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The Setting-Up and the Role of a Couple "Corpus / Counter-Corpus": the Example of the Nineteenth Century Student Concertos

Priscille Lachat-Sarrete

The concerto for a soloist is, by its nature, a *showpiece*, part of a performance. Always written with the prospect of an imminent public performance, it belongs, just like opera, to a genre in direct symbiosis with public musical life. While in the epoch known as "Classical,"[1] string quartets, piano sonatas, and Lieder were regarded as *Musiziermusik*, or music-for-musicians, the kind of music that musicians could play for each other, the presence of a public appears to have been essential for the concerto, as for symphonies or arias in concert. The heroic display of the soloist in the concerto may be contrasted with the intimacy of chamber music.

Since there may be no concerto without a public performance, part of the compositional effort involves the search for an effect on the listener. The composer must meet the expectations of his public, mingle a touch of inventiveness with a certain amount of conformism, prevent his originality from being perceived as ignorance of convention, and never hesitate to tend towards eccentricity, while especially avoiding academism, which can only trigger boredom. Accordingly, identifying the implicit expectations of the public is more important for a concerto than for chamber music.

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[1] The generally accepted begin/end dates for the Classical Period in Western music are 1750–1820.

Whatever the selected level of stylistic analysis, it is extremely delicate to attempt to define the implicit expectations of a listening public. Many studies have tried, on several levels. For example, the studies of Eugen Narmour[2] have a narrow focus, seeking to predict which note is expected after a particular note. On an intermediate level of analysis, one may try to model when a deceptive cadence will be perceived as a deviance and when it will be perceived as a normal resolution of a dominant chord. In this article, we have elected a higher-level analysis, seeking to investigate the implicit expectations of the public as regards the concerto genre.

Quantitative stylistic analysis is one of the more relevant tools for this purpose.[3] The inductive method is to be distinguished from the deductive method.[4] The inductive method gathers a broad and coherent set of works, identifies the constants and alternatives of the form or the musical language employed, and extrapolates from these the supposed expectations of the public. In searching for a definition of the concerto, this methodology may provide results very close to the "neutral level,"[5] closer to the work than other methods. However, even if these results are cross-checked with reception history, the musicologist may easily retain unfalsifiable assumptions regarding the expectations of the public, which concern aesthetics.[6]

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[2] Eugen Narmour, *The Analysis and Cognition of Melodic Complexity: The Implication-Realization Model* (Chicago: University of Chicago Press, 1992).

[3] Quantitative stylistic analysis was in particular used by Priscille Lachat-Sarrete, "L'entrée du soliste dans les concertos de 1750 à 1810, à travers les œuvres de Johann Christian Bach, Haydn, Mozart, Viotti et Beethoven [The entry of the soloist in concertos written from 1750 to 1810 by Johann Christian Bach, Haydn, Mozart, Viotti, and Beethoven]" (PhD diss., Paris-Sorbonne, 2010). The author studied the entry of the soloist in some 140 concertos of this period. http://www.e-sorbonne.fr/theses/l-entree-soliste-les-concertos-1750-1810-travers-les-oeuvres-johann-christian-bach-haydn-moza#

[4] Guido Adler, *Der Stil in der Musik,* Leipzig, 1911.

The deductive method, by contrast, compares a work with its system. As Jean-Pierre Bartoli explains, it appears that all stylistic analyses suppose a wish for comparison and quantification.[7] To describe what is exceptional, it is initially advisable to define a frame of reference that may be used as a standard. As Nicolas Meeùs indicates, "the stylistic standard itself can only exist in its difference compared to a broader normality and in variation with the system that surrounds it."[8] One of the main problems is to determine with which work, or rather with which set of works, the work that is to be analysed is to be compared, that is, to locate it within the pyramid of stylistic levels described by Jean-Jacques Nattiez:[9]

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[5] Jean-Jacques Nattiez recapitulates the tripartition of Jean Molino, differentiating the *neutral level*, corresponding to the message itself in its material reality, *poietics*, which is the strategy for producing the message, and *aesthesics*, which relates to the strategies concerning its reception. Cf. Jean-Jacques Nattiez, *Fondements d'une sémiologie de la musique*, (Paris : Union générale d'édition, 1975), 20–23.

[6] αἰσθησις in Greek for "ability to perceive."

[7] Jean-Pierre Bartoli, "La notion de style et l'analyse musicale: bilan et essai d'interprétation," *Analyse musicale 17* (1989): 12.

[8] "*La norme stylistique elle-même ne peut exister que dans sa différence par rapport à une normalité plus large dans un écart par rapport au système qui l'entoure,*" Nicolas Meeùs, "Les rapports associatifs comme déterminants du style," *Analyse musicale 32* (1993): 9.

[9] Jean-Jacques Nattiez, *Fondements d'une sémiologie de la musique (*Paris, Union générale d'éditions, 1975), 82–83.

> each level of stylistic analysis supposes the implicit or explicit definition of a counter-corpus. The a priori, specific characteristics of a work may be identified, but that is only possible if they are located by comparison to another level of the pyramid: for example, to the suitable style for a given period of the production of a composer"[10]

An ordinal prioritization is implied, with a time before and a time afterwards.

The following comments begin by studying the process of creating a sorting filter to identify the counter-corpus, which, as mentioned above, encompasses concertos written for students. The second step involves analysing these student concertos, while the third step concerns an investigation of composers' affinity for virtuosity and virtuosic passages. The last step involves a discussion of methods for increasing the inherent stage worthiness of the concerto.

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[10] "Chaque niveau d'analyse stylistique suppose la définition, implicite ou explicite, d'un contre-corpus. Dans une œuvre, on peut identifier des caractéristiques qui a priori lui sont spécifiques, mais cela n'est possible que si on les situe par rapport à un autre niveau de la pyramide : le style propre à une période donnée de la production d'un compositeur par exemple," Jean-Jacques Nattiez, "Quelques réflexions sur l'analyse de style," Analyse musicale 32 (1993): 6.

Creating a Sorting Filter[11] to Identify the Counter-Corpus

A counter-corpus, which, following Nattiez, can be opposed to the main corpus, will help to identify the implicit expectations of the public regarding concertos during the nineteenth century. Selecting a counter-corpus involves using a sorting filter on a broad set of works. For example, selecting a counter-corpus for a study of the pianistic writing of the Liszt's concertos would involve gathering all works for piano by Liszt and sorting them into concertos on the one hand and other pieces with piano on the other; here, the sorting filter is genre. As another example, if one were gathering a large number of piano concertos contemporary to those of Liszt, the sorting filter would be the composer's name.

Within the exhaustive corpus of all concertos from the same epoch, as a matter of practicality, musicologists typically study the concertos of the repertoire, that is, those which are published, those which are still currently played in concert, or those that were regularly played in concert during the epoch under consideration. The remainder of the corpus remains quasi-unknown. To identify the implicit expectations of the public regarding concertos, student concertos are here proposed as a counter-corpus to the concertos of the repertoire.

Identifying those works belonging to the "student concerto" counter-corpus involves a sorting filter made up of two essential conditions and one subsidiary condition. These conditions will preferably be objective in order to allow reproduction of the counter-corpus no matter the investigator. Reporting the difference between the filtrate (the counter-corpus) and the matter to be filtered (the corpus) attests to the very existence of a counter-corpus.

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[11] The wording "sorting filter" is used in engineering ; "filter" is the equipment used to perform the process of selecting the elements of a set with a common attribute.

First Condition: Playing Facility

The essential first condition is playing facility. It is understood that the concertos from the "standard" repertoire at an intermediate technical level but which were not written for students, such as some of the concertos of Haydn or Bach, are excluded. Even some concertos of the repertoire in which the composers refused to pay a toll to technical prowess, such as Mendelssohn's Concerto for Violin in E Minor op. 64, cannot be played by students of intermediate level and thus are excluded from the counter-corpus.

Student concertos as such form an autonomous pedagogical repertoire. To write for *"poor or weak hands,"* as Couperin wrote, led to certain masterpieces that are remembered by all musicians with particular tenderness. Famous examples include Bach's *Clavierbüchlein*, Mozart's *Sonata semplice*, Beethoven's *Für Elise*, Bizet's *Jeux d'enfants*, Liszt's *Weihnachtsbaum*, Grieg's *Lyric Pieces*, Tchaikovsky's *Children's Album*, Fauré's *Dolly*, Debussy's *Children's Corner* and *The Little Negro*, Ravel's *Ma Mère l'Oye*, Bártok's *Mikrokosmos* or his *Duets for two violins*.

Actually, there are two opposing designs, as illustrated by two collections of works by Schumann. Some works are really intended for children (e.g., *Album für die Jugend* op. 68), while others evoke the nostalgic glance of adults into their past (e.g., *Kinderszenen* op. 15).[12] These two categories are permeable, but works of both categories speak to the complexity of writing for children. Each time, the composer adapts his work to the technical level of children or young people learning music while expressing himself in his own style and with his indisputable talent, which makes these pieces so exceptional in the eyes of young interpreters and their teachers.

Few famous composers wrote easy-to-play concertos.[13] Let us only mention in the twentieth century the Concerto for Piano that Shostakovich composed for his son. The original version is for two pianos, not piano and orchestra (see *infra* the secondary third condition). Moreover, few concertos initially intended for students passed to the concert hall repertoire. Among the rare works that knew this privilege are the concertos of Kabalevsky, assistant and later titular professor with the Moscow Conservatory (from 1932 and 1939, respectively), who continued until the end of his life to teach music at the primary school in his district, voluntarily and in addition to his duties at the Conservatory. As a well-known composer in the former Soviet Union, he wrote many pieces for children, including an *Album of Children's Pieces*, *Thirty Children's Pieces* op. 3, *From the Life of a Pioneer* op. 14 and *Twenty-Four Easy Pieces* op. 39. In 1952, he composed his Third Concerto for Piano in D Major op. 50, the Concerto for Violin in C Major op. 48, and the Concerto for Cello in G Minor op. 49 for young interpreters in the Soviet Union.

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[12] Schumann speaks about precisely this in a letter to Carl Reinecke dated 6 October 1848: "These parts are completely different from Kinderszenen. These latter were memories composed by an adult for adults, while Weihnachtsalbum [the proposed name for the Album für die Jugend before it was changed by the publisher] contains images likely to wake up presentiments of the future in the minds of the small."

[13] In the same way, few famous writers wrote children's fictions, let's only mention *The Crows of Pearlblossom* by Aldous Huxley and *The Little Prince* by Antoine de Saint-Exupéry.

Second Condition: Having a Title like "concerto" or a Derived Wording

A perhaps unsurprising essential second condition is that these works carry the title "concerto" or a derivative thereof, such as "concertino" or "concertinetto". Names like "concerto" or "concertino" are not accidental. The latter wording actually means *"miniature concerto*" in this context and does not refer to older pieces carrying this title, such as the works of Haydn.[14] Indeed, composers were free to choose any other title, and often wrote easy pieces named "sonata," "variations," or various other titles.[15] These concertos, by virtue of their title, must be different from fantasies, sonatas, or any other piece with a specific title targeting students of the same level, for example through formal aspects and the use of virtuosity (*cf infra*).

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[14] The concertos of Joseph Haydn may be considered as chamber music. They are similar to keyboard music, grown up to concertos, not through the formal structure, the solo/tutti effects or the virtuosic passages, but only through the presence of a sporadic string accompaniment.

[15] For example, Oscar Rieding was the author of ten odd student concertos, but he also wrote, always for junior instrumentalists, a large number of pieces with varied titles among which are: *Waltz with the Devil* op. 28, *Fairy Tale* op. 30, *The Expectation* op. 31, *The Giant* op. 32, *Burning Desire Lyric Piece* op. 41, and *Gavotte, Easy Piece* op. 42.

These works are didactic not only because they are addressed to instrumentalists with still- limited technical facility, but also because they must teach these instrumentalists the basics for understanding the concerto genre. Young students and amateurs can thereby approach the technically demanding concerto genre through more accessible writing.

Third Condition: the Absence of Orchestra

The subsidiary third condition relates to the accompaniment of the works in question, which is generally a piano and not an orchestra. For composers, the challenge of this corpus relative to the standard repertoire is to make the works understandable as concertos despite their lack of an orchestral accompaniment, one of the fundamental characteristics of the genre. Some rare pieces among those studied were evidently successful enough that they were later orchestrated, such as Rieding's Concerto op. 35 or Seitz's Concerto op. 7.

Performances of concertos with reduced orchestral manpower are not exceptional. A number of concertos from the second half of the eighteenth century, for example, such as those of Johann Christian Bach, were conceived with very small instrumental accompaniment, perhaps two violin parts and one bass part. Accordingly, the keyboardist could perform such a concerto accompanied by a minimum of three instrumentalists. During the private performances that were common in the nineteenth century, some pianists played concertos with the accompaniment of a string quintet. For example, Chopin's Piano Concertos also exist in chamber versions. This practice directly inspired some composers to write for this formation.[16] When in 1842 Schumann composed his Piano Quintet in E-flat Major, op. 44, he actually wrote a concerto with miniature accompaniment, since he planned to offer to his wife Clara an orchestral work for concert performance. In the same way, in 1843 César Franck composed a solo piano work with string quartet accompaniment.

Sometimes, the orchestra is even removed from the work entirely. In editions of some concertos for two pianos, like those of Hummel or Steibelt, most of the orchestral sections covered by the second piano may be omitted, lying between the annotations "VI -" and "- - DE." In this case, the melodic unfolding is modified by the reduction to piano. Other Parisian editions specified "with accompaniment ad libitum", or even "this concerto may also be performed on the piano alone"[17] In 1836, Joseph Mainzer reports that the organization of concerts in Paris was so defective that it was common to perform concertos without orchestral accompaniment.[18]

Accordingly, an accompaniment of piano rather than orchestra is a non-essential, subsidiary condition that not all works in the counter-corpus fulfil. The form of the accompaniment is a consequence of the level of playing facility required for pedagogical repertoire and the conditions of these pieces' performance. When a student concerto is orchestrated, a group of older students may accompany the budding virtuoso while keeping the melodic unfolding as the composer intended. Though in this case there is an orchestra, there are no large orchestral sections, unlike many concertos initially conceived for soloist and orchestra.

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[16] Brigitte François-Sappey, *Robert Schumann* (Paris: Fayard, 2000), 765.

[17] Isabella Amster, *Das Virtuosenkonzert in der ersten Hälfte des 19. Jahrhunderts: Ein Beitrag zur Geschichte des deutschen Klavierkonzerte* (Wolfenbüttel, Berlin: Kallmeyer Verlag, 1931), 25.

[18] Joseph Mainzer, "Concertwesen in Paris," *Neue Zeitschrift für Musik 4* (1936): 165–167.

The Result of Filtering: the Counter-Corpus of Nineteenth Century Student Concertos

The works studied here are seldom regarded as masterpieces. They were written by well-known instrumentalists, professors at the newly created European conservatories whose talents as composers were not inevitably recognized. They do not appear in the repertoire of concertos of Lindeman[19] and the majority of them are missing from the Grove Dictionary of Music and Musicians.

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[19] Stephen D. Lindeman, *The Concerto: A Research and Information Guide*. New York: Routledge Music Bibliographies, 2006.

These works met the desire to renew and update the pedagogical repertoire, a desire that materialized in particular with the methods for instruments published by the "Magasin de musique" between 1794 and 1814. Some concertos were published for the contests or exercises of the students at the Conservatoire of Paris, in particular two concertos for piano by Jadin[20] and one for cello by Duport.[21]

The distribution of student concertos by solo instrument corresponds rather well to the proportions present in the standard repertoire of the nineteenth century. The violin is significantly represented early in the century, with two works by Accolay,[22] eight by Rieding,[23] eight by Seitz,[24] five by Küchler,[25] five by Huber,[26] four by Portnoff,[27] five by

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[20] Louis Emmanuel Jadin, 1768–1853, Composer and professor with the Conservatoire of Paris.

[21] Hervé Audéon, "Le Conservatoire et l'édition musicale : l'activité du Magasin de musique" [The Conservatoire and musical publishing: the activity of the Magasin de musique] (1794–1814)," *in Le Conservatoire. Deux cents ans de pédagogie (*ed. Anne Bongrain and Alain Poirier, vol. 2, Paris : Buchet / Chastel, 1999), 205–226.

[22] Jean-Baptiste Accolay, 1833–1900, Belgian teacher.

[23] Oskar Rieding, 1840–1918, solo violin with the Budapest opera from 1871 until 1904, who also enjoyed great fame as a private teacher.

[24] Friedrich Seitz, 1848–1918, founder of the School of music in Magdeburg.

[25] Ferdinand Küchler, 1867–1937, professor with the Academy of Frankfurt from 1898 until 1910, founder of a private school of music in Basel where he taught from 1910 until 1927, and professor with the Academy of Leipzig from 1927 until 1936.

[26] Adolf Huber, 1872–1946, professor with the Academy of Magdeburg.

[27] Leo Portnoff, 1875–1940, American teacher of Ukrainian origin.

Heck,[28] and one by Ten Have.[29] Production of student concertos slowed during the second half of the nineteenth century, with two concertos by Milliès,[30] two by Mokry,[31] and nine by Gallois-Montbrun.[32] There was an important production of student concertos for violoncello during the nineteenth century, with seven works by Bréval,[33] four by Baudiot,[34] four by Davydov,[35] and then two concertos by Kouguell written in the twentieth century.[36] A number of student concertos for violin were transcribed for viola, an instrument for which a literature targeting students appeared in the twentieth century, noting in particular the seven concertinettos of Roche and Doury.[37] Moreover, there were four concertinos by Labro[38] for double bass.

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[28] Armand Heck, ?–1947, professor with the Conservatoire of Nancy.

[29] Willem Ten Have, 1831–1924, professor with the University of Lyon.

[30] Hans Milliès, 1887–1957, German teacher. The Concertino in the style of Mozart was copyrighted in 1953.

[31] Jiri Mokry, whose Concertino in G was copyrighted in 1936.

[32] Raymond Gallois-Montbrun, 1918–1994, director of the Conservatoire of Versailles, and later of the Conservatoire of Paris.

[33] Jean-Baptiste Bréval, 1756–1825, first professor (since 1796) of cello with the Conservatoire de Paris, author of a *Traité du violoncelle [Cello treatise]*, 1804.

[34] Charles-Nicolas Baudiot, 1773–1849, professor with the Conservatoire of Paris from 1802 until 1822, and author of a method of teaching cello (1826–1827).

[35] Karl Davydov, 1838–1889, professor, later director of the Saint-Petersburg Conservatory.

[36] Arkadie Kouguell, 1898–1985, American pianist and composer of Russian origin.

[37] Roger Roche, violist with the Loewenguth Quartet & Doury Pierre (1925– ?), Grand Prix de Rome (a highly regarded French

It is worth noting that concertinos written especially for students first appeared in the eighteenth century. At the same time, students played theatrical works with a didactic goal. These latter works belong to the genre of so-called “educational theatre” (in French: *Théâtre d’éducation*), which is characterized by the central position of the child or teenager.[39] There are also works which were not dedicated to a didactic purpose, but which are so considered today because they long ago disappeared from concert halls. The style of some of these works may be perceived as academic. Accordingly, they could also help us to understand the standards relevant for concerto writing during the nineteenth century. Examples of these include the concertos for violoncello by Romberg,[40] or those for violin by Bériot[41] or Baillot.[42] The concertos for violin by Viotti[43] could also almost be included today in this category. Though well-known composers including Brahms held Viotti in

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academic prize), director of the Conservatoire of Saint-Maur-des-Fossés, and professor of composition with the *Schola cantorum*.

[38] Charles Labro, 1810–1882, professor with the Conservatoire of Paris.

[39] Magali Soulatges, “Désordre et prolifération des genres,” in *Le théâtre français du XVIII^{e} siècle*, ed. Pierre Frantz and Sophie Marchand (Éditions L’avant-scène Théâtre : Paris, 2009), 385.

[40] Bernhard Romberg, 1767–1841, author of a cello method in 1840.

[41] Charles de Bériot, 1902–1870, professor with the Conservatoire of Brussels and author of a method for teaching violin, divided into three parts, 1857.

[42] Pierre Baillot, 1771–1842, professor with the Conservatoire of Paris.

[43] Giovanni Battista Viotti, 1755–1824, composer of twenty-nine violin concertos.

high esteem,[44] over decades his works were played in contests organized by the Conservatoire of Paris; thus, the most significant renovator of the French school of violin since Lully had his reputation hidden by being an exceptional pedagogue.

One notices the near absence of concertos for wind instruments, which corresponds to the relative scarcity of wind repertoire in the nineteenth century. The notable exceptions are the twelve concertos for flute by Jean-Louis Tulou,[45] professor with the Conservatoire of Paris from 1829 until 1856.

On the other hand, the absence of student concertos for piano stands out against the significant number of works in the piano repertoire of this time, though it corresponded to the pedagogical tradition. Given the extent of the repertoire for solo piano, the study of concertos for piano, even those of intermediate level like some by Mozart or Carl Philipp Emanuel Bach, remained exceptional. Only during the second half of the twentieth century did a repertoire of student concertos for piano emerge, beginning with the commissions to composers such as Christian Manen, Jacques Duport, Pierre Lantier, and Gerard Meunier by the French publisher Zurfluh in 1968, and later with intense American production (for example, to list only works written between 1990 and 2010, those by Dennis Alexander, Anna Asch, Matthew Edwards, Martha Mier, Beatrice A. Miller, Kevin Olson, Alexander Peskanov, Eugenie Rocherolle, Diane

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[44] Brahms considered Viotti's 22nd Concerto to be the nicest ever written for the violin.

[45] Jean-Louis Tulou, 1786–1865, professor of flute with the Conservatoire of Paris from 1829 until 1856, strongly opposed to the new flute invented by Boehm.

Goolkasian Rahbee, Catherine Rollin, BJ Rosco, and Robert Vandall). That more recent student concertos have been written in neo-classical style raises specific issues regarding the decision to limit the present study to concertos written during the 19th and early 20th centuries.

Identifying the Form of the Concertos

Questioning the Conventional Three Movement Construction

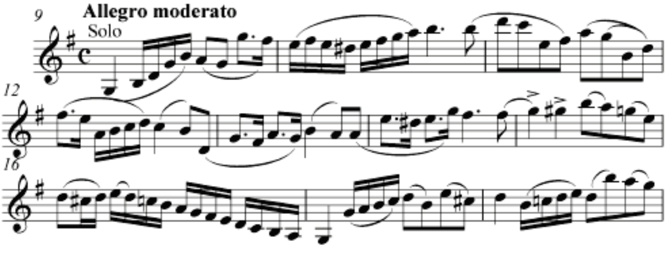
At the beginning of the eighteenth century, the concerto generally had three movements, of the form fast – slow – fast. Other designs existed (for example, the concertos in two movements of Johann Christian Bach, as in two of the six concertos of Ops. 1, 7, and 13) but remained marginal compared to the size of the whole repertoire. Among the student concertos of the nineteenth century, two-thirds follow the standard model of three movements. The other third of the concertos have only one movement. However, such pieces (for example, the Concertino for Violin by Armand Heck or the Concertinetto No.1 for Viola by Roche and Doury) always target very young instrumentalists (one to three years playing the instrument) who are not yet able to play a longer work. Accordingly, the single movement is not a formal innovation, but rather a simplification of the form for beginners.

On the other hand, some student concertos have continuous movements. This challenges the standard dominant model of three movements, fast – slow – fast. Half of the student concertos in three movements display this evolution, which may also be seen in the concertos of the standard repertoire, such as two of Mendelssohn's concertos: in the Piano Concerto No. 1 in G Minor, op. 25, the passage from the first to the second movement is played without interruption, and, thanks to the bassoon's sustain of B natural from the final chord of the first movement before moving up a semitone to middle C, the first and second movements of the Violin Concerto in E Minor, op. 64, are also continuous.

Continuous movements sometimes result in different, more daring constructions. In some student concertos, the sequential themes in various tonalities are separated by more brilliant episodes that do not seem to correspond to any traditional form, but instead seem to create a free sequence. Examples include passages in Charles Labro's concertinos for double bass or in Accolay's Violin Concerto No. 1. The same rhapsodic freedom is present in certain concertos in the repertoire, such as Clara Wieck's Piano Concerto op. 7.

The Nature of Each of the Three Movements

The first movements of the student concertos have, without exception, a first region (or group) in the home key and a second region in a subordinate key, with a series of virtuosic figurations after each thematic group. In accordance with their most common use in sonata form, the secondary theme is either on the dominant of the main theme or sometimes, when the main theme is in a minor key, in the relative major. In some concertos, the composer writes a change of key signature in advance of the modulation (see, in particular, Rieding's concertos). This practice, which is unusual with respect to the concertos in the corpus, aims to draw students' attention to the change in tonality. Its prominence is also a sign that the modulation is regarded as an element of extreme importance.[46] The two themes are usually greatly contrasted. There seems to be an insistence on the opposition of character and tonality, becoming more important in the piece's overall search for unity. Example 1a shows the main theme of Oscar Rieding's Concertino for Violin and Piano in G Major, which is rhythmically characterized by the presence of sixteenth notes and the "dotted rhythm" formula. The secondary theme, reproduced in Example 1b, is in the dominant key with the appropriate change of key signature and uses longer note values.



Example 1a: Oscar Rieding, Concertino for Violin and Piano in G Major op. 24, main theme, bars 9–18.

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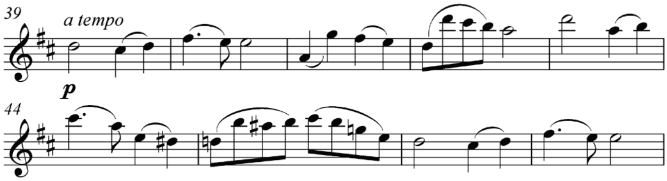
[46] This practice implies a design very different from that developed by Schoenberg, who considered each movement to be linked by only one tonality. He analyzed modulations as if they were variations, but not negations of the principal tonality. On the other hand, the subjacent thought in the student concertos is more parceled. Cf. Arnold Schoenberg, *Structural Functions of Harmony*, New York: Norton, 1954.



Example 1b: Oscar Rieding, Concertino for Violin and Piano in G Major op. 24, secondary theme, bars 39–47.

The second movement of these works is typically shorter. Just one slow sentence of sixteen measures can sometimes be enough (for example, in Küchler's Concerto op. 11). Sometimes, this movement takes an ABA' ternary form. Very seldom, it may be in the form of a theme and variations. Sometimes, the writing is rhapsodic, like written *rubato*. The second movement tends to be longer and more developed when the whole of the concerto is more technically demanding, while a first movement can be long even if rather easy. As for the third movement, it is a rondo almost without exception, but in a faster tempo than the first movement and sometimes with ternary rhythm.

The forms found in the three movements of the student concertos correspond to those present in the majority of the concertos of the repertoire. It may be supposed, then, that listeners expected a lyrical second movement, often of ABA' ternary form, and a dancing finale of rondo form.

The Importance Attached to the First Movement

Among the three movements, the first is most important. When a student concerto includes only one single movement, it means that the second and third are omitted. The first movement is always the most developed, most elaborate, and most original; hence, it became the main movement of the concerto. The gist of the genre seems to be the first solo of the first movement, which takes the name "Solo de concerto" for some composers. For example, Cousin[47] wrote twenty Solo Concertants for violin, Léonard[48] composed several series of six for violin of increasing difficulty, Dancla[49] composed the Concertos for Violin op. 78 and three *Solos de Concertos* op. 77, and Tulou is the author of five concertos for flute and fifteen *Grand Solos* for flute and piano with a pedagogic purpose.

It seems that the first solo of the first movement is the essential element, the quintessence of the concerto, which is sufficient to characterize the genre. In a concomitant way, the editorial practice of publishing only the first solo of concertos from the repertoire with a reduction for piano of the orchestral accompaniment was developed for students improving on their instrument. Presently, the first solos of many concertos of Spohr, Viotti, Kreutzer, and Rode are still practised by generations of apprentice violinists.

The first movement's construction is the most complex, mixing elements of sonata form with the baroque concerto, which drew its interest from the alternation of solos and tutti. In student concertos, in the absence of orchestra, the issue of solos and tutti passages is necessarily neglected. The fundamental element is instead the succession of two distinct themes characterized by different tonalities and characters.

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[47] Emile Cousin, founder (in 1878) and director of the Conservatoire of Versailles.

[48] Hubert Léonard, 1819–1890, Belgian violinist, pupil of Habeneck, Principal professor with the Conservatoire of Brussels from 1848 until 1867, he later settled in Paris, where he gave private lessons.

[49] Charles Dancla, 1817–1907, professor at the Conservatoire of Paris for 35 years.

Issues Relating to Slow Introductions

A considerable number of student concertos have a slow introduction. Although this form is common to several different genres, including openings of opera, symphonies, and pieces of chamber music, from the baroque to the post-romantic, it is rare in the concertos of the repertoire. Indeed, it may be found in some concertos of Johann Christoph Graupner, Antonio Vivaldi, and Pietro Locatelli, in only one concerto of Mozart (the fifth Violin Concerto in A Major K. 219), in three concertos of Viotti, and eight concertos of Joseph Antonin Steffan.[50]

The slightly higher frequency of slow introductions in the student concertos of the nineteenth century is explained by the reappraisal of the form of the first movement when removing the initial orchestral section, which prepares the entry of the soloist and makes a strong contrast possible. An orchestral introduction is normally in the same tempo and often presents themes that will be used again by the soloist. In the absence of an orchestral introduction, there is a lack of opposition between tutti and solo. The addition of a slow introduction makes it possible to create a contrast based on tempo and character, thereby establishing the clear and distinct divisions that characterize the progression from one section to another, and particularly from solo to tutti and *vice versa*, in a standard concerto.

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[50] Priscille Lachat-Sarrete, "L'entrée du soliste dans les concertos de 1750 à 1810, à travers les œuvres de Johann Christian Bach, Haydn, Mozart, Viotti et Beethoven [The entry of the soloist in concertos written from 1750 to 1810 by Johann Christian Bach, Haydn, Mozart, Viotti, and Beethoven]" (PhD diss., Paris - Sorbonne 2010), 202–209.

The slow introduction sometimes fulfils a more subtle function, contrasting by its freedom of design with the more rigorous construction that succeeds it. During the seventeenth century, a similar dualism characterised the "toccata and fugue," "fantasia and fugue," "prelude and fugue," or the French overture with the two parts complementary in style (slow with dotted rhythms and fast in fugal style). The sung recitative plays the same introductory role in connection with the aria. Sometimes, the slow introduction is of improvised type, but sometimes it presents fragments of the theme to come. In this case, the two sections, one free, the other organized, form a whole whose richness is born from their opposition. However, nothing indicates that such a function was specifically allotted to slow introductions in student concertos. It seems instead that it was only an attempt to compensate for the lack of contrast resulting from the absence of an initial orchestral section.

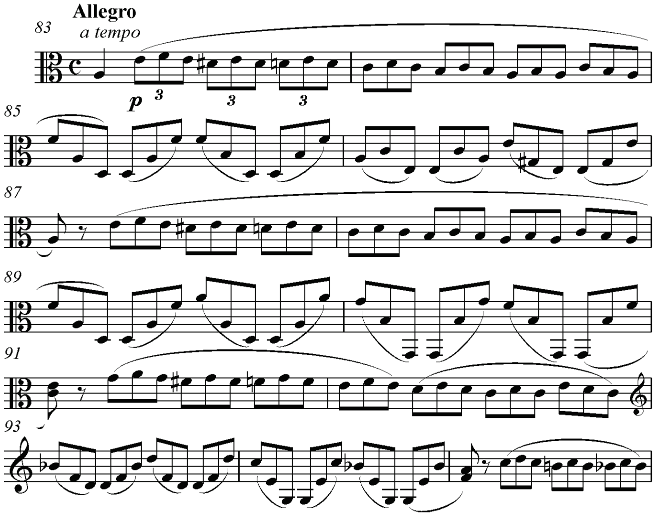
Display of virtuosity

In all of the studied concertos, virtuosic passages occupy a significant portion of each work. When there are three movements, virtuosic passages are more common in the first movement. Composers inserted such passages after each statement of a theme and at the end of the movement to form a brilliant coda. However, the choice of their placement was not a result of freedom or personal experimentation. These passages are longer when the concerto addressed itself to a more technically advanced student, and comprise between two and five times as many measures as the theme itself.

The Uniformity of Virtuosic Passages

The figures are almost always uniform, that is, only one formula is developed at will, and without it being mingled with others. Sometimes, virtuosic figures are based on the main notes of the theme they follow, but generally they are an arrangement of scales and arpeggios repeating a rhythmic formula and a type of articulation throughout the *ambitus* of the instrument (or throughout the accessible *ambitus* at a particular level) and independently of any theme of the concerto. In fact, relatively stereotypical sequences seem interchangeable between one concerto and another.

Example 2 presents an extract of a virtuosic passage from Karl Davydov's Cello Concerto op. 14, No. 2. The same formula in triplets in stepwise melodic motion, with arpeggios added later, is developed over twenty-eight measures.



Example 2: Karl Davydov, Concerto for Cello op. 14, No. 2, bars 83-95.

One might wonder whether the uniformity of the figures was a characteristic of the concerto repertoire in general or if it is instead a deformation due to the sorting filter used to select the counter-corpus. Sometimes, indeed, the length of these passages using a single formula recalls contemporaneous etudes, which try to exhaust all of the possible presentations of an articulation or a rhythmic figure for an instrument. The pedagogic purpose would seem to have preference over artistic merit.

In the standard repertoire of concertos, moreover, the figures are often very uniform, such as in the concertos for keyboard by Johann Christian Bach in the second half of the eighteenth century or the later, nineteenth century concertos of Hummel, Moscheles, or Paganini. If this uniformity of figuration seems less strong in works by Beethoven or Brahms, it is not so much because the figures are indeed more varied,[51] but because other elements draw attention away from the stock figuration, such as orchestration, the addition of a new theme by another instrument (not to mention the superposition of two new themes), or the effects of harmonic surprise. In student concertos, then, the academism of virtuosic figuration is reinforced by the poverty of the piano accompaniment.

The Need for Virtuosity: an Aesthetic Choice

The importance attached to virtuosity and the need to master it were constant issues during the nineteenth century, as evidenced by the multiplication of new methods for piano. While until the end of the eighteenth century, the aim of method books was both the theoretical and practical training of the student, as in the method of Türk,[52] the many methods published in the nineteenth century were most frequently directed towards the acquisition of practical, technical perfection in performance. Among the more famous is the *Klavierschule* of Czerny, who was one of the craftsmen who systematised keyboard technique, and the *Method or general principles for fingering on the pianoforte*[53] by Adam and Lachnith, which was used at the Conservatoire of Paris. The revised edition of the method[54] of Pleyel and Dussek places great emphasis on the acquisition of ever-better technical skill. This period also saw the invention of training devices like the "Chiroplast" of Johann Bernhard Logier (1814), the "Dactylion" of Henri Herz (1836), the "Chirogymnast" of Casimir Martin (1840), and the "Finger warming-up device" of Félix Levacher d'Urclé (1846). These mechanisms were designed to perfect the position of the hands and to increase their agility.

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[51] Alexandre Dratwicki, *Un nouveau commerce de la virtuosité : émancipation et métamorphoses de la musique concertante au sein des institutions musicales parisiennes (1780-1830),* Lyon: Symétrie, 2005.
[52] Daniel Gottlob Türk, *Clavierschule oder Anweisung zum Clavierspielen*, Leipzig: Schwickert, 1789.
[53] Louis Adam and Ludwig Wenzel Lachnith, *Méthode ou principe général du doigté pour le forte piano,* Paris, 1798.

If virtuosity caused admiration, it was simultaneously the object of strong criticism. The virtuosity of Paganini, above all, drastically changed musical life in Europe after 1830. Critics sought to distinguish good from bad virtuosity, acceptable virtuosity from the reprehensible, in a quasi-moral investigation of good and bad taste. In February 1831, commenting Paganini's first Parisian performance, Fétis virulently argued that a good instrumentalist is characterized by the way he uses the various parameters of instrumental playing (e.g., finger agility, beauty of sound, art of fingering) to explore and develop his musical expression.[55] Effects originating in virtuosity, described by Fétis as "blameworthy virtuosity," begin when the search for musical expression is blurred by search for a *tour de force*.

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[54] Ignaz Pleyel and Johann Ludwig Dussek are the authors of a method published in 1797; the first upgraded version was published in 1801.

[55] François-Joseph Fétis, *Revue musicale*, Vol. XI, Paris, 11 March 1831.

By contrast, Liszt was one of the most skilful defenders of virtuosity, writing, *"virtuosity is not only finger mechanics but is also an essential element of musical life."*[56] According to Liszt, virtuosity is not only a tool for the musician to overcome difficulties of execution with more or less skill. It is in itself a musical invention, accorded the same status as harmony or melody.[57] Busoni[58], writing later, offers a similar perspective.

The virtuosity of the counter-corpus of student concertos makes it possible to revalue the huge production of virtuosic concertos, scorned by some contemporaneous musicians and critics even though these works account for a significant part of musical life. One readily opposes this repertoire to symphonic concertos. These two categories reveal the two opposite directions taken by concerto writing in the nineteenth century. Inherent to the genre is the problem of balancing the two protagonists, the soloist and the orchestra. If all the attention of the public is focused on the former by his exploits, reducing the second to a mere accompanist, the concerto belongs to the virtuosic side of the repertoire. Conversely, if the orchestral writing benefits from the compositional techniques developed for the symphony, as evidenced by the number and diversity of musicians, mature writing, and a mastery of sound, while at the same time the soloist is offered superb melodic and virtuosic sections, the work belongs to the "symphonic concerto" part of the genre.

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[56] "*La virtuosité n'est pas seulement une mécanique des doigts mais aussi un élément indispensable de la vie musicale*," quoted by R. Larry Todd, "Nineteenth-century Concertos for Strings and Winds," in *The Cambridge Companion to the Concerto,* ed. Simon P. Keefe (Cambridge UK : Cambridge University Press, 2005), 122.

[57] Cécile Reynaud, "La notion de virtuosité dans les écrits critiques de Franz Liszt" (Ph.D diss., Paris III Sorbonne nouvelle, 2001).

[58] Ferruccio Busoni, 1866–1924, Italian pianist, composer, teacher, writer, editor and conductor.

Even when a student concerto comprises only one movement, and even when there is only one theme, passages of virtuosic figures are always present. The student was thus guided to understand that virtuosity belonged to the very essence of the concerto, for better or for worse. Placing increasingly virtuosic passages in student concertos enabled students to apprehend them *in situ*, rather than only in etudes, many collections of which were also published at that time. Young musicians could test their technical level in a pleasant and rewarding way, within a genuine musical framework, while being confronted with the feeling of playing a concerto. Vis-à-vis the extreme attention paid to the acquisition of a virtuosic technique, it should be admitted that its prevalence in student concertos implied an aesthetic choice.

Increasing the Inherent Stage-Worthiness of the Concerto

Both musical writing and theatrical gestures characterise a concerto. In student concertos, the possibility of theatrical effects is erased, be they in the construction of the entry of the soloist or in the choice to insert a cadenza. The concerto appears with the musical characteristics of the genre intact, but with reduced theatrical gestures, which are not supposed to be accessible to an apprentice musician.

The Entry of the Soloist

The entry of the soloist is one of the most important elements of the concerto form, as stated bitingly by Charles Rosen:

> The most important fact about concerto form is that the audience waits until the soloist to enter, and when he stops playing they wait for him to begin again. In so far as the concerto may be said to have a form after 1755, that is the basis of it.[59]

In the concertos of the repertoire, one of the most typical formulas is that the orchestra stops on a full authentic cadence, followed by silence and the entry of the soloist on the first downbeat of a new bar and on the first scale degree of the main tonality.[60] In student concertos, the accompanying pianist generally plays some measures (fewer than ten) the last of which ends with a dominant chord in the main tonality, allowing the student to continue on the first scale degree without break.

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[59] Charles Rosen, *The Classical Style, Haydn, Mozart, Beethoven* (London: Faber & Faber, 1971), 196.

[60] Chapter "Les stratégies de clôture de l'exposition orchestrale" [The closing strategies of the orchestral exposition], Priscille Lachat-Sarrete, "L'entrée du soliste dans les concertos de 1750 à 1810, à travers les œuvres de Johann Christian Bach, Haydn, Mozart, Viotti et Beethoven [The entry of the soloist in concertos written from 1750 to 1810 by Johann Christian Bach,

This scenario does not correspond to the conventions of the genre quite simply because there is no first orchestral tutti that plays the role of introduction and presentation of the themes. Without this, it is not possible to organize the audience's expectation of the soloist. Without doubt, the dramatic entrance of an accomplished soloist, adulated by the public, may not be compared with that of a student.

The Absence of Cadenza

Given the importance placed on virtuosity in student concertos, the quasi-systematic absence of cadenzas may be astonishing. Admittedly, cadenzas experienced some evolution during the nineteenth century. Initially left to the improvisation of the performer, later composers sometimes wrote them out themselves in order to avoid the obscure gibberish of a brilliant technician who may lack musical smoothness. During the eighteenth century, cadenzas were frequent in concertos. For example, within the 52 concertos of Carl Philipp Emanuel Bach, there is a cadenza in half of the first movements, in almost all of the second movements, and seldom in the finales; in the 29 concertos of Viotti, meanwhile, there are cadenzas in half of the first movements, two-thirds of the second movements, and in a quarter of the final movements. The last 22 piano concertos of Mozart and almost all

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Haydn, Mozart, Viotti, and Beethoven]" (PhD diss., Paris-Sorbonne, 2010), 243–337.

of Mozart's concertos for another solo instrument contain one or more cadenzas. Some composers of the nineteenth century inserted cadenzas in a particularly original way, like Mendelssohn in his Violin Concerto op. 64 which, at the end of the cadenza, returns the first theme to the first violins followed by the whole orchestra, or like Tchaikovsky in his Piano Concerto No. 1, where the cadenza is placed almost at the beginning of the first movement. During the twentieth century, composers as disparate as Shostakovich, Prokofiev, and Richard Strauss wrote concertos, some with original solutions like Aaron Copland's Clarinet Concerto, which connects two movements, or Elgar's Violin Concerto, which is accompanied by pizzicato strings. In 2003, Frederic Rzwenski composed a "Cadenza con o senza Beethoven" for Beethoven's Fourth Piano Concerto, which can also be played alone as a separate piece. In other words, the complete absence of cadenzas in student concertos corresponds neither to a former practice nor to the practice of their contemporaries, nor is it an anticipation of a practice to come.

Two explanations may be suggested regarding the absence of cadenzas in student concertos. On the one hand, the theatrical effect resulting from the silence of the whole orchestra after a cadential six-four chord shrinks away to nothing when the figure is instead placed in a piano accompaniment. On the other hand, the freedom of interpretation required to maintain the interest of a listener during a cadenza requires musical skills exceeding the purely technical capabilities required; this is a residue of working out too completely the art of improvisation for students.

Facit

The corpus and counter-corpus pair may now be used to try to understand the expectations of the nineteenth century public regarding the concerto. The counter-corpus is supposed to provide information about the standards of the time rather than focusing on innovative or diverting pieces.

Some aspects of the counter-corpus faithfully mirror the standards of the corpus. Thus, apart from exceptions, which are readily explained by the purpose of the student concertos, there are almost always three movements. This corresponds to the standard of the concertos of the nineteenth century and leads one to suppose that the attempts to introduce a fourth movement to the concerto on the model of the scherzo in the symphony did indeed surprise the public. Wished for by Schumann,[61] such a movement is present in some works of the nineteenth century, in particular in the *Concerto pathétique* op. 93 by Moscheles[62] dated 1835-1836, in a concerto by Litolff,[63] and in the B♭ Major Piano Concerto op. 83 by Brahms dated 1878-1881, but the movement was never essential to the form.

Studying student concertos shows progressive questioning of the conventional three-movement form, and in particular their sequence. One of the first works in the repertoire that is emblematic of this transformation is the *Konzertstück* for Piano in F Minor, op. 79 by Weber of 1823, which consists of three continuous movements. In the *Concerto da camera* No. 1 in A Minor, op. 10 by Alkan[64] dated 1832, there is no harmonic resolution at the end of the first or second movements, which are thereby drawn towards the third. Finally, the Piano Concerto No. 1 in E♭ major of Liszt, dated 1849, is a cyclic work with closely connected movements.

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[61] Robert Schumann, *Gesammelte Schriften über Musik und Musiker*, Vol. 2 (Leipzig: Georg Wigard, 1871), 62 [Fac-Simile Wiesbaden: Breitkopf & Härtel, 1985].

[62] Ignaz Moscheles, 1794–1870, Czech pianist and composer.

[63] Henry Charles Litolff, 1818–1891, French pianist and composer.

The search for virtuosity is of primary importance in student concertos and corresponds to the passion of the public for the virtuosic concerto. Brigitte François-Sappey explains the characteristic taste of the nineteenth century thus

> From Vivaldi with the violin until Mozart with the keyboard, it is the eighteenth century which brought the concerto to the pinnacle, in parallel with opera seria and with the decorated style of vocal prowess of the prima donna and the primo uomo. The more tempered ideology asserted by the nineteenth century is reflected by the taste of the bourgeoisie for serious symphonies, even if this meant enjoying tournaments of virtuosos in living rooms.[65]

Studying student concertos shows that, unlike today, the symphonic concerto was not always preferred when selecting pieces for concerts.

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[64] Charles-Valentin Alkan, né Charles-Henri-Valentin Morhange, 1813–1888, French pianist and composer.

[65] "*De Vivaldi au violon à Mozart au clavier, c'est le XVIII^{e} siècle qui a monté le concerto au pinacle, en parallèle de l'opera seria et des prouesses vocales en style orné de la prima donna et du primo uomo. L'idéologie plus égalitaire revendiquée par le XIX^{e} siècle se répercute sur le goût de la bourgeoisie pour les sérieuses symphonies, quitte à se complaire dans les salons aux joutes des virtuoses.*", Brigitte François-Sappey, *La musique dans l'Allemagne romantique* (Paris: Fayard, 2009), 575.

Other aspects of the counter-corpus provide only fragmentary or distorted information about the public's expectations. Theatrical effects, which are inherent to the concerto genre, are neglected in the student concertos. Because of the absence of orchestra, the entry of the soloist, normally a masterly gesture revealing the genre, is unobtrusive. In the same way, the absence of the cadenza, another key moment in the genre, may be explained by the fact that student concertos are addressed to students whose musical maturity is insufficient to play cadenzas in a satisfactory way. To mitigate these shortcomings, which are due to the limitations of the intended interpreters of the works, composers used specific compositional techniques without equivalent in the concertos of the repertoire. The high frequency of slow introductions, for example, replaces the usual contrast of repertoire concertos between a preliminary orchestral tutti and the soloist's entrance.

The study of the counter-corpus comprising nineteenth century student concertos clearly sheds light on the real importance of the virtuosic concertos, because of their number and the passion they aroused in the public. There was indeed a glittering array of virtuoso composers like Steibelt, Wölfl, Hummel, Ries, Kalkbrenner, Moscheles, Liszt, Chopin, Herz, and Thalberg on the piano, and Viotti, Paganini, Baillot, Rode, Kreutzer, Spohr, Kalliwoda, David, Joachim, Vieuxtemps, and Wieniawski on the violin. The tendency to neglect the virtuosic concertos compared to the symphonic concertos has two sources. On the one hand, it is rooted in the contempt of some nineteenth century critiques of virtuosity (for example, those of Fétis and sometimes

Schumann).[66] On the other hand, it corresponds to the natural propensity to remember more clearly the better-projecting masterpieces of past epochs while underestimating the whole of production from the same epoch. Just as one cannot reduce the rich and plentiful classical period to its three most famous representatives – Haydn, Mozart, and Beethoven – it is advisable to take into account the actual place of the nineteenth century virtuosic concertos to try to better assess the expectations of the public regarding concertos.

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[66] Schumann's opinions were less sharp than it is sometimes said; for example, he strongly rejected Kalkbrenner but admired Paganini.

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Abstract

In order to establish the implicit expectations of the public for concertos in the nineteenth century, a "counter-corpus", which, following Jean-Jacques Nattiez, may be compared to the main corpus, is obtained by applying to the standard repertoire a sorting filter comprising essential and secondary conditions. This counter-corpus consists of concertos and concertinos written for students, which offered intermediate-level instrumentalists the opportunity to discover the principles of the concerto genre. Although some of the theatrical effects specific to the genre were neglected in the works of this counter-corpus, these works nevertheless provide some reliable information about the public's expectations for concertos and the conventions regarding the three-movement form. Displaying virtuosity was a key issue for the composers of student concertos. These virtuosic passages appear to be almost always uniform with a formula developed at will, without being mingled with other formulas. This leads to the question of whether this is a characteristic of the concerto repertoire or a deformation due to the sorting filter. It also invites reassessment of the importance of the nineteenth century virtuosic concerto in comparison with the symphonic concerto of the nineteenth century.