IN TRANSIT: THE EVOLUTION OF VIOLIN BOW TECHNIQUE IN THE SONATAS FOR VIOLIN AND BASS, OP. 3, BY PIERRE GAVINIÉS

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ABSTRACT

During the transition from the Baroque to the Classical period in the middle of the eighteenth century, Paris was an epicentre for the musical arts. A vibrant concert scene coupled with a thriving publishing industry attracted both national and international musicians, with virtuosic instrumental performances that were heavily influenced by the Italian school. Paris was also a centre for innovations in both compositional style and instrument construction. The violinist-composer Pierre Gaviniés (1728-1800) was a prominent figure during this transitional time. He was active as a composer in the 1760s, and later went on to become one of the first violin instructors at the Conservatoire de musique in Paris. Today, his *Les Vingt-quatre matinées* (1800) are still highly regarded as technical studies, and contribute to his legacy as one of the leading figures of the French violin school.

This study will focus on the *Sonates pour violon et bass,* op. 3, by Gaviniés and elucidate how they represent a transition in violin bow technique and performance practice. I will address three questions related to the performance practice of these sonatas: 1) How does the use of the slur, stroke and staccato dot evolve from the high baroque to the early classical period, and do these developments affect musical phrasing and choice of bow? 2) How do expressive markings in the score influence the articulation of the violin, and possibly reflect the influence of new instruments, such as the fortepiano, in Paris? 3) How do Gaviniés's sonatas reflect his development of violin bow technique, culminating in his *Les Vingt-quatre matinées?* To answer these questions, I will discuss three main issues: the historical significance of the composer Gaviniés and his contemporaries; evidence of innovations in violin bow construction during the

second half of the eighteenth century; and the significance of the early history of the fortepiano in Paris, and how this may have influenced Gaviniés in his compositions. Finally, I will illustrate how bow articulations presented in the op. 3 sonatas foreshadowed a more advanced school of bow technique, culminating in the composer's *Les Vingt-quatre matinées.* The results will show that articulation, the role of the bass line, and instrumentation of the sonatas can be traced back to traditions firmly rooted in the Baroque period, yet they also offer a glimpse into the future of the genre in the Classical period.

Pendant la transition du baroque à la période classique au milieu du XVIIIe siècle, Paris était un épicentre pour les arts musicaux. Une scène de concert dynamique couplée à une industrie de l'édition en plein essor a attiré des musiciens nationaux et internationaux, avec des performances instrumentales virtuoses qui ont été fortement influencés par l'école italienne. Paris était aussi un centre d'innovations tant dans le style de composition et de la construction de l'instrument. Le violoniste-compositeur Pierre Gaviniès (1728-1800) était une figure importante au cours de cette période de transition. Il a été actif en tant que compositeur dans les années 1760, et plus tard est devenu l'un des premiers instructeurs de violon au Conservatoire de musique de Paris. À présent, ses *Les Vingt-quatre matinées* (1800) sont encore considérées comme des études techniques, et contribuent à son héritage comme l'un des figures de proue de l'école française de violon.

Cette étude se concentrera sur les *Sonates pour violon et basse*, op. 3, par Gaviniès et élucider la façon dont ils représentent une transition en violon technique de l'archet et de la pratique de la performance. Je vais répondre à trois questions liées à la pratique de la

performance de ces sonates: 1) Comment l'utilisation de la liaison, la course et staccato évoluent du haut baroque à la période classique au début, et de faire ces développements affectent phrasé musical et le choix de l'archet? 2) Comment les marques d'expression dans le score influencent l'articulation du violon, et peut-être reflètent l'influence de nouveaux instruments, tels que le pianoforte, à Paris? 3) Comment les sonates de Gaviniès reflètent son développement de la technique du violon à l'archet, culminant dans ses *Les Vingt-quatre matinées*? Pour répondre à ces questions, je vais discuter de la signification historique du compositeur Gaviniès et ses contemporains, et la preuve d'innovations dans la construction de l'archet au cours de la seconde moitié du dix-huitième siècle. Je vais ensuite discuter de la signification de l'histoire des débuts de l'pianoforte à Paris, et comment cela peut avoir influencé Gaviniès dans ses compositions. Enfin, je vais ensuite illustrer comment arc articulations présentées dans le op. 3 sonates annonçaient une école plus avancée de la technique de l'arc qui se manifeste dans *Les Vingt-quartre matinées*. Les résultats montrent que l'articulation, le rôle de la ligne de basse, et l'instrumentation des sonates remonte aux traditions bien ancrées dans la période baroque, mais ils offrent également un aperçu de l'avenir du genre à l'époque classique.

CHAPTER 1

INTRODUCTION

During the eighteenth century, Paris was considered one of the most vibrant musical centres of Europe, with a dynamic public and private concert scene that attracted both local and international artists. In particular, the mid-eighteenth century up until the turn of the nineteenth century was a period of innovation in both compositional style and instrument construction, the latter influenced and reflected the changing compositional style. The French violinist-composer Pierre Gaviniés was an important figure during this time, and considered one of the leading figures of the French violin school. He was active as both a performer and composer during the 1760s, and later became one of the first violin instructors at the Conservatoire de musique in Paris, established in 1794. While today he is primarily known for his *Les Vingt-quatre matinées* (1800), a set of technical études that are considered standard within the modern school of violin technique, his violin sonatas from the 1760s are also important examples of how the violin sonata genre was evolving in the later half of the century.

While a significant amount of research to date has been conducted on principles of historical performance practice in the Baroque and Classical eras, the mid-eighteenth century can be more ambiguous, as it represents the turning point between the two eras. This study will focus on the *Sonates pour violon et bass,* op. 3, by Gaviniés and elucidate how they represent a transition in violin bow technique and instrument construction. I will address three questions related to the performance practice of these sonatas: 1) How does the use of the slur, stroke and staccato dot evolve from the high baroque to the early classical period, and do these

developments affect musical phrasing and choice of bow? From the middle of the eighteenth century until the beginning of the nineteenth century, composers such as Gaviniés were starting to develop faster, lighter and more virtuosic uses for the bow in their solo works, pushing the physical limits of the instruments itself. This coincided with experimentation in bow construction by luthiers. Longer playing lengths, wider ribbons of hair, a concave *cambre* of the bow stick, and either a hatchet or hammer head shape at the tip were some of the innovations in bow construction. These models will herein be referred to as "transitional" bows. The question of which type of bow is most appropriate for repertoire prior to the nineteenth century is often subject to debate, as the transitional bow is not documented as being widely in use until the very end of the eighteenth century. However, modern performers looking to interpret music from this time should consider the types of new bows that were being developed during the 1760s and onwards, as some performers undoubtedly tried and perhaps even performed with them. Choice of bow may be dependent on how certain articulations are executed, although primary sources from the time are not always clear. For example, in his *Principes du violin* (1761), L'Abbe *le fils* stated that notes marked with a stroke should be played détaché, but did not elaborate on how precisely "detached" these strokes should be played.

2) How do expressive markings in the score influence the articulation of the violin, and possibly reflect the influence of new instruments, such as the fortepiano, in Paris? From the mid-eighteenth century, composers were writing more obbligato keyboard parts, as accompanied sonatas for keyboard became more popular in the domestic European scene in. At the same time, a surge in popularity of clavichords and fortepianos and the emergence of various hybrid instruments, such as the harpsichord-piano, reflected a desire for a wider range of expression and

dynamics that the traditional harpsichord lacked. While Gaviniés wrote figured bass in both of his op. 1 and 3 sonatas, his notation of expressive markings and dynamics in op. 3 become more frequent and detailed than his earlier works. These inclusions represent a similar desire for expressivity, and perhaps are also meant to suggest other keyboard instruments as accompaniment.

3) How do Gaviniés's sonatas reflect his development of violin bow technique, culminating in his *Les Vingt-quatre matinées?* Gaviniés's *matinées,* an early example of violin études, are technically challenging and explore a wide range of both the left and right hand techniques. While each étude focuses and develops a very specific technical aspect of violin playing, the op. 3 sonatas incorporate early representations of some of these techniques in the melodic writing, foreshadowing what would later be developed at a higher technical level in the études.

To answer these questions, I will discuss the historical significance of Gaviniés and his contemporaries, and innovations in instrument construction during the second half of the eighteenth century. I will then combine this discussion with a close reading of the op. 3 sonatas and my own experimentation and interpretation of the score, using and comparing relevant historical bows and keyboard instruments. My choice of bow type is determinant upon specific bow techniques present in the score. The results will show that stylistic characteristics such as articulation, the role of the bass line, and instrumentation of the sonatas can be traced back to traditions firmly rooted in the Baroque period, yet they also offer a glimpse into the future of the genre in the Classical period.

CHAPTER 2

PIERRE GAVINIÉS

2.1 Biography

Pierre Gaviniés was a highly influential performer-composer and teacher in Paris during his career, but remains relatively unknown to modern day performers. The most extensive biographical record of Gaviniés can be found in the second volume of La Laurencie's *L'École française de violon de Lully á Viotti; études d'histoire et d'esthétique,* published in 1922.

Gaviniés was born on May 11th, 1728 to Marie Laporte and François Gaviniés, a Bordeaux luthier. In 1734, Gaviniés and his family moved to Paris, most likely to further his musical training. At the age of 13, he made his debut at the *Concert Spirituel*, performing a Leclair duet for two violins with L'abbé *le fils.* Later that year, he appeared again to perform "Spring" from Vivaldi's *Four Seasons*.[1] From 1748 Gaviniés performed regularly as a soloist and chamber musician at the *Concert Spirituel*, often appearing with violinist Pierre Guignon, flautist Michel Blavet and singer Marie Fel.[2] From 1753 to 1759 he disappeared from the Parisian concert scene and his whereabouts remain a mystery. La Laurencie suggests that during this time Gaviniés may have spent a year in prison after having been caught in a romantic affair with a lady at court. While serving his prison sentence Gaviniés composed his famous *Romance,* published in 1760.[3]

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[1] Lionel de La Laurencie. *L'École française de violon de Lully á Viotti; études d'histoire et d'esthétique, Tome II* (Paris: Librairie Delgrave, 1922), 277-279.

[2] La Laurencie, *L'École française de violon,* 2: 279-82.

[3] La Laurencie, *L'École française de violon, Vol. 2,* 282-83.

From 1760-64 he was concertmaster at the *Concert Spirituel*, leading the orchestra "à la mode d'Italie," from his position in the first violins. This innovative approach replaced the traditional time-beating of the conductor, who kept time by pounding the floor with a stick or cane, and lasted until 1764, the year that Gaviniés left the orchestra.[4] In 1765 Gaviniés shifted his focus from public performance to teaching. As a teacher, and indeed as an individual, Gaviniés was known for his generous and amenable nature. His popularity was in part a factor of his position as a performer-composer in a prestigious position. But as a teacher, he preferred to help students from less affluent backgrounds, often giving them free lessons, and he did not charge lesson fees to students who wished to pursue a career in music. For those whom he believed did not have a talent for the violin, he helped find teachers of other instruments, at his own expense.[5]

In 1773, along with Simon Leduc and François Gossec, Gaviniés took over administration of the *Concert Spirituel*. Prior to this, the concert series had been experiencing financial difficulty, but the change had positive results both financially and artistically.[6] By 1775, the orchestra had expanded to more than sixty musicians, with Gaviniés and Leduc leading the first and second violins. After the sudden death of Leduc in 1777, Gaviniés resigned his position. That same year, the lease of the *Concert Spirituel* with the Bureau de la Ville expired and was auctioned off to singer Joseph Legros for 6000 livres. Gaviniés believed this transaction unjustly favoured the singer, and never returned again. In 1795, he became a professor of violin

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[4] Michel Brenet, *Les concerts en France sous l'ancien régime,* (New York: Da Capo Press, 1970), 277-79.

[5] Constance D. T. Pipelet, *Eloge historique de Pierre Gaviniés* (Paris: Societé du Lycée des Arts, 1802), 7. As cited in Pierre Gaviniés, *Sonatas for violin and basso continuo, opus 1,* ed. Anthony F. Ginter (Madison: A-R Editions, Inc., 1995), viii.

[6] La Laurencie, *L'École française de violon, Vol. 2,* 293.

at the Conservatoire de musique, established in 1794, where he enjoyed a favourable reputation as an enthusiastic and well-liked teacher. His notable students include Antoine-Laurent Baudron, Nicolas Capron, Marie-Alexandre Guénin, Simon Leduc, and Louis-Henry Paisible.[7] Towards the end of his life Gaviniés suffered from physical maladies that forced him to remain at home, but he still remained active as a teacher and composer up until his death.[8]

2.2 Works for violin

Gaviniés's works for violin include sonatas, symphonies, concertos, duos, and études that reflect his virtuosity. The early 1760s were considered the pinnacle of his performance and compositional career.[9] In 1760 he published his much anticipated op. 1 set of violin sonatas. The announcement of their publication appeared in the *Mercure de France*:

> The superior talents of the composer, in composition as well as in performance, made us wait for a long time before he consented to having his works engraved; and we do not doubt that this sample pleases the taste of the public pleasantly enough so that it would soon wish to see the other works of this versatile and gracious artist.[10]

While there is no evidence to indicate how successful these sonatas were, later that same year his three-act comic opera, *Le Prétendu*, debuted at the *Comédie-Italienne* followed by a

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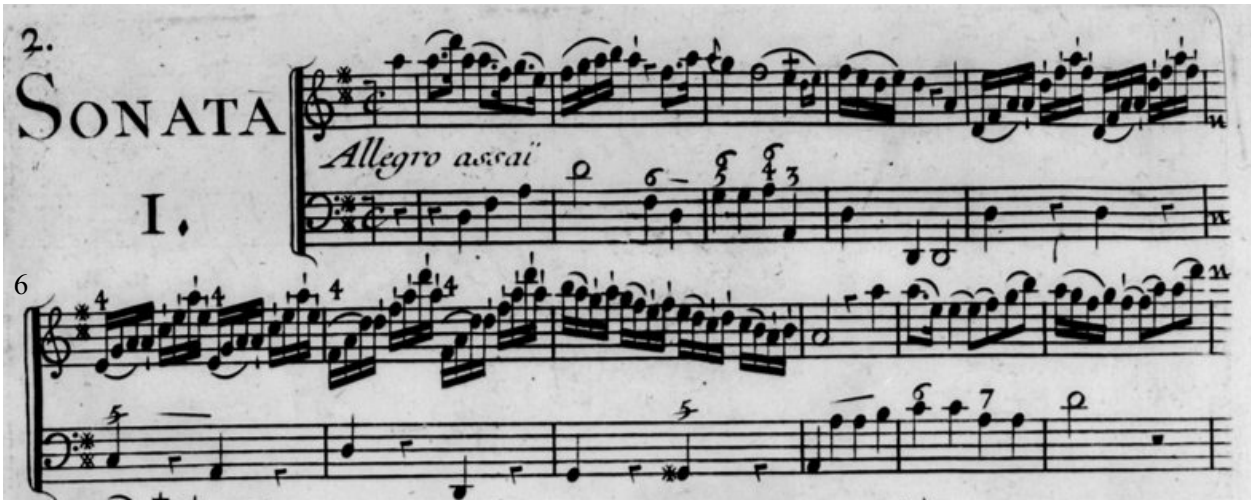
[7] Jeffrey Cooper and Anthony Ginter, "Gaviniés, Pierre," *Grove Music Online,* accessed March 2, 2016, http://oxfordmusiconline.com.

[8] Ibid.

[9] Gaviniés, *Sonatas for violin and basso continuo, opus 1*, viii.

[10] *La Mercure de France,* avril 1, 1760, 190-191. "Les talents supérieurs de l'auteur, tant pour la composition que pour l'exécution, faisoient attendre depuis longtemps qu'il consentît à faire graver ses œuvres; et nous ne doutons pas que cet échantillon ne flatte assez agréablement le goût du public pour lui faire désirer de voir bientôt les autres ouvrages de cet habile et gracieux artiste." Cited in La Laurencie, *L'École française,* 2:283. Translated by Ginter in Gaviniés, *Sonatas for violin and basso continuo, opus 1*, ix.



Example 2.1: Sonata I, op. 1*,* I mov., *Allegro assai*, mm. 1-11. Source: Pierre Gaviniés, *Six sonates à violon seul et basse, Ier œuvre,* (Paris: Mme Oger, [1760]).

favourable review in the *Mercure de France* in December 1760, which attributed the success of his opera to the "taste" and "intelligence" of the music.[11]

His op. 3 violin sonatas were published in 1764. Both sets of sonatas are require shifts up to seventh position in the left hand. While generally his use of specific fingering notations is sparse, the few indications he does provide make an otherwise simple passage more challenging, such as in measures 5 to 7 in the first movement of Sonata I (Example 2.1). This excerpt could easily be played in first position with just one shift up to third position in measure seven, but Gaviniés's fingering indicates shifts up to second position in measure six, and again up to third position in measure seven, resulting in string crossings across all four strings. More significantly, the notation also requires the performer to make less use of open strings, a typical practice of the Baroque era. According to Anthony Ginter, Gaviniés's use of complex fingering was perhaps an exploitation of different string colours[12] but it could also have been an example

[11] *La Mercure,* décembre 1760, 176-183. Cited in La Laurencie, *L'École française,* 2:284.

[12] Gaviniés, *Sonatas for violin and basso continuo, opus 1*, x.

of a pedagogical exercise for the left hand.[13] Double and multiple stopping are used throughout the collection, but appear most frequently in the variations of the third movements of the last sonatas of both opuses. In general, Gaviniés makes explicit and detailed use of varied bowing articulations and dynamics in op. 1, but to a greater degree in op. 3.

Gaviniés's third set of sonatas for violin, opus posthumous, was published in 1801. Only three sonatas are included in this set, the first of which is entitled "Le tombeau." Compared to the previous op. 1 and 3, the opus posthumous sonatas require greater technical virtuosity; the writing requires the violinist to shift up to ninth position and all of the movements are in flat keys, which considerably limits the use of open strings. As in his previous sonatas, bowing articulations are indicated frequently and in great detail, including legato groupings, strokes, and dots. The title page describes this collection as three sonatas for the violin, with no mention of basso continuo. In the first edition, an unfigured bass part is included with the melody line. It is possible that the bass line is optional, included to provide harmonic context for the violinist. In a later edition published in 1828 in Berlin, the bass line is published separately as an ad libitum accompaniment. Ginter concludes that this set of sonatas can be performed in one of three ways: 1) as solo with basso continuo, 2) as an unaccompanied violin solo, or 3) as a duo played by a violinist and cellist.[14] Gaviniés also published six concertos for violin and orchestra in 1764. Considered the best of his works, the writing for the violin is similar to that of his sonatas, but demand a higher level of virtuosity.[15] Other works include his symphonies (lost) and chamber

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[13] Similar fingering patterns can be found in his 24 etudes.

[14] Pierre Gaviniés, *Three Sonatas for Violin, Opus Posth.,* ed. Anthony Ginter, (Middleton: A-R Editions, 2011), xi.

[15] Cooper and Ginter, "Gaviniés."

works, such as his *airs en quatuor*, which were performed at the *Concert Spirituel* between 1762-63.[16]

His most enduring work is *Les Vingt-quatre matinées,* a set of technical études for the violin that was published the year of his death. The manuscript is no longer extant and the exact year of composition is unknown, but it is possible that Gaviniés wrote these studies well before 1800 and used them for his own practice and teaching, as performer-teachers were hesitant to publish their pedagogical methods until the end of their careers. Described by La Laurencie as a "landmark in the history of violin playing,"[17] they are designed to increase dexterity in the left hand while developing suppleness in the right hand. A detailed discussion of the *matinées* is found in Chapter 4.4.

[16] Constant Pierre, *Histoire du Concert spirituel: 1725-1790,* (Paris: Société française de musicologie, 1975), 280-84.

[17] As translated by K. Marie Stolba in *A History of the Violin Etude to About 1800,* (New York: Da Capo Press, 1979), 224-26.

CHAPTER 3

THE VIOLIN IN EIGHTEENTH-CENTURY FRANCE

3.1 Public Concerts and the Influence of the Italian Violin School in Eighteenth-Century Paris

The dynamic concert scene, thriving publishing industry, and influence of the Italian school had an impact on the performance and composition of instrumental music in eighteenth-century Paris. In 1725 the inception of the *Concert Spirituel* at the Palais de Tuileries, the first public concert series in existence, provided a new platform for both local and foreign composers and virtuosos. Founded by royal musician Anne Danican Philidor, permission was granted by the L'Académie Royale de Musique to give public concerts on religious holidays when theatres and the opera house were closed. In exchange, Philidor promised not to include operatic music or music based on French texts. The first concert included a performance of Corelli's *Christmas* concerto, and thereafter Italian violin music had a prominent place in its programming.[18] During the eighteenth century the *Concert Spirituel* was considered the foremost concert series of Europe and played a seminal role in promoting Italian sonatas and concertos with Parisian audiences, contributing to the dissemination of Italian music in general. Coupled with a thriving music publishing industry, Paris became the premier centre for musicians and composers to debut new works.[19]

Concerts took place on religious holidays, and were held originally in the the Salles des Cent Suisses. The hall itself was about the shape of a cube; it measured approximately fifty-nine

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[18] Daniel Heartz, *Music in European Capitals: The Galant Style, 1720-1780* (New York: Norton and Company, 2003), 613.

[19] Heartz, *Music in European Capitals,* 619-620.

by fifty-two feet, with six chandeliers hung from a three-story vaulted wooden ceiling.[20] Acoustically, the hall was generally well-received, but in 1740 one of the earliest criticisms that a concert hall was too large came from Hubert Le Blanc, who complained that the Tuileries provided "une salle énorme en grandeur, une salle d'espace immense."[21] Le Blanc's comments most likely stemmed from his lament over the rise of the violin family versus the decline of the viol family, in part due to the acoustical capability of the former to reach audiences in larger spaces. In describing the violin, he writes,

> In his small body resided an extraordinary force, and he spoke only of ruining the other instruments who were his rivals, of interring his adversaries alive, and of burying completely their honeyed compositions under the mountains on which he claimed to plant his own piercing and piquant compositions. It is not sweet persuasion flowing from his lips, like a stream of milk, which he could have; he wants to transport by torrents of voluptuous notes.[22]

Despite conservative criticism such as Le Blanc's, the *Concert Spirituel* and its promulgation of Italian music directly contributed to the rise of a brilliant school of violinists in Paris in the mid- to late-eighteenth century. Notable French and international violinists performed their own sonatas and concertos at the *Concert Spirituel,* including Jean-Pierre Guignon, Jean-Marie Leclair, Mondonville, Louis-Gabrielle Guillemain, Lorenzo Somis, Gaetano Pugnani, and Felice Giardini. In the case of many violinist-composers such as Somis, Giardini and Pugnani, Parisian publications of their music coincided with their performances.[23]

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[20] Daniel Heartz, "The Concert Spirituel in the Tuileries palace," *Early Music* (May 1993): 242.

[21] Hubert Le Blanc, *Défense de la basse viole contre les entreprises du violon et les prétensions du violoncelle,* (Amsterdam, 1740). Cited in Daniel Heartz, *Music in European Capitals,* (New York: W.W. Norton & Co., Inc., 2003), 612.

[22] Barbara Garvey Jackson, "Hubert Le Blanc's *Défense de la viole*," *Journal of the Viola da Gamba Society of America 10* (1973), 24.

[23] Heartz, *Music in European Capitals,* 616.

With the surge in popularity of the Italian style, French violinist-composers began to employ more virtuosic techniques in performance and composition, in order to impress Parisian audiences. Performers endeavoured to maintain favour with audiences by attempting to "out-play" each other, and new innovations in a more virtuosic style of solo playing emerged from this group of composers. A survey of sonatas for solo violin and basso continuo by composers Leclair, Anet, Guignon, Mondonville and Guillemain reveals writing that is technically challenging as well as innovative in both left and right hand techniques.[24] In keeping with the Italian tradition, multiple and double stops, double stop trills, and shifts to higher positions are some of the left hand techniques that are more frequent in the *bravura* passages of early eighteenth century violin sonatas.

3.2 The Development of the Bow from 1750 - 1800

Robin Stowell considers the period from c. 1760 - c. 1800 as the "Pre-Tourte" era, which encompasses all types and varieties of the bow with the pike's head.[25] Length of typical baroque-style bows varied considerably during the first half of the century, ranging from approximately 55 to 60 cm., but by 1750 the average playing length of bows measured about 61 cm.[26] Until mid-eighteenth century, the most commonly used bow was a variation on the Italian sonata bow, with a pike's head and either a straight or slightly convex bow stick. The frogs were

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[24] See Sallynee Amawat, "Bridging the Baroque and Classical Periods: The Role, Lives, and Innovations of French Violinist-Composers Leclair, Guignon, Guillemain, and Mondonville," in *Locatelli and the Violin Bravura Tradition,* ed. Fulvia Morabito (Turnhout: Brepols, 2015), 153-164.

[25] Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries,* (Cambridge: Cambridge University Press, 1985), 166.

[26] Stowell, *Violin Technique and Performance Practice,* 12.

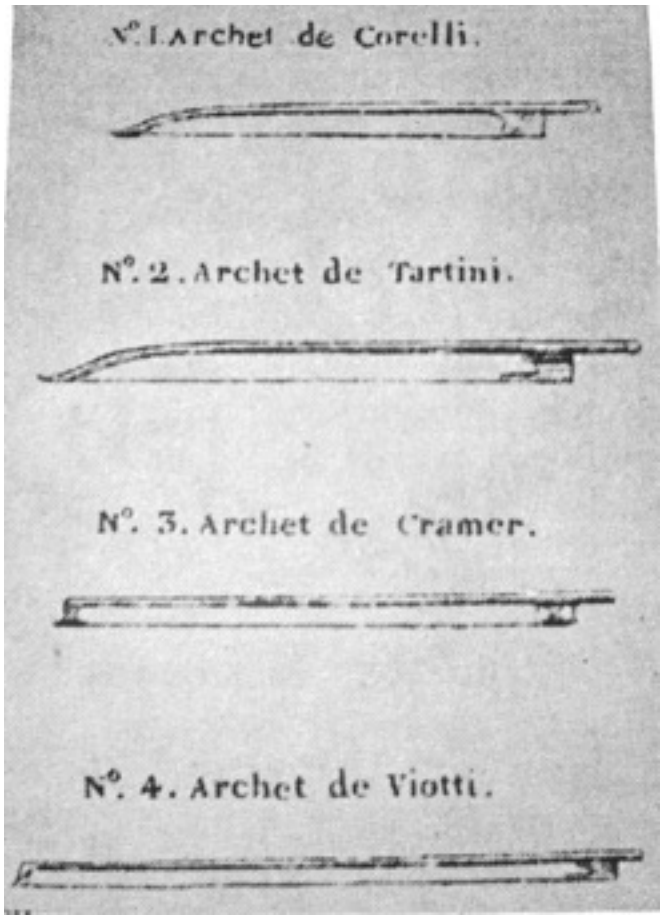

Figure 3.1: Bow types of the seventeenth and eighteenth centuries. Source: Michel Woldemar, *Grande Méthode ou étude élémemtaire pour le violon,* (Paris, ca. 1800).

either fixed or adjusted by a screw, similar to today's modern bows. These bows are commonly referred to as "Corelli-Tartini" models, but as David Boyden points out, the term was not contemporary to Corelli's time, but rather actually coined by Michel Woldemar in his *Grande Methode de Violon,* published in 1798 in Paris (see Figure 3.1).[27] In his *Méthode,* Woldemar presented four bow types which were associated with performers who purportedly favoured them: the "Corelli" model typically designated the early eighteenth century Italian bow with the straight or slightly convex stick; the "Tartini" model was described by Fétis as being "less clumsy," being slightly longer and with a straight stick, constructed a lighter wood, and fluted

[27] David Boyden, "The Violin Bow in the 18th Century," *Early Music* (April, 1980), 200.

near the frog to provide better grip by the performer;[28] the "Cramer" bow was pioneered by the virtuoso violinist Wilhelm Cramer, originally from Mannheim, and is an example of one of the many transitional types that developed between the Italian models and the later Tourte designs. Longer than the Italian bows, but slightly shorter than Tourte's, these bows were distinguished by the slightly concave *cambre* of the stick, battle-axe shaped heads, and characteristically shaped frog.

The "Cramer" bow became popular in London after the violinist settled there in 1772, and Woldemar confirms that this bow "was adopted in [Cramer's] day by most performers and amateurs."[29] The period in question may be roughly 1772-92, the peak of Cramer's career in London. Some violinists, such as Paganini, have been documented as using this type of bow until as late as the first quarter of the nineteenth century,[30] and Boyden describes this model as "ideal to play music of the Mannheim School and the violin concertos of Mozart, among others."[31] He also points out that despite this bow being associated with Cramer of Mannheim, the actual maker could quite possibly have been by a Parisian maker such as Tourte *père.*[32] Variations of the battle-axe head Cramer model were being produced in France by Tourte *père* and the Duchaine family, as well as in London by the Dodd family.

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[28] François-Joseph Fétis, *Notice of Anthony Stradivari the celebrated violin-maker, known by the name of Stradivarius,* trans. John Bishop, (London: R. Cocks and Co., 1864), 111.

[29] Michel Woldemar, *Grande méthode ou étude élémentaire pour le violon,* (Paris, c. 1800). Cited in Stowell, *Violin Technique and Performance Practice,* 18.

[30] Stowell, *Violin Technique and Performance Practice,* 17-18. Stowell includes a lithograph (c. 1820) by Karl Bergas, which depicts the violinist Nicolo Paganini holding what appears to be a "Cramer" type bow.

[31] Boyden, "The Violin Bow in the 18th Century," 206.

[32] Ibid.

In the 1780s, François Tourte of Paris developed a model that would become the standard for modern players today. According to Fétis, his innovations were "enlightened by the counsels of celebrated artists, by whom he was surrounded."[33] His use of pernambuco wood provided bows with the optimal lightness and strength needed to meet changing musical demands. He found that by thoroughly heating the stick, the wood could be bent to a concave *cambre* which would preserve the natural elasticity of the wood. He also standardized the length of the bow, from tip to screw, at 74 or 75 cm, with a hair length of 65 cm. His design raised the head of the bow and increased weight at both ends by adding metallic ornaments to them, thus putting the bow in perfect equilibrium and bringing the hand closer to the centre of gravity.[34] The adoption of the transitional and Tourte models, which includes all manner of hatchet head-types such as the Cramer, Viotti and Dodd, was relatively slow in the years leading up to the French Revolution. The manner of execution for the Tourte model was not examined in detail until Rode, Baillot and Kreutzer's treatise, *Méthode de violon* was published in 1803.

3.3 Articulation Markings in French Violin Sonatas Up to 1750

The influence of the Italian school in Paris can be found in the compositions for solo violin in the first quarter of the eighteenth century. The writing for the violin emphasizes virtuosic technique in the left and right hands; left-hand techniques include extended passages with double and multiple stops, and right-hand techniques include multiple string crossings and arpeggiation, and various types of articulated bow strokes. These techniques can be traced to the

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[33] Fétis, *Notice of Anthony Stradivari,* 116.

[34] *Ibid.*

influence of Italian masters such as Giovanni Battista Somis,[35] a student of Corelli and teacher of notable violin virtuosos such as Leclair, Guignon[36], and Guillemain.[37] They were among those composers who experimented with varied types of right-hand articulation. and their influence can be traced in the compositions of Gaviniés, which will be explored in later chapters.

Dots and strokes were used in the score to indicate various types of *detaché* bowing. Several types of strokes were used in notation: the vertical-line stroke, the arrowhead stroke, and occasional slanted stroke. Boyden states that it is likely these various types all indicated the same stroke, because as a rule one or another occurs in the same source or music, but not more than one.[38] Dots and strokes appeared both alone and alternated between short slurs over two or three notes, such as in Example 3.2 and 3.5 from Leclair's Sonata VI, op. 5 (1735) and Guignon's Sonata XI, op. 1 (1750), respectively. Longer slurs over articulated notes, such as slurred *tremolo* and slurred *staccato* are also found frequently in the violin repertoire from this time.

The ambiguity of eighteenth century notation makes it difficult to know exactly how these articulations were performed, but generally speaking, tempo, character, and context form the basis of interpretation. In a slow tempo, staccato marks under a slur of two or more notes are

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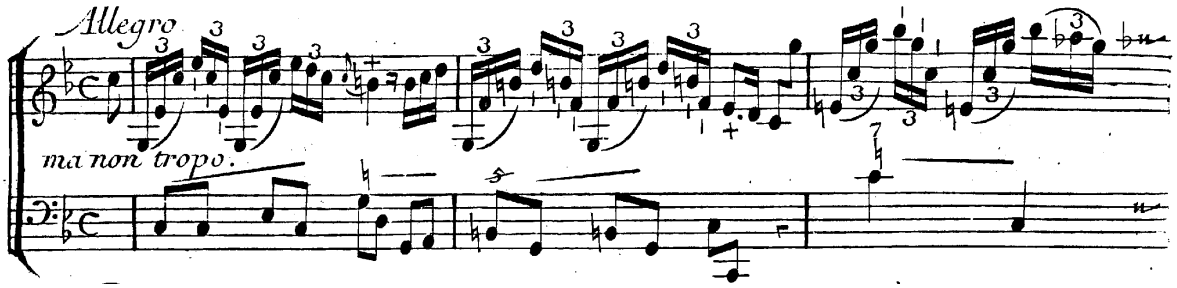
[35] Alberto Basso. "Somis, Giovanni Battista." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 23, 2016, http://www.oxfordmusiconline.com.proxy3.library.mcgill.ca/subscriber/article/grove/music/26178.

[36] Neal Zaslaw. "Guignon, Jean-Pierre," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 30, 2016, http://www.oxfordmusiconline.com.proxy3.library.mcgill.ca/subscriber/article/grove/music/11971. While Guignon's compositions are considered less sophisticated than his that of his contemporaries, he is worth mentioning because of his reputation as one of the most brilliant virtuosos of his time.

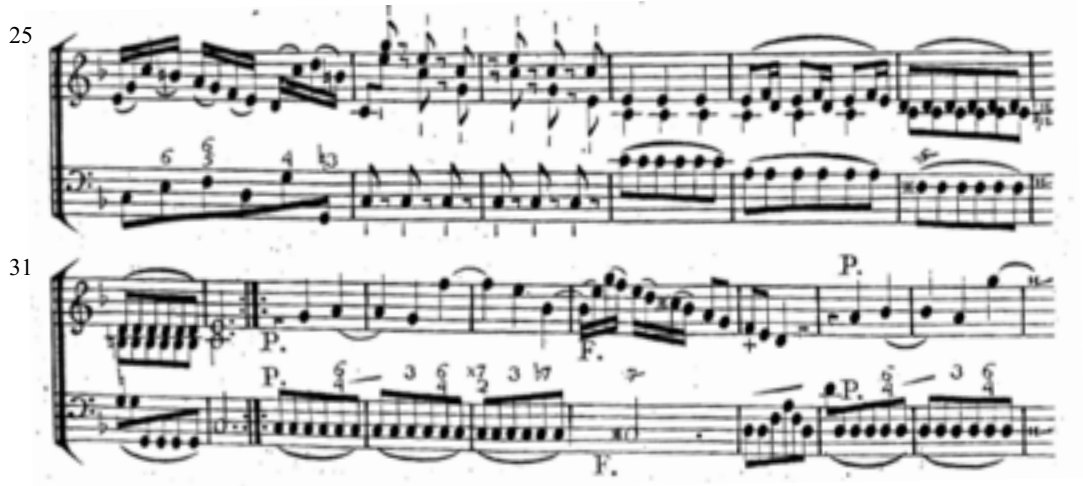
[37] Amawat, "Bridging the Baroque and Classical Periods," 158.

[38] David Boyden, "The Violin and Its Technique in the 18th Century," *The Musical Quarterly,* Vol. 36, No. 1 (January, 1950), 30-31.

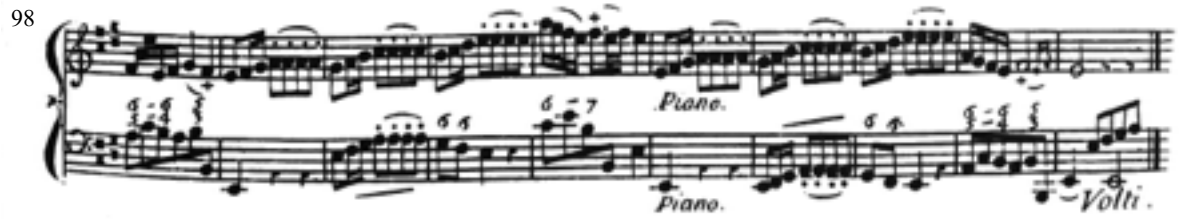
Figures 3.2 - 3.5: Examples of Bow Articulation up to 1750



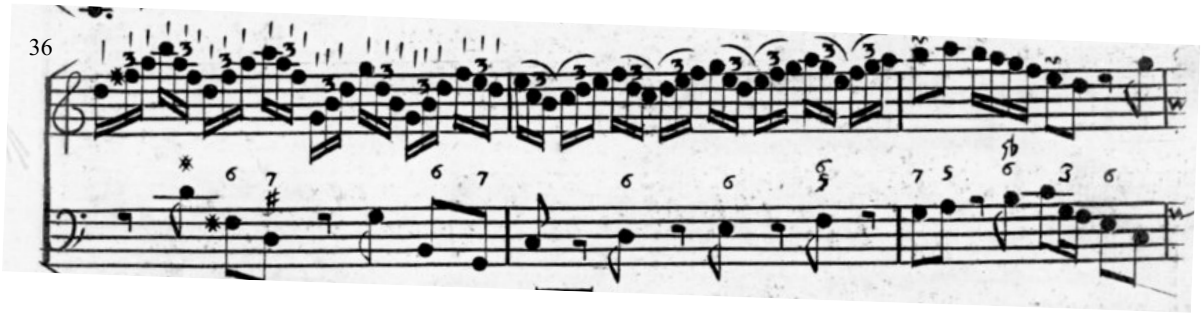
Example 3.2: Sonata VI, op. 5, 2 mov., *Allegro*, mm. 1-3. Source: Jean-Marie Leclair, *Troisième livre de sonates a violon seul avec la basse continue, œuvre V,* (Paris: l'Auteur, le veuve Boivin, Leclerc, [1734]).



Example 3.3: Sonata II, op. 5. I mov., *Andante*, mm. 25-39. Source: Jean-Marie Leclair, *Troisième livre de sonates a violon seul avec la basse continue, œuvre V,* (Paris: l'Auteur, le veuve Boivin, Leclerc, [1734]).



Example 3.4: Sonata I, op. 1, II mov., *Allegro*, mm. 98-107. Source: Louis-Gabrielle Guillemain. *Premier livre de sonates, à violon seul avec la basse continue,* (Paris: la veuve Boivin, Leclerc, 1734).



Example 3.5: J.P. Guignon, Sonata XI, op. 1, I mov., *Allegro ma pocco*, mm. 36-38. Jean-Pierre Guignon, *XII Sonate à violino solo e basso, Opera prima,* (Paris: Mlle de Caix, 1750).

generally performed as separated notes under one bow; in rapid time, the same notation may indicate a slight lifting of the bow, as in the Allegro from Guillemain's Sonata I, published in 1734 (Example 3.4).[39] Slurred *tremolo* occurs when the same note is repeated under a slur, in the context of a slow tempo, as in Example 3.3 from 1740 in Leclair's Sonata II, op. 5. If dots or strokes are present under the slur, a *staccato* stroke is implied; if, as in the example, a slur alone is indicated, then a *legato* stroke would be used.[40]

[39] Boyden, "The Violin and Its Technique," 33. Boyden uses an example from Leopold Mozart to corroborate his statement.

[40] Stowell, *Violin Technique and Performance Practice,* 176.

CHAPTER 4

THE SONATAS FOR VIOLIN AND BASS, OP. 3 BY GAVINIÉS

4.1 General Description

Gaviniés's op. 3 collection, published in 1764, contains six sonatas, each consisting of three movements arranged in a fast-slow-fast tempo scheme. The opening fast movements are early examples of the sonata-allegro form of the classical period. When the tonic is major, a modulation to the dominant occurs in the first half of the movement. When the tonic is minor, modulation to the relative major occurs in the third movement of Sonata III and the first movement of Sonata VI. In the first movement of Sonata III and third movement of Sonata VI, the modulation occurs to the dominant minor; the first half of the first movement of Sonata VI modulates to the relative major, but then ends in the dominant minor key.

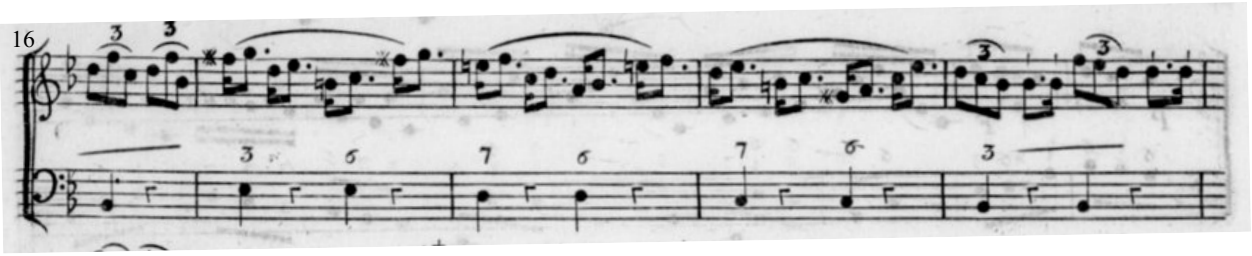
The slow movements are relatively short and in binary form. As illustrated in Table 4.1, only the middle movement of Sonata IV is set in the tonic key; the remainder are either in the relative major/minor, subdominant, dominant, or tonic major keys. All of the third movements return to the tonic key and are in binary form, with the exception of the third movements of Sonatas V and VI, which are both composed in the form of a theme and variations. In Sonata V, the movement is set in ABA form, with a middle section labeled *Minore e piano.* In Sonata VI, the variations are in binary form.

The melodic writing in the op. 3 sonatas is characteristically galant, especially in the fast movements; trills, triplets in eighth- and sixteenth-notes, upper and lower appoggiatura, and

Sonata	Tonic Key	Movements
I	A major	Allegro - Adagio (E major) - Presto
II	B-flat major	Allegro - Adagio (G minor) - Presto
III	G minor	Allegro ma cantabile - Adagio Cantabile (G major) - Presto
IV	D minor	Allegro moderato - Grave - Allegro
V	G major	Allegro - Andante (C major) - Tempo di Minuetto
VI	F-sharp minor	Allegro - Adagio (A major) - Aria Andante

Figure 4.1: Tonalities and tempo for the Sonatas, op. 3

dotted figures are common. Gaviniés makes particular use of the "Scotch snap,"[41] or Lombard rhythm, in which a shorter note value is immediately followed by a longer note, such as in Example 4.2. Musical phrases are often structured over four-bar arcs and primarily diatonic. The slow movements display simple melodic writing, often with written-out trills and turns. William Newman describes the middle movements as having a "clear, easy-going, melodic flow" and compares them to Gaviniés's *Romance,* but in general, his themes tend to be mostly "lyrical, pathetic, and flowing" and lack the contrast and tension that constitute the later, more mature Classical forms.[42]



Example 4.2: Use of "Scottish snap" in Sonata II, op. 3, 1 mov., *Allegro*, mm. 16-20. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).

[41]David Johnson. "Scotch snap." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 1, 2016, http://www.oxfordmusiconline.com.proxy3.library.mcgill.ca/subscriber/article/grove/music/25244.

[42] William Newman, *The Sonata in the Classical Era, 2nd Edition,* (New York: W.W. Norton and Company, Inc., 1972), 612.

4.2 Bow Articulation, *Cantabile,* and Their Implications for Choice of Bow Type

While it was common in the Baroque period to delineate one specific affect per movement, composers of the mid-eighteenth century "found the affections too static, intellectual, and lifeless; they were enticed by the possibility of continuous dynamic flux and transition of sentiment."[43] As time went on, composers became more precise in their notation, revealing their intention in the music. Compared to his earlier works, Gaviniés's use of articulation markings and slurs becomes much more prescriptive in his op. 3, and it is in this collection that we see more of a transition in violin bow technique. Like his predecessors, the writing for the violin in op. 3 is still typically galant, but precise and varied articulations are more frequent. Longer slurs reflect his use of a more *cantabile* style in some of his movements. Depending on the type of articulation included in the various sonatas, the performer must decide which bow type would be appropriate to use. Baroque bows of various types were still widely used during the the mid-eighteenth century, but based on extant historical bows we also know that the composition and publication of the op. 3 sonatas coincided with the the construction of transitional model bows by Tourte *père*.[44] This evidence makes the transitional bow a viable option for the performer, but the appropriate choice is determined by a closer examination of what bowing technique is asked for in the sonatas.

Articulated strokes, indicated by dots and wedges, can be found throughout every sonata in the collection, indicating various types of *staccato* or *détaché* strokes. The eighteenth-century *détaché* required a breath or articulation between notes, longer than that used in the normal bow

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[43] Claude V. Palisca, *Baroque Music* (Englewood Cliffs: Prentice-Hall, 1968), 4.

[44] A model very similar to the Cramer bow, constructed by Tourte *pére* in c. 1760*,* is preserved in the Hill collection of musical instruments in the Ashmolean Museum in Oxford.

stroke. This was achieved by lifting the bow from the strings, especially in slower tempos. In his *Metodo per Violino,* originally published in 1797*,* Bartolomeo Campagnoli is one of the few who emulate the writings of Leopold Mozart and Quantz, by explaining the execution of *staccato* as follows:

This kind of bowing must be made with the point of the bow, and be forcibly articulated. It serves as a contrast to melody and, when judiciously employed, is productive of great effect.

This bowing is also used in triplets. In order to mark it thoroughly, and yet not in a harsh or dry manner, each note must be smartly detached, by attacking the string with vivacity and using sufficient bow to produce a round a full tone. It is also necessary that the notes be perfectly equal as compared with each other; this will be attained by giving greater force to the note played with the up bow, which is naturally more difficult to mark than that played with the down bow.[45]

While this *staccato* was utilized frequently in violin sonatas throughout the eighteenth century, Gaviniés's use of it is more detailed in notation and often combined with and under slurs. Examples 4.3-4.5 illustrate the various types of *staccato* that can be found in op. 3.

Slurred *staccato* occurs frequently in both fast and slow movements, and is noted as two or more dots under the same slur; in the case of Gaviniés's sonatas, slurred *staccato* often occurs throughout an entire bar (Example 4.5). While most types of *staccato* could easily be executed with a baroque bow, the added length of a transitional model makes these longer slurred *staccatos* in slower movements easier to execute. L'Abbé le fils refers to this type of bow stroke as *le coup d'archet articulé,* and indicates that when executing this type of bow stroke, the wrist should be very free, with each note articulated equally when played either up- or down-bow.[46] David Boyden describes the execution of both dots and strokes under a slur as thus:

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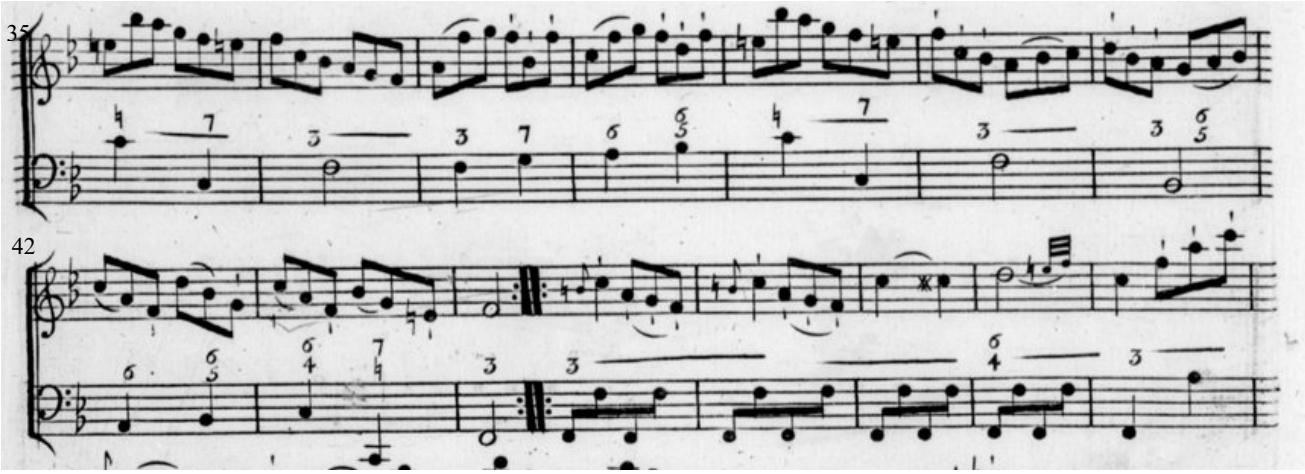
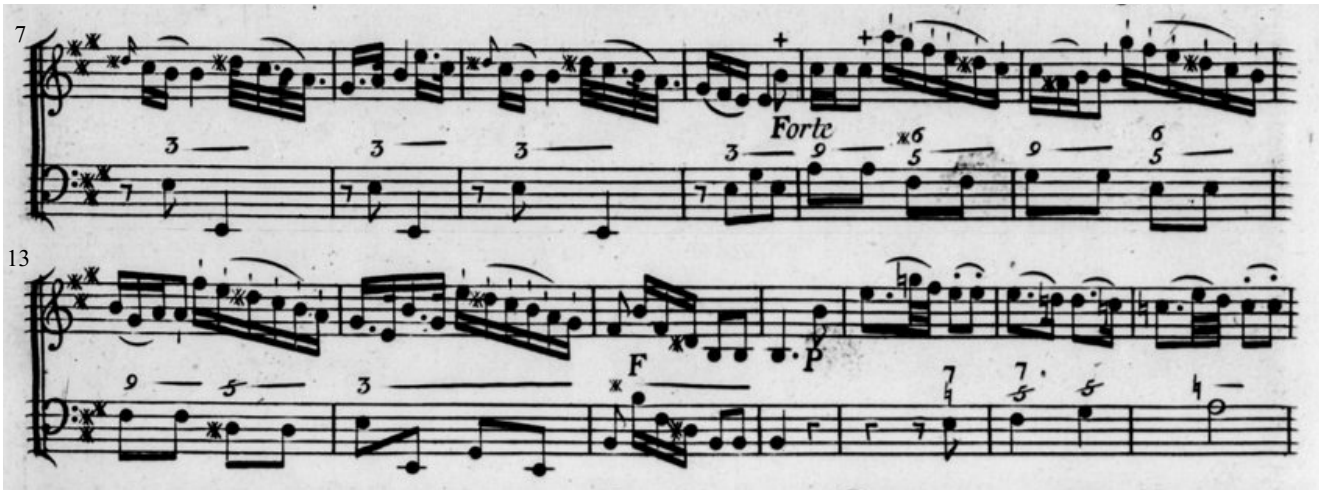
[45] Bartolomeo Campagnoli, *Metodo della mecanica progressive per violino diviso in 5 parti distribuite in 132 lezioni progressive per 2 Violini e 118 studi per violino solo Op. 21*, (London: J. Bishop, 1856). Cited in Stowell, *Violin Technique and Performance Practice,* 168.

[46] L'Abbé le fils, *Principes du violon* (Genève: Minkoff Reprint, 1976), 54.

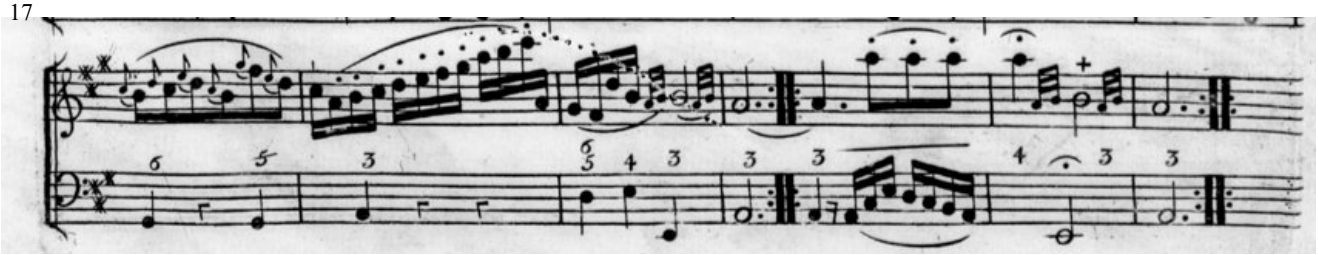
Figures 4.3 - 4.5: Examples of *staccato* articulation. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).



Example 4.3: Sonata II, op. 3, III mov., *Presto*, mm. 35-49. Measures 37- 46 show different combinations of slurs with *staccato* wedges.



Example 4.4: Sonata I, op. 3, I mov., *Allegro*, mm. 7-19. Measures 11-14 are examples of slurred *staccato*



Example 4.5: Sonata VI, *o*p. 3, II mov., *Adagio*, mm. 17-23. Measure 18 is an example of slurred *staccato* in a slower tempo.

Although dots under a slur sometimes mean the same thing as strokes under a slur, certain distinctions may be made between them…The slurred staccato using dots is more common in andante or adagio, and is generally played on the string, resembling a *portato*…Slurred staccato using strokes is more closely identified with fast time, and is often played in "lifted" style.[47]

Longer slurs appear more frequently in the op. 3 sonatas than in op. 1, and reflect Gaviniés's development of the *cantabile*, or "singing" style. The aim of this aesthetic during the mid-eighteenth century was to mimic the singing style of the human voice,[48] and as a result, longer phrases over a relatively simple bass line are typical in his sonatas. Treatises during the second half of the eighteenth century discuss the use of *legato* bow strokes within this context. L'Abbé *le fils* recommended using right-hand finger movement to effect and control a smooth bow change between separate notes, but a true *legato* with a pre-Tourte bow was most effectively achieved through use of slurs.[49] Galeazzi wrote his observations of the execution of this style in the first volume of his *Elementi di Musica* (1791):

There is nothing more difficult than to play a *cantabile* slowly and well…when it is well-played, the very style will penetrate our hearts, overcome and take possession of us. [In] a *cantabile,* the song of the human voice must be imitated as closely as possible. If the voice is not to be thought asthmatic or broken, smooth bow changes must be made in order that the melody emerges united and not broken…this unity can be obtained by changing the bow as little as possible and, now and then, by bowing the entire musical idea in one stroke. In fact, not a little skill is required in changing the bow so that [it] may be scarcely discernible.[50]

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[47] David Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 416. Boyden cites examples from the treatises of Leopold Mozart and Quantz to validate his statement.

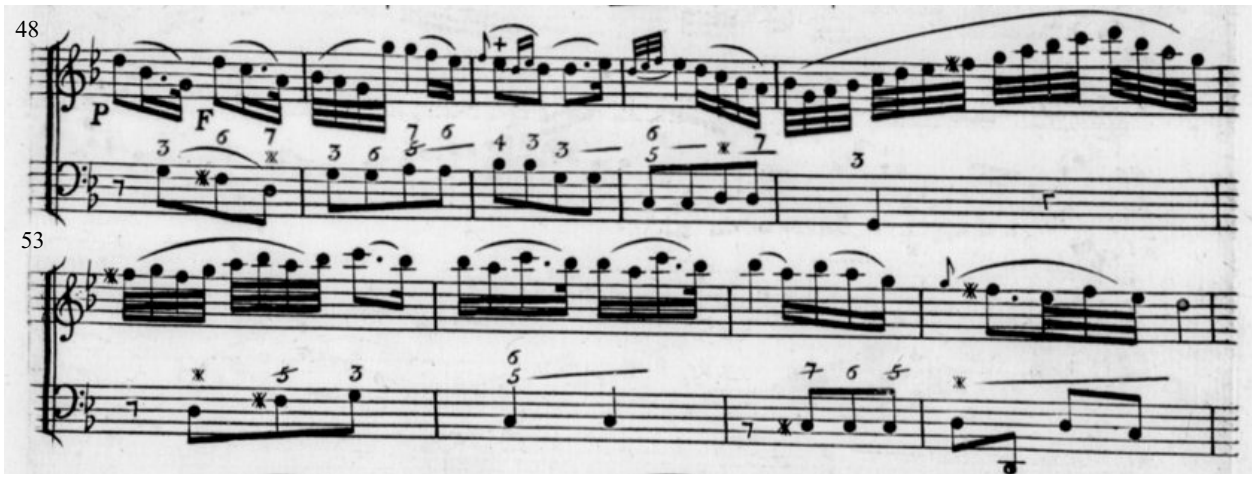
[48] Stowell, "Violin Technique and Performance Practice," 171.

[49] Stowell, "Violin Technique and Performance Practice," 170.

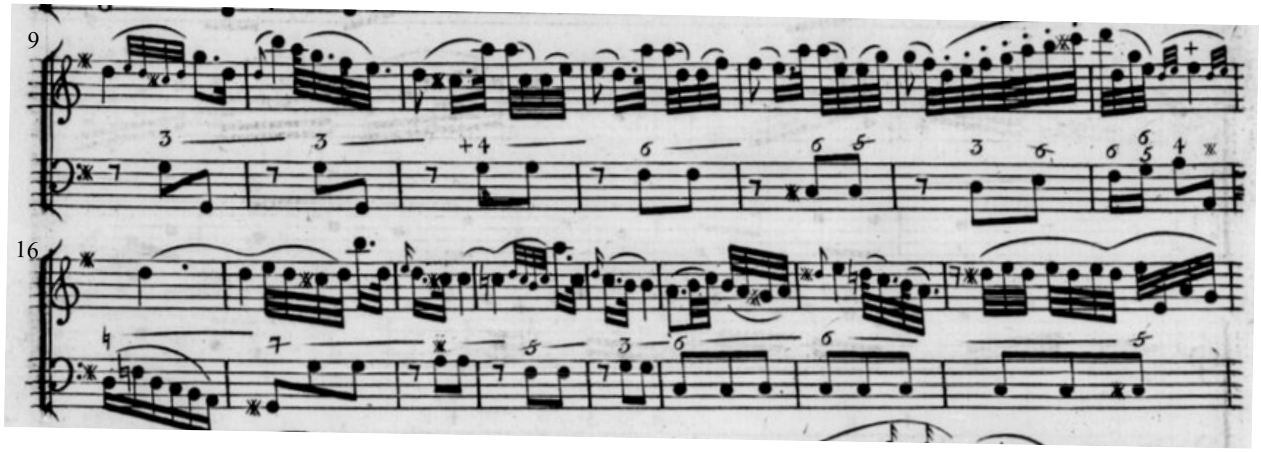
[50] Stowell, "Violin Technique and Performance Practice," 170-171.

Gaviniés was well-known for his interpretations of the *cantabile* style and made particular use of slurs in the slow movements of his op. 3 sonatas. In the first movement of Sonata III, the violin has a total of sixteen notes under one slur that encompasses the whole bar (Example 4.6, m. 53). In the second movement of the same sonata, *Adagio Cantabile,* he extends the use of the slur to encompass almost two bars (Example 4.7, mm. 16-17). At a slow tempo, this requires a considerable amount of bow control from the performer, but could also be indicative of the overall tempo of the movement; although labelled *Adagio*, the tempo must move enough to be able to execute the bowing indicated. In both examples, the use of a longer bow to perform the slurs also allows the performer to be more flexible and expressive with the timing of the bar, a musical decision that is justified by the nature of the accompaniment; the bass only plays on the downbeat of the bars, leaving the violin to take as much time needed to complete the runs on the second beat. In general, shape of the baroque bow causes sound to diminish closer to the tip. Because of the *cambre* of the stick, a transitional bow enables the performer to sustain more sound through to the tip, compared to the older model. In the first movement, the musical direction of measure 52 leads to the downbeat of 53; a transitional bow would allow the sound to carry through the whole bar, thus creating correct phrasing.

In my preparation of the sonatas from this collection, I found that Gaviniés's use of slurs was often indicative of his musical intent. For example, in measures 29 to 32 of the third movement of Sonata III (Example 4.8), he twice repeats a two bar gesture over four bars. The first two bars indicate a change of bow on every beat, but during the repeat, he combines three beats under one slur, effectively creating a diminuendo in the second gesture. While the use of dynamics in this way is not unusual according to the rules of rhetoric in Baroque music, it is

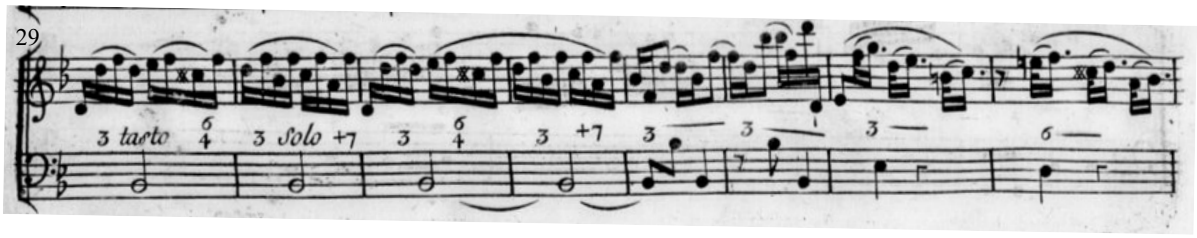


Example 4.6: Sonata III, op. 3, I mov., *Allegro ma cantabile*, mm. 48-56. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).



Example 4.7: Sonata III, op. 3, II mov., *Adagio Cantabile*, mm. 9-23. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).

more often employed at the discretion of the performer, rather than explicated by the composer. However in this case, Gaviniés uses the bow to make his musical intention clear. Table 4.9 shows the types of bowing articulation present in each of the sonatas and their movements, based on markings by the composer, and recommends bow type(s) based on the required techniques.



Example 4.8: Sonata III, Op. 3, III mov., *Presto*, mm. 29-36. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).

Sonata No.	Movement	Bow technique	Bow type
I	1. Allegro	Up-bow staccato	Baroque or transitional
	2. Adagio	Slurs - longest over a half-bar	Baroque
	3. Presto	Slur/staccato combination; long slurs; string crossings	Baroque or transitional
II	1. Allegro	Slurs over whole bars	Baroque or transitional
	2. Adagio	Slurs	Baroque
	3. Presto	Slur/staccato combination	Baroque or transitional
III	1. Allegro ma cantabile	Slurs over whole bars	Transitional
	2. Adagio cantabile	Slurs over whole bars	Transitional
	3. Presto	Slurs over whole bars; staccato	Transitional
IV	1. Allegro moderato	Long slurs	Transitional
	2. Grave	Long slurs, possibly indicating phrases	Transitional
	3. Allegro	Long slurs	Transitional
V	1. Allegro	Long slurs; staccato	Transitional
	2. Andante	Long slurs; staccato	Transitional
	3. Tempo di Minuetto	Long slurs, possibly indicating phrases	Transitional
VI	1. Allegro	Long slurs	Transitional
	2. Adagio	Long slurs	Transitional
	3. Aria Andante	Slur/staccato combination; long slurs; string crossings	Baroque or transitional

Table 4.9: Recommended bow types for the *Six sonates à violon seul et basse,* op.3, by Gaviniés

4.3 The Fortepiano in Paris, Dynamics and Implications for Instrumentation and Performance Practice

Longer phrasing and wider range of dynamics became characteristic of works from the mid-eighteenth century, and coincided with innovations in construction of keyboard instruments as well as stringed instruments. As Figure 4.10 shows, as early as the 1760s, the fortepiano was beginning to appear in Paris, and some musicians became proponents of these new instruments, promoting their wider dynamic range and expressivity. Gaviniés, as an innovative composer and performer himself, may have been influenced by the new instrument's capabilities in how he envisioned the accompaniment to his sonatas. While Gaviniés makes no mention of the use of alternative keyboard instruments to accompany his sonatas, an examination of the early history of the fortepiano in Paris offers possible alternatives to the traditional harpsichord as a continuo instrument.

1758 - Johann Andreas Stein visited Paris with Johann Gottfried Eckard
1759 - a harpsichord of new invention, called a *piano e forte,* is advertised for sale in Paris, maker unknown
1761 - advertisement for sale of fortepianos by Johann Heinrich Silberman appear in *L'Avant Coureur*
1763-64 - Eckard published his op. 1 (dedicated to Gaviniés) and op. 2 sonatas for harpsichord and fortepiano
1763 - Claude-Bénigne Balbastre was known to have owned a Blanchet fortepiano
1766 - a type of fortepiano, described as "un clavecin à marteaux," is listed in the estate of François Etienne Blanchet
1768 - the fortepiano first appears in the *Concert spiritual*
1770 - Charles Burney attends a concert by Madame Brillon de Joüy performing her own sonatas "both on the harpsichord and *piano forte,* accompanied on the violin by M. Pagin."

Figure 4.10: Evidence of fortepianos in Paris 1758 - 1770

In 1758 Johann Andreas Stein, a fortepiano builder based in Augsburg, visited Paris with the pianist Johann Gottfried Eckard. En route to and from Paris, Stein visited the workshop of Silbermann, a well-known family of German instrument builders. Eckard remained and eventually settled in Paris but it is unclear whether or not he brought his own instrument, a fortepiano by Silbermann, with him. In 1759 an advertisement for the sale of "a harpsichord of new invention, called a *piano e forte,"* the maker unknown.[51] It is described as having a "rich round tone," and "when one draws the full sound from it, it is stronger and more appealing than that of an ordinary harpsichord. All of these tonal changes are made quickly and unnoticed on a single keyboard of extended compass."[52] On April 6, 1761, an advertisement for the sale of four fortepianos by Johann Heinrich Silbermann appeared in the newspaper *L'Avant Coureur.*[53] Between 1763-64, Eckard published three sets of solo compositions for keyboard: *Six sonates pour le clavecin,* op. 1; *Deux sonates pour le clavecin ou le piano forte*, op. 2; and *Menuet d'Exaudet avec des variations pour le clavecin.* The op. 1 sonatas are dedicated to Gaviniés, and while the title page (Figure 4.11) of Eckard's op. 1 sonatas specifies the *clavecin,* the preface reads:

I have sought to make these works equally suitable for the harpsichord, the clavichord, and the *Forte e piano*. It is for this reason that I felt obliged to indicate *piano* and *forte* quite often, which would have been pointless had I only the harpsichord in mind.[54]

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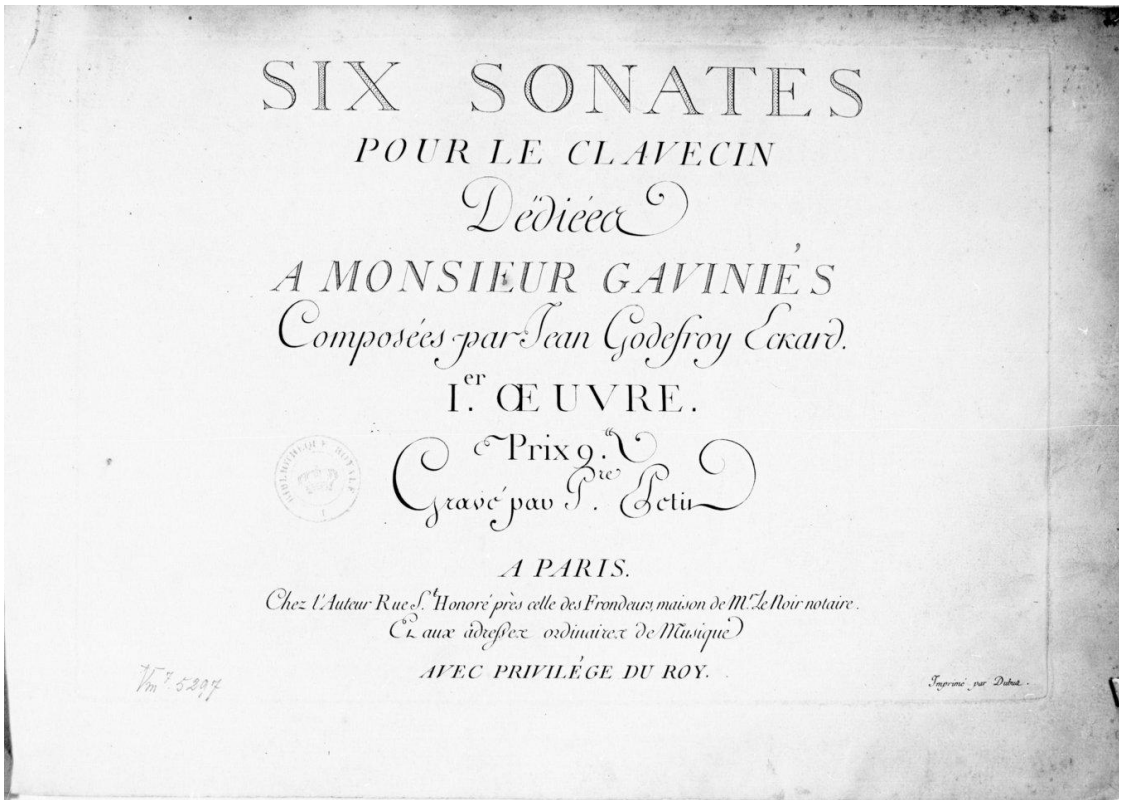
[51] Howard Schott, "From Harpsichord to Pianoforte: A Chronology and Commentary," *Early Music* Vol. 13, No. 1, The Early Piano II (February, 1985), 30.

[52] Schott, "From Harpsichord to Pianoforte…," 37.

[53] John Koster, "Foreign Influences in Eighteenth-Century French Piano Making," *Early Keyboard Journal* 12 (1994), 13.

[54] Schott, "From Harpsichord to Pianoforte…," 36.



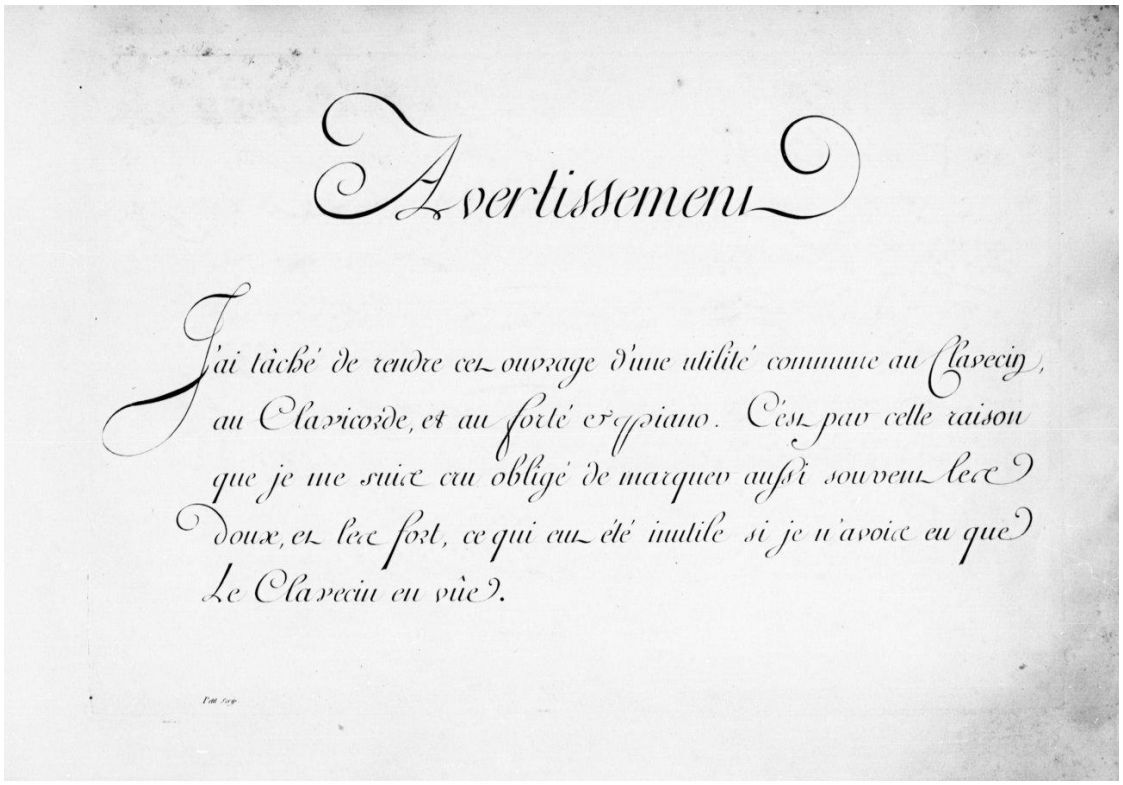
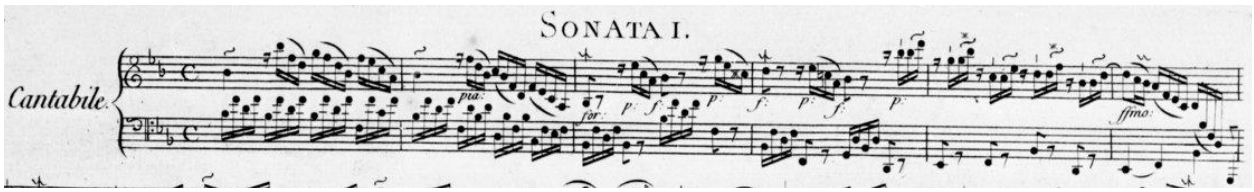


Figure 4.11: Title page and dedication of op. 1 by Eckard. Source: Johann Gottfried Eckard, *Six sonates pour le clavecin, 1er œuvre,* (Paris: P. Petit, 1763).

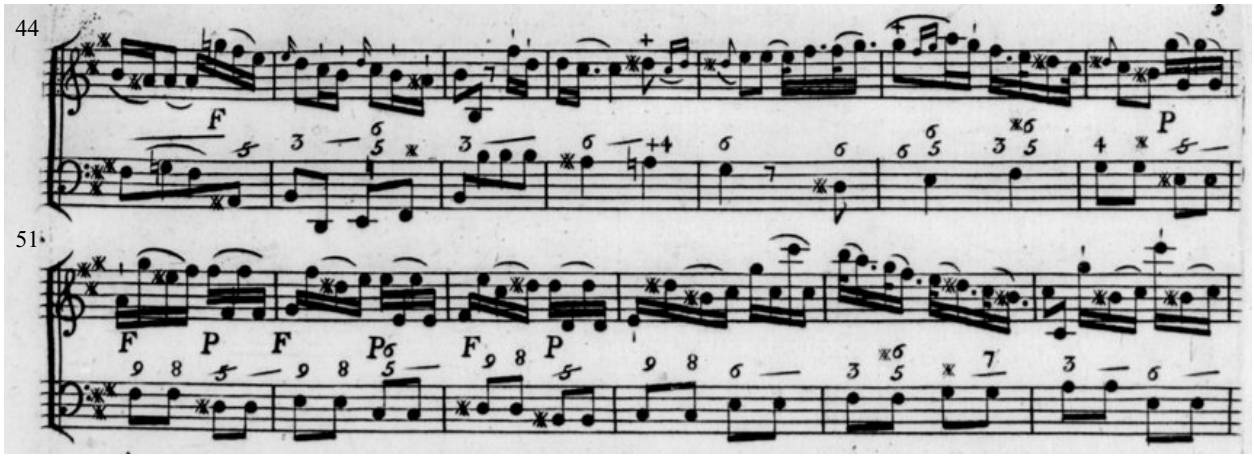
Indeed, Eckard's use of dynamics is generous. In the opening four bars of his Sonata I, op. 1, he alternates between *piano* and *forte* nine times, and indicates a *fortissimo* in bar six (Example 4.12). Other dynamic markings which appear later in the movement include *mezzoforte* and *crescendo.*

Although a different genre, a similar use of dynamics can also be found in Gaviniés's Sonatas, op. 3. In the first movement of Sonata I (Example 4.13), he alternates the *piano* and *forte* in the violin line seven times over the course of bars 50 to 53. Similarly, in the opening gesture of the first movement of Sonata III, he writes *p-f-p-f* over the course of only two bars (Example 4.14). Gaviniés uses dynamic markings in the violin line throughout the collection, indicating *pp, p* and *f. S*ometimes dynamics for the bass are also written, such as in Sonata IV. In the first movement, *Allegro Moderato,* he indicates *forte* in both the violin and bass line (Example 4.15). In the final movement, *Allegro, pianissimo* also appears in both lines (Example 4.16).

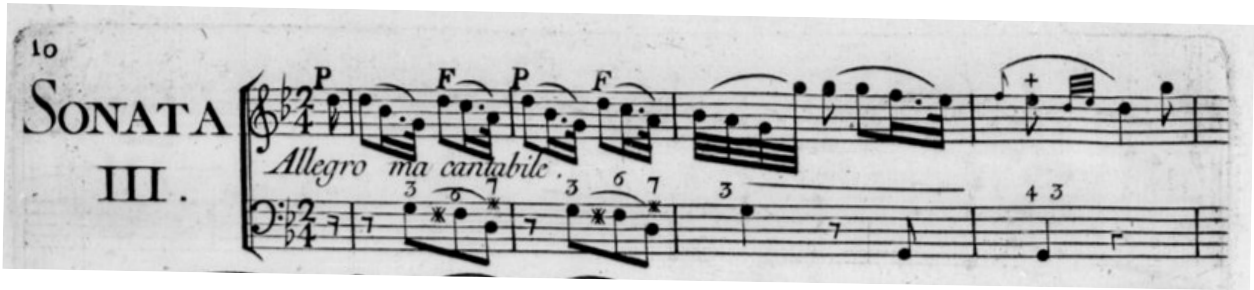
Another notable feature in op. 3 is the appearance of the word *sostenuto* in the bass line. Gaviniés uses the term in Sonatas II, III, and IV, usually over notes of a longer value (Example 4.16, bar 17). As I first began to explore this repertoire, the appearance of this term posed some interesting questions. It may have been instructive to the performer if the bass part was played by a bowed bass instrument such as the cello, but could it perhaps have hinted at the use of alternative keyboard instruments for the continuo line? The title page of both Gaviniés's op. 1 and 3 both read *Six Sonates a violon seul et basse.* Although Gaviniés notates the bass line with figured bass, his general use of the term *basse* and not *basse continue,* as was common earlier in the century, may indicate a flexibility in the instrumentation of the bass line. Performers of these



Example 4.12: Sonata I, op. 1, I mov., *Cantabile*, mm. 1-6. Source: Johann Gottfried Eckard, *Six sonates pour le clavecin, 1er œuvre,* (Paris: P. Petit, 1763).



Example 4.13: Sonata I, op. 3, I mov., *Allegro*, mm. 44-56. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).

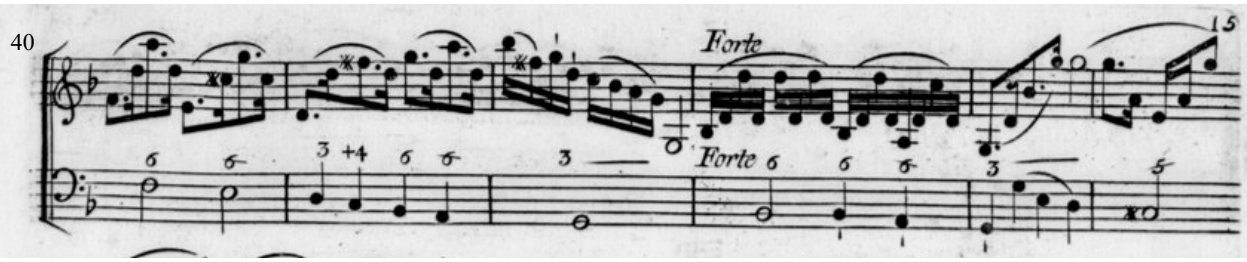


Example 4.14: Sonata III, op. 3, I mov., *Allegro ma cantabile*, mm. 1-4. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).

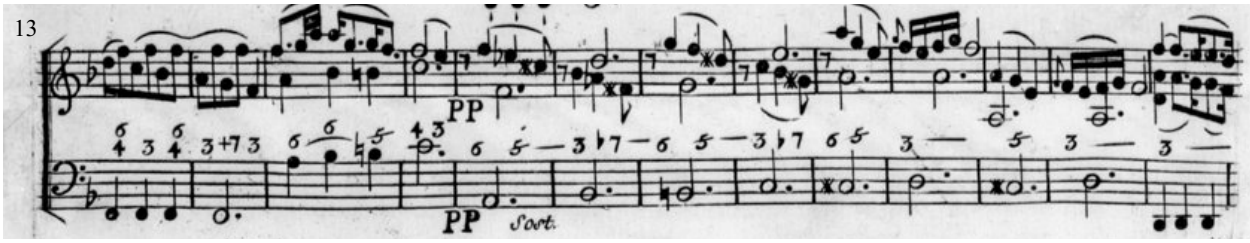
sonatas during that time would have used whatever instruments were available to them. Many musicians owned either a harpsichord, clavichord, or spinet,[55] but in the absence of a keyboard instrument, a bowed instrument alone could have been used; such an instrument would certainly have been able to execute the dynamics and *sostenuto* markings indicated. However, we know

[55] Francis Knights, "Some Observations on the Clavichord in France," *The Galpin Society Journal,* Vol. 44 (March, 1991), 73-74. Table 2 shows an inventory of keyboard instruments belonging to select musicians in France between 1557 to 1789.

Figures 4.15 - 4.16: Examples of expressive markings in the bass. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).



Example 4.15: Sonata IV, op. 3, I mov., *Allegro Moderato,* mm. 40-44.



Example 4.16: Sonata IV, op. 3, II mov., *Allegro*, mm. 13-25.

that Gaviniés was associated with the musician Eckard, a known promoter of the fortepiano in Paris; he would have been familiar with the new instrument, and its capabilities for wider range in dynamics and expression. Gaviniés's use of expressive markings and dynamics could also have been performed on the new fortepiano by a performer who was skilled in the art of basso continuo realization. As Katalin Komlós states:

The first generation of pianoforte players started its keyboard activity on older types of instruments. The harpsichord and the clavichord were the most likely choices, although the organ should by no means be excluded.[56]

From a marketing perspective, it was perhaps wiser to use broader terminology, in order to appeal to a wider market which included both progressive and conservative musicians and amateurs. While some musicians like Eckard were actively trying to promote new instruments, there were many die-hard conservatives who still preferred the older instruments. For example in

[56] Katalin Komlós, *Fortepianos and Their Music: Germany, Austria, and England, 1760-1800* (Oxford: Clarendon Press, 1995), 11.

1774, Voltaire dismissed the fortepiano as the "instrument of a boilermaker when compared to the harpsichord," comparing its technology to worthy of only a lowly tinker.[57] Although Eckard's op. 1 and 2 specifically mention the fortepiano in either the preface or title page, his op. 3 variations notably use less dynamic and expressive contrast than his first two publications, making them more suitable for harpsichord and perhaps conforming to a more old-fashioned taste in later years.

Despite the conservative tastes of some, the change in instrument choice and taste was gaining momentum from the 1760s into the later part of the century. We find further evidence of fortepianos in the 1760s: In 1766 a fortepiano, described as "un clavecin à marteaux," is listed in the estate inventory of François Etienne Blanchet II, a member of a well-known family of harpsichord makers in Paris.[58] The Blanchet workshop was one of the first to build fortepianos in Paris, as the prominent harpsichordist Claude-Bénigne Balbastre was known to have owned a Blanchet piano in 1763.[59] In 1768, the fortepiano is first introduced at the *Concert Spirituel* by a young soloist by the name of Mademoiselle Lechantre, performing solo pieces by her teacher Romain de Brasseur;[60] by 1785 the series featured only one harpsichordist but no less than

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[57] Edwin Marshall Good, *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand,* (Stanford: Stanford University Press, 1982), 1.

[58] Frank Hubbard, *Three Centuries of Harpsichord Making,* (Cambridge: Harvard University Press, 1965), 293.

[59] William R. Dowd and John Koster, "Blanchet," In *Grove Music Online,* Oxford Music Online, accessed March 28, 2016, http://www.oxfordmusiconline.com.proxy3.library.mcgill.ca/subscriber/article/grove/music/03223.

[60] Heartz, *Music in European Capitols,* 697-698. Very little is known about the composer de Brasseur , but in 1757 he published a set of violin sonatas, *Sei Sonate da camera a Violino Solo Col Basso, Opera Prima,* dedicated to "Monsieur Gaviniés." In 1771 the *Mercure* advertised a set of sonatas under is name, *Trois sonates pour le clavecin ou pour le pianoforte, Op. 1.* He also published a method book for fortepiano, *Nouvelle méthode pour le forté-piano précédée d'un extrait de principes de musique nécessaire pour l'instrument,* publication date unknown.

twelve pianists. In 1770, Charles Burney wrote of Madame Brillon de Joüy performing her own set of sonatas, *Six sonates pour la clavecin ou le piano forte dont trois avec accompagnement de violon obligé, œuvre 1,* "both on the harpsichord and *piano forte,* accompanied on the violin by M. Pagin."[61]

In the transitional period when the harpsichord and fortepiano coexisted, it is possible that a violinist may have performed an "old-fashioned" Corelli sonata and a "fashionably modern" accompanied keyboard sonata by Mozart in the same evening. As Schott states,

> It seems quite likely that a considerable amount of 18th-century keyboard music, both solo and concerted, was regarded by performers, and probably many composers as well, as properly performable on the available instrument of whatever sort…In our effort to be true to the music of the past, we are so greatly concerned with matching the work and the instrument as closely as possible that perhaps, at time, we neglect other equally important considerations. Everything we know of performance practice of the period, and of the free-and-easy ways in the contemporary theatre as well, strongly suggests that nothing like our preoccupation with historical authenticity, or respect for the sanctity of the original text, can be seen to have existed.
>
> The music performed was, if not absolutely of the moment, at least so recent that questions of performing practice, such as we face constantly, simply did not arise. Alterations in instrumentation were frequently made, with or without authorization in the score, for example the interchanging of flute and oboes, so as to adapt to and make do with the available performing forces…In our reaction against the over-romanticized treatment of this repertoire, we may have moved too far in the direction of a strict observance of the letter of the musical text. Deeper understanding of both the music and the instruments of the time should eventually liberate us, so that we can consider moving from one keyboard to the other as was commonly accepted during the great period of transition.[62]

The practice of substituting instruments was not a new concept in the late eighteenth century, by any means. The majority of composers in the seventeenth and eighteenth centuries authorized and recommended such substitutions. For example, Marin Marais wrote at the beginning of each of his books for the bass viol, that these pieces could equally be performed on organ,

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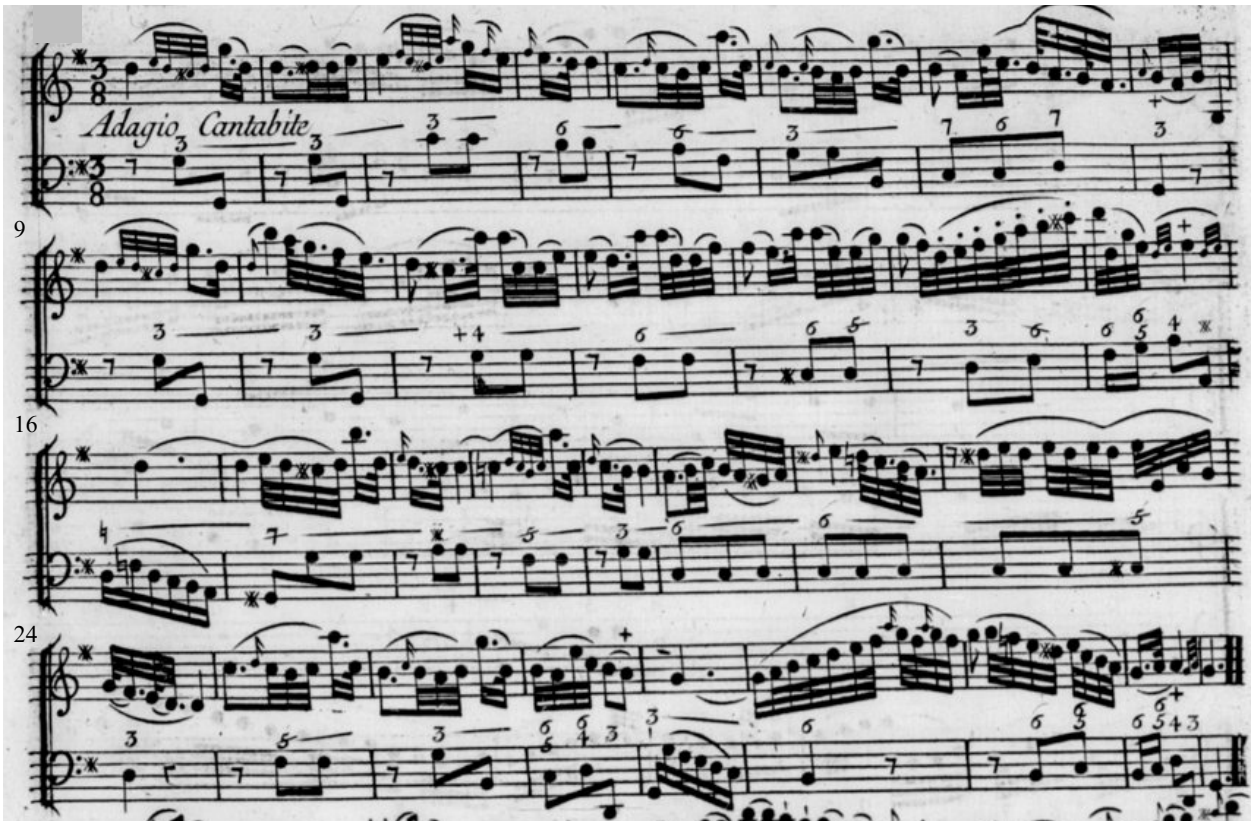
[61] Heartz, *Music in European Capitals,* 698.

[62] Schott, "From Harpsichord to Pianoforte…," 36.

harpsichord, violin, treble viol, theorbo, guitar, flute, recorder, and oboe. Couperin, in his *Piéces de clavecin* (1722), recommends the pieces for crossed hands alternatively performed by other instruments: "They will be suitable for two flutes, or oboes, as well as for two violins, two viols, and other instruments in unison. Of course, those who will perform them will adapt them to the compass of their instruments."[63]

While preparing various movements of Gaviniés's sonatas with my accompanist who is experienced in both harpsichord and fortepiano performance practice, including basso continuo, we experimented with using both instruments as accompaniment. To perform a work of Gaviniés with fortepiano is not so much a historical recreation based on a written text, but an experiment in the historical tradition of flexibility in instrumentation that we know existed during his time. From the perspective of myself as the performer, the fortepiano naturally compliments and supports the melodic line of the violin, articulation, and phrasing in certain movements. Artistic decisions on phrasing and dynamics were made in initial rehearsals with harpsichord, then transferred to the fortepiano for comparison. The most noticeable advantage of using the fortepiano was in the slower middle movements; longer phrasing in the violin part, especially in the movements marked *cantabile,* was easier to sustain when accompanied by the fortepiano. Passages which required sustaining sound and direction over a bass line punctuated by rests, as in the second movement, *Adagio Cantabile,* from Sonata III (Example 4.17), were particularly convincing. When the rhythm and harmonic tempo of a bass line move slowly, the mechanism of the fortepiano also has some advantages. The possibility of controlling the damper rail by knee, foot, or hand and allowing the sound to resonate, allows the fortepiano to

[63] Marc Pincherle and Isabelle Cazeau, "On the Rights of the Interpreter in the Performance of 17th- and 18th-Century Music," *The Musical Quarterly,* Vol. 44, No. 2 (April 1958), 151.



Example 4.17: *Sonata III,* op. 3, II mov., *Adagio Cantabile*. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).

realize chords without adding too many notes. The harpsichord, which does not have such a mechanism, would have to re-strike keys in order to sustain sound. This added texture could possibly interfere with sustained notes and longer phrases in the melody. This **video excerpt**[64] illustrates the differences in articulation of the two different keyboard instruments, and how they each bring a certain character to the accompaniment.

4.4 The Influence of Op. 3 in *Les Vingt-quatre Matinées* (c. 1800)

[64] Sallynee Amawat. "Gaviniés - Sonata III, op. 3, II. Andante Cantabile," *YouTube* video, 3:58, April 3, 2016, https://youtu.be/OloF-3lfjys. Author's own video, copyright 2016.

The techniques used in the op. 3 sonatas by Gaviniés foreshadow his development of violin technique as manifested in his *Les Vingt-quatre Matinées.* Although they were published c. 1800, it is not known when they were composed; it is possible that Gaviniés used these for his own practice and as exercises for his students at the Conservatoire de Paris, and even before his appointment to the faculty there. Stolba correctly notes that many great artists teaching under the "apprentice system" chose to publish their études and other study materials towards the end of their lives, so as not to reveal their trade secrets to the general public.[65] However, due to their technical complexity compared to the sonatas published in the 1760s, it may be surmised that these études were written well after the publication of the sonatas. Grove Music denotes a "study" or an "étude" as an "instrumental piece, usually of some difficulty…designed primarily to exploit and perfect a chosen facet of performing technique, but the better for having some musical interest."[66] While labelled "matinées"[67] by the composer, they are, for all intents and purposes, a series of études for the violin and will herein be referred to as such.

Gaviniés's études are designed to perfect the mechanics of the left hand and for suppleness in the bow. They incorporate a wide range of both left- and right-hand techniques, some of which can be traced back to his earlier works, including the op. 3 sonatas. Left-hand technique is highly virtuosic and quite distinct from earlier works of the mid-eighteenth century; fourth through seventh positions are favoured, with work in higher positions requiring the use of

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[65] Stolba, *A History of the Violin Etude,* 37.

[66] Howard Ferguson and Kenneth L. Hamilton. "Study." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 29, 2016, http://www.oxfordmusiconline.com.proxy3.library.mcgill.ca/subscriber/article/grove/music/27018.

[67] Stolba, *A History of the Violin Etude,* 5. Stolba claimed that at the time of publication she was not able to find a definition for *matinées* in a musical context. My own research has been equally unsuccessful, but my theory is that the title implies that the studies are mean to be practiced early in the day, perhaps as part of a daily practice routine.

Example 4.18: Excerpt from étude No. 6, mm. 28-29. Source: Pierre Gaviniés, *Les vingt-quatre matinées: Exercices pour le Violon.* Paris: Imbault, [c. 1800].

all four strings. Fingerings are very specific; often Gaviniés indicates the fingering as well as the string to be used, as in Example 4.18 from étude No. 6, where the top figure indicates the string, and the bottom figure indicates a finger (e.g. 3c/1d = third string, first finger). Extensions of the first and fourth finger (index and pinky) are required not just independently, but often at the same time, requiring the hand to stretch from normal position.[68] While the left-hand technique is considerably advanced even by modern standards, for the purposes of this study, the remainder of this section will focus only on the right-hand technique that is required for the études.

A close reading of the op. 3 sonatas reveals that beyond the artistic qualities of the music, Gaviniés's intention was to also highlight the technical capabilities of the instrument. During the eighteenth century, the function of the sonata, among many other things, was to feature the virtuosity of the performer. In 1775 Rousseau published an article in Diderot's *Encyclopédie* entitled "Sonate," in which he says,

> The *sonata* is usually composed for a single instrument that plays [while being] accompanied by a *basso continuo*; and in such a piece one seizes upon whatever is most favourable for showing off the chosen instrument, whether the contour of the lines, the selection of the tones that best suit this sort of instrument, or the boldness of execution.[69]

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[68] Stolba, *A History of the Violin Etude,* 224.

[69] Newman, *The Sonata in the Classical Era,* 23.

Bow Technique	Sonata no./movement
Slurred staccato	I/1; III/2; VI/2
Rapid or undulating string crossings	I/3; III/1; III/3; IV/1; IV/3; V/1; VI/3
Long slurs	II/1; III/1; III/2; III/3; IV/3; V/1; V/2; V/3; VI/1; VI/2; VI/3
Staccato or combination slur/staccato	I/1; I/3; II/1; II/3; III/3; VI/3

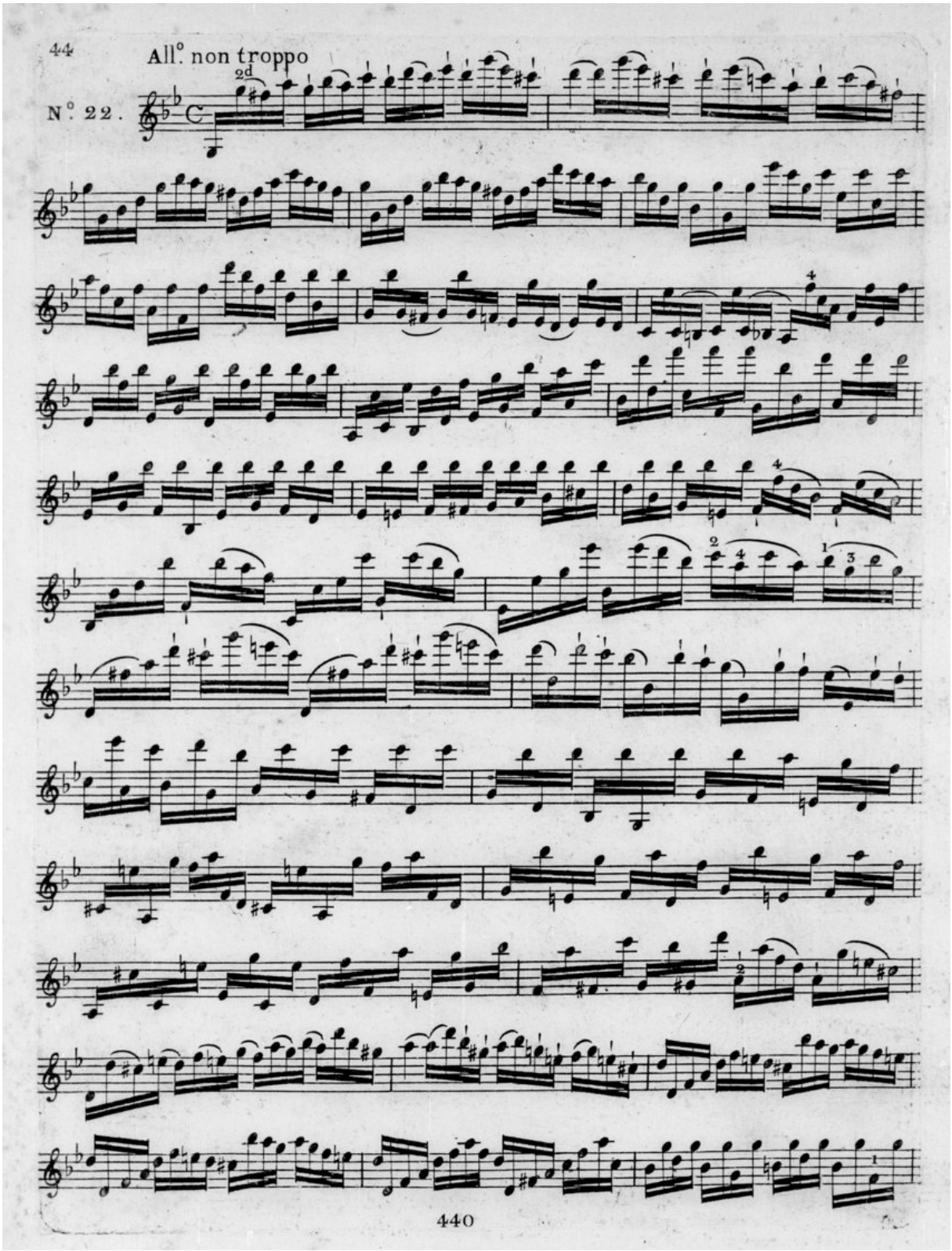
Table 4.19: Bow technique in *Les Vingt-quatre Matinées* by Gaviniés

Bow Technique	Étude No.
Slurred staccato	(none)
Rapid or undulating string crossings	1; 3; 5; 6; 9; 11; 12; 13; 17; 18; 19; 21; 22; 23
Long slurs	3; 9; 24
Staccato or combination slur/staccato	2; 4; 5; 6; 7; 8; 9; 10; 11; 13; 14; 16; 17; 18; 19; 20; 21; 23

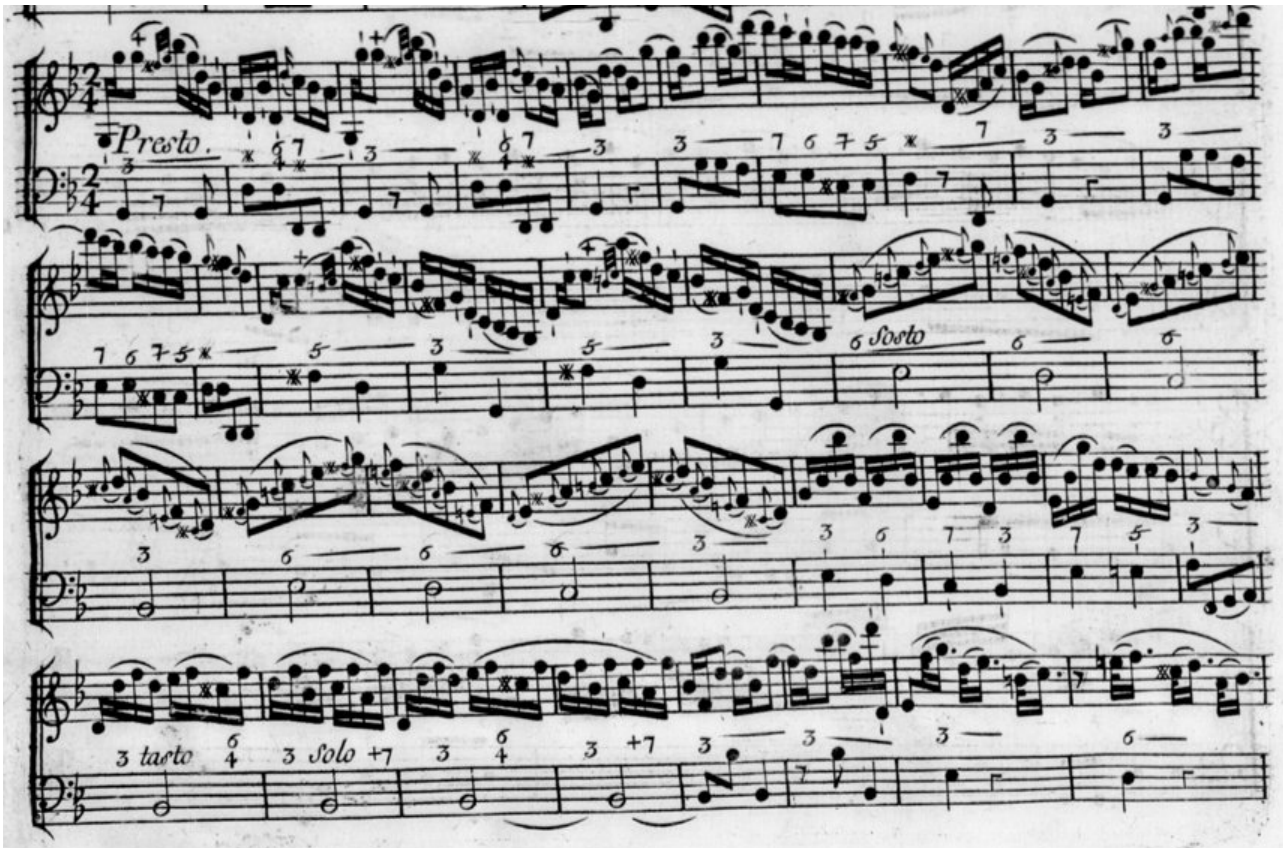
Table 4.20: Bow technique in *Six sonates à violon seul et basse*, op. 3 by Gaviniés

To illustrate how the sonatas may have played a role in Gaviniés's exploration of technique, I have identified four main bow techniques that are featured in either or both of the sonatas and the études: slurred *staccato* (dots or strokes over notes and under a slur); rapid or undulating string crossings (crossing of at least one string required from note-to-note; rapid string crossings usually require separate bows, while undulating usually require slurred bows); long slurs (encompassing at least one full bar); and combination slur/*staccato* (*staccato* dots or strokes alternated with slur or slurs over at least two notes). In order for the technique to be considered a feature of either the sonata movement or étude, it had to be sustained over at least one full measure.[70] Tables 4.19 and 4.20 show that Gaviniés's earlier work, the op. 3 sonatas, emphasized longer slurs over any other technique; this could possibly have been the result (or

[70] Due to the tempo indication of some of the movements, a bow technique may be repeated several times over the course of one measure.

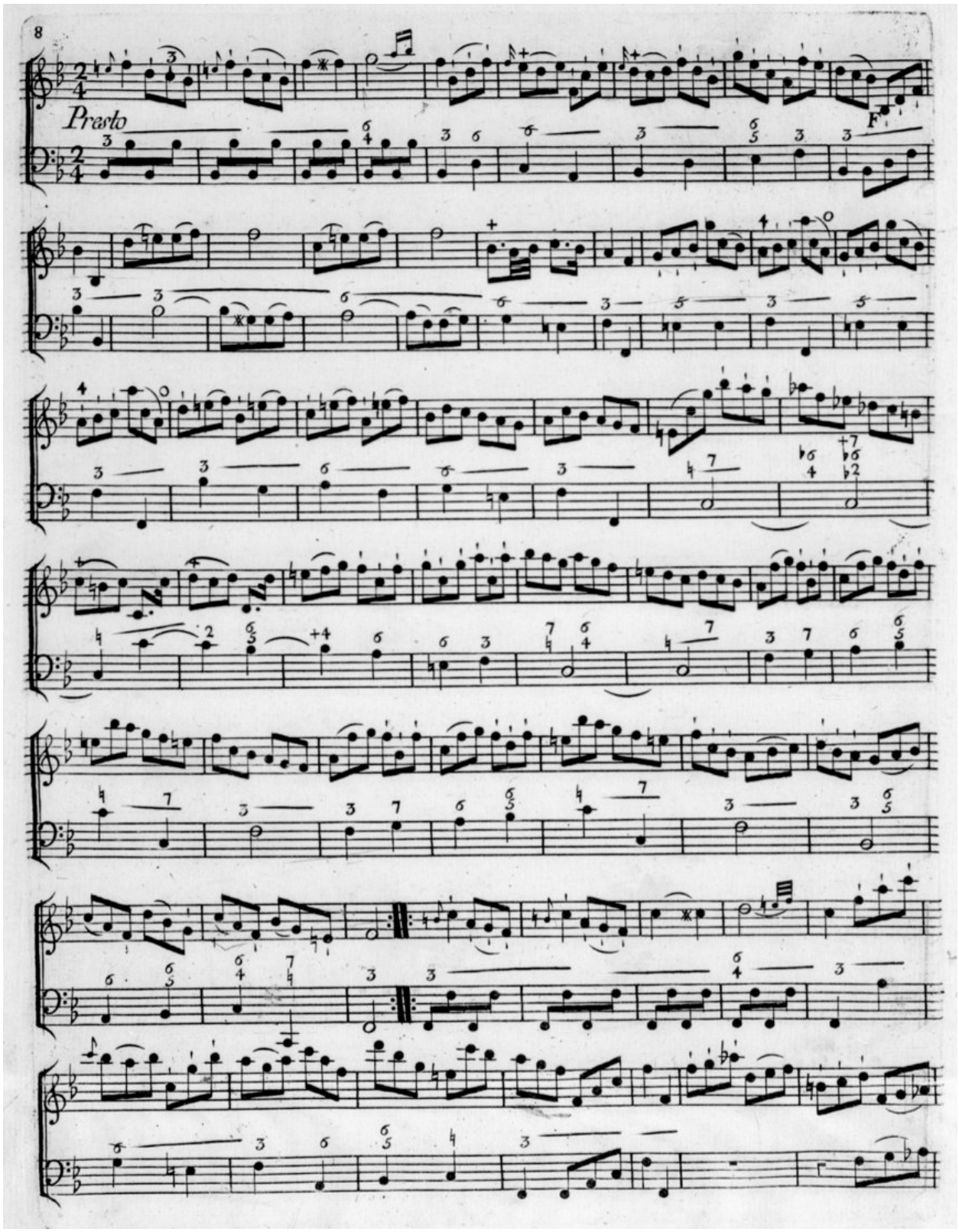


Example 4.21: Étude No. 22. Source: Pierre Gaviniés, *Les vingt-quatre matinées: Exercices pour le Violon.* Paris: Imbault, [c. 1800].

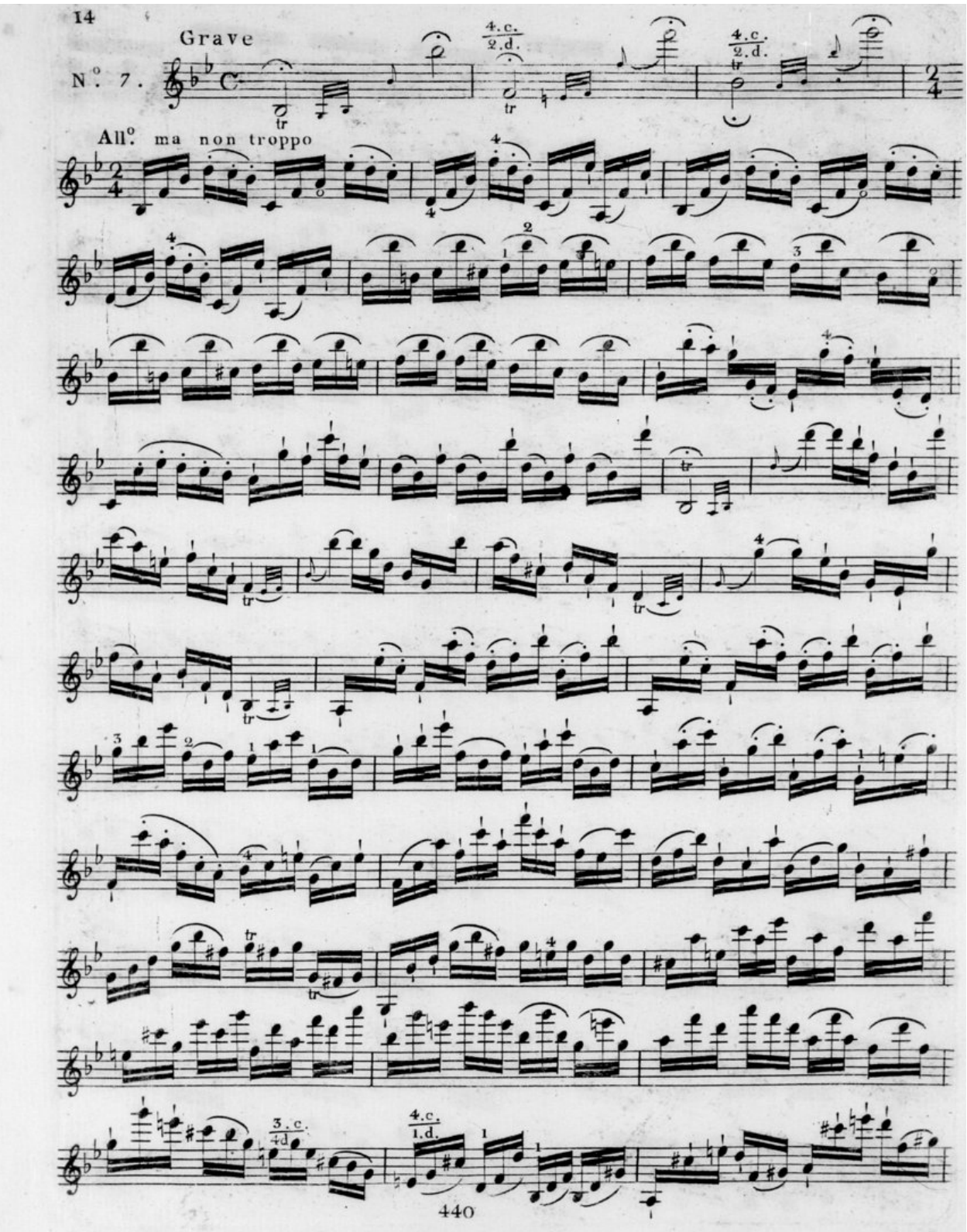


Example 4.22: Sonata III, op. 3, III mov., *Presto*. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).

catalyst) of innovations in the construction of the transitional bow models. String crossings, with both separate and slurred bows, and *staccato*/combination *staccato* bow-strokes are also highlighted, most likely to show the suppleness and clarity of the bow arm. In the *matinées,* both of these techniques are explored in depth, and to a greater degree and variety. As illustrated in Table 4.20, fourteen out of the twenty-four études include string crossings as their focus. In some études a small passage is dedicated to the technique; in others, it is the main focus, such as in No. 22 (Example 4.21), where the distance for string crossings range from adjacent to across all four strings, in various left-hand positions. The *Presto* from Sonata III foreshadows this technique, and is also featured throughout the movement. (Example 4.22)



Example 4.23: Sonata II, op. 3, 3. Presto. Source: Pierre Gaviniés, *Six Sonates à violon seul et basse, IIIe œuvre,* (Paris, Mlle Vendôme, 1764).



Example 4.24: Étude No. 7. Source: Pierre Gaviniés, *Les vingt-quatre matinées: Exercices pour le Violon.* Paris: Imbault, [c. 1800].

Eighteen of the études focus on an aspect of *staccato* bow stroke. While this technique is featured in the études more than in the sonatas, we can still draw parallels between the two works. In the third movement, *Presto*, from Sonata II, op. 1, Gaviniés notates slurred and *staccato* bow strokes in various combinations (Example 4.23). The melody is composed in triplets throughout the movement. Étude No. 7 uses the same bow stroke combinations and triplet rhythm, albeit at a faster tempo (Example 4.24). The left-hand technique is also considerably more advanced, requiring shifts to higher positions than in the sonatas, a sign of the evolution of Gaviniés's approach to this technique.

There are many possible implications from this: 1) these techniques required the most development and training for students of the violin, and the études have high pedagogical value as such; given Gaviniés position at the Conservatoire, the études are examples of the kind of training his students received 2) Gaviniés was a master of both of these techniques, thus their strong presence in the *matinées* demonstrates a "passing down" of knowledge to his students 3) Gaviniés paid particular attention to these techniques as part of his own performance, first exploring them in his earlier works, then again in his études at a higher level of technical proficiency.

Based on the assumption that the études were written after Gaviniés composed his sonatas for violin and bass, it is clear how his technique must have evolved since the 1760s. As instructive music, as opposed to artistic music, less emphasis is placed on long slurs. In the sonatas, this type of bowing usually occurred in *cantabile* movements or paired with other types of expressive phrasing. In the études, emphasis is placed on the development of rapid bow

technique. The string crossings and various types of *staccato* which first appeared in the sonatas now have entire études dedicated to mastering the techniques.

CHAPTER 5

CONCLUSION

Gaviniés's op. 3 sonatas are examples of works that were composed during the transition from the Baroque to Classical eras, and therein presents unique questions for the historically informed performer. When attempting to answer questions of performance practice, however, we must be careful not to over-Romanticize the written manuscript; rather, we can acknowledge that this dynamic period was the result of the musicians and composers who were the agents of change and experimentation. In my research and preparation of Gaviniés's works, I have tried to achieve a balance between historical accuracy based on historical evidence, while maintaining the spirit of innovation and experimentation held by the composer and his colleagues. From history we know that Gaviniés was a progressive musician and performer. As leader of the orchestra of the *Concert spirituel,* he was the first to lead from his chair, contrary to French tradition. His professional and social circles included fellow progressive musicians such as Eckard, who helped to promote new instruments and a different style of playing, despite conservative-minded critics. While Gaviniés employs much of the same musical rhetoric as his predecessors, his solo sonatas reflect his development of violin technique, particularly with respect to the bow.

While there is no current evidence to support that Gaviniés performed with a transitional bow, the publication of his op. 3 coincided with its development. My choices in bow type are based on his technical demands for the right hand; articulations such as dots and strokes, alone, in combination with slurs and within the context of various tempi, become more frequent in op.

3. Longer slurs over full bars, indicating phrasing and possibly dynamics also appear more frequently in op. 3, indicating a change in musical aesthetic and requiring considerable bow control. While both the pike's head sonata bow and transitional bow are capable of executing the *staccato* articulations that Gaviniés indicates, I believe the added length of the transitional model is more conducive to the longer phrases and slurs that appear in op. 3. Likewise, the growing popularity of the clavichord and the emergence of the fortepiano in Paris as instruments of greater expressivity coincided with Gaviniés's use of wider dynamic range, expressivity, and *cantabile* style.

The 1760s were particularly innovative in terms of instrument construction for both the violin and keyboard family. While not a new instrument in other parts of Europe, the *fortepiano* began to make an appearance in Paris in the early 1760s; Gaviniés's connection with composers that were proponents of the *fortepiano* likely brought him into contact with the instrument and its dynamic and expressive capabilities. The description of his violin sonatas for *Violon seul et bass* leaves the instrumentation open to interpretation. These works could be performed with a variety of keyboard instruments or just cello alone, which would have accommodated several types of performers, instruments, and tastes during his time. Again, it is left to the discretion of the performer, as I believe was the composer's intention.

Finally, looking forward to the end of the eighteenth century, we see the influence of Gaviniés's technique and style in his *Les Vingt-quatre matinées*. Many of the same bow techniques that are presented in the op. 3 sonatas are expanded on in his études, illustrating that in the decades after the publication of his sonatas, Gaviniés continued to compose in his innovative style.

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