


Winter 2-2-2007

# A Study of Charles-Auguste de Beriot and his Contributions to the Violin

Leigh P. Mackintosh  
*Lynchburg College*

Follow this and additional works at: <https://digitalshowcase.lynchburg.edu/utcp>

 Part of the [Art Education Commons](#), [Composition Commons](#), [Fine Arts Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), [Music Theory Commons](#), and the [Other Music Commons](#)

---

## Recommended Citation

Mackintosh, Leigh P., "A Study of Charles-Auguste de Beriot and his Contributions to the Violin" (2007). *Undergraduate Theses and Capstone Projects*. 41.  
<https://digitalshowcase.lynchburg.edu/utcp/41>

This Thesis is brought to you for free and open access by Digital Showcase @ Lynchburg College. It has been accepted for inclusion in Undergraduate Theses and Capstone Projects by an authorized administrator of Digital Showcase @ Lynchburg College. For more information, please contact [digitalshowcase@lynchburg.edu](mailto:digitalshowcase@lynchburg.edu).

**A STUDY OF CHARLES-AUGUSTE DE BERIOT AND  
HIS CONTRIBUTIONS TO  
THE VIOLIN**

**Leigh P. Mackintosh**

**February 2, 2007**

**A research project submitted in partial fulfillment of the requirements for  
Honors in Music, Lynchburg College 2007**

**A Study of Charles-Auguste De Beriot and His Contributions to the Violin**

**Honors Portfolio by Leigh P. Mackintosh**

**Honors Committee Members:**



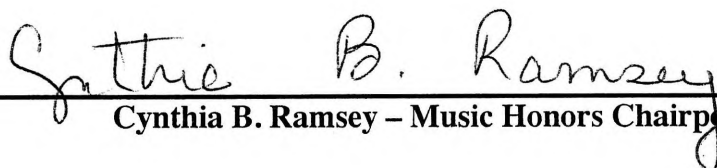
---

**Dr. Oeida M. Hatcher – Music Coordinator**



---

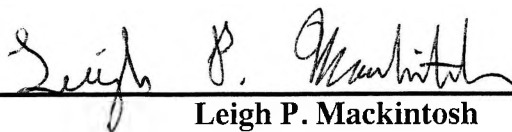
**Barbara Rothermel – Museum Studies**



---

**Cynthia B. Ramsey – Music Honors Chairperson**

**Awarded Highest Music Honors on April 6, 2007**



---

**Leigh P. Mackintosh**

## TABLE OF CONTENTS

ABSTRACT.....	iii
INTRODUCTION.....	1
PURPOSE.....	2
PROBLEMS.....	2
INFLUENCES ON COMPOSITIONAL WRITING STYLE.....	3
CONTRIBUTING WORKS TO VIOLIN TECHNIQUE AND ROMANTICISM.....	5
<i>Circumstances of Composition</i> .....	5
<i>Historical Perspectives</i> .....	5
FIRST MOVEMENT <i>CONCERTO IX IN A MINOR FOR VIOLIN OP. 104</i> .....	7
<i>Meter/Tempo/Rhythm</i> .....	7
<i>Melody</i> .....	8
<i>Harmony</i> .....	9
<i>Tonality &amp; Texture</i> .....	10
<i>Form</i> .....	11
<i>Analysis Diagram</i> .....	13
CONCLUSION.....	14
REFERENCES.....	17
APPENDIX A: DISCOGRAPHY.....	18

## ABSTRACT

The purpose of this research was to gain information about Charles-Auguste de Beriot (1802-1870) and his contributions to the violin. The specific problems of the study were as follows: 1.) to identify what influenced the compositions of Charles-Auguste de Beriot; 2.) to outline important developments in his writing that contributed to violin technique and Romanticism; and 3.) to analyze *Concerto IX in A minor for Violin*, Op. 104 in terms of melody, harmony, tonality, texture, and form. The intention of this research is to investigate Beriot's compositions for violin and examines the Romantic aspects that appear in his *Concerto IX*. The appendix contains a discography of *Concerto IX*.

## INTRODUCTION

According to Schwarz (1980), Charles-Auguste de Bériot (1802- 1870), the child prodigy, began performing publicly at age nine. In 1821, after his performance with the Paris Opera director Giovanni Battista Viotti (1755-1824), Bériot studied with Pierre Baillot (1771-1842) at the Paris Conservatory. During his time with Baillot, Bériot made his debut as a soloist in Paris and London.

Randel (1996) contends that in 1826, Bériot was named solo violinist for Prussian King William I (1797-1861). During this time, he and singer Maria Malibran (n.d.) toured Europe performing concerts in Belgium, France, England, and Italy. In 1836, the couple married and had a son, Charles-Wilfrid de Bériot (1833-1914). After Malibran's death, Bériot ceased his concerts for two years. He returned to the concert tour in 1838, and traveled to Italy and Austria, where he met his second wife Marie Huber (n.d.), daughter of an Austrian magistrate.

Declining Baillot's former position at the Paris Conservatory, Bériot became leader of the violin faculty at Brussels Conservatory in 1843, where he modernized the classical French school's approaches by combining the former melodic styles with Niccolò Paganini's (1782-1840) technique. Scholars, (Schwarz, 1980; Slonimsky, 1992) maintain that Bériot also contributed important pedagogical method books such as *Methode de violon* (1858), *Premier guide des violonistes* (1858), and *Ecole transcendante de violon* (1867).

Schwarz (1980) and Bachman (1967) discern that Bériot employed technical displays such as harmonics and left hand pizzicato similar to that of Paganini, the father of modern violin technique. Popular during the Romantic era (1820-1900), Bériot aimed for an ornamented, virtuosic effect more so than the depth in his compositions and today, his pieces continue to be a standard repertoire to violin study. Bachman (1967) states that Bériot led the composers of

Viotti's classical French school such as Pierre Rode (1774-1830), Rodolphe Kreutzer (1766-1831), and Pierre Baillot (1771-1842) to a more modern style of Romanticism with the Franco-Belgian school that instituted a more technical style of violin playing.

### **PURPOSE**

With the intent of improving music pedagogy and performance, the purpose of this research is to gain information about Charles-Auguste de Beriot and his contributions to violin repertoire and pedagogy.

### **PROBLEMS**

The specific problems of this study are:

- 1.) to identify what influenced the compositions of Charles-Auguste de Beriot;
- 2.) to outline important compositions that contributed to violin technique and Romanticism; and
- 3.) to analyze the first movement of the *Concerto IX in A minor for Violin*, Op. 104 in terms of melody, harmony, tonality, texture, and form.

## INFLUENCES ON COMPOSITIONAL WRITING STYLE

Charles-Auguste de Bériot (1802- 1870), the violinist in composer born in Leuven, Belgium, was known for his Romantic approach to the classical French school that led to the establishment of the Franco-Belgian School. Raised in Belgium, Bériot initially studied the violin with Jean-Francois Tiby (n.d.), who later would become his legal guardian. A child prodigy, Bériot began performing publicly at age nine. In 1821, Bériot played for the Paris Opera director Giovanni Battista Viotti (1755-1824) the composer attributed to the establishment of the French School that included the violinists Pierre Rode (1774-1830), Rodolphe Kreutzer (1766-1831), and Pierre Baillot (1771-1842). Schwarz (1980) states that after his performance, Viotti remarked, “You have a fine style; endeavor to perfect it. Here all men of talent profit by all but imitate no one” (p. 559). According to Schwarz (1980), during his studies with Baillot at the Paris Conservatory, Bériot made his debut as a violinist in Paris and London.

In 1826, Bériot attained the position of solo violinist for Prussian King William I that lasted until the revolution in 1830. Randel (1996) asserts while in Prussia, Bériot performed with eight year old Henri Vieuxtemps (1820-1881), who would become one of his greatest students. After meeting singer Maria Malibran (n.d.), together, they performed throughout Europe in Belgium, France, England, and Italy. In 1833, the couple had a son, Charles-Wilfrid de Bériot (1833-1914), and in 1836, they were married. Randel (1996) contends that Malibran died from horseback riding injuries, and Bériot abandoned the performance platform for two years out of grief.

Returning to the concert platform in 1838, Bériot traveled to Italy and Austria, and while in Vienna, he met his second wife Marie Huber (n.d.), daughter of an Austrian magistrate. Continuing his performances in Russia, his career as a violinist ceased in 1841 due to failing



health and paralysis in his left arm. Rejecting an offer for Baillot's former position at the Paris Conservatory, in 1843, Bériot became leader of the violin faculty at Brussels Conservatory, where he modernized the classical French school by implementing the influence of Paganini's (1782-1840) technique and virtuosity. Bériot worked at the conservatory for nine years, and retired due to failing eyesight. Schwarz (1980) and Slonimsky (1992) maintain that despite his blindness, Bériot continued to write contributing important pedagogical method books such as *Methode de violon* (1858), *Premier guide des violonistes* (1858), and *Ecole transcendante de violon* (1867).

Schwarz (1980) and Bachman (1967) mandate that Bériot employed technical displays similar to that of Paganini, the father of modern violin technique by incorporating left hand *pizzicato*, harmonics, *spicatto* bowing (off the string), and *scordatura* (alternate tuning of the strings to achieve otherwise impossible notes of a particular melody or chord). These techniques are evident in his Second Violin Concerto (1835). Yet, his career as a composer does not rest on Bériot's technical display alone. The graceful appeal of his melodies found in several of his *Airs varies* and the First Violin Concerto reflects the sentimental emotion of his works. Popular during the Romantic era (1820-1900), Bériot's compositions aimed for effect more so than depth and today, his pieces continue to be a standard repertoire to violin study. Bachman (1967) mandates that Bériot was praised for his "musicianly artistry" (p. 343) and influencing Viotti's classical French school by applying a more modern style of Romanticism to his Franco-Belgian school that initiated a new styles of playing evident in later works such as Mendelssohn's Violin Concerto (Schwarz, 1980).

## CONTRIBUTING WORKS TO VIOLIN TECHNIQUE AND ROMANTICISM

### Circumstances of Composition

Bériot's compositions consist of ten concertos for violin, twelve *Airs varies*, several short pieces ( *Scene de Ballet, Op. 100*), violin duos, chamber music, and the *Duos brillantes* for violin and piano. His Concerto No. IX, Op. 104, was originally written for Violin and Orchestra in 1854 but was edited by Henry Shradieck (1846-1918) for Violin and Piano in 1903. In one of his later works written while he was the department chair of the violin faculty of Brussels Conservatory, Beriot exhibits much of the technical syle of Paganini's modern techniques such as left hand pizzicato and fingered octaves. This work comprised of three movements was dedicated to the Russian Princess Tatiana Yusupov (n.d.) and "demonstrates the facility of Bériot's writing for the operatic elegance and fluency of style" (Walker, 2002, p. 1).

### Historical Perspectives

The word *concerto* had several meanings during the Baroque era (1600-1750). It was a reference to works with any number or combination of diverse musical forces working together in a consort. According to Bonds (2003), the word concerto, derived from the Italian *concertare*, means to fight side by side. Bonds asserts that the three specific classifications of the concerto were: concerto grosso, solo concerto, and ripieno concerto. Concerto grosso featured a small group of soloists (concertino) against a full ensemble (ripieno). Solo concerto placed a single soloist against a full ensemble. Ripieno concerto did not feature a soloist but applied the contrasting forces concept within the full ensemble.

During the Baroque era (1660-1750), Bonds (2003) maintains that Antonio Vivaldi (1678-1741), the father of the concerto, was perhaps the most prolific composer of the concerto

writing 400 works alone in this form. Known as the 'Red Priest,' Vivaldi worked as music director of an orphanage for girls (*ospedale*) in Venice where he composed most of his concertos. Another prominent composer of the concerto was Giuseppe Torelli (1658-1709) who worked mostly in Bolgna, Italy. His best known works are ripieno concertos (op. 5), violin concertos (op. 6), and numerous trumpet concertos. Bonds (2003) contends that Tomaso Albinoni (1671-1751), an important composer of opera during his time, is renowned today for his instrumental works including oboe concertos.

According to Bonds (2003), during the Classical era (1750-1820), concertos still retained their function from the Baroque era as a vehicle for virtuosity. Unlike the sonata, the concerto in the classical era contained three movements (fast-slow-fast) and featured a soloist playing with the orchestra. The typical form of the first movement utilizes a structure similar to sonata form called double-exposition concerto form. Here, Exposition I is stated by the orchestra and remains in the tonic. The solo instrument states Exposition II in a minor following the sonata form of Exposition. The next section is comprised of the Development, followed by the Recapitulation. Bonds asserts that one of the most distinguishable features of the concerto is the cadenza following the closing section of the Recapitulation that shows off the performer's virtuosity alone without orchestra.

During the Romantic era (1820-1900), Bonds (2003) contends that the concerto was a primary vehicle for the composer-virtuoso. Violinists such as Niccolo Paganini (1782-1840), Joseph Joachim (1831-1907), and Pablo de Sarasate (1844-1908) are noted for their self-written concertos for violin. Paganini's virtuosic compositions not only influenced the Romantic violin composers but also pianists such as Franz Liszt (1811-1886), Frederic Chopin (1810-1849), Johannes Brahms (1833-1897), and Sergei Rachmaninov (1873-1943) (Oliver, 1980). Joachim's

compositions reflect influence from Brahms and Robert Schumann (1810-1856), but one of his greatest achievements was establishing the Beethoven concerto as repertoire for the violin according to Schwarz (1980). Sarasate, the Spanish violinist, is best known for his *Zigeunerweisen*, *Spanische Tanze*, and fantasy on *Carmen* (Schwarz, 1980). The majority of the concertos still utilized the three movement structure of fast-slow-fast from the Classical era. With the reduced use of basso continuo for accompaniment, the soloist no longer played along with the ensemble during tutti sections. Romantic composers also further developed the interplay between the soloist in orchestra to create a more dramatic effect. Influences upon the symphony can also be seen in the concertos of Brahms, Schumann, and Edvard Grieg (1843-1907).

### ***FIRST MOVEMENT CONCERTO IX IN A MINOR FOR VIOLIN OP. 104***

#### ***Meter/Tempo/Rhythm***

The first movement of Beriot's Concerto IX, Op. 104 begins in common time with an Allegro maestoso tempo that gives the piece a lively, grandiose manner that allows the violin to explore the full range of its virtuosity. The tempo allows for rapid development of various themes throughout the entire piece and effectively unifies the work.

At the close of Theme III (measures 90) in the Exposition for Solo Violin and Piano, the meter changes from common time (duple meter) to 6/8 (triple meter) at the end of the Exposition and the beginning of the Development section. The majority of the piece strictly follows the tempo, but at times allows for virtuosic flexibility such as on the run in measure 89. The triplets, found throughout Theme III and the Final section, and thirty-second note arpeggiations create complex rhythms that ornament the piece with exciting technical displays. Beriot does not stray

from conventional rhythms (quarter notes, eighth notes, etc.), meters (4/4 & 6/8), or tempos (allegro maestoso).

### *Melody*

Beriot's through composed themes provide a variety of melodic ideas including dramatic and lyrical lines of varying lengths. The scale basis of Theme I is in the tonic, a minor, and utilizes various arpeggiated runs and leaps. In the entrance of the solo violin, Beriot composes the melody in the high register using harmonics and trills to ornament the restatement of Theme I. Theme II (only stated in the Exposition for Tutti Violin and Piano) continues in a minor but, Beriot uses chromaticism to slightly obscure the tonality and a flowing legato line to make the ideas more interesting contrasting with Theme I. Theme III proceeds after Theme I of the Exposition for Solo Violin and Piano, and differs from the previously stated themes in that it utilizes double stops, a flowing legato line with elongated tones, and a softer dynamic level. Though very simple consisting of very little leaps or jumps, the added texture of the double stops, diminution of notes towards the end of the passage, and gradual crescendo in Theme III create a smooth, rich melodic line modulating to the key of C Major.

Similar to Theme III in its legato phrasing and soft dynamics, Theme IV begins the Development section in C Major with a variety of eighth and sixteenth note runs. Almost completely stepwise, this passage is very light and contains no drastic contrasts in dynamics or articulation. Again, Beriot composes a flowing melodic line, but differentiates the melody from previous ones by changing the meter from duple to triple, shortening the length of notes (quarter/half-sixteenth/eight), and the altering of texture by changing the dynamics and phrasing. The final melody that Beriot employs is very short (measures 120-128) in the Closing theme of the Final Section for Solo Violin and Piano. Beriot uses double stops to supplement the legato

line of the violin and drastically changes the texture creating broken sixteenth note arpeggios ending in accented *sforzandos*. This drastic change provides a dramatic effect ending the piece.

### ***Harmony***

The accompaniment carries the melody only in the beginning Exposition prior to the soloist's entrance. Afterwards, the harmony is sustained by the piano in this arrangement. The piano uses a combination of tertian chords and broken arpeggiations to accompany the melodic line. During Theme I, carried by the solo violin, the piano only plays with the left hand in the bass clef as Beriot composed a series of running eighth note chords. This structure thereby lays a solid foundation for the soloist and allows a wide register range resulting in an interesting timbre between the lower sound of the piano and higher sound of the strings. Moving through the transition that modulates to e minor, the piano provides simple chords while the violin focuses on most of the technical difficulties.

The development of the melody in Theme III begins in C Major with chorded notes in the left hand of the piano part; however, the double stops in the violin part allow for the introduction of the right hand in the piano part in measures 71. Beriot utilizes several secondary dominant chords (i.e.  $V_7/V-V$ ) in the harmonic structure and makes the accompaniment more horizontal by breaking the chords into arpeggios. Following Theme III, Theme IV only contains the piano in the left hand that uses an oom pah pah accompaniment. This pattern allows the pianist to mark the meter while the soloist embellishes the melody with sixteenth note runs and trills.

The transition prior to the Closing theme involves a build of both the piano and violin parts together. The harmony involves chromaticism and both the right and left hand of the piano part. Both instruments continue to build until one measure before the Closing theme. The

soloist plays a run and then the dynamic level quickly drops back to a *piano* level. During the Closing theme, the piano reenters with broken arpeggiated secondary dominants and continues this pattern until the coda. The harmonic structure is simple utilizing broken arpeggiated chords, secondary dominants, and running eighth or sixteenth notes leaving most of the ornamentation and flair for the melodic lines and technical displays of the soloist. After the final chord from the solo violin, the piano and tutti violins end the first movement with a modulatory transition passage to the Adagio using chromaticism to change keys from C Major to E Major.

### ***Tonality & Texture***

The tonality of this piece is based on an a harmonic minor scale. Themes I and II are both stated in the key of a minor. The transitional passage to Theme III is in the dominant key of e minor. Theme III then follows in the submediant key of C Major. The remainder of the piece is composed in C Major until the transitional passage of the tutti violins and piano which modulates to the dominant key of E Major for the Adagio movement. During transitional passages, Beriot employs secondary dominants and chromaticism to break away from the traditional tonality and color the phrase and key signature in different ways. Theme IV in the Development section is an example of how Beriot uses chromaticism in the sixteenth note slurs and secondary dominants to enhance the melody and create a smoother, legato line.

This work is polyphonic in texture, where the piano and tutti violins play against the solo violinist in a concertato effect. Beriot explores the various textures of the violin through slurred double stops, accented double stops, chords, harmonics, spicatto bowing, and staccato bowing.

## FORM AND STRUCTURE

Beriot's Concerto IX follows the basic format of the classical concerto containing three movements: the Allegro Maestoso (fast), Adagio (slow), and Rondo: Allegro Moderato (fast). As with most concertos of the Romantic era, Beriot composed this piece for solo violin and orchestra, however, this arrangement is for violin and piano. Though he follows the general outline of the classical concerto, the first movement does not follow strictly the typical sonata form (Exposition (orchestra)-Exposition (soloist)-Development-Recapitulation). Instead, Beriot introduces Themes I and II in the tonic of a minor in the Exposition for Piano and tutti violin following the Closing section by restating only Theme I in the Exposition for solo violin and piano before introducing a new Theme III in the expected place of Theme II.

The Development section follows the conventional form consisting of various chromatic modulations, technical difficulties, sudden changes in articulation and dynamics, and utilizes new material. Unlike most concertos, the Development section transitions to a Final section that introduces new material in the submediant key of C Major rather than restating initial themes in the tonic like that of a Recapitulation. Another difference of the Final section is the absence of a cadenza, which often appears between the Closing section of the Recapitulation and the Coda of the orchestra. Within Beriot's piece, he skips the cadenza passage and uses the reentry of the tutti violin and piano as a modulatory transition to the key of E Major for the second movement (Adagio). The first movement lasts approximately five minutes and twenty-three seconds, Beriot follows a loose format of sonata form introducing new material throughout each section that also classifies this format as a through-composed work. An analysis diagram follows on p. 13.

As previously stated, during Theme I, Beriot places a wide register between the solo violin and piano creating an interesting timbre for the soloist's entrance. Special effects of this



piece include the following: harmonics, trills, double stops, fingered octaves, and broken and unbroken chords. Chromaticism and triplets are also used to enhance the ornamentation of the melodic line. Another distinguishing factor to note is the uncommon variety of themes throughout all sections (rather than just the Development) including the Exposition, Development, and Recapitulation. Along with his technical displays, Beriot incorporates a balance of dramatic, lively melodies and flowing legato lines in his composition.

## ANALYSIS DIAGRAM

## Exposition-Tutti Violin &amp; Piano

<b>Thm. Gr. I (A)</b> (m # 1-13) a minor-----	<b>Thm. Gr. II (B)</b> (m # 14-25)	<b>Closing (C)</b> (m #25-30) ----- V- i (PAC) Chromaticism Secondary Dominants
---	---------------------------------------	---

## Exposition-Solo Violin &amp; Piano

<b>Them. Gr. I (A')</b> (m # 31-55) a minor-----	<b>Transition</b> (m # 55-66) -----V-i e minor-----V/iv--i (pivot chord to CM) CM iii
Chromaticism	Chromaticism

**Thm. Gr. III (D)**  
(m # 67-90)  
CM-----V-I (PAC)  
Borrowed Chords  
Secondary Dominants  
Meter change 4/4 - 6/8

## Development

<b>Thm. Gr. IV (E)</b> (m # 90-106) CM-----	<b>Trans. Part I</b> (m # 106-110) -----Modulatory-----	<b>Trans. Part II</b> (m # 110-115) -----Chromaticism-----	<b>Trans. Part III</b> (m # 116-119) -----Chromaticism back to CM
---	---	--	---

## Final-Solo Violin &amp; Piano

<b>Closing Theme (F)</b> (m # 120-128) CM-----	<b>Coda</b> (m # 128-136) -----modulatory-----CM-----V-I (PAC)
--	--

## Final-Tutti Violin &amp; Piano

**Transition to Adagio (Second Movement)**  
(m # 136-155)  
Modulates to E Major  
Chromaticism

## CONCLUSION

De Beriot, a remarkable virtuoso and teacher, was extremely successful as a violinist touring Europe and serving at the head of violin studies at the Brussels Conservatory. His influence upon violin pedagogy was significant with the development of the Franco-Belgian school that bridged the gap between the French classical school and the modern style of Romanticism. This would later impact important composers such as Kreutzer, who developed *42 Studies*, a standard book of etudes used to enhance a performer's tone and technical proficiency still present in today's violin pedagogy. Throughout his compositions, de Beriot utilized Paganini's virtuosic, technical playing combined with the beautiful melodies of the Romantic style, especially evident in his Concerto IX in A minor Op, 104. As a result, the effects of his compositions and the principles of the Franco-Belgian school still resound in modern violin repertoire and pedagogical practices.

Considering the first movement of Beriot's Concerto IX, there are several technical challenges and issues for the performer that exhibit the Franco-Belgian style. During the soloist's entrance, playing a strong fortissimo without stabbing the notes or squeaking the harmonics is one consideration of study. Another area that proves difficult is the timing of the thirty-second note runs in Theme I. The double stops and shifting in the transitional passage between Themes I and III can cause intonation problems for the soloist if not approached with confidence and a clean bow stroke. This also brings up another factor of study, bow speed and distribution. For this piece, due to the varied dynamics, double stops, and varying articulations, it is absolutely necessary to know where to place the bow and how fast to pull it across the strings. If the bow is too close to the bridge, or angled too sharply at the tip, the tone will be sacrificed. Likewise, when pulling the bow across the strings for double stops and chords, it is

better to be nearer to the bridge than towards the fingerboard. For spiccato, which also occurs in the transitional passage between Themes I and III, the bow should be played between a third and a half of the way up the bow from the frog at the balance point. This allows for a light, controlled bounce that adds to the coloring and texture of the arpeggiated sixteenths. Octaves are another challenging point for intonation, especially in this passage because of the triplets. The best approach in practice for these is playing them as a double stop and shifting the whole hand as a unit, not separate fingers.

In Theme III, the technical considerations with fingered octaves continue. With the melodic line played entirely by fingered octaves, bow speed, vibrato, and intonation are the main considerations. Bow placement is extremely important to achieve a quality tone. Other than some high shifting towards the end of Theme III, these are the only challenges presented. In the Development section, Theme IV is also relatively simple consisting of several sixteenth note runs and some chromaticism. Tone and intonation of the high notes are most likely the hardest points of this section. Part II of the transitional passage that follows Theme IV contains shifting in a chromatic stepwise motion that may again cause issues with intonation. Part III of the transitional passage does not cause as much trouble with the double stops as with the tone and dynamic level. This can be corrected by bow control and speed.

The remainder of the piece encounters slurred double stops, broken chords, and four note chords. Especially on the broken chords, bow placement is the key in order to achieve a strong accent on the eighth notes. Chords are split between the two bottom notes and two top notes. Here, bow speed is important to achieve the best tone quality by crossing the strings before reaching the middle of the bow. Trills are also important to consider and should be trilled upwards because the period is after the Classical era. The use of wrist and arm vibrato at

different speeds to make the best sound are also things to consider in order to color the themes and convey the virtuosity of the instrument. This is especially important in the *espressivo* nature of Theme IV and in the *dolce* tones of Theme III.

De Beriot's idea to combine both technical virtuosity without sacrificing the beautiful tones of a melody applies to both violin pedagogy and compositional practices. With violin pedagogy, de Beriot teaches the whole musician through exercises in virtuosic technique, intonation, vibrato speeds, bow distribution, speed, and weight, tone, finger positions, and emotional flexibility in expression. From a composer's perspective, analyzing the Concerto IX provided an example of how to balance virtuosity without losing the *espressivo* quality evident in Romanticism. Perhaps, the most important tool de Beriot teaches is never to accept one method as failsafe. As a composer, teacher, performer, and musician, one must always seek to combine former techniques with current trends to perfect the study of violin.

**REFERENCES**

- Bachmann, A. (1967). *The encyclopedia of the violin* (A. Wier, Ed.). New York: Da Capo Press.
- Bonds, M. (2003). *A history of music in western culture*. Upper Saddle River, New Jersey: Prentice Hall.
- Oliver, R. (1980). Joseph Joachim. In *The Grove Dictionary of Music & Musicians* (Vol. 9, pp. 653-54). New York: Macmillan Publishers Limited.
- Randel, D. (Ed.). (1996). Charles-Auguste de Beriot. In *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: The Bellknap Press of Harvard University Press.
- Schwarz, B. (1980). Charles-Auguste de Beriot. In *The Grove Dictionary of Music & Musicians* (Vol. 2, pp. 559-60). New York: Macmillan Publishers Limited.
- Schwarz, B. (1980). Nicolo Paganini. In *The Grove Dictionary of Music & Musicians* (Vol. 14, pp. 86-91). New York: Macmillan Publishers Limited.
- Schwarz, B. (1980). Pablo de Sarasate. In *The Grove Dictionary of Music & Musicians* (Vol. 16, pp. 496-97). New York: Macmillan Publishers Limited.
- Slonimsky, N. (1992). Charles-Auguste de Beriot. In *Baker's Biographical Dictionary of Musicians* (8th ed., pp. 165-66). New York: Schirmer Books.
- Walker, R. (2002). *Charles Auguste de Beriot*. Retrieved November 7, 2006 from, <http://www.musicweb-international.com/classrev/2002/Feb02/Beriot.htm>

**APPENDIX A: DISCOGRAPHY**

- *Charles Auguste de Bériot: Violin Concertos Nos. 1, 8, 9*
  - Performed by Brussels RTBF Orchestra
  - Takako Nishizaki-violin
  - Alfred Walter-conductor
  - 1992- Marco Polo
  
- *Violin Concertos for Children, Vol. 2*
  - Ella Susmanek-piano
  - Bartłomiej Nizioł-violin
  - 2003-Dux Recording Prod.
  
- *Charles-Auguste de Beriot Violin Concertos*
  - Violinist-Takako Nishizaki
  - Takako Nishizaki-violin
  - Alfred Walter-conductor
  - 2003-NAXOS

Reply Reply to all Forward X Close Help

From: Mackintosh, Leigh  
To: Ramsey, Cynthia  
Cc:  
Subject: RE: Music Defense Date  
Attachments:

Sent: Fri 3/2/2007 11:40 AM

[View As Web Page](#)

Yeah, you love making my life difficult haha. 2:00 works for her.

Leigh

-----Original Message-----

From: Ramsey, Cynthia  
Sent: Thu 3/1/2007 2:08 PM  
To: Mackintosh, Leigh  
Subject: RE: Music Defense Date

Got to hate this email....

We have a departmental recital on April 6th at 1:00. I thought it was the 13th SO.  
We can accommodate your defense at 11:30 or at 2:00. Sorry that you have to ask for a different time.

I look forward to hearing from you  
Professor Ramsey

Professor Cynthia B. Ramsey  
Music Education/ Music Literature  
Lynchburg College  
434-544-8445

-----Original Message-----

From: Mackintosh, Leigh  
Sent: Wed 2/28/2007 10:35 PM  
To: Ramsey, Cynthia  
Subject: Music Defense Date

Hey Ms. Ramsey

Professor Rothermel said that April 6 at 1:00 was fine for her for the music defense.

Leigh

*What is french Classical style*

*to Romanic*

*You write a Violin methodology for your H.S. what elements*

*Napoleon's Grace*