home

BEETHOVEN

Kadenzen zu Ludwig van Beethovens Konzert für Violine und Orchester

Cadenzas to Ludwig van Beethoven's Concerto for Violin and Orchestra

op. 61

von / by

Auer, David, Dont, Joachim, Laub, Molique, Nováček, Saint-Saëns, Spohr, Vieuxtemps, Wieniawski, Wulfhorst, Ysaÿe

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Neben der vorliegenden Sammlung sind die Partitur, das Aufführungsmaterial, der Klavierauszug (BA 9019a) und der Critical Commentary (BA 9019) erhältlich, alle herausgegeben von Jonathan Del Mar.

In addition to the present collection the Urtext full score, complete performance material, piano reduction (BA 9019a) and the Critical Commentary (BA 9019) are available, all edited by Jonathan Del Mar.

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PREFACE

No other violin concerto surpasses Beethoven's op. 61 in the number of musicians it has inspired to write cadenzas. The present volume offers a representative selection from more than sixty cadenzas and "cadenza sets" (i. e. collections of cadenzas for two or more movements of the concerto; see www.martin-wulfhorst.com) that have appeared in print over the centuries, as well as two that appear here for the first time (Wieniawski and Ysaÿe).[1] Its aim is to give performers a maximum range of options for choosing a cadenza within the volume's allotted space and without infringing against copyright law (e. g. in the case of Fritz Kreisler's cadenza). Our volume appears in parallel with a new Urtext edition prepared by Jonathan Del Mar (BA 9019) and its associated piano reduction (BA 9019a). The material it contains is intended to motivate violinists to combine cadenzas in various ways, to prepare their own arrangements (as Heifetz did to Auer's cadenza), and perhaps even to compose cadenzas of their own. In particular, its purpose is to goad performers to find solutions for **all five of the locations** set aside for cadenzas in Beethoven's score, two of which have been generally ignored until now (see below).

An initial logical option, which ought to meet with growing interest in our age of period performance practice, is to select a **short cadenza in the classical or early romantic style**, as improvised or written down by the work's early interpreters. Versions have survived by two violinist-composers who maintained close ties with the Viennese school. The relatively brief cadenzas by **Louis Spohr** (1784–1859) were published long after his death, presumably from a manuscript prepared by one of his pupils or colleagues (p. 48). Granted, Spohr was influenced by the French composers and violinists of the Revolutionary period (especially Cherubini and Rode) in both his performance style and his compositional technique, as is apparent e. g. in the chromatic structure of his first cadenza. Nonetheless, he was considered a pioneer of classical Viennese quartet performance: in 1804, at the age of twenty, he caused a stir in Leipzig by playing Beethoven's still unknown op. 18 quartets in a novel manner noteworthy for its fidelity to the score.[2] Spohr also supported Beethoven, whom he met in Vienna in 1813, by leading the second violins in the legendary première of the Seventh Symphony on 8 December 1813.[3] His cadenzas may have been intended for a performance of the concerto by his fellow quartet player Adolf Wiele (1794–1845), who performed the work, apparently for the first time, in Kassel under Spohr's baton in 1829, or for one of his more than two-hundred pupils, such as Friedrich Wilhelm Eichler (1809–1859), who played the work in Leipzig in 1832.[4]

Likewise in the classical tradition is **Jacob Dont** (1815–1888), a pupil of the Viennese violinists Böhm and Hellmesberger. Dont's father, a cellist, had taken part in the première and other early performances of Beethoven's concerto and passed his notes regarding the composer's wishes to his son.[5] Dont's cadenzas, which presumably originated in the first half of the century, resemble Spohr's in their brevity; at no point do they abandon the musical and violinistic world of Viennese classicism (p. 24).

The subsequent history of the Beethoven cadenzas in the nineteenth century is closely related to the history of the work's reception and performance. Apart from a few violinists such as Sarasate and Sauret, all the leading virtuosos who took up the cudgels for this initially unpopular concerto in the latter half of the

1 Of the cadenzas selected for this volume, Ruggiero Ricci has recorded those by Auer, David, Joachim, Laub, Saint-Saëns, Vieuxtemps, Wieniawski, and Ysaÿe on CD (Biddulph, 1995). Stylistic analses of selected cadenzas can be found in Marc Ginsberg, "An Evaluation of Cadenzas for Beethoven's Violin Concerto" (thesis, Juilliard School, New York, 1971), and Fred E. Palmer, "A Comprehensive Performance Project in Violin Literature and an Essay on Selected Cadenzas for the Beethoven Violin Concerto in D major" (thesis, U. of Iowa, 1974). The editor wishes to thank Petra Belenta (Salzburg), Fran Barulich (Pierpont Morgan Library, New York), Clemens Brenneis (Berlin Staatsbibliothek), David Peter Coppen (Sibley Library, Rochester), Dr. Maciej Jabłoński (Wieniawski Society, Poznań), Otmar Jeschke (Hamburg Staatsbibliothek), Ellen Kempers (Nederlands Muziek Instituut, The Hague), Alan Klein (Juilliard School Library, New York), Pawel Krzeszewski (Hamburg), and Douglas Woodfull-Harris (Bärenreiter-Verlag) for their generous assistance in preparing and assembling material for this volume.

2 Martin Wulfhorst: "Louis Spohr and the Modern Concept of Performance," *Journal of the Conductors Guild* 18, no. 2 (Summer–Fall 1997), pp. 67–75 [pubd. 1999].

3 Louis Spohr: *Lebenserinnerungen*, ed. Folker Göthel (Tutzing, 1968), vol. 1, p. 178.

4 *Allgemeine musikalische Zeitung* [*AMZ*] 31 (1829), col. 379, and 35 (1833), col. 113. As early as 16 July 1807, only half a year after the première on 23 December 1806, Spohr asked his publisher August Kühnel for a copy of the concerto, which at that time was available at best in manuscript.

5 Robin Stowell, ed.: *Performing Beethoven* (Cambridge, 1994), pp. 124–25.

century played cadenzas of their own devising. These violinists were linked in a tight nexus of friendships and teacher-pupil relationships. All had a common interest in actively pursuing the study of composition – in one case even with the same teacher: both Vieuxtemps and Laub took theory lessons from the famous Viennese teacher of counterpoint, Simon Sechter.

At the head of the illustrious procession of Beethoven performers and cadenza composers are three representatives of the **German tradition**. **Ferdinand David** (1810–1873), a pupil of Spohr and an exemplary concertmaster, is known mainly for his friendship with Mendelssohn and his active part in the composition of the latter's own violin concerto. Being an influential teacher, he did yeoman's service in the dissemination of Beethoven's concerto by publishing his own edition, which was intended to make the work more "idiomatic" to the violin through his fingering and bowing marks. Compared to Spohr and Dont, David's cadenzas reveal a quantum leap in virtuosity and length (p. 20). He was probably also responsible for defining a catalogue of violinistic and compositional elements for succeeding generations of cadenza composers, especially for the first movement. All these elements derive from the concerto's motivic material: ascending broken triads, arpeggios across three or four strings, octave passages, strings of trills, a double-stop version of the *minore* theme (m. 152 in the concerto), a chordal version of the first tutti fortissimo (m. 28), and others as well. His anticipation of the rondo theme in the second-movement cadenza, as already occurs in Beethoven's piano cadenza (which David surely was unaware of and which will be discussed below), likewise found imitators. For all their technical brilliance, David's cadenzas remain entirely beholden to the musical language of early romanticism.

The same applies to **(Wilhelm) Bernhard Molique** (1802–1869), a pupil of Rovelli who had already advanced to the position of concertmaster in Stuttgart by the age of twenty-four. Molique took only "a few lessons" from Spohr in 1815, but as he "persevered thereafter, through diligent study of Spohr's violin compositions, to train himself in the latter's style of playing," Spohr was happy to number him among his pupils. According to critics, Molique combined "the loveliest qualities of the German (Spohr) school: perfection in technique together with composure and a tasteful delivery."[6] From 1849 to 1866 he was active in London, where he composed his Beethoven cadenzas for John Carrodus (1836–1895), one of his pupils at the Royal Academy (p. 40).

One of the most important rungs in the history of the reception and cadenzas of Beethoven's concerto is occupied by another representative of the German school, **Joseph Joachim** (1831–1907). Joachim, who studied *inter alia* with Böhm and David, was a close friend and companion of Brahms and an influential advocate of a rigorously classical aesthetic of performance. In 1844, at the tender age of thirteen, he caused a sensation in London with his rendition of the Beethoven concerto (then considered unrewarding) under Mendelssohn's baton. If a single violinist can be said to have helped the work to achieve its breakthrough, it was certainly this youthful genius: "So well did he play, that we forgot how entirely unadapted for display was the violin part. No master could have read it better [...] and the two cadenzas introduced by the young player were not only tremendous executive feats, but ingeniously composed – consisting wholly of excellent and musician-like workings of phrases and passages from the concerto." Mendelssohn reported that "the audience was so enthusiastic that it even interrupted the cadenza with applause."[7] These cadenzas by the young Joachim presumably formed points of departure for his deep study of the concerto, which ultimately found expression in two sets of cadenzas (pp. 26 and 32). The first, Set A, has come down to us in three versions: no. 1, published by Haslinger of Vienna in 1853 (plate no. 11.560); no. 2, a revised version published by Schlesinger of Berlin in 1894 (plate no. S. 8599) together with a second set of cadenzas (B); and no. 3, a simplified version found in Joachim's own edition of the concerto. Fashioned entirely from the concerto's own motivic material, these cadenzas attain a new dimension in virtuosity. Joachim's goal was, however, *symphonic* in conception: the violin establishes a timbral counterweight to the orchestra in the cadenza, especially in its frequent passages in two to four real voices. Here Joachim's deep study of Bach's music for unaccompanied violin found expression in a contrapuntal texture that would recur later, particularly in the cadenzas by Wieniawski and Kreisler.

Most of the other pioneers in the reception history of Beethoven's concerto drew inspiration mainly from the **virtuoso elements** in the cadenzas of their predecessors, even raising the level of difficulty in their

6 Spohr, *Lebenserinnerungen* (see note 3), vol. 1, p. 202; *AMZ* 34 (1832), col. 819.

7 *The Musical World* (1844); see Robin Stowell: *Beethoven: Violin Concerto* (Cambridge, 1998), pp. 35–36, and Andreas Moser: *Joachim: Ein Lebensbild* (Berlin, 1898), p. 53.

own cadenzas through convoluted strings of trills and tremolandos and demanding double stops and chords. This can already be seen in the cadenzas by the Belgian violinist **Henri Vieuxtemps** (1820–1881) (p. 50). Like Joachim, Vieuxtemps burst upon the European music scene at a young age with a spectacular performance of the Beethoven concerto. After becoming acquainted with the work in Vienna in 1834 from members of Beethoven's former circle of friends, he impressively delivered a "consummate, ingenious, and expressive" interpretation shortly after his thirteenth birthday.[8] Together with his teacher Bériot, Vieuxtemps is regarded as the founder of the modern Franco-Belgian school of violin playing; he also laid the foundations for the Russian school during his years of activity in St. Petersburg (1846–52).

Vieuxtemps' successor at the Paris Conservatoire was the Polish violinist **Henryk Wieniawski** (1835–1880), whose brilliant cadenza for the opening movement, dating from 1854, is published here for the first time (p. 56). Wieniawski played the first movement of the concerto with a cadenza of his own making as early as 1856 in Amsterdam,[9] and the work remained in his repertoire to the end of his days.

Another highly esteemed performer of the Beethoven concerto, and of the late Beethoven quartets, was the Prague virtuoso **Ferdinand Laub** (1832–1875). Admired by Berlioz and Tchaikovsky, this pupil of Moritz Mildner succeeded Joachim as concertmaster in Weimar in 1853 while still a young man. He later trained a very large number of pupils at the Stern Conservatory in Berlin and, from 1866, at Moscow Conservatory.[10] His cadenzas are among the most virtuosic of all (p. 36).

The Hungarian violinist **Leopold Auer** (1845–1930), being a pupil of Dont and Joachim, had his roots in the German school. He too held positions as concertmaster, e. g. in Düsseldorf and Hamburg, but is best known as an influential teacher and formative personality in both the Russian and the American schools of violin playing. Among his pupils were Elman, Zimbalist, and Heifetz. Auer's playing was characterized by "virtuosity controlled by fine taste, classical purity without dryness, intensity without sentimentality"[11] – that is, by a noble and sensitive style of performance equally evident in his cadenza for the first movement (A, p. 2) and in his complete set of cadenzas (B, p. 6).

The closest to modern violin playing, and stylistically the most daring of all, are the Beethoven cadenzas by **Eugène Ysaÿe** (1858–1931), whose heroically expressive performances of Beethoven met with admiration and criticism alike from his contemporaries.[12] A pupil of Massart, Wieniawski, and Vieuxtemps, he was second to none in the mark he left on the playing style of the early twentieth century. His extremely demanding cadenza, published here for the first time on the basis of the autograph manuscript he prepared for Michael Presser (p. 58), resembles his famous solo sonatas in its impressionistic treatment of harmony.

Finally, Beethoven's Violin Concerto inspired cadenzas not only from famous virtuosos, but also from a few composers who could not play the violin – a perhaps unique occurrence in the history of the violin cadenza. The first and most famous of them was **Camille Saint-Saëns** (1835–1921), whose original cadenzas were written some time before 1899 (p. 44).[13] He was followed in the twentieth century by Busoni and Schnittke. Thus the composition of cadenzas for Beethoven's concerto remains a fascinating challenge to the present day.

Performers of the Violin Concerto are deciding more and more often in favor of an **arrangement of the piano cadenzas** that Beethoven himself wrote when reworking the piece into a piano concerto, op. 61 (BA 9013, piano reduction BA 9013a). The first to publish such arrangements was the Hungaro-Czech violinist **Ottokar (Eugen) Nováček** (1866–1900), who in 1899 issued a slightly abridged transcription of Beethoven's unusually long piano cadenza for the first movement (p. 12) and a complete transcription of the second-movement cadenza (p. 17). Nováček, a pupil of Dont and Schradieck and the composer of the famous *Perpetuum mobile*, was intent on adopting as much material as possible from the original piano texture, and thus demanded no small amount of virtuosity from the soloist.

Even those who decide against this or any of the four other published transcriptions, or who prepare one of their own, should make a close study of Beethoven's piano version, for it allows us to draw a number of important conclusions.

8 *AMZ* 36 (1834), col. 418.

9 Playbill for a concert with the tenor Italo Gardoni on 20 December 1856, preserved in the archive of the Nederlands Muziek Instituut, The Hague.

10 Markéta Štědronská: "Ferdinand Laub," *MGG*, 2nd edn., *Personenteil* 10, col. 1320.

11 Boris Schwarz: "Leopold Auer," *New Grove*, 2nd edn., vol. 2, p. 166.

12 Stowell, *Beethoven* (see note 7), p. 39.

13 On 4 January 1899 Saint-Saëns wrote to his publisher: "Avec une grande joie, je viens de trouver dans ma musique les points d'orgue du Concerto p[r] Violon de Beethoven. Je vais leur faire leur toilette et vous les renvoyer." See Sabina Teller Ratner: *Camille Saint-Saëns (1835–1921): A Thematic Catalogue of His Complete Works*, vol. 1: *The Instrumental Works* (Oxford, 2002), p. 515.

First, Beethoven's piano cadenzas impart legitimacy to unconventional solutions on the part of today's musicians. His cadenza for the first movement, for example, incorporates the *timpani* in a march strain derived from the secondary thematic group – a unique curiosity in the history of the violin cadenza, and one that inspired Nováček to add a timpani part to the second-movement cadenza.

Second, Beethoven's piano version of the second-movement cadenza ignores the ending he set down in the violin part (*a-d'-b-g♯-b-a*), replacing it with a more imaginative anticipation of the opening of the rondo (see p. 17, m. 19). This in turn justifies the decision advanced by Spohr and Joachim, both of whom evidently considered the ending in the violin version to be less than felicitous (see pp. 29, 34 and 49). In short, today's performers need not feel any qualms about proceeding in the same fashion.

Third, as already mentioned, most violinists overlook the fact that Beethoven, in the piano version, provided locations not for three but for *five* cadenzas or cadenza-like interpolations, some of which are indicated only by fermatas in the violin version. (He may have been inspired to this more generous use of cadenzas by the soloist at the première, Franz Clement, who was known to play lavish improvisations often lasting half an hour.)[14] The cadenzas at the three traditional locations (m. 510 of movt. 1, the transition between movts. 2 and 3, and m. 279 of movt. 3) are now joined by a **fermata embellishment** in the second movement (m. 24) and a **lead-in** to the rondo theme (m. 93). Both are transcribed in the present edition for violin (p. 18), as is Beethoven's piano cadenza for the third movement (m. 279, p. 19).[15]

Those who find Beethoven's lead-in to bar 93 too simple in its compositional fabric may want to turn to one of the other rondo cadenzas in our volume and to incorporate it with appropriate changes made to the beginning and ending. For example, if you choose one of the two Joachim cadenzas for bar 279 of the rondo, you might want to play Auer's rondo cadenza in bar 92, using the version presented on page 11. Other rondo cadenzas along the same lines can be produced by adding a few introductory and concluding bars to Beethoven's lead-in (p. 18).

NOTES ON THE EDITION

Notes, bowing marks, and dynamic signs enclosed in parentheses are editorial additions. Brackets indicate original notes that may be omitted. As far as possible, all original bowing and fingering marks have been retained. Where the fingering no longer agrees with modern usage (Flesch, Rostal, Galamian), the editor has replaced it or added fingering of his own *beneath* the staff. Fingering enclosed in parentheses represents alternative solutions.

 stretch finger upward or downward, respectively

 play left-hand pizzicato with the finger indicated

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(translated by J. Bradford Robinson)

14 The only review of the première of the Violin Concerto on 23 December 1806 emphasized that "the audience was extraordinarily pleased with this concerto and with Clement's fantasies"; original quoted from Alexander Wheelock Thayer: *Ludwig van Beethovens Leben* (Leipzig, 1922), pp. 538f. The original playbill contains, as a fifth item on the program, "Herr Clement will improvise on the violin and also play a sonata on a single string with the violin held upside down"; Stowell, *Beethoven* (see note 7), p. 31.

15 The other fermatas in mm. 10 and *passim* of the rondo merely indicate pauses and are not instructions to play a cadenza.