en reproduise l'accent, la prosodie, la ponctuation, et fasse, en un mot, parler son instrument». L'étude contestualisée des débuts de l'école franco-belge de violon – à travers le prisme de l'époque et de ses conditionnements esthétiques et culturels – permet de dévoiler les fondements d'une formation straordinaria dans l'histoire de l'art de l'interprétation.

Partecipanti

• **Fabrizio Ammetto** (Universidad de Guanajuato, Gto., México)

L'opera violinistica del virtuoso belga Alexandre-Joseph Artôt

Un importante rappresentante della scuola violinistica franco-belga è Alexandre-Joseph Artôt (1815-1845), un virtuoso ingiustamente poco conosciuto al giorno d'oggi. Morto a soli trent'anni, aveva intrapreso una brillante carriera concertistica internazionale, esibendosi tanto in vari teatri d'Europa, come pure in alcuni palcoscenici del continente nord-americano (Stati Uniti e Cuba): la sua tournée del 1843-1844 rappresenta una delle prime presenze di violinisti-virtuosi europei in America (contemporaneamente a quelle del conterraneo Henri Vieuxtemps e del norvegese Ole Bull). Le qualità esecutive di Artôt sono testimoniate dalla stampa dell'epoca (per esempio nella «Gazette musicale de Paris») e dalla stima di importanti compositori contemporanei, come Hector Berlioz che nel 1839 scrisse per lui l'elegante romanza per violino e orchestra «Rêverie et caprice», Op. 8 (H 88). Il catalogo di Alexandre-Joseph Artôt include una ventina di composizioni pubblicate, oltre ad alcuni quartetti d'archi e ad un quintetto per pianoforte ed archi inediti. Tra le composizioni date alle stampe – tutte improntate ad un accentuato virtuosismo – figurano «airs variés» (Op. 1 e 2), «fantaisies» (Op. 4, 5, 8, 11, 13, 16, 19), «rondeaux», «sérénades», «romances» (Op. 9, 14, 15, 20), tutte per violino con accompagnamento d'orchestra (o di pianoforte), oltre al Concerto per violino in La minore, Op. 18 (1845?), dedicato al violinista e compositore francese François-Antoine Habeneck, e ad una singolare serie di «Variations concertantes» (su testo italiano) per canto, violino e pianoforte, Op. 17 (1843), dedicate (ed eseguite assieme) al soprano francese Laure Cinti-Damoreau (1801-1863), celebre interprete rossiniana. Nel corso della relazione verranno analizzati alcuni aspetti della tecnica violinistica di Artôt.

• **Maria Teresa Arfini** (Università della Valle d'Aosta)

Il ruolo dell'interprete nella riscoperta della musica antica: Pierre Baillot e la musica strumentale di Johann Sebastian Bach

Nella lettera a Madame C. Kiené, madre della pianista parigina Marie Bigot de Morogue, del 4 settembre 1832, Felix Mendelssohn copia il preludio-corale «Ich ruf zu dir» BWV 639 dall'«Orgelbüchlein» di Johann Sebastian Bach e ne dà una sommaria descrizione, aggiungendo consigli circa l'esecuzione: «La voce superiore è il corale fiorito e dovrebbe essere eseguito all'organo con una registrazione robusta; al pianoforte dovrebbe essere suonato in ottave; oppure sarebbe ancora meglio, credo, che il Signor Baillot “cantasse” la voce superiore sul suo violino, nel qual caso il pianoforte potrebbe opportunamente accompagnare con le due parti inferiori». La prassi esecutiva da salotto, con un organico nuovo e più affine alle abitudini del pubblico e con uno stile ‘cantabile’ nell'esecuzione violinistica, parrebbe essere quella preferita dal compositore tedesco, quantomeno al fine di far apprezzare la musica bachiana nei salotti parigini. Mendelssohn, poco più che bambino, prese lezioni di pianoforte da Marie Bigot e di musica da camera da Pierre Baillot, mantenendo con quest'ultimo un legame d'amicizia per il resto della vita. Lo testimonia l'assiduità dei contatti epistolari e l'entusiasmo con cui Mendelssohn descrive l'attività concertistica nel segno di Bach del violinista francese. Pierre Baillot, molto influenzato dallo stile di Viotti e giustamente ascrivibile alla sua scuola, fu concertista di spicco e notevole didatta, insegnante di violino presso il Conservatorio di Parigi dal 1795. Suonò in duo con Marie Bigot soprattutto dal 1809 al 1813, eseguendo per esempio la Sonata in Si minore BWV 1014 e suscitando grande apprezzamento da parte di Jérôme-Joseph de Momigny. Questi sottolinea in particolar modo l'espressività e il sentimento dell'esecuzione di Baillot, che si esprimerà negli stessi termini nel suo trattato «L'art du violon» del 1834, ove si legge: «Tout traduire, tout animer, faire passer dans l'âme de l'auditeur le sentiment que le compositeur avait dans le sien». Qual era dunque il modo di suonare la musica del passato dei pionieri parigini del revival bachiano? Quali i pregiudizi che il pubblico nutriva nei confronti di tale repertorio? E quale pubblico? Sulla base di differenti testimonianze, dagli scritti di Baillot e Momigny alla corrispondenza con Mendelssohn e Ferdinand Hiller, tenterò di ricostruire l'approccio interpretativo alla musica bachiana, non privo di problemi estetici, di uno dei maggiori esponenti della vita musicale parigina d'inizio Ottocento.

• **Philippe Borer** (Société Suisse de Pédagogie Musicale):

«Régime libre» vs. «régime contraint»

While retaining close links with tradition, Paganini's bowing technique was highly individual and, in some respects, differed fundamentally in execution and effect from the principles expounded in the Method of the Paris Conservatoire and subsequent Schools of violin, including the Franco-Belgian School and the German School of Louis Spohr. Most interestingly, Carl Guhr singled out a notable contrast between Paganini's detached stroke and the on-the-string «détaché» prescribed by Baillot, Rode and Kreutzer. Instead of keeping his bow in constant and steady contact with the string, Paganini gave it a springing or whipping action, using it near the middle «with only so much of its length as is necessary to set the string in motion». Paganini clearly favoured resonance over sheer volume and power. The unheard-of articulatory quality of his playing and his mastery of tone shades, contrasts and timbres were due no doubt to thorough exploration and understanding of the physical and acoustic properties of the vibrating string. This paper contrasts two distinct modes of string vibration, i.e. the «régime libre» (free vibration) akin to lute or guitar playing, and the «régime contraint» (forced vibrations) in which the string, subjected to the continuous action of the bow, may not freely develop its natural harmonic spectrum; in that case the vibrations are said to be 'forced'; however through skillful bow manipulation involving judicious application of pressure and speed, they may, in some sense, also be free. Ideally their frequency is not altered by the bow which they are dependent upon only for their continuation. Nevertheless even a superior technician could never arrive at this squaring of the circle in passages consisting of rapid up and down strokes. There, uninterrupted contact and pressure, especially at bow changes, completely upset the parameters of free vibration, pitch and quality of sound. In blurring the natural resonance, this treatment hinders the reference to the harmonic spectrum. Significantly the «détaché à la corde» of the new 'revolutionary' French school was endorsed and systematised by Louis Spohr, an ardent advocate of equal temperament. He prescribed it as the fundamental bow technique in his «Violinschule», rejecting off-the-string strokes as 'trivial effects'. The source material under scrutiny and supporting documents include Carl Guhr, «Über Paganinis Kunst die Violine zu spielen» (1829); Friedrich Adolf Steinhausen, «Die Physiologie der Bogenführung auf den Streich-Instrumenten» (1916); Lucien Capet, «La Technique Supérieure de l'Archet» (1916); Wilhelm Trendelenburg, «Die natürlichen Grundlagen der Kunst des Streichinstrumentenspiels» (1925); Gino Ubertone, «I Principi Fondamentali della Tecnica dell'Arco nel Violino» (1932); Anne Penesco, «Paganini et l'école de violon franco-belge» (1982); Robin Stowell, «Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries» (1985); Luc Breton, «L'instrument à cordes dans l'occident chrétien» (1995); Clive Brown, «Polarities of Virtuosity in the First Half of the Nineteenth Century» (2010); Tatiana Berford, «Stilevye istoki tvorchestva N. Paganini» (2010).

• **Mariateresa Dellaborra** (Istituto Superiore di Studi Musicali 'F. Vittadini', Pavia)

Viotti-Fétis: quartetti a confronto

L'«Illustre chef de l'école des violonistes modernes», come Fétis definisce Viotti nella sua «Biographie universelle des musiciens», lascia una consistente produzione quartettistica (6 Quartetti Op. 1 W II, 1-6; «Six quatuors concertants» Op. 3 W II, 7-12; «Trois quatuors concertants dédiés à son frère» W II, 13-15; «Quatuor en sol mineur» WIIa: 1; «Quatuor en mi mineur», W IIa: 2; «Trois quatuors II livre», W IIa: 3-5; «Six quatuors d'airs inconnus dialogués et variés», W IId: 1-6) in cui sono contemperati gli aspetti più diversificati di forme e stili: dal «quatuor concertant» al quartetto di conversazione. La disamina dei tratti salienti individuati all'interno del «corpus» quartettistico costituirà il primo punto della relazione che si estenderà quindi ad esaminare la composizione quartettistica di François Joseph Fétis, attivo dal 1800 sul suolo francese. L'analisi dei tre quartetti composti verosimilmente prima del 1800 tenderà a evidenziarne le caratteristiche peculiari e nel contempo a rimarcare eventuali legami con la scuola di Viotti.

• **Uliana Drugova** (Université de Montréal, Canada)

L'approche pédagogique de Lucien Capet, et son rayonnement en Amérique à travers la figure d'Ivan Galamian

Lucien Capet (1873-1928); violoniste, chambriste et pédagogue fait partie de la grande lignée d'artistes qui ont contribué au rayonnement de l'école franco-belge du violon. En effet, son art issu des enseignements des violonistes Jean-Pierre Maurin et Pierre Baillot se répand au-delà des frontières françaises dès son vivant. L'objectif premier de cette conférence est de comprendre la considérable influence de Lucien Capet sur son élève arménien Ivan Galamian (1903-1981); fondateur de l'école américaine du violon telle que nous la connaissons aujourd'hui. De façon générale, le transfert au XIX^e siècle des traditions violonistiques européennes en sol américain s'est fait par divers moyens tels que les tournées de solistes célèbres, la publication de méthodes de violon en partie ou intégralement, et plus tard, par l'intermédiaire de l'enseignement prodigué aux États-Unis par des professeurs tels que César Thomson ou Louis Persinger, qui ont été des piliers de l'école franco-belge. Héritier de cet enseignement, Ivan Galamian, auteur de la méthode «Principles of Violin Playing & Teaching», est un exemple remarquable du transfert culturel qui a marqué le développement de l'école de violon américaine. En comparant ses écrits avec ceux de son professeur Lucien Capet, ce sont deux traditions violonistiques qui s'additionnent, la russe et la franco-belge mais où il semble que les conceptions pédagogiques de Capet occupent une place toute particulière. Lors de cette conférence, dans un premier temps, nous examinerons le point de vue des deux pédagogues sur la technique

violonistique et son rôle dans la musique. Prônant une technique au service de l'interprétation musicale, Galamian et Capet exposent tous deux l'importance de développer chez l'élève la notion de corrélation, c'est à dire «la capacité de rendre le passage de l'ordre cérébral à son exécution physique, aussi rapide et précis que possible» (Ivan Galamian, «Enseignement et technique du violon», Paris, Éditions Van de Velde, 1993, p. 14). Dans un second temps, nous observerons plusieurs éléments de la technique violonistique tels que le rôle et la tenue de l'archet, la variété des coups d'archet et l'utilisation du poids naturel du bras droit. Chez les deux violonistes, ces éléments se centrent autour d'une préoccupation fondamentale: la projection sonore. Dans une troisième partie nous nous attarderons sur l'ouvrage «La technique supérieure de l'archet; pour violon» qui servira de réservoir d'exercices à Galamian, ce dernier ne faisant que suivre l'exemple de son professeur soviétique Konstantin Mostras. Ce troisième point nous servira de conclusion et nous permettra de montrer comme des exercices techniques mis au point par Capet comme «le roulé» et «le collé» seront transportés d'abord en Union Soviétique et ensuite en Amérique où ils deviendront des éléments fondamentaux de la technique «l'école Galamian» à laquelle, nous avons nous-même adhéree pendant nos études.

• **Ana Luque Fernández** (Real Conservatorio Superior de Música 'Victoria Eugenia', Granada)

Franco Belgian School Influences in the Writing of Violin Etude Collections in Spain: Monasterio, Manén, and Quiroga

The Spanish Violin School is often described as being partly or directly in consequence of the Franco Belgian tradition. Brussels and Paris have always been preferred destinations for young Spanish violinists in search of teaching excellence. As well as the Franco Belgian masters such as Baillot, Kreutzer, Bériot, Vieuxtemps and Sauret, Spanish violinists have also made their contributions to the pedagogic literature. Felipe Libón (Cádiz, 1775-1838), student of Viotti, published his 30 Caprices Op. 15 in 1822. Later on Jesús de Monasterio (1836-1903), Joan Manén (1883-1971) and Manuel Quiroga (1892-1961), all wrote instructional works for the violin in the etude-caprice genre. Each of them wrote their works in different setting and with different objectives, whether them being academic or concert oriented. Jesús de Monasterio, was one of Charles de Bériot's most famous pupils. He was offered Bériot's position at the Brussels Conservatory but turned it down in order to continue his teaching in Madrid. Monasterio was founder of the Madrid Quartet Society and head of the Madrid Conservatory. He established a prosperous and modern violin school in Spain. His «Veinte Estudios Artísticos de Concierto» of 1878 for two violins resembles two works of his predecessors, Baillot's Opus posthumous and Wieniawski's Op. 18. Joan Manén studied with two pupils of Alard: Clemente Ibarguren and Frederic Balart. He was directly influenced by Sarasate, Sauret, Ysaÿe and Wieniawski. His Etudes and Caprices for violin and orchestra or piano, as well as his settings to this format of the Caprices by Vieuxtemps and Paganini, were quite a novelty.

• **Olivier Fluchaire** (College of Staten Island and Hunter College, CUNY/ Manhattanville College, NY)

The French School of Bow-Making in Mirecourt and Paris from François Xavier Tourte to Bernard Ouchard

The concept of the modern bow was first developed in France around 1785, by François Xavier Tourte (1747-1835). During the period when François was working with his elder brother Nicolas (1745-1807), performers such as Jean-Baptiste Viotti (1755-1824) were expressing their unhappiness with the available bows. Viotti, originally from Italy, lived in Paris from 1782-1792. During that time, he bought bows from François Tourte to go along with his Stradivarius violin. Viotti may have had great influence in advising François Tourte on the playing capability of his bows. The result was collaboration between the most famous violinist of his time working alongside the most gifted bow-maker in France. Another important musician, composer Louis Spohr (1784-1859) played an important role in the history of the Tourte bows, for he was the first to document their superiority in his pedagogical treatise «Violinschule» (1832). According to Spohr, the Tourte bow embodied «trifling weight with sufficient elasticity of stick and the beautiful and uniform bending, by which the nearest approach to the hair is exactly in the middle between the head and the frog». Following Tourte, the knowledge of bow-making was passed on through the oral tradition in the cities of Mirecourt and Paris, France. Throughout the nineteenth century, the Parisian workshops of Lupot, Pageot/Maire, Peccatte, Vuillaume/Voirin and Bazin led the way in bow production. Unfortunately, bow-making was interrupted by the wars that occurred during the first half of the twentieth century. As a result of these wars, the tradition of French bow-making was nearly lost. As Stéphane Tomachot (b. 1959) writes in the preface to «Les Luthiers Français»: «Who could have foreseen at the beginning of the 1960's, when French bow-making was on the point of vanishing (no more than three or four active members), that thirty years later, fifty French bow-makers would once again radiate within the world of the instruments which form the string quartet». In 1970, Étienne Vatelot (b. 1925), the world-renowned «luthier» and instrument dealer, took it upon himself to rebuild the tradition by creating a violin-making school in his birthplace of Mirecourt. The school opened a violin-making class in 1970 and, the following year, offered its first official bow-making class with a three-year curriculum under the supervision of Bernard Ouchard (1925-1979). From 1971 to 1981, the school trained nineteen bow-makers. The bows the students made, and those of Ouchard from this ten year period, were sold to the Parisian shops or sent to Belgium to the workshop of Jacques Bernard (1919-1992), better known as Bernard de Liège. After the death of Ouchard, the bow-making school closed its doors. Many of its former students petitioned to reopen the bow-making school but the project was abandoned. Instead, most of the graduates became teachers and communicated their knowledge to students. Modern bow-making started as a family business with the Tourte family. Its conceptions were advanced by the Parisian shops during the early nineteenth

century and embraced by string players. The goal of the Mirecourt School was to save an art, the knowledge of bow-making, and the superior work of its graduates proves that the goal has been achieved. Now in the twenty-first century, in every corner of the world, it is possible to find a French-trained bow-maker, a follower of the Tourte concept and of the French bow-making history.

• **Peter François** (Servais Society, Halle, Belgium)

Belgian Virtuosos on Tour. The Spread of the Techniques of the 19th-Century Belgian Violinists and Cellists Through Their Compositions and Travels

The present paper deals with the spread of the techniques of the 19th century Belgian violin and cello virtuosos through their compositions and concert tours all over Europe. The Franco-Belgian Violin School fully developed in the course of the 19th century thanks to musicians such as Charles-Auguste de Bériot (1802-1870), Henry Vieuxtemps (1820-1881), Hubert Léonard (1819-1890) and Joseph Ghys (1801-1848). There was an intense interaction with the Belgian Cello School, which developed from the 1830's on, stimulated by François Servais (1807-1866), who had actually started as a violinist himself and who was very close with the musicians just named. Having considerably extended the technical and musical potential of their instruments, they formed a 'school' in their own right. In order to demonstrate what they were able to, they preferred playing compositions of their own. Through their works they tried to meet the demand for compositions that integrated the newly developed techniques and the desire to impress and move both the audience and their colleagues, as well as the apparent need for adaptations of well-known tunes (mostly from opera music) for salons and concert halls. Their compositions were published all over Europe and reprinted innumerable times. In this way other virtuosi were given an opportunity to get acquainted with these techniques. Another vital element in the spread of the Franco-Belgian Violin School were the many concert tours undertaken by the pioneers. So, musicians from the whole of Europe could see and listen to what the Belgians were able to achieve. On top of this, numerous contacts were established with the composers abroad who integrated the innovations into their own work and with young musicians who decided to take classes by some of the Belgian masters. Virtuosos such as De Bériot, Vieuxtemps, Léonard, Ghys and Servais gave many concerts in their own country and in the neighbouring ones. They also made long concert tours which took them to the remote corners of Europe. Vieuxtemps was staying in Russia for some five years and taught many Russian cellists. Also Servais was a regular visitor of Saint Petersburg and Moscow. So the techniques of the Franco-Belgian School were introduced into Russia. But the Belgians also often performed in Paris, London, Vienna, Warsaw and Prague. A few of them got as far as Turkey, Norway or Finland. Vieuxtemps even undertook long tours to the United States. In so doing the virtuosos promoted the producers and sellers of their instruments, seeing that they were given a lot of attention in the then written media.

• **Camila Frésca** (Universidade de São Paulo, Brasil)

A Violin Genre in Brazil: The Franco-Belgian School and the Development of the Violin as an Autonomous Instrument

The text relates to a doctoral research, still in its beginning, which describes the influence of the Franco-Belgian School of violin in the composition, performance and teaching of the instrument in Brazil in the late 19th and early 20th century. Why authors as Manuel Joaquim de Macedo (1847-1925), from Rio de Janeiro, Marcos Salles (1885-1965), from Bahia and Flausino Vale (1894-1954), from Minas Gerais – separated geographically and temporally – wanted to reaffirm themselves as legitimate representatives of the Franco-Belgian tradition in Brazil, rather than recognize the Brazilian influence? To be such representatives would attest any technical or aesthetical condition? It is in the turn of the XX century that, in Brazil, appears the first systematic compositions for unaccompanied violin by Marcos Salles e Flausino Vale. An analysis of the work and life of these artists demonstrates the influence of the Franco-Belgian school in their productions. Even having his formation in Brazil, Flausino Vale considered himself a follower of the Franco-Belgian tradition, as he studied with his uncle João Augusto Campos, who studied with Manuel Joaquim de Macedo. Not included in the Brazilian musicological research, Macedo was a composer, conductor and, by all indications, the greatest Brazilian virtuosi of the violin in the 19th century. He studied at the Royal Conservatory of Brussels with Hubert Leonard and Henri Vieuxtemps, and it is believed that he has matured with Joseph Joachim and Charles de Bériot. Reportedly, Macedo played as concertmaster of Covent Garden in London by Vieuxtemps indication. He left nearly two hundred works, in a variety of formations and genres, such as sonatas, fantasies, symphonic poems and the Opera Tiradentes. Manuel Joaquim de Macedo wrote eight concertos for violin, not just inaugurating the genre in Brazil but also probably being the composer who wrote more concertos for violin and orchestra in the country. Formal education of music in Brazil starts in the mid-19th century. Located in Rio de Janeiro, then capital of the Empire, the National Conservatory of Music becomes the most important training center of Brazilian musicians. In the early 20th century, the Conservatory had teachers-violinists as Francisco Chiaffitelli (1881-1954), who studied in Brussels with Eugène Ysaÿe and taught at the Conservatory from 1911 to 1946. Another distinguished faculty member of the Conservatory and also a follower of the Franco-Belgian tradition was Paulina D'Ambrosio (1890-1976). Showing unusual ability to play violin, at the age of 15 years Paulina went to Europe to study at the Royal Conservatory of Brussels with César Thompson. She returned to Brazil in 1907, and then turned her attention to teaching, joining the Conservatory, where she taught for 42 years. For the violinist and professor Paulo Bosisio, who was his student, «Paulina D'Ambrosio graduated more generations of great violinists than any other teacher of the instrument in Brazil [...]

Implementing the most modern techniques at the time [...] and consolidated the Franco-Belgian school in the country». Besides concertos and unaccompanied works for violin, it is also noticeable that at the end of the 19th century emerged the first Brazilian sonatas for violin and piano. So, it is possible to state that, in Brazil, it is from the second half of the 19th century that interest arises in the composition of works that have the violin as a central element. This period coincides with the introduction and diffusion of Franco-Belgian violin tradition in the country.

• **Ray Iwazumi** (The Juilliard School, New York, NY)

The Legacy of Eugène Ysaÿe Reflected through the Unpublished Markings in Printed Scores of Violin Works belonging to His Students

The great Belgian violinist Eugène Ysaÿe closely guided several exceptionally talented students. Among them were three notable American students: Louis Persinger (1887-1966), Viola Mitchell (1911-2002), and his second wife whom he married in 1927, Jeannette Dincin (1902-1967?). Notably, the collections of these three violinists are housed at The Juilliard School. The Franco-Belgian Violin School and its legacy finds an unusually concrete fingerprint in a relatively overlooked resource belonging to these three significant individuals: scores marked or supervised by Ysaÿe himself. By examining those scores marked by Ysaÿe, and through analyzing the choice of fingerings, bowings, as well as written comments, we gain a deep insight into the artistic possibilities that Ysaÿe preferred. Louis Persinger, in Menuhin's words, «has done perhaps more than anyone to establish a genuine American school of violin playing» (Yehudi Menuhin, 'Louis Persinger', in: «Juilliard Review Annual», V [1966-67], p. 15). Persinger's scores reflect a combination of Ysaÿe's ideas, erudite observations of other violinists, as well as thoughts of his own. Viola Mitchell was a violinist positively praised by none other than the frank and uncompromising Nathan Milstein (Nathan Milstein and Solomon Volkov, «From Russia to The West», translated from the Russian by Antonina W. Bouis, New York, Henry Hold and Company, 1990, p. 99). Mitchell's significance as a favorite student of Ysaÿe's cannot be taken lightly. Mitchell's scores show an unusually rich involvement on Ysaÿe's part in his imparting of bowings and fingerings in her scores. Fortunately, Mitchell studied many major works with Ysaÿe. Jeannette Dincin's collection is not as extensive as Persinger or Mitchell, but still contains several scores of important works such as sonatas by Fauré and Brahms that are marked by Ysaÿe. Through Persinger, Mitchell, and Dincin, we have the rare opportunity to compare several scores, sometimes of the same piece, by different students who had studied with the same master: Eugène Ysaÿe.

• **Étienne Jardin** (Palazzetto Bru Zane – Centre de musique romantique française, Paris/Venice)

Les violonistes en concert à Paris (1822-1848)

Les archives du droit des pauvres – taxe sur les événements artistiques publics instaurée sous la Révolution – permettent aujourd'hui de mieux connaître la vie musicale parisienne de la première partie du XIX^e siècle. À partir des registres tenus par l'administration chargée de percevoir ce droit (l'Assistance publique), nous connaissons par exemple, pour les concerts publics organisés à Paris entre 1822 et 1848, la date des événements, le lieu où y se sont tenus, le nom de l'organisateur du concert et des détails relatifs à leur recette. Ces informations ont été regroupées dans un répertoire de plus de 3000 entrées – en cours de parutions chez Symétrie (dans le cadre de l'ouvrage «Archives du concert») – dont l'exploitation peut nous renseigner sur certaines catégories de musiciens, notamment les violonistes qui représentent 13% des musiciens identifiés dans le répertoire (93 sur 687), ce qui situe ce groupe en troisième position d'un palmarès établi selon l'instrument joué (derrière les chanteurs – 29% – et les pianistes – 24%). La communication proposée sera donc centrée sur trois points: l'évolution générale du concert à Paris du milieu de la Restauration à la fin de la monarchie de Juillet; la place des violonistes dans cette évolution; le parcours des violonistes dans Paris (généralités et exemples individuels). On attachera ainsi une importance particulière aux lieux fréquentés par les musiciens; à la fréquence des concerts; à la réussite commerciale des performances; et aux différents groupes qui composent celui des violonistes présents à Paris (élèves du Conservatoire, représentants de «l'école franco-belge», musiciens germaniques, musiciens italiens...).

• **Sylvia Kahan** (The Graduate Center and College of Staten Island, City University of New York)

Sewing Machines and Strads: The Curious Case of Victor Reubsæet, “Duc de Camposelice”, 19th-Century Music Patron

Victor Reubsæet (1843-1887), better known to posterity as the self-styled “Duc de Camposelice”, owned one of the most famous private collections of important stringed instruments of the late nineteenth century. At the time of his death, he owned 11 instruments by Antonio Stradivari (including Henri Vieuxtemps' 1710 violin), a 1749 Pietro Guarneri violin, four Guarneri del Gesù violins, and a Goffriller cello. Born into humble circumstances, Dutch-born Reubsæet moved to Brussels, where he established a reputation as a talented violinist and tenor. He traveled throughout Europe performing light opera and recitals. In London he met and married Isabella Singer, wealthy widow of the sewing machine magnate. Reubsæet used his wife's fortune to buy an opulent mansion in Paris's 16th arrondissement. In 1881 he began to purchase Stradivarius instruments, eventually assembling a double quartet. In his music salon, he performed as tenor and violinist alongside Europe's great musicians. In 1881, after taking the precaution of becoming a naturalized Italian subject, he suddenly 'discovered' papers verifying a long-buried ducal title held by his 'noble' ancestors in Italy. His wife's money enabled him to

grease the palms of some dubious officials and, soon thereafter, Victor Reubsaet re-emerged as the Duc de Camposelice, the title having been conferred upon him by no less an eminence than King Umberto of Italy. One of the first to pay tribute to the new duke was Henri Vieuxtemps, who had known Reubsaet in Brussels. The composer-violinist was in the midst of writing his set of thirty-six études for violin and piano. Just before Vieuxtemps's death, he honored Reubsaet by titling the fifteenth of the études to «Mr le Duc de Camposelice». Two years later, Reubsaet convinced Vieuxtemps' heirs to sell him the instruments and bows from the virtuoso's estate. The papers reported that «the princes which [Camposelice] paid for the Franch Paganini's Stradivarius and Guarnerius startled French amateurs». Reubsaet continued buying rare instruments until shortly before his death. The collection added to his renown in Paris musical circles, and his Paris salon became a sought-after center of chamber-music activity. Drawing from the Reubsaet archives in Sittard, Holland and from the Arthur Hill diaries, I will recount the story of Camposelice stringed-instrument collection, tracing the building of the collection from the first purchase and ending with the repurchase of the instruments by Arthur Hill after Reubsaet's death.

• **Melissa L. Khong** (The Graduate Center, City University of New York)

A “Neo-Beethovenian” Approach? Guillaume Lekeu and the Revival of the Beethovenian String Quartet

A James Dean of his generation, the young Franco-Belgian composer Guillaume Lekeu (1870-1894) was a true Romantic in every sense. Despite his tragically short life, Lekeu had already begun to establish his own unique musical style, favoring rich chromaticism and free form over conventional harmony and structure. While some scholarly attention has been given to Lekeu's later works, the early chamber music of 1885-1888, written before Lekeu's move to Paris, has been unfortunately neglected. In this paper, I focus on Lekeu's treatment of the string quartet genre, a form which Lekeu engaged in quite actively during his pre-Paris years, and which served as a platform for his blossoming ideas. During his early period, Lekeu viewed the string quartet ensemble as the ideal instrumental vehicle for musical and aesthetic expression. His first exploration of this form was the lushly chromatic one-movement «Méditation» for string quartet (1887). Thus, it is of some surprise that Lekeu's String Quartet in Six Movements (1888), written only a year after the «Méditation», was void of the lavish Romanticism that had characterized his preceding works, and adopted instead the Classical language of the late-eighteenth century. While explicit references to the intention behind this decision are lacking in Lekeu's correspondence, I argue that Lekeu's decision to write a six-movement design for a genre as long-standing and traditional as the string quartet can be acknowledged as a direct salutation to Beethoven's string quartet in B flat major, Op. 130. Through a comparative analysis of the overarching structure and musical language of both Lekeu's and Beethoven's respective string quartets, I propose that Lekeu's string quartet illustrates a radical revival of the Beethovenian string quartet as a genre in itself, through the successful incorporation of both Beethoven's early and late stylistic traits. Juxtaposed against the progressive cultural milieu of late-nineteenth century Europe, Lekeu's remarkable offering of what I term a “Neo-Beethovenian” approach reveals his intricate understanding of the essence that lay beneath Beethoven's evolution and Lekeu's own artistic interpretation of the genre.

• **Walter Kreyszig** (University of Saskatchewan, Canada/Center for Canadian Studies, University of Vienna)

Charles-Auguste de Bériot's “beau art” as Key to His Founding of the Franco-Belgian Violin School: On the Relationship between Violin Pedagogy and Compositional Practice

In the discussion of the Franco-Belgian Violin School, generally regarded as a fusion of the older French Violin School of Giovanni Battista Viotti (1755-1824), propagated at the Conservatoire de Paris by his colleagues, Rodolphe Kreutzer (1766-1831), Pierre Baillot (1771-1842), and Pierre Rode (1774-1830), and the newer innovations in violin techniques developed by Nicolò Paganini (1782-1840), emphasis is readily placed on the violin technique of the founder, Charles de Bériot (1802-1870), eminent violinist, violin pedagogue and composer, and the principal contributors, with little or no reference to the repertory of the respective composers. Author of two treatises on violin pedagogy, the «Méthode de violon», Op. 102 (1858), and «L'École transcendante du violon», Op. 123 (1867), Bériot composed numerous études for one and two violins, a series of solo violin pieces (e.g. Op. 29; Op. 30; etc.), and duos for two violins (e.g. Op. 57; Op. 87) – repertory in which the composer underscores his solid approach to pedagogy, with these pieces serving as a point of departure for a full exposure of the nineteenth virtuosity on the violin in his concertos scored for a full Romantic orchestra, with the solo violin subjected to a vast array of techniques, such as the springing bow, the use of harmonics, and the featuring of themes in octaves. In this paper we will focus on Bériot's aforementioned compositions for solo violin and duets, with the latter drawing on the tradition of the «bicinium» and decisively pedagogical intent, as an exemplification of remarks on compositional procedures in the context of the particular pedagogy, both addressed in his music-theoretical discourse. In the juxtaposition of the treatises and the small-scale compositions, we will broaden the hitherto overly narrow discourse on the Franco-Belgian Violin School.

• **Cécile Kubik** (CNSMDP/Université Paris-Sorbonne)

Des méthodes pédagogiques inédites comme contribution à la connaissance interprétative du XIX^e siècle violonistique français

Les écrits pédagogiques de violon en France au XIX^e siècle ont fait l'objet de différents travaux, basés sur l'étude d'un nombre restreint de traités rédigés par les grands pédagogues de ce temps, souvent envisagés en lien avec la notion d'École franco-belge du violon. De précieuses informations ont ainsi été livrées sur les techniques violonistiques de cette période. Cependant, notre recherche de thèse avère l'existence d'une grande quantité de ces ouvrages: au long du siècle, ce ne sont pas moins de 150 méthodes qui sont publiées en France, très majoritairement à Paris. Ces écrits, dont la profusion interpelle, n'ont pour leur plus grande part jamais été examinés; leur mise à jour et leur dépouillement dévoilent des éléments étonnants de diversité. En manière d'exemple, la réunion de deux auteurs s'accordant sur une manière de tenir l'archet est rare: pouce droit «tendu» (Guichard), «arrondi» (Carnaud Jeune), «ni courbé ni tendu» (Cornette)... Quant à l'index sur la baguette, il doit s'avancer qui jusqu'à la deuxième phalange (Corret aîné), qui jusqu'à la deuxième jointure (Martinn), qui encore jusqu'à la première jointure (Kaudelka). Concernant l'interprétation, il n'est que de considérer la valeur accordée aux petites notes pour mesurer la pluralité représentée au sein de cette riche collection de traités: elles «n'entrent pour rien dans la mesure» pour Demar, n'ont «aucune valeur déterminée» pour Bedard, «on prend leur durée tantôt sur la note précédente, tantôt sur la note suivante» pour Bergerre, on les exécute «comme elles sont marquées» pour Martinn et «en rapport avec le mouvement et le caractère du morceau» pour Herman. À l'instar de cette brève évocation, ces méthodes révèlent fréquemment une multiplicité des théories dans l'appréhension du jeu – diversité propre à enrichir l'unicité souvent prêtée à la notion d'école. Ce corpus méconnu, insoupçonné, engage ainsi à reconsidérer nombre de vues et de conceptions acquises, en offrant aussi, et surtout, un éclairage inédit sur l'interprétation des œuvres pour violon du XIX^e siècle.

• **Carol Lieberman** (College of the Holy Cross, Worcester, MA)

Vibrato and the Franco-Belgian Violin School: A Lecture Demonstration

Violinists must decide when, where and how to use vibrato, since it plays such a large role in determining the sound they create. This is true when performing the music from any era, from Biber to Bartok and beyond. In this lecture-demonstration I will discuss and demonstrate on the violin the different ways members of the Franco-Belgian violin school used vibrato, and how they influenced the violinists of the succeeding generations. I begin with a brief summary of the kinds of vibrato described by Geminiani, Leopold Mozart or Tartini in the eighteenth century, and by Spohr and Baillot in the nineteenth, and discuss how the leading violinists of Franco-Belgian school, such as Joseph Joachim, Pablo de Sarasate, and Eugene Ysaÿe, either adopted, transformed or completely abandoned these techniques. Since many of the erroneous conclusions about the playing of these violinists have been drawn from recordings made during their old age or with inadequate equipment, my discussion will be based on more solid evidence, particularly the eye-witness accounts of the influential violin teacher Carl Flesch, who described how the famous violinists of his youth used vibrato. For example, Flesch tell us that his teacher Jakob Grün had «...a thin, almost invisible finger vibrato», Sarasate's «...vibrato was rather broader than had hitherto been customary», Joachim's tone «became gouty and stiff in his old age», and Ysaÿe, whom Flesch considered to be the pinnacle of violin playing during this period, used a vibrato that «...was the spontaneous expression of his feeling». I conclude with a discussion of the playing style of the leading violinist of the next generation, Fritz Kreisler. Using Kreisler's own words, I prove that he did not model his vibrato on Gypsy fiddlers, as some people claim, but rather on the members of Franco-Belgian school, especially Henryk Wieniawski, who according to Kreisler «intensified the vibrato and brought it to heights never before achieved». Each of these discussions will be accompanied by a demonstration on the violin how these great violinists probably used vibrato; in other words, how they might have actually «sounded».

• **Christina Linsenmeyer** (Helsinki)

«Lutherie artistique» and Inventing the Tradition of Stradivari

The history of violin making is of course intertwined with narratives of performance practice. In the early nineteenth century, both French violin playing and making followed Italian models, guided by French good taste. Luthiers left the «Ancien Régime» behind, departing from the «Vieux Paris» tradition and championing classical Italian models. The preference for old Italian violins, particularly Stradivari, was substantiated in Paris in the first-half of the nineteenth century. To date, we know little about how we came to esteem the Cremonese Italian makers and their violins. This paper examines violin making practices and the reception of classical Italian violins in France between the Old Regime and Romanticism in a new light, highlighting the work of Didier Nicolas «l'aine», François Chanot, and Jean-Baptiste Vuillaume. Embracing historicism, a new «lutherie artistique» placed Cremonese violins, particularly Stradivari, at the foremost position within a violin-making hierarchy. This paper defines «lutherie artistique», considering the violin as an object of both art and commerce amid changing ideals of industrial progress. «Lutherie artistique» is a French contribution despite its Italian roots; when coupled with internationalism, it became the new Western standard for violin making fit for mass-production. Further, this paper proposes psychological effects of the nineteenth-century violin-making canon on the player, the maker, and the public.

• **Fabio Morabito** (King's College London)

The 'Genius of Performance' and the String Quartet Concert: Pierre Baillot's Markings in the Chamber Music by Cherubini and Beethoven

Baillot's notion of ideal performer («génie d'exécution») suggests a rather flexible approach to the score in creating the effects that the composer left to instinct. Fingerings, phrasing and especially musical punctuation had to be materially introduced by the performer onto the page of music (Stowell, 2006). When preserved, then, the parts from which Baillot himself performed bear significant traces of his interpretative work in bringing to life music by other composers. Curiously enough, these markings have not yet been the subject of a systematic study. Several parts with his own annotations still survive today, not least those from the string quartet concerts for which Baillot was unanimously acclaimed as the unrivalled genius. This paper investigates Baillot's markings in the context and repertoire of his «séances de Quatuors et Quintettes» (1814-1840). Taking as two case studies a Cherubini autograph manuscript and Baillot's personal copy of Beethoven's last six string quartets (both carefully annotated), I examine whether these markings represent a sanctioned performing version of the pieces or whether they were rather an aide-mémoire for special effects meant for one-off performances. Given Baillot's recognized sensitivity in tailoring his playing to different compositional personalities, might these markings reveal a diverse palette of approaches in performing «musique ancienne» vs. the new «style dramatique» of instrumental music (Haydn, Mozart, Viotti and Beethoven) or even Parisian rather than foreign composers? Nineteenth-century writers regarded the string quartet concert as the ideal venue in which to pay their respects to the music itself, in contrast to the relative freedom available to the violinist in the solo concerto. In addition to this, however, Baillot states the need for the other players to follow the impetus and persuading expression of the first violin. Investigating Baillot's markings, I discuss potentially different attitudes in performing solo violin vs. string quartet music or «quatuors brillant» vs. a dense highly-structured quartet texture. In doing so I hope to provide a further means by which to explore the Parisian school's idea of the performer in the increasingly prominent context of string quartet concerts.

• **Diane Oliva** (University of South Carolina, Columbia, SC)

Madame Louise Gautherot: An Emissary of Viotti's Violin School in England

Accounts of Giovanni Battista Viotti's influence have long emphasized those students and disciples (such as Kreutzer, Rode, and Baillot) who further developed the new French style through their own compositions and treatises. Less attention has been given to those pupils who used his music in building their own careers. Foremost among these virtuosos was Madame Louise Gautherot (ca. 1762-1808), who made her Paris debut in 1772, premiered a Viotti concerto at the Concert Spirituel in 1787, and came to be ranked alongside Europe's greatest violinists. Settling in England in 1789, she helped prepare for Viotti's triumphant arrival in 1794 by introducing his concertos and chamber music to London audiences – a service that helped shape the strand of romanticism that would long characterize British musical culture. Furthermore, as one of the first professional female violin soloists, Madame Gautherot contributed greatly to the popularity of the instrument among women in the nineteenth century. Reviewers praised her performances as «equal to any performance on the same instrument by the first musical master of the present time», and Salomon engaged her as a soloist in Haydn's first London concert in 1791. Haydn was obviously impressed: his estate inventory indicates that he returned to Austria with the handsome engraving of her by the famed Francesco Bartolozzi. At present the most comprehensive account of Madame Gautherot's career is a brief article in the «Online Encyclopedia of Women». The proposed presentation, which draws upon contemporaneous newspapers and diaries, as well as previously unexamined documents in London's Metropolitan Archives, the Westminster City Archives, and the Bibliothèque Nationale de France, will clarify aspects of her early life in France (where she frequently performed Viotti's works in Paris and in the provinces) and her later career in Ireland and England. Significantly, in both France and Britain she occasionally appeared as a vocalist, performing a Mysliveček aria in Paris and singing in northern England between 1792 and 1793. These engagements as a singer may document the public's resistance to her appropriation of a type of instrumental virtuosity long considered masculine. Another adaptation to English expectations – one perhaps necessary for any émigré seeking social or professional advancement – may be reflected in her conversion to the Anglican Church. This study, by documenting the obstacles that Madame Gautherot confronted, will contribute to our understanding of the uncertain situation of the professional female virtuoso around 1800, as well as illuminate the career of the musician who aroused English curiosity concerning Viotti's stylistic innovations. Travel has been supported by the USC Office of Undergraduate Research. This research was possible through a Magellan grant from the University of South Carolina.

• **Anne Penesco** (Université Lumière Lyon2)

Baillot et l'École franco-belge de violon: tradition et modernité

Cette communication se propose d'étudier de manière synthétique le jeu, les conceptions pédagogiques et les œuvres des principaux représentants de l'École franco-belge de violon – notamment de Pierre Baillot et de ses contemporains –, d'une part à la lumière du rapport que chacun d'eux entretient avec la tradition – ou les traditions – léguée(s) par leurs devanciers

immédiats comme Viotti, ou plus lointains comme les grands instrumentistes italiens de l'époque baroque: pourquoi puisent-ils à ces sources outremer? en quoi leur sont-ils redevables? qu'en retiennent-ils et que communiquent-ils à leurs élèves et successeurs? comment l'enseignement officiel du Conservatoire de Paris se nourrit-il du modèle des maîtres italiens et quelles sont les spécificités purement françaises de cette École? Nous mettrons d'autre part en évidence ce qui, dans les traités, les pratiques et les écritures violonistiques montre une audace souvent étonnante, et plus particulièrement, dans les années 1800-1900 tous les modes de jeu et les recherches de sonorités nouvelles dont la plupart ne seront reprises et développées, dans le cadre d'autres esthétiques bien évidemment, que durant la seconde moitié du XX^e siècle.

• **Danilo Prefumo** (Comitato artistico Premio Paganini, Genova)

L'influenza dei Concerti di Viotti, Rode e Kreutzer sui Concerti per violino e orchestra di Nicolò Paganini

Nel corso della sua lunga carriera di concertista, Nicolò Paganini eseguì esclusivamente, oltre alle opere di sua composizione, i Concerti di Viotti, Rode e Kreutzer, i cui titoli compaiono nei programmi paganiniani di accademie a partire dal 1800 e vi rimangono fino agli anni Trenta del secolo. La relazione, accompagnata da numerosi ascolti esplicativi, cerca di individuare quali fossero i concerti di questi tre autori che Paganini aveva certamente in repertorio, e muovendo da lì analizzerà l'influenza che il linguaggio e lo stile dei tre autori possono avere avuto sui sei Concerti per violino e orchestra del musicista genovese attualmente conosciuti.

• **Renato Ricco** (Università degli Studi di Salerno)

Virtuosismo e rivoluzione: Alexandre Boucher

Se è chiara l'influenza della musica francese del periodo rivoluzionario su Beethoven, non è forse una mera coincidenza che il periodo esteso dal decennio 1789-1799 al 1815, anno del tentativo napoleonico di riscossa dei 'Cento giorni' e della definitiva sconfitta di Waterloo, si riveli quanto mai prolifico per il violinismo francese, con la produzione di undici concerti da parte di Viotti, altrettanti di Kreutzer, otto di Baillot e lo stesso numero di Rode. All'interno di questo rigoglio del concerto per violino e orchestra (forma prediletta dalla scuola violinistica francese), un particolare posto d'eccezione occupa Alexandre Boucher (Parigi, 1778-1861). Basandoci sulla biografia redatta da Castil-Blaze – pubblicata in più puntate sulla *Revue de Paris* del 1845, la principale fonte biografica – saranno analizzate le composizioni violinistiche (concerto per violino «Mon Caprice», Bruxelles, Weissenbruch, 1805 e diversi manoscritti autografi conservati alla Bibliothèque nationale de France) di questo estroso violinista, del quale anche Spohr metteva in rilievo la forte somiglianza con Napoleone. I risultati di questa analisi serviranno a gettare una nuova luce sulle conquiste della tecnica strumentale della scuola violinistica francese, peraltro sempre esaminate in rapporto con la portata rivoluzionaria del lascito paganiniano.

• **Jessika Rittstiegl** (The Open University, Milton Keynes, UK)

Towards an Elucidation of Eugène Ysaÿe's Aesthetic Persona

The Six Sonatas for Solo Violin Op. 27 by the great Belgian violin virtuoso Eugène Ysaÿe (1858-1931) are increasingly adopted into the standard repertoire of violinists. He composed these Sonatas towards the end of his life, in 1923-1924, at a point where his performing career had all but ended. The Sonatas contain, more or less consciously, Ysaÿe's legacy to future generations of violinists and are also a statement of his aesthetic identity. However, not much research has been done on the aesthetics reflected in them. Yet, a greater awareness of Ysaÿe's aesthetics as reflected in the Sonatas is likely to benefit performance. Therefore, this paper will contribute to an elucidation of Ysaÿe's aesthetic persona as represented in the Six Sonatas through the identification of compositional techniques and their likely origins. The composers Ysaÿe owes most to are J. S. Bach, Claude Debussy and César Franck as well as Henry Vieuxtemps and Nicolò Paganini. Some techniques I have identified that Ysaÿe adopts are typically associated with these composers. These are contrapuntal technique associated with J. S. Bach; cyclic technique that brings César Franck to mind; virtuosity reminiscent of Vieuxtemps and Nicolò Paganini; and harmonic inflections that stem from the sound world of Claude Debussy. I will give examples of how Ysaÿe incorporates these techniques in his Sonatas.

• **Rohan H. Stewart-MacDonald** (Leominster, UK)

Approaches to the Orchestra in Paganini's Violin Concertos

Nicolò Paganini's approach to the orchestra in his violin concertos is generally considered to have been formulaic, with orchestral parts providing a mere platform for the soloist's pyrotechnics. Denis Arnold has asserted that «to an even greater degree than [in] Chopin's two piano concertos the orchestra is pushed [by Paganini] into the background to force the audience to give the solo instrument undivided attention: any sense of [...] *competition* is cast aside in favour of the thrills of solo wizardry» (Denis Arnold, 'Concerto Form', in: «The New Oxford Companion to Music», edited by Denis Arnold, Oxford, Oxford University Press, 1983, p. 466). Even a cursory glance at the scores undermines such a view. The second couplets of the «rondo» finales, for instance, include enterprising combinations of woodwind, brass and percussion sonorities. Here and elsewhere the relationship between orchestra and solo is variable rather than fixed and includes

dramatically charged dialogues between solo and tutti or between solo and individual orchestral instruments. Within some of these dialogues the omnipotence of the soloist is temporarily challenged and the ever-changing interaction between solo and orchestra becomes a vital component of the concertos' dramaturgy. Approaching the topic of Paganini's orchestral writing is fraught with logistical obstacles. The authorship of the 'sixth' concerto is unclear, and the non-publication of the concertos during Paganini's lifetime has led to the absence of some orchestral parts, to the co-existence of different versions of the same work and the involvement of sometimes unidentifiable figures in processes of arrangement and orchestration. Paganini also seems to have prepared different orchestrations for different performances during his own lifetime. The purpose of this paper is to study the most important facets of Paganini's handling of the orchestra in those cases where his direct input can be clearly determined and to compare his approaches with those of other members of the Franco-Belgian school such as Giovanni Battista Viotti.

• **Diane Tisdall** (King's College London)

Back to Basics: The Selection of Violin Pedagogical Repertoire at the Paris Conservatoire

Violin classes at the early nineteenth-century Paris Conservatoire were renowned for their ability to produce skilful violinists. Their oversubscription was due in part to the reputation of its teaching staff – Pierre Baillot, Rodolphe Kreutzer and Pierre Rode. The trio's «Méthode de violon» (1803) dominated European violin pedagogy for the next thirty years and established them as fathers of the French Violin School. The technical and musical demands of the «Méthode», as a reference-point to nineteenth-century performance practice, have been explored by both Stowell (1985) and Brown (1999). My paper will investigate the teaching repertoire that accompanied the training manual. Conservatoire publishing catalogues collated by Constant Pierre (1895) and later by Devriès and Lesure (1979) show a varied range of violin repertoire, both in genre and composer. Corelli, Tartini and Boccherini sonatas sit alongside the duos of Conti (1754-1805), and Martini (1775-1836) and the caprices of Baillot and Habeneck. Why was this particular repertoire chosen? What composers and repertoire thus were omitted? In order to answer such questions, I will provide a brief survey of several of the Conservatoire-published violin pieces, demonstrating the technical and musical expectations (and limitations) of its violin students. The Conservatoire violin method was criticised in the «Correspondance des amateurs» (8 May 1803) for not advancing contemporary technique, unlike violinists such as Woldemar. Yet these were the early days of professionalism. Pierre Gaviniés, vanguard of the old French violin school, did not figure on the Conservatoire's publishing list. Locatelli's notoriously challenging Ops. 6 and 8 were only a late addition. In an effort to consolidate and codify, Baillot, Kreutzer and Rode decided to go back to basics. The Conservatoire could not instantly be «une école de perfectionnement» but here, in the choice of violin pedagogical repertoire, we see the foundations on which it was built.