Training Creative Violinists: Taking a Page from Baillot's *L'Art Du Violon*

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requirements for the degree of
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STATEMENT OF ORIGINALITY

'I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the award of any other degree or diploma at the Sydney Conservatorium of Music or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at the Sydney Conservatorium of Music or elsewhere, is explicitly acknowledged in the thesis. I also
declare that the intellectual content of this thesis is the product of my own work.'

Signed ………………………………………………….............

Date ……… 3 May, 2018

Abstract

This thesis analyses Pierre Marie François de Sales Baillot's *L'Art du Violon* (1834). My argument is that the ideas in his treatise, although written in the mid-nineteenth century, are again relevant in training tertiary violin students to become cultured, creative and adaptable musicians. Classical musicians today face considerable challenges in attracting and inspiring their audiences. While maintaining classical music traditions, musicians and arts organisations therefore are experimenting with new forms of delivery: broader themes and genres, multi-media performances, and new technologies. Performers today must draw upon considerable knowledge and skills in order to appeal to audiences, whether in concert halls or in listening to recorded music. How do we prepare musicians, violinists in particular, for such a challenge?

Baillot wrote *L'Art du Violon* during turbulent times in post-Revolutionary France and at a transitional time from Classical to Romantic eras of music. An eminent musician and Paris Conservatoire professor, he sought to provide a firm foundation for his students and to encourage them to tackle diverse musical material. Baillot admonished his students to hone their technical skills, but, notably for the time, he also urged them to develop their own musical identities and to build personal qualities, such as resilience and broad-mindedness. This thesis explores four key themes from Baillot's treatise that resonate in today's musical context: first, valuing and researching older traditions including the art of improvisation; second, embracing change and diversity in musical genres; third, experimenting in practice and performance; and fourth, developing the skills necessary for a successful life in music including as an entrepreneurial musician.

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CHAPTER ONE. LAYING THE FOUNDATION FOR A LIFE IN MUSIC

> "If an artist wants to make use of his fecundity, he must carefully prepare the earth, which will make his seeds germinate and prevent anything from diverting them (Pierre Baillot)."[1]

Introduction

My main argument in this doctoral thesis is that tertiary education in violin performance should encourage creativity and diversity in musical engagement. My view is that breadth in a performer promotes creativity. A professional violinist, especially a free-lance musician, as well as building on technical skills, now must engage with a variety of musical genres and performances styles. Excellence in playing the violin calls for imagination in study and performance, either as an in-depth specialist or as a broad and versatile performer. Many professional musicians today must draw upon wide knowledge and entrepreneurial flair in order to attract and retain their audiences. A "portfolio musician" (one whose income derives from several sources and projects), in particular, needs to be resilient, able to cross boundaries, and to integrate varied approaches. Such a musician also must compete with other music-makers for an audience and for funding support. Arts organisations and funding bodies now look for "artistic vibrancy": imagination, aesthetics, originality, and engagement with contemporary life.[2] How can we train violinists to be creative musicians capable of surviving and thriving in a diverse, competitive and changing musical landscape?

Performers increasingly are expected to break away from the traditional concert format and to present classical music in innovative ways that reach out to modern audiences in various settings, such as nightclubs, car-parks, flash-mob concerts, and cross-genre collaborations. [3] The increasing interest in Early Music and in Historically Informed Performance also brings a new layer of appreciation to our classical tradition. Celebrated modern violinist performers, such as Hilary Hahn, Pekka Kuusisto, Patricia Kopatchinskaja, Nigel Kennedy and Henning

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[1] Pierre Marie François de Sales Baillot, *The Art of the Violin,* Trans. Louise Goldberg (Illinois: Northwestern University Press, 1991), 354.
[2] Australia Council, "Artistic Vibrancy E-book", accessed 20 May 2017, http://www.australiacouncil.gov.au/ebook/artistic-vibrancy/
[3] J.A.R.B. "Can Classical Music Be Cool." *Economist*, last modified January 15, 2016, https://www.economist.com/blogs/prospero/2016/01/music

Kraggerud, all push the boundaries of the traditional soloist model to include experimentation. Orchestras, such as the Orchestra of the Age of Enlightenment, Manchester Camerata and the BBC Proms, all ask their musicians to perform in night-club events, immersive concert experiences and multi-disciplinary works.[4]

In the course of my studies, I have taken to heart the thoughts of Pierre Marie François de Sales Baillot (1771-1842), which he set out for his violin students at the Paris Conservatoire in his *L'Art Du Violon* published in 1834.[5] My argument in this thesis is that Baillot's philosophy, although formulated in the very different world of post-Revolutionary France, remains relevant today as a tertiary teaching approach. In his nearly fifty years of teaching at the Paris Conservatoire, and over his long and active performing career, Baillot urged the importance of broad musical knowledge and skills.[6] He advocated a pedagogy that explored musical styles and encouraged creative engagement in order to lay the foundation for a sustainable life in music. While he acknowledged that exposure to a multitude of styles may overwhelm a student, he believed that creative seeds would flower later with the growth of experience.

In his main treatise, *The Art of the Violin* (hereafter referred to by its English title), Baillot laid out extensive technical methods for becoming a violinist, but in contrast to many teachers of his and later times, he also strongly advocated broad personal and musical development. He argued that a well-rounded violinist should be able to improvise in the earlier tradition and draw on knowledge of the aesthetics of the past, but also be able to interpret and perform new styles of music. Baillot encouraged his students to sow the seeds for continuing creative growth so that their own musical identity could flourish: "We are convinced that this diversity offers greater opportunity for development of the genius of a young artist who feels in a creative frame of mind."[7] Baillot set lofty goals before his students. He envisaged a successful professional violinist as one in command of great technical skill, able to interpret and to improvise music of the past, but also embracing changing styles as a virtuoso interpreter of new musical genres.

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[4] Bob Riley, "How orchestras are riding the wave of change", accessed 7 February, 2018, https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2014/aug/28/orchestras-changing-cannabis-concerts-audiences
[5] Baillot, *The Art of the Violin.*
[6] Robin Stowell, "In Principle: Violin Pedagogy Through the Ages - 3: Pierre Baillot's L'art du Violon." *Strad*, 118, no. 1411, (2007), 74.
[7] Baillot, *The Art of the Violin,* 5.

There are two main reasons why I think that the writings of Baillot deserve more attention in the tertiary curriculum of violin students today: his embrace of a broad musical education, and his advocacy of adaptability and resilience.

Baillot embraced breadth in being open to new ideas as well as maintaining past traditions. He was a product of the ferment of ideas known as the Age of Enlightenment or The Age of Reason. This intellectual and philosophical movement shaped ideas in Europe during the eighteenth century and later with its emphasis on qualities such as free enquiry, liberty and religious tolerance.[8] Baillot's openness to new ideas resonates in today's rapidly changing and globalised world. Unlike earlier centuries, however, musicians today have the great advantage of being able to listen to and incorporate a variety of music and playing styles through recordings and websites, including Historically Informed Performance, as well the "new music" of the twentieth and twenty-first centuries.

Baillot also advocated and embodied the quality of resilience - a necessary quality for a musician in today's competitive environment. Baillot was able to reposition himself and adapt as a musician. His emphasis on resilience was no accident, since he lived in turbulent societal and political times and through transitions in the role of the musician in society. Baillot survived the French Revolution and subsequent Terror, and later prospered despite European wars and the rise and fall of Napoleon's Empire. He continued to tour, compose his own works, present his own chamber series, and maintain a long teaching career.

This thesis: four main themes

In this thesis, I have chosen to discuss four of Baillot's themes from his *The Art of the Violin*, which I argue have again emerged as important in training well-rounded and creative vioinists in a modern musical context.

First, Baillot promoted attention to music of the past as a source of knowledge and inspiration, and indeed personified France's great classical school of violin playing. In particular, however, I focus on his enthusiasm for the art of improvisation, widespread throughout the eighteenth century but beginning to fade by the early nineteenth century. A large section of his book is devoted to explaining to students how to become fluent as an

[8] Alan Charles Kors, *Encyclopedia of the Enlightenment*. (Oxford: Oxford University Press, 2003).

improviser in the Baroque and Classical traditions. This is again useful guidance since many musicians now aim to revive the capacity to improvise within historically informed performances and also within modern performances. For example, in his visit to Australia in 2017, Henning Kraggerud explained how he begins each day by improvising and how he incorporates improvisation into his concerts, drawing on historically informed precedents but adapting them to modern performance.[9]

Second, Baillot embraced the changing cultural dynamics of music of his day, in particular, the importance placed on the centrality of the composer's voice. He became an adept interpreter of contemporary composers, such as Beethoven, whose music he introduced to Paris. Baillot produced a chamber music series for Parisian audiences over twenty-six years between 1814 and 1840 that educated the public and performed new works of the day.

Third, Baillot searched for techniques that allowed new possibilities of expression. *The Art of the Violin* offers a comprehensive technical guide that includes double and triple stops, tone and timbre production, preluding and improvising, musical character, effects, how to practise, and suggests posture and equipment. Baillot also championed the new Tourte bow that expanded the technical possibilities of the violin. He included a large section on scordatura in his treatise, in itself an old technique, but Baillot used it to expand improvisational thinking, expressive boundaries, virtuosity, and to free a violinist from familiar tuning in a spirit of experimentation. His four-note *Adagio* displayed another radical technique, being played with the stick of the bow detached and placed under the violin with the hairs of the bow over the strings.

Fourth, Baillot advised students on how to maintain a career as a musician and entrepreneur. He explored the career possibilities available to young violinists and led by example. His career advice remains very unusual for a methods text but was, and remains, invaluable for performers to contemplate. Throughout his treatise, Baillot mused on the role of a musician in society, at this time no longer a servant to the powerful but an independent professional, and discussed what it was to become, and continue to grow, as a successful and virtuous musician.

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[9] Barney Zwartz, "Norwegian violin virtuoso Henning Kraggerud joins the Australian Chamber Orchestra", *Sydney Morning Herald*, August 25, 2017, accessed September 21, 2017, https://www.smh.com.au/entertainment/music/norwegian-violin-virtuoso-henning-kraggerud-joins-the-australian-chamber-orchestra-20170817-gxyn09.html

My method in writing this thesis included a close reading of the works of Baillot. I found Baillot's words and style refreshing to read, if not a little flowery with prolix expression: such a language style being the custom among writers and philosophers of the time.[10] I regret that my French was not fully up to reading Baillot in the original, rather than in the excellent first available English translation by Louise Goldberg, published in 1991 by Northwestern University Press.

It is notable that in my literature review for this thesis, I found no comprehensive book on the life and career of Baillot. Louise Goldberg has written an insightful editor's introduction, however, in her translation of *The Art of the Violin,* and also provided comprehensive sources.[11] Chapters, several thesis sections and journal articles on aspects of Baillot's life and writings do exist, and I have referred to these in my writing. Baillot's papers remain in his family but have been studied and discussed (in French) by Brigitte Francois- Sappey and Joel-Marie Fauquet.[12] A number of autographed letters are available on Gallica. [13] Weber's translations of Fauquet and social depictions of concerts of that time place Baillot within an historical setting.[14] Robin Stowell's articles and chapters on violin traditions include many references to Baillot. [15] Markella Sofia Alexandra Maria Vandoros' recent PhD thesis explores musical culture and audience behaviour around the time of Baillot's chamber music series. [16] Airdrie Robinson's PhD discusses the earlier *Méthode De Violon* by Baillot and co-authors and its influence on the French Violin School.[17] Both Katherine Ellis and Mary Hunter give an historical sense of music-making of the time and describe Baillot's place in

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[10] Katharine Ellis, *Music Criticism in Nineteenth-Century France*, (Cambridge: Cambridge University Press, 1995).
[11] Baillot, *The Art of the Violin*, xiii.
[12] Brigitte Francois- Sappey, "Pierre Marie François de Sales Baillot (1771-1842) par lui-meme," *Recherches sur la musique française classique* 18 (1978): 127-211;
Joël-Marie Fauquet, ed. *Dictionnaire de la musique en France au XIXe siècle* (Paris, 2003); Joël-Marie Fauquet, *Les Sociétés de musique de chambre à Paris de la Restauration à 1870* (Paris: Aux Amateurs des Livres, 1986): 41-115.
[13] Letters from Pierre Marie François de Salles Baillot, Gallica, accessed 13 January, 2018, http://data.bnf.fr/14470874/pierre_baillot/
[14] William Weber, *The Musician as Entrepreneur, 1700-1914: Managers, Charlatans, and Idealists*. (Bloomington: Indiana University Press, 2004).
[15] Robin Stowell, "In Principle", 74; Robin Stowell, "Violin Bowing in Transition: A Survey of Technique as Related in Instruction Books c. 1760- c.1830." *Early Music* 12, no. 3 (1984), 322.
[16] Markella Sofia Alexandra Maria Vanderos, *Pierre Baillot (1771-1842): institutions, values and identity,* (PhD thesis http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.686366, 2015).
[17] Airdrie Kalyn Robinson, *Plein De Feu, Plein d'Audace, Plein De Change: Examining the Role of the Méthode De Violon in the Establishment of the French Violin School*, (PhD thesis, ProQuest Dissertations Publishing, 2014).

France's music community,[18] as does Jean Mongrédien in a book about musical activity in France between 1789 and 1830.[19] Kolneder's book on the violin refers to Baillot and outlines his contributions.[20] Simon Trezise's history of French music places Baillot and his valuable contribution in context, as well as discussing musical life and the history of the Paris Conservatoire.[21] Reviewers, such as Fétis, quoted and translated by authors such as Hunter and Vanderos, portray the esteem in which Baillot was held and outline his activities and his influence upon classical music in France and indeed throughout Europe.[22]

This thesis reviews the information collected by, and the views of, these writers, but extends this material into a picture of Baillot as a holistic pedagogue and renowned musician, and as a model for a way of thinking about and becoming a versatile and expressive musician. His treatise also muses on philosophical questions such as the importance of holistic development as a musician and as a person in the service of the arts and society.

Perhaps the lack of a biography on Baillot, and the relatively limited references in the literature, is because Baillot's *The Art of the Violin* has retained less popularity as a violin method than the studies of études by his contemporaries, such as Kreutzer and Rode, and the texts on violin methods, such as Galamian, Leopold Mozart and Carl Flesch. The lengthy text and flowery style may have discouraged later students who wished to concentrate on technique. This neglect of Baillot compared to his contemporaries is a notable gap, which I hope my thesis in small part helps to address.

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[18] Katharine Ellis, *Music Criticism in Nineteenth-century France: La revue et gazette musicale de Paris, 1834-80* (Cambridge, 1995); Katharine Ellis, 'Opera Criticism and the Paris Periodical Press', *Revue Belge de Musicologie* (2012), vol. 66, 127-31; Ellis, Katharine, *The Politics of Plainchant in fin-de-siècle France* (Farnham, 2013); Katherine Ellis, 'The Société des Concerts and the 'Classical' Symphony, 1831– 1849', *Louise Farrenc und die Klassik-Rezeption in Frankreich*, ed. Rebecca Grotjahn and Christin Heitmann (Oldenburg, 2006); Mary Hunter, "To Play as if from the Soul of the Composer: The Idea of the Performer in Early Romantic Aesthetics". *Journal of the American Musicological Society* 58(2) (2005): 357-398; Mary Hunter, "'The Most Interesting Genre of Music': Performance, Sociability and Meaning in the Classical String Quartet, 1800-1830," *Nineteenth-Century Music Review* 9(1) (2012): 53-74;
Mary Hunter, and Richard James Will, *Engaging Haydn: Culture, Context, and Criticism* (Cambridge: Cambridge University Press, 2012).

[19] Jean Mongrédien, *French Music from the Enlightenment to Romanticism 1789-1830*, ed. Reinhard G. Pauly, trans. Sylvain Frémaux (Portland, Oregon: Amedeus Press, 1996), 290-91.

[20] Walter Kolneder and Pauly G. Reinhard, *The Amadeus Book of the Violin: Construction, History, and Music*. (Portland, Or: Amadeus Press, 1998).

[21] Simon Trezise, *The Cambridge Companion to French Mu*sic. (Cambridge, UK; New York: Cambridge University Press, 2015).

[22] Vandoros, *Pierre Baillot;* Hunter, "To Play as if from the Soul of the Composer: The Idea of the Performer in Early Romantic Aesthetics,"357-398.

A note on creativity – I use the term in the title and throughout this thesis in its general sense meaning "the use of imagination or original ideas to create something; inventiveness."[23] This emphasis upon imagination and inventiveness is in line with eighteenth-century Enlightenment ideas of enquiry unfettered by old ways of thinking. I do not mean to suggest that Baillot necessarily aimed to produce a Mozart or Beethoven, although of course such a creative genius certainly would have reflected glory upon Baillot and the Paris Conservatoire. There is a huge and contested literature on the meaning, types and sources of creativity that is beyond the scope of this thesis.

My thesis after this introductory chapter proceeds as follows. Chapter Two discusses the life and times of Baillot and influences upon his philosophy of teaching. Chapter Three explores the importance that Baillot ascribed to music of the past as a source of knowledge and inspiration, in particular his encouragement of the art of improvisation. Chapter Four identifies the major changes underway in music composition as the eighteenth gave way to the nineteenth century. For example, Baillot championed contemporary and radical composers, such as Beethoven, who insisted upon the centrality of the composer's voice rather than leaving the score to the whim of the performer. Chapter Five explains how Baillot searched for techniques that enabled new possibilities of expression and how he embraced new styles. Chapter Six discusses how Baillot in his writings and activities advised students on how to pursue a career as a musician and as an entrepreneur. Chapter Seven concludes and discusses the links and applications to contemporary pedagogy and music-making.

[23] *https://en.oxforddictionaries.com/definition/creativity*, accessed 16 March, 2018.

CHAPTER TWO. PIERRE BAILLOT: HIS LIFE AND TIMES

Pierre Baillot (1771-1842) lived through famously turbulent times in Europe. The French Revolution began in 1789 when Baillot was aged 18 years with the overthrow of the old regime, then the Reign of Terror when thousands were summarily executed for being aristocrats or their supporters. These upheavals were followed by over ten years of European wars, the Napoleonic empire (1804-1814), then restoration of the Bourbon monarchy in 1815. In 1830 an uprising in Paris brought down the Bourbons and installed a constitutional monarch, Louis-Philippe, later forced to abdicate in 1848 (the European Year of Revolutions), which ushered in the French Second Republic. These events were accompanied by huge political and social changes when life for a musician was precarious. As McClellan and Trezise write of the Revolution and its aftermath:

> For many musicians, this break was ruinous. What had been a traditional sphere for music-making and an important source of income simply disappeared, effectively halting the composition and performance of sacred music during the 1790s. With careers and education went infrastructure: thousands of organs were destroyed or left to rack and ruin, choirbooks were lost, countless manuscripts of early music vanished with the closure of the great monastic libraries, and many buildings were destroyed or damaged.[24]

Baillot proved nimble enough to adapt to difficult times. As is clear from his career and writings, he thought deeply about the role of a musician in society and about ways to use his talents and advance musical life. The ability to adjust to political changes was a necessary survival strategy for an entrepreneurial musician. As Weber writes: "Leaders of the Conservatoire and the Society of Concerts exercised much sagacity in retaining government positions from regime to regime and welcoming both Legitimists and Orleanists to their concerts. "[25]

Baillot was born in 1771 in Passy, now part of Paris (see Fig.2.1 chronology). As noted earlier, there is no extensive biography on Baillot or his writings, despite his influence on the French violin school and his foundational role at the Paris Conservatoire. Baillot's violin studies began early under a Florentine violinist, Polidori, then the French violinist, Sainte-

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[24] Michael McClellan and Simon Trezise, "The Revolution and Romanticism to 1848." In *The Cambridge Companion to French Music*, ed. Simon Trezise (Cambridge: Cambridge University Press, 2015), 111–32. doi:10.1017/CCO9780511843242.008.

[25] William Weber, *The Great Transformation of Musical Taste*, (Cambridge University Press: New York, 2008), 118.

Marie. His father, who was a lawyer, died when Baillot was twelve years old. The young Baillot became dependent upon a benefactor, Claude de Boucheporn, a magistrate, who sent Baillot with his own children to Rome, where he continued violin lessons under Pollani. Pollani came from a strong pedigree of violinists, having been a pupil of the great violinist, Nardini. Baillot later travelled as private secretary with de Boucheporn for five years, then went to Paris in 1791 where he auditioned for the famed violinist, Viotti. Viotti employed him at the Théatre Feydeau as an orchestral violinist where he met violinist and colleague Pierre Rode. Baillot also took on a (probably better-paid) position in the Ministère des Finances, then was conscripted into the revolutionary army in 1793 for around 18 months.

After his discharge, determining to take up music again, he returned to Paris in 1795, where he endured desperately poor conditions.[26] Baillot's life changed, however, after his successful public performance of a concerto by Viotti, when he was offered a position in 1795 at the newly established Paris Conservatoire. In addition to his Conservatoire post, Baillot joined Napoleon's private orchestra in 1802 to lead the second violins.[27] He went to Russia in 1805, staying in Moscow for three years, where he performed and organised chamber music concerts for wealthy patrons.[28]

A portrait in 1815 by Jean-Baptiste Singry shows a dapper young man (Fig. 2.2). A later portrait in 1829 by Jean-Auguste-Dominique Ingres depicts an older Baillot posed with music stand and violin (perhaps his Stradivarius). This latter portrait was a gift on her birthday to Baillot's wife (née Louise Raincour - 1781-1843), with whom Baillot had three children. One son, René-Paul Baillot (1813-1889), later became the first professor of chamber music at the Paris Conservatoire in 1848. The artist, Ingres, greatly admired Baillot and wrote of him: "I attended a musical soirée of quartets by Baillot. What he played is beyond compare, as is the man himself: he is sublime."[29]

[26] Brigitte François-Sappey, "Pierre Marie François de Sales Baillot (1771-1842) by himself: study of musical sociology. *Research on Classical French Music* (xviii, 1978): 126-211, 135.
[27] Paul David, et al. "Baillot, Pierre." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed June 11, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/01797.
[28] Georges Foucher, *Treatise on the History and Construction of the Violin* (London: E. Shore and Company, 1897), 57.
[29] Jean-Auguste-Dominique Ingres, *Portraits by Ingres: Image of an Epoch*, National Gallery (Great Britain: Metropolitan Museum of Art, 1999), 315.

The overthrow of French institutions and people linked to the Court and the Church, was ruinous for many musicians who had depended upon such patrons.[30] Baillot perhaps was lucky to escape the guillotine. His benefactor, the magistrate de Boucheporn, was beheaded in 1794 for sending money overseas to his sons who had fled the country.[31] His great inspiration and mentor, the violinist Viotti, fled Paris in 1792 to London because of his associations with royal patronage and the court of Marie Antoinette.[32]

Finances remained shaky for Baillot in his early years despite his appointment at the Conservatoire. He kept his post at the Ministry of Finance for several years concurrently with his teaching, and continued to tour and work with chamber groups and orchestras throughout his years at the Conservatoire. He wrote of these times in 1810:

> Upon return from my travels, I had hopes to improve my lot in my musical career, none of which came true; none of the promises that had been made to me have had their effect and the resources that music offers me at the moment being absolutely insufficient to support my family which has become more numerous, I thought it my duty to secure its existence, which I can hope to procure through a career towards which I had directed my first studies and in which I had been employed for 17 years, i.e. 7 years in Administration and 10 years in the National Domains.[33]

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[30] McClellan and Trezise. "The Revolution and Romanticism to 1848.", 113.

[31] Peter M. Jones, *Reform and Revolution in France: The Politics of Transition, 1774-1791* (Cambridge: Cambridge Univesity Press, 1995), 127.

[32] Warwick Lister, *Amico: The Life of Giovanni Battista Viotti*. (Oxford; New York: Oxford University Press, 2009).

[33] Vandoros, *Pierre Baillot (1771-1842): Institutions, Values and Identity*, 29.

Years	*Main events*	*Baillot's age in years*	*Baillot's career*
1771 - 1794	Baillot born 1 October 1771. Father dies 1783. French Revolution 1789. Rights of Man and the Citizen Declaration. Republic proclaimed 1792. Louis XV1 executed 1793. Abolition of *Ancien Régime*. Reign of Terror - Boucheporn beheaded 1794. Revolutionary wars then Napoleon's military campaigns.	0 - 24	Born in Passy, France. Studies music living with Boucheporn family in Rome then France. Secretary to Boucheporn (1786-1791). Paris 1791 studying violin under Viotti. Violinist 1791 Theatre Feydeau orchestra. Ministry of Finance several years. French army 1793 nearly two years.
1795 - 1814	Napoleon Emperor of France (1804-1814) sweeping reforms: civil law, church, education, property rights etc. Napoleon invades Russia 1812 with disastrous defeat. Napoleon defeated 1814. 1814 constitution and Bourbon Restoration.	25 - 43	Performs Viotti concerto 1795. Appointed Paris Conservatoire 1795. Co-author Conservatoire text 1803 with Rode and Kreutzer. Procures Stradivarius violin in 1805. Concerts in Russia 1805-1808. Procures Amati violin in 1811. Began Paris concert series 1814.
1815 -1830	Napoleon escapes Elba 1815 and resumes power '100 Days'. Battle of Waterloo 1815. Napoleon exiled. Louis XVIII (1815-1824). 1830 July Revolution. 1830 Louis Phillipe crowned.	44 - 59	Conservatoire closed 1815-16 during the Bourbon Restoration. Baillot concert tour 1815-1816 in Netherlands, Belgium, England. Baillot concert master Paris Opera Orchestra 1821 -1831. Leader royal band from 1825. Soloist 1828 Paris premier of Beethoven's Violin Concerto.
1831 -1842	Death of Baillot in Paris 1842	60 -71	Tour of Switzerland 1833. Publication 1834 *L'Art du Violon*.

Fig. 2.1: Chronology of main events during Baillot's lifetime

Fig 2.2: Jean-Baptiste Singry, Pierre Baillot (1815), Bibliothèque nationale de France

Fig. 2.3: Jean Auguste Dominique Ingres, Pierre Marie François de Sales Baillot

Throughout his career, Baillot exemplified what is now termed a "portfolio musician", an artist with varied income sources who must seize opportunities as they arise.[34] He had to pursue several activities to make a living, as well as being a teacher and concert violinist, which called for entrepreneurial and administrative abilities.[35] Beyond the confines of Paris, he undertook concert tours of Russia, England, and Italy. He was concertmaster of the Royal chapel and leader of the Paris Opera from 1821 to 1831. Baillot set up his long running and influential chamber music series in Paris from 1814 onwards and became an important figure in Parisian musical life through his teaching, concert series and performances. For example, Baillot gave the Paris premiere in 1828 of Beethoven's Violin Concerto in D major, Op. 61. Trezise asserts that Baillot "organised performances that helped transform chamber music from an amateur pastime into a body of work intended for serious contemplation."[36] Baillot is credited with being the first to use the term "musique de chambre."[37] Weber describes the concert series as having its origins in salon chamber music for the nobles but gradually being transformed for a wider audience in a public setting.[38]

Baillot also was a prolific composer, although his works are not now commonly performed and very few recordings can be found. He composed nine concertos and a symphonie concertante for two violins, numerous airs variés, caprices and études, duos, trios, string quartets, and a sonata for piano and violin.[39] Also of note is that he was the owner from 1805 until his death in 1842 of a violin made by Stradivarius in 1732 (which still survives).[40]

Enlightenment philosophies and the French Revolution

Reading about the historical context of Baillot's life gives an understanding of how his musical ideas were shaped. The background to Baillot's life and thinking was Enlightenment

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[34] Sean Gregory, "We lack a strong enough workforce of professional 'portfolio' musicians," *The Guardian*, 19 October, 2015, https://www.theguardian.com/culture-professionals-network/2015/oct/19/lack-strong-workforce-professional-portfolio-musicians-bach

[35] Bruce Schueneman, "The French Violin School: From Viotti to Bériot" *Notes*, Music Library Association, Second Series, March, vol. 60, no. 3 (2004): 77.

[36] McClellan and Trezise. "The Revolution and Romanticism to 1848", 119.

[37] Baillot, *The Art of the Violin, xviii.*

[38] William Weber, *The Musician as Entrepreneur,* 119.

[39] Paul David, Manoug Parikian and Michelle Garnier-Butel, 'Pierre Baillot', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 31, 2015, 151.

[40] Accessed 15 March, 2018, https://tarisio.com/cozio-archive/property/?ID=41563

philosophy and the ideas behind the French Revolution. These philosophers included Francis Bacon, Descartes, Locke, and Spinoza, and other major figures of the Enlightenment included Cesare Beccaria, Voltaire, Denis Diderot, David Hume, Adam Smith, and Immanuel Kant. In particular, Baillot referred to Jean-Jacques Rousseau at numerous points in his treatise (discussed in Chapter Four). Enlightenment philosophers believed in humanity's intellectual capacity to achieve systematic knowledge of nature and to authoritatively shape the life of individuals and society based on reason and experience. They challenged forms of traditional authority (such as customs, superstition, prejudice, myth and religion). Philosophers such as Immanuel Kant saw Enlightenment thinking as a process of determining to think, believe and act for oneself, relying on one's own intellectual capacities.[41] Reasoning was based on induction and deduction as well as exploring scientific and mathematical theories. A key theme of the Enlightenment was that the methods of reason should be applied to all aspects of life. Enlightenment ideas for reshaping society were taken up particularly during the French Revolution from 1789 until 1799, which overthrew the monarchy and aristocracy. The dominant influence of Enlightenment ideas is considered by many to have ended after the French Revolution, however, giving way to Romanticism with its emphasis on emotion, intuition and sensory influences. Baillot was writing at this transitional time and as such incorporates the various intellectual influences of the period.

The Enlightenment challenged notions of the centrality of religion and advocated shaping a society with more emphasis on ethics, morality and rational thought. The tyrannical law of kings should be replaced by the will of the people, and a stronger sense of individualism and humanity should prevail. An emphasis on the individual's intellectual and creative development is a central theme in Baillot's book. His many mentions of Rousseau reflect an interest in intellectual currents of the day, while his employment at the Paris Conservatoire, a public institution, was a result of Enlightenment and Revolutionary ideals of providing a public education for all.

The Paris Conservatoire and the French Violin School

The Paris Conservatoire, the *Conservatoire National Supérieur de Musique*, established by the French state, officially opened on 22 October 1796. This school of music, one of the legacies of the French Revolution, arose from the egalitarian principle that the populace were

[41] William Bristow, "Enlightenment," *The Stanford Encyclopedia of Philosophy,* accessed 15 October, 2017, https://plato.stanford.edu/entries/enlightenment/

entitled to a public education. The inaugural Conservatoire class comprised 351 students (a number many current conservatoires would envy), with plans for this number to grow to 600 students and 115 teachers.[42] Its precursor was a training school for the many musicians required for military bands and for large scale military performances and national celebrations. Baillot went on to expand the Conservatoire mission statement to include training violinists as soloists, chamber musicians, theatre and orchestral players and music teachers, as well as music education for the public: a plethora of possibilities for violin students to consider.[43]

The success of the Paris Conservatoire during the early 1800s in turn inspired the opening of other Conservatories around Europe over following decades.[44] The Paris Conservatoire offered Baillot his main forum as an influential pedagogue for generations of violinists and gave him the opportunity to standardise and influence mainstream teaching of the violin. The framework of a state education, a standard methodology, and a philosophical approach to education set the tone and indeed the directive for Baillot's *The Art of the Violin.*

The violin professors at the Conservatoire, later known as the French Violin School, were aficionados of the new Tourte bow, which allowed greater variety and expressiveness of bow stroke, techniques which were explored in the 1803 *Méthode* and the 1834 *The Art of the Violin.*[45] With advice from famed violinist and pedagogue, Giovanni Battista Viotti (1755 - 1824), François Tourte created a bow around the late 1780s that was longer, made of the lighter and more flexible Pernambuco wood and heavier at both ends (Fig. 2.4). Metal pieces were added to the frog so the balance point was closer to the lower half of the bow and the bow hair remained flat producing a greater volume of sound. With salon music-making increasingly being replaced by music played to large audiences in large halls, violinists needed to project more sound. This bow also facilitated playing legato and longer slurs as well as achieving more clarity and speed at different bow strokes. Denise Yim writes that *The Art of the Violin* was the first violin treatise to explore all the ramifications of the new Tourte bow.[46]

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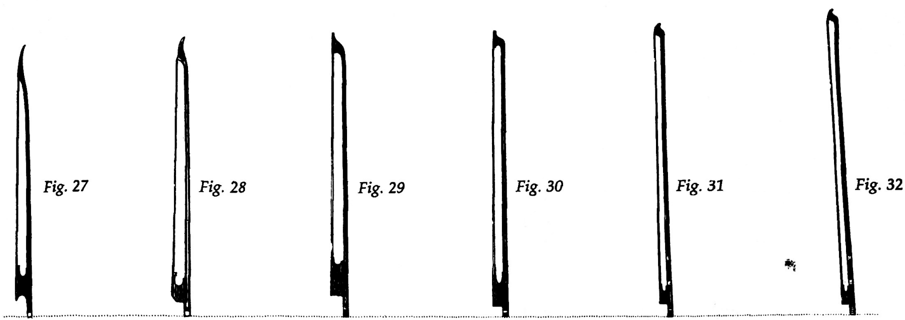
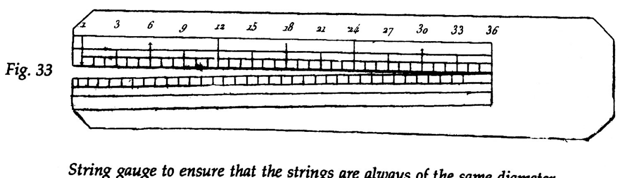
[42] Walter Kolneder and Reinhard G. Pauly, *The Amadeus Book of the Violin: Construction, History, and Music*, (Portland, Or: Amadeus Press, 1998), 378.
[43] David Schoenbaum, *A Social History of the World's Most Versatile Instrument*, (W.W Norton: New York, 2013), 293.
[44] Kolneder, and Pauly. *The Amadeus Book of the Violin: Construction, History, and Music*, 378.
[45] Robin Stowell, "Violin Bowing in Transition", 322.
[46] Denise Yim, *Viotti and the Chinnerys: a relationship charted through letters,* (Ashgate: Aldershot, 2004), 109.



Various forms and lengths of bows from the time of Corelli to our days
Fig. 27: Length about two inches shorter than the bow used today
Fig. 28: Total length 27.17 inches (69.01 cm.)
Fig. 29: [No text provided]
Fig. 30: Total length 27.71 inches (70.38 cm.)
Fig. 31: Total length 28.86–28.95 inches (73.3–73.53 cm.)
Fig. 32: Total length 29.18 inches (74.12 cm.)



String gauge to ensure that the strings are always of the same diameter

Fig 2.4: Baillot's bow selection and string gauge [47]

Yim also posits that Viotti's influence on Baillot, Rode and Kreutzer can be seen in the philosophical as well as technical foundations of *The Art of the Violin*.[48] Viotti was an inspirational figure, having a direct influence as teacher, colleague, employer and mentor on Kreutzer, Rode and Baillot. As noted earlier, Viotti gave Baillot his first opportunities in Paris. Viotti had a direct violinistic lineage to Tartini and Corelli through his own teacher, Gaetano Pugnani (1731-1798). Baillot included many references to Tartini in his treatise and is considered to have found and popularised Tartini's *Devil's Trill Sonata*, first published by Cartier.[49]

[47] Baillot, *The Art of the Violin*, introductory pictures.
[48] Yim, *Viotti and the Chinnery: a relationship charted through letters*, 110.
[49] Jean-Baptiste Cartier, *L'Art du Violon*, (1st ed., Paris, 1798).

Baillot remained a Professor at the Conservatoire for 47 years where his teaching methods influenced French violin pedagogy and styles of violin playing for violinists throughout Europe. The violin professors appointed at this new Conservatoire in addition to Baillot, included other luminaries such as Rodolphe Kreutzer (1766-1831), Pierre Rode (1774-1830), and later, Charles-Auguste de Bériot (1802 – 1870). Together with Baillot, this very creative group, later dubbed the French Violin School, composed about seventy violin concertos as well as a wide array of pedagogical material.[50] The high standard of the French Violin School is reflected in a quote from Beethoven who remarked to Baron de Trimont in 1809, "I should like to hear Mozart's symphonies in Paris; I am told that they are played better at the Conservatoire than anywhere else."[51]

Treatises on playing the violin

The new Conservatoire needed a violin curriculum for its students that was notated and systematic rather than relying on oral transmission. Baillot set about writing the text for the *Méthode de violon* (1803) as a pedagogical tool, while Rode and Kreutzer supplied most of the exercises. The book was sold in the Conservatoire shop also to the general public. The *Méthode de violon* and later 1834 *L'Art du Violo*n were among the many treatises published in the early 1800s by the Conservatoire, in order to standardise music education and make it available to the general public, as shown in the following list (Fig 2.5).

This 1803 *Méthode* was expanded by Baillot over later years to become the massive treatise of 490 pages, L'*Art du Violon: Nouvelle Méthode* (Fig. 2.6 frontpiece), which sought to expand the ideas and correct some of the "omissions" he saw in the *Méthode*.[52] According to Stowell, *L'Art du Violon* (Paris, 1834) is perhaps the most influential violin treatise of the nineteenth century.[53] It is an important pedagogical book historically, and the first major book on the violin since the texts in the 1750s by Leopold Mozart and Geminiani.

A number of early treatises on performance practice, written for different instruments (mainly strings and keyboards), had been published before 1834 around Europe (mainly Germany,

[50] Bruce Schueneman, "The French Violin School: From Viotti to Bériot".
[51] Kolneder and Pauly, *The Amadeus Book of the Violin: Construction, History, and Music*, 378.
[52] Baillot, *The Art of the Violin*, iii.
[53] David D. Boyden, et al. "Violin." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed January 31, 2015, http://www.oxfordmusiconline.com/subscriber/article/grove/music/41161pg1.

France and England) in different languages. Also notable is that the authors of these treatises, like Baillot, were men who combined being a professional musician and often a solo virtuoso, composer and teacher; in other words, they were well-rounded and prominent Classical musicians. I cannot identify which treatises Baillot read but as a well-educated and well-travelled professional musician and pedagogue, he was likely to be familiar with the literature. In his 1834 treatise Baillot covers much more ground than earlier violin treatises, and does so more systematically and comprehensively with the well-rounded musician in mind. Also interesting is that Baillot seems to have co-authored a treatise on the cello in 1804 (see Fig 2.5) as part of the official Conservatoire treatises.[54]

I researched the late eighteenth and early nineteenth centuries as the time period most relevant to Baillot. Key treatises and their contents, which Baillot may have consulted (as noted earlier), Tartini in particular, are summarised as follows.

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[54] Philippe Muller, *Violoncelle [music]: méthodes, études, ouvrages généraux/ sept volumes réalisés par Philippe Muller* (Courlay, France: Editions Fuzeau, 2006.)

Official Conservatoire method books (in order of publication)

Agus, Joseph et al. *Principes élémentaires de musique; arrêtés par les membres du Conservatoire, pour servir à l'étude dans cet établissement, suivis de solfèges*. 2 vols. Paris: Imprimerie du Conservatoire de musique, an VIII [1799–1800].

Catel, Charles-Simon. *Traité d'harmonie: adopté par le Conservatoire pour servir à l'étude dans cet établissement*. Paris: Imprimerie du Conservatoire de musique, an X [1801–2].

Duvernoy, Frédéric-Nicolas. *Méthode pour le cor suivie de duo et de trio pour cet instrument*. Paris: Imprimerie du Conservatoire de musique, [1802].

Lefèvre, Jean-Xavier. *Méthode de clarinette: adoptée par le Conservatoire pour servir à l'étude dans cet établissement*. Paris: Imprimerie du Conservatoire de musique, an XI [1802–3].

Ozi, Étienne. *Nouvelle méthode de basson: adaptée par le Conservatoire pour servir à l'étude dans cet établissement*. Paris: Imprimerie du Conservatoire, an XI [1803].

Baillot, Pierre, Pierre Rode, and Rodolphe Kreutzer. *Méthode de violon: adoptée par le Conservatoire pour servir à l'étude dans cet établissement*. Paris: Magasin de musique [du Conservatoire] Faubourg Poissionniere, [1803].

Mengozzi, Bernardo et al. *Méthode de chant du Conservatoire de musique: contenant les principes du chant, des exercices pour la voix, des solfèges tirés des meilleurs ouvrages anciens et modernes et des airs dans tous les mouvemens et les différens caractères*. Paris: Imprimerie du Conservatoire de musique, an XII [1803–4].

Baillot, Pierre, Jean-Henri Levasseur, Charles-Simon Catel, and Charles-Nicolas Baudiot. *Méthode de violoncelle et de basse d'accompagnement: adoptée pour servir à l'étude dans cet établissement*. Paris: Imprimerie du Conservatoire Impérial de Musique, [1804].

Hugot, Antoine, and Johann Georg Wunderlich. *Méthode de flûte du Conservatoire: adoptée pour servir à l'étude dans cet établissement*. Paris: Imprimerie du Conservatoire, an XII [1804].

Adam, Louis. *Méthode de piano du Conservatoire: adoptée pour servir à l'enseignement dans cet établissement*. Paris: Imprimerie du Conservatoire, an XIII [1805].

Domnich, Heinrich. *Méthode de premier et de second cor: adoptée pour servir à l'étude dans cet établissement*. Paris: Imprimerie du Conservatoire Impérial de Musique, [1807].

Roze, Nicholas (attr.). *Méthode de serpent: adoptée par le Conservatoire Impérial de Musique pour le service du culte et le service militaire*. Paris: Magasin de musique du Conservatoire impérial de musique, [1814].

Fig 2.5. Official Paris Conservatoire method books (in order of publication)[55]

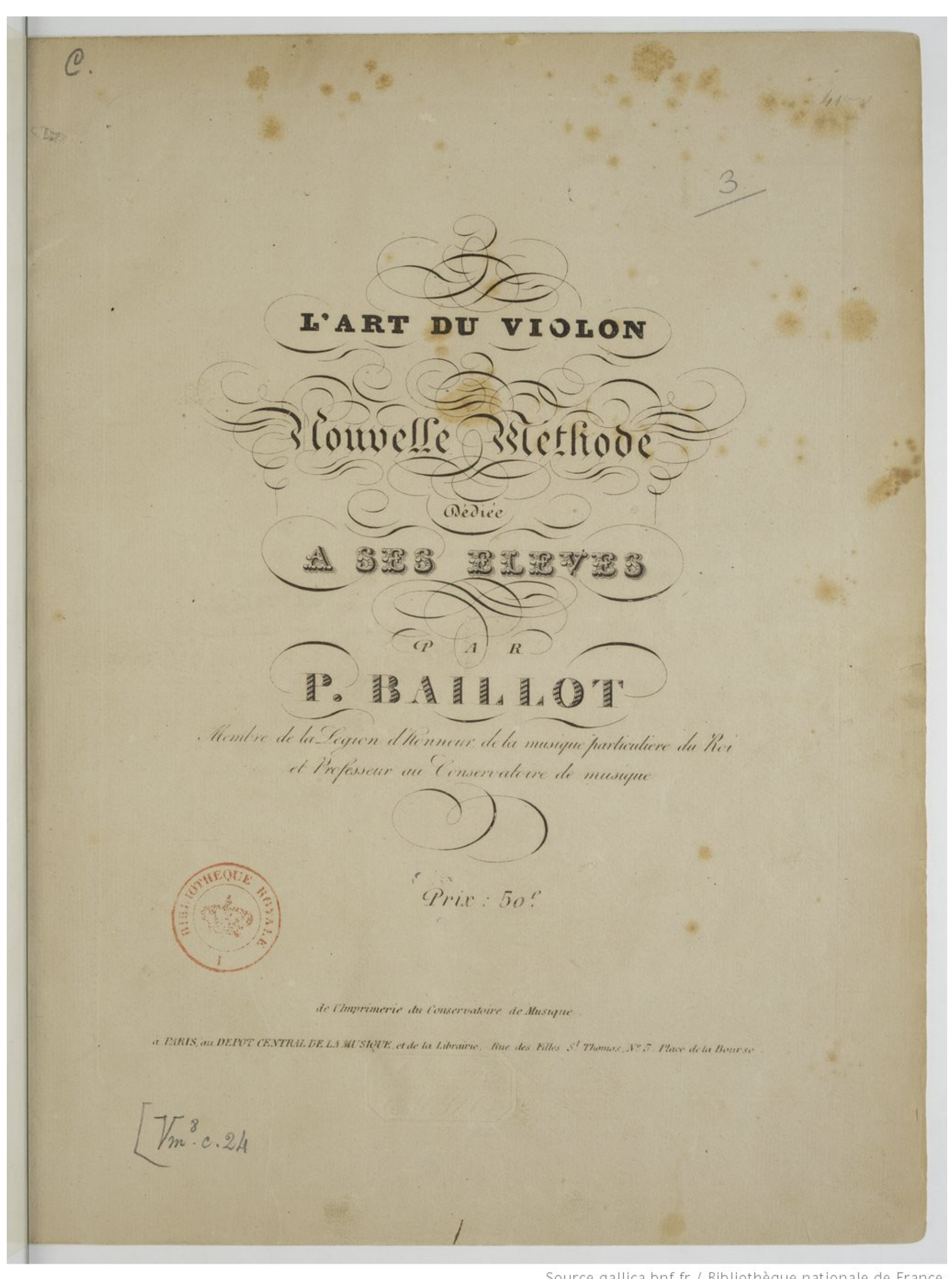
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Fig. 2.6: Pierre Baillot, L'Art du violon. Nouvelle méthode (Paris, 1834), Bibliothèque nationale de France

[55] Kailan R. Rubinoff, "Toward a Revolutionary Model of Music Pedagogy, The Paris Conservatoire, Hugot and Wunderlich's Méthode de flûte, and the Disciplining of the Musician," *The Journal of Musicology*, Vol. 34 No. 4, Fall (2017): 473-514, DOI: 10.1525/jm.2017.34.4.473

Tartini's *Traité des Argements de la Musique* written for violinists is devoted to the art of improvising or ornamentation. Originally written in Italian, *Regole per arrivare a saper ben suonar il violino,* copies of the manuscript circulated prior to its publication in French translation in 1771.[56] The guide contains many examples of ornaments and improvised passages at cadential points. Baillot reproduced large sections of the *Traité* in his chapter on ornamentation.

Quantz composed hundreds of flute sonatas and concertos. In *Versuch einer Anweisung die Flöte traversiere zu spielen*, an early guide on flute practice published in 1762, Quantz also gave advice to string players, particularly in the chapter on the cadenza. He traced its origins to Italian opera and to the music of Corelli. The main object of a cadenza, he says, is to "surprise the listener" and "to leave behind a special impression in his heart."[57] String players could play long cadenzas if inventive but brevity was desirable and solo cadenzas should be spontaneous: "Many may wish, perhaps, that I had appended a number of finished cadenzas. But since it is impossible to write cadenzas as they must be played, any examples of finished cadenzas would still be insufficient to provide a genuine understanding of them."[58]

Francesco Geminiani, *The Art of Playing on the Violin,* an early guide from 1751 to playing the violin, covered technique and gave stylistic advice. [59] Leopold Mozart, best known today as the father and teacher of Wolfgang Amadeus Mozart, published his violin textbook in 1756, *Versuch einer gruendlichen Violinschule*, the year of his son's birth. In Chapter Eleven on ornamentation, Mozart stressed that performers should add only ornaments to the score in good taste and in their appropriate place. He encouraged a knowledge of music history and theory as well as developing taste as a player.[60]

Joseph-Barnabé Saint-Sevin, also known as L'Abbé le Fils, in 1761 published *Principes du violon*. A substantial addition to the French literature, his treatise demanded an advanced

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[56] David Boyden has discovered a copy of the original Italian manuscript. See David Boyden. "The Missing Italian Manuscript of Tartini's Traite' des Agremens" *Musical Quarterly,* (Vol. 46 No. 3 July 1960).
[57] Johann Joachim Quantz *On Playing the Flute*. Trans. Edward R. Reilly. (Boston: Northeastern University Press, 2001 chapter XV), 3.
[58] Quantz. *On Playing the Flute*, chapter XV.
[59] Francesco Geminiani, *The Art of Playing on the Violin: Containing All the Rules Necessary to Attain to a Perfection on That Instrument, with Great Variety of Compositions, Which Will Also Be Very Useful to Those Who Study the Violoncello, Harpsichord* (London: Printed for the author by J. Johnson opposite Bow Church in Cheapside, 1751).
[60] Leopold Mozart, *A Treatise on the Fundamentals of Violin Playing*, (Ausburg, 1756).

technique and included many preludes for the violin student to study and gain inspiration.[61] He also showed his knowledge of international approaches, including older French dance music, new Italian sonata styles, and harmonics (both natural and artificial).

Another violin guide, *Metodo per Violino* by Campagnoli published in 1797, contains many examples of preludes: *Thirty Preludes* op. 12 moves through all keys, op. 7 explores 246 examples of improvised cadenzas and fantasies, and the guide contains four-note chords in a similar style to Baillot's harmonic preluding. The guide appeared in at least seven editions and several translations over sixty years including a Breitkopf & Härtel of Leipzig edition in French and German in 1824. Michel Corrette's *L'art de se perfectionner dans le violon* (1782), and Michel Woldemar's *Grande méthode ou étude élémentaire pour le violon* (c. 1800) are less known, both published in Paris.[62] The virtuosic *Étude pour le violon* op 3 by Fiorillo, published in 1790 in Paris, set out studies that progress systematically through all keys similar to sets of keyboard preludes.

This discussion of violin treatises rounds off with Cartier, notable because his 1798 *L'art du violon* was published by the Paris Conservatoire, followed by a second edition in 1799 and third edition in 1803. Baillot commandeered this title for his 1834 treatise (copyright not being an issue at the time) but mentions Cartier in his introduction. Cartier, a pupil of Viotti, was second concertmaster of the Paris Opera and a respected violin teacher. He included a substantial compilation of historical pieces in his guide by Italian, French and German masters (like Baillot later) the aim being: "To present forty-nine compositions in progressive order, amounting to a history of the development of style." Cartier also discussed ornamentation, adding 17 examples in an appendix to embellish the Adagio of Tartini's *Violin Sonata* op 2, no 5. This thick volume of 335 pages included 154 numbered pieces representing 91 compositions.[63]

Baillot's distinctive contribution to violin teaching

Most nineteenth-century violin pedagogues, whose works continue to influence violin teaching, display a more functional approach to technique than did Baillot, such as Flesch

[61] L'Abbé, le fils. *Principes Du Violon: Pour Apprendre Le Doigté De Cet Instrument, Et Les Différens Agréments Dont Il Est Susceptible*, (Genève: Minkoff Reprint, 1976): 68-71.
[62] Stowell, 'In principle', 75.
[63] Marie K. Stolba "J. B. Cartier's L'Art Du Violon," *American Music Teacher* 22, no. 2 (1972): 22-38. http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/43534126

and Galamian.[64] Kolneder and Pauly argue that technique often was stressed to the detriment of musicality: ". . . at every stage of a player's development, technique must be meaningfully related to music. Failure to recognise this has been the downfall of many violin teachers, before and after Sevcik."[65] Baillot's key contribution to violin teaching, in my view, is the high value he placed upon creative development, seeing technique as a means to serve a higher aesthetic purpose. Baillot's interest was in developing a well-educated musician with aesthetic judgement and the technical and expressive capacity to touch deep emotions in the listener.

Irving Singer refers to "the sense of dread and often desperation that resides generically in the human condition, and that the joyful access to creativity is capable of overcoming."[66] Baillot would probably would have agreed that musicians owe it to humanity to use the potential of music to beat back despair and lift the human spirit. In *The Art of the Violin*, Baillot addresses the centrality of music for the human condition and how it speaks of the past as well as the present. As Bruce Benson writes: "The challenge facing the performer is that of speaking both in the name of others - the composer, performers of the past, and the whole tradition in which one lives - and in one's own name, as well as to those who listen."[67]

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[64] Frederick Herman Martens and Carl Flesch, *The art of violin playing* (New York: Carl Fischer, 1930); Ivan Galamian, *Principles of Violin Playing & Teaching* (Englewood Cliffs, N.J: Prentice-Hall, 1985).
[65] Otakar Ševčík, *School of violin technique: Schule der violintechnik = méthode de la technique du violon: Op. 1*. (London: Bosworth, 1901) as discussed by Walter Kolneder and Reinhard G. Pauly, *The Amadeus Book of the Violin: Construction, History, and Music*, 461.
[66] Irving Singer, *Modes of Creativity: Philosophical Perspectives* (The MIT Press, 2013), 1.
[67] Bruce Ellis Benson, *The Improvisation of Musical Dialogue: A Phenomenology of Music* (Cambridge, Cambridge University Press, 2003), 188.

CHAPTER THREE. VALUING IMPROVISATION IN THE CLASSICAL STYLE

Baillot is regarded as a distinguished exponent of the French violin school, whose career spanned the transition from Classical to Romantic musical styles.[68] In the Classical Period (around 1750 -1820), musicians and other artists moved away from the heavily ornamented styles of the Baroque (around 1600 – 1750) and instead adopted a more notated and prescribed style. Baillot was at the height of his performing career as the Classical gave way to the Romantic Period (around 1820 – 1910), when musicians sought greater expressiveness and freedom from Classical conventions.

Musicians in Baroque and Classical times, as Kolneder explains, were expected to be well-rounded musicians: "To play the violin, to teach violin playing, and to write music for it all formed part and parcel of a musician's activities well into the eighteenth century, whether or not the player had any special talent for composing."[69] They were also required to be adept at several forms of improvisation, which were expected by audiences as an integral aspect of a performance. Corelli, Vivaldi, Geminiani, Tartini, Locatelli, Biber, Nardini, Veracini, Viotti, Kreutzer, Paganini (to name several violinists) all composed and performed their own works and often improvised on the compositions of contemporaries. Composers provided a basic score that they expected performers would embellish.[70] Part of the listener's enjoyment was in relishing how a particular performer was able to enhance the composer's work and its performance. The tradition of improvisation by performers, particularly ornamentation, continued into the first half of the nineteenth century, although more fully notated scores by composers of the Romantic Period increasingly were gaining prominence.[71]

Baillot promoted an historically informed approach to Baroque and Classical music. He rediscovered and popularised many older works: the scores of J. S. Bach, Barbella, Corelli, Geminiani, Handel, and Tartini.[72] He drew on these works in his teaching and in his own

[68] Schueneman, "The French Violin School", 757.
[69] Kolneder and Pauly, *The Amadeus Book of the Violin,* 249.
[70] Clive Brown, "Embellishment, Ornamentation, and Improvisation." *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), Oxford Scholarship Online, 2008. doi: 10.1093/acprof:oso/9780198161653.003.0013.
[71] Clive Brown, *Classical and Romantic Performing Practice 1750-1900*, ch 12.
[72] Paul David, et al. "Baillot, Pierre." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 31, 2015,

performances. For example, records of programmes from Baillot's concerts in the early 1800s (discussed in Chapter Six), which he called *concerts historiques,* featured the works of composers, such as Tartini, Corelli, Geminiani, and Handel, including *concerti grossi*, trio sonatas and solo concerti.[73] Performing this music required musicians to be fluent at improvising and Baillot was a renowned exponent. *The Art of the Violin* offered students an excellent study manual on the art of improvising where Baillot explains how to become a skilled performer in an historically informed style and in a way that satisfies a musical aesthetic: "imagination invents ornamentation; good taste gives it variety, individuality, and its appropriate place.[74]

Several chapters are devoted to improvisation, totalling 70 pages. Chapter Seventeen is concerned with ornamentation, Chapter Nineteen with cadenzas in their many forms, and Chapter Twenty with melodic and harmonic preluding. Asserting that improvisation needs constant practice for fluency in performance, Baillot offers many sets of exercises, something more commonly found at the time in keyboard treatises. A large section on "preludes" in all keys, for example, both melodic and harmonic, includes sections on cadenzas and ornamentation.[75] For example, one example transforms a simple melody (Fig. 3.1) into both a melodic (Fig. 3.2) and harmonic prelude (Fig. 3.3).

There is a large section on "cadenzas" as Classical musicians were expected to extemporise or provide a cadenza on the dominant of a final cadence in performance.[76] Baillot extensively explored examples of cadenzas that are completely free, have a subject theme, or are a mixture of a subject but "with passages of fantasy". These are written out in all keys and in modulations between keys, including the tonic and those in the dominant leading to the tonic.[77] He wrote of cadenzas:

> But there are several sorts of cadenzas which must not be confused, for nothing can be acceptable, especially in matters of ornamentation, except what is appropriate. A cadenza can be played in rhythm or not in rhythm; it can be written out or not; it can also be long or short,

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http://www.oxfordmusiconline.com/subscriber/article/grove/music/01797.

[73] Katharine Ellis,"1800–1846." In *Interpreting the Musical Past: Early Music in Nineteenth Century France* (New York: Oxford University Press, 2008), Oxford Scholarship Online, 2008. doi: 10.1093/acprof:oso/9780195365856.003.0001., pg 15.

[74] Baillot, *The Art of the Violin,* 278.

[75] Baillot, *The Art of the Violin, 191-217.*

[76] Baillot, *The Art of the Violin, 191-217.*

[77] Baillot, *The Art of the Violin, 322.*

according to whether its introduction by the movement of the bass or by the tutti preceding it is long or short. [78]

Fig. 3.1: Simple Melody [79]

Fig. 3.2: Melodic Prelude [80]

Fig. 3.3: Harmonic Prelude [81]

Baillot unpacks cadenzas into a table that shows many ways of improvising in shorter and longer forms and involving different approaches. I have included two of the shorter forms (Fig. 3.4, 3.5) from the following list of ten examples given by Baillot (the longer improvisations are up to two pages long).[82]

1. Suspensions or figures on the tonic [see Fig. 3.4]
2. Short cadences, or figures on the dominant leading to the final cadence [see Fig. 3.5]
3. Cadenzas with a pedal or bass note held until the end
4. Without pedal or modulation
5. With accompaniment and modulation

[78] Baillot, *The Art of the Violin, 297.*
[79] Baillot, *The Art of the Violin*, 328.
[80] Baillot, *The Art of the Violin*, 328.
[81] Baillot, *The Art of the Violin*, 329.
[82] Baillot, *The Art of the Violin,* 298.

6. Without accompaniment, with modulation
7. Taken from the subject
8. The subject mixed with passages of fantasy
9. Entirely improvisatory
10. Coming back to the motif without interruption and connecting to it by what is called a *reentry*.

Fig 3.4: Example 1, Suspensions or figures on the tonic [83]

Fig 3.5: Example 2, Short cadences on the dominant leading to the final cadence [84]

Baillot deserves renewed attention since the tradition of improvisation is once again relevant with the resurgence of historically informed performance. Modern violinists, however, are trained mainly in being melodic and lyrical, and so are less attuned to harmonic thinking than are keyboard players and cellists, who often provide harmonic foundations to music. Hamilton laments that the art of improvisation is neglected today: "Our present era has largely abandoned this tradition and often segregates conservatory students into separate performance, composition, and musicology streams."[85] Baillot's advice is again a valuable guide as he explains how to improvise a prelude to a work, how to create a cadenza, and how to insert a flourish of ornamentation, all of which require harmonic as well as melodic thinking.

Baillot on the art of the prelude

[83] Baillot, *The Art of the Violin*, 298.
[84] Baillot, *The Art of the Violin*, 301.
[85] Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (New York: Oxford University Press, Incorporated, 2007), 182.

In this section, I discuss the art of preluding (the term is explained later) in the Classical tradition, as extensively outlined in *The Art of the Violin*. Practicing Baillot's extensive exercises (for example, 24 melodic preludes in all keys and 100 harmonic preludes) offers a valuable way to gain fluency in improvisational skills. He also argued that preluding promotes creative development:

> The improvised prelude permits the virtuoso to let his inspiration run entirely free…Improvisation demands an ease acquired by constant practice; some great talents lack no more than persistent study in this area.[86]

His general rules on preludes state that a free-standing fantasy prelude or improvisation can be free in pace, form and length and should aspire towards the sublime. An introductory prelude should be limited to about four bars of melody or "a few bars struck with resolution", and in all cases there must be silence after the prelude before performing the piece to follow.[87] While improvisation should be systematically practised, its performance should be spontaneous: "This device can be notated up to a certain point, but as with all passionate expression, it loses much of its effect if executed literally."[88]

Improvisation also called for aesthetic appreciation and musical sensibility. Baillot cautioned of preluding that "only the feeling for propriety can determine whether it is necessary."[89] In this he echoed Leopold Mozart, who hoped that his own manual for violinists *A Treatise on the Fundamentals of Violin Playing* (1756), would "guide them with certainty to good taste in music",[90] since improvisation and interpretation must be based on "sound judgement by means of long experience."[91] Chapter Twenty in *The Art of the Violin*, which explores both melodic and harmonic preludes, contains one of Baillot's many warnings on when improvising is appropriate and when silence will suffice:

> The prelude and the cadenza, both children of the imagination, must concern themselves with responding appropriately to its call, for once the artist has undertaken them, they become for him one more hidden danger or one more cause for triumph; if he has the misfortune not to

[86] Baillot, *The Art of the Violin,* 329.
[87] Baillot, *The Art of the Violin,* 330.
[88] Baillot, *The Art of the Violin*, 237.
[89] Baillot, *The Art of the Violin,* 329.
[90] Mozart, *A Treatise on the Fundamentals of Violin Playing*, xii.
[91] Mozart, *A Treatise on the Fundamentals of Violin Playing*, 258.

succeed, others are less indulgent since they know that he could have avoided taking the chance in the first place.[92]

An interesting aspect of Baillot's observation is the sense of risk that improvisation adds to a performance. The absence of improvisation in today's world of classical performance reduces such risk so that the audience does not so breathlessly listen for the possibility of danger or triumph.

The term prelude was used historically as a general term for improvisation, or even as a term for a whole piece in an improvisatory style, and could encompass many types of music, settings and length. A prelude can be thought of in literary terms as a preface to a book. The word exists in many languages deriving from the Latin *praeludium* (Prae – before - ludium, play).[93] Originating in the fifteenth century, it was a short improvisation that preceded other music and allowed musicians to establish harmony, mode and pitch, and check tuning in the case of stringed instruments.[94] A prelude may be an introduction to an entire work, to a movement or to a particular section. It may be short, a series of chords or a melodic extemporization setting the opening key. The noun "prelude" has also been turned into a verb, "to prelude" or "preluding", meaning to make or improvise a prelude. The *New Grove Dictionary of Music and Musicians* identifies three basic types of preludes: the unattached prelude may precede pieces in the same mode or key; the attached prelude precedes a specific piece, such as a fugue; the independent prelude stands alone.[95]

The historical role of the prelude was to introduce the harmony and atmosphere of the work to follow, and to offer an opportunity for performers to display their own creative skills and to enhance a reputation as a virtuoso. Preludes both then and now offer a performer a chance to warm up, declaim the beginning of the concert, and gain the attention of an often distracted audience. They can be used to try out the acoustics or instrument, familiarise the audience and performer with the key, and even with the spirit of the work to follow. Preludes in the classical tradition were a means of introducing the performer as a creative musician, thus

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[92] Baillot, *The Art of the Violin,* 331.
[93] David Ledbetter and Howard Ferguson. "Prelude." Grove Music Online. Accessed 6 Febuary. 2018, http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043302.
[94] Ledbetter and Ferguson. "Prelude." Grove Music Online.
[95] Ledbetter and Ferguson. "Prelude." Grove Music Online.

placing the performer on a more equal footing to the composer in the work to follow. Kenneth Hamilton says of keyboard players in the classical tradition:

> An improvised introduction was, for hundreds of years, a sign of musical good manners and a chance for the player to frame appropriately the pieces in his program. It was also an opportunity to give the audience a gentle reminder that the player too was a creative artist.[96]

In improvisation exercises in *The Art of the Violin*, Baillot drew upon an abundance of violin concertos by the French violin school of composers, such as Viotti, Rode, Kreutzer and by Baillot himself. He cited Rodolphe Kreutzer as highly skilled amongst his own contemporaries in violinistically difficult harmonic preluding.[97] The virtuosic violinist, Viotti, also was hugely admired for his improvisational skill, and Baillot includes elaborate rewritings of slow movements and cadenzas from Viotti's concertos (no. 3 and 19) as examples of how Viotti may have played them (Fig. 3.6, 3.7).

A notable glimpse into stylistic tastes appears on pages 262 and 263 of the *The Art of the Violin,* giving a wonderful series of examples of the different fingerings of Viotti, Rode and Kreutzer (Fig. 3.8), all with their individual styles: whether staying sonorously on one string, shifting on a string for expression, or staying in one position for uniformity. Baillot contrasts the way these violinists chose their individual fingerings and shows by example their own personal violinistic aesthetic.

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[96] Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*, 102.
[97] Baillot, *The Art of the Violin,* 329.

Simple notation, without any indication of ornamentation.

Fig. 3.6: Viotti Violin Concerto no. 3 in A maj, G. 25, 2nd movt, bar 13-51[98]

[98] Baillot, *The Art of the Violin*, 281.

A way in which this Adagio can be ornamented:

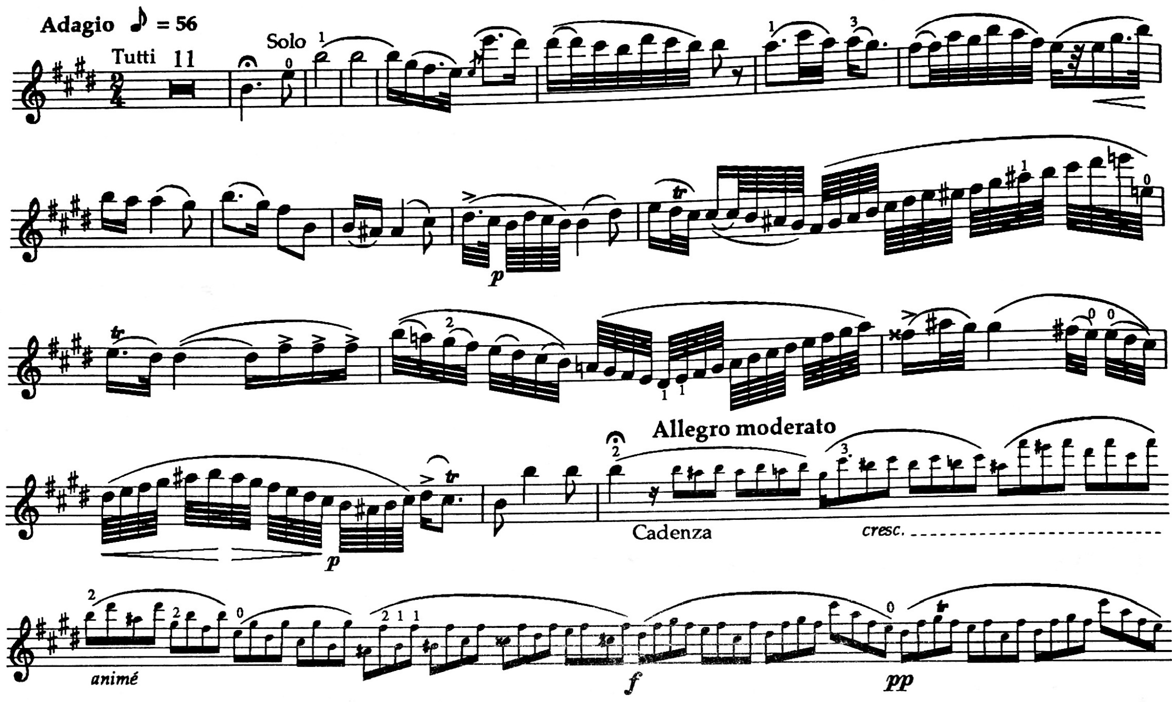


Fig 3.7: A way in which this Adagio can be ornamented [99]

Fig 3.8: Kreutzer's fingering from his Concerto no. 15 in A major, 1st movt, bars 147-54) [100]

Baillot extensively covers different forms of improvising: melodic improvising, harmonic improvising in all keys (using extended passages of four-note chords leading up to a cadence), preluding and extended cadenzas (both structured, modulating and freely creative), and ornamentation in the historic tradition including improvising a cadence point. Such in-depth exploration is unusual in a violin treatise of any time period.

Baillot regarded harmonic preluding, in particular, as "neglected" amongst violinists compared to melodic preluding. He thought harmonic preluding as a study area was "still capable of much expansion" and was the road to technical mastery of fugues.[101]

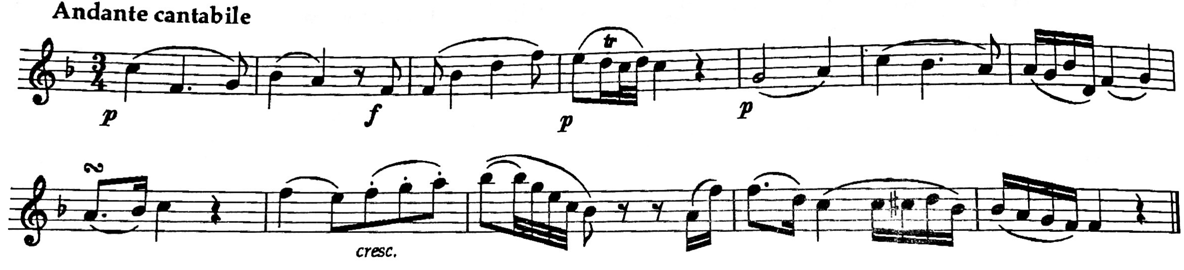
[99] Baillot, *The Art of the Violin*, 282.
[100] Baillot, *The Art of the Violin*, 263.
[101] Baillot, *The Art of the Violin,* 329.

He sought to remedy this neglect with encouraging words and an extensive number of exercises that lay down some ground rules.[102] Harmonic preluding before the composed work begins involves a string of three or four note chords as a harmonic progression that resolves on a cadence point (Fig. 3.9, 3.10). Such an extensive set of examples is not found in other Methods texts. Baillot seemed particularly fond of this chordal way of playing and hoped it would become a more popular technique. Given that the violin had a largely melodic role traditionally, harmonic preluding seems a signature manner of performing that Baillot hoped to popularise.

Fig 3.9: Cadence point [103]

Fig 3.10: Harmonic Prelude [104]

In Chapter Seventeen, Baillot explored ornamentation and its historical tradition and presented examples from Corelli, Tartini, Viotti and Mozart (Fig. 3.11, 3.12).[105] These stylistic nuances are to be integrated into the performance of a work in order to enhance or vary on repeats, or show the personal taste of the performer.



[102] Baillot, *The Art of the Violin,* 329.
[103] Baillot, *The Art of the Violin*, 299.
[104] Baillot, *The Art of the Violin, 336.*
[105] Baillot, *The Art of the Violin*, 278.

Fig 3.11: Mozart String Quartet in C major, "Dissonant," K 465. 2nd movt, bar 1-12.[106]

Fig 3.12: later embellished by Mozart, mm. 45- 56.[107]

Baillot also discussed ways to apply effects and colours so that a violinist can draw upon an expansive musical arsenal. He listed effects such as using unisons, octaves, mutes, and other nuances that include swells, softened sounds, veiled sounds and sounds with various timbres. He also listed disturbances, surprises, contrast, notes held back amongst possibilities for achieving an effect.[108] Heightened expression and the use of many colours, exploring the tonal possibilities of the instrument, were all part of equipping a performer with technical facility but also expressive variety. Being both a classical improviser and an interpretive virtuoso required the capacity to employ many special expressive skills with which to enthrall an audience.

Accounts of improvising in the Classical Period

Baillot's treatise on improvising, and the teaching guides of other pedagogues, are important accounts that allow us to reconstruct historically the frequency of improvising amongst performing musicians. While it is well-established that improvisation was common in the Classical Period, the details are less clear because notation was not common, partly because improvisation was the province of the performer not the composer, and the convention was that it was done impromptu or "of the moment". Some written mentions of "free fantasies" or improvisations occur in programmes and concert reviews, but little mention was made of a prelude or cadenza unless particularly of note.

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[106] Baillot, *The Art of the Violin,* 284.
[107] Baillot, *The Art of the Violin*, 285.
[108] Baillot, *The Art of the Violin*, 377-78.

Cadenzas, a virtuosic form of preluding, usually were provided by the performer and were meant to be spontaneous or at least appear to be. Many violin concerti of the Classical Period, therefore, including those of Mozart, do not have notated versions.[109] Luigi Borghi (1745-1806) provides a rare publication in writing out his own 64 cadenzas for concerti in all major and minor keys.[110] Baillot's text is important as it was one of the few sources that explains the art of improvisation in such depth for violinists: how to go about it, and how to study and improve this skill.

Lister quotes a private soirée recorded by Viotti's friend Eymar in June 1792 "when Viotti and Montgéroult improvised together, taking the thematic lead by turns in a tour de force of creative invention and expressivity."[111] A listener at a soirée where Viotti performed an air with variations commented, apparently admiringly, that he "paid little attention to the text before him."[112] Improvisations by two performers could take on a competitive edge. A famous competition was held at the Court of Emperor Joseph II on December 24, 1781 between Mozart and Clementi, which included improvised preludes before each went on to perform his own works.[113] An account of improvisations on Kreutzer's double concerto, performed by Paganini and Charles Lafont in 1816 in Milan, was described as a form of musical duelling.[114]

Singers, as well as musicians, were expected to improvise and these efforts were meant to be spontaneous and tasteful. Louis Spohr, a famous violinist, composer and contemporary of Baillot, commented disapprovingly of a singer: "I am told, moreover, that she contributes nothing of her own, but rather accepts what is drilled into her, with the result that her ornaments, which are precisely the same, note for note, every night, soon become tiresome."[115] Spohr (1784–1859) was living through the transitional time to a more notated

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[109] Eduard Melkus, "On the Problem of Cadenzas in Mozart's Violin Concertos," *Perspectives on Mozart Performance*, Ed. R. Larry Todd and Peter Williams (Cambridge: Cambridge University Press, 1991): 78-84.

[110] Publications such as by Ferdinand Kauer (*Scuola prattica overa 40 Fantasia und 40 Fermaten*: Vienna, end of 18th century); Ignaz Schweigl (*Grundlage der Violine*: Vienna, 1786); Frederick Neumann, Preface to *Six Violin Concertos and Sixty Four Cadenzas* By Luigi Borghi. (New York: Johnson Reprint Corporation, 1981), 3.

[111] Warwick Lister, *Amico: The Life of Giovanni Battista Viotti.* (Oxford; New York: Oxford University Press, 2009), 111.

[112] Lister, *Amico,* 111.

[113] Valerie Woodring Goertzen, "By way of introduction: Preluding by 18th- and early 19th-century pianists," *The Journal of Musicology* 14 (3, 1996): 299.

[114] Mai Kawabata, *Paganini: The 'demonic' Virtuoso* (Woodbridge: Boydell Press, 2013), 119.

[115] Louis Spohr and Henry Pleasants, *The Musical Journeys of Louis Spohr* (New York: Greenwood Press, 1987), 161.

score and so thought improvisation sometimes overdone. This view is evident from his account of an evening concert when the cadenza by the solo violinist went on so long that the orchestra got up and left the stage one by one.[116] Further, he wrote of a Roman orchestra:

> But each one makes his own embellishments according to his own dictates, with the result that the sound resembles that of an orchestra tuning up rather than a co-ordinated performance. I forbade the playing of any note not in the score, but to no avail. Free ornamentation has become so much a habit with them that they cannot do without it. One cannot imagine the noise that such an orchestra makes.[117]

Contradictory forces were emerging with the fashion growing for a more notated score, reflected here in Spohr's thoughts on improvisation and its place and the need for some "regulation". The dilemma arises for composers, such as Spohr, as to how to leave room or allow for some improvisational tradition but maintain control over where and how liberties might still be permitted.

Treatises on keyboard improvisation

Baillot's guidance on improvisation for his violin students at the Paris Conservatoire was notable because violinists had less written guidance to draw upon than keyboard musicians. Baillot was likely to be familiar with keyboard treatises as many violinists of his time were proficient keyboard players and were familiar with the art of preluding on the keyboard. Several keyboard treatises covering improvisation appeared in the early nineteenth century before Baillot published his 1834 *The Art of the Violin*. I found more scholarly discussion of treatises on keyboard improvisation, which have been well-researched by musicologists, compared to violin treatises of the time.

Cramer, a pianist much admired by Beethoven, published 26 preludes in all keys (1825).[118] Moscheles published *50 Celebrated Preludes in all major and minor modes* (1827),[119] performed with Baillot on occasions, and spoke of "improvising twice" at a large party given by the Duchess of Orleans in Paris. He was busy that day as he also went to the Court Chapel

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[116] Spohr and Pleasants, *The Musical Journeys of Louis Spohr*, 201.
[117] Spohr and Pleasants, *The Musical Journeys of Louis Spohr*, 168.
[118] Johann Baptist Cramer, *J.B. Cramer's Instructions for the Piano Forte: In Which the First Rudiments on Music Are Clearly Explained To Which Are Added Lessons in the Principal Major & Minor Keys, with a Prelude to Each Key*, (New York: W. Dubois, 1825).
[119] Ignaz Moscheles, *50 Preludes, Op. 73*, http://imslp.org/wiki/50_Preludes,_Op.73_(Moscheles,_Ignaz)

of the Tuileries to hear Baillot perform Cherubini's *Mass* (Cherubini became Director of the Paris Conservatoire in 1822 and was Baillot's composition teacher), along with Habeneck (Baillot's violin student) and Kreutzer (Baillot's colleague at the Paris Conservatoire).[120] Other keyboard material that addressed the art of preluding included Grétry's *Methode (1801)*,[121] Corri's 200 examples of preludes (1810),[122] Kalkbrenner (1827),[123] Kollman's preludes for harp or harpsichord (1792), preludes by the renowned pianist Hummel (1814-15),[124] and Clementi (in an appendix to his keyboard teaching treatise).[125]

Beethoven was renowned for his skill in improvising.[126] The opening of his Kreutzer sonata is a beautiful example of a written out harmonic prelude for both violin and piano parts. Kreutzer was admired for his improvisational skills, and according to Baillot particularly for his harmonic improvising: "we can mention only Rodolphe Kreutzer who used it with any success".[127] The series of ten chords opening the first movement is first played solo as a harmonic prelude by the violin and then answered as a harmonic prelude by the piano. The entire Adagio Sostenuto opening is a rhetorical improvisatory dialogue between the violin and piano and sets up the movement to come. Baillot's reference to Kreutzer as the only violinist to successfully prelude harmonically suggests that Beethoven was paying homage to Kreutzer's skills in the opening of this sonata. While Beethoven dedicated the Sonata to Kreutzer, he in fact never performed it, but Baillot did so in 1835 at his Séances.[128]

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[120] Mark Kroll, *Ignaz Moscheles and the Changing World of Musical Europe* (Woodbridge: The Boydell Press, 2014), 27.
[121] André Ernest Modeste Grétry, *Methode Simple pour Apprendre à Préluder* [Simple Method for Learning to Prelude] (Paris 1801).
[122] Philip Antony Corri, *Original System of Preluding. Comprehending instructions on that branch of piano forte playing with upwards of two hundred progressive preludes in every key and mode, and in different styles, so calculated that variety may be formed at pleasure* (London: Chappell, 1810).
[123] Frederic Kalkbrenner, *Vingt-quatre Preludes, op. 88*, in *Piano Music of the Parisian Virtuosos 1810-1860,* vol. 3, ed. Jeffrey Kallberg (New York: Garland, 1993).
[124] Johann Nepomuk Hummel, *Preludes dans tous les 24 tons majeurs et mineurs, op. 67*, (1814-15) in *Hummel Sonaten und Klavierstucke* (n.d.; reprint, Vienna: Universal, n.d.).
[125] From op. 43, Appendix to the Fifth Edition of Clementi's *Introduction to the Art of Playing on the Pianoforte*. (1811) as described by Valerie Woodring Goertzen, "By way of introduction: Preluding by 18th- and early 19th-century pianists," 300.
[126] Valerie Woodring Goertzen, "By way of introduction: Preluding by 18th- and early 19th-century pianists", 312.
[127] Baillot, *The Art of the Violin,* 329.
[128] Joël-Marie Fauquet, *Les Sociétés de musique de chambre à Paris de la Restauration à 1870*, 325 -326.

Rodolphe Kreutzer gewidmet

Komponiert 1802–03*)

Opus 47

Adagio sostenuto

f>p

Adagio sostenuto

fp

cresc.

Fig 3.13: Opening Prelude, Beethoven's Kreutzer Sonata [129]

Carl Czerny, an Austrian composer, pianist and teacher, who studied with Beethoven and taught Franz Liszt, composed a vast collection of 121 preludes.[130] *Systematische Anleitung zum Fantasieren* (1829), his first pedagogical work, extensively investigates all aspects of keyboard improvisation.[131] He states that a grounding in harmony is the basis on which to build a musical structure: "… all music may be reduced to simple chords. Just so, simple chords conversely serve as the ground-work on which to invent and play all sorts of melodies, passages, skips, embellishments . . ."[132] Czerny explained to one of his pupils:

> It is also known to you that we are able to play on any musical instrument, and more particularly on the pianoforte, much which has neither been written down before, nor previously prepared or studied, but which is merely the fruit of a momentary and accidental inspiration. This is called extemporizing.[133]

The knowledge and use of extemporisation relied on building the experience and taste to know when and how to ornament, an area much discussed by commentators of the time, such as Leopold Mozart in his *Versuch einer gruendlichen Violinschule*. As Kant explained quite succinctly, aesthetic taste is something acquired by exposure to common standards. He used

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[129] Ludwig van Beethoven, *Kreutzer Sonata for Violin and Piano, Op. 47*, (Munich: G. Henle Verlag, 1978), 204.

[130] Carl Czerny, *The Art of Preluding, as Applied to the Piano Forte, Consisting of 120 Examples of Modulations, Cadences, and Fantasies in Every Style*, *Opus 300*, ed. John Bishop (London: R. Cocks, ca. 1848).

[131] Carl Czerny, *Systematische Anleitung zum Fantasieren auf dem pianoforte*, Op. 200, (Vienna: Diabelli, 1829) Trans. Alice L. Mitchell, as a *Systematic Introduction to Improvisation on the Pianoforte.* (New York: Longman, 1983).

[132] Carl Czerny, *Letters to a Young Lady on the Art of Playing the Pianoforte, from the Earliest Rudiments to the Highest Stage of Cultivation*, Vienna 1839, trans. J.A. Hamilton (New York: Firth, Pond and Co., 1851):74–77.

[133] Czerny, *Letters to a Young*, 74–77.

the analogy of learning to estimate the size of a normal man based on having seen 1,000 examples of a man.[134] One of the difficulties of exploring ornamentation is that it was a largely unnotated art-form mostly based on aural transmission. Thus performers of the time might acquire taste or aesthetic appreciation after hearing 1,000 renditions.

Contemporary views on improvisation

The twentieth century saw a stricter adherence than in earlier centuries to the printed score and its rules of notation. This followed the Romantic era of the nineteenth century, when the will of the composer increasingly took precedence over additions by the performer. Flexibility was replaced by more precise notation, with much less license allowed to performers.[135] Performers in the Romantic tradition did, however, imbue the score with their own expression, as Milsom writes:

> As with all nineteenth-century theorists and players, tempo and rhythm were seen as elements of music that could be adapted, relaxed, heightened and changed for expressive purposes, as opposed to the twentieth-century trend of prizing textual 'accuracy' in this regard.[136]

This is a very different approach to that of Classical eighteenth-century music where the performer was an integral part of realising the final product with their own improvisational input. As Lydia Goehr explains:

> Performers did not generally play music, then, with the idea of instantiating an already completed work, completed in its every structural component. Like composers, they performed with the understanding that they had an extra-musical function to fulfil.
> They treated music pragmatically, as a language or medium for use (an attitude which had no bearing, incidentally, on the beauty of the music produced).[137]

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[134] Immanuel Kant from *The Critique of Aesthetic Judgement*, eds. Ruth Katz and Carl Dahlhaus, *Contemplating music: source readings in the aesthetics of music*, Volume 1: Substance (Pendragon Press, 1993), 302.

[135] Clive Brown, "Embellishment, Ornamentation, and Improvisation." In *Classical and Romantic Performing Practice 1750-1900*. (Oxford: Oxford University Press, 1999) Oxford Scholarship Online, 2008. doi: 10.1093/acprof:oso/9780198161653.003.0013.

[136] David Milsom, "Practice and Principle: Perspectives Upon the German "Classical" School of Violin Playing in the Late Nineteenth Century," *Nineteenth-Century Music Review* 9, no. 1 (June 2012): 31-52.

[137] Lydia Goehr, "Musical Production Without the Work-Concept." In *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, (Oxford: Oxford University Press, 1994) Oxford Scholarship Online, 2003. doi: 10.1093/0198235410.003.0008, 188.

Clive Brown discusses the stricter twentieth-century approach to the score in contrast to freer form expressive nineteenth-century music. He gives two main reasons why twentieth-century music performance emphasised adherence to the notated score. First, he argues that the education system in tertiary schools of music prioritised the established practices of successful recording artists. Secondly, he argues that professional musicians had little interest in venturing beyond the style accepted as normative by the listening public.[138] This is changing, however, with a growing interest in Historical Performance styles and with musicians investigating the many ways to perform repertoire. Early music violinists such as Andrew Manze, Rachel Podger, Davide Monti, Stefano Montanari and Riccardo Minasi, and ensembles such as Les Arts Florissants, Akademie für Alte Musik Berlin, Il Giardino Armonico, and in Australia, Ironwood and Latitude 37, all explore historical improvisation. Many modern violinists now like to add improvisation skills to their own musicianship.

The wonderful violinist Yehudi Menuhin, reflecting on his travels across genres of improvisation, regarded it as greatly enriching his performance: "My contact with improvisation enabled me to take another look at our tradition and has coloured my way of performing the works of the repertoire."[139] On his exploration of improvisation with Ravi Shankar and Stephane Grapelli, Menuhin described it as a "blood transfusion...through them, I discovered something fundamental for the health and practice of classical music."[140] Other stellar violinists also emphasise the neccessity to further their creative development. The famous violinist Hilary Hahn has reflected on her own explorations into improvising and performing new works while continuing to value the standard violin repertoire:

> I need to keep doing these things that interest me because that is what keeps me thinking about the music that I do. ... In my mind I identify myself as a classical musician. So I'm not challenging that in any way, but enhancing it... What do I really want to do, and what will help me continue to be creative, and what will lead me towards being the artist that I want to be in the end.[141]

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[138] Clive Brown, "Performing 19th-Century Chamber Music: The Yawning Chasm between Contemporary Practice and Historical Evidence." *Early Music* 38, no. 3 (2010): 476-80, 476.
[139] Yehudi Menuhin, *The Violin: An Illustrated History*, (Michigan: Random House Incorporated, 2009), 291.
[140] Menuhin, *The Violin,* 291.

[141] Peter Simek, "Why Violinist Hilary Hahn Will Never Just Stick to the Classical Repertoire", *D magazine*, November 1, 2012, http://frontrow.dmagazine.com/2012/11/interview-why-violinist-hilary-hahn-will-never-just-stick-to-the-classical-repertoire/

In today's world of music-making an exploratory but risky approach is liberating for musicians and their audiences, particularly when compared to the often artificial perfection of recorded music. Appreciating that a modern performer can explore aesthetic improvisation, inspired by the freedom of past ages, offers a way to keep our musical canon alive and immediate. The risks taken by a musician in performance today can enliven a rarified concert experience, lending music the vitality of being created in the moment. Encouraging a return to the rewarding art of improvisation is one way to keep music real and alive for modern audiences. Many classical musicians are returning to this skill. Baillot therefore provides a valuable resource for violinists wishing to explore and incorporate this tradition into their playing.

CHAPTER FOUR. THE WILL OF THE COMPOSER

Baillot was renowned as a musical interpreter able to differentiate between the variety of styles expected from a virtuoso musician. According to Zeitlin, who wrote the foreword for the 1991 edition of *The Art of the Violin,* Baillot was writing as the age of the interpretive virtuoso begins: "Baillot was among the first to codify the art of violin playing for the purpose of interpreting music of the past as well as that of his contemporaries."[142] Baillot was rapturously described by a music critic as "a man for all eras" in a performance he gave in 1833, able to capture the spirit of composers from historical and contemporary times:

> The simple programme is an entire course in history. Boccherini, with his ancient and naive movements, exudes an indescribable fragrance of the Middle ages. Haydn represents the sophisticated society, full of refinement. More tumultuous, more passionate in Mozart, it seems in a hurry by an immense need for development. Beethoven, in his daydreaming and in his sublime folly, is the image of a civilization that abounds, that overflows. Well! Mr Baillot is the man for all these eras. Not only is he transported to the time indicated by the name of the author, but he identifies with the composer himself.[143]

While Baillot was writing his treatise, the Classical style was giving way to the more powerful and emotionally charged style of Romantic composers. Clive Brown discusses the changing style of music in the early 1800s when the performer was being constrained by the more fully notated style of the composer, thus removing much of a performer's freedom to add his/her own interpretation and effects.[144] Baillot entered the world of music when rapid shifts of emotion and structure were being explored often within the scope of one composition. He was able to teach his students freer past styles as well the more dramatic and prescriptive present styles.[145] For example, in his treatise Baillot was careful to list a similar number of contemporary composers to past composers.[146]

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[142] Baillot, *The Art of the Violin, ix.*
[143] Music critic, Joseph d'Ortigue (1802-1866), writing in *Le Balcon de l'Opéra* (Paris, 1833), (cited Vandoros, 47).
[144] Clive Brown and R. Norrington *Classical and Romantic Performing Practice 1750-1900.* (Oxford, Oxford University Press, 1999), 63.
[145] Mary Hunter, "To Play as if from the Soul of the Composer," 357-398.
[146] Baillot, *The Art of the Violin*, 486-489.

This chapter discusses how Baillot managed to reconcile past and present approaches to performance, his enthusiastic embrace of Romantic ideals of truth and beauty, his advice to violinists on how to interpret notation in the scores of contemporary composers, and his championing of new works.

Baillot at the cusp of transition from Classical to Romantic

Baillot called this new approach the "dramatic" style. He also acknowledged that new music, such as the works of Beethoven, must reflect the "will of the composer."[147] Composers, such as Mozart, Haydn and Beethoven, now were writing out much of their music rather than leaving it to the whim of a performer. Baillot commented that a performer must be careful not to confuse styles.[173] "It is the basis of sound principle that one avoid the confusion of genres – that one not mix styles, but try to render them in their pure state."[148] Goehr explains that when Romantic era composers began to achieve artistic ascendancy their works took on an aura of untouchability, the consequence for performers being that they were ill-advised to meddle with the score**:**

> Allying themselves again with all creators of fine art, composers began to conceive of their works as discrete, perfectly formed, and completed products. Music soon acquired a kind of *untouchability* which, translated into concrete terms, meant that persons could no longer tamper with composers' works. The demand that one's works be left alone was rationalized according to the romantic belief that the internal form and content of each such work was inextricably unified, or by the belief that works were specified *in toto* according to an 'underlying or transcendent truth.'[149]

The Romantics, and others since, argue that music has the unique capacity to bypass a person's rational self and reach the emotional human core. Hegel regarded music as having the transcendent purpose to connect with the human spirit and the emotional inner life of a listener: "The proper task of music is to vivify some content or other in the sphere of the subjective inner life...The difficult task assigned to music is to make this inwardly veiled life

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[147] Baillot, *The Art of the Violin*, 278.
[173] Baillot, *The Art of the Violin*, 278.
[148] Baillot, *The Art of the Violin,* 5.
[149] Lydia Goehr, "After 1800: The Beethoven Paradigm." In *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music.* (Oxford: Oxford University Press, 1994.) Oxford Scholarship Online, 2003. doi: 10.1093/0198235410.003.0009. p. 222.

and energy echo on its own account in notes."[150] The earlier approach, he thought, involved a performer as co-creator and resulted in an experience for the audience: "We have present before us not merely a work of art but the actual production of one." In the second Romantic or *Werktreue* (true to the original) approach, the composer owned the truth and beauty of the composition, and the performer: "does not wish to render anything beyond what the work in hand already contains."[151]

The paradox is that the dominant voice of the Romantic composer also coincided with the rise of the Romantic virtuoso performer, who was expected to reveal this "inwardly veiled life" and directly transmit the experience to listeners. However, a virtuoso violinist will always treat the composer's instructions as allowing room for interpretation in order to bring his/her own personal stamp to the performance. The great German violinist, Louis Spohr, a contemporary of Baillot, distinguished whether a score had to be precisely or mostly followed. He distinguished between a "correct style" in adhering to the technical terms and notes, and a "fine style" in which the player is capable of "intellectually animating the work."[152] Spohr related the compliment he received from a composer: "I was able, as no other musician he had ever heard, to play each composition in the style appropriate to it."[153]

Benson discusses the challenge for a virtuoso musician to imbue a performance with nuanced attention to detail and great expression while not changing or adding to the written notes of the score.[154] Baillot and Spohr, praised by reviewers of the time as "great interpreters", apparently had the ability to enhance a composition through facility of expression while remaining true to its essential spirit. Baillot sought to teach students how to acquire this sophisticated interpretive skill.

Truth and beauty and Romantic concepts

In *The Art of the Violin,* unusually for a violin treatise, Baillot discussed themes from Enlightenment and Romantic philosophers. He drew heavily on the writings of influential

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[150] Georg Wilhelm Friedrich Hegel, from "The Romantic Arts", eds. Ruth Katz and Carl Dahlhaus. *Contemplating music: source readings in the aesthetics of music*, Volume 1: Substance (Pendragon Press, 1993), 350.
[151] Hegel in his *Aesthetics: Lectures on Fine Art*, Vol II, trans T.M. Knox (Oxford: Oxford University Press, 1975): 955-7 - taken from Bruce Ellis Benson, *The Improvisation of Musical Dialogue: A Phenomenology of Music*, 17.
[152] Spohr and Pleasants, *The Musical Journeys of Louis Spohr*, 181.
[153] Spohr and Pleasants. *The Musical Journeys of Louis Spohr*, 47.
[154] Bruce Ellis Benson, *The Improvisation of Musical Dialogue: A Phenomenology of Music.*"

philosophers of the time, in particular Rousseau and Hegel, and upon Romantic concepts, such spirituality, deep emotions, nature and beauty.[155] More than just a technical manual, *The Art of the Violin* aspired to be an inspirational life guide to being a musician. Baillot believed in the trancendent power of music and advocated an holistic musical education in pursuit of personal as well as professional growth. In today's world also, the power of music remains a strong theme and is often hailed as a path to both world and individual peace and understanding. Considerable research is underway, for example, on the power of music to affect mood in individuals and to improve physical and mental health. Self-help and motivational books, Flow technique ideas and sports psychology have appeal and application for performers and for their personal growth.[156]

This section discusses four themes from Baillot based on philosophical concepts of his time: that education should inculcate values, artists should aim for truth and beauty, musicians should be passionate in pursuit of their art, and music should arouse deep emotions in the listener.

First, in relation to philosophical values in education, Baillot believed that he had a responsibility as a pedagogue to shape the character of his students, whom he urged to become virtuous and committed musicians. Baillot upheld the moral role of public education, a principle on which the post-Revolutionary Conservatoire was founded, and cited Rousseau's novel, *Emile,* which advocated stages of education designed to produce a virtuous and idealised "natural man":[157]

> This diversity in taste produced by a diversity of talents is a great gift of providence; the field is immense and the rewards are many; go and pick those tastes which your heart prefers. But do nothing in the name of the divine art which you are cultivating that is not worthy of it! Always prefer the Muses to the Sirens, and remember what Rousseau said to his Emile: "Be a man with feeling, but be a wise man; if you are only one of the two, you are nothing.[158]

Baillot advised his students to cultivate virtues such as goodness, imagination, reason, and connection with nature. *The Art of the Violin*, therefore, is replete with admonitions that may seem idealistic and quaint to readers today, but reflect strong philosophical currents of the

[155] Baillot, *The Art of the Violin*, 11-12, 13, 353-54.
[156] Barry Green and W. Timothy Gallwey, *The Inner Game of Music*, (New York: Doubleday, 1986).
[157] Jean-Jacques Rousseau, (1762) *Émile*, (London: Dent, 1911).
[158] Baillot, *The Art of the Violin,* 13.

time. This cultivation of personal identity and creativity echoed both Enlightenment and Romantic themes and Baillot described his ideal musician (in the gendered language of the day) as: "Fully confident of the power of his art, he practices it with passion, but also with simplicity and modesty.[159] . . . The artist must have an upright spirit, a sensitive and generous heart, an elevated soul, and a firm and steadfast will."[160]

A second theme, the ideal of truth and beauty, a pervasive Romantic ideal, is much emphasised in Baillot's treatise. Musicians are urged to become seekers of truth, although what this means is not always clear. Romantic commentators set great store on beauty as a moral force and as synonomous with truth and goodness. They saw beauty as integral to naturalism, as opposed to ornamentation, and they also attached spiritual significance to "nature". Rural environments therefore had inherent virtue as opposed to urban and industrial environments. Artists were urged to seek inspiration from nature. Baillot quoted Rousseau that artistic development involved seeking the good and the beautiful to be found in the marvels of nature.[161] In lyrical terms Baillot urged a violin student to embrace truth and beauty in fulfilling his destiny as a musician of the nineteenth century:

> He is rather the *Artist* of the nineteenth century, a man with a passion for everything that is beautiful, for everything that is true. He always has *good* as an object in his works, and the *beautiful* as a model; 'great thoughts arise from the heart'. His entire life is a continuous burst of admiration for the marvels of nature, and his inspirations seem to spring from the heart of his creative enthusiasm.[162]

French audiences enjoyed musical representations of nature: birdsong, storms and babbling brooks. But the Romantic approach transformed this appreciation of nature into a search for deeper truths and "spiritual" human emotions. Rousseau explained that the composer does not directly represent in music such things as rain, fire, and tempests, but instead "arouses in the spirit" of the listener "the same impulses that one experiences when beholding such things."[163] Baillot included in his treatise a Mountain Air or *Ranz des vaches* (Swiss Alpine

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[159] Baillot, *The Art of the Violin*, 13.
[160] Baillot, *The Art of the Violin,* 14.
[161] Baillot, *The Art of the Violin,* 11.
[162] Baillot, *The Art of the Violin*, 13.
[163] Mark Evan Bonds, "Listening with Imagination: Listening to the Symphony in the Age of Beethoven 2009." In *Music as Thought*, 5-28. (Princeton: Princeton University Press, 2009). Accessed 12 October. 2017,
https://www.degruyter.com/view/books/9781400827398/9781400827398.5/9781400827398.5.xml, 13

herdsman's call) taken from Rousseau's *Dictionnaire de musique*, as well as a melody "As heard by Viotti in the mountains of Switzerland".[164] Baillot wrote about the composer, Ludwig van Beethoven, in a letter that vividly summed up the early Romantic sensibility: art striving to encapsulate beauty, higher truth, spiritual elevation, and the search for personal meaning in the "contemplation of nature":

> Beethoven introduces you to a new world. You cross the wilderness, you walk along precipices, night surprises you, you wake up and you are transported in enchanting sites; an earthly paradise surrounds you, the sun shines brightly for you to contemplate nature's magnificence.[165]

My third theme is that Romantic commentators of the nineteeth century were fascinated by the concept of the passionate artistic genius and its spiritual dimension. Baillot adjured his readers: "Young students, may your imagination become ignited by the flame of that genius which has the most influence on your soul!"[166] He repeated the words of Rousseau that an artist has to "light in one's own heart the fire one wishes to convey to others" but cautioned in more prosaic terms that hard work and study is a requisite if genius is to flower.[167] According to Hunter, Baillot's ideas align with his contemporary Hegel in that both:

> . . . most explicitly invoke genius and performance in the same breath, they were not alone in believing that performance involved not only a *spiritual* connection to the composer as well as the audience, but also investigation of the *origins* rather than the evident surface of the musical work ('the feeling the composer had in his soul', 'the spiritual height of the composer'). . . the 'genius of performance' model presumes a quasi-psychological or spiritual connection between the performer and the composer.[168]

My fourth theme is the view, strongly held by Romantic commentators, that the essential purpose of music is to arouse deep emotions in its listeners. Hegel wrote of music: "What it claims as its own is the depth of a person's inner life as such; it is the art of the soul and is directly addressed to the soul."[169] The early Romantic philosopher, Schelling (1775-1854),

[164] Baillot, *The Art of the Violin,* 234-235.
[165] Wilhelm von Lenz, *Beethoven et ses trois styles* (Paris, 1855), vol. 2, p. 5. (Cited by Vandoros, *Pierre Baillot,* 59).
[166] Baillot, *The Art of the Violin,* 13.
[167] Baillot, *The Art of the Violin, 354.*
[168] M. Hunter, "The Most Interesting Genre of Music", 370.
[169] Hegel, from "The Romantic Arts", eds. Ruth Katz and Carl Dahlhaus*. Contemplating music,* 340.

explored philosophical ideas concerning musical aesthetics.[170] In his 1803 *The Philosophy of Art*, Schelling argued that because music was an abstract art it offered its listeners access to an absolute, or ideal truth.[171] Enlightenment ideas of reason as the foundation were giving way to the Romantic view that feelings and intuition were the guide to "truth". Goehr explains that the significance of fine art, including music, in the Romantic aesthetic, was thought to lie "in its ability to probe and reveal the higher world of universal, eternal truth."[172]

> The romantic aesthetic turned the table around. First a notion of human spirit was incorporated into the grand concept of Nature. Alternatively, some theorists replaced Nature altogether with Human Spirit. In either case it was then argued that the arts, with their special powers of abstraction, could reveal the essence and generality of Nature and/or Spirit more successfully than those natural phenomena found in the physical world.[173]

Baillot, like Hegel, measured the worth of a piece of music, by its "emotional individualism, according to the effect on the listener's soul."[174] Hegel argued that the power of music flowed from its appeal to the emotions not the intellect so that music should be judged by its capacity to touch deep emotions, described as residing in the heart or soul of a listener:

> From this trend of music we can derive the power with which it works especially on the heart as such; for the heart neither proceeds to intellectual considerations nor distracts our conscious attention to separate points of view, but is accustomed to live in deep feeling and its undisclosed depths.[175]

Hegel also agreed that a performer plays an important role as interpreter: "Performers too are part of the selection process. That they too are important in determining the contours of a given piece of music."[176] He believed as Hodges writes that: "Music is uniquely capable of revealing to mind and soul their innermost nature; it offers insight into an otherwise

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170 Katharine Ellis, *Music Criticism in Nineteenth-Century France,* 35.
171 Friedrich Wilhelm Joseph Schelling, "The Philosophy of Art", ed. and trans. Douglas W. Stott, vol. 58, *Theory and History of Literature* (Minneapolis: University of Minnesota Press, 1989).
172 Lydia Goehr, "Musical Meaning: Romantic Transcendence and the Separability Principle." In *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, Oxford: Oxford University Press, 1994. Oxford Scholarship Online, 2003. doi: 10.1093/0198235410.003.0007. p. 153.
173 Goehr, "Musical Meaning", 160.
174 Baillot, *The Art of the Violin,* 12.
175 Hegel, from "The Romantic Arts", 353.
176 Hegel, *Aesthetics: Lectures on Fine Art*, from Benson, Bruce Ellis. *The Improvisation of Musical Dialogue: A Phenomenology of Music*", 71.

unfathomable inner life."[177] Hegel wrote that the performer plays an active part and is required to contribute a great deal:

> If art is still to be in question, the artist has the duty of giving life and soul to the work in the same sense as the composer did, and not to give the impression of being a musical automaton who recites a mere lesson and repeats mechanically what has been dictated to him.[178]

Baillot's sense of himself as an active part in this process and responsible for the interpretative realisation of the varied musical inner life of composers of his time comes across in reviews of the time. Fétis wrote admiringly in *La Revue Musicale* in 1828:

> Baillot suffices to perpetuate, among true music-lovers, the taste for beautiful things. ... no one has this soul, this fire, this expression, this variety [all of which] border on prodigious. No one knows like him how to give each composer his own particular physiognomy, and to create beauties in things which, played by anyone else would be common.[179]

Rousseau, an important influence on Baillot, set out his view on music in his 800-page *Dictionnaire de musique*. Rousseau emphasised expressive aspects and music's moral and spiritual functions and disagreed with Rameau's emphasis on the mathematical aspects and physical rules that he regarded as governing music.[180] Rousseau posited that "instinct and feeling are more trustworthy than reason."[181] Kant also discussed the relationship between reason and emotion in music. He described music in terms of "free beauty" (*pulchritudo vaga*), based on a judgement of taste alone without reason, just as a flower can be appreciated for its beauty. He said: "We may also rank in the same class what in music are called fantasias (without a theme), and indeed, all music that is not set to words."[182] He characterised instrumental music as being open to a "pure" appreciation of beauty just as one appreciates nature, which he saw as a personal aesthetic view rather than based on reason.

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177 Donald A. Hodges. *A Concise Survey of Music Philosophy*, (Taylor & Francis: New York, 2016), 131.
178 Hegel, *Aesthetics: Lectures on Fine Art*, Vol II, 956, quoted in Benson, Bruce Ellis. *The Improvisation of Musical Dialogue: A Phenomenology of Music*, 18.
179 Fétis, *La Revue Musicale* 2 (1828): 607-8 in Mary Hunter. "'The Most Interesting Genre of Music': 53–74.
180 Tracy B. Strong, "Rousseau: Music, Language, and Politics." In *Speaking of Music: Addressing the Sonorous*, ed. Keith Chapin and Andrew H. Clark (Fordham University, 2013). 86-100.
181 Donald A. Hodges. *A Concise Survey of Music Philosophy*, 127.
182 Kant from the Critique of Aesthetic Judgement, eds. Ruth Katz and Carl Dahlhaus. *Contemplating music: source readings in the aesthetics of music*, volume 1: Substance, (Pendragon press, 1993), 297.

Kant goes on to argue that the union of taste with reason results in "the beautiful and the good", which “stands to gain by this combination of intellectual delight with the aesthetic.”[183]

Notation in the composer’s voice

The high-flown rhetoric of Enlightenment and Romantic ideals did not help performers decide technically how to play the “dramatic” scores of composers. Baillot took up the challenge of explaining to students in *The Art of the Violin* how to combine taste with reason. He explored the technical aspects of music, but also explained how the performer might realise the intention of a composer and transmit the emotional content of the music to listeners. He set out techniques on how to imbue music with its essential emotion, for example, by taking on mood identities or characters. His scheme involved a classification of musical moods: “Musical character can be divided into four principal characters which serve as the source of the others, and which correspond naturally to the four ages of life and the general progression of the human soul.”[184]

In a table titled “Principal Accents That Comprise Musical Character”, he listed some basic characteristics including Simple, Naive, Vague, Undecided, Passionate, Dramatic, Calm, and Religious.[185] He explained how to render such moods in excerpt examples from Beethoven, Onslow, Mozart, Mendelssohn and Boccherini: “Render the character of the music with the accent appropriate to it and you will know how to move the listener; neglect this accent or render it falsely, and even the most clear-cut piece will lose its effect.”[186]

Baillot’s set of published 24 etudes include descriptive directions such as *lacrimoso, funebre pomposo, tenebroso, affectuoso, and scintillante*. These suggest the study approach that Baillot was trying to encapsulate, where not only technique is to be studied but an ability to portray varied emotional states. Students could study and assimilate these rhythms and figurations for the particular emotional states explored in the new notated scores. It is interesting to consider the idea of an ”emotional etude” as a study device.

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[183] Kant from the Critique of Aesthetic Judgement, 298.
[184] Baillot, *The Art of the Violin*, 351.
[185] Baillot, *The Art of the Violin*, 355.
[186] Baillot, *The Art of the Violin*, 352.

With the shift from Classical to Romantic styles, the role of the performer was also undergoing a transformation. As Clive Brown points out, Baillot knew that Classical violinists produced great performances by adding their own effect, nuance and ornamentation. In contrast, composers of the Romantic era increasingly expected musicians to produce great performances by following the composer's fully notated and dramatic scores.[187] However the performer was also expected to seek psycho-spiritual communion with the composer and the work, which did demand interpretive powers as to the style and expressivity of the score.[188]

Baillot was a leading interpreter of the different compositional/aesthetic styles of composers past and present and their different forms of musical notation. He described Corelli and Tartini as providing a "canvas" for Adagios but that fast movements were notated more fully. He referred to his Paris Conservatoire colleagues, Rode and Kreutzer, as continuing the tradition of embellishing Adagios, such as those of Viotti, and he discussed contemporary composers, Mozart, Haydn and Beethoven, who notated their scores very fully.[189]

Baillot came to the rescue with encouragement and practical guidance on how to play both old and new music. He contrasted the principles and methods of violin playing from the older Baroque and Classical repertoires, where performers had to use their own judgement, with performance in line with the newer fashion for more prescriptive and expressive scores. Baillot remarked of the composers of his day as opposed to the past (in his distinctive prolix style):

> This tendency towards the dramatic style was to give rise to the need to increase the number of signs and to notate every inflection in order to correspond as closely as possible to the wishes of the composer. This is what modern composers have done and this is what makes music written before this era much more difficult to perform and interpret well: we stress this point in order that students may not be in any way discouraged at the prospect of the large number of works where the absence of signs makes an appeal to their intelligence which is bound to turn out to their advantage if they will only take the trouble to deepen their studies.[190]

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187 Clive Brown and R, Norrington*, Classical and Romantic Performing Practice 1750-1900.* (Oxford: Oxford University Press, 1999), 63.
188 Mary Hunter, "The Most Interesting Genre of Music", 370.
189 Baillot, *The Art of the Violin*, 162.
190 Baillot, *The Art of the Violin,* 162.

Lydia Goehr argues that the switch to extensively notated music led to perceiving the work or fixed score as an object in itself, similar to notions around objects of fine art. Music also was ascribed a more significant spiritual/cultural role in society so that music "began clearly to articulate its need for enduring products - artefacts comparable to other works of fine art."[191] Baillot did not reify the spirit of a work, however, or regard the instructions of the composer as sacred, or precise notation as a straightjacket for the performer. While he was concerned about potential loss of creativity for the performer due to the increasing exactitude of notation, he thought it could be reconciled:

> The violinist can avoid this unhappy effect by studying old music and never losing sight of it; this always leaves open a wide field open to his imagination.. . . " [192] "An abundance of signs is favourable to music in that it can prevent many false readings and can serve as a guide to those who could not do without them, but it can end up extinguishing the genius of performance which delights in divining and creating its own way.[193]

This approach resonates with today's post-modern world with its variety of approaches to the same text. A musician might appropriate, re-contextualise, reinterpret or adhere to tradition. My view is that allowing a musician license to put his/her stamp upon the performance keeps music-making alive and vibrant. This was Baillot's philosophy when he encouraged students to develop their own personalities. As Mahler said, "Our duty is to pass on the flame, not to store the ashes."[194] The modern dilemma remains on how to revisit historical works with freshness while remaining faithful to the spirit. By not reifying the notated score we leave room for interpretation that has meaning for our listeners and times.

Baillot as champion of new works

Baillot's annual chamber music series, which presented many new works to the Parisian public, is a testament to his role as a leading performer and interpreter. Between 12 December 1814 and 4 April 1840, Baillot organised 154 concerts.[195] These became an institution and attracted an audience of many hundreds to each concert. In his concert series,

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[191] Goehr, "Musical Meaning: Romantic Transcendence and the Separability Principle.", 152.
[192] Baillot, *The Art of the Violin,* 287.
[193] Baillot, *The Art of the Violin,* 287.
[194] Barney Zwartz, "Norwegian violin virtuoso Henning Kraggerud joins the Australian Chamber Orchestra," *Sydney Morning Herald*, August 25, 2017, http://www.smh.com.au/entertainment/music/norwegian-violin-virtuoso-henning-kraggerud-joins-the-australian-chamber-orchestra-20170817-gxyn09.html
[195] Paul David, et al. "Baillot, Pierre."

Baillot is credited with introducing Beethoven to the Parisian public,[196] [197], although it took twenty years for these audiences to warm to this composer.[198] In the year of Beethoven's death, 1827, the programming of his chamber works still relied mainly on Baillot's chamber series.[199] Baillot premiered Beethoven's Violin Concerto in Paris in 1828, which, since its premiere in 1806, had received only one performance (in Berlin in 1812). Passages from the concerto appear in *The Art of the Violin*, a testament to Baillot's appreciation of both Beethoven and his violin concerto.[200] While the earlier music of Gluck, Rossini and Haydn had paved the way to the musical exploration of human emotional states,[201] Beethoven remained a difficult and radical composer for audiences to understand and appreciate.

Baillot also is credited with popularising chamber music through his concert series. A more ascetic form than opera, chamber music required an audience to listen actively without the distraction of lyrics, costumes and props: "The musical work was perceived no longer as an oration, but rather as an object of contemplation, a potential catalyst of revelation accessible to those who actively engaged the work by listening with creative imagination."[202] The importance Baillot accorded to chamber music is reflected in his letter dated 21 December 1838 to Cherubini, then Director of the Conservatoire, which requested Cherubini to approve chamber music as a Conservatoire course. This was denied at the time, but ten years later Baillot's own son, René, was appointed the first Professor of Chamber Music.[203]

Baillot benefited from the support of influential figures on the Parisian music scene, notably music critic and musicologist François-Joseph Fétis (1784-1871), also a Professor at the Paris Conservatoire from 1821. Fétis regularly promoted Baillot's concert series and performances in the music journal, *La Revue Musicale*. France's preeminent music journal throughout most of the nineteenth century, it covered opera, chamber music and virtuoso concerts, as well as musical activities at the Paris Conservatoire. Fétis left us a picture of cultural events of the time through his reviews. For example, in a review of a concert in 1827, he wrote of Baillot:

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[196] Weber, *The Musician as Entrepreneur,* 151.
[197] James H. Johnson, "Beethoven and the Birth of Romantic Musical Experience in France." *Nineteenth Century Music* 15, no. 1 (1991): 24.
[198] Johnson, "Beethoven and the birth of Romantic Musical Experience in France", 23.
[199] Johnson, "Beethoven and the birth of Romantic Musical Experience in France", 24.
[200] Boris Schwarz, "Beethoven and the French Violin School." *The Musical Quarterly* (44, no. 4, 1958), 442.
[201] Johnson, "Beethoven and the birth of Romantic Musical Experience in France," 29.
[202] Mark Evan Bonds, "Listening with Imagination: Listening to the Symphony in the Age of Beethoven,"33.
[203] Baillot, *The Art of the Violin*, xix.

> Moving in the same evening from Boccherini to Mozart, and from the latter to Beethoven and then Haydn, he [Baillot] is soft and naive with the first, melancholic and passionate with the second, spirited with the third and noble with the last. An endless variety of bowing adds to the delicate nuances the charm of a perfect performance.[204]

Fétis claimed that chamber music was Baillot's forte: "In the concerto, in solo, Mr Baillot is a great artist: in chamber music he is unmatched".[205] Fétis over the years continued to praise Baillot extravagantly as a performer and for his taste and interpretive skills:

> To this great artist, especially, the glory belongs of having established in France the most brilliant violin school of Europe, not only by the pupils whom he has educated, but by the example which he has given of an admirable mechanical skill, and the most elevated style. His variety of bowing is prodigious; but in him skill is only a means of carrying out his inspirations, which are always profound or impassioned. Baillot shows all the vigor and elevation of his talent when he performs the music of the great masters, and when his audience sympathizes with his emotions. Nobody has analyzed the qualities of style suited to the performance of the music of the great masters so well as he; and it may be asserted that he has a greater variety than any other violinist; for in the same evening he will perform the quartettes, quintettes of Boccherini, Haydn, Mozart, and Beethoven; and each of these composers will have, in his hands, his appropriate character; and the hearer might almost think himself listening to different performers in succession.[206]

Regaining cultural significance

Baillot's appreciation of the nuances of different styles and traditions, and his expertise in performing works in the spirit in which they were conceived, has cultural resonance in today's world. It is fascinating to read the musings of a performer/teacher of this time grappling with changes in style and intentions. Baillot would agree, I think, with the view expressed in 2015 by Clive Brown in *The Conversation*:

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[204] François-Joseph Fétis, 'Soirées musicales de quatuors et de quintetti, données par M. Baillot', Revue musicale, vol. 1 (1827), p. 38., translated (cited Vandoros, *Pierre Baillot),* 51.
[205] Fétis, Revue musicale, vol. 1 (1827), p. 38 (cited Vandoros, *Pierre Baillot),* 17.
[206] Fétis, François-Joseph. *Music Explained to the World, or, How to Understand Music and Enjoy Its Performance.* United States eBook1842, (Boston, Mass.: Benjamin Perkins), 225.

> If classical music is to regain its cultural significance, musicians must engage with it more courageously, learning once more to read between the lines of the score. Only then will they recapture the full measure of freshness, beauty and excitement that composers expected their notation to convey to skillful performers and, through them, to the listener.[207]

Baillot's pedagogical material demonstrates the possibilities today for training well-educated and creative musicians, who can appreciate the philosophising and soul-searching of early Romantics as well as valuing earlier musical traditions. Being an interpretive performer with aesthetic sensitivity and a personal style, as Baillot encouraged, may put perfection at risk but keeps music-making exciting. As Adorno wrote:

> Perfect, immaculate performance in the latest style preserves the work at the price of its definitive reification. It presents it as already complete from the very first note. The performance sounds like its own phonograph record. The dynamic is so predetermined that there are no longer any tensions at all.[208]

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[207] Clive Brown, "We're Playing Classical music all wrong composers wanted us to improvise." *The Conversation,* January 14, 2015, http://theconversation.com/were-playing-classical-music-all-wrong-composers-wanted-us-to-improvise-36090

[208] Theodor w. Adorno, *The Culture Industry: Selected Essays on Mass Culture* (London: Taylor and Francis, 2001). Accessed January 24, 2018. ProQuest Ebook Central, 44.

CHAPTER FIVE. NEW TECHNIQUES FOR THE VIOLIN

Baillot, and the great violin virtuoso, Paganini, set a new technical standard for playing the violin in the early nineteenth century, according to David D. Boyden.[209] Further, Baillot's experimentation on the sound capacity of the violin had a major influence on expanding technical expertise. His exercises in *The Art of the Violin* set out standardised technical practice routines covering posture, scales, tone and other topics. My interest, however, is in Baillot's efforts to expand the violin's means of expression. Some of the techniques he explored would be viewed as radical even today. Baillot stated that "no art can remain stationary".[210] He recognised that new music by composers called for new techniques by performers: "Let us be careful not to remain always in the narrow path of routine, but to open to the new generation all the doors of the future; let us not in any way stop its momentum nor cool its ardour."[211] Accordingly, he championed new techniques for playing the violin: "It is, therefore, the function of genius to create new effects, the function of taste to regulate their use, and the function of time alone to sanction them."[212]

The early nineteenth century saw a renewed appreciation of virtuosity, reaching a peak with a cult of performers, such as Paganini, Liszt and Chopin, who all performed in Paris around the 1820s and 1830s. Spectacle, such as that provided by the violinist Paganini, called for extended techniques to impress audiences with virtuosity and flashy impact. Baillot understood that the fashions of the day demanded spectacle from soloists, but also warned about effects: "They are precious gems whose rarity determines their price; if they are abused even the least bit, they become an indulgence which ends up undermining talent."[213]

Baillot's offered advice on esoteric techniques but also offered some practical innovations. According to Stowell, Baillot was one of the first to recommend a shoulder rest, especially for younger players whose shoulders were not yet broad enough, and for women whose lighter clothes and off-the-shoulder styles offered little support, Baillot suggested the use of a

[209] David D. Boyden, et al. "Violin." *Grove Music Online*.
[210] Baillot, *The Art of the Violin,* 10.
[211] Baillot, *The Art of the Violin*, 11.
[212] Baillot, *The Art of the Violin,* 9.
[213] Baillot, *The Art of the Violin*, 378.

folded hankerchief or small cushion.[214] This sensible suggestion reflects practical innovation in order to achieve ease of musical expression.

Extended bow techniques

Baillot employed Enlightenment empirical thinking in exploring new techniques for sounding the violin, which were facilitated by the new and more flexible Tourte bow. The Collins dictionary defines: "Empiricism is the belief that people should rely on practical experience and experiments, rather than on theories, as a basis for knowledge."[215] A two-page *Adagio* written by Baillot included in *The Art of the Violin* (Fig. 5.1), astonishingly, is to be played on all four strings at once.[216] Highly experimental (even by today's standards) Baillot says to detach the hair of the bow from the stick, then, place the stick under the violin and the bow hair over the top of the strings. The hair and the stick then are held together tightly and all four strings are sounded together as a four-part harmony. He says of his "extended" bow technique that the violinist would have yet another means to add to the effects on the violin, and thus to increase the appeal of its harmony.[217] Baillot defends this procedure as manageable for any performer and adds that a musician should not regard such manipulation as an unworthy trick:

> Now we do not see in what way it would be unworthy of true talent to use such a procedure; it matters very little whether the bow hair is taut or slack, or whether the stick is placed under the violin instead of above the strings; the essential thing is to please and to move by means which have nothing bad in either their principle or their effect.[218]

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[214] Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, (Cambridge: Cambridge University Press, 1990), 43.
[215] https://www.collinsdictionary.com/dictionary/english/empiricism
[216] Baillot, *The Art of the Violin,* 414.
[217] Baillot, *The Art of the Violin*, 413.
[218] Baillot, *The Art of the Violin,* 413.

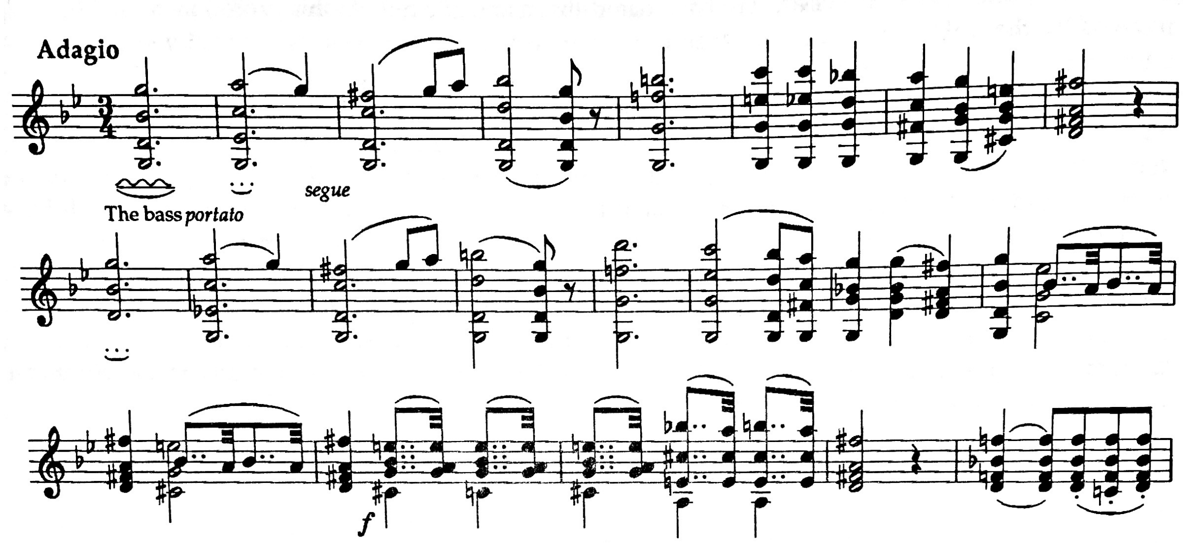

Fig. 5.1: Example of first couple of lines of the Adagio [219]

This bowing method is remarkable for its time and indeed for any time. I have yet to find a reference to a performance of Baillot's *Adagio*. However, I know more recently of successful attempts to play four strings at once with a modified bow.[220] For example, jazz violinist, Joe Venuti, used this technique, although he was probably unaware of Baillot's *Adagio*. Venuti was renowned in the 1920s and 1930s for this technique that earned him the nickname "Four String Joe."[221]

Baillot's *Adagio* demonstrates his willingness to explore new technical possibilities for the violin and to encourage exploration amongst his students. Such techniques, of course, now are common among contemporary composers who experiment with an array of extended techniques for the violin, including plucking and sliding along the strings, tapping on the wood, and adding new technologies. As these and the following technical explorations show, Baillot encouraged an empirical approach to technique in the service of personal and musical growth and a search for expression.

Extended fingering techniques

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[219] Baillot, *The Art of the Violin*, 414.

[220] Michael Bach, "Curved Bows for String Instruments" website, accessed 25 July 2016, http://www.bach-bogen.de/

[221] Paul Shelasky playing his violin on "Four String Joe" with The Rhythm Brothers, YouTube video, 1:58, posted by "PleasantValleyMusic", Published on 20 Sep 2009.
https://www.youtube.com/watch?v=Q_YISCe-EDg
Four String Joe, You Tube video, 2: 58, posted by "Joe Venuti's Blue Four – Topic",
Published on 10 Dec 2014, https://www.youtube.com/watch?v=CePWhS02UOw

Baillot knew he must prepare his students for the greater technical expertise required by the contemporary violin repertoire, since virtuoso performers, such as Paganini, had raised the standard. *The Art of the Violin* therefore includes exercises to help students surmount technical challenges by practising études of considerable difficulty. A comparison of the two treatises, *Méthode* and *L'Art du Violon,* shows how technique had evolved over the thirty years that separated their publication. The later treatise deals much more extensively with double-stops and chords, as well as left-hand pizzicati and harmonics. For example, Baillot explores the technique of pizzicato, reasoning that: "with pizzicato being employed frequently by modern composers, it is very useful to practice executing them well with the right hand."[222] The following example (Fig. 5.2) shows a complicated and virtuosic technical exercise in pizzicato designed to help the student become adept at these new techniques.

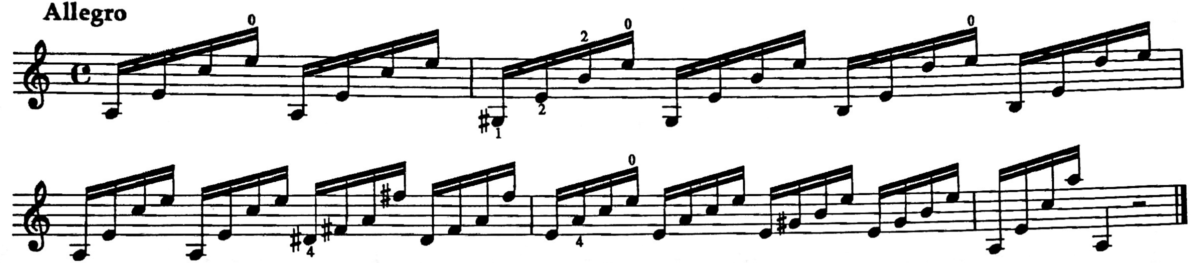

Fig. 5.2: Three notes plucked with thumb, and fourth note with index finger [223]

Exploration of scordaturas

Baillot's empirical approach to exploring effects are addressed in Chapter Twenty-four of *The Art of the Violin*: timbre, colours, intensity changes, and surprises. He recommended placing a piece of paper on a second violin in order to feel the vibrations a unison tuning can produce if played on the first instrument.[224] Harmonics and artificial harmonics are described in tables on vibrating sections of string and harmonic series with a scientific bent.[225]

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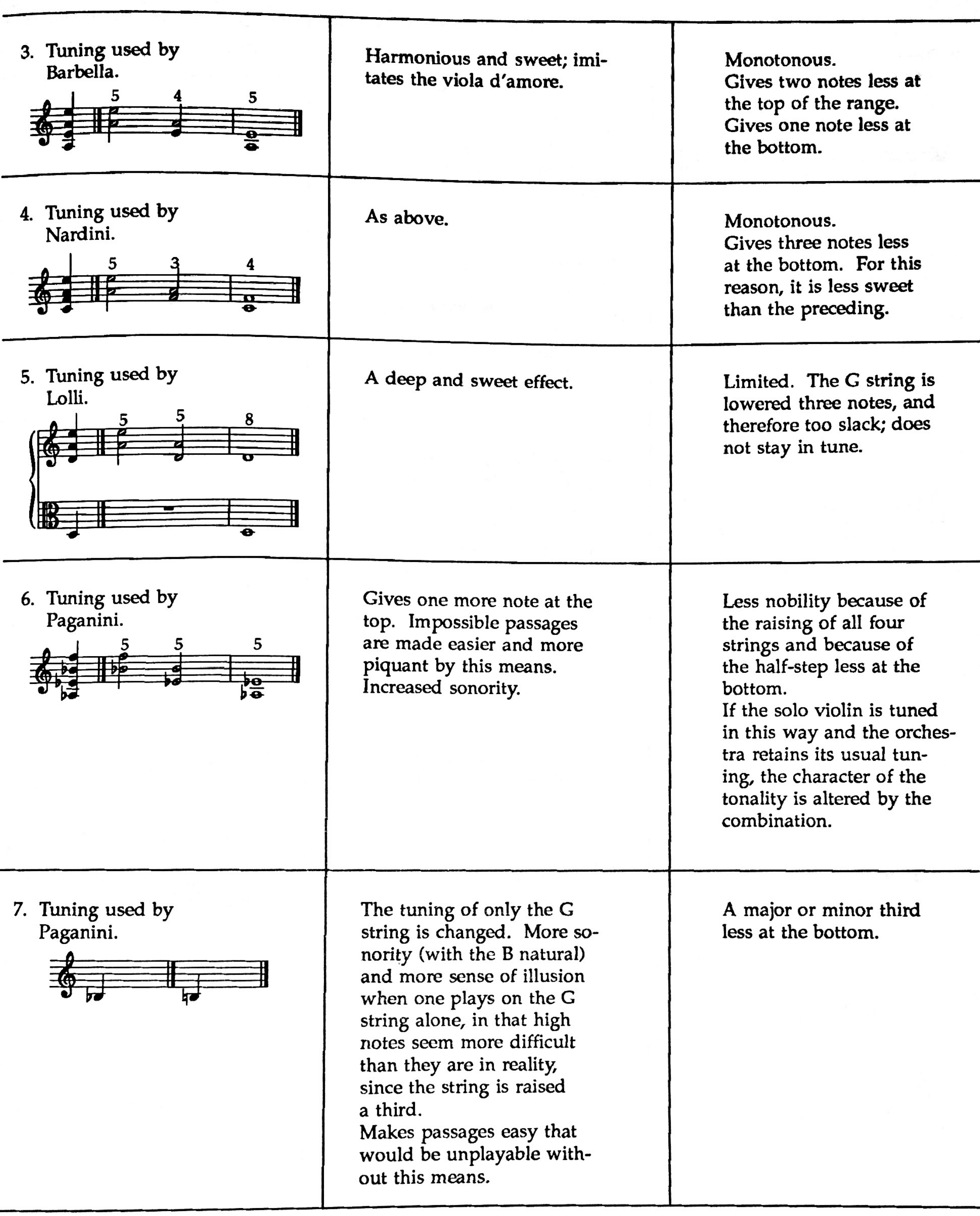
[222] Baillot, *Art of the Violin*, 223-24.
[223] Baillot, *The Art of the Violin,* 408.
[224] Baillot, *The Art of the Violin,* 379.
[225] Baillot, *The Art of the Violin,* 397.

Chapter Twenty-four devotes 27 pages to different tuning combinations or *scordatur*a with a table setting out the advantages and disadvantages of each scordatura.[226] Literally Italian for "mistuning", this term refers to tuning a stringed instrument differently from the standard tuning, in order to allow special effects or unusual chords or timbre. This effect was used by earlier violinists, notably Biber in his *'Mystery'* or *'Rosary' Sonatas* (c.1676), and also by violinists such as Uccelini, Bononcini, Pachelbel, J.H. Schmelzer, Nardini, Lolli, Tartini, and by Vivaldi in some of his violin concertos (Op. 9, no. 6 and 12). Corrette was the first Frenchman to introduce scordatura in published violin music ('Pièces à cordes ravallées' in *L'école d'Orphée*, 1738).[227]

Baillot's treatise included this exploratory tuning guide to encourage the spirit of experimentation, which was not common in violin methods of the time or even in later texts. As a teaching guide the *scordatur*a are a great aid to escaping a more rigid tuning framework and for trying new possibilities in an improvisatory manner. The variety in tuning and different sound possibilities can be seen in Fig. 5.3. For example, the number 4 tuning example used by Nardini tuned the G string up a fourth, quite an extreme register change, and instead of fifths between strings this tuning suggests a fourth, a third and a fifth.

226 Baillot, *The Art of the Violin,* 416-443.
227 Boyden, David D., Robin Stowell, Mark Chambers, James Tyler, and Richard Partridge. "Scordatura." Grove Music Online. Accessed 25 January, 2018. http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041698.



3. Tuning used by Barbella. 5 4 5	Harmonious and sweet; imitates the viola d'amore.	Monotonous. Gives two notes less at the top of the range. Gives one note less at the bottom.
4. Tuning used by Nardini. 5 3 4	As above.	Monotonous. Gives three notes less at the bottom. For this reason, it is less sweet than the preceding.
5. Tuning used by Lolli. 5 5 8	A deep and sweet effect.	Limited. The G string is lowered three notes, and therefore too slack; does not stay in tune.
6. Tuning used by Paganini. 5 5 5	Gives one more note at the top. Impossible passages are made easier and more piquant by this means. Increased sonority.	Less nobility because of the raising of all four strings and because of the half-step less at the bottom. If the solo violin is tuned in this way and the orchestra retains its usual tuning, the character of the tonality is altered by the combination.
7. Tuning used by Paganini.	The tuning of only the G string is changed. More sonority (with the B natural) and more sense of illusion when one plays on the G string alone, in that high notes seem more difficult than they are in reality, since the string is raised a third. Makes passages easy that would be unplayable without this means.	A major or minor third less at the bottom.

Fig 5.3: Examples of scordaturas [228]

[228] Baillot, *The Art of the Violin*, 417.

In *Etude Number 14*, the G string is de-tuned and descends by semitones to a D natural before returning to E-flat. The G string is played alone, without any fingered notes, as a way of introducing the de-tuning technique to the student. In *Etude Number 15* (Fig. 5.4), the G string is de-tuned down a semitone to F-sharp and then used as a drone note for double stops and as the bottom note in arpeggios.

In his *Etude Number 23* (Fig. 5.5) a cadenza-like passage is introduced by tuning the *g* string downwards through semitones to *d* (while playing), persisting with the tuning adjustments until the completion of the cadenza.

Fig. 5.4: Etude Nr. 15 [229]

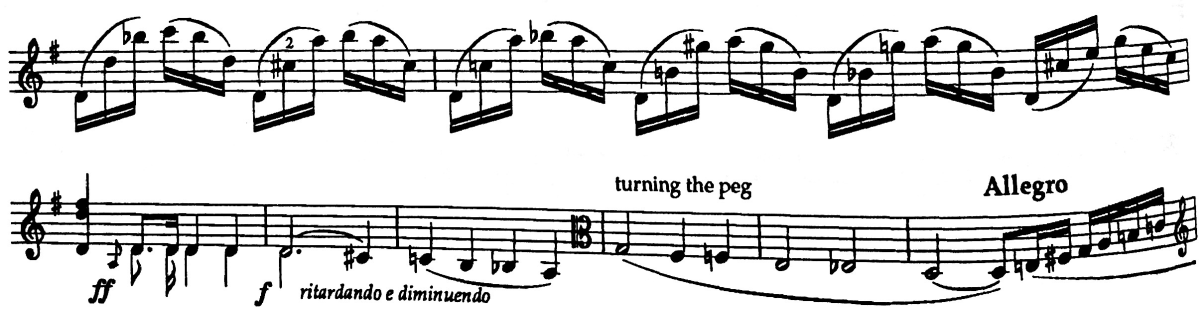


Fig. 5. 5: Etude Nr. 23 [230]

In the final section on *scordatura* progression, fingers are used on the de-tuned string, both as single notes and as double stops, representing a full application of the technique.[231]

Baillot also set out enharmonic scales in different fingerings for the violin; for example, E flat major and D# major use a different set of fingering for contrasting coloured tuning. [232] He

[229] Baillot, *The Art of the Violin,* 439.
[230] Baillot, *The Art of the Violin,* 442.
[231] Baillot, *The Art of the Violin*, 443.
[232] Baillot, *The Art of the Violin,* 41.

encouraged his students to explore "all the different keys and their delicate nuances",[233] and regarded the "diversity of their colours an inexhaustible source of means of expression."[234]

Tartini tones

Another surprisingly progressive section, in Chapter Twenty-four, addresses differential tones as an effect, first explored by Tartini and now dubbed "Tartini tones", and here extended by Baillot. He described it as a remarkable effect and an "isolated fact", almost a scientific observation.[235] By playing two notes with a very full tone the conjunction of the sound waves results in a third lower tone (Fig. 5.6). Baillot suggested his own innovative touch: placing a metal key, measuring 4.26-5.33 inches and weighing just over two ounces, near the bridge on the side of the G string. He gave an example of the different tones produced, and included two short works with a resulting differential tone bass line, and a short caprice by Fiorillo. Baillot wrote proudly: "It is quite possible that it might someday become part of a general system."[236]

Fig. 5.6: Tartini tones [237]

Baillot certainly kept an open mind as to different means of expression and experimented with technical possibilities in the service of new musical directions, such as his four-note *Adagio*. The spirit of exploration shown by Baillot in *The Art of the Violin* now is increasingly adopted. Many composers today in their experimental scores ask performers to explore and master unusual techniques.[238] Performers are called upon to use such techniques

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[233] Baillot, *The Art of the Violin,* 75.
[234] Baillot, *The Art of the Violin,* 276.
[235] Baillot, *The Art of the Violin,* 409.
[236] Baillot, *The Art of the Violin,* 409.
[237] Baillot, *The Art of the Violin,* 409.
[238] a wide array of extended techniques and many composers and works that have applied them is given in: Patricia Strange and Allen Strange, *The contemporary violin: extended performance techniques* (Lanham: Scarecrow Press, 2003.)

to interpret and bring new and unheard scores to life. Patricia Kopatchinskaja, a top performing violinist of our day, says of performing new scores and experimental contemporary works: "I like to try out, discuss and play new pieces, preferably while the ink is still wet and no 'experts'or rigid traditions impede freedom."[239]

[239] "Why & How by Patricia Kopatchinskaja", Patricia Kopatchinskaja website/blog, Accessed January 25, 2018. http://patriciakopatchinskaja.com/whyhow-patkop.html

CHAPTER 6. BAILLOT AS ENTREPRENEUR

In *The Art of the Violin*, Baillot gave valuable career guidance to students on how to survive and thrive as professional musicians. The career roles he discussed are surprisingly similar to those open to violinists today: teacher, soloist, chamber musician, orchestra member, composer, conductor or accompanist (for pianists, singers, dancers, opera etc). A musician might choose to specialise in one area or pursue several areas: "Happy is the artist who is well enough gifted by nature to unite within his personality all the qualities required by these diverse aspects of violin playing!"[240] As Schoenbaum writes, Baillot considered the education role of a Conservatory was "to establish a foundation, not set limits."[241]

Baillot reflected on the necessity for professional musicians, then as now, to continue to improve as performers, to take entrepreneurial risks, but also to seek financial security. In late eighteenth-century France, with its society in a state of flux, and with old forms of patronage swept away, musicians had to chart their own career trajectory and seize opportunities as these arose. The role of a musician was changing from that of servant to a baron or bishop to that of a more independent trade or profession in an open market, which therefore required musicians to promote themselves and to find employment.[242] In a letter dated 6 October 1796, Baillot approvingly described the growing music-making in post-Revolutionary France that later led the new middle classes to finance concert going: "Every tiny circle has turned into a concert society, every table into a piano, every woman into a musician, every man into a little Garat."[243]

With the advent of the nineteenth century, the status of composers and musicians was rising in the wake of Enlightenment and Romantic ideals and the growth of the middle-classes, including new patrons such as wealthy merchants and industrialists. Lydia Goehr discusses the changing social status of composers, no longer in service to the powerful but "independent masters and creators of their art."[244] Being flexible enough to adapt to new situations and to create a career path made the life of a portfolio musician a realistic

[240] Baillot, *The Art of the Violin*, 468.
[241] David Schoenbaum, *A Social History of the World's Most Versatile Instrument*, (W.W Norton: New York, 2013), 306.
[242] McClellan and Trezise. "The Revolution and Romanticism to 1848", 119.
[243] Pierre-Jean Garat was a renowned French singer of the time. Mongrédien, *French Music,* 227.
[244] Lydia Goehr, "After 1800: The Beethoven Paradigm." In *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, 206.

possibility. Baillot proved this and his treatise addressed this way of thinking. Musical possibilities had opened up dramatically by the early nineteenth century. For example, Jean Mongrédien has described the wave of concert-going, citing an editorial in the *Journal de Paris* 30 May 1812: "'O my God, will this Holy Week ever come to an end?' a resident of old Paris would probably ask when confronted with the countless musical events that inundate us this year."[245]

This fluidity had some disadvantages for musicians, however, as Rink points out that there were no "generally acknowledged forms of training, technical accomplishment, promotion, and hierarchy, for music was long to remain a profession singularly lacking firm career lines of accreditation and advancement".[246] Life for many musicians, remained unpredictable. Being able to build a life around music might involve non-musical as well as musical employment situations. As Schoenbaum writes in his chapter on the changing social history of the violin in the nineteenth century: "Demography, economic development, discretionary income increases, urban growth, social diversity, developing tastes, civic vanity, conspicuous consumption, entrepreneurial zip, and musical genius did their part, too."[247]

This chapter discusses Baillot's views on entrepreneurship: how to be a promoter, programmer and presenter of concerts. These views reflected the substantial experience he gained from his tours throughout Europe, and especially from his experience of running his Paris-based chamber music concerts. These sections in *The Art of the Violin* remain useful reading for today's competitive world of concerts. Music groups and organisations today must concern themselves with packaging a concert theme, presenting an innovative and newsworthy performance, incorporating various forms of media, and creating interest and excitement around the event – all in order to attract an audience. Being an entrepreneur now, just as then, requires innovative ways of creatively presenting music and engaging with the public. Baillot was prepared to take creative risks, for example, setting up a new genre of chamber music concerts. His search for musical growth gave him a unique edge as performer, and as a concert promoter he sought to inspire his audience with new rather than only familiar and standard approaches to music. As Adorno writes of the mass market:

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[245] Mongrédien, *French Music,* 234.

[246] John Rink, "The Profession of Music.", *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson, 55. The Cambridge History of Music. (Cambridge: Cambridge University Press, 2001 (from (Ehrlich, Music, p. 31).

[247] David Schoenbaum, *A Social History of the World's Most Versatile Instrument*, 329.

> The sacrifice of individuality, which accommodates itself to the regularity of the successful, the doing of what everybody does, follows from the basic fact that in broad areas the same thing is offered to everybody by the standardized production of consumption goods.[248]

Baillot as concert promoter

Musicians in early nineteenth-century France had to be resilient to survive the turbulent times after the French revolution. France's government lurched from revolutionary councils, to constitutional monarchy, to republic, to empire, and back again to monarchy (see Chapter Two). For example, in the eventful year 1814 when Baillot began his chamber series, Napoleon abdicated and was exiled to the island of Elba, and the Bourbons were restored to power under Louis XVIII. Musical life also was in upheaval. The Conservatoire for example, closed during the first two years of the Bourbon Restoration, reopening in April 1816 under a new badge (temporarily) as the *École Royale de Musique*. Presumably its staff had to find other ways to earn a living in those years of closure (for example, Baillot decamped to Moscow). It is impressive that Baillot was able to establish and then run his concert series for nearly thirty years through such tumultuous times.

The growth in public concerts rested on the rise of a middle class able and willing to pay for entertainment and culture, and such concerts offered opportunities for entrepreneurial musicians. With the breakdown of rigid social stratification in France, the aristocracy mingled with wealthy members of the growing bourgeoisie and chamber music concerts were able to attract both social classes. The middle classes attended the public concerts as did the remaining aristocracy who also liked to patronise music-making in private salons. Baillot had the skills and graces to move within higher echelons of society given his early years of experience in serving nobility and officialdom. Musicians as entrepreneurs, then as now, had to be skilled in mixing with the wealthy and influential as well as ticket holders from the stalls. Baillot saw concerts as a democratising and civilising force in taking chamber music out of the elite salon atmosphere into a more public space.[249] Fauquet cites Baillot as saying that chamber music was "a privileged mode of sociability, diverse in practice, that brought together amateurs and artists as well as bourgeoisie and aristocrats."[250] Baillot regarded his

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[248] Adorno, *The Culture Industry: Selected Essays on Mass Culture*, 40.

[249] Mongrédien, *French Music,* 247.

[250] Joel-Marie Fauquet, "Chamber Music in France from Cherubini to Debussy" in Stephen E. Hefling (ed.) *Nineteenth Centry Chamber Music*, (New York: Schirmer, 1998), 287.

chamber music series also as a cultural alternative to virtuosic spectacles and lyric theatre amongst the bourgeoisie.[251] Weber described the range of subscribers to Baillot's concert series as including counts, dukes, a company director for mill and blast furnaces and bankers.[252]

Baillot's major entrepreneurial achievement was the establishment in Paris of his long-running and influential chamber music series from 1814 through to 1840. According to Louise Goldberg, Baillot credited himself with being the first to use the term "musique de chambre".[253] Trezise asserts that Baillot "organised performances that helped transform chamber music from an amateur pastime into a body of work intended for serious contemplation."[254] He is credited with establishing the genre of chamber music for the public in France and his concerts became significant and regular musical events in Paris.[255] The idea of public chamber music concerts, in effect a chamber music appreciation society, was innovative for its time. Baillot's concert series established a repertoire for instrumental chamber music as part of regular concert-going.

In his three years in Moscow from 1805 to 1808, Baillot organised chamber music in a series of 16 concerts, each for 200 or so members of the aristocracy.[256] Perhaps this series sowed the seeds for his future entrepreneurial activities and suggested that such a series could be a success in Paris.

The Paris concert series repertoire included chamber works by Boccherini, Haydn, Mozart, Beethoven, Onslow, Viotti and Baillot, as well as occasional works by Rode, Kreutzer, Reicha, Tartini, Cherubini and others.[257] Concerts often began with a quartet by Boccherini and ended with a work of Baillot and chamber works by Haydn or Mozart. By the late 1820s the custom was to clap and call out after every work so that "the enthusiasm never ceased bursting out from every part of the hall".[258] Joël-Marie Fauquet's list of Baillot's programmes numbers in total 154 concerts over 26 years. Boccherini's name appears the most at 222

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[251] Fauquet, *Sociétés de musique de chambre*, 33, quoted in William Weber, *The Great Transformation of musical Taste*, 120.
[252] Weber, *The Great Transformation of musical Taste*, 131.
[253] Baillot, *The Art of the Violin, xviii.*
[254] McClellan and Trezise. "The Revolution and Romanticism to 1848", 119.
[255] McClellan and Trezise. "The Revolution and Romanticism to 1848", 119.
[256] Georges Foucher, *Treatise on the History and Construction of the Violi*n, 57.
[257] Baillot, *The Art of the Violin*, xviii.
[258] James H. Johnson and Societies American Council of Learned. *Listening in Paris: A Cultural History*. Vol. 21, (Berkeley: University of California Press, 1995), 204.

times, Haydn comes second with 166 performances, then Baillot himself with 125, followed by Mozart with 122, and Beethoven with 109.[259]

The concert series were built upon the quartet and the ensemble both directed by Baillot, plus his own solo performances. In addition over the years Baillot invited an impressive group of performers, including Chopin, Hiller, Kalkbrenner, and John Field among many others.[260] An array of chamber music combinations offered musicians possibilities to interact with other musicians, as well as presenting the audience with an array of performers. As many musicians will attest, playing chamber music in different combinations is one of the highlights of musical interaction, and offers a chance to develop as a musician. The high level of sociability as well as musical exploration is a hallmark of chamber music and the reason it is popular amongst amateurs and professionals alike.

The popularity of the series and the growing audience led Baillot to move his concerts in 1830 to the Hôtel de Ville, a large hall that seated seven hundred.[261] Mongrédien writes on the impact of the series on the development of chamber music appreciation: "Nothing of this kind had ever before been seen in the history of concert-going in France."[262] There are records of many musical luminaries attending these concerts. The Mendelssohn family, for example, were early subscribers including Felix's aunt Henriette, and Baillot also coached Felix and Fanny in the performance of chamber music. [263] Henriette wrote of Baillot in 1916: "You know Baillot's sensitive face, this expression remained as long as he spoke of Fanny and Felix, and we spoke of no one else."[264]

Introducing Beethoven to Paris audiences

Musicologists have concentrated upon the part Baillot played in introducing the works of Beethoven to Paris audiences, as Beethoven's popularity in Paris largely rested on this chamber music series.[265] We owe accounts of the time to Sauzay (Charles Eugène *Sauzay,* 1809–1901) who was a student of Baillot, later his son-in-law, and who went on to teach Carl

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[259] Vandoros. *Pierre Baillot*, 43.
[260] B. François-Sappey, "Pierre Marie François de Sales Baillot," 154.
[261] James H. Johnson, Listening in Paris (Berkeley, 1995), p. 264.
[262] Mongrédien, *French Music,* 249.
[263] R. Larry Todd, *Mendelssohn*, (Oxford: Oxford University Press, 2003), 35.
[264] R. Larry Todd, *Mendelssohn*, 35.
[265] Johnson, "Beethoven and the Birth of Romantic Musical Experience in France," *Nineteenth Century Music* 15, no. 1 (1991): 24.

Flesch. Baillot introduced the late quartets of Beethoven in his chamber music concerts, with the music performed by his own quartet. Baillot founded his *Quatuor Baillot* in 1814 and remained as leader and first violinist although other members changed over the years. That this was the dominant quartet in Paris is suggested by the fact that another professional string quartet was not founded in that city until 1830.[266]

The first performance of a Beethoven quartet by Baillot was the Opus 18 quartets in 1814. Baillot in fact formed his quartet specifically to perform these works.[267] However it took twenty years for Beethoven's music to be considered musically accessible by Parisian audiences.[268] In the year of Beethoven's death, 1827, the programming of his chamber works still relied mainly on Baillot.[269] Bizet wrote of a concert organised by Baillot in 1829:

> The other day I heard one of Beethoven's last quartets. M. Baillot performed it during one of his soirées. I hurried there to see what effect this unbelievable work would have on the audience. There were nearly three hundred people present; about six of us found ourselves over-come by the truth of the emotion we experienced, but we were the only ones who did not find this composition absurd, incomprehensible, and barbarous.[270]

While Baillot was convinced of Beethoven's genius, the Paris public was not as appreciative and Baillot was forced to give up playing the works for several years until the audience was ready.[271] Baillot performed the first public performance in 1829 of Op 131, eleven months after its world premier.[272] Baillot's commitment to these late great chamber works of Beethoven had to take second place to his need to please the paying public, but Baillot did lay the foundation that his protégés later built upon in programming their concerts.

Sauzay, in his memoirs, described himself as one of the "jeunes révolutionnaires de 1830" who dreamed of performing Beethoven's ninth symphony and the late quartets once an audience could be persuaded to listen. Other musicians influenced by Baillot also recognised

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[266] Ora Frishberg Saloman, *Listening Well: On Beethoven, Berlioz, and Other Music Criticism in Paris, Boston, and New York*, *1764-1890*, (Peter Lang: New York, 2009), 75.
[267] Robin Stowell, *The Cambridge Companion to the String Quartet*, (Cambridge: Cambridge University Press, 2003), 51.
[268] Johnson, "Beethoven and the birth of Romantic Musical Experience in France", 23.
[269] Johnson, "Beethoven and the birth of Romantic Musical Experience in France"., 24.
[270] Hector Berlioz, Pierre Citron, Frédéric Robert, and Hugh J. Macdonald. *Correspondance Générale*. (Paris: Flammarion, 1972.) 1:244.
[271] Baillot, *The Art of the Violin,* xix.
[272] Baillot, *The Art of the Violin,* xix.

the genius of Beethoven. François Antoine Habeneck (1781-1849), another student of Baillot, in 1828 established his concert series, *Société des concerts du Conservatoire*, which he ran for 20 years, and which in 1828 performed Beethoven's *Eroica Symphony*.[273] This was belated recognition given that Beethoven had written the symphony in 1806 dedicated to the Emperor Napoleon, who he hoped would inspire European humanist and egalitarian principles.

Programming and presention

Baillot's *The Art of the Violin* is one of the only violin manuals that explains how to appeal to an audience in programming and successfully presenting a concert. Baillot drew on his long experience as a concert promoter in explaining the planning and the skills required. Contemporary readers of *The Art of the Violin* can gain some sense from Baillot's florid prose of the charm, elegance and sophistication that he brought to his task as charismatic promoter of his own concert series: certainly a crucial entrepreneurial skill at the time and a necessity to this day. Audiences continue to engage with charismatic performers and establishing a connection with the persona of a performer remains a much appreciated quality. The success of a programme also relies on the audience connecting with and comprehending the works.

Baillot knew that a successful entrepreneur had to search for ways to engage an audience. In Chapter Twenty-five he wrote: "The most important point, we feel, is the choice of pieces. Experience alone can lead the artist to that which is most suitable both to his type of talent and to an audience."[274] In particular, he thought that an audience will always be moved by what is beautiful and described the successful performer of the day as: "the Artist of the nineteenth century, a man with a passion for everything that is beautiful, for everything that is true."[275] How to transmit this passion to an audience relied not only on the actual performance but required additional ways to succeed in concert presentation.

In an unusual section for a violin teaching manual, Baillot explained in Chapter Twenty-five how to prepare for and present a performance: "It is not enough for the artist to be well prepared to play in public, it is equally necessary for the public to be prepared for what is

[273] Johnson, "Beethoven and the birth of Romantic Musical Experience in France", 25.
[274] Baillot, *The Art of the Violin*, 462.
[275] Baillot, *The Art of the Violin*, 13.

going to be performed."[276] He advised that a performer should offer a verbal introduction to set the scene and put the audience at ease, and putting on his pedagogue's hat, he thought it important to explain the music:

> The advantage of this introduction is to prevent most of the listeners from being lost in the uncertainty presented by the very nature of instrumental music. It gives them a point of reference that permits them to follow the form and development of the *musical idea* with more ease and interest.[277]

He wrote that it is crucial to "render the public attentive through a speech that will put it, without it being perceived, in a suitable condition of the soul so as to receive lively and profound impressions."[278] To this end, the performer should draw on some verbal tactics: "any historical fact, a date, a word, an anecdote, an observation have the greatest influence on the destiny and success of a piece of music."[279] Baillot lamented that great works can be unappreciated while mediocre works can be a big success when presented "through the prism of imagination."[280] He explained how a programme theme, introduction and setting for the music can serve the same function as in the fine arts, such as a façade to an architecturally impressive building, or a pedestal for a piece of sculpture, or an ornate frame for a painting.[281]

The programming formula often used by Baillot was to end the concert with a composition of his own featuring himself as the performer. Clearly he understood the drawing power of the cult of the performer, as he was a dominant figure in Paris and in his concert series; for example, unusually for the times he stood upright as leader while the members of his chamber group remained seated.[282]

A concert promoter also has to be an administrator and accountant. That Baillot was good at this can be seen from the meticulous book-keeping he maintained on the running of his concert*s*. In his accounts of the concerts given by Baillot, *Séances de quatuors et quintettes de Baillot*, Fauquet provides a surprisingly detailed report on Baillot's meticulous records

[276] Baillot, *The Art of the Violin*, 463.
[277] Baillot, *The Art of the Violin*, 463.
[278] Baillot, *The Art of the Violin*, 258.
[279] Baillot, *The Art of the Violin*, 259.
[280] Baillot, *The Art of the Violin*, 464.
[281] Baillot, *The Art of the Violin*, 465.
[282] Edward Klorman, *Mozart's Music of Friends: Social Interplay in the Chamber Works*, (Cambridge: Cambridge University Press, 2016), 51.

that contained tables of budgets for expenses, hall hire, payment of performers, lighting and printing costs.[283] Baillot also recorded concert dates, the programme summary, the names of the performers, the concert halls hired, audience numbers, and numbers of complimentary and subscriber tickets. His business model involved paying performers from ticket sales. Subscriptions were available and tickets were six francs per concert, about the same price and therefore competitive with other Paris concerts of the time.[284]Audience members and musicians therefore became familiar with this model of musicians running their own businesses and being paid for their professional skills.

Other music events in Paris, opera in particular, offered an evening of multi-faceted and visual entertainment including singers, stage effects, costumes, and a story narrative. At the time a variety of opera styles were available to the paying public: Opéra Comique, Italian Opera, serious grand operas with recitative often including moments of ballet and dramatic sets.[285] Baillot was offering an alternative musical experience with this new genre of chamber music, but had to compete with the plethora of entertainment options and attract the rising middle class prepared to pay for entertainment and culture.

Festivals of music

Baillot also had ambitions for staging bigger and more popular concerts. Early in his treatise (page 14 of *The Art of the Violin*), he proposed that annual festivals of music involving large concerts be mounted in alternate years in the principal cities of France: a musical "Olympian Festival" celebrating the arts and national cultural endeavours.[286] Baillot listed the benefits in terms of commerce, political interest, moral goals, and promoting the fine arts. The precedent was the large-scale national events that took place in Paris after the French Revolution and the Napoleonic Wars. These large patriotic spectacles had featured revolutionary hymns and militaristic music with thousands of singers and musicians. Revolutionary hymns written by composers, such as Charles-Simon Catel (1773–1830), Luigi Cherubini (1760–1842), Franz-Joseph Gossec (1734-1824), Louis-Emmanuel Jadin (1768–1853), Jean-François Le Sueur (or Lesueur, 1760–1837) and Étienne-Nicolas Méhul (1763–1817), were designed to celebrate the civic body and state: "These ceremonies included symbolic rituals such as the planting of Liberty Trees, the erecting of statues of Goddesses of Liberty and the burning of

[283] Fauquet, Sociétés de musique de chambre à Paris, p. 54. (cited Vandoros, *Pierre,* 32).
[284] Mongrédien, *French Music*, 249.
[285] Roger Parker, The Oxford Illustrated History of Opera, (Oxford University Press, 2001), 122.
[286] Baillot, *The Art of the Violin*, 14.

effigies of Ignorance, all accompanied by wind bands and choruses that sometimes exceeded a thousand musicians."[287]

With this proposal, Baillot perhaps was thinking of a broader role for himself, as well as more career paths for his Conservatoire students, many of whom, as had Baillot himself, found work in military and other government bands.[288] Rousseau had also advocated such events in his *Lettre sur les spectacles*, in which he proposed open-air festivals as celebratory massed public events.[289] This idea reflected the newly politicised role of the arts after the Revolution, which in large part had led to the establishment of the Paris Conservatoire.[290] Indeed, the larger agenda of the Conservatoire is acknowledged when Baillot writes of these festivals:

> They would spread the taste for music and would make the *départements* participate in the advancement of musical instruction. This order of things was, from the beginning, part of the plan of the founder of our Conservatoire [Bernard Sarrete, the Director]. Instruction would go to the centre to the circumference and then return to nourish the hearth from whence it came.[291]

Rode, Kreutzer and Baillot in 1802 had all joined Napoleon's private orchestra, and had been involved in outdoor festival spectaculars celebrating national events, as noted by a contemporary commentator:

> George Smart heard Rode lead Napoleon's orchestra at the 14 July concert in the illuminated Tuileries gardens just before Viotti's arrival, but was disappointed with the programme, which consisted only of 'overtures and choruses' and 'some very noisy pieces'.[292]

The changing role of musicians and their need to adapt to political circumstances is clearly apparent when considering the experiences of Baillot and his circle of colleagues. Flexibility remains an issue also for today's musicians who must adjust to shifting funding structures and political machinations, changing audience patterns, increasing use of technology, and

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[287] McClellan and Trezise, "The Revolution and Romanticism to 1848," 114.
[288] McClellan and Trezise. "The Revolution and Romanticism to 1848," 114.
[289] McClellan and Trezise. "The Revolution and Romanticism to 1848," 114.
[290] Kailan R. Rubinoff, "Toward a Revolutionary Model of Music Pedagogy
The Paris Conservatoire, Hugot and Wunderlich's Méthode de flûte, and the Disciplining of the Musician."
[291] Baillot, *The Art of the Violin*, 14.
[292] Smart, *Leaves from a Journal*, p.31 quoted in Denise Yim, *Viotti and the Chinnerys: a relationship charted through letters*, 113.

changing fashions in music-making and audience appreciation. Kolb has discussed the marketing challenges for today's arts organizations in seeking to adapt to cultural and entertainment innovations including reaching out to online audiences.[293]

[293] Bonita M. Kolb, *Marketing for Cultural Organisations: New Strategies for Attracting Audiences to Classical Music, Dance, Museums, Theatre & Opera*, (Thomson Learning: London, 2005)

CHAPTER SEVEN. THE ART OF BECOMING A WELL-ROUNDED MUSICIAN

In my early violin career in Amsterdam I tried improvising with a new music group, but despaired that I was not creative enough and did not have an inherent talent or the necessary skills for improvisation. Reading Baillot has shown me that creativity, certainly improvisation, can be taught and that facility and confidence is as much due to knowledge and practise as to natural talent. Surviving as a free-lance musician, while a challenging career choice, has been possible for me also due to my interest in, and ability to perform, diverse styles of music, as Baillot urged of his students.

The Art of the Violin displays a musical open-mindedness, perhaps reflecting the ideological climate of the day. Baillot placed a high value on historical traditions but also embraced and interpreted the new music of the day, and above all insisted that a musician must continue to seek inspiration and to grow as an artist and as a person. As a model for violin teaching, this nineteenth-century book is a fine example of conservatorium education, and remains relevant to our modern world of diverse music-making. As a violinist's text it comprehensively covers knowledge and technique and is both historically rich and forward-looking.

In my experience, becoming a violinist able to tackle a wide repertoire, both historical and contemporary, required years of exploring improvisation from many angles. I also built upon a strong base in the classical repertoire, exposure to a large number of new contemporary scores, and over the years progressively developed my own aesthetic sense.
I have found that having a rich set of resources to draw upon, as Baillot recommended, has enhanced my playing and resilience in many situations. In my experience, broad knowledge and versatility are eminently transferable to many types of repertoire across historical time periods and genres. Baillot is a pedagogue that best encapsulates this approach for me now in my life as a twenty-firstst century performer and teacher.
In May of 2019, for example, I will perform a work inspired by Baillot's *Adagio*, which was composed to sound all fours strings at once using the hair of the bow detached from the bow (as explained in Chapter Five). This new work will involve the composer, Damian Barbeler, pulling an entire ball of wool over the strings of a highly amplified violin, giving immediacy

to the textured sound of the wool and sounding all four strings at once, while I perform the left hand of the violin.[294]

Improvisation is an activity that requires practice and in my own experience acquiring confidence in one's own "voice." Modern classical violin teaching, and early life as a young professional, often leave little room for encouraging such experimentation. When I began to explore historical performance practice more fully, however, I drew upon Baillot's exercises and holistic approach to bring elements of improvisation and interpretation to my own historical performance.

Based on my incorporation of Baillot's teachings into my own studies, a suggested practice routine for twenty-first century students interested in developing improvisational skills could involve exploring the prelude exercises in *The Art of the Violin* as a basis for improvising within a key structure. Such a practice routine could be gradually introduced into one's repertoire where appropriate and historically acceptable, for example in cadences and ornamenting on repeats. Students can then try creating their own cadenzas, using a mixture of pre-written and smaller improvisatorial moments in suitable keys. While all this takes time and confidence, students will find, as did I, that their attempts to add improvisation will improve over time.

I found that Baillot's supply of detailed study material in all keys was a wonderful basis on which to extend oneself as a musician. Scordaturas suggested by Baillot in many combinations enable violinists to choose a scordatura and then work their way around the instrument, and explore possibilities while untethered to traditional tuning. The practice room provides a nonjudgemental place to take risks and feel less restricted by traditions and norms. Baillot's experimentation with Tartini Tones (discussed in Chapter Five) has notable similarities to extended performance experiments of the twentieth and twenty-first centuries, such as the spectral music developed by composers such as Grisey and Murail. They use spectral analysis of the overtone series of instruments to create works based on timbre recreations of overtone patterns. I have found that familiarity with timbre exploration, and an understanding of texture and unusual scordaturas, has many applications to contemporary works. Another area popular with contemporary composers is the use of microtones, which also requires a more flexible approach to tuning systems. Further, unlike the more restricted European musical world of Baillot, musicians in the twenty-first century can tap the vast

[294] https://www.melbournerecital.com.au/events/2019/a-violin-and-a-ball-of-wool/

world of non-western music. Many of these scales could be explored as a way to gain improvisational facility and extend oneself as a musician.
As demonstrated in my first recital, a scordatura combined with contemporary extended techniques and compositional methods that incorporate improvisation, extend the performance framework and demand performance versatility. Embracing Baillot's practice routines therefore has helped me to tackle such modern works.
In addition to gaining insights from Baillot as a teacher, I found his performance career inspirational. Baillot was a celebrated performer/interpreter as a soloist, and was also a celebrated entrepreneur with his own chamber series. He took pride in introducing Parisian audiences to new works and contributing to society through his music. In my own experience, organising concerts and festivals is a source of great personal satisfaction as well as bringing one's own knowledge and aesthetic to new scores for new audiences. Becoming equipped as an interpreter through involvement in a wide variety of performance styles has been key to my own musical development and to my personal happiness with a life in music. Like Baillot, I would encourage twenty-first violin students to pursue breadth and not just depth as part of their ongoing musical development.

As well as being an inspirational guide, Baillot's treatise offers guidance on how to practise and how to present concerts. His practical career advice on succeeding and being daring as a portfolio musician remains useful advice for a modern free-lance musician. Despite being written as pedagogical material for the newly founded and influential Paris Conservatoire, many of his views in *The Art of the Violin* appear refreshingly modern even for today's musical landscape. Violin pedagogy should equip violinists not only to technically succeed in the professional world, but also stimulate them to embark on a lifetime of creatively fulfilling professional development. *The Art of the Violin* sought to inspire violin students to undertake multiple professional possibilities, and such possibilities continue to surround us as musicians in today's rapidly changing and diverse world. I find myself as a freelance performer regularly plotting new projects and ideas that may appeal to the public and at the same time further stimulate my own musical development.

While I consider myself to be an interested but still not particularly skilled improviser, I am consoled and proud of the fact that I try to understand historical traditions, and to participate as an interpreter in a number of genres, while also embracing the wealth of new music. I try to build on both old and new music with thoughts of my own in practice and performance.

Certainly, I have taken a page from Baillot in that I push myself to grow and continue to develop as a musician.

Each of the four themes explored in this thesis have been areas I have actively investigated in my own musical career. Reading Baillot has reinspired me to continue to pursue these areas but with a deeper understanding.

Chapter Three of my thesis addressed the importance Baillot placed on valuing and researching older traditions, including the art of improvisation. As part of my own historical performance practice, I have tried to incorporate embellishments, preluding and ornamentation as part of performances with groups, such as Ironwood, as demonstrated in my Performance Recital Two for this DMA. As an experimental improviser, I have continued to develop my improvisation skills, including performing as an improviser recently at music festivals, such as *Vivid* in Sydney and *Mofo* in Tasmania. [295]

Chapter Four explored Baillot in his embrace of change and diversity in musical genres and in his career as a virtuoso interpreter. My aim in presenting three very diverse recitals was to demonstrate this breadth as an interpreter in spanning a number of different genres. In my own career I try to interpret a wide range of music and composers and to incorporate this eclectic mix into my own musical life as a busy professional. Being skilled in adopting different aesthetic approaches demands a broad mind and deep knowledge. I especially enjoy the challenge of maintaining a fascinating and ever-changing musical career.

Chapter Five portrayed Baillot's interest in experimenting in practice and performance. Some of the extended techniques and contemprary approaches I presented in Recital One gave an idea of the range of scores and experimental methods I have tackled over my career performing with many leading European contemporary music groups, such as Ensemble Modern, ASKO/Schonberg, Nieuw Ensemble and London Sinfonietta. [296]

Chapter Six discussed Baillot's views on the the skills necessary for a successful life in music, including as an entrepreneurial musician. I have maintained a portfolio career as a musician for over twenty years and so can attest to the resourcefulness, self-promotion, ability to live with uncertainty, flexibility and the breadth required to prosper and adapt to

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[295] https://www.annamcmichael.com/sound-bubble accessed 18 April, 2018.
[296] https://www.annamcmichael.com/bio accessed 18 April, 2018.

changing circumstances. [297] Putting this into a historical perspective, when viewed through the lens of Baillot's words and actions, gave me a sense of belonging to a long and rich professional tradition, and renewed my appreciation of musicians as immensely valuable members of society.

While writing a thesis is, of course, hard work, contemplating what Baillot had to say on training creative violinists has, for me, been inspiring and reaffirming in equal parts.

[297] https://www.cutcommonmag.com/artistic-leader-anna-mcmichael-on-how-to-do-it-all-at-once/ accessed 18 April, 2018.

APPENDIX ONE. NOTES FOR MY D.M.A. PERFORMANCE RECITALS

Recital One, 27 August 2014

My own violin playing interests are broad, hence my interest in Baillot. At the time of my first year recital I was also involved in two full programmes of early string quartets of Haydn and Boccherini with the early music group, Ironwood.[298] However, in the spirit of Baillot's open mindedness, in championing new works of his time, and searching for new means of expression (as discussed in Chapter Five), my choice of repertoire for this recital concentrated on recent contemporary works. All four composers chosen for my programme approach expression and musicality in different ways, which required me to demonstrate a varied interpretive approach across the recital. Being faced with completely new scores and a blank performance canvas is an important learning process in developing one's musical voice and musical aesthetic.

One work, written for me by composer, Cor Fuhler, and inspired by the bow techniques Baillot demonstrated in his four-string Adagio (using the wood of the bow under the violin and the hairs above – see Fig. 5.1), also involved a large component of improvisation, as well as using a special bow built by the composer to touch all four strings. The second work, a set of six pieces by John Cage, uses limited pitch material, each with its own character and a light, weightless approach to bowing. Third, a virtuosic and visceral work, Xenakis's *Dikhthas* (1979), pits the violin and the piano in a complex "duel". Finally, a dramatic work by the Canadian composer, Claude Vivier, sounds his distinctive and mysterious voice, which makes him one of the great composers of the late twentieth century.

Cor Fuhler (1964 -) *Please Shoot my Hovercraft*

I worked together with Fuhler, adding to the ideas explored in my Performance Project One, but in this piece for violin and piano using a bow that plays three and four-note chords built by Fuhler inspired by the work of Baillot. The piano is also prepared with mechanical gadgets that rotate pieces of string, which brush the strings of the piano and create waves of vibrating sound. This piece requires aesthetic choices and improvisational judgements by the players to bring the work to life in a way that may be unique to every performance.

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298 http://www.ironwoodchamberensemble.com/biographies.html

The work by Fuhler is composed using a modular process. Three sections separated by interludes can be performed in any order, with the length of each smaller component determined by the violinist, while the sound timbres and bowing techniques are left free to the performer according to the sounds heard from the prepared piano. Because the modular process allows many possibilities, depending upon which section is chosen by the players, the player is left free to explore sound colours in the tonal material. The violin is prepared using a mandolin fretboard adjuster, which can be adjusted on each string, to realise various scordatura as well as actual notated pitches written using these scordatua. Scordaturas have been of interest to composers for centuries; most famously Heinrich Biber in his Mystery Sonatas, but also in Baillot's treatise: 27 pages of which are dedicated to scordatura possibilities.[299]

The Scordatura adopted in Cor Fuhler's "Please shoot my Hovercraft" was facilitated by using a mandolin "capo". This is a device fixed to the fingerboard that can dampen and create scordatura by opening or closing each individual string. The capo was placed on the violin at the position of the major 3rd allowing a variety of scordatura effects by varying which strings remain "open" and which sound a major 3rd higher.

[299] Baillot, *The Art of the Violin*, 416-443.

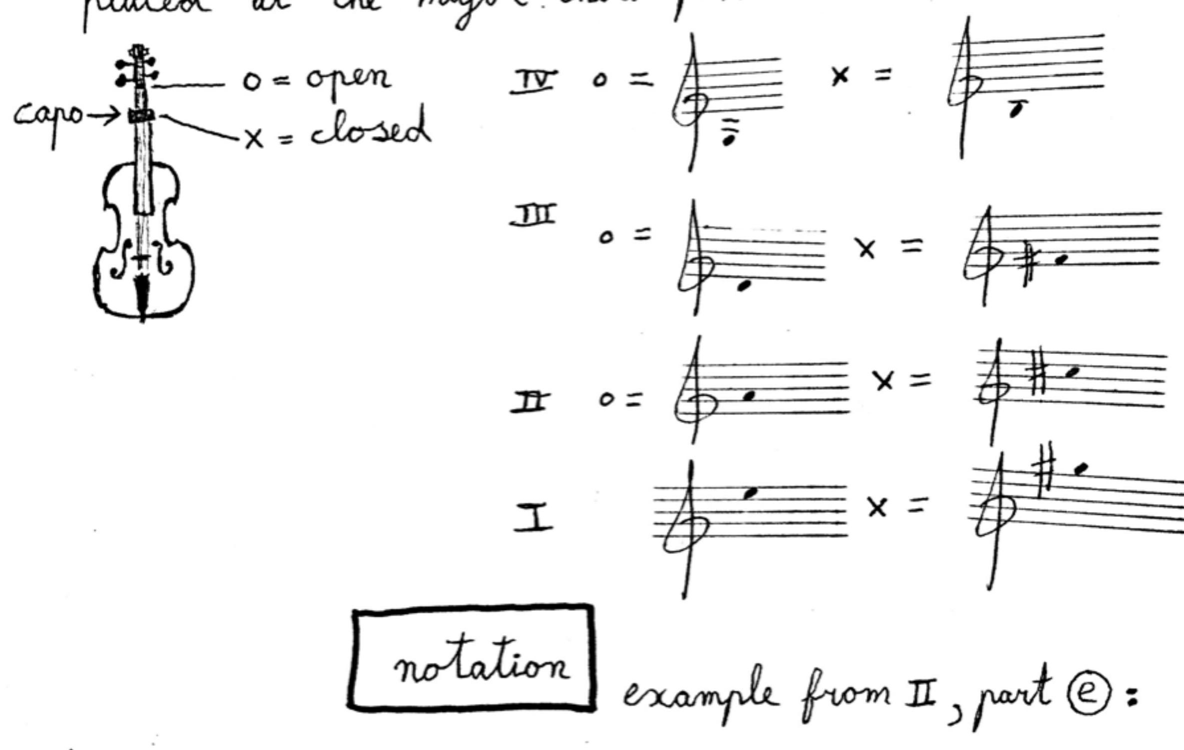
© C. Fuhler

Please shoot my HOVERCRAFT

August 2014

setup violin

Mandolin capo, operating 4 strings individually, to be placed at the major third position:



notation

example from II, part ⓔ:

Fig.A1.1: Cor Fuhler, "Please Shoot My Hovercraft", scordatura explanation

A normal violin bow was used to play two strings at once and in addition a "rebab" bow with less tension for playing a Javanese string instrument which was used to play three strings simultaneously.

This work focussed on improvisational elements played in varying orders and separated by interludes. Both violinist and pianist have a large degree of freedom as to the order of the segments used in a performance. The violin especially featured harmonics and pizzicato. The violinist was able to open and close the scordatura on each string with the attached capo in order to explore a variety of scordatura effects in one work without having to retune the strings. By using this modified technique, a very unusual and contemporary approach to violin scordatura was produced.

Iannis Xenakis (1922-2001) "Dikhthas" (1979)

"The genius of the composer can find ideas and new forms at the moment when art seems to have exhausted them all."[300] This piece for violin and piano is full of raw energy and is characterised by the architectural and abstract forces that define Xenakis's music. Ironically, Olivier Messiaen turned Xenakis down as a composition student, advising him to draw on his mathematical and architectural background rather than pursuing traditional harmony and counterpoint, as his style was so out of the ordinary.[301] Xenakis has been described as:

> an intellectual whose physical and mathematical understanding of the way individual particles interact with each other and create a larger mass - atoms, birds, people, and musical notes - would produce one of the most fertile and prophetic aesthetic explorations in musical history.[302]

Xenakis variously drew for his inspiration on physics, mathematics, stochastics, set theory and game theory, and on processes even older than the history of music.[303] He describes the piece in the foreword as a "personage made up of two natures…. Like a dual entity (dikhthas)."[304] The piece combines the dual virtuosic nature of the violin and piano: instruments that do not resemble one another but join forces in what they do best. The violin

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300 Baillot, *The Art of the Violin*, 11.
301 Nouritza Matossian, *Xenakis*. (London: Kahn and Averill, 1986), 48.
302 http://www.theguardian.com/music/tomserviceblog/2013/apr/23/contemporary-music-guide-xenakis accessed 12 August, 2017.
303 Iannis Xenakis, *Formalized Music: Thought and Mathematics in Composition*. (Bloomington: Indiana University Press, 1971)
304 Iannis Xenakis, *Dikhthas: Pour Piano Et Violon* (Salabert, 1980), 2.

part often breaks into two staves to describe the voicing of two-string glissandi. Some of the techniques are by no means new. For example, Carlo Farina's "Capriccio stravagante" (1627) explores all sorts of wild sounds and imitations on the violin (dogs barking, hens clucking, military drums, timpani). It asks the violinist to slide finger away from note for caterwauling and to play on either side of the bridge for cats fighting. Other techniques include portamento, glissandi, sul pont and col legno.[305]

John Cage (1912 – 1992) Six Melodies 1950

Cage was innovative in finding violin equivalents for the percussion music he had been writing in the years previously. The music is organised not by pitch, but by rhythmic durational structures: each of the six melodies has the same rhythmic structure of 31/2, 31/2, 4, 4, 3, 4. The violin has limited pitch material but somehow each piece has a distinct character and expressivity. Cage had just visited Paris and had studied the scores of Satie and so this piece captures something of the quirky repetitive nature of Satie's approach. The violinist is also instructed to play with a weightless bow stroke reminiscent of a non-vibrato, light early bowing technique.

Claude Vivier (1948 – 1983) Piece for violin and piano (1975)

This "Piece"is one of Vivier's small chamber works from a set of eight chamber pieces for different instruments, out of a total oeuvre of only 49 works. Vivier is an original talent: his French-Canadian heritage, hints of Gregorian chant, and orientalism all shine through this work. His works are a very personal expression that reflect an intensely individual person. The violin plays whole chains of runs of 6ths: "something often found in the piano music of Chopin or Liszt but unacceptable to the Darmstadt-based avant-garde."[306] Gilmore poetically says that:

> Vivier's music inhabits a shadowy realm between reality and the imagination. His is a world where human beings express themselves in invented languages more often than 'real' ones; they are seduced by the allure of distant cities and embark on journeys, often symbolic ones, in search of love or companionship; and they are haunted by the omnipresence of death, which in Vivier's output holds dominion over everything else.[307]

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305 Carlo Farina, "Capriccio Stravagante: Kurtzweilig Quotlibet, Aus Libro Delle Pavane, Dresden 1626: Für Streicher Und Basso Continuo." (Wilhelmshaven Noetzel, 1970).
306 Bob Gilmore, *Claude Vivier: A Composer's Life*. Vol. 109, (Rochester, New York: University of Rochester Press, 2014), 105.
307 Bob Gilmore. "On Claude Vivier's 'Lonely Child'." (*Tempo* 61, no. 239, 2007), 2.

Gilmore writes: “The expressive intensity of his music, together with its compositional skill and innovation, makes his oeuvre among the most compelling of the late twentieth century.”[308]

[308] Bob Gilmore. "On Claude Vivier's 'Lonely Child'," 2.

Recital Two, 2 September 2016

In my second year recital, I chose a programme that pays homage to Baillot's well-documented and influential chamber music series, as well as incorporating elements of improvisation into the programme based around Baillot's teachings (see Chapters Three and Five). I performed with the members of the early music group, Ironwood, using early instruments (including a fortepiano), and using period bows and gut strings. I included a piece taken from Tartini, *The Art of Bowing.* Several of these pieces were used as study material by Baillot in *The Art of the Violin,* and can be approached in an improvisatory manner (see Fig. A2.1).[309] For the remainder of my programme, I selected two pieces that reflected Baillot's chamber music series, which display the role of virtuoso interpreter of the music of his contemporaries (see Chapter Four). The 1st movement of the Beethoven G major String trio Op. 9 no 1 was performed eight times at Baillot's series over the years and Mozart's Piano Quartet in G minor, K478 was performed twice at the series.[310]

Tartini variations from The Art of Bowing.

Giuseppe Tartini's *The Art of Bowing* provides many examples of alternative variations and written elaborations.[311] Baillot's Conservatoire students were taught historical violin works of Tartini, Locatelli, Corelli, Geminiani, Pugnani, Bach and Leclair among others. Baillot was a collector and champion of historical works, including those of the Venetian virtuoso violinist, Tartini (1692-1770), now probably best known for his so-called *Devils Trill Sonata*, which Baillot is credited with rediscovering.[312] Tartini's *The Art of Bowing* includes an exhaustive study of bowing techniques, in fact based on a Gavotte of Corelli's, each of the fifty variations exploring a particular bowing style. I selected variations in no particular order in the spirit of maintaining freedom and spontaneity in which I improvise at cadence points and elaborate on repeats. I aimed for around eight minutes of music rather than the full 50 variations, which in a normal violinist's study day may vary in order and length from day to day.

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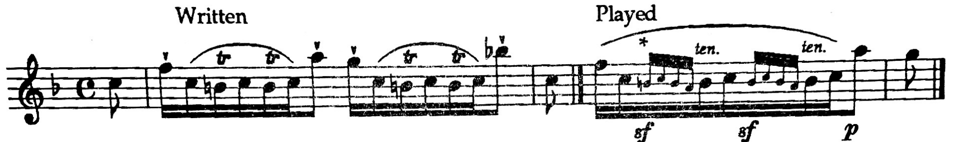
[309] Baillot, *The Art of the Violin,* 137-138, 143-144, 271-272.
[310] Vandoros. *Pierre Baillot.* 60 and 72.
[311] Giuseppe Tartini, "The Art of Bowing: Fifty Variations on a Gavotte by Corelli," ed. Alan H. Arnold, and William Lincer (Huntington Station, N.Y: Viola World, 1977).
[312] Katharine Ellis, "1800–1846." In *Interpreting the Musical Past: Early Music in Nineteenth Century France*, 14.

Ex. 10.45.
Tartini, *L'Arte del arco.* Variation 3, entire variation.



*Note: The little notes should be played quickly and lightly, with a little *sforzando,* and the violinist should hold the *b* which follows.

Fig.A2.1: One of Baillot's technical examples for Tartini's The Art of Bowing

1st movt Beethoven G maj String trio Op. 9 no 1, 1st movt (Adagio - Allegro con brio)
Beethoven's G major String trio Op. 9 no 1 featured eight times at Baillot's chamber series. The three Op. 9 trios, published in Vienna in 1799, are early chamber works indicating the direction Beethoven was to take as he explored the string instrument chamber music genre and more radical approaches to composition, such as his string quartet ouvre beginning with the Op. 18 set. At the time Beethoven described the Op. 9 trios as "the best of my works".[313] The fact that Baillot performed them eight times shows his belief in Beethoven and the high regard with which he held this work.

Mozart Piano Quartet in G minor, K478, composed in 1785
Baillot showed a preference for the Viennese classics in his chamber music series. Mozart was a regularly featured composer and this particular piano quartet also appears as a study example in *The Art of the Violin*. Mozart's music appears in *The Art of the Violin* in numerous examples of character, phrasing, fingering and ornamentation taken from string quartets and string quintets. The 3rd movement of the Piano Quartet in G minor appears as example 18.8 (Fig. A2.2) when describing how to play chords on the violin, giving full length to the top note of the final chord.[314]

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313 Angus Watson, *Beethoven's Chamber Music in Context*, (Suffolk: Boydell Press, 2012), 58.

314 Baillot, *The Art of the Violin,* 293.

Ex. 18.8.
Mozart, Quartet in G Minor for Piano and Strings, K. 478. 3rd movement, mm. 39–43.

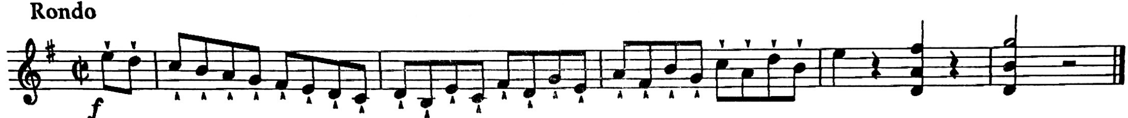

Fig. A2.2 A Baillot technical example from Mozart

As an historically informed performer, I designed and performed this recital keeping in mind the words and creative study approach expressed in Baillot's *The Art of the Violin.* I aimed to incorporate elements of the improvisatory and stylistic historical traditions that Baillot held dear, as well as demonstrating the new "virtuoso interpreter" role he championed through his chamber music series.

Recital Three, 30 November 2017

In my third and final year recital, I further explored the goal of becoming a well-rounded musician by performing a violin and piano recital from both the Romantic and twentieth century repertoire in the mainstream classical tradition. *The Art of the Violin* is one of the few violin texts to encourage important aspects of programming and presenting concerts. Therefore, I took a page from Baillot in using the recital to talk about, launch and promote a project of mine, thus demonstrating the role of entrepreneurial musician (see Chapter Six: Baillot as Entrepreneur).

Titled *In Other Words* (Anna McMichael, violin, Daniel de Borah, piano) on the Tall Poppies label, this CD released in November 2017 presents specially chosen transcriptions by composers of their own music.[315]

Baillot, Rode and Kreutzer all composed transcriptions; *Airs variés* or *Thèmes varies* were often taken from popular opera themes or instrumental works. One such transcription often appeared in Baillot's chamber series. Some examples of transcriptions by Baillot in *The Art of the Violin* are variations on a Minuet by composers Pugnagni and by Fischer, and variations on popular melodies *Robin Adair* and *Guillame Tell*.[316]

A common French practice had grown up around Baillot's time of publishing transcriptions for the public on all kinds of songs, opera numbers, and symphonic excerpts. Mongrédien comments that "the chamber music repertoire includes thousands of works" that "reveal the extent of amateur musical practice."[317]

Transcriptions became a popular genre in the nineteenth century with composers reworking their own compositions, and sometimes those of others, whether as tribute or appropriation. A reworked piece may emerge from a composer's reimagining of an earlier work, but also may be prompted by reputational and financial pressures to expand a performance repertoire and produce new work for the paying public. Transforming favorite pieces into transcriptions

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[315] Jennifer Foong, *Anna McMichael and Daniel de Borah's 'In Other Words*, accessed 2 April, 2018, Classikon website, https://www.classikon.com/review/anna-mcmichael-and-daniel-de-borahs-in-other-words/
[316] Baillot, *The Art of the Violin*, 204-206.
[317] Mongrédien, *French Music*, 290-91.

became a musical pastime, with the reworked music intended usually for the salon, driven by demand from amateur musicians or for the concert stage:

> New activities emerged such as the idea of a transcription that recognised the ownership of a composer of a work of music and with increasing publishing activity and rising amateur music making amongst the middle classes the appetite for transcriptions began to grow.[318]

The recreated pieces selected for violin and piano for this recital and recording were written by Brahms, Schumann, Liszt and Stravinsky. These prodigious musicians all made their redoubtable reputations and earned a living (often precariously) both as composer and performer. These pieces, building on their original music, offer new sounds with different tonal and colour possibilities.

Both Brahms and Schumann wrote and transcribed pieces that could be performed by different combinations of instruments, although less commonly for a violin and piano duo, making these selected pieces special as transcriptions. Liszt loved to make transcriptions of his own music throughout his long career and his two songs recreated for violin and piano are particularly beautiful oddities. Stravinsky drew upon his vibrant ballet music of the early twentieth century to create striking works for violin and piano.

Stravinsky, Gavotte and two Variations from "After themes, fragments and pieces by Pergolesi"

Stravinsky composed 18 pieces of music for the ballet, *Pulcinella*, premiered in 1920 at the Paris Opera. Some of these provided the material for his five movements written in 1925 for violin and piano. These five movements, ostensibly based on fragments from Pergolesi, were embedded in the ballet music and formed a new and coherent composition titled *After themes, fragments and pieces by Pergolesi*. Stravinsky characterised this piece as "an original composition that completely transforms the elements borrowed from Pergolesi."[319] While Stravinsky clearly intended this reworking as a homage to Pergolesi, ironically, contemporary musicologists argue that Pergolesi only composed about half these fragments. Stavinsky's more famous and later *Suite Italienne*, a large work for violin and piano, was published in 1934 and expanded on this earlier work.

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[318] Lydia Goehr, "After 1800: The Beethoven Paradigm." In *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, 222.

[319] Vera Stravinsky, Robert Craft, *Stravinsky: In Pictures and Documents*, (Simon and Schuster, 1978), 201.

Stravinsky's German publisher in 1930 had introduced him to the young Polish-American violinist, Samuel Dushkin, for whom Stravinsky then wrote the *Suite Italienne* violin concerto. Stravinsky then decided to tour as a violin and piano duo with Dushkin since he urgently needed the money to rescue his precarious financial situation. This tour of Europe and North America during 1932-1934 prompted Stravinsky to expand their duo repertoire by rearranging a number of his own works. Memoirs explained that Dushkin often reworked violin excerpts from Stravinsky's ballets and Stravinsky then remodelled and added the piano part.

Schumann, Three Phantasiestücke, Op. 73 (1849)

Written first for the clarinet, Schumann directed that the solo part of the *Three Fantasy Pieces* could be performed also on violin or cello.[320] Originally titled *Soirée Pieces* these could be played in various incarnations depending on the instrument combination. The printed edition of the three pieces contained parts for all instruments. Written during a time of political upheaval in Dresden, Robert and Clara Schumann fled to the countryside during which these three idyllic pieces were composed in the amazingly short space of two days. Clara Schumann premiered the works only a few days later with the Dresden clarinettist, Johann Gottlieb Kotte.

Liszt, Romance Oubliée S.132b, 1880

The *Romance Oubliée* (Forgotten Romance) derives from a song, *Ô pourquoi donc?* (This title can be translated as "Oh, why not?" or maybe "What is the point?"). Liszt composed the music for this song in 1843. It was later called "forgotten" because Lizst's editor of the time did not publish it. Liszt reworked the song music for solo piano in 1848 and revised it again in 1880 in a version for violin and piano, as *Romance Oubliée*. Liszt's publisher sent him a copy of the original song in 1880 asking permission to reprint. Liszt remodeled the piece instead into a new four-minute composition for violin and piano, *Romance Oubliée* (S 132), along with other versions for piano solo, cello/piano and viola/piano. "Oh, why not" thus

[320] Nicholas Marston, *Schumann Fantasie Op. 17*, (Cambridge: Cambridge University Press, 1992), 30.

enjoyed a long and varied life in the hands of Liszt. Ferrucio Busoni possessed a copy of the original manuscript, which was found in the late 1920s amongst his music collection.[321]

Liszt, Die Zelle in Nonnenwerth S. 382, 1883

Die Zelle in Nonnenwerth (The Cloisters on Nonnenwerth) held special significance for Liszt with the piece becoming a recurring composition over many years with its retained melancholic and reflective quality. Liszt and the Countess d'Agoult had holidayed on the island of Nonnenwerth in the Rhine with their children in the summers of 1841-43 before the family separated. The piece is based on the poem by Lichnowsky about an ancient monastery on the island, which during the time of Lizt's visit had been sold, the former ecclesiastical property being transformed or degraded into an inn.[322] Liszt made three versions of the song, an *Élegie* with a different text over the same music, four versions for solo piano, a version for piano duet, and versions for violin or cello and piano.

Brahms, Sonata for Violin and Piano in E-flat, Op.120, No.2

This sonata was written originally for clarinet and piano or viola and piano in the summer of 1894, with the violin and piano version published later in 1895. Brahms instructed his publisher: "I would let the violin arrangements wait a bit. If it is published immediately probably no one will buy the original." (Translations of Brahms' letters by Oswald Jonas)[323]. Brahms performed the piano part himself on many occasions in versions with the clarinettist, Richard Mühlfeld, and with the violinist, Marie Soldat. These transcriptions allowed Brahms to explore the qualities the different instruments brought to the composition. The violin and piano version is a beautiful extension of a well known and loved work, reimagined with the violin in mind.

Schumann, Vogel als Prophet (Bird as Prophet) from Waldszenen arr. Auer

Bird as Prophet is number 7 in Schumann's *Waldszenen* (Forest Scenes) Op. 82, a set of nine solo piano pieces composed in 1848-49. This version for violin was arranged by the great violinist and teacher, Leopold Auer (1845-1930). While not precisely fitting the theme of rearrangement by composers themselves, it is within the grand tradition of transcription

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[321] Michael Saffle, *Franz Liszt: A Guide to Research* (Hove: Psychology Press, 2004), 377.
[322] Alan Walker, *Franz Liszt: The virtuoso years, 1811-1847* (Cornell: Cornell University Press, 1987), 367.

[323] Johannes Brahms, ed Oswald Jonas, *Sonate f-moll für Violine und Klavier*, **(**N. Simrock, 1964).

writing. Also, The Prophet Bird is a very effective and stunningly beautiful rearrangement that works perfectly as encore.

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