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Contemporary and historical performance practice in late eighteenth-century violin repertoire

observations on articulation, bow strokes, and interpretation

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Abstract

Since the 1970s, historically-aware performances of late eighteenth-century repertoire (and that of Mozart and Beethoven in particular) have prompted demands for a finer stylistic awareness on the part of the performer. Articulation in late eighteenth-century repertoire is of particular importance in this regard. In violin performance, bow strokes constitute the primary technique with which to render articulatory effects. In this study, I consider not only the link between the theoretical discussions of historically-informed performance (HIP) practitioners and the conventions of mainstream performance practice on the violin, but I investigate how best to merge musicological discussions of HIP with the practice of frequently performed repertoire on modern instruments today.

Violin bow models play an important role in any discussion of articulation and bow strokes, and the use of old-style instruments represents the main divergence between HIP and mainstream performance. In this regard, observations on execution with the bow models used during the Classical era are important, and the differences between the so-called transitional bows and modern bows in performance will be informed by my own practice with a copy of a 1785 bow.

Notation, which conveys the interpretative instructions of the composer, is one of the major areas of critical research of contemporary studies of the performance practices of the Classical era. Slurs, staccato markings, and passages without any articulation markings will be discussed from an interpretative perspective. Editorial issues of music scores and contemporary violin performances of the Classical repertoire will be touched upon, in conjunction with the consideration of performers' interpretative choices and understandings of late eighteenth-century notation.

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Introduction

Today's concept of the 'Classical' style refers to the new style and tradition developed by Haydn, Mozart, and Beethoven in the late eighteenth and the early nineteenth centuries. The sanctification of these three composers by nineteenth-century musicians and scholars has prompted the application of a strict standard to the present-day performances of their works, where a performance must be perfect in technique while conforming to a conceptualised 'Classical' style. Moreover, the rise of historically informed performance practice has brought a finer awareness of the Classical style and tradition to the attention of modern performers and audiences.

Among a wide range of major issues dealing with historically informed performance practices of the Classical era, articulation is one of the essential elements, linking various subjects such as instrument making, notation, and the change in aesthetics between the past and the present day. Musicians of the seventeenth century had already been aware of the importance of articulation in musical performance, where articulation clearly demonstrated the structure, content, and form of a musical work, just as pronunciation and grammar did for a poem.¹ The purpose of this study is to investigate the articulation issues that are relevant to playing technique and style, and to consider the extent to which these articulation issues affect modern performers' understandings of the style and tradition developed in the late eighteenth century in order to enhance the performance of the present-day's frequently performed repertoire for the violin of the Classical era.

¹ Judy Tarling, *Baroque String Playing for Ingenious Learners* (UK: Corda Music Publications, 2001), 9.

The repertoire of this study will focus on mostly canonical eighteenth-century pieces for violin solo or for violin and piano, familiar to many modern performers, institutions, and audiences. Some examples of string quartet music will be used, but only for demonstrating specific executions modern performers might not be aware of. Otherwise, most of the examples are extracted from the repertoire of the recitals performed during this study.

While the study focuses on the details of playing technique relating to articulation on the violin, the broad discussion of the ideals of the historical performance movement and a wide range of major issues of late eighteenth-century performance practice, such as tempo markings, tempo modification, ornamentation and so on, will only be touched upon in relation to the influence of the changing conventions of performance on the interpretation of the notation of Classical composers. In addition, this study is based upon my own practice, thus the discussion mainly refers to my performance-related responses to the contemporary and historical performance practice. As articulation is directly related to the various performing techniques and styles of different schools, issues of articulation differ for keyboard, string and wind instruments, and for vocal performance. In violin performance practice, issues of articulation emerge mainly in the right hand: namely, bowing.

One fundamental question is this: where and when should performers consider utilising a slurred stroke versus a bouncing stroke, or a separate stroke? And for unmarked passages, is a legato or staccato effect more appropriate for the style of a particular piece? The answers to the questions above are relevant to the influences of the different bow models of the time, modern performers' decipherment of eighteenth- and nineteenth-century articulation markings, and the differing traditions of performance between the violin schools of the Classical era and those of the present day. The period performances of today have a significant

influence on the younger generation's way of interpreting and hearing music. Because of this, and because bows are directly related to the variety of bowings and articulation, the study will start with practice with a transitional-model bow, investigating the articulatory effects of transitional bows and modern bows in violin performance practice, and aiming to understand the relationship between instrument making and the changing of performance traditions in conjunction with compositional genres of the late eighteenth century.

Chapter 1. The Bow

In historically-informed performance practice on the violin, the way in which bow models differ from each other probably has more direct relevance to composers' articulation markings (slurs or dots) and their consequent bowings than the instrument itself. During the eighteenth century, the violin bow model changed dramatically in length, structure, and materials. These changes in the physical characteristics of bows are significant in distinguishing the articulatory effects of later bows from those of earlier models. Some bow strokes, forceful accented strokes in particular, were rare in execution until articulatory effects such as strong accents became available with new bow models later in the century. Accordingly, the relationship between bow models and articulation in performance adheres to the violin performance practices of the eighteenth century.

On the other hand, the different set-up of the violin in the eighteenth century makes a significant difference to the sound production of the instrument and may affect the capacity of eighteenth-century bows in execution. For example, pure gut strings, which were in use in the eighteenth century, produce a very different sound to metal or nylon strings. Djilda Abbott and Ephraim Segerman (1976) describe the tone of plain gut strings as 'thicker or duller' than the overspun strings.² Abbott and Segerman also mention a significant characteristic of pure gut strings: the pitch distortion, in which pressing a string down or strongly bowing the string would stretch the string and then sharpen the pitch.³ The gut strings wound with silver used in the early eighteenth-century appear to

² Djilda Abbott and Ephraim Segerman, 'Gut Strings', *Early Music*, Vol. 4 (1976), 430.

³ Ibid, 430 – 431.

have been invented in the mid-seventeenth century and must have reached England by 1664.⁴ The overspun strings considerably reduce the pitch distortion. This technique was mainly introduced to the low G string and occasionally to the D string of the violin in the eighteenth century. For the A and E string, pure gut continued in use until the twentieth century.⁵ In this case, the lightness of eighteenth-century bows may also be helpful in reducing the pitch distortion of pure gut strings. Moreover, accented strokes in eighteenth-century violin performance, such as bouncing spiccato or on-string staccato, may not have been as forceful as they are in modern execution due to the pitch distortion of pure gut.

Further features of the violin used in the second half of the eighteenth and the early nineteenth centuries are the size of the soundpost and bass-bar, and the length of the neck and fingerboard.⁶ The size of the soundpost and bass-bar has considerable effect on the timbre of the violin and the length of the neck and fingerboard mainly affect the tonal range of the instrument but sometimes also affect the timbre.⁷ These features of the 'Classical violin', together with the characteristics of eighteenth-century bows, construct a general picture of the sound production in the given period. However, in present-day performance practice, playing with old-style bows means not only recapturing the kind of sound and articulation of the old-style bows, but also observing whether execution with old-style bows can better achieve performers' expected intentions with various bowings.

In his book on the history of violin playing before 1761, David D. Boyden (1963) states that '...I do not underestimate for a moment the magnificent qualities of the modern bow; I simply think that the old bow

⁴ David Boyden and Peter Walls, 'Violin, 4. History and repertory, 1600 – 1820, (b) Characteristics of "Baroque" and "Classical" violins', in *Grove Music Online, Oxford Music Online*, <www.grovemusic.com>, (July 7, 2014).

⁵ Stephen Bonta and Richard Partridge, 'String, 3. Bowed and plucked string instruments', in *Grove Music Online, Oxford Music Online*, <www.grovemusic.com>, (July 7, 2012).

⁶ Boyden and Walls, 'Violin', in *Grove Music Online*, <www.grovemusic.com>, (July 7, 2014).

⁷ More details regarding the features of violin set-up in the second half of the eighteenth century and the early nineteenth, one must read Peter Walls' article 'Mozart and the violin' which was published in the *Early Music* vol.20/No.1 in February of 1992.

is better for the music for which it was designed'.⁸ Boyden's own experiences with using the old bow in performance practice and violin teaching lead him to this conclusion. Boyden's point that 'the old bow is better for the music for which it was designed' is shared not only by other historically informed violinists, but also by some main-stream violinists such as Viktoria Mullova. Mullova first succeeded as a main-stream violinist in the late twentieth century before devoting herself to historically informed performance in recent years.

In her interview with Inge Kjemtrup in 2004, she comments on her practice of Bach's violin works with a Baroque bow. She states that:

In a way it is easier to articulate, much easier [with a Baroque bow], because Bach composed for that kind of bow originally, so it makes much more sense. I wouldn't be able to play Bach now with a normal bow, because it would just be difficult. The things I want to create with this music, it would not be possible to do it with a normal bow.⁹

Mullova's experience with the old bow reveals a kind of modern performer's attitude to HIP, where modern performers play with the old-style bows and violin in order to express what they have not been able to deliver in their performance with a modern instrument. However, Mullova's experience is not echoed by all her contemporaries.

Anne Sophie Mutter, who is a well-known violinist contemporary of Mullova, expresses her disapproval of using gut strings and old bows in an interview with Michael Church about her Mozart project in 2006. She states that:

⁸ David D. Boyden, *The History of Violin Playing from Its Origins to 1761* (New York: Oxford University Press, 1990), 498.

⁹ Inge Kjemtrup, interview with Viktoria Mullova, *Violinist Viktoria Mullova Joins World of Gut String and Baroque Bows*, 2004, available from: <<http://www.allthingsstrings.com/News/Interviews-Profiles/Violinist-Viktoria-Mullova-Joins-World-of-Gut-Strings-and-Baroque-Bows>>, accessed 25 January, 2013.

...I'm a strong defender of the modern stringing of the violin, because it expands its range, not only of volume, but also of colour and shading. And those expressive resources make up an integral part of Mozart's compositional style. There was a good reason for the further development of the violin bow in 1755, a search for greater expressivity and flexibility.¹⁰

Although Mutter and Mullova represent the two opposing poles of attitudes to HIP, both cases suggest that the performer's concern about the instrument they use is with whether the technology can best help in the delivery of the work.

In addition, the instrumental hardware substantially affects playing technique. It means that the music of the eighteenth century, for example, was designed for the instruments used at that time. Thus, modern performers may find that using old-style bows to execute early music somehow reduces the technical difficulties encountered when executing the work with modern bows. However, such experience is rather subjective. Therefore, my practice with the transitional bow model will investigate the relationship between the late eighteenth-century bows and the performance practices and traditions of the period. Moreover, my practice aims to explore whether that bow model can help me achieve my expectations of the execution and interpretation of late-eighteenth-century works.

1.1 The Transitional Bow Models

The so-called transitional bow is not a specific model of violin bow. Indeed, twentieth-century scholars have different opinions on the period of the use of these bows. Boyden implies the period of use for these bows was

¹⁰ Michael Church, interview with Anne Sophie Mutter, *Interview on the Project*, August 2005, available from: <<http://www.anne-sophie-mutter.de/interview-church-mozart-projekt.html?&L=1>>, accessed 25 January, 2013.

between 1750 – 1780 by referring to well-known makers of transitional bows: for example, François Tourte's father (Tourte père), his brother (Tourte l'ainé), John Dodd, and the violinist Wilhelm Cramer who contributed to the development of the bow at that time.¹¹ Robin Stowell (1985) does not define the period of transitional bows either, but he specifically describes that the 'Cramer bow' (an exemplar model of transitional bows) was commonly used between c. 1760 and c. 1785.¹² Robert E. Seletsky (2004) expounds more specifically on bow models of the eighteenth century in articles published in *Early Music*. He describes three categories of bow models of the eighteenth century: short bows, long bows, and transitional bows.

The periods of use of these three categories of bow models overlapped. Short bows were not completely replaced by long bows, which apparently appeared around 1750.¹³ Transitional models also overlapped with long bows, their numbers having increased by around 1770.¹⁴ Although the Tourte bow design appeared around 1780 and soon spread throughout Europe, the use of some transitional bows persisted after 1800. A famous instance of this case is N. Paganini, who appears to be playing with a Cramer bow in a lithograph by Karl Begas c. 1820 (Fig.1).

¹¹ Boyden, *The History of Violin Playing from Its Origins to 1761*, 327.

¹² Robin Stowell, *Violin Technique And Performance Practice in The Late Eighteenth And Early Nineteenth Centuries* (New York: Cambridge University Press, 1985), 14 – 18.

¹³ Robert E. Seletsky, 'New Light on the Old Bow-1', *Early Music* May issue (2004), 294.

¹⁴ Robert E. Seletsky, 'New light on the old bow-2', *Early Music* August issue (2004), 415.

Fig.1 Paganini Playing with a transitional bow model, Karl Bega lithograph, c.1820.¹⁵



As bows were not standardised until François Tourte's design, transitional bows have varying models but generally have a hatchet-head, a slightly concave bow stick, and a shorter length than the so-called long bows, which were in use during the mid-eighteenth century, and were between 66 and 72 cm in length.¹⁶ The most well-known model of transitional bow is the so-call 'Cramer Bow', which is slightly shorter than the Tourte bow and has a battle-axe head. Tarling demonstrates that transitional bows have more power in their upper half due to the development of a slightly concave bow stick, and the basic bow stroke is less lifted but more linear and on the string. The transitional bow bounces naturally with its own weight, but can also produce an even tone through to the tip so the

¹⁵ Haags Gemeentemuseum, Netherlands, <www.bridgeman.co.uk>.

¹⁶ Seletsky, 'New Light on the Old Bow-1', 291; 'New light on the old bow-2', 415.

performer is able to play a longer slurred passage.¹⁷ Seletsky also observes that 'the bounced bow-strokes in the music of Haydn, Mozart, the Mannheim school composers and others, seem to have been responsible for the introduction of the transitional bows, which performed these effects more naturally than the long bows'.¹⁸

In general, transitional bows create naturally bouncing bow strokes through their innate designs. This feature distinguishes transitional bows from old pike's head bows. Furthermore, transitional bows improved the evenness of long strokes, though this feature could be found also in long bows, which existed before the so-called transitional bows. However, the natural bouncing feature of transitional bows precludes players from giving more finger pressure in their execution, so the timbre of execution with the transitional bow tends to be leaner than with the modern bow.

As modern bows base their fundamental design on the Tourte bow model, the Tourte bow marked a new era of bow making in the late eighteenth century. Although the Tourte bow has a similar appearance to transitional bows, the Tourte bow improves the *cambre* technique and the structure of the bow, such as a greater length. According to these improvements, the Tourte bow can carry more finger pressure so that performers can not only produce a more powerful tone, but the bow becomes steadier in the execution of long strokes. As Stowell summarises in his book:

Variation of this [index-finger] pressure, bow speed, contact point, type of stroke and other technical considerations provided the wider expressive range so important to contemporary aesthetic ideals, in which the element of contrast, involving sudden changes of dynamic or long crescendos and diminuendos, played a significant role.¹⁹

¹⁷ Tarling, *Baroque String Playing for Ingenious Learners*, 242.

¹⁸ Seletsky, 'New light on the old bow-2', 416.

¹⁹ Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and the Early Nineteenth Centuries*, 22.

The reason for the continuing use of the Tourte bow design is complex. Referring to bow making, each bow model has its own limitations in tone production and articulation. Even though transitional bow models are similar to the Tourte bow design and the modern bow in many ways, the clarity of articulation produced by transitional bows is more natural. Although no historical documentation of the collaboration between F. Tourte and G. B. Viotti in inventing a new bow design has been discovered yet, Viotti's performative aspects must inspire Tourte's work in many ways. Furthermore, the ascendancy of the Viotti School played a significant role in promoting the use of the Tourte bow design. Viotti's new performing style not only swept through central Europe and established a new authority in violin performance or 'school', but various bow strokes associated with the Tourte bow design were also disseminated by students of the Viotti School, and these techniques were soon systemised as fundamental exercises. For example, Rodolphe Kreutzer, one of the greatest pupils of the Viotti School, constituted exercises of diverse bowings, especially of accented strokes, into his *42 Studies for the violin*.

Not only the variety of sound effects created by the Tourte bow model but also the capacity of Tourte bows in playing diverse bow strokes appears to have allowed composers to enlarge the vocabulary of staccato or accented bowings in their works. The innate design of transitional bows determined that transitional bows could no longer satisfy performers in execution. On account of the interaction between the composition of violin music and the systematic training of violin schools in the nineteenth century, despite small changes in weight and stick types, the Tourte bow design gradually supplanted transitional bows and became the standard model for bow making.

1.2 Observations on Execution with the Transitional Bow and the Modern Bow

The transitional bow model involved in my practice is a copy of the bow model made by John K. Dodd, c. 1785 (Fig.2). The most noticeable feature of this bow is that the bow has a weak point in the middle, the same as my modern bow. This weak point makes the bow bounce more than my modern bow. Despite the natural bouncing point, this bow is capable of creating a steady tone throughout a long stroke. The evenness of tone in long strokes makes performance with a transitional bow very similar to performance with a modern bow, particularly when playing slow strokes in slow movements, such as the Adagio or Andante movements of Mozart's violin concertos. However, in my practice there is a small difference in tone at the beginning of a stroke between the transitional bow and the modern bow, such that the tone at the beginning of a stroke is more immediate with the modern bow than with the transitional bow. Consequently, to achieve a smooth bow stroke change, the transitional bow requires less finger control than the modern bow, especially when replacing the bow quickly back on the string after a short lifted stroke; for example, in the passage of Mozart's violin concerto no.5, first movement (Ex.1.2.1).

Fig.2 Transitional Bow John K. Dodd model around 1785, made by Pieter Affourtit, the Netherlands, <http://www.affourtit-bowmaker.com/violin_bows.html>.




Ex.1.2.1 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219*, 1st mov. bar 62 – 67.



In bars 63, 65, and 67, the first notes (with strokes above the note) are usually played lightly with a lifted bow stroke. This interpretation creates contrast between the lively character of the first half of the phrase

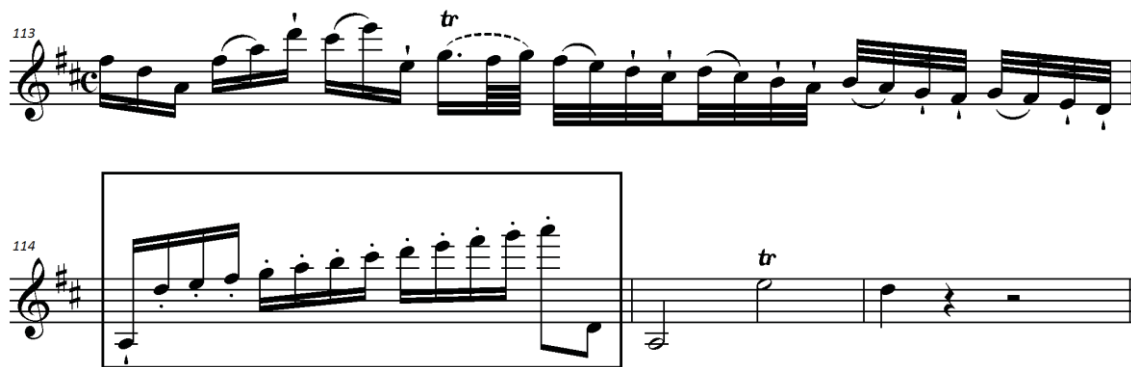
() and the smooth, singing character of the second half of

the phrase (). A technical difficulty occurs when changing from the lifted bow stroke to the slurred bow stroke. Usually, fast movements of the bow create forceful accents. In this example the action of changing bow strokes has to be quick, but at the same time a forceful accent should be avoided when changing the fast lifted stroke to a slow slurring stroke. It is easier to solve the technical difficulty of alternating between two different kinds of bow stroke using the transitional bow than the modern bow. The transitional bow is lighter than the modern bow, so it gives better control over detailed articulation. The transitional bow model also delays index-finger pressure onto the stick during fast bow strokes changes, so that the beginning of the stroke naturally creates a soft tone. However, this delay does not affect the execution of accented bowing with the transitional bow models.

Regarding the capacity for accented bowing, the player can play a strong accented stroke by mainly using the lower half of this transitional bow model of 1785. This feature is very similar to execution with the modern bow. However, the difference is that violinists can execute forceful accents with nearly every part except the tip of the modern bow, while similar forceful accents can only be executed by using the lower half of

this transitional bow model of 1785. Although the upper half of this transitional bow is not ideal for forceful accents, the player can execute a rather sharp accent at the beginning of the stroke with the upper half. To execute this kind of accent, the player has to give a slight amount of pressure of the index finger onto the stick. Such light, sharp accents probably coincide with the present-day expectations of articulation in the rapid figural passages of W. A. Mozart's works for the violin (Ex.1.2.2 in black box).

Ex.1.2.2 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 113 – 116



W. A. Mozart, *Violin Concerto No. 4 in D major, K.218*, 1st mov. bar 53 – 56.



In both passages of Ex.1.2.2, a player with a modern bow can choose either a light bouncing stroke (off-string stroke) or a light martelé (on-string stroke). With the light bouncing stroke, the player can use the elasticity of the middle point of the bow to better control the bouncing stroke. When playing the light martelé stroke, it is better for the player to use the upper half of the bow, towards the middle point. Executing either the light bouncing stroke or the light martelé stroke with the modern bow, the player might have to work harder to control the bow well in order to produce the light articulated accents. In this case, using this 1785 bow is

simpler because the light, articulated accents can be achieved more naturally by using the upper half of the bow.

In my practice, I also discovered another feature of this 1785 bow model. In execution with the transitional bow, the tone stops ringing immediately when the stroke finishes. On the contrary, in execution with the modern bow the tone lasts slightly longer, even after finishing a stroke. It is hard to tell what exactly makes the reverberation at the end of the stroke different between the transitional bow model and the modern bow in my practice, as many factors are at play: the strings, the violin, and individual playing techniques. The lack of reverberation of the 1785 bow therefore may relate to the modern violin set-up and modern playing technique I utilised in the practice. Nevertheless, when comparing the effects of transitional bows and modern bows using the same kind of strings, this after-ringing creates a different effect on the last note of slurred pairs. For instance, in Ex.1.2.3, the last notes of the slurred pairs will be short and dry if the player has employed the same lifted stroke with the transitional bow as with the modern bow on those notes.

Ex.1.2.3 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.* bar 13 – 18.



Without the reverberation at the ends of strokes, the timbre created by this 1785 bow tends toward a dry and lean tone, especially using this bow model in combination with modern strings and the set-up of the modern violin. However, this feature of the transitional bow model of 1785 might contribute considerably to a clear articulation in executing the fast

detached figurations. On the contrary, a fast, detached bow stroke can be played as connectedly as in a moderate or slow tempo with a modern bow. In Ex.1.2.4, execution of the rapid passage (marked by a box) with a modern bow is achieved by either bouncing the bow or playing extremely short detached strokes on the string. In contrast, execution with the transitional bow model of 1785 is simpler here, as the clear articulation is more naturally achieved by this transitional bow model.

Ex.1.2.4 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 28 -30.



Furthermore, performers may also take advantage of the natural clear articulation of detached strokes with the transitional bow to execute bariolage figures (Ex.1.2.5). In comparison, to make a clear tone in such figures a player using a modern bow must reduce the bow pressure so that the bow will be not too firmly anchored on the string. At the same time, the bow must be controlled well by the wrist and fingers in order to make good contact with the string.

Ex.1.2.5 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47*, 1st mov. bar 45 – 47.



On the other hand, the clear articulation in the execution of crossing-string figurations with the transitional bow model obstructs the player from executing a smooth string-crossing passage. In Ex.1.2.6, the player

can easily reach a sustained articulatory effect while crossing the string between the C of the E string and the #D of the A string in bar 76. In practice with the 1785 bow model, one must drag the bow slightly more and slow down the bow speed in order to achieve a smooth and connected effect. Accordingly, the *cantabile* effect of slurred figures while crossing strings is less effective with the 1785 bow than with the modern bow.

Ex.1.2.6 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 76 – 79.



The last but not the least important feature of the transitional bow model of 1785 is the 'leanness' of tone colour in execution with this bow. In my practice, compared with the modern bow, the transitional bow could scarcely carry strong finger pressure of the kind cultivated in modern practice; otherwise the tone became harsh or the bow would bounce naturally. It is harder to express different tone colours with the transitional bow, probably because of the limited use of finger pressure. The tone production of this 1785 bow is also thinner than that of my modern bow. The limitations of the 1785 bow in tone production considerably confine performers' delivery. For example, in Ex.1.2.7 with its alternating dynamics, execution with the 1785 bow can only produce a tone contrast between loud and quiet, and between sustained and detached. By contrast, while using the modern bow to execute the passage of Ex.1.7, the player is able to arrange different colours in the *forte* detached figurations; such as a thicker and more forceful tone.

Ex.1.2.7 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 117 – 124.



So far, my practice has discovered some significant characteristics of the transitional bow model of 1785. Some characteristics of this bow model are described by comprehensive studies of violin bows as common features of all transitional bow models, for example, the evenness of long strokes and the natural bouncing point. Comprehensive studies, such as Boyden's discussion on the history of violin playing, Stowell's discussion on violin performance practice of the late eighteenth and the early nineteenth centuries, Tarling's guide book of playing with old-style violins and bows, and Seletsky's articles of bow models in the eighteenth century, expound on these common features of transitional bows in detail, such that the player can easily recognise these characteristics in his or her practice with the transitional bow model of 1785. Some features, such as the surprising after-ring of the tone and the distinctive sound production, might be related specifically to this particular bow model of 1785.

Furthermore, the physical characteristics of the 1785 bow model ask for adjustment of playing techniques and bow strokes. Because of the natural bouncing point of the bow, the execution of a fast, detached stroke already creates an effect similar to modern spiccato, so that the player can play most fast passages on the string. The natural bouncing point of the bow also has an effect on accented bow strokes, where strong finger pressure would make the bow bounce on the weak point of the bow, so that the bow can hardly produce accents as forceful as the accents produced by a modern bow. Performers' intuition of playing the

instrument makes the player instinctively adjust their playing technique when he or she senses the different characteristics of the bow. However, modern violinists may not know some bow strokes, as these strokes are no longer favoured by modern violin schools. Thus, practice with the 1785 bow model means we must refer to some approaches demonstrated in the eighteenth-century treatises, in addition to modern studies of the performance practice of the period.

1.3 Discussion on the Practice

In recent years, the so-called transitional bow models have featured heavily in present-day historically informed performances of the music of the late eighteenth and early nineteenth centuries. In 2009, Glossa released a new album of W. A. Mozart's *Sinfonia Concertante* and violin concertos no. 1 – 5, with the Orchestra of the Eighteenth Century conducted by Franz Brüggen and Thomas Zehetmair as the soloist. In this album, the Orchestra of the Eighteenth Century was set up with period instruments and Zehetmair played a 1730 Stradivarius with a Classical-period bow (namely a transitional bow). In comparison with Zehetmair's 2001 recording of the Mozart violin concertos with modern instruments, this recording with the transitional bow and period instrument band manifests a somehow fresh and stylish atmosphere, mainly because of the distinct sound produced by the period instruments. A review of this recording from *Gramophone* Magazine describes Zehetmair's performance 'with those tiny nuances more naturally achieved with the shorter, lighter Classical bow', and the *Telegraph* commented that 'Zehetmair makes an extraordinary sound, small and light and yet able to hold your attention at every moment'.²⁰

²⁰ Reviews attached in CD, <<http://www.prestoclassical.co.uk/w/53827/Wolfgang-Amadeus-Mozart-Violin-Concertos-Nos-1-5-Complete>>.

The distinct sound production of period instruments is often underlined as a fundamental tenet in the present-day HIP practice of early music. In HIP practice on the violin, the articulation produced by an old-style bow is particularly important to sound production. How might modern violinists acquire this distinct kind of sound and articulation with old-style bows? It is probably better to start with the question of what kind of sound and articulation we expect today in the performance of the violin repertoire of the late eighteenth and the early nineteenth centuries.

1.3.1 The Kinds of Sounds and Articulations

The generally expected sound of today's modern violin performance practice has a clean, relaxed tone without harshness; however, there might be a particular expectation for the kind of sound for the Viennese Classical repertoire, especially the violin works of W. A. Mozart. My first lesson on Mozart's fourth violin concerto was in China when I was 14. My teacher at the time asked me to imagine a 'delicate' tone when performing Mozart's works. Three years later in Salzburg, my Austrian professor guided me to achieve 'elegant' sound production in the performance of the same Mozart violin concerto. It seems that a 'light brilliant tone' is considered to be the kind of 'Mozart sound' in modern performance, and as such, makes Mozart's works recognizable. The 1785 bow model I used in practice produces a clean, bright tone, which might indeed help aid more effectively the present-day ideal sound of Mozart's violin works as noted.

It seems that modern violinists' ideal sound for Mozart's violin works is derived from the characteristics of the violins which were favoured by violinists in the late eighteenth century. Peter Walls (1992) comments on the differing evaluation of violins made during the second half of the eighteenth century, revealing that the violins of Jacob Stainer, a German

violin maker, were most highly praised until the end of the century.²¹ Walls suggests that 'in the late eighteenth century Stainer instruments seemed to offer clarity where Stradivari instruments offered fullness of tone'.²² Synthesising Walls's description of the Stainer violins and the characteristics of the transitional bow model I discovered in practice, it appears that performers in the late eighteenth century preferred a clear and rather shining tone in violin playing. However, it remains in question whether the clarity of tone and articulation produced by the bow model of 1785 is determinative in the creation of the work, and whether a performance with a modern bow can achieve the same expressive properties of Mozart's violin concertos or not.

After summarizing the kind of sound which the old violin and bow could produce in violin music before 1750, Boyden suggests that 'although it is quite possible for a modern violinist to achieve the kind of sound just mentioned, I urge anyone really interested in recapturing the old sound to experiment with the old-style bow'.²³ Although Boyden's experience in practice with the old-style bow makes him believe that students can achieve a kind of articulation in earlier repertoire more easily with the old bow, he does not ignore the possibility that modern bows can produce some similar effect to the sound produced by the old-style bow; for example, a lighter modern bow is often chosen by modern violinists when performing the works of Mozart. In this manner, modern bows are capable of producing the same kind of sound and articulation as the old-style bows did, but performers may have to employ different techniques or bow strokes with the modern bow in order to achieve a sound and articulation similar to that of the old-style bow.

Therefore, in my practice with the bow model of 1785, recapturing or reconstituting the kind of sound and the natural articulation of the

²¹ Peter Walls, 'Mozart and the violin', *Early Music*, Vol. 20, No. 1, Performing Mozart's Music II (Feb. 1992), 8 – 9.

²² *Ibid.*, 9.

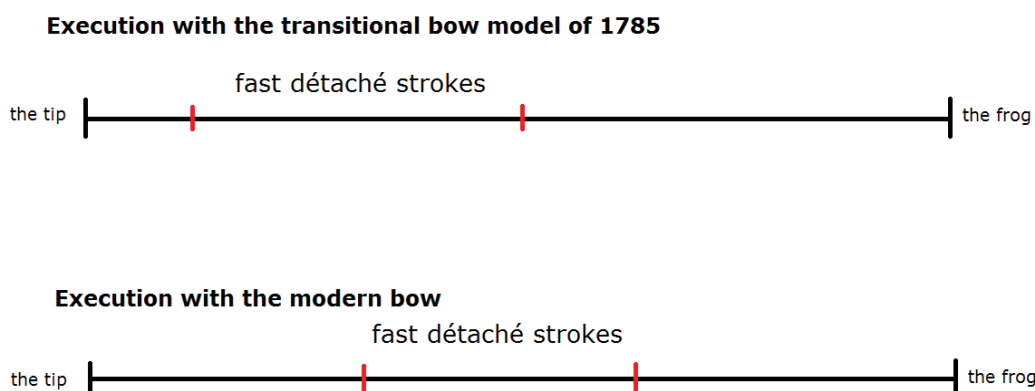
²³ Boyden, *The History of Violin Playing from Its Origins to 1761*, 497 – 498.

transitional bow is the first step. It is important to observe the influences of the transitional bow's distinct sound and articulation on the execution of bow strokes, and how the execution of bow strokes with the transitional bow contributes to the understanding of the performing styles and traditions of the period.

1.3.2 Approaches and Traditions

The physical characteristics of the transitional bows together with the eighteenth-century violin set-up determine that the execution of some bow strokes will be different from the same articulations performed with modern bows. Although the transitional bow model of 1785 is very similar to my modern bow, differences are found in the execution of some kinds of bow stroke. The most obvious difference in execution between the transitional bow model of 1785 and the modern bow is the execution of fast détaché strokes, particularly accented strokes such as martelé. It is better to execute the fast détaché strokes with the transitional bow model of 1785 by using the part towards the tip of the bow, where performers with a modern bow would acquire a better effect for the same kinds of strokes by using the part towards the middle point of the bow (Illus.1). As there is a bouncing point in the middle of the transitional bow model of 1785, it is not ideal for the player to execute fast détaché strokes (especially the martelé stroke) by using this part of this bow.

Illus.1



On the other hand, the transitional bow designs may correspond to eighteenth-century playing techniques, where the bow grip and the low position of the elbow were different to those of the modern violin schools. Stowell demonstrates the bow grip described by different schools in the eighteenth and early nineteenth centuries, where the hand mostly suggested holding the bow stick near the frog.²⁴ (Fig.3) According to Stowell, such bow grip may afford a more even balance of the type of bow used in the given period but possibly ruled out the use of the middle of the bow; because the clearest articulation can be made by the point of the bow, the player is forced to the point for detailed passage-work.²⁵ The general style of bow grip in the second half of eighteenth century and the early nineteenth were likely to be a performing tradition rather than a technical approach to a particular kind of bow models. Pierre Baillot's figuration of bow holding in his treatise (1834) clearly displays that the bow is a Tourte design. (Fig.3a)

²⁴ Robin Stowell, 'Violin Boing in Translation: A Survey of Technique as Related in Instruction Books c1760 – c.1830', *Early Music*, Vol. 12, No. 3, String Issue (Aug. 1984), 318.

²⁵ Ibid.

Fig. 3 The bow hold as illustrated in B. Campagnoli, *New and Progressive Method on the Mechanism of Violin Playing*, (Milan: Ricordi n.d. 1827), ppII, figs. 1-3.

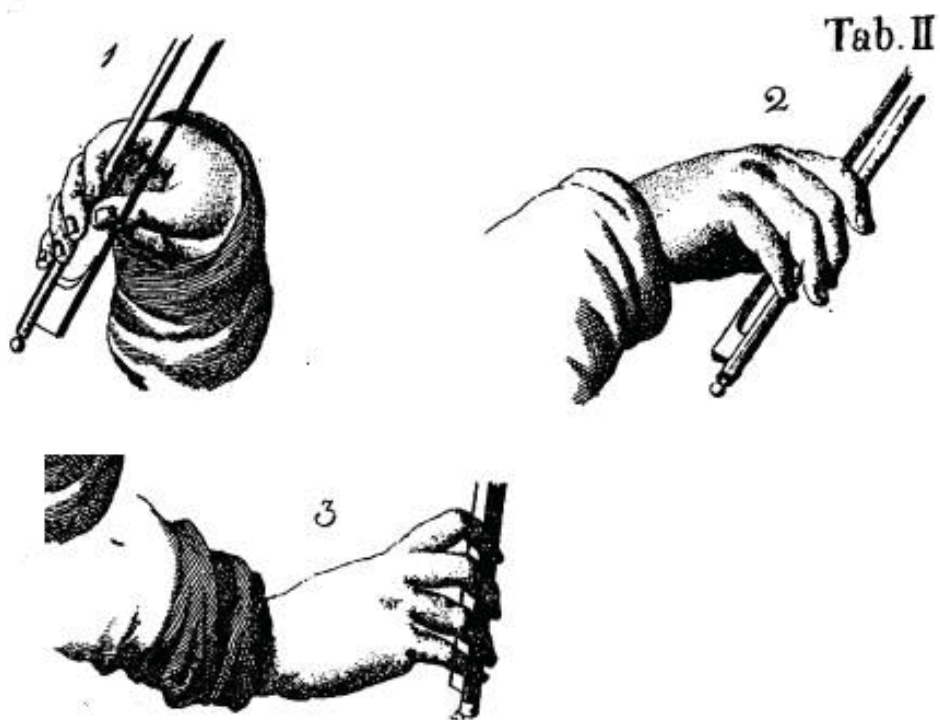
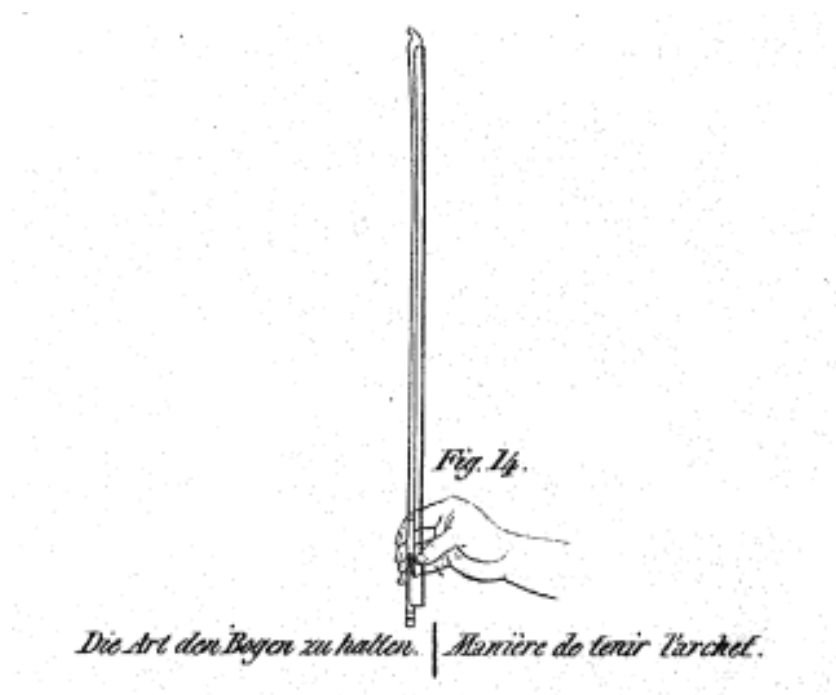


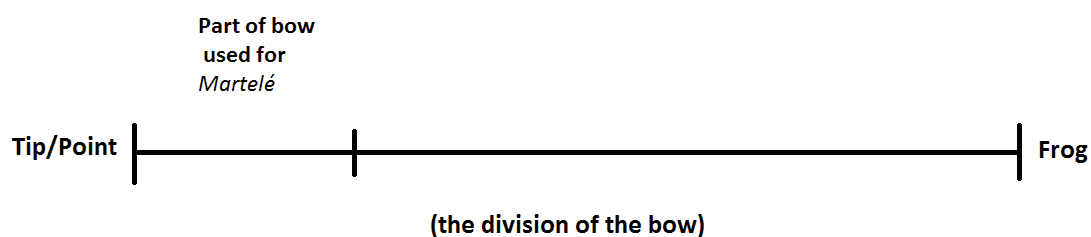
Fig.3a P. Baillot, *The Art of the Violin*, (Mainz & Antwerp: les fils de B. Schott, n.d. (1835), pp.12 – 13, Illustration 2, Fig.14.



Among the treatises for violin playing from this period, Baillot's work *The Art of the Violin* is particularly remarkable for its detailed demonstration of various kinds of *détaché*. Baillot categorised *détaché* strokes as strokes produced on the string, strokes produced using the elasticity of the bow, and sustained strokes.²⁶ In his demonstration, Baillot specifically illustrates the execution of diverse *détaché* by using different parts of the bow. For example, referring to the execution of *martelé*, Baillot suggests using the part closest to the point of the bow (Illus.2).

Illus.2 P. Baillot, *The Art of the Violin*, pp.174

The Martelé



Baillot's approach to executing *martelé* is similar to Campagnoli's method (1797), who also recommended the use of the tip of the bow to execute the *martelé* stroke.²⁷ Moreover, Baillot also specifically addresses the duration of the notes in the execution of some *détaché* strokes, such as *Grand Détaché* or *Light Détaché* (Ex.1.3.2.1, Ex.1.3.2.2).

²⁶ Pierre Baillot, *The Art of the Violin*, trans. Louise Goldberg, (Evanston, Illinois: Northwestern University Press, 1991), 171 – 191.

²⁷ Bartolomeo Campagnoli, *Nouvelle Méthode De La Mécanique Progressive Du Jeu De Violon : Divisée En 5 Parties Et Distribuée En 132 Leçons Progressives Pour Deux Violons Et 118 Etudes Pour Un Violon Seul : Op. 21* (Milan: J. Ricordi, 1824), XVIII.

Ex.1.3.2.1 P. Baillot, *The Art of the Violin*, ex.12.23, pp. 173.

The Grand Détaché

Tempo giusto ♩ = 152



Played:



Ex.1.3.2.2 P. Baillot, *The Art of the Violin*, ex.12.55, pp.186.

The light Détaché

Maestoso ♩ = 108



Played:



The difference between *Grand Détaché* and *Light Détaché* is that *Grand Détaché* is played on the string and is used in tempi faster than *Allegro*.²⁸ The execution of *Light Détaché* applies the elasticity of bow to create 'an imperceptible bouncing of the bow', and *Light Détaché* is used in a moderate tempo.²⁹ Indeed, Baillot requires 'rests' between the notes in all kinds of *détaché* except *sustained détaché*, which is employed in *tremolando*. Baillot's articulated *détaché* can be traced back to the execution of detached strokes with the old pike's head bows in the eighteenth century. The construction of the old pike's head bows determines that the execution of detached strokes with the old bows creates a natural articulation, for the tone decreases at the end of the

²⁸ Baillot, *The Art of the Violin*, 173.

²⁹ Ibid, 186.

stroke so that a slight gap between down bow and up bow is created.³⁰

Observing Baillot's methods of bow strokes, one can assume that in the first half of the nineteenth century, the execution of bow strokes such as martelé and détaché were likely to become a kind of performing tradition, where the non-legato execution of detached strokes no longer resulted from the physical characteristics of the bow. Subsequently, as the bow model was standardised by the Tourte bow design in the nineteenth century, variations in bow stroke were less conditioned by the natural sound production and articulation of the bow; rather, they were focused more on exploring the capacity of the bow and various approaches to achieve better effects with bow strokes. In this manner, the performance traditions of the time encouraged performers to explore a new approach in executing certain kinds of bow strokes; meanwhile, a new approach also promoted the rise of a new performing tradition.

It seems that the evolution of bow models during the eighteenth century and the early nineteenth century was a progressive movement; not only in instrument making, but also in the history of violin playing. The sound production and articulation properties of pre-Tourte bows reduce some of the technical difficulties encountered when executing pre-Tourte repertoire with modern bows. The increasing praise of the Tourte bow model encouraged a new performance style and aesthetic of tone production towards the end of the eighteenth century. The new vocabulary of bow strokes of the Tourte bow models contributes not only to performers' creativities in enhancing the virtuosity of violin playing, but also to the creation of compositions; wherein the composers might expand the variations of motifs, expressions, and characters in their works. Here, the creation of new bow strokes can be reflected in the notation of a score, particularly with the use of articulation markings which also function as graphic symbols of bowings.

³⁰ Boyden, *The History of Violin Playing from Its Origins to 1761*, 393 – 395.

Chapter 2. Performing Styles and Slurs

The legato and staccato styles are two of the most important performance styles understood to be in opposition, yet complementary. The manifestation of legato is a smooth, connected, sustained tone. In contrast, staccato is best understood as articulated and separated tones. The connected quality of legato and the clarity of staccato together constitute the musical language. Legato style refers to the characteristically singing style which is best typified in Italian vocal music of the eighteenth century. A long bow stroke is the basic approach of performing *legato* in violin playing. Compared to *legato*, staccato execution is more varied in respect to bowed instruments because of the great diversity and variety of detached bow strokes. Besides, the so-called 'non-legato' style, apparently lying somewhat between *legato* and *staccato*, is controversial in terms of interpreting the proper degree of separation or articulation between notes so designated.

The question for performers, both at the time of composition as well as today, is when and where to employ *legato*, *staccato*, or *non-legato* when none of these styles are specifically marked by slurs or Italian terms. Eighteenth- and early nineteenth-century writers such as Leopold Mozart, Johann Joachim Quantz, and Pierre Baillot relate these performing styles to the characters, moods, and styles of the works. In these cases, performers can be instructed by composers' tempo terms, such as *Adagio*, *Allegro*, or *Presto*. Indeed, tempo markings indicate not only the speed of the piece, but also serve as a description of the appropriate mood or style, especially before the nineteenth century.³¹ Referring to the designated

³¹ Clive Brown, *Classical & Romantic Performing Practice 1750 – 1900* (New York: Oxford University Press, 1999), 336 – 337.

character of tempo markings, Robert Riggs extracts and systematises Türk's consideration of the correlation between tempo markings and interpretation.³² L. Mozart emphasises the importance of observing the moods of passages, stating that 'merry and playful passages must be played with light, short, and lifted strokes, happily and rapidly; just as in slow, sad pieces one performs them with long strokes of the bow, simply and tenderly'.³³ Quantz's descriptions of bowing relate directly to different national styles. He describes the Italian bow stroke as the 'long and dragging' stroke and the stroke in French manner as 'short and articulated'. Quantz advocates 'the light, short and lifted strokes', which is likely to be the French stroke, for rapid movements and in accompaniment.³⁴ Baillot observes that the given mood of each piece is a topic much deserving of a performer's attention. He also emphasises the importance of understanding different composers' styles, because 'each composer possesses a seal that he impresses upon all his work, a style of his own which depends on his manner of feeling and expression.'³⁵

Furthermore, the performance traditions of various violin schools in the second half of the eighteenth and early nineteenth centuries had considerable influence on the contemporary aesthetics of violin playing. Bow designs changed along with the ascendancy of particular violin schools of the time. For instance, Fétis implied that the Tourte bow is believed to have been designed through Tourte's collaboration with G. B. Viotti, who advocated a new style of violin playing and was the founder of the so-called 'Parisian violin school' in the early nineteenth century.³⁶ Also, one transitional bow model is named by Fétis and Woldmar after Wilhelm Cramer, who was known as one of the finest violinists of the Mannheim

³² Robert Riggs, 'Authenticity and Subjectivity in Mozart Performance: Türk on Character and Interpretation', *College Music Symposium*, Vol. 36 (1996), 38 – 40.

³³ Leopold Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, trans. Editha Knocker (London: Oxford University Press, 1951), 223.

³⁴ Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (London: Faber, 1985), 230 - 231.

³⁵ Baillot, *The Art of the Violin*, trans. Louise Goldberg, 7-8.

³⁶ Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 18.

violin school in the second half of the eighteenth century.³⁷ The characteristics of a bow model such as W. Cramer's 'Cramer bow' reflect the performing tradition of the eponymous violin school of the time. W. Cramer was especially famous for his off-string-bowing playing technique. This may be the reason that his name was associated with a transitional bow model, which is ideal for bounced bowing.³⁸

The differences between the various performing traditions of violin schools from the mid-eighteenth to the early nineteenth century probably emerged primarily from their exponents' articulatory interpretation of passages without any articulation marks. This is because the absence of articulation marks allows more interpretative freedom for performers, in some respects to demonstrate their own musicianship as typified by the 'school' in which they were trained. In regard to this, the use of slurs plays a significant role in signifying those differences between performing traditions, because slurs are frequently used as a bowing mark to indicate diverse slurred bowings. The use of slurred bowing directly relates to the performing style of one's interpretation of the work as the musical context can be changed according to the length of a slur.

2.1 The Slur

The slur has had a myriad of different meanings and connotations for different performers and composers since its inception. In the sixteenth century the slur was initially used to specify legato, especially in vocal music.³⁹ In the seventeenth and eighteenth centuries, the slur was used in instrumental music to indicate bowing, breathing, and tonguing. In the nineteenth century, especially the second half of the century, slurs began

³⁷ Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 14.

³⁸ Simon McVeigh, 'Wilhelm Cramer', in *Grove Music Online, Oxford Music Online*, <www.grovemusic.com>, (July 10, 2012).

³⁹ Clive Brown, 'Articulation marks, 4. The staccato mark', in *Grove Music Online, Oxford Music Online*, <www.grovemusic.com>, (September 24, 2012).

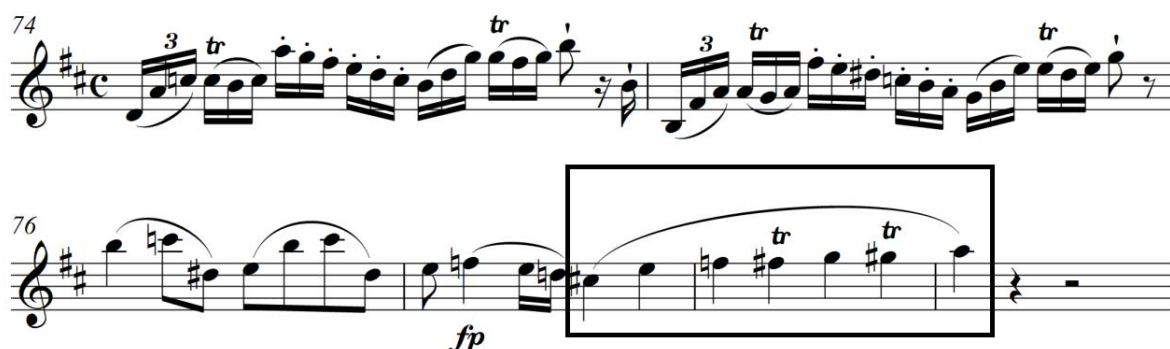
to take on their modern significance as references to the beginning and ending of a phrase. Generally, the musical effect of the slur is inevitably a sense of coherence and continuity.⁴⁰ For violinists from the past to the present, slurs primarily imply bowings, in that the notes under a slur should be executed under one bow stroke. Yet, the slurred group of notes is restricted on account of the limited length of the bow. Indeed, long slurs were rare in use before the end of the eighteenth century.⁴¹ Identifying the meanings of slurs in works from the mid-eighteenth to the early nineteenth century becomes crucial for modern violinists who wish to acquire a more comprehensive understanding of the musical context.

Although long slurs are rarely seen in works from before the end of the eighteenth century, once the occasional long slur is identified it calls performers' attention to exploring what message it carries from the composer, primarily because of its novelty. The question for violinists is whether one must treat the slur, whatever its length, as a mark of one-stroke bowing? If not, then why does the composer of the work employ a long slur? Perhaps the most awkward situation for violinists is that some long slurred groups of the eighteenth-century repertoire are possible to play under one stroke, but the player might physically tense up, or the player's expression might be restrained. This is because one must either slow down the bow speed or speed up the tempo of the passage for the execution of a long stroke. An example of such an awkward situation is found in the first movement of Mozart's Violin concerto No.2 K.211 (Ex.2.1.1).

⁴⁰ Geoffrey Chew, 'Slur', in *Grove Music Online, Oxford Music Online*, <www.grovemusic.com>, (September 10, 2012).

⁴¹ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 235.

Ex.2.1.1 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 74 – 79.



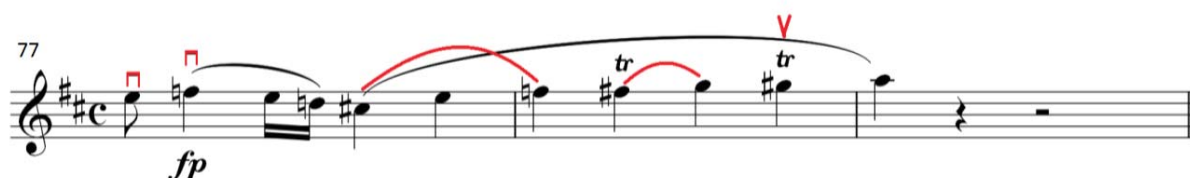
The written slur from the #C of bar 77 to the A of bar 79 (marked by the black box) is a rather long slur, which is rarely seen in Mozart's work. Literally, it seems possible to play all of the slurred notes in one stroke, but the player may feel restrained in their performance because of the slowing down of the bow speed. Eighteenth-century violinists often used slurred bowings for legato performance because of the natural articulation of eighteenth-century bows. The normal bow stroke of the pre-Tourte bows is thus considered to be a non-legato stroke in general, and true *legato* bowing could only be achieved with the old bows through slurred bowing.⁴² As Mozart's performing activities as a violinist occurred mainly before 1780, it is reasonable to assume that at least his early violin works, including his five violin concertos, were associated with a pre-Tourte bow model. Accordingly, although some long slurs (such as Ex.2.1.1) in his violin works seem non-ideal as bowings to modern violinists, it might have been legitimate for Mozart at the time of his violin playing to utilise them to indicate long one-stroke bowings, in order to achieve a total legato effect in the passage.

On the other hand, as such a long stroke might not be technically ideal for execution of Ex.2.1.1, the long slur here can be considered as the composer's interpretative instruction that slurred strokes must be employed in this passage. In this case, the long slur is here used to group

⁴² Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 170.

the notes, indicating the phrase. Yet, it is important for the player to consider which division of bow strokes would be better for the expression of the phrase. In my suggestion for the bowing of Ex.2.1.1a, the first slur of C#, E and F in an up bow over the bar line can retain the effect of blurring the strong beat of bar 78. The start of a new down bow stroke on the F# with the trill can continue the ascent of the initial phrase with the long slur. An extra up bow stroke for the G# with the trill can continue the crescendo through to the A, which is the top note of the phrase on the strong beat of the next bar. Furthermore, beginning the trill on a new stroke can hide a bow change in bar 78 and the phrase can stay legato.

Ex.2.1.1a W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 77 – 79.



As Mozart was significantly influenced by his father in his violin playing, Leopold's approach to slurred bowing might provide some clues as to the significance of slurs in Mozart's violin works. According to Leopold Mozart's *Versuch*, 'the notes which are over or under such a circle [slur], be they 2, 3, 4, or even more, must all be taken together in one bow-stroke; not detached but bound together in one stroke, without lifting the bow or making any accent with it'.⁴³ Leopold's statement clearly shows that the slur was an indication of slurred bowing for mid-eighteenth-century violinists. Although W. A. Mozart might have been influenced by contemporary composers in the use of articulation marks for composition, he was very careful to use the slur as an indication of bowing in his violin music, especially in the early sonatas and the concertos, which he performed before he turned completely to the piano. For example (Ex.2.1.2), Mozart uses different slurred groups between the violin and

⁴³ L. Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 45.

the piano part in the second subject group of the first movement of his Violin Sonata in A major, K. 305.

Ex.2.1.2 W. A. Mozart, *Violin Sonata in A major, K. 305, 1st mov.* bar 30 – 35.

The image displays a musical score for measures 30 through 35 of the first movement of Mozart's Violin Sonata in A major, K. 305. The score is written for Violin and Piano. The Violin part is in treble clef, and the Piano part is in grand staff (treble and bass clefs). The key signature is A major (three sharps) and the time signature is 8/8. Measures 30-32 show a long slur in the piano right hand, which is mirrored in the violin part. Measures 33-35 show trills in both parts and further slurs.

The theme of the violin part is an octave higher but otherwise the same as the right-hand part of the piano, yet Mozart divides the long slurred group of the piano (bar 30 to 32) into two groups in the violin, and the whole-bar slur of bar 34 in the piano is divided into two in the violin part. It is clear to see that Mozart was aware of the meanings of slurs to violinists as one-stroke bowings, and also the limit of notes under one-stroke execution. Thus, Mozart used different slurs in the violin part to the piano part and made a sensible bowing for this passage (Ex.2.1.2a).

Ex.2.1.2a W. A. Mozart, *Violin Sonata in A major, K. 305, 1st mov.* bar 30 – 35.

The image displays a musical score for measures 30 through 35 of the first movement of Mozart's Violin Sonata in A major, K. 305, specifically for the Violin part. The score is written in treble clef with a key signature of A major (three sharps) and a time signature of 8/8. Measures 30-32 show a long slur, which is divided into two groups in the violin part. Measures 33-35 show trills and further slurs. Red squares (upbow) and 'V' (downbow) markings are placed above the notes to indicate bowing.

The above examples of Mozart show that long slurs might primarily be used as a device of legato performance in the second half of the eighteenth century, because the early bow models of the eighteenth century were not ideal for sustaining tone during bow changes. However, as the sustaining effect during bow changes had improved with later models of the bow, a long slur tended to indicate the beginning and ending of a phrase in a so-called 'phrasing slur', which was invented in the second half of the nineteenth century. Accordingly, it becomes difficult for modern players to distinguish whether the long slurs originally marked by eighteenth-century composers in the scores are bowing instructions or indications of phrasing. Another issue is that related to different editions of the score where a new editor has re-arranged slurs to conform to modern practice, often at odds with the expectations of performers of the time of the original composition. Brown indicates that:

Their [the late nineteenth-century musicians] efforts to make sense of earlier composers' admittedly inconsistent practices added another layer of confusion to the situation, particularly where late nineteenth-century editions obscured the original composer's intentions by replacing short slurs on individual figures with long phrasing slurs.⁴⁴

Even in the published works of composers like Beethoven or Haydn who are known for their care in notation, one may sometimes still encounter difficulty in capturing the meanings of the slurs in their works. Referring to Beethoven's slurs, Brown indicates that 'twentieth-century notions of accuracy and completeness can rarely be applied'.⁴⁵ For example, in the first edition (N. Simrock, Bonn, 1805) of his 'Kreutzer' sonata for violin and piano op. 47 (Ex.2.1.3), we find a long slur that groups eight bars in the second subject group (indicated with a red arrow) of the first movement.

⁴⁴ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 238.

⁴⁵ *Ibid.*, 237.

Ex.2.1.3 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 91 – 105. (First Edition)



The slur of Ex.2.1.3 is too long to be a bowing: not only because the group is eight bars long, but also because the lengths of the notes in this passage are extremely long, most of them being semibreves. Since the slur here is impossible as a bowing indication, the long slur might be interpreted as a grouping indication. In this case, the harmonic progression of the theme is helpful for signifying the phrasing of the passage. (Ex.2.1.3a)

Ex.2.1.3a L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 91 – 105

91

Violin

p dolce

Piano

p dolce

98

cresc.

cresc.

p sf

The four-bar motif of this theme is rather clear in the piano: the E major chord as tonic in bar 91, the subdominant seventh chord following in bar 92, bar 93 returning to the tonic E major chord, and then leading to the dominant seventh chord in bar 94. Beethoven repeats this four-bar harmonic progression and the motif again in the piano part, but varies the violin melody with ornaments in bar 95. Beethoven prolongs the theme from bar 99 to bar 105. Accordingly, the long slur of the violin part from bar 91 to 98 in the first edition might be used as a 'phrasing slur' by Beethoven, to group the four-bar motif and its repeat together as the main theme of the second subject group.

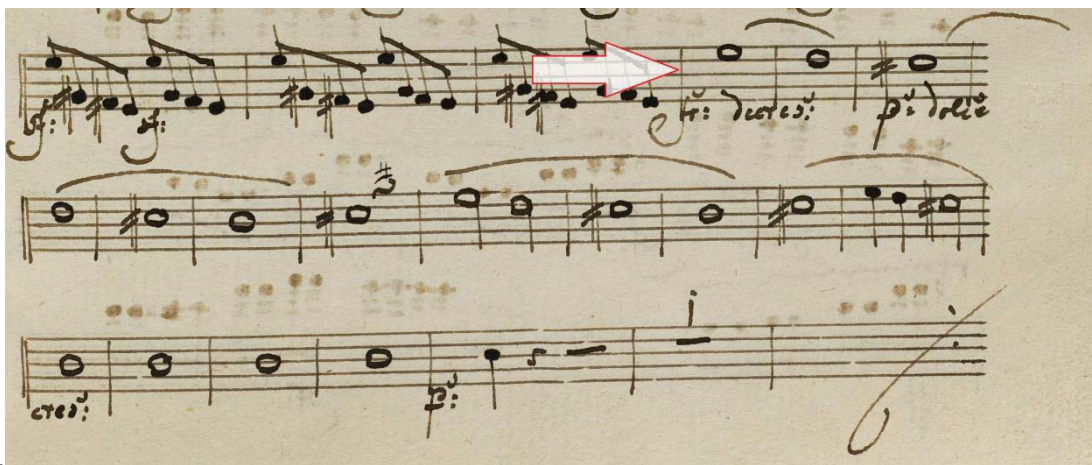
However, it appears that Beethoven did not use the same long slur in the piano part to signify phrasing. Indeed, according to the markings in the piano part, the phrasing of the theme becomes more reasonably grouped into four-bar phrases. Moreover, violinists must change strokes during the passage in order to better present their expression, without any of the physical tension caused by playing a long bow stroke. The problem in changing these slurred patterns is that present-day performers may have different ideas pertaining to the expressive nuances of slurred groups which signify phrases. Beethoven's long eight-bar slur may, to some extent, deliver a message that the passage should be played as smoothly and connectedly as possible and that no audible separation should be heard until the new slur begins in bar 99. Indeed, the long slurs of early nineteenth-century works ask for more than one stroke, as Stowell notes in the 'slurred bowing' of the bow strokes from 1800 to 1840 that:

The capacity of the slur was further enlarged in keeping with contemporary taste and although many of these longer slurs are more likely phrase markings, indicating the need for sustained legato bowing using more than one stroke.⁴⁶

⁴⁶ Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and the Early Nineteenth Centuries*, 197.

Nevertheless, Beethoven's inconsistency in the use of slurs makes the examination of his slur marking difficult. According to the surviving manuscript of the Kreutzer Sonata, carefully revised and corrected by Beethoven's student Ferdinand Ries, the long eight-bar slur marked in Ex.2.1.3 is divided into two shorter slurs in the same theme of the recapitulation from bar 410 to 415 (Ex.2.1.4).

Ex.2.1.4 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 410 – 415



The German original edition published by Simrock in 1805 exactly copies the slurs of this passage from the manuscript, where the slur of bar 412 ends towards the bar line between bars 415 and 416, and a new slur begins at bar 417 (Ex.2.1.4a). The reason the editor of the manuscript left bar 416 out of the slurred group might have been in order to make sure that the ornament sign could be placed in bar 416, making the reviser delay the slur until bar 417 out of consideration for the neatness of the score.

Ex.2.1.4a L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 410 – 426. (First Edition)



Such inconsistency in the apparent meanings of the slurs is problematic for performers who attempt to determine what the composer intended by their notation. The G. Henle Verlag Urtext edition reorders Beethoven's articulation marks in a consistent way, thus the eight-bar slurs of bars 91 – 98 and the slurs with unequal length in bars 412 – 419 are replaced by two four-bar slurs in the urtext (Ex.2.1.5).

Ex.2.1.5 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 91 – 105; bar 410 – 426.

A photograph of a revised musical score for bars 91-105 and 410-426 of Beethoven's Sonata No. 9 'Kreutzer'. The score is presented in four systems, each with a single staff. The first system (bars 91-98) shows a slur over eight bars with a 'p dolce' marking. The second system (bars 99-105) shows a slur over seven bars with 'cresc.' and 'p' markings. The third system (bars 410-419) shows a slur over eight bars with 'f', 'decres.', 'p dolce', and 's' markings. The fourth system (bars 420-426) shows a slur over seven bars with 'cresc.' and 'p' markings.

Despite the extremely long slurs, violinists often understand slurring many notes in one stroke as grouping. For instance, in the beginning

phrase of the *Minore* variation of the second movement of the Kreutzer sonata (Ex.2.1.6), a long slur over three bars is seen in the right-hand piano part. Apparently, this long slur implies *legato*. As the bass line clearly shows the pulse of the phrase in the first beat of each bar, the one-bar slurs in the left-hand piano part might be viewed as grouping indications.

Ex.2.1.6 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 2nd mov. Var. 3 Minore.* (First Edition)



The violin melody moves concurrently with the piano line and Beethoven puts down a one-bar slur rather a long slur. Here, one can execute all of the slurred notes in one stroke, as in Beethoven's slurring. Even though some might prefer to arrange more strokes in order to better the flow of the melodic line, performers would still consider the phrasing as notated by Beethoven. Therefore, it is reasonable to assume that the one-bar slurs of the violin part potentially indicate both bowing and grouping.

However, the grouping of violin part and the left-hand piano part might not encourage performers make these grouping audible. Taking into account the suggestive long slur Beethoven marked in the right-hand piano part, both Breitkopf & Härtel (Ex.2.1.6a) and G. Henle Verlag Urtext

edition (Ex.2.1.6b) place a long slur instead of one-bar slur in the left-hand piano part.

Ex.2.1.6a L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 2nd mov. Var. 3 Minore.* (Breitkopf)

VAR. III.
Minore.

The image shows a musical score for the third variation of the second movement of Beethoven's Sonata No. 9 'Kreutzer'. The score is for Violin and Piano. The key signature is three flats (B-flat major/C minor) and the time signature is 2/4. The violin part starts with a half rest, followed by a series of eighth notes. The piano part features a continuous eighth-note accompaniment. Dynamics include piano (p), crescendo (cresc.), and fortissimo (sf).

Ex.2.1.6b

109

Violin

Piano

The image shows a musical score for the first variation of the second movement of Beethoven's Sonata No. 9 'Kreutzer'. The score is for Violin and Piano. The key signature is three flats (B-flat major/C minor) and the time signature is 2/4. The violin part starts with a half rest, followed by a series of eighth notes. The piano part features a continuous eighth-note accompaniment. Dynamics include piano (p), crescendo (cresc.), and fortissimo (sf).

In its dedication to the 'long line', the G. Henle Verlag Urtext edition even ties the first semiquaver to the next bar in the violin part. In fact, the manuscript copy revised by Ries clearly shows that the D flat of bar 109 is tied to the following bar (Ex.2.1.6c).

Ex.2.6c L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 2nd mov. Var. 3 Minore.* (Manuscript, revised by Ries)



It is possible that the editor of the first edition, respecting the hierarchy of the bar, decided to separate the upbeat note from the slurred group of bar 110. Although it is a small change, the articulation might be altered by someone accordingly detaching the upbeat note from the slurred group of bar 110. As the urtext ties the upbeat note as in the original version, performers would recognise the expected smooth effect of this beginning directly and then would respond with an appropriate interpretation.

From the above examples of Beethoven's score, even a slight change of a composer's slurs in the score may make the performer respond to passages with different interpretations in regards to articulation, bowing, and phrasing. However, some grouping-like slurs in Beethoven's violin works also hold ambiguous meanings, even in urtext editions, where one might expect the rationalising principle to hold. An example of this situation is found in the first movement of his Kreutzer sonata, where the patterns of the passage seem to be different to the notated slurred groups (Ex.2.1.7).

Ex.2.1.7 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 234 – 238.

The image displays a musical score for the first movement of Beethoven's Sonata No. 9 'Kreutzer'. It covers bars 234 to 238. The score is written for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower staff, which is divided into a right-hand (treble) and left-hand (bass) section. The key signature is B-flat major (two flats). The time signature is common time (C). The score shows the following details:

- Bar 234:** The Violin part begins with a slur over a sixteenth-note figure starting on the half of the first beat. The Piano right hand has a similar sixteenth-note figure, while the left hand has a long note tied to the first beat of the next bar.
- Bar 235:** The Violin part continues with the same slurred sixteenth-note figure. The Piano right hand continues with a similar figure, and the left hand has a long note tied to the first beat of the next bar.
- Bar 236:** The Violin part continues with the same slurred sixteenth-note figure. The Piano right hand continues with a similar figure, and the left hand has a long note tied to the first beat of the next bar.
- Bar 237:** The Violin part continues with the same slurred sixteenth-note figure. The Piano right hand continues with a similar figure, and the left hand has a long note tied to the first beat of the next bar.
- Bar 238:** The Violin part ends with a slur over a sixteenth-note figure. The Piano right hand continues with a similar figure, and the left hand has a long note tied to the first beat of the next bar.

In this passage, the violin has the same figures as the piano, but with slurs. The motif of the bass line is clear in that it begins on the half of the bar and ends on the first beat of the next bar, as Beethoven ties the long notes to the first beat of the next bar. The violin also begins its motif on the half of first beat in bar 234, continuing in the same way in following bars until another motif arrives at bar 238. Yet, Beethoven slurs the fast notes of the violin into one-bar groups, so that the figures of the violin part are visually altered. The slurs in the violin part seem to be Beethoven's own bowings. As the slurs here mainly indicate bowing, changing the bowing as in Ex.2.1.7a may clear the ambiguity of the figure groups to performers.

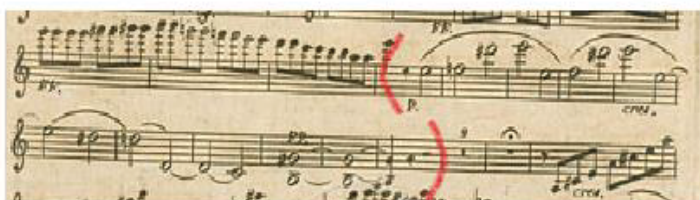
Ex.2.1.7a L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 234 – 238.

The image displays a musical score for the first movement of Beethoven's Sonata No. 9 'Kreutzer', specifically bars 234 through 238. The score is written for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems. The first system covers bars 234 and 235. The second system covers bars 236, 237, and 238. Red slurs are placed over the Violin part in bars 234, 235, 236, and 237, indicating phrasing. Black slurs are placed over the Piano part in bars 234, 235, 236, and 237, indicating articulation. The score shows a complex interplay of notes and rests, with the Violin part often playing sixteenth and thirty-second notes, and the Piano part providing a harmonic and rhythmic foundation.

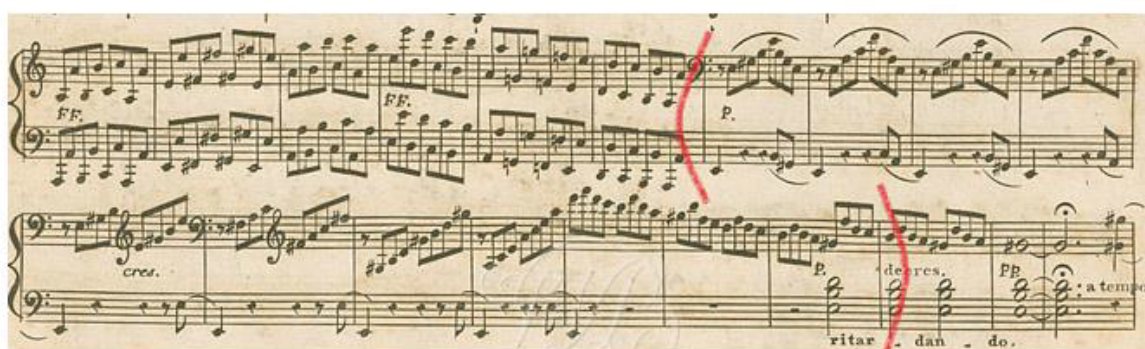
If the slurred groups of Ex.2.1.7 cause confusion, then the combination of long slurs and short slurs will be yet even more complicated to understand. In the same movement of the 'Kreutzer' sonata (Ex.2.1.8) bars 300 – 310, it is not clear whether Beethoven intends the slur to indicate articulation (in which all notes under the slur are executed in one bow stroke), or phrasing (in which the slur groups all the notes that are intended to be performed in one kind of 'unifying' gesture).

Ex.2.1.8 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 300 - 320. (First Edition)

Violin part



Piano part



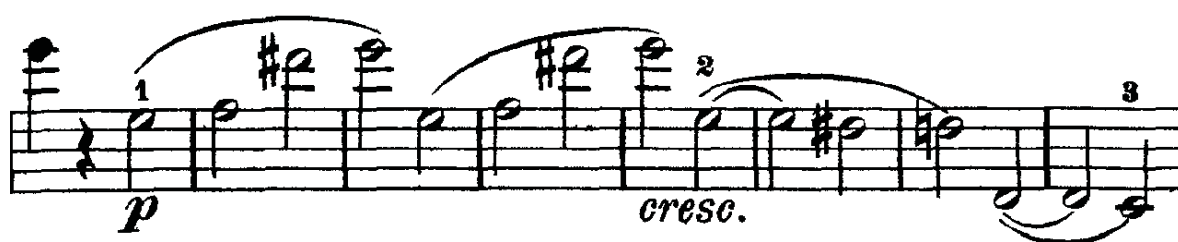
In the piano part, two different, small grouped figures alternate between the left hand and the right hand. It is safe to assume that the slurs of the violin part aim to indicate a sustained performance in this passage, in order to create contrast with the piano part. Moreover, although both the first edition and the revised copy of the manuscript employ shorter slurs from bar 303 to 310, the last notes of the bars are tied to the first notes of each next bar, except in bar 308. It is rather obvious that the composer asks performers to connect the passage from bar 303 to 307. Hence, the G.Henle Verlag Urtext edition (Ex.2.1.8a) places a long slur over bars 303 – 307 for a better indication of what the editors assume to be an intended *legato*.

Ex.2.1.8a L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 300 - 320.



However, one may find that the figure actually begins from the lower E to the higher E in bars 300 - 302, and then this figure repeats in bars 302 - 304. For this reason, the first slur and the shorter slurs of the first edition may also constitute bowing suggestions from the composer. Some editions, such as the Breitkopf & Härtel edition (Ex.2.1.8b), place the slurs differently; it is true that those slurs are more functional in terms of bowing.

Ex.2.1.8b L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
bar 300 - 320. (Breitkopf)



Undoubtedly, the above examples show that whatever bow strokes performers apply, the slurs indicate *legato*. This confirms Temperley's point that 'whatever additional meanings it may or may not bear, it always seems to have that one, unless there is another mark to contradict it (such as staccato dots, marcato dashes or rests...)'.⁴⁷

⁴⁷ Nicholas Temperley, 'Berlioz and the slur', *Music & Letters*, Vol.50, No. 3 (July 1969), 389 - 390.

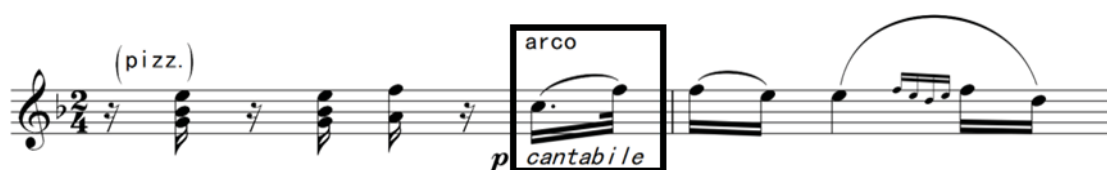
In addition to indicating bowing, phrasing, and legato, some eighteenth-century composers (such as Joseph Haydn) would also use slurs, mainly long ones, to indicate that a passage should be played on the same string.⁴⁸ Brown's example of Haydn's string quartet shows that this use of a long slur occurs in a situation in which the slurred notes can all be played in the same position (Ex.2.1.9).

Ex.2.1.9 Clive Brown, *Performance Practice*, ex. 6.31. Haydn, String Quartet op.64/4/ii.



If this case happens in a slurred pair with a larger interval, it may ask for a *portamento* execution. For example, in the *Maggiore* variation of Beethoven's Kreutzer sonata (Ex.2.1.10), the *arco* figure (in the black box of bar 143) might work well with a sliding fingering.

Ex.2.1.10 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano*, op. 47, 2nd mov. Var. Maggiore.



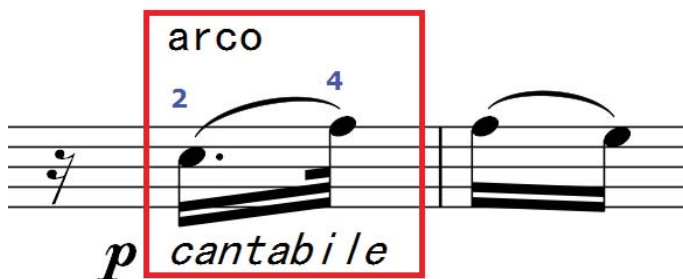
Although no fingering is indicated in Beethoven's manuscript (Ex.2.1.10a), a shift to the second or third position on the A string is sensible for execution; otherwise, too much crossing string will disrupt the *cantabile* character as the F which is on the E string in first position remains in the theme in the following bar (Ex.2.10b).

⁴⁸ William Drabkin, 'Fingering in Haydn's String Quartets', *Early Music*, Vol. 16, No. 1 (Feb. 1988), 51.

Ex.2.1.10a L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 2nd mov. Var. Maggiore.* (Manuscript, revised by Ries)



Ex.2.1.10b L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 2nd mov. Var. Maggiore.*



Another situation where slurs imply *portamento* appears between slurred pairs with large intervals and with the composer's fingering. A typical instance of such a case is found in the *Menuett* movement of Haydn's op. 64/ Nr. 6 string quartet in Es (Ex.2.1.11). In the Trio section, Haydn gives specific fingering on the notes after the appoggiaturas, asking for portamento. Brown assumes that Haydn's use of *portamento* may relate to his association with Nicola Mestrino, who played in the Esterhazy establishment from 1780 to 1785.⁴⁹

⁴⁹ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 581.

Ex.2.1.11 J. Haydn, *String Quartet Nr. 6 in E flat major, Hob.III/op.64, 3rd mov.*



In Haydn's instance, slurs which are used as an indication of *portamento* often seem to be accompanied by fingering. However, violinists often apply the fingering of a single string in short slurred figures because such fingerings reduce crossing-string strokes, which are considered to be applicable in execution as little as possible. Since a *portamento* execution is implied by the composers of the period with slurring, modern violinists can consider a *portamento* execution for some slurred patterns without fingering in some of the context.

Not only was the use of slurs varied in the late eighteenth century, but the execution of slurred patterns was also different from modern violinists' perception of slurring strokes. Such different execution for slurred patterns is of both stylistic and articulatory importance. Besides the stylistic *portamento* execution for some short slurred patterns, modern performers are generally familiar with the so-called 'accent-diminuendo performance' or 'decay' of slurred figures, mainly in early music but also in Classical works.

2.2 The 'accented-diminuendo' Controversy

The so-called 'accent-diminuendo performance' or 'decaying execution' of slurred figures is described by Leopold Mozart, where the first notes of a

slurred group 'must be somewhat more strongly accented and sustained longer; the others, on the contrary, being slurred on to it in the same stroke with a diminishing of the tone, even more and more quietly and without the slightest accent'.⁵⁰ According to Brown, placing an accent on the first note of the slurred group was accepted as an essential approach by performers, composers, and theorists in the late eighteenth and nineteenth centuries; Brahms was probably considered rather conservative in still advocating slurred pairs in the late nineteenth century.⁵¹ Nevertheless, the symbol 'slur' was already used in many different ways in the second half of the eighteenth century.⁵² It seems that some slurred groups, even a succession of shorter slurs, might be intended to be played connectedly just as Brown describes:

Where eighteenth-century and early nineteenth-century composers wrote a succession of shorter slurs it may not be the case that there was an intention to signify expressive accent at the beginning followed by diminuendo and shortening of the last note for each slurred group, particularly if the slurs are over a series of whole bars or half-bars.⁵³

At this point, modern performers, especially string players, may encounter difficulty distinguishing in which slurred groups it is necessary to employ an 'accent-diminuendo' performance. Moreover, according to Brown, a composer, even in eighteenth-century music, 'would take care to indicate the disparity between the slurring (bowing) and the accentuation'.⁵⁴ Thus, it is important to observe slurred patterns in the context of dynamics, rests, or other markings.

The beginning of the second movement of Mozart's violin concerto no. 5 is shown as an example of this case (Ex.2.2.1). Mozart specifically put a

⁵⁰ Leopold Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 220.

⁵¹ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 30 – 32.

⁵² Ibid, 30 – 31.

⁵³ Ibid, 235.

⁵⁴ Ibid.

forte under the first note and a *piano* under the last note of the second slurred figure in bars 24 and 25. Thus, it is rather obvious that these two slurred patterns, with dynamic markings, specify an accent-diminuendo performance. When making the *forte-piano* slurred figures more distinctive in the passage, it is reasonable to assume that the other slurred figures of the passage might not necessarily follow the same decaying pattern. Furthermore, as employing a more articulated performance in a passage consisting of a number of short slurred figures might make the melody sound choppy, it may be better for players to phrase the theme here with a smoother execution.

Ex.2.2.1 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219*, 2nd mov. bar 23 – 28.



Mozart's use of dynamics in Ex.2.2.1 is an interesting case. The dynamics of bars 24 and 25 not only indicate that the short note of each slurred group must be light, but also implies an intentional emphasis on the second beat of the bar. This example demonstrates that the composers of the Classical period sometimes used dynamic markings to indicate or reinforce the intended performance of slurred figures. One supposition may be that the *crescendo* sign that appears under slurred figures of Beethoven's works may *not* actually indicate an increase in volume, but rather warn the performer not to decay under the slur, as would be the case in a slightly older performance practice tradition. For example, in the third movement of the Kreutzer (Ex.2.2.2), the *piano* marking in bar 492 after the crescendo slurred figures in bar 491 may only indicate a lack of emphasis on the strong beat of bar 492, rather than a *subito piano*.

Ex.2.2.2 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 3rd mov.*
bar 489 – 492.

The musical score for bars 489-492 of Beethoven's Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 3rd movement. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score consists of two staves: Violin (top) and Piano (bottom). In bar 489, the Violin staff has a whole rest, and the Piano staff has a half note G4. In bar 490, the Violin staff has a half note A4, and the Piano staff has a half note G4. In bar 491, the Violin staff has a half note B4, and the Piano staff has a half note G4. In bar 492, the Violin staff has a half note C5, and the Piano staff has a half note G4. Dynamics markings include *p cresc.* and *p* in the Violin staff, and *cresc.* and *p* in the Piano staff. A box highlights the *p cresc.* marking in the Violin staff and the *p* marking in the Piano staff.

This assumption about Beethoven's *crescendo* under a long slurred phrase remains in question, but the *piano* marking under the first beat of the bar may suggest that the composer wish the performer to avoid the metrical accent of the bar(Ex.2.2.3).

Ex.2.2.3 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 3rd mov.*
bar 263 – 267.

The musical score for bars 263-267 of Beethoven's Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 3rd movement. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score consists of two staves: Violin (top) and Piano (bottom). In bar 263, the Violin staff has a whole note G4, and the Piano staff has a half note G4. In bar 264, the Violin staff has a whole note A4, and the Piano staff has a half note G4. In bar 265, the Violin staff has a whole note B4, and the Piano staff has a half note G4. In bar 266, the Violin staff has a whole note C5, and the Piano staff has a half note G4. In bar 267, the Violin staff has a whole note D5, and the Piano staff has a half note G4. Dynamics markings include *cresc.* in the Violin staff, and *cresc.* and *pp* in the Piano staff. A box highlights the *cresc.* marking in the Violin staff and the *pp* marking in the Piano staff.

Generally speaking, the major issue of slurs for modern violinists is the theoretical ambiguity between bowing slurs and their relevance to articulation in the repertoire of the Classical period from the mid-eighteenth to the early nineteenth century. Certainly, the primary indication carried by slurs is that the notes under a slur should ideally be smoothly connected in one bow stroke. The problem, where violinists can play the slurred group under one bow stroke but may feel uncomfortable in the delivery of their expressions, arises in some slurred groups in the

late eighteenth-century repertoire, such as in Mozart's works for the violin. This may be a by-product of bow designs, as slurred bowing was considered to be the main way to produce a connected *cantabile* style for players who played with a pre-Tourte bow model in the second half of the eighteenth century. Long slurs, which come into frequent use towards the end of the eighteenth century, indicate not only the intended phrases but also *legato*, particularly for slurs over a few bars. Some one-bar slurred groups may not match the figures of the passage in Beethoven's violin music; thus, those slurs are more likely to be bowing indications. Although slurred patterns, either long or short, basically appeal for a connected legato execution, the 'accent-diminuendo' performance appears to have been commonly accepted by most eighteenth- and early nineteenth-century performers as the preferred execution for short slurred groups, especially groups with up to four notes.

It seems that the accent-diminuendo performance of short slurred figures is considered to be a particular gesture of eighteenth- and early nineteenth-century works for modern performers, especially the slurred pair with descending second. Although composers, especially string-playing composers, might employ other marks such as dots or dynamic markings to indicate an accent-diminuendo performance, modern violinists still need to be careful when there is a succession of short slurred figures in a passage. Also, in some special cases, the slur may signify *portamento* or performance on the same string. In this case, composers' fingerings can make such an indication of a slur clearer to performers. This is to be found in Haydn's string music in particular, but is entirely applicable to other repertoire and composers.

Although the meanings of slurs were agreed upon in general ways by the composers and performers of the eighteenth- and early nineteenth-centuries, it seems that composers of the period would have had individual preferences when marking slurs. This is because some

particular uses of the slur depended on the composer being associated with the tradition or style of a particular violin school: for example, Haydn's use of *portamento* for slurred pairs. Thus, it is more important for modern performers, whether trained in historically-informed performance or not, to consider what kind of use of slurs in the eighteenth and early nineteenth centuries suits the individual composer of the period.

Chapter 3. Staccato and Staccato Markings

The style which is opposite to *legato* is *staccato*. The staccato execution in violin performance practice was systemised first by Pierre Baillot as 'détaché' in 1834, which comprises a variety of bowings that create different emotional effects and degrees of staccato articulation. As slurs have been used to connect two or more notes, composers of the late Baroque period started to use dots (·), strokes (↓)⁵⁵, and wedges (▼), (the last confined to printed music) to indicate the performance of a physical and audible separation from one note to another.⁵⁶ Many prolific composers of the late eighteenth and the early nineteenth centuries adopted both dots and strokes as marks for unslurred notes in their scores.⁵⁷

In today's performance practice, the most noticeable controversy in regard to dots and strokes is found in W. A. Mozart's scores. In 1954 the Gesellschaft für Musikforschung invited a competition on the question: 'What is the meaning of the wedge, stroke and dot signs in Mozart's autographs and first editions; Did Mozart intend a differentiation, and how should the signs be reproduced in new editions?'. Since then, the argument about dots and strokes has become heated. Four of the five selected papers published by Bärenreiter as *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart: Fünf Lösungen einer Preisfrage* in 1957 supported the idea of 'dualism', which is the idea of Mozart having a distinctive usage of dots and strokes. Also, the *Neue Mozart Ausgabe* (hereafter the NMA) supported 'dualism' and has attempted to

⁵⁵ In present-day scores, the graphical sign 'tear-drop' is commonly seen as a replacement of the eighteenth-century composers' hand-writing (l), particular in the *Neue Mozart Ausgabe*.

⁵⁶ Clive Brown, 'Articulation marks, 4. The staccato mark', in *Grove Music Online, Oxford Music Online*, <www.grovemusic.com>, (September 24, 2012).

⁵⁷ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 200 – 207.

systematically reproduce the two distinct marks in Mozart's new editions.⁵⁸ Nevertheless, it seems that the dual system for staccato markings of the NMA has fermented arguments rather than suggesting solutions.

Although Frederick Neumann (1993) firmly supports 'dualism' in Mozart's staccato markings, the author admits that there is a 'grey area' in Mozart's autographs, where dots and strokes are not clearly differentiated graphically.⁵⁹ Robert Riggs (1997) doubts that Mozart and other eighteenth-century composers and engravers of publications ever adopted two staccato markings; he believes that the adoption of two staccato markings in the NMA is unnecessary, and restricting of performers' expression in performance.⁶⁰ The argument on the dual system of staccato markings in Mozart's scores inevitably affects the performance practice of Mozart's violin repertoire today, where modern violinists have to determine for themselves the answer to the question whether W. A. Mozart and his contemporaries meant dots and strokes to convey distinctive meanings and executions. Performers' perceptions of dots and strokes are considerably relevant to the performance training under which they have learned the execution expressed by those signs. In order to judge whether dots and strokes signify different meanings and executions in Mozart's violin works, modern violinists have to recognise first the use of these two markings in the performance practice of the violin in Mozart's time.

3.1 Dots and Strokes for Staccato Bow Stroke

During the period of 1750 - 1800, while C. P. E. Bach, Leopold Mozart, Reichardt, and Türk advocated a single staccato mark for unslurred notes,

⁵⁸ Frederick Neumann, 'Dots and Strokes in Mozart', *Early Music*, Vol. 21, No. 3, French Baroque II (Aug. 1993), 429.

⁵⁹ *Ibid.*, 429.

⁶⁰ Robert Riggs, 'Mozart's Notation of Staccato Articulation: A New Appraisal', *The Journal of Musicology*, Vol. 15, No. 2 (Spring 1997), 230 – 277.

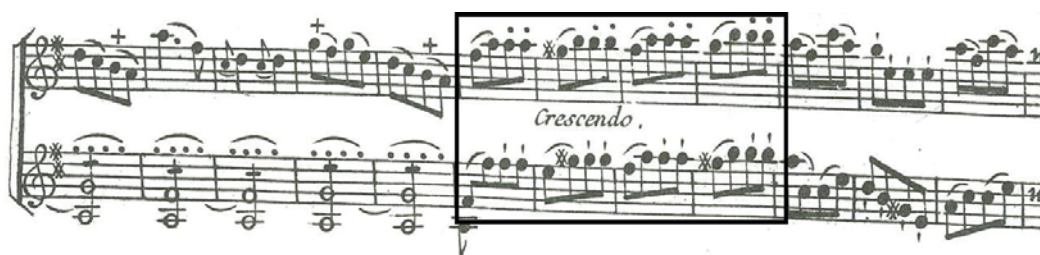
Quantz, Riepel, Löhlein, and Vogler took the opposite side by suggesting two signs for staccato: dots and strokes.⁶¹ In violin performance, staccato strokes embrace a variety of bowings: the on-string accented stroke and off-string bouncing stroke, for instance. Although Leopold Mozart clearly adopted the strokes as a single staccato mark in his treatise, he demonstrated several executions for notes marked over or under strokes in different circumstances. The issue of using a single staccato mark is that it is hard for performers to capture composers' instructions for different executions of staccato without a direct association with the composer in question. Yet, the use of two staccato markings had not cleared the confusion because the executions referred to by the dot and the stroke were not unified in the period. During the late eighteenth and early nineteenth centuries, two voices were speaking their opposite concepts of staccato executions marked by dots and strokes. While the German school advocated dots indicating gentler staccato and strokes meaning sharper and more powerful staccato, the French school believed that strokes referred to lighter accents.⁶² Because of the opposing treatments of dots and strokes, performers are often confused when the composer has marked two signs in a passage or over the same figures. It seems that dots and strokes indicate the same bowing in some circumstances, although the composer marked both signs together.



An example is found in Théodore-Jean Tarade's treatise (1772), where the author employed dots and strokes for the same figures in the first violin and the accompanying part respectively, in an example piece of the treatise *Traité du Violon* (Ex.3.1.1). It makes no musical sense that two distinct executions are appointed by dots and strokes in this case, as the articulation markings in these four bars refer to a particular kind of bowing which is familiar to violinists.

⁶¹ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 200 – 201.

⁶² *Ibid*, 100 – 105.

Ex.3.1.1 T. -J. Tarade, *Traité du Violon, Rondeau de Mr. Davaux*, pp.60.



Referring to the execution of the two bowings  and , Leopold Mozart explains that '.....the first two notes are slurred together in the down stroke, but the following two, on the contrary, [can] be played with separate strokes quickly and accented' (Ex.3.1.2).⁶³

Ex.3.1.2 Leopold Mozart, *A treatise*, chapter VII §6.

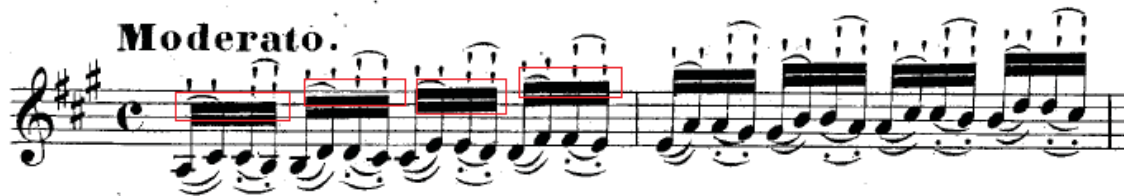


Leopold Mozart only mentioned that the notes under strokes must be 'accented', giving no specific instruction as to whether or not the bow should be bounced when executing the separate strokes. Nevertheless, in order to match Leopold Mozart's description of 'quickly and accented', the bow would naturally bounce. This bowing has already been considered as a kind of fundamental bowing in the performance practice of the violin since the nineteenth century. Expert teachers of the century put this bowing into the exercises of some studies, which were written for violin playing from the late eighteenth to the nineteenth century. In his edition of Federigo Fiorillo's *36 caprices for the violin*, Ferdinard David wrote a particular exercise for this bow stroke in étude 21, and Carl Flesch later made clearer instructions for the bowing exercise in his edition (Ex.3.1.3a, b). Louis Svećenski included this bowing in an exercise of fundamental

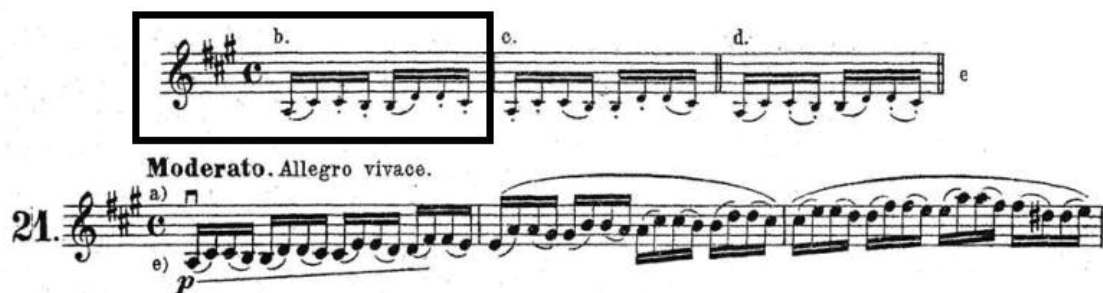
⁶³ L. Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 116.

bowings for the first étude of H. E. Kayser's *Thirty-six Elementary and Progressive Studies for the Violin* (Ex.3.1.3c).

Ex.3.1.3a F. Fiorillo, *36 Caprices for the Violin, etude 21*. (Ferdinand David Edition)



Ex.3.1.3b F. Fiorillo, *36 Caprices for the Violin, etude 21*. (Carl Flesch Edition)



Ex.3.1.3c H. E. Kayser, *Thirty –six Elementary and Progressive Studies for the Violin, etude 1*. (Luois Svećenski Edition)



As violinists acquire practice in this type of bow stroke by repeating it in their studies, it seems that no matter whether composers place dots or strokes over the last two notes for such a bowing, violinists will perform staccato instinctively.

Another instance without doubts of a bouncing staccato stroke is where staccato signs are marked over a series of separate notes (Ex.3.1.4). In this case, the type of staccato, whether it is heavier or lighter, depends on the composer's dynamics rather than the kind of staccato marking. In

the Ex.3.1.4, because of the *forte* dynamic, the passage of Beethoven's sonata undoubtedly asked for a heavier staccato than in the passage of Mozart's sonata and the passage of the excerpt of Haydn's Symphony no.85 in Cambini's treatise.

Ex.3.1.4 Beethoven, *Violin Sonata in D major, op.12 Nr.1, 1st mov.* bar 127.



W. A. Mozart, *Sonata for Violin and Piano in A major, K.305, 1st mov.* bar 5



G. G. Cambini, *Nouvelle Méthode*, except of Haydn's Symphony no. 85.

Romance de Haydn (même expression que les deux précédents)

3.
no 1.
Larghetto

no 2.
L'air nécessaire

position naturelle.

656

Yet, dots and strokes were used in a particular way respectively during the period. The only instance of Leopold Mozart's treatise where the author used dots is in conjunction with slurs. Leopold Mozart suggests a

'slight pressure of the bow' for an instance of dots within slurring (Ex.3.1.5).⁶⁴ Such a stroke is similar to the portato stroke of today, which is commonly recognised by a dash '-' (Ex.3.1.5a).

Ex.3.1.5 Leopold Mozart, *a treatise*, chapter 1, section 3 §17.



Ex.3.1.5a L.Mozart's example refers to a similar modern portato stroke, indicating with dash.



This stroke was often used for the so-called 'Tremolo', a kind of embellishment of the violin performance of the period, in which a single note was slightly and evenly detached by the bow, creating a similar effect as modern vibrato. Dots were commonly adopted for indicating Tremolo during the period. Even in 1804, August Eberhardt Müller suggested that it is better to use dots only in combination with slurs, and to use strokes to indicate staccato.⁶⁵

In a case where dots are replaced by strokes under slurs, Leopold Mozart suggests the player lift the bow at each note (Ex.3.1.6).⁶⁶ This bowing is similar to the 'slurred spiccato stroke' preferred by nineteenth-century violinists. Leopold Mozart also distinguished the execution of this bowing from the short stroke which is used for the notes marked with strokes, that '...the notes marked with little strokes are played shortly; ... and those marked with both half-circle and little strokes are taken in one bow but must be detached by lifting the bow'.⁶⁷

⁶⁴ L. Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 45.

⁶⁵ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 202.

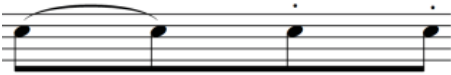
⁶⁶ L. Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 45.

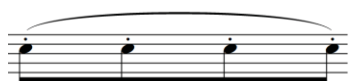
⁶⁷ L. Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 120.

Ex.3.1.6 Leopold Mozart, *a treatise*, chapter 1, section 3 §17

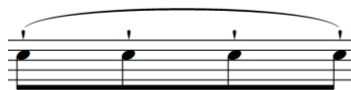


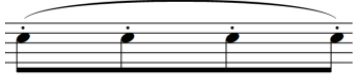
In general, the bouncing stroke was referred to by both the dot and the stroke in the second half of the eighteenth century. The bouncing stroke is often appointed in a series of separate notes or in combination with a

slurred bowing, such as the  bowing. The bouncing stroke is repeated in the fundamental training of violin playing, thus, it seems that violinists' recognition of this bowing is barely bothered by the shape of staccato marks. Confusion may occur where the dot and the stroke were also assigned for particular kinds of bowing respectively. The marking where dots were in conjunction with slurs




was commonly recognised as portato stroke. The use of dots within slurs is more commonly seen in the notation of the period. Leopold Mozart distinguished the execution of the bowing



from the bowing , where a similar modern slurred staccato stroke was assigned for notes marked with strokes in conjunction with slurs. Despite the function of indication of bowing, dots and strokes also had other meanings in the notation of the period. The other uses of dots and strokes have increased performers' confusion in practice.

3.2 Staccato Marks in other Uses

The most fundamental principle behind a performer's decision about performance style is the tempo of the movement. Different tempi for a piece require different styles of performing the same figure. For example,

Leopold Mozart considered the bouncing bowing  to be 'mostly used in [a] quick tempo'.⁶⁸ However, the quick and active accented strokes for the notes marked with staccato markings might not be suitable in a slow cantabile movement. A non-legato execution might be musically sensible in this case. For example, in bar 26 of the second movement of Mozart's violin concerto no. 5, bouncing the notes under the dots of the figure would disrupt the singing melody because the notes would be too short; yet, the separation of the two dotted notes is necessary because these two notes are the same in pitch (Ex.3.2.1). Here, the dots function in somewhat the same way as the dash (-), which is generally recognised as a sign of *tenuto* by present-day violinist.

Ex.3.2.1 W. A. Mozart, *Violin Concerto No.5 in A major, K.219*, 2nd mov. bar 23 – 28.



Probably, in an Adagio movement, a violinist would instinctively apply a more connected, singing style in execution even for the notes under dots or strokes, as they would be aware of the characters or moods of the piece from their instrumental practice. This is generally accepted, not only in the second half of the eighteenth century but also in the present. Thus, if the composer envisaged another style of execution for the notes under dots in a slow movement, they would possibly signify clearly. Johann Friederich Reichardt observed in 1776:

⁶⁸ L. Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 116.

If, however, in a completely contrasting passage, several notes in an Adagio should be played very sharply and detached, the composer would do well if he signified such a passage with a particular indication, with a word, for example, *furioso* (violent) or *adirato* (angry).⁶⁹

Referring to composers' textual instructions for staccato execution in slow movements, an example is found in the second movement of Beethoven's Kreutzer sonata (Ex.3.2.2). Beethoven wrote *leggiermente* at the beginning of the variation and later, in bar 97, he signified the passage as *staccato*.

Ex.3.2.2 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 2nd mov.*

Var. 2. (First Edition)



⁶⁹ Johann Friedrich Reichardt, *Ueber die Pflichten des Ripin-Violinisten*, (Berlin and Leipzig, 1776), 25 – 26.

The use of staccato markings simply indicating a detached manner is found not only in slow movements, but was also in common use in the period. Clive Brown states that ‘the use of dots or strokes simply to indicate that the notes so marked were not to be slurred, yet not to specify a genuinely staccato execution, appears to be very common in eighteenth- and nineteenth-century music’.⁷⁰ This function of dots and strokes is not familiar to modern violinists because no modern – or indeed, historically-informed – fundamental violin practice includes it. It is hard to tell whether or not late eighteenth-century performers received this message in their lessons as a fundamental instruction. However, violinists may certainly play in this way without being conscious of it.

The boundary between the indication of separation and staccato is vague. It seems that when the figure occurs in a passage as an isolated figure, for example in bars 100 and 101 of the third movement of Mozart’s violin concerto no. 5, it may indicate a non-slurring instruction for execution (Ex.3.2.3).

Ex.3.2.3 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219*, 3rd mov. bar 98 – 101.



Such cases are also seen in the first movement of Antonio Stamitz’s Viola concerto no. 2. The strokes are often marked after a slurred pair which is standing alone in context (Ex.3.2.4). Presumably, the composer did not envisage a staccato stroke.

⁷⁰ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 208.

Ex.3.2.4 A. Stamitz, *Viola Concerto No.2*, 2nd mov.



Another circumstance is when a composer employs the staccato markings after slurred notes and leaves the rest of figures of the passage without any articulation marks at all. The staccato marks here might not refer to a staccato stroke, but a non-slurring execution. An example of this circumstance is found in the first movement of Mozart's violin concerto no. 5 (Ex.3.2.5).

Ex.3.2.5 W. A. Mozart, *Violin Concerto No. 5 in A major*, K.219, 1st mov. bar 202 – 209.



Mozart only notates the first semiquaver figures of bars 202 and 207, leaving the rest of the semiquavers with no articulation marks. Given Mozart's reputation as one of the most careful composers in notation in the second half of the eighteenth century, it is reasonable to assume that the dots of this passage might not indicate *staccato*, otherwise Mozart would have placed dots over all notes of bar 202 and 207 as he did in a passage of his sonata for violin and piano in C major, K.296 (Ex.3.2.6).

Ex.3.2.6 W. A. Mozart, *Violin Sonata in C major, K. 296, 1st mov.* bar 29 – 36.

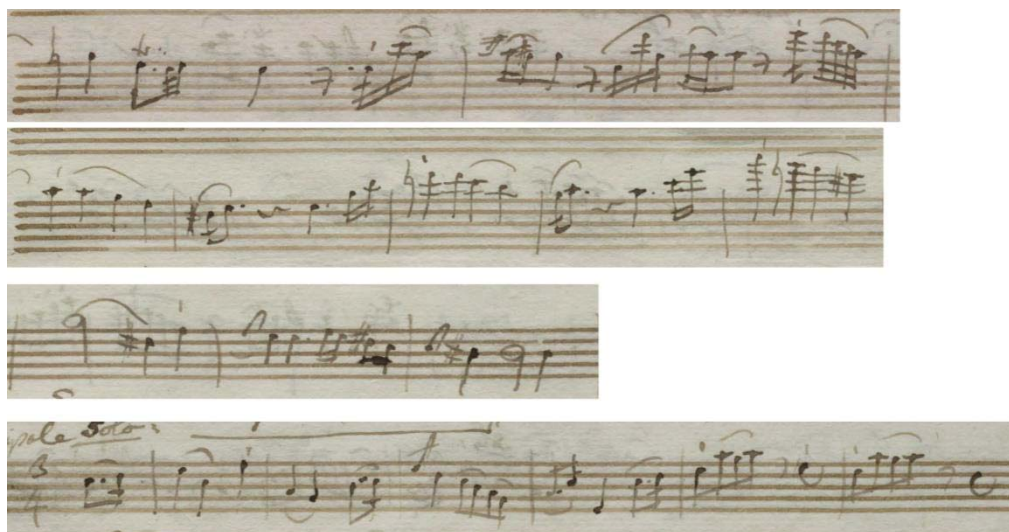


The use of staccato markings indicating separation in the second half of the eighteenth century is often seen in cases where the composer marks a stroke over a single, separate note. Leopold Mozart often employed this usage in his examples (Ex.3.2.7). In the autograph of W. A. Mozart's no. 5 violin concerto, this manner of usage is relatively consistent (Ex.3.2.8). This case is also found in some French treatises for violin playing in the second half of the eighteenth century (Ex.3.2.9). This use of a single stroke is also seen in the works of Mozart's contemporaries, for example, J. F. Reichardt's violin concerto (Ex.3.2.10).

Ex.3.2.7 Leopold Mozart, *A treatise*, chapter 4 §29.



Ex.3.2.8 W. A. Mozart, *Violin Concerto No.5 in A major, K.219*. (Autograph Manuscript)



Ex.3.2.9 G. G. Cambini, *Nouvelle Méthode*, 2nd part.



T. – J. Tarade, *Traité du Violon*, chapter 10.

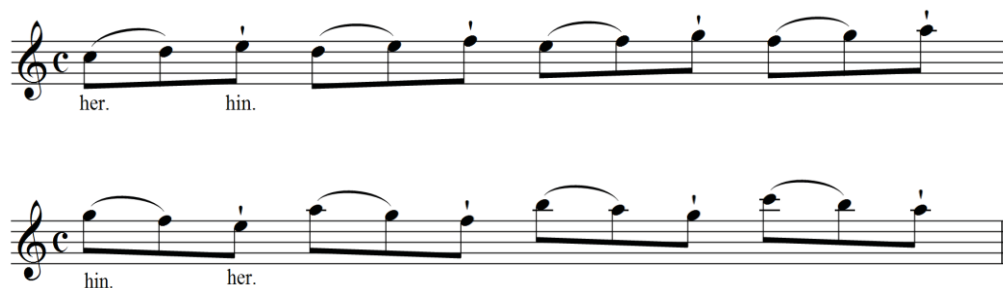


Ex.3.2.10 J. F. Reichard, *Violin Concerto in E-flat major*. (First Edition)



According to above example, it seems that the use of a stroke for a single separate note is a convention of the notation of the period. Moreover, it was a common bowing for triplet figures in particular. Reichardt, in his treatises, specifically introduces the triplet bowing where strokes are in combination with slurred pairs, explaining that:

[In this bowing] the first two notes are slurred in a down stroke and strike the third note in an up bow, and vice versa.



[In this bowing] Strike the first note in a down bow and slur the other two in an up bow.⁷¹



The 'striking' bowing (*stoßen*) described by Reichardt might not refer to the single stroked note in all circumstances. However, the single stroke in this case seems also to be referring to the accent.

In the late eighteenth and the early nineteenth centuries, the stroke was commonly used to indicate accents before the adoption of various accent signs [$>$] [v] [^].⁷² The accents were of articulatory importance in the violin performance practices of the period. Leopold Mozart was particularly concerned with the accents of various bowings, often using strokes to signify the accents (Ex.3.2.11).

Ex.3.2.11 L. Mozart, *a Treatise*, VI, §8.



L. Mozart, *a Treatise*, XII, §13.



As the stroke carries the meaning of an accent, a single stroke also serves to indicate the musical character. In the third movement of Mozart's violin

⁷¹ Reichardt, *Ueber die Pflichten des Ripin-Violinisten*, 15.

⁷² Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 98.

concerto no. 5 (Ex.3.2.12), a single stroke is written over the last crotchet of bar 1. It seems that since this stroke is located in a weak beat, it is reasonable enough to assume that the stroke signifies a shortening of the note. However, one might find a different point of view through observing the phrase of this passage.

Ex.3.2.12 W. A. Mozart, *Violin Concerto No.5 in A major, K.219*, 3rd mov. bar 1 – 4.



The movement begins on the metrical weak beat: the third beat of a 3/4 time bar. The following slurred pattern of bar 1, which consists of a crotchet on the first beat and a crotchet on the second beat, is repeated in bar 2. The motif is changed in bar 3, where the first beat is singled out as a crotchet and two slurred pairs of equal quaver notes follow on the second and third beats. The phrase then ends on the second beat of bar 4. Accordingly, performers might interpret the third beats of the first two bars as somewhat stronger than the second beats in order to present the structure of the phrase more clearly. In this case, the single stroke of bar 1 might not only indicate to separate the crotchet F from the previous slurred pattern, but might also ask for a certain emphasis on the note.

The difficulty for performers in distinguishing accent markings from staccato markings is that there was no universal agreement on them among eighteenth-century composers. While many German authors followed Ferdinand David's use of strokes for indicating stronger accented bowings, representatives of the Parisian School, such as Pierre Baillot, used dots to indicate a *martelé* stroke: the on-string detached bow stroke with forceful accent. Although the performers of different national violin schools used dots and strokes to indicate accented bowing differently, the majority of the composers of the period, such as Mozart, seemed to use

strokes for accent indication most of time.⁷³ In this manner, despite the opposing voices of the German and the French, dots and strokes did have different functions in the performance practices of the period. The adoption of two staccato markings in the New Mozart Edition is necessary for the sake of commenting further on the different functions between dots and strokes.

3.3 Discussion of the 'dualism' of the New Mozart Edition

Generally, modern performers' concern about dots and strokes has grown because of the dual system of staccato marks in the *Neue Mozart Ausgabe*. As an outcome of the dual system of the *Neue Mozart Ausgabe*, violinists have acquired a seemingly more accurate mode of interpreting Mozart's articulation markings. Moreover, the adoption of two staccato markings in the score makes a visual effect, where the player will consider more carefully their execution and the meanings of the texture when he or she sees different markings. However, the dual system of staccato markings seems to have not yet cleared performers' confusion. Undoubtedly, Mozart's original use of staccato markings to a large extent re-appears in the New Mozart Edition. Meanwhile, the inconsistency of the composer's use of staccato markings is re-represented and continues to confuse performers. For example, the NMA adopts strokes for separating notes in some of the violin works of Mozart, but adopts dots in others (Ex.3.3.1a, b). Literally, dots and strokes mean no difference in this case. Different executions depend on the tempi, the durations of the notes, and the characters of the movements. In this case, Mozart's use of different staccato markings in his earlier and later compositions only means that the composer had changed his notation of staccato markings during his lifetime.

⁷³ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 100 – 101.

Ex.3.3.1a W. A. Mozart, *Violin Sonata in C major, K.6, 2nd mov.*



W. A. Mozart, *Violin Sonata in D major, K.7, 3rd mov.*

MENUET I



W. A. Mozart, *Violin Concerto in B flat major, K.207, 1st mov.*



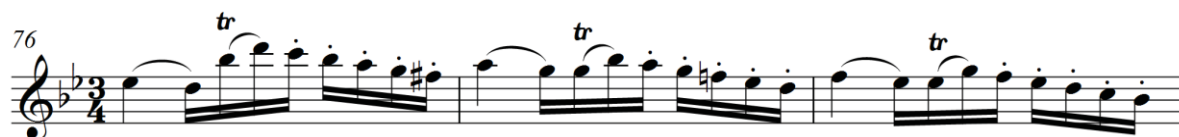
Ex.3.3.1b W. A. Mozart, *Violin Concerto in G major, K.216, 1st mov.*



W. A. Mozart, *Violin Concerto No. 4 in D major, K.218, 1st mov.*



W.A. Mozart, *Violin Sonata in F major, K.376/374d, 2nd mov.*



Furthermore, passages which contain both dots and strokes in some similar figures might cause confusion to performers. One example is found in Mozart's Sonata in A major, K. 305/293d (Ex.3.3.2). The rhythm



of bars 40 and 41 is the same as the rhythm in bars 66 and 68, but the detached notes of the figure have strokes in the first passage while dots are put over the detached notes in the second passage. As two different markings are placed over two similar figures, performers are easily confused about whether or not to play these two passages with different degrees of staccato.

Ex.3.3.2 W. A. Mozart, *Violin Sonata in A major, K. 305/293d*, 1st mov. bar 40 – 43; bar 66 – 73.



Another example is found in Mozart's violin concerto no. 5 (Ex.3.3.3). A single stroke is placed over the first note of the semiquavers in bar 98, but no single stroke is written over the first note of the repeating bar 99. Mozart's autograph clearly show that the composer wrote dots only in this place, but in the recapitulation Mozart wrote a clear stroke under the first note of the passage (Ex.3.3.4). The meaning of the single stroke here is unclear. It is possible that the stroke means an emphasis, but it is also possible that Mozart's penmanship was momentarily unclear.

Ex.3.3.3 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219, 1st mov.* bar 98 – 103.



Ex.3.3.4 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219, 1st mov.* (Autograph Manuscript)



Despite all the above, the dual system of staccato markings constitutes a significant sign system to performers in exploring the insights of delivery, but it is more important for performers to consider the articulation markings through the musical and cultural contexts of the scores themselves, in combination with their own fundamental playing skills and natural instincts. In the practice of eighteenth- century repertoire today, modern violinists must not simply rely on the meanings of particular forms of articulation markings to guide them to the appropriate execution for a specific passage. Probably, just as Brown states in his article about dots and strokes in the late eighteenth and nineteenth centuries, it is more important to understand the technical and stylistic characteristics of vocal and instrumental performance which were familiar to the composers

and performers of the period, and to acknowledge the reasons which conditioned their manners towards musical contexts at the time.⁷⁴

⁷⁴ Clive Brown, 'Dots and Strokes in Late 18th- and 19th-Century Music', *Early Music*, Vol. 21, No. 4, Monteverdi I, Nov. 1993, 595.

Chapter 4. Figures and Passages without Slurs and other Articulation Marks

Since the last decades of the eighteenth century, composers have increasingly conveyed a more accurate system of interpretation to performers by notating more carefully a newly enlarged vocabulary of dynamics, accents, and articulations. Mozart and Beethoven were particularly meticulous in this regard, but passages or figures without articulation markings and slurs can still be found in both composers' works for the violin. Brown addresses the essential question about the execution of unmarked notes, figures, and passages of the works of the period 1750 – 1900:

...whether or not unslurred notes that the composer has left without articulation marks would have been played any differently if they did have these markings: whether, in fact, a distinct non-legato or 'non-staccato' execution, associated with the absence of slurs or articulation marks, existed in the period under consideration and, if it did, where it is intended and what effects may have been envisaged.⁷⁵

The question of articulation in passages without any articulation primarily relates to the use of articulation markings in the performance practices of different instruments. In the performance practice of the violin, slurs and dots are primarily recognised as indications for bowing. Should the player employ slurred bowings in those passages or figures without articulation marks? Or should the player just execute the unmarked separate notes with a *détaché* stroke? Or should the player employ a staccato stroke?

⁷⁵ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 170.

The answers to these questions adhere to the knowledge of historical performance practice and the performing traditions that have evolved from the period to the present day. Essentially, it is all about performers' choice.

In today's performance practice, violinists mainly rely on two ways to form their interpretation. The actual notation is the basic starting-point for any musical performance and the edition of the score considerably affects performers' understandings of composers' musical language. Besides the score, modern performers are able to perceive different interpretations of the work through listening to recordings of various performers from the beginning of the twentieth century to the present day. Moreover, the individuality of performers and performing traditions is inscribed in recordings, so that a recording becomes in itself another 'score' or 'text' in the history of musical performance. The discussion of this chapter will combine observations on the score and recordings in order to acquire a more comprehensive view on contemporary performance practice of eighteenth-century repertoire for the violin.

4.1 Bowings Implied in Unmarked Passages or Figures

Nicolaus Harnoncourt (1989) observes that contemporary performers customarily apply a detached stroke for the unmarked notes of Mozart's repertoire because they are used to executing the notation as exactly as it written in the score, and suggests that such conventions in modern performance practice are not the custom of the performance practices of the eighteenth and the nineteenth centuries.⁷⁶ Brown notes that eighteenth-century composers were more considerate in clarifying where slurring was not intended. A few articulation marks would be used in this

⁷⁶ Nicolaus Harnoncourt, 'Mozart: *Written and Unwritten Instructions for Interpretation*', in *The Musical Dialogue*, Nicolaus Harnoncourt, trans. Mary O'Neill, (Singapore: Amadeus Press, 1989), 108.

case to specify the detached style.⁷⁷ An instance is found in the first movement of Mozart's violin concerto no. 5 (Ex.4.1.1). Mozart first gives a bowing instruction in bar 100, then only marks dots over the last two notes of the sixteenth figure of bar 104, ostensibly implying that the same slurring as bar 100 should be employed in the repeat passage.

Ex.4.1.1 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219, 1st mov.* bar 100 - 107.



Another example is found in the first movement of Beethoven's violin concerto (Ex.4.1.2). Beethoven, in this instance, marks a long slur over the scale pattern in bar 217 and leaves the following passage unmarked until a stroke specifically marked over the C of bar 222; here, explicit slurring is given. The stroke of bar 222 not only signifies new patterns, but also implies the slurring of the unmarked notes before the stroke of bar 222. As the scale pattern of bar 217 is continued in bars 218 – 222, the long slur of bar 217 tends to indicate long slurring strokes in the unmarked passage.

⁷⁷ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 179.

Ex.4.1.2 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* Bar 215 – 224.

215 *tr*

219 *cresc.* - - - - -

221

223 *f* *ff*

It seems clear that the execution of some passage without any articulation markings is meant to continue in the same way as analogous figures with slurs or staccato markings at the beginning of the passage. This convention considerably depends on whether the unmarked figures of the passage are the same as the marked figure or not, and whether there are other markings at the end of the passage. Articulation markings at the beginnings and the ends of the passage are especially important in the performance practice of the violin, as slurs and other articulation markings are primarily treated as indication of bow strokes.

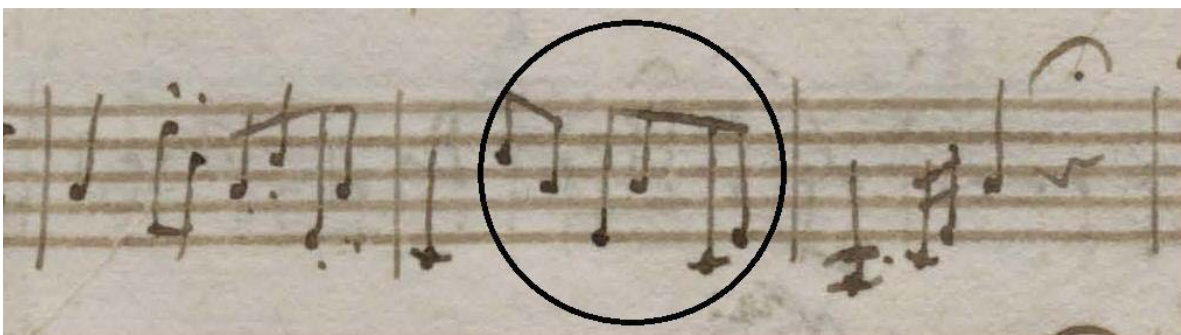
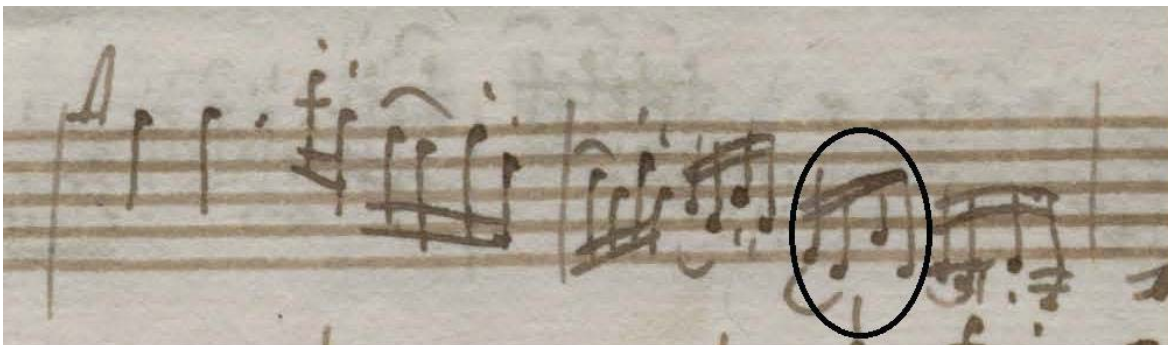
For example, in the manuscript of Paganini's caprice no. 24 (Ex.4.1.3), the composer only left the figures unmarked after the same marked figures with slurs and dots. Once the figure had changed, Paganini specifically marked extra slurs over them. Thus, it seems fairly obvious that Paganini used slurs and dots primarily to indicate bowings.

Ex.4.1.3 N. Paganini, 24 *Caprices no.24, op.1, Var. 2.* (Manuscript)



In a situation where an isolated, unmarked figure stood in a fully-marked passage, performers would employ the same slurring or detaching as the other similar figures of the passage. For example, in Mozart's autograph of his violin concerto no.5, the unmarked notes would be executed as if they had been marked by dots (Ex.4.1.4).

Ex.4.1.4 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219, 1st mov.* (Autograph Manuscript)



However, playing the slurred bowing the same as the other slurred figures of the passage may sometimes cause disorder to the down-bow rule. W.

A. Mozart, as a string-player himself, was always careful to indicate the bowing slurs in his works for the violin. Yet, Mozart's bowing indications still cause some confusion to modern violinists. An example is found in his sonata for violin and piano in C major, K.303. (Ex.4.1.5)

Ex.4.1.5 W.A. Mozart, *Violin Sonata in C major, K.303*, 2nd mov. bar 74 – 79.



In bar 75 of the second movement, a slur is missing in the middle figure of the semiquavers. As the figure is the same as the other two in the bar, it is reasonable to put a slur over it as the editor of the *Neue Mozart Ausgabe* suggests. However, it seems odd that Mozart would miss a single slur in the middle of a passage that is already filled with accurate slurs and dots. Here, it is necessary to take a look at the rule of bowing which is given by Leopold Mozart:

So the first and chief rule should be: if the first crotchet of a bar does not begin with a rest, whether it be even or uneven time [=simple or triple time], one endeavours to take the first note of each bar with a down stroke, and this even if two down strokes should follow each other.⁷⁸

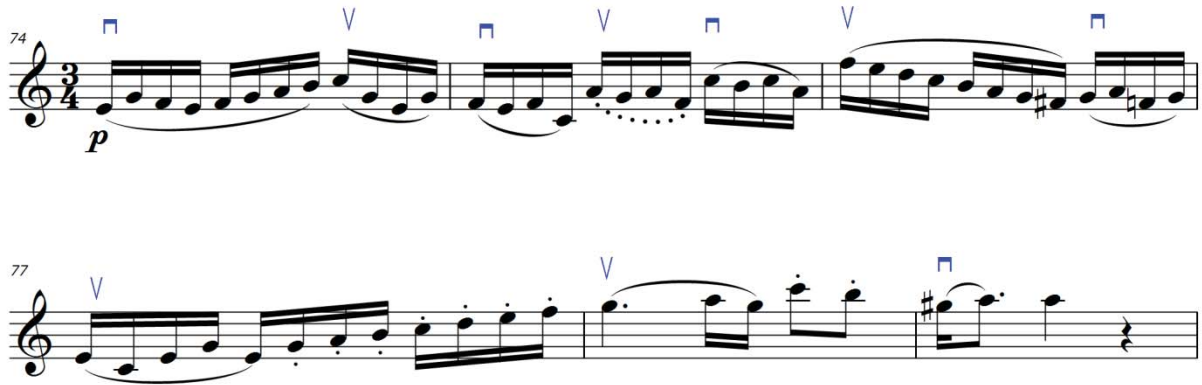



Leopold's basic rule of bowing is to ensure the down-bow stroke would arrive at the first note of each bar. Referring to Leopold's down-bow rule,

⁷⁸Leopold Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 74.

Ex.4.1.5a shows the bowing of the passage when the missing slur is added.

Ex.4.1.5a W.A. Mozart, *Violin Sonata in C major, K.303*, 2nd mov. bar 74 – 79.



The problem of bowing in Ex.4.1.4a is that an up-bow comes on the first beat of bar 76, where Mozart employs the same slurred pattern as the beginning of the passage in bar 74. Accordingly, it seems that using a down-bow instead of up-bow in bar 76 is more reasonable. Employing a detached stroke (Ex.4.1.5b), we can have the down bow on the first beats of bars 76, 77, and 78. Furthermore, the up-bow on the figure  of bar 79 gives further prominence to the rhythm.

Ex.4.1.5b W.A. Mozart, *Violin Sonata in C major, K.303*, 2nd mov. bar 74 – 79.



The example shows that it might appear that the missing slur conforms to the kind of systematic down-bow/down-beat bowing that his father

encouraged. Nevertheless, it might still not convince us that Mozart, as a mature violinist, would use such an extraordinary detached bowing for a figure which is similar to two others, both slurred. In this scenario, Mozart might have intended to leave room for performers to adjust the bowing. Or it simply might be, as the editors of the NMA suggest, an oversight on Mozart's part.

Implied slurs for unmarked figures also occur in situations in which those figures are meant to be slurred in performance practice on the violin. Brown indicates that '...in the case of very fast notes, especially, they [the eighteenth-century composers and copyists] seem often to have marked them only haphazardly or omitted them altogether'.⁷⁹ In the second movement of Mozart's violin concerto no. 5, K.219 (Ex.4.1.6), the figure with demisemiquavers in bar 95 is left devoid of articulation marks, even though there are precise slurs over other figures in the passage. Observing Mozart's notation over the figures of demisemiquavers elsewhere in this slow movement, one can see that Mozart always marks slurs over them, though one slur is missing in bar 103 (Ex.4.1.7) of the recapitulation. This missing slur in bar 103 might be explained because the figure of demisemiquavers in bar 103 is the same as the one in bar 39 near the beginning, so to the player, it appears logical to slur them both in the way first prescribed. It is reasonable to assume that Mozart does not write down the slur over the figure of demisemiquavers in bar 95 for the reason that he and other players would expect others to employ a slurred bowing naturally, the same as figures elsewhere in the movement.

⁷⁹ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 179.

Ex.4.1.6 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219*, 2nd mov. bar 91 – 96.



Ex.4.1.7 W. A. Mozart, *Violin Concerto No. 5 in A major, K.219*, 2nd mov.



Brown describes a number of examples in which eighteenth- and nineteenth-century composers would imply slurring in unmarked passages or figures, but he comments that 'Mozart left much less to chance in this respect, and it may be reasonable to assume that in most of his mature compositions, except in cases of evident oversight, the absence of slurs will almost invariably indicate unslurred execution'.⁸⁰ Thus, the examples of Mozart's sonatas and concertos show that composers of the period, even meticulous ones such as W. A. Mozart, might not have marked slurs over some figures and then expected performers to employ the same slurred bowings as in the figures which the composer had marked elsewhere in the movement.

There is another circumstance where the composer would leave some figures unmarked when the figures had been already recognised by the performer with specific bow strokes in his or her practice. Leopold Mozart addresses a situation where 'if the composer has forgotten to mark the slurs, or has himself not understood how to do so', whether the crotchets

⁸⁰ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 180.

in triple time should be slurred or detached depends on 'the cantilena of the piece and on the good taste and sound judgment of the performer'.⁸¹ Although Leopold Mozart's attitude of applying proper slurred bowing is specifically directed towards 'crochets in triple time', his attitude implies a convention of violin playing where the performer has to be able to decide the proper bowing if some particular figures are unmarked by the composer. It seems that even though the composer sometimes gave bowing instructions for some particular figures of an unmarked passage, the player can judge whether the rest of the figures of the passage are meant to be played in the same way or not.

For example, in the passage of the first movement of the Kreutzer sonata for violin and piano (Ex.4.1.8), Beethoven marked two slurs in bar 211, and no specific markings in the following two bars.

Ex.4.1.8 L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.*
Bar 210 – 217.



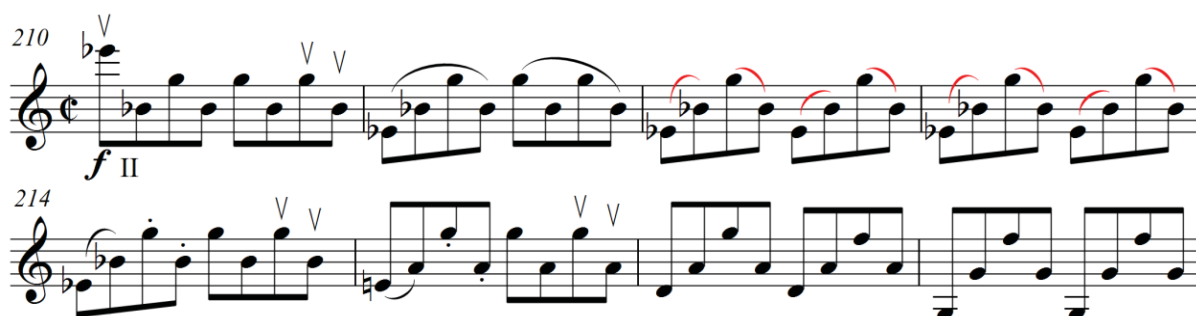
Referring to the situation where the slurs or dots were marked as prior indications of bowing, it seems that the slurs of bar 211 imply the execution of the next following contiguous bars literally. However, observing the figures of this passage, one discovers that the figures of bar 211 are actually similar to the figures of the previous bar, but different to the following two bars. The figures of bar 212 and 213 are *bariolage* figures over three strings, while the figures of bar 210 and 211 alternate between two strings. As the passage begins in bar 210, Beethoven would place the slurs in bar 210 if he intended to indicate this bowing for the

⁸¹ Leopold Mozart, *A Treatise on The Fundamental Principles of Violin Playing*, 83.

rest of the passage. It is reasonable to assume that the slurs of bar 211 might indicate distinctive bow strokes from the similar figures from the previous bar indeed.

If the slurs of bar 211 are not the model for the following bar in this case, should performers then employ detached bow strokes in the *arpeggio* figure? Actually, specific execution of arpeggio figures is included in some fundamental studies of violin playing in the nineteenth century. For example, fifteen variations of *arpeggio* bowings are written in Ferdinand David's revision of Federigo Fiorillo's *36 Etudes ou Caprices* (ca. 1850), and Leopold Auer later expands the number of *arpeggio* bowings to seventeen in his edition of Fiorillo's *Etudes* (before 1918).⁸² Despite the diverse bow strokes of the *arpeggio*, the basic and most common one is the ascending arpeggio slurred under one stroke and the descending arpeggio slurred under another stroke. Therefore, players used to practising these methods might have applied these bowings unthinkingly to analogous motifs in other works. Even without the composer's indication of bowing on the arpeggio figures, slurred bowings would be employed by violinists in such methods; for example, as shown in Ex.4.1.8a in red.

Ex.4.1.8a L. van Beethoven, *Sonata No. 9 'Kreutzer' for Violin and Piano, op. 47, 1st mov.* Bar 210 – 217.



According to the above examples, although eighteenth-century composers left no slurs or articulation marks in some passages and figures, those

⁸² Appendices.

unmarked passages and figures often seem to be in the company of a few similar figures with slurs and articulation marks. In the period, dots and strokes were marked on a few notes of an unmarked passage to specify detachment. Thus, it seems more important to performers of the period to know where detachment was intended than how to apply slurred patterns. Nevertheless, meticulous composers of the period such as Mozart and Beethoven, or violinists-composers such as Paganini, often notated explicit slurring. A series of unmarked figures following a figure marked by slurs indicates that the same slurring should be continued until new slurred figures or dotted figures appear. In Mozart's violin works, especially those Mozart performed himself, some seemingly slurred figures might be intentionally unmarked with slurs in order to fit in the down-up-bow order. Furthermore, quick passagework and *arpeggios* are meant to be slurred or recognised with the signature bowings of the various national violin schools. Therefore, composers of the period often leave those figures unmarked. Similarly, in music for keyboard and wind instruments, fingering is not written because keyboardists and wind-players would naturally apply the proper fingering, having learnt the fingerings from pedagogical exercises as a result of their study.

The historical record then suggests that slurred bowing seems to have been expected more in eighteenth-century violin repertoire than we thought. The question for modern violinists is what kind of slurring stroke is appropriate. As performing styles have changed and continue to change all the time, modern violinists have to consider that the bow strokes of unmarked notes which were accepted by violin schools of the late eighteenth and the early nineteenth centuries might not be advocated in today's performance practice on the violin. In order to establish a reasonable interpretation, modern violinists have to primarily recognise the performing styles and traditions implied by different kinds of bow strokes. Although treatises of the eighteenth and early nineteenth centuries provide an account of the performance practices of the period,

performers' interpretations of individual works are not embodied in those treatises. Accordingly, observations of different editions, original editions, historical records and recordings are indispensable.

4.2 Performing Traditions Implied in the Bow Strokes of Unmarked Notes

In the discussion of different editions of G. B. Viotti's violin concerto no. 22 in a minor, Clive Brown and David Milsom (2006) reveal that editors of different editions of a work might or might not give some execution clues, such as bowing and fingering, according to their own practice.⁸³ The edited bowing more or less reflects a performance style which was understood by the editor at the time to be in accordance with the performance style of the period. Although fingering is more personal when compared to bowing, the individuality of the performer is manifested in the arrangement of the particular types of bow strokes in unmarked notes and passages of different editions. Here, the first movement of Beethoven's violin concerto will be taken as an example of the observation of the bow strokes in different editions.

The concerto has been edited by many violinists from different times, ever since it re-gained violinists' favour after the young Joseph Joachim's performance with Felix Mendelssohn as conductor in the 1840s. Ten editions will be discussed. Seven of those ten editions can be found online, which are: August Wilhelmj's edition of ca. 1883, Hubert Léonard's edition for teaching edited by Henri Marteau in 1909 and revised by Edouard Nadaud in ca. 1910, Camille Saint-Saens' edition of 1916, Leopold Auer's edition of 1917, and Jenö Hubay's edition of 1918. Three of the ten editions have been published in the second half of the twentieth century:

⁸³ Clive Brown and David Milsom, 'the 19th-Century Legacy of the Viotti School: Editions of the Violin Concerto no. 22', in *Giovanni Battista Viotti: A Composer between the Two Revolutions*, ed. Massimiliano Sala (Bologna: UT Orpheus, 2006), 157 – 197.

Zino Francescatti's edition published by the International Music Company, Max Rostal's edition published by Schott Musik International, and the urtext edition published by Henle G. Verlag.

The uses of particular bowings in unmarked passages in those editions, except the urtext edition, not only show a profusion of bowing options, but also imply the process of the changing or passing conventional performing styles from generation to generation. For example, at bar 138 of the first movement (Ex.4.2.1), two stylistic strokes are used by the nineteenth-century generation of violinists represented by Léonard and Wilhelmj (Ex.4.2.1a). The so-called 'Viotti bowing', which lightens the first note and gives a forceful accent on the second note of the syncopated slurring pair of semiquaver patterns, is coincidentally suggested in bar 138. The so-called 'Paganini stroke', which makes emphasis of the semiquaver passage sound irregular, is used at bar 139 and 140.

Ex.4.2.1 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* Bar 138 – 140.
Urtext (G. Henle Verlag)



Ex.4.2.1a L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* Bar 138 – 140.
Wilhelmj Edition (Leipzig: C. F. Peters, ca.1883)



Léonard/Marteau Edition (Leipzig: Steingräber, 1909)



Léonard/Nadaud Edition (Paris: Costallat et Cie, ca.1910)



Léonard was a pupil of Francois Habeneck, who studied with Pierre Baillot, one of the important founders of the Parisian School in the early nineteenth century. Wilhelmj studied with Ferdinand David, who was a pupil of the early-nineteenth-century German School founder Louis Spohr. Although Léonard and Wilhelmj are considered to succeed different performance traditions of two famous violin schools in the early nineteenth century, their suggestions for bowings of the Beethoven violin concerto are surprisingly similar. The similarity of both editions suggests that Viotti-like bowing and Paganini-wise virtuosity were the mainstream style in nineteenth-century violin performance. Interestingly, Francescatti was among the mid-twentieth-century generation of violinists such as Joseph Szigeti, Herryk Szeryng, and Isaac Stern, who adopted the same bowings in their performances (Ex.4.2.1b).

Ex.4.2.1b L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* bar 138 – 140.
 Francescatti Edition (New York: International Music Company, 1965)



However, the individuality of the performer drives the performance tradition to change. Saint-Saens, contemporary to Wilhelmj as significant to violinists of the late nineteenth-century, maintains the 'Viotti bowing' at bar 138 but employs the combination of a syncopated stroke and détaché instead of the 'Paganini stroke' which is suggested in the editions of Léonard and Wilhelmj (Ex.4.2.2).

Ex.4.2.2 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* Bar 138 – 140.
 Saint-Saens Edition (Paris: Durand, 1916)



Auer and Hubay, representing the generation of violinists of the late nineteenth and early twentieth centuries, also held different opinions on the bowing of the passage. Instead of the 'Viotti bowing' at bar 138, Auer employs a slurring of the semiquaver figure individually, while Hubay suggests a détaché stroke. Both Auer and Hubay keep the 'Paganini stroke' in bar 139 and 140 (Ex.4.2.2a).

Ex.4.2.2a L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* Bar 138 – 140.
Auer Edition (New York: Carl Fischer, 1917)



Hubay Edition (Budapest: Rosznyi, 1918)



The editions of Saint-Saens, Auer, and Hubay suggest that violinists of the late nineteenth and early twentieth centuries attempted to vary the execution of Classical repertoire with more individual ideas. Rostal, one of the significant violinists and editors of the twentieth century, gives completely different strokes than his predecessors in the passage of bars 138 – 140 (Ex.4.2.3) in his edition of the Beethoven violin concerto. Rostal employs a stroke which slurs the middle two notes of a semiquaver figure at bar 138. This stroke is continued in use until the second semiquaver of bar 140, where Rostal uses a syncopated stroke instead.

Ex.4.2.3 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* bar 138 – 140.
Rostal Edition (Mainz: Schott MusiK International, 1971)



Rostal's bowing not only creates different emphases in the passage from the editions which use the 'Viotti bowing' and 'Paganini stroke', but more importantly, expresses the musical text distinctly. In bars 181 – 185 (Ex.4.2.4), Rostal arranges the *détaché* stroke at bar 182 and a long slurring stroke in bars 183 and 184. Other editions commonly use long strokes at bar 182 and short slurring strokes in bars 183 – 184 (Ex.4.2.5). These two arrangements of bow strokes manifest opposing expressive effects. In Rostal's arrangement of bow strokes, the *détaché* stroke presents the virtuosity of violin playing at bar 182 and the long slurring strokes presents a more singing style in bars 183 – 184. The other editions show these the other way around.

Ex.4.2.4 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* bar 181 – 185.
Rostal Edition



Ex.4.2.5 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* bar 181 – 185.
 Wilhelmj Edition

181
dolce

184

This musical score for the Wilhelmj Edition shows measures 181 to 185. Measure 181 begins with a whole rest followed by a half note G#4, then a series of eighth notes ascending to A#5. A slur covers measures 181 through 183, ending with a half note A#5. Measure 184 continues with eighth notes, and measure 185 concludes with a half note A#5. The key signature is D major (two sharps) and the time signature is common time (C).

Léonard/Marteau Edition

181
dolce

184

This musical score for the Léonard/Marteau Edition shows measures 181 to 185. Measure 181 is identical to the Wilhelmj edition. Measure 184 features a 'V' (vibrato) marking above the first eighth note. Measure 185 also features a 'V' marking above the first eighth note. The notation and phrasing are consistent with the other editions.

Léonard/Nadaud Edition Edition

181
dolce

184

This musical score for the Léonard/Nadaud Edition shows measures 181 to 185. The notation is identical to the previous editions, including the 'dolce' marking in measure 181 and the phrasing throughout the passage.

Saint-Saens Edition

181
dolce

184

This musical score for the Saint-Saens Edition shows measures 181 to 185. The notation is identical to the previous editions, including the 'dolce' marking in measure 181 and the phrasing throughout the passage.

Auer Edition

The Auer Edition musical score for measures 181-184. Measure 181 begins with a *dolce* marking. The notation features a series of slurred sixteenth-note runs in the right hand, with a *V* (vibrato) marking above the first measure of the second system (measure 184). The key signature is one sharp (F#) and the time signature is common time (C).

Hubay Edition

The Hubay Edition musical score for measures 181-184. Measure 181 begins with a *dolce* marking. The notation is identical to the Auer Edition, showing slurred sixteenth-note runs and a *V* marking in measure 184.

Francescatti Edition

The Francescatti Edition musical score for measures 181-184. Measure 181 begins with a *dolce* marking. The notation is identical to the Auer and Hubay editions, featuring slurred sixteenth-note runs and a *V* marking in measure 184.

Among the editions of Ex.4.2.5, an interesting bow stroke is Saint-Saens' use of slurred staccato on the last two semiquavers of bar 183. The slurred staccato stroke, which is recognised by modern violinists as one of the most virtuosic, is actually rarely used for the execution of Classical repertoire today, although Beethoven's violin concerto is considered to be a milestone of Romantic violin concertos. In most of the editions of the violinists of the late nineteenth and early twentieth centuries, the slurred staccato stroke is applied in bars 189 and 190 in common (Ex.4.2.6).

Ex.4.2.6 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* Bar 189 – 190.



Interestingly, the *détaché* stroke suggested by Léonard at bar 189 in Marteau's edition is changed into slurred staccato in Nadaud's revision (Ex.4.2.7). The title of Marteau's edition specifies that the edition is used for teaching purposes, so the edition contains not only Léonard's suggestions for bowing and fingering, but also Léonard's text for explanations of execution. Thus, the different bow strokes shown in Nadaud's revision suggest that Nadaud might have been more influenced by his contemporary performance of the concerto when he was revising Léonard's edition, so that he made a change of bowing which might more suit the mainstream style of Nadaud's time.

Ex.4.2.7 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* Bar 189 – 190.
(Comparison between Marteau and Nadaud)



Although Hubay employs detached staccato instead of slurred staccato at bar 189, a similarly short articulation is envisaged by the editor (Ex.4.2.8).

Ex.4.2.8 L. van Beethoven, *Violin Concerto in D major, op.60, 1st mov.* bar 189 – 190.
Hubay Edition



Francescatti suggests a *détaché* stroke in his edition, but he employed slurred staccato at bar 189 in his own performance of the concerto in 1973.⁸⁴ The case of Francescatti suggests that editions of the score, as a written material, might only record one part of a performer's interpretation.

Notation is likely to be the kind of medium which inscribes composers' creations on paper and transmits those musical creations to performers. Performance traditions are embodied in the suggestions of the same kinds of bow strokes in various editions of a score. However, performers could still express differently, despite using the same bowing in execution. We are unable to absolutely judge the generality of performance tradition in styles and interpretations of a work without hearing the 'actual' sound of that work. Recordings not only allow us to know the 'actual production' of a musical work before we play it, but more importantly, enable us to observe the various ways that performers interpret unmarked passagework.

4.3 Recordings: Contemporary Performance Practice of Classical Repertoire for the Violin

The example for the examination of recordings is an excerpt from the first movement of Mozart's violin concerto no. 2 in D major (Ex.4.3.1). Thirty-two recordings and videos are involved in the examination, including

⁸⁴ Zino Francescatti, *Beethoven Violin Concerto in D major, op.61*, <<http://www.youtube.com/watch?v=PSIVhFq03zM>> (perf. 13 May, 1973).

period performances and mainstream performances from the 1960s to the present day (Tab.1, Tab.2).

Ex.4.3.1 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 48 – 52.

Tab. 1 recordings of historically-informed performance

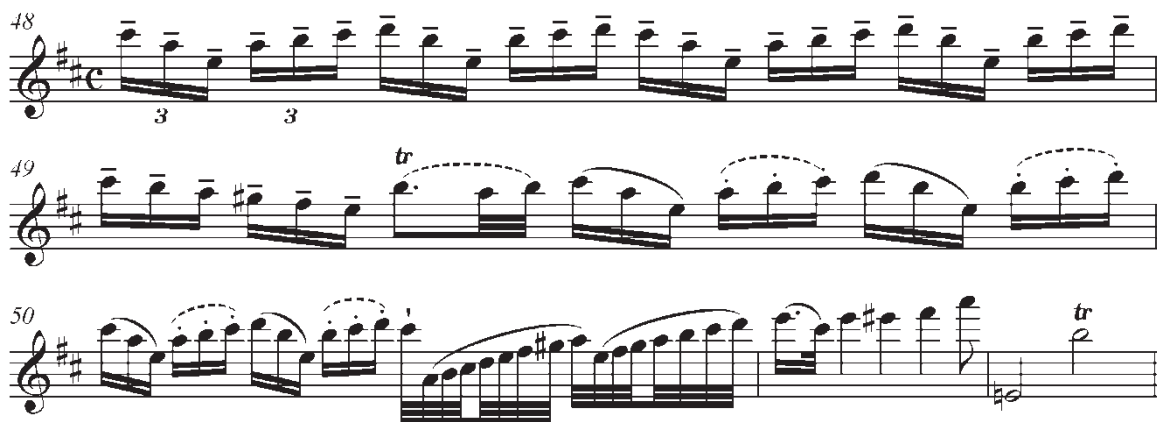
Performer	Released Year	Label	Catalogue No.
Huggett, Monica	1994	Erato – Parlophone	0724354501050
Seiler, Midori	2005	Zig-Zag Territoires	ZZT051001
Biondi, Fabio	2006	Virgin Classics	0094634470650
Leertouwer, Johannes	2007	Challenge Classics	CC72155
Zehetmair, Thomas	2009	Glossa	GCD921108
Tognetti, Richard	2010	BIS SACD	BIS-SACD-1755

Tab.2 recordings of main-stream performance

Performer	Released Year	Label	Catalogue No.
Menuhin, Yehudi	2002 (recording of early 1960)	Warner Classics – Parlophone	0724356853058
Grumiaux, Arthur	2013 (recording of 1964)	Regis Records	RRC7010
Oistrakh, David	2002 (recording of 1971)	Warner Classics – Parlophone	0724347897658
Stern, Isaac	1995 (recording of 1976)	Sony	0074646647523
Mutter, Anne-Sophie	1982 *2005	Warner Classics – Parlophone *DG	0724356282551 * 028947759256GH2
Zimmermann, Frank Peter	2003 (recording of 1987)	Warner Classics – Parlophone	5099909652354
Kremer, Gidon	2006 (Video of 1990/91) *2009	DG *Nonesuch	044007341575GH2 *075597988628
Nishizaki, Takako	1990	Naxos	8.550414
Suk, Josef	1997 (recording 1989 – 90)	Vanguard Classics	ATM-1270
Perlman, Itzhak	1990	DG	028941597526
Zehetmair, Thomas	1991/92	Teldec	825646432967
Pauk, Gyorgy	1997	Hungaroton	HCD31030-32
Repin, Vadim	1998	Erato	809274955968
Scholz, Katrin	1999	Berlin Classics	0011582BC
Tetzlaff, Christian	2001	Virgin Classics	0094636546858
Pasquier, Regis	2002	Naïve	V1002
Mintz, Shlomo	2005	Avies Records	822252205824
Spivakov, Vladimir	2005	Warner Classics – Parlophone	0724358652857
Ehnes, James	2006	CBC	SMCD5238-2
Fischer, Julia	2006	PentaTone	PTC5186094
Schmidt, Benjamin	2006	Capriccio	C51045
Vengerov, Maxim	2007	Warner Classics – Parlophone	0094637837450
Andrade, Janine	2009	Berlin Classics	0184122BC

Two representative recordings from the 1960s show us two different styles for execution of the passage. While Arthur Grumiaux employs a short and bouncing staccato stroke to execute this passage, Yehudi Menuhin first employs a smooth détaché stroke at bar 48 and then varies the stroke with a combination of slurring and staccato (Ex.4.3.2).⁸⁵ The tempi of these two performances from the 1960s are also different. Grumiaux's tempo is rather allegro. The short staccato stroke thus highlights the virtuosity of Grumiaux's playing and the brilliant character of the movement. Menuhin chose a relatively slower tempo compared to Grumiaux's execution. The smooth détaché stroke gives the performer's delivery of a cantabile character prominence. Meanwhile, the virtuosity of violin playing is shown in the combination of slurring and staccato strokes which are employed in the repeating phrase of the passage.

Ex.4.3.2 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 48 – 52.
Yehudi Menuhin's bowing



Menuhin's singing style for the concerto also manifests in David Oistrakh's performance of the concerto in the 1971 recording, and Isaac Stern's performance in the recording of 1976.⁸⁶ Oistrakh and Stern also chose a broader détaché stroke for the execution of the unmarked passage here.

⁸⁵ W. A. Mozart, *Violin Concertos Nos. 1-5/Sinfonia Concertante in E flat*, Bath Festival Orchestra, viol. And dir. Yehudi Menuhin, Catalog no. 0724356853058 (1961 – 1963). W. A. Mozart, *Violin Concerto No. 2 in D major*, k. 211, Vienna Symphony Orchestra, Viol. Arthur Grumiaux, dir. Bernhard Paumgartner, RRC 7010 (1964).

⁸⁶ W. A. Mozart, *Violin Concertos Nos. 1-3/Rondo*, k. 373, Berlin Philharmonic Orchestra, viol. And dir. David Oistrakh, Catalog no. 0724347897658 (1971). W. A. Mozart, *Violin Concerto No. 2 in D major, k.211/Violin Concerto No. 4 in D major, k.218*, English Chamber Orchestra, viol. Isaac Stern, dir. Alexander Schneider, Catalog no. 0074646647523 (1976).

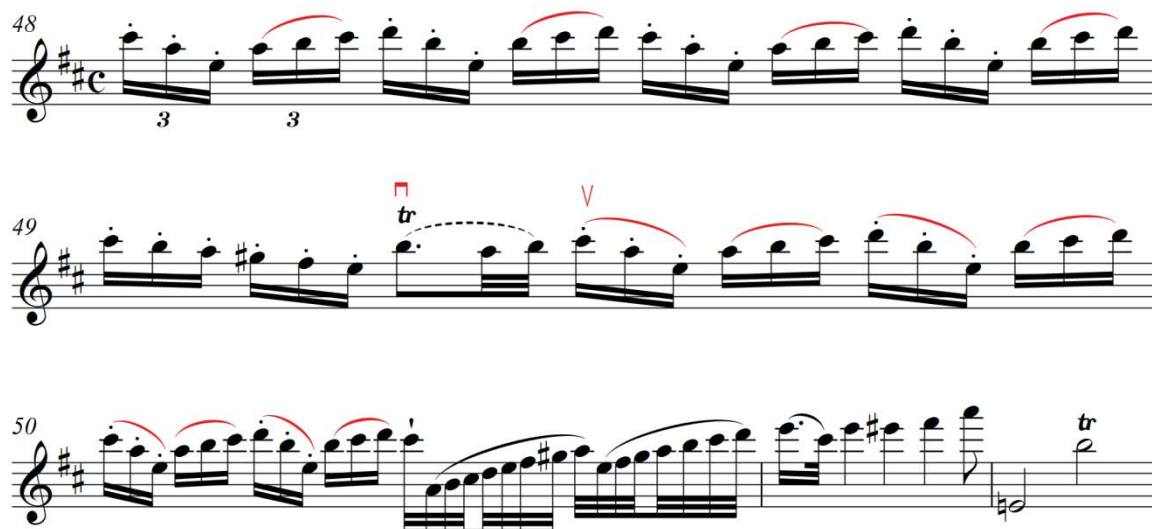
Despite some slurring strokes added in between the detached notes, the singing style still considerably remains in Stern's performance.

The recording industry was flourishing in the last two decades of the twentieth century. One can hear more recordings of various performers, including recordings of period performances. In the unmarked passage of bars 48 – 50, most of the recordings show that performers tended to choose a more articulated and bouncing staccato stroke, especially in the last two decades of the twentieth century. Also, at bar 50, most of the performers preferred to use a short bouncing stroke instead of the long slurring stroke which was written originally by Mozart. Two recordings from the 1990s deviated from the majority of articulated bouncing strokes for the passage. Takako Nishizaki employed a smooth, detached stroke for the passage in a recording from the early 1990s, and Monica Huggett simply detached the notes of the passage in her 1994 recording of a period performance.

Two performers give interesting variations of bowings among those recorded in the three decades recent. Gidon Kremer, who recorded the complete violin concertos of Mozart with Nicolaus Harnoncourt in the early 1990s, not only combines short, bouncing staccato and slurred bowing together in the passage here, but also employs slurred staccato in the repeating phrase starting at the third beat of bar 49 (Ex.4.3.3).⁸⁷ Kremer's arrangement of slurring is unusual. In today's conventional interpretation, performers would emphasise the on-the-beat triplets and would slur the on-the-beat triplets in order to make them stand out with emphasis (Ex.4.3.4). Kremer's slurring then shifts the emphasis from the down beats to the up beats. Moreover, the slurred staccato makes Kremer's execution more sparkling and distinctive compared to other performances of the concerto.

⁸⁷ W. A. Mozart, *Violin Concertos 1 – 6/Sinfonia Concertante*, Vienna Philharmonic Orchestra, viol. Gidon Kremer, dir. Nicolaus Harnoncourt, 2 DVD-VIDEO NTSC 0440 073 4157 5 GH 2 (2006).

Ex.4.3.3 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 48 – 52.
Gidon Kremer's bowing



Ex.4.3.4 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 48 – 49.



Another bowing which is distinct from the majority of detached staccato strokes is employed by Itzhak Perlman in a recording with James Levine

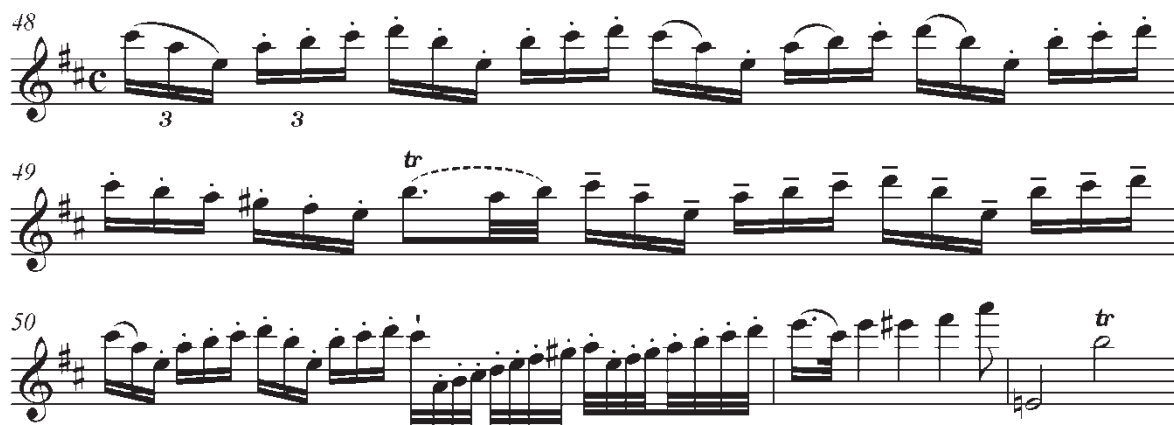


in the 1990s (Ex.4.3.5).⁸⁸ The motif repeats four times in the passage and Perlman gives a different stroke each time. The stroke (see the black box), which is to slur the first two notes of the triplet and lift the bow at the last note of the triplet, creates an intense moment by making the stress on the quaver rhythm stand out. Perlman's variations in bowing not only enrich the characters of the passage, but also magically combine a singing style and virtuosity in a short passage.

⁸⁸ W. A. Mozart, *The 5 Violin Concertos*, Vienna Philharmonic Orchestra, viol. Itzhak Perlman, dir. James Levine, Catalog no. 028941597526 (1995).

Ex.4.3.5 W. A. Mozart, *Violin Concerto No. 2 in D major, K.211*, 1st mov. bar 48 – 52.

Itzhak Perlmann's bowing



The trend of using short and bouncing strokes for the passage is particularly noticeable in the recordings of period performances from the first decade of the twenty-first century. Midori Seiler employed a lighter and shorter stroke than Huggett's on-string *détaché* stroke in a recording of the concerto from 2005.⁸⁹ While Seiler still employed the broader staccato to make contrast between the repeating motifs of the passage, Fabio Biondi simply used a bouncing staccato for the passage.⁹⁰ Later, Johannes Leertouwer's 2007 recording and Thomas Zehetmair's 2010 recording with a transitional bow show that the violinists of both recordings also employ a bouncing, detached staccato stroke for the passage.⁹¹ In the most recent recording, which features Richard Tognetti, a bouncing, detached staccato was chosen by the performer for this passage of the concerto.⁹²

In comparison with the consistent tendency towards a more articulated style in recent period performances, recordings of mainstream performances from the first decade of the twenty-first century show that

⁸⁹ W. A. Mozart, *Violin Concertos No. 2&3, Etc/Immerseel, Et Al*, Anima Eterna Orchestra, viol. Midori Seiler, dir. Jos van Immerseel, ZZT 051001 (2005).

⁹⁰ W. A. Mozart, *Violin Concertos 1-3/Fabio Biondi, Europa Galante*, Europa Galante, viol. & dir. Fabio Biondi, Catalog no. 0094634470650 (2006).

⁹¹ W. A. Mozart, *Violin Concertos/Leertouwer, La Borea Amsterdam*, La Borea Amsterdam, viol. & dir. Johannes Leertouwer, CC 72155 (2007). W. A. Mozart, *Violin Concerti, Sinfonia Concertante/Bruggen, Zehetmair, Killius, Et Al*, Orchestra of the 18th century, viol. Thomas Zehetmair, dir. Frans Brüggen, GCD 921108 (2009).

⁹² W. A. Mozart, *Violin Concertos Nos 1, 2 & 4, Rondo, Adagio/Tognetti*, Australian Chamber Orchestra, viol. & dir. Richard Tognetti, BIS-SACD-1755 (2011).

mainstream performances tend toward two different performing styles through the use of bow strokes in the passage here. While some of the violinists continue to employ bouncing staccato strokes for the passage, others consider a lighter staccato stroke, attempting to conceive a more cantabile style in the interpretation of the concerto. Despite employing a bouncing staccato stroke for the major part, Julia Fischer, in her 2006 recording of the concerto, added some slurring strokes for the passage.⁹³ Another interpretation distinct from the mainstream bouncing staccato is found in Janine Andrade's recording with Kurt Masur in 2007, where she differentiates her performance from the majority through the use of a smooth on-string détaché stroke for the passage here.⁹⁴

The above examination of the bowing in unmarked passages of Mozart's violin concerto no. 2 demonstrates the tendency to employ an articulated bouncing stroke for the execution of the fast, unmarked notes of this Mozart violin concerto in contemporary performance practice. This tendency is obvious in the recordings in which the same performer has recorded the piece in different years. Although there were no two recordings of the concerto found that Menuhin had recorded in different years, recordings of both Spivakov and Repin with Menuhin conducting in the 1980s and 1990s suggest that Menuhin accepted both violinists using a more articulated bouncing stroke than the stroke used in his own execution in the 1960s. Mutter's recording from 2006 shows that the violinist employed a more bouncing stroke than in her recording from the 1980s for the same passage. Mutter's different expressions for the concerto in each of her recordings are also embodied in the bow strokes at bar 50, where she applies a bouncing staccato stroke in the new recording instead of the long slurring stroke of her old recording.

⁹³ W. A. Mozart, *Violin Concertos 1, 2, 5* / Fischer, Kreizberg, Netherlands CO, Netherlands Chamber Orchestra, viol. Julia Fischer, dir. Yakov Kreizberg, PTC 5186094 (2006).

⁹⁴ W. A. Mozart, *Violin Concertos/Andrade, Masur, Et Al*, Leipzig Gewandhaus Orchestra, viol. Janine Andrade, dir. Kurt Masur, Catalog no. 0184122 BC (2007).

Brown mentions that most of the period instrument performers of today's performance practice assume a 'fairly pronounced degree of non-legato' for fast, separately bowed notes in 'all repertoires well into the nineteenth century', and has doubt that that may not match the expectations of the composers of the period in some of the contexts where it is commonly used.⁹⁵ The examination of recordings of Mozart's violin concerto no. 2 shows that the articulated staccato stroke used for the fast, detached notes of the concerto not only characterises period performance, but increasingly also mainstream performance. Here, performers' choices of bow strokes in the unmarked passagework of Mozart, or other eighteenth-century composers, considerably depend on performers' understandings of the expressive properties of the work and the musical style of individual composer of the period. In this manner, the tendency to apply articulated staccato strokes for fast, unmarked notes of Mozart's violin concerto no. 2 reflects the general reception of the performing style of Mozart's works in the modern performance practice of the violin.

Despite the general tendency to apply the articulated staccato style when interpreting Mozart's works for the violin, the recordings of the concerto also show that the use of this bow stroke is more flexible in mainstream performance than in period performance. Some of the mainstream performers, such as Kremer and Perlman, varied some slurring strokes in the passage. Through variations of bowing, performers have rendered the passage with richer colours and characters. The flexibility of bowing choices in the mainstream performance of Mozart might be coincidentally close to the performing traditions of Mozart's time. Leopold Mozart describes the various possibilities of execution for an unmarked passage, and also states that it is more important to make the differences in various bowings audible.⁹⁶ Nicolaus Harnoncourt then states that 'the composer [of the eighteenth century] had to mark only those passages in which he expressly desired an execution which deviated from tradition,

⁹⁵ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 174.

⁹⁶ Harnoncourt, *The Musical Dialogue*, 108.

from the established norm'.⁹⁷ Regarding the execution of unmarked notes of the repertoires before the nineteenth century, Brown suggests that performers may consider various possibilities for interpretation of the unmarked passages, as the execution may be limited by relying too much on the presence or absence of articulation markings.⁹⁸

Lastly, recordings of Mozart's violin concerto no. 2 verify the truth that performance art is changing. Daniel Barenboim, one of the well-known pianists and conductors of today, said in his 1970 talk that 'art is like life itself; nothing is really repeated in an exactly the same way'.⁹⁹ The individuality of the performer keeps the music fresh and alive. Composers of the eighteenth century left those passages unmarked not only because they had no need to instruct the execution for those places, but also because they left room for performers to stretch their individual imaginations and expressions. Certainly, acknowledging the conventions and rules of the performance practices of the period is important in understanding the eighteenth-century composers' musical language. However, conventions and rules are flexible, not immovable. In this manner, I agree with Barenboim, in that there is no 'definitely perfect' performance, not only in the present day but also in the past. As long as performers re-create and deliver the emotional effects to their audiences which the composer intended for the performance, execution of the unmarked notes is then only a matter of individual taste.

⁹⁷ Harnoncourt, *The Musical Dialogue*, 108.

⁹⁸ Brown, *Classical & Romantic Performing Practice 1750 – 1900*, 178.

⁹⁹ Daniel Barenboim, *Daniel Barenboim Sept 1970 talks about Beethoven sonatas during Australian concert tour*, <<http://youtube.com/IELI8OUNOSA>>, (accessed 18 August, 2013).

Conclusion

The aim of this study is to enhance modern violinists' stylistic awareness in their performance of late eighteenth-century repertoire. Instrumental hardware is the most essential difference between violin performances of the eighteenth century and those of the present day. My study of the evolution of violin bows during the eighteenth century informs me not only of the distinctive characteristics of eighteenth-century bows, but more importantly, of the coherence between instrumental hardware and the performance techniques and styles of late eighteenth-century music. The similarities and differences that I perceived between the 1785 Dodd replica and the 1900 J. A. Vigneron bow are listed below:

- Both transitional bows and modern bows can achieve an even tone throughout a long stroke, but the 1785 model bow generally requires lighter finger pressure than the modern bow. Therefore, the tone production of the 1785 bow is brighter and thinner than that of the modern bow.
- Both the transitional bow and the modern bow respond well to bouncing staccato and accented strokes such as *martelé*. Though the bouncing stroke of the 1785 model bow is more natural than that of the modern bow, the 1785 bow produces fewer varied accents than the modern bow.
- The projection of tone differs significantly between the 1785 model bow and the modern bow. While the tone immediately stops vibrating after the execution of a stroke with the 1785 bow, the modern bow is able to create an after-ring following the end of a stroke. Accordingly, the 1785 model bow delivers a natural

articulation in on-string detached strokes, whereas the modern bow produces a natural sustained tone and greater sonority.

The evolution of bow models together with the set-up of violin during the eighteenth century corresponds to the shift of musical taste of the performers and the public. A most well-known example is the success of G. B. Viotti. Viotti not only brought a new style to the late eighteenth-century stage, but also established a new fashion of instruments: Stradivari's violins and Tourte's bow design became the favour of violinists.¹⁰⁰ The description of Viotti's playing partly suggests the characteristics of the instrument he used, as the player will generally never choose equipment which cannot match his or her own musical taste. Thus, the Stradivarius and Tourte bow Viotti chose must be in a condition which can assist the master to produce a 'virile tone, powerful singing legato, brilliant passage-work, and mastery of a diversity of bowings'.¹⁰¹ Viotti's succeeded in both composition and performance; his concertos became a significant part of a continuing repertoire or canon and his performance style can arguable be said to have influenced professional performing training to today. The singing melodic lines and the variety of forceful accent strokes can be found in every Viotti's violin concerto. The sonority produced by the orchestration of Viotti's concertos is richer than the violin concertos written before. The less elastic pre-Tourte bows could barely be able to adequately perform Viotti's music.

The physical characteristics of old-style instruments are often touted as having a natural influence on the composers' notation and indeed of the conception of the composition. Bilson Malcolm (1980) claims that 'Mozart's music was eminently realisable' on the five-octave pre-1800 Viennese fortepiano and 'the small articulation slurs to be found everywhere in his music came out so naturally'.¹⁰² The 1785 Dodd replica

¹⁰⁰ Walls, *Mozart and the violin*, 9.

¹⁰¹ The description of Viotti's playing, see Robin Stowell's article, 'Violin Bowing in Translation', *Early Music*, vol.12/no.3, String Issue (Aug., 1984), pp.317.

¹⁰² Bilson Malcolm, 'The Viennese Fortepiano of the late 18th century', *Early Music*, Vol. 9, No.2, Keyboard Issue 2 (Apr.,

also strove for the 'lightness, clarity and elegance', which are the words used by Malcolm to describe the fortepiano.¹⁰³ Therefore, the 1785 bow appear, at face value, well suited for the performance of Mozart's violin concertos and sonatas, but might not adapt well for a performance of Beethoven's 'Kreutzer' sonata. The characteristics of the 1785 bow determine a relatively lean tone compared to the modern bow. Such a tone hardly works against the sonority of a modern grand piano. On the other hand, our present-day impression of Beethoven might affect our judgment in evaluations of the historical sound for Beethoven's works, making us believe that the tone and articulation of the 1785 bow scarcely match the 'heroic' Beethoven we think of today. Therefore, my practice with the 1785 bow suggests that while period instruments can recreate the conditions of instrumental hardware of the Classical era, the actual sound production of period instruments might be radically different to our perception of a particular composer or genre. This contradiction between what we hear and what we believe encouraged me to seek out a new manner of reading the music.

Notation not only conveys the composer's instructions for interpretation, but also displays a different mode of association between the composers and performers of the Classical period. Modern performers inherited the same graphic signs from eighteenth-century performers: slurs, dots, etc. The use of graphic signs for modern violinists and violinists of the eighteenth century are in some ways alike. Slurs, dots and other articulation markings are primarily understood by both eighteenth-century and modern violinists as bowing indications; notes under a slur must be played with one stroke, while dots or strokes indicate bouncing strokes. However, the differing executions of slurs and other articulation markings reveal the differences between the today's performing styles and traditions and those of the eighteenth century.

1980), 158.

¹⁰³ Malcolm, 'The Viennese Fortepiano of the late 18th century', 158.

● Slurs

The slur is one of the most marginalized, misunderstood, or essentialised graphic elements in music notation. I was like many violinists surrounding me, using slurs only for the sake of bowings. In this study, I realised that that little sign sometimes can change the entire phrasing. The main meaning of slur is connecting a succession of notes together as grouping.¹⁰⁴ Accordingly, the most important is where the slur begins and where the slur ends. Although long slurs, which are over a few bars, are rarely seen in the eighteenth-century repertoire, performers must be always careful to break down such long slurs once they encounter one. The observation of the slurs of eighteenth-century repertoire opened up new ways for me to consider composers' notation and to understand the music in the given period better.

Furthermore, I also perceive the difference in the execution of a slurred stroke between eighteenth-century violinists and modern violinists, which is the so-called 'accented-diminuendo' performance of slurred patterns (or 'decaying slur'). The accented-diminuendo execution of slurring was described by the authors of many treatises of the period, such as Leopold Mozart. Modern violinists generally understand the slurred stroke as referring to smoothness, excluding accentuations in particular. This nuanced execution of the slurred stroke not only reveals the difference between the performance styles of the eighteenth-century and the present-day, but also presents two different 'pronunciations' which determine the clarity of the music's delivery. The 'accented-diminuendo' performance of slurred patterns offers a meaning besides 'smooth' legato in the articulation of a slur. Besides, the accentuation of slurred patterns change the rhythmic structure of a passage, and consequently the decaying slur has become a stylistic gesture of music in current historically-informed performance.

¹⁰⁴ Chew, 'Slur', *Grove Music Online*, <www.grovemusic.com>, (July 8, 2014).

The accentuation of slurring patterns has affected performers' phrasings of eighteenth-century repertoire, as the decaying effect at the ends of slurred strokes naturally creates articulations. Confusion then occurs in circumstances where slurring groups do not conform to harmonic phrases. In such cases, performers must consider re-grouping the notes, or other possible meanings intended by the composer: for example, a smooth *legato* style without accents for the whole passage. *Legato* style is often indicated by long slurs, though such long slurs rarely appeared in music of the Classical era, especially before 1800.

● Dots and Strokes

The present-day discussion revolving around a dual system of staccato markings in the New Mozart Edition set up my investigation into the staccato markings of eighteenth-century repertoire. Aside from the argument of whether Mozart and his contemporaries ever adopted two different signs as staccato markings, evidence such as Mozart's autographs and treatises of the late eighteenth century show that late eighteenth-century performers and composers actually employed both dots and strokes in notation. The promotion of the New Mozart Edition in present-day performances has formed a new perception of Mozart's staccato markings. In my previous study in Austria, my professor specifically distinguished the execution of the *Keil* (the wedge in the printed version of the stroke) from the dots in Mozart's violin works, where he suggested that the notes marked by the *Keil* must be shorter and more sharply accented than the notes marked by dots.

However, performers' confusion over the execution of dots and strokes does not seem to be cleared easily with a simple, strict rule. Recently, a violinist of a professional orchestra asked me about the difference between dots and strokes, as she recognised both signs indicating

staccato strokes in fast passages. It seems that performers' confusion over these two markings comes from the general perception of staccato markings in violin performance practice today, where staccato markings mostly indicate staccato strokes only. In comparison to differing staccato executions between dots and strokes, it is more important to understand the respective use of dots and strokes to convey more than just staccato execution or separation in the late eighteenth century.

Despite the indication of staccato execution, dots were often used by late eighteenth-century performers in conjunction with slurs to indicate *portato* execution, which is generally indicated by dashes in modern notation. The modern slurred staccato stroke was indicated by strokes within a slur in the period. Such different indications of bow strokes between the eighteenth century and the present day directly affect the performer's understanding of the composer's instructions for interpretation, and the intended effects. A *portato* execution conveys a lyrical expression; using dots to indicate *portato* suggests that dots were also used for indicating a cantabile style.

In comparison with dots, strokes in the late eighteenth-century functioned as dots do in modern performance practice: to signify 'true' staccato. The stroke was often used to indicate a single separated note as well as different levels of accentuation. Accordingly, although the German School and the French School of the period did not agree on differing staccato executions indicated by dots and strokes, the stroke generally referred to accented bowings. However, composers of the period appear to have employed notation less systematically than we might today: we often find instances where the composer used dots in one section but strokes for the same figures elsewhere, and vice versa. So far, modern performance of the music of the given period can hardly rely on the explicit definition of a particular form of articulation marking. Therefore, we must understand the ways in which late eighteenth-century performers and composers

used the articulation marks; meanwhile, the meanings and instructions of articulation markings are best understood in the context of the piece.

Through these observations on the staccato markings of the eighteenth century, modern performers may become increasingly familiar with the vocabulary of eighteenth-century bow strokes and the notational conventions of the period. Therefore, the adoption of both dots and stokes in the New Mozart Edition enables modern performers to become aware of the distinctive usage of staccato markings in the late eighteenth-century repertoire.

● **Unmarked Notes**

Notes without slurs or other articulation markings in eighteenth-century repertoire continue to be problematic in performance practice today. Modern performers are aware of the stylistic non-legato execution of the detached stroke, but a non-legato *détaché* execution might not always be intended by an eighteenth-century composer for unmarked notes. In some circumstances, consideration of the execution of unmarked notes depends on performers' understandings of slurs and other articulation markings. Slurs or other articulation markings indicated for a few notes of an otherwise unmarked passage suggest that the composer envisaged the unmarked notes being executed either as the same as the marked notes, or distinctively different from the marked figures. Furthermore, patterns of unmarked notes might imply an execution that is taken from similar patterns in pedagogical pieces violinists use to practice. Therefore, leaving notes unmarked was not only a convention of eighteenth-century composition, but also representative of a mode of cooperation between the composers and performers of the period.

Postscript

Research into the notation of eighteenth-century repertoire not only inspired me to discover new insights into the works, but also sparked a new quality in my own practice as well as a better comprehension of contemporary performances of eighteenth-century repertoire. First, due to increasing attention to composers' notation, a more careful manner as to the edition used in practice was cultivated. The *Urtext* edition has systemised the sometimes fruitful ambiguities of eighteenth-century notation. Other editions, such as nineteenth-century editions, supply performers with a profusion of suggestions and explanations for execution, which might clarify the ambiguity of eighteenth-century composers' notation. Moreover, those editors' suggestions and explanations of bowings and fingerings denote the admired performance styles of the time. The issue is that editors' instructions somehow conceal the composer's notation, which might potentially mislead performers' delivery. Therefore, it might be more prudent for performers to compare different editions rather than relying on the interpretative instructions of a single edition in practice.

Second, the study has opened up new ways of hearing. Being more aware of the articulatory effects created by different performers, I have perceived that the nuances of interpretation, such as bow strokes and fingerings, might be determinative in constituting a distinctive and unique performance. However, it seems that individual interpretation has to encounter and engage with the general aesthetic perception of a particular composer: Mozart, for example. The examination of contemporary recorded performances of Mozart's violin concertos, including performances with period instruments, historically-informed approaches, and modern instruments of different decades of the late twentieth century, suggests that despite individual stylistic interpretations of particular passages in each recording, the late twentieth-century

performances of Mozart's violin concertos generally conform to the universal perception of Mozart's style, which might be full of assorted characters, natural, and entertaining.

The aesthetic of music is constantly changing, however. The idioms of present-day performances are certainly not entirely consistent with what was considered tasteful by eighteenth-century musicians, and may probably be peculiar to future musicians as well. What is important is that we understand and deliver the emotional effects and expressive properties which the composer envisaged for the work. It is important to know the differences in performance between the late eighteenth century and the present day, but it is also necessary to note that which has not been changed: the music and the desire for 'good taste' in performance.

Lastly, the growth of composers' control over their compositions in the early twentieth century has set performers' roles as pure interpreters in music performance. Modern performers have then cultivated an attitude that is necessary to know the precise meaning and intention behind the composer's markings and instructions for a piece. This attitude sometimes prevents modern performers from comprehensively comprehending the notation of eighteenth century repertoire. The absence of absolute clarity in eighteenth-century notation suggests that performers are also responsible for determining different ways of executing a piece. Such considerations may urge us to play more of the music of familiar and less familiar composers of the period, in order to comprehend a wide range of possibilities for execution, rather than sticking to what is written in the score. By doing so, we may acquire a new excitement for performing and hearing eighteenth-century music, and also continuously renew our knowledge of the history of music and musical performance.

Appendices

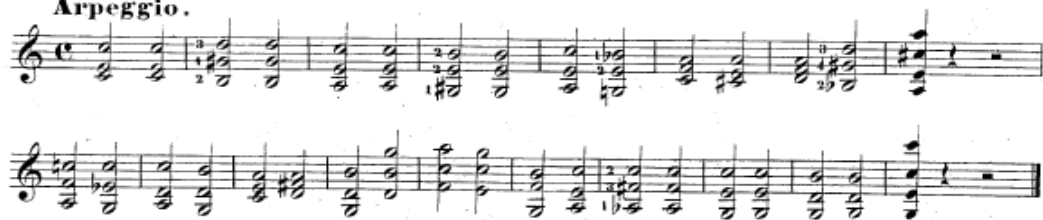
Federigo Fiorillo, *36 Caprices for Violin*.

A. Ferdinand David Edition, Leipzig: Bartholf Senff, c.1850.

46

36.

Arpeggio.



Differents Arpeggios, pour exécuter les Accords ci dessus.
Verschiedene Arpeggios, zur Ausführung obiger Accorde.



A. Leopold Auer Edition, Moscow: Jurgenson or Gutheil, before 1918.

14

Tema.
Tempo moderato.

36.

Разного рода арпеджио, чтобы
исполнять вышеозначенную
тему.

*Differents Arpeggios,
pour exécuter le thème
ci-dessus.*

Different Arpeggios for
playing the above theme.

1.

2.

3.

4.

5.

6.

7.

8.

9.

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11.

12.

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14.

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16.

17.

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