

The Influence of the French Violin School on the Violin Concerto in D Minor and the Concerto for Violin, Piano and Strings in D Minor by Felix Mendelssohn-Bartholdy

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Abstract: At the end of the eighteenth century the French Violin School caused a revolution in the way music for this instrument was composed and performed. Its members wrote many violin concertos displaying a variety of new technical and expressive features. Felix Mendelssohn was directly influenced by the French School at a very early age due to his violin teacher, Eduard Rietz. This article aims to prove the great influence of the French Violin School on two concertos of Mendelssohn through analysis, comparison, and evaluation of the results.

Keywords: Concerto, French Violin School, Violin technique, Mendelssohn.

1 - Introduction

The Violin Concerto in E minor op.64 composed by Felix Mendelssohn is among the most famous, admired and imitated concertos for this instrument in music history. This popularity contrasts with the poor recognition his other two concertos for violin have received. Eager to understand the reason for this unintentional disregard, we have found some possible explanations. Firstly, Mendelssohn did neither include the Violin Concerto in D minor nor the Concerto for Violin, Piano and Strings in D minor in his catalogue of works that were to be published. Not only did he leave the two Violin Concertos unpublished, but also his Piano Concerto in A minor and two other double piano concertos. Those works were composed between 1822 and 1824, and served only one particular purpose: To be exclusively performed and heard at the Mendelssohns' home concerts. Secondly, Mendelssohn wrote these concertos at the age of thirteen and therefore they were considered less valuable. This might be true for other composers, however, Mendelssohn was regarded as precocious and talented as Mozart. At that age, he had already composed several string symphonies, cantatas, and trios, quartets for piano and violin, and piano sonatas. Two years after the Violin and Piano Concerto in D minor, he composed one of his most beautiful works, the Octet for strings in E flat Major op.20. A year later, in 1826, he composed another important work, the Overture op.21 "A Midsummer Night's Dream", based on a play by William Shakespeare.

Finally, the piano being his main instrument one can imagine that people did not believe in a boy of eleven years to compose a significant violin work that would take advantage of all technical and expressive possibilities offered by this instrument.

Not only did Mendelssohn know how to write works for the violin, but he also played the instrument skillfully. His composing and performing was highly influenced by his violin teacher Eduard Rietz, an exponent of the French Violin School himself.

This article aims to prove the influence of the French Violin School on Mendelssohn's Violin Concerto in D minor and Violin and Piano Concerto in D minor, and to help gain the recognition these works deserve.

2 - The French Violin School and the French Violin Concerto

Around forty years before the composition of the concertos that are the subject of our article, the French Violin School arose from the work of the talented and innovative violinist Giovanni Batista Viotti. He was born in Italy in 1755. At the age of 24 he toured for two years around Europe with his violin master Pugnani. Afterwards he moved to France, where he introduced a performing and composing style so determinant that would lay the foundation of the French Violin School. The French music world was left in utter astonishment after his concerts in the *Concert Spirituel*, Paris in 1782. Viotti's way of playing his own compositions amazed the public in such a way that from that moment on he was the violin reference in Europe. Not only was the great interest and admiration for Viotti based on his performing style, but also for his compositions. His first six violin concertos were published the same year as his debut in Paris (LISTER, 2009, p.79).

In addition to composing numerous duos and trios for strings and twenty-nine violin concertos, his musical contribution lays in the technical and stylistic foundations of the French Violin School. It continued through three of his students and admirers, Pierre Baillot, Pierre Rode and Rodolphe Kreutzer. These violinists maintained Viotti's style as professors at the newly founded Paris Conservatory in 1795. In 1803, Viotti's ideas and teaching were captured by these three musicians in the "*Methode de violon*", a treatise that would consolidate the French Violin School. Viotti's concertos were of such great importance that they were compulsory repertoire for all the violin students at the Paris Conservatory. The French Violin School expanded quickly around Europe due to two factors. First of all due to members of the School, great soloists and pedagogues themselves, brought Viotti's way of playing to the audience. Second of all because of the successful publication of Viotti's compositions in different countries allowed every musician access to his innovative ideas. Among these artists were Mozart, Beethoven, and Mendelssohn. Viotti's way of composing and performing on the violin was the most imitated in Europe until Paganini's incursion at the end of the 1820s and the emergence of the Franco-Belgian School.

The musical and stylistic ideas of the French Violin School were maintained by the German violin school, direct descendant of the French School through Pierre Rode, and more conservative than the Franco-Belgian School. The growing popularity and influence of the latter made students and followers of the French School seem antiquated. Joseph Joachim, the last great exponent of the German School, overcame this epithet due to his importance as being the violinist who worked along with composers such as Johannes Brahms or Robert Schumann. After Joachim's death in 1907, this particular way of playing and composing which influenced Mendelssohn, vanished.

It is important to remark that the great revolution Viotti provoked in the fields of interpretation and composition at the end of the eighteenth century was partly due to his interest in the violin's technical evolution. As we know, Viotti worked alongside with François Tourte, an excellent French violin maker, in the creation of a new type of bow, later known as the Tourte bow. It was longer than the existing bows at that moment, and was made of Pernambuco wood, lighter and more flexible than the woods used before. The Tourte bow was heavier at both ends and, due to the incorporation of metal pieces at the frog, the balance point was closer to the lower half of the bow.

An additional metal piece at the frog enabled the hair of the bow to stay flat in contact with the string, producing a greater volume of sound and allowing more stability while playing. Thus, these significant changes facilitated playing *legato* and longer slurs as well as achieving more clarity and speed at different bow strokes.

As a result of these advances the technical and expressive possibilities of the violin were multiplied and thus the compositional means. In 1833, Ludwig Spohr, the famous German violinist of the nineteenth century, describes the Tourte bow as follows¹:

The best and most admired bows are the ones by Tourte in Paris, which have obtained fame all across Europe. Its value resides 1.) in its little weight with a sufficient elasticity in the stick, 2.) in its beautiful and uniform curvature, which places the middle of the bow stick nearest to the bow hair, 3. in its exceptionally accurate and fine construction (SPOHR, 1833, p. 17).

Viotti added elements characteristic of French and Italian music to his violin concertos. The musicologist KAWABATA (2004, p.98) points out that Viotti used martial rhythms as musical means and the solo violin to represent an 'heroic figure'. According to her work, both ideas are based on the French revolutionary idealism and on operas by Cherubini and Méhul. In addition, STEINDHARDT (1945, p.31) recognizes in his study about Viotti's first violin concertos the classic and gallant French style. Italian elements and qualities are mainly found in melodic themes consisting of long phrases imitating the human voice. This feature was used in concertos of Italian baroque masters such as Tartini or Pugnani. Viotti and his students used these influences combined with innovative technical and expressive means to create and develop a concerto style known as the French Violin Concerto.

Although Viotti and his students composed various music forms such as sonatas, duos or even operas, the violin concertos were their most important works. According to SCHWARZ (1958, p.433) and TODD (2005, p.119) these works were highly admired and exerted a strong influence on musicians such as Mozart, and Beethoven.

This article examines the effect of Viotti's heritage on Mendelssohn's early violin works.

The next fragment shows the popularity of the French Violin School in Germany. In 1831, the famous German music magazine *ALLGEMEINE MUSIKALISCHE ZEITUNG* said:

It is known that the main characteristics of this school derive from the following principles: A great, strong, and full tone is the first; the combination of this with a singing and powerful legato is the second. The third, variety, elegance, shadows, and light, which must be brought into the interpretation through a great variety of bow strokes (ALLGEMEINE, 1831, p.452).

The expansion of the French Violin School in Germany was mainly due to Pierre Rode. Born in 1774 in Bordeaux and student of Viotti, he was considered one of the greatest exponents of the French Violin School. During his concert tours he played many of his former teacher's works making them known and popular throughout Europe. Viotti's concertos in particular served him as a model for his own compositions. Furthermore, in his pedagogical work Rode was determined to introduce and maintain the ideas and principles of this Violin School in Germany. Among other violinists, he influenced one of the most important German musicians of the nineteenth century, Ludwig Spohr. After hearing him in 1803, Spohr decided to imitate Rode until succeeding in entirely possessing his style. Spohr said:

The more I listened to him, the more captivated I found myself by his way of playing. Yes! I did not hesitate to replace the way of playing I learned from my master Eck for that of Rode, which reflected all the brilliancy of his great master Viotti (SPOHR, 1860, p.67).

From that moment on, Spohr triumphed as violinist, composer, and pedagogue, transmitting the style of the French School to Ferdinand David, the violinist whose influence would be determinant in the creation of Mendelssohn's late violin works. Between 1814 and 1819 Rode lived in Berlin and composed among other works the 24 Caprices for violin, which show the great technical and expressive variety of the French School. During that period in Berlin, Rode was Eduard Rietz's violin teacher, future violin instructor and close friend with Mendelssohn.

Rietz was the first to interpret the two concerts dedicated to him by Mendelssohn that are presented and analysed in this article.

3 - Mendelssohn and His Contact with the French Violin School

Felix Mendelssohn began playing the violin in 1820, a year after he started taking composition classes with Carl Friedrich Zelter, his principal mentor. Mendelssohn's first violin teacher was Carl Wilhelm Henning, a violinist, conductor and composer, although he was quickly replaced that year for Eduard Rietz, a former student of Pierre Rode and member of the Berlin's Court Orchestra.

Mendelssohn's relationship with Rietz was not only that of a student with his teacher, but also a great friendship. Stromeyer wrote in his memoirs about a concert at the Mendelssohn's in 1825: "[...]Music would then be made, but only Felix and Fanny played, accompanied by Eduard Rietz, the sensitive violinist whom Felix loved like a brother" (STROMEYER, 1875, p.201).

Rietz and Mendelssohn played chamber music together, and premièred works of the latter. Out of gratitude for his friendship and artistic influence, Mendelssohn dedicated many works to Eduard Rietz, such as the F minor Sonata for Violin and Piano op.4, the first violin part of the E-Flat Major Octet

op.20, the Violin Concerto in D minor, and the D minor Concerto for Violin and Piano. These last two violin concerts being the focus of our study.

Rietz played another extraordinary role in Mendelssohn's artistic activity. In 1829, a hundred years after its première, Mendelssohn rediscovered and conducted Johann Sebastian Bach's St. Matthew Passion in Berlin. Rietz was concertmaster in this performance and together with his brother Julius copied and deciphered the manuscript. It was a moment of great transcendence in the history of music since Mendelssohn's interest towards Bach's music started a process of rediscovering and re-appreciating works of one of the most important composers of western culture and thus rescuing them from oblivion.

Three years after this landmark in music history, Eduard Rietz died, precisely the same year as two other important figures in Mendelssohn's life, Johann Wolfgang von Goethe, who was a great admirer of the young composer, and his composition teacher, Carl Friedrich Zelter. In remembrance of Rietz, Mendelssohn added a movement to the A Major Quintet op.18, the *Intermezzo, Andante sostenuto*.

In contrast to the piano there is not much known about Mendelssohn's relationship with the violin, but he was a skillful player. His composition teacher Zelter, expressed in a letter to Goethe in 1823 the boy's talents with the violin, pointing out that: "His wonderful pianoforte playing I may consider as quite a thing apart. He might also become a great violin player" (ZELTER, quoted by MENDELSSOHN, 1872, p.39). Later on, Mendelssohn would play the viola in string quartet concerts alongside with Eduard Rietz and Ferdinand David (violins) and Julius Rietz (cello).

Because of Eduard Rietz, Mendelssohn was acquainted with both the interpretation and compositional elements of the French Violin School. Rietz was considered by the famous German violinist Ferdinand David "[...] one of the most distinguished students of Rode" (DAVID, 1860, p.20),. Therefore, Mendelssohn stands in direct line after Rietz and Rode as descendant of the French Violin School. By teaching the instrument to the young composer, Rietz transmitted the technique and style that he had learned. Both in the classes and many times that the two played together in concerts, Mendelssohn was in direct contact with the interpretative way of the French Violin School. Apart from this evident direct influence, the young German composer was instructed by studying Rietz's repertoire: Works of Viotti, Baillot, Kreutzer and Rode, members of the French Violin School. In that way Mendelssohn learned about their structural and technical features. Analogies between the concerts of the French Violin School and Mendelssohn's works for violin that he composed during his time studying with Ritz confirm the extraordinary influence upon him.

Mendelssohn himself (as cited in TODD, 2003, p. 71) described in a letter in 1821 his weekly tasks. Among other classes, he had two hours of violin lessons in which he studied the violin technique by means of the Kreutzer Etudes, a fundamental work of the French School.

During those first years with Zelter, Mendelssohn focused on techniques and works of German composers of the eighteenth century (Bach, Haydn, Mozart),

being educated in a conservative atmosphere. Even though Mendelssohn received his composition classes from Zelter starting in 1819, his violin teacher and respectively the French Violin School maintained a predominant influence on his violin compositions. This fact reinforces the idea that the style used both in the D minor Violin Concerto and the D minor Violin and Piano Concerto differs greatly from his results of the study with Zelter and has many elements in common with Concertos of the French Violin School.

4 - Felix Mendelssohn's Violin Concerto in D Minor and Concerto for Violin and Piano in D Minor

During the years 1822 and 1823 Felix Mendelssohn composed concertos for the two instruments he learned to play, the piano and the violin. He wrote the D minor Violin Concerto and the D minor Violin and Piano Concerto, a Piano Concerto and a Concerto for two Pianos. In this period of his life Mendelssohn showed a great interest in this particular musical form in comparison to the few concertos he would compose in his later life.

None of these 'youth concertos' would be included in Mendelssohn's catalogue, presumably because they were written for the private family concerts.

After the composer's death, his widow Cécile trusted the violinist Ferdinand David with the manuscript of the Violin Concerto in D minor. It could have been a chance to publish this work, however it is not known why David declined to do so. The concerto remained forgotten until the famous violinist Yehudi Menuhin discovered it in 1951 and published it a year later. The same happened to the Violin and Piano concerto in D minor, which was not heard anymore after being played two times in 1823. It was discovered after the Second World War and published for the first time in 1960.

The two concertos were composed within a short period of time and with the purpose of being played at the Sunday concerts organized in the Mendelssohns' house. Chamber music was played and - for his twelve string symphonies, as well as his concertos for piano and violin - an additional string orchestra was assembled. All these works were composed between 1821 and 1823 by a 12- respectively 14-year-old boy!

According to TODD (2003, p.96), using only a string ensemble in his Violin Concerto in D minor denotes an influence of the German baroque concertos of the eighteenth century, justifying his argumentation by the fact that this particular grouping was already obsolete in 1822. Having in mind the purpose of its composition, one observes that the Violin Concerto's instrumentation is not due to the baroque influence, but to the adjustment Mendelssohn had to make on the number of musicians that could be gathered at the Mendelssohns' house.²

Moreover, music editor HELLMUNDT (1999, p.4) points out that Mendelssohn added wind instruments and percussion to the original score of the Violin and Piano Concerto for a concert in the *Schauspielhaus* in Berlin on 3rd July in 1823. It supports the idea that Mendelssohn did not exclusively compose these

concertos for string ensemble, but varied the orchestration adequately to the characteristics of the concert hall.

5 - Analysis, Comparison, and Assessment of the Works: Formal Structure and Technical Resources

The influence of the French School in the Violin Concerto and the Violin and Piano Concerto in D minor is not only evident in his use of the violin technique but also in both of the Concertos' formal and structural elements characteristic of the French Violin Concerto.

a. In the first movement of both Mendelssohn concertos, the structure is divided into 4 orchestral *ritornelli* and 3 *solo* episodes, a form used by a large number of French violin concertos, as stated by the musicologist and violinist Schwarz (1958). This form derived from the baroque period, and it was used by Viotti and his students in a moment when the sonata form was already settled as the standard structure, especially in the first movements of the concertos. The *ritornello* could be defined as the section in which the orchestra plays a theme that will be repeated with variations throughout the movement. The *solo* is the section where the soloist develops this theme and/or creates new themes. In the first movement of both Concertos the orchestra presents in the *ritornello* the first theme. It will not be played by the soloist, however, only in Mendelssohn's Violin and Piano Concerto in D Minor this first theme can be heard in a few bars in the cadenza by both instruments. The initial *ritornello* of both concertos presents among the first theme a contrasting lyric theme; the soloist will play neither of these themes but begins with a new theme. Mendelssohn deliberately chose the *ritornello* form for both Concertos in contrast to the classical sonata form used since Mozart and Haydn.

b. In the Violin Concerto there is no pause between the second and third movement, a frequent characteristic in the French violin concertos. This way of approaching the third movement allows to surprise and capture the attention of the listeners, by suddenly changing from a gentle and calm state to a vivid one full of energy. The audience of that time generally applauded at the end of every movement. By connecting both movements the soloist avoids to stop at the conclusion of the second movement, which, due to its reflexive and intimate nature, surely would not receive as much applause by the audience.

c. Both Mendelssohn Concertos are in minor mode, as many concertos of the French School. This characteristic adds drama to the music themes. The heroic theme that is heard at the entrance of the soloist is presented in minor mode, showing tension and expressing a tragic feeling. The lyric theme in minor permits the transmission of a melancholic or a sad mood. To that date, most of the violin concertos of the classic era were composed in major mode, including the ones by Mozart and Haydn. While only two of Mozart's twenty-seven piano concertos are written in minor, Viotti, for example, composed ten of his twenty-nine concertos in this mode. The members of the French Violin School composed an unusually high number of concertos in minor mode. This

characteristic anticipates what later would become very typical of the romantic era in order to express melancholia and tragedy.

d. The second movement of Mendelssohn's Violin Concerto in D minor is written in 3/8 meter, which was not used in slow movements of violin concertos before the French School. Only fast movements in baroque music showed a three-eight-time, for example Vivaldi's concertos or Bach's Concerto in E Major, BWV 1042.

Viotti used this metric in nine concertos, transforming it into a characteristic of his style and thus a model for his students.

Besides these formal and structural elements, Mendelssohn wrote both Concertos using technical features characteristic of the French School created by Viotti. These elements appear constantly, both in the concertos of the French School and in technical etudes. Mendelssohn studied the Kreutzer etudes and it is likely he knew Rode's 24 caprices that were written while Eduard Rietz studied with the French composer. Both study materials gather the most important technical features of the French Violin School.

There follows an analysis of the technical elements characteristic of the French Violin School that can be found in both Mendelssohn's Concertos.

Ex. 1: Mendelssohn, *Violin Concerto in D minor*, first movement, m.46.



Ex. 2. Mendelssohn, *Violin Concerto in D minor*, first movement, m.242. Edited by Yehudi Menuhin.



Ex. 3. Viotti, *Violin Concerto No. 12*, first movement, m.145.



Ex. 4. Viotti, *Violin Concerto no. 15*, first movement, m.199.



Ex. 5. Beethoven, *Violin Concerto op.61*, first movement, m.91-92.



Ex. 6. Rode, *Caprice No. 19*, m.5-6.



Ex. 7. Mendelssohn, *Violin and Piano Concerto in D minor*, first movement, m.311-314.



Ex. 8. Viotti, *Violin Concerto No. 18*, first movement, m.342-343.



Ex. 9. Viotti, *Violin Concerto No. 13*, first movement, m.156.



Ex. 10. Rode, *Caprice No. 4*, m.24-25.



c. Example 11 presents a passage of energetic and march-like rhythm from Mendelssohn's Violin Concerto that appears in many French School concertos.⁵ In the original score, this rhythm of double-dotted quarter notes and articulated sixteenth-notes is not slurred. This technical feature is used very often in the first movement of this Concerto.⁶

Ex. 11. Mendelssohn, *Violin Concerto in D minor*, first movement, m.235-237.



In examples 12 and 13, the similarity of the concertos composed by Viotti and Rode with Mendelssohn's passage can be observed. It is important to highlight that in the French concertos the long note is slurred to the short note. The passage is indicated *forte*, even specifying it must be played *risoluto* (Ex. 12).

Ex. 12. Rode, *Concerto No.4*, first movement, m.177-179.



Ex. 13. Viotti, *Violin Concerto No.26*, first movement, m.222-224.



The execution of that technical feature was hardly possible with a pre-Tourte bow, where the lack of stability together with the low weight at the tip of the bow would make an articulation of the first short note down-bow highly difficult. All

examples above (Ex. 11, 12, 13) display almost the same intervals and an ascendant melodic line.

Rode presents throughout his Caprice No.21 the same dotted rhythm slurred to a short and detached sixteenth-note. Including this technique in his Caprices Rode provides a fundamental study of this characteristic element.

Ex. 14, Rode, *Caprice No.21*, m.40-41.



As a result of these observations one can assume that this passage in Mendelssohn's Concerto should be played slurred and *forte* according to example 15. It follows the tradition of the French School's writing and Yehudi Menuhin's suggestions in his edition of the Concerto (MENUHIN, 1952).

Ex. 15. Mendelssohn, *Violin Concerto in D minor*, first movement, m.235-237. Edition Y. Menuhin.



d. In both concertos, Mendelssohn makes use of the slurred staccato, a technique that consists of playing short detached notes in one bow stroke. This feature became more comfortable and thus more frequent among the violinists after the creation of the Tourte bow. A greater stability in the bow permitted a greater control throughout the slur and more bow hair with tension caused a firmer contact point with the string, which allowed to articulate the short notes more distinct. Mendelssohn used the slurred staccato in two different ways.

On the one hand, the German composer wrote slurred *staccati* in the second movements of his Concertos.⁷ They are slow and seem plain but offer a contrast to the slow movements' melodic lines in legato (Ex. 16).

Ex. 16. Mendelssohn, *Violin Concerto in D minor*, second movement, m.147-149.



This slurred *staccato* is used by Viotti and Rode in their concertos' slow movements.⁸

Ex. 17. Viotti, *Violin Concerto No. 17*, second movement, m.17.



On the other hand Mendelssohn made use of this technical element in a brilliant and virtuosic manner as shown in example 18.⁹

Ex. 18. Mendelssohn, *Violin and Piano Concerto in D minor*, first movement, m.91.



The virtuosic slurred *staccato* is displayed in almost all violin concertos of the French School. Example 19 shows one of them.

Ex. 19. Rode, *Violin Concerto No.1*, first movement, m.93-94.



As with the previous technical features two French School etudes are entirely dedicated to this technique: Kreutzer's *Etude No.4* and Rode's *Caprice No.7*.

Ex. 20. Kreutzer, *Etude No.4*, m.9-10.



Examples 21 and 22 show the great similarity between the *staccato* passage of Mendelssohn's *Violin and Piano Concerto* and Rode's *Caprice No.7*. Both include groups of ascendant lines, each in a different key, with an accent on every concluding eight-note.

Ex. 21. Mendelssohn, *Violin and Piano Concerto in D minor*, first movement, m.94-95.



Ex. 22. Rode, *Caprice No.7*, m.42-43.



As one can see in the following examples, Rode's Caprice No.7 shares more astonishing analogies with Mendelssohn's Violin and Piano Concerto: The first *solo* passage of the first movement displays an identical musical idea with the exact rhythm and almost the same intervals. Since Rode used a slurred *staccato* and *forzato* in his Caprice one can suggest the same execution of Mendelssohn's passage.

Ex. 23. Mendelssohn, *Violin and Piano Concerto*, first movement, m.79.



Ex. 24. Rode, *Caprice No.7*, m.21.



Keeping in mind these similarities between Mendelssohn's Concertos and the works of Viotti and his students, we can assume that the German composer was familiar with and highly influenced by the musical ideas and technical language of the French Violin School.

6 - Conclusion

Artists of all disciplines, movements, and schools have been influencing each other throughout history, searching for inspiration and enriching their work. As observed in the article, the composer as such is neither foreign to the influence of his teachers, nor to his musical past and present. On the contrary, he nurtures from them, takes ideas and new styles and adopts them, giving them his personal form.

The analysis above proves the French School's influence in style, structure, and technical features in these two Mendelssohn's Concertos in D minor. It does not result in a less valuable work, but shows admiration and respect for the dedication and talent of those musicians capable of creating a school that provided a fundamental contribution in the development of music for violin. The analysis of influences allows to obtain a more thorough understanding of the music and thus to find a closer approach to the composer's idea of how his music should be played.

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Notes

- 1 All translations from German are my own.
- 2 In this connection, see Wolfgang Dinglinger, "Sonntagsmusiken bei Abraham und Lea Mendelssohn Bartholdy," in *Die Musikveranstaltungen bei den Mendelssohns-Ein 'musikalischer Salon'?*, ed. H.G. Klein (Leipzig: Mendelssohn-Haus, 2006), 39.
- 3 Viotti's Violin Concertos No. 12, 13, 15, 16, 18, 19, 22, 24 and 25.
- 4 Viotti's Violin Concertos No. 13, 18, 22, 24 and 29.
- 5 Viotti's concerto No. 14, 21, 25, 26, Kreutzer's 18, and Rode's 1,4,8 and 11.
- 6 Measures 50, 129, 168 to 170, 174, 236 and 252
- 7 In the second movement of the Violin Concerto (m.147-149) and the Violin and Piano Concerto (m.125 and 133).
- 8 Viotti's Violin Concerto No. 11, 15, 17, 18 and 22; Rode's Violin Concertos No. 1 and 11.
- 9 These brilliant passages in slurred *staccato* appear in the Violin and Piano Concerto's first movement: in m.91, 94 -99, 257 and 370 -374.

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