



MONASH University

**Editing, Interpreting and Performing George Frederick Pinto's Duet in G
major: A Case Study in Eighteenth and Nineteenth Century English
Performance Practice**

Elizabeth Sellars

(AGSM, GCHE)

A thesis submitted in partial fulfilment of requirements for the degree of *Doctor of
Philosophy* (Music Performance) at

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Abstract

George Frederick Pinto was a brilliant violinist, pianist and composer whose early death almost certainly deprived Great Britain of one of its potentially great composer-performers. Pinto's creative genius was forged exclusively within London's cosmopolitan environment at a time when Great Britain was a favoured destination for distinguished Continental musicians of various performance styles. Remarkably for a native-born musician, Pinto secured roles as soloist, leader and chamber musician and collaborated with visiting musicians of international standing.

In addition to other works for voice and piano, Pinto composed nine duets for two violins and four sonatas for pianoforte with violin. As highlighted by Leonard Ratner in *Classic Music-Expression, Form and Style*, instrumental duets of the late eighteenth and early nineteenth centuries are a largely unknown and rich genre deserving of exploration and recognition. Pinto's duets, as well as his sonatas for pianoforte with violin have scarcely been performed at all. A performance practice heritage has therefore not evolved for Pinto's music in the way it has for Mozart or Beethoven for example.

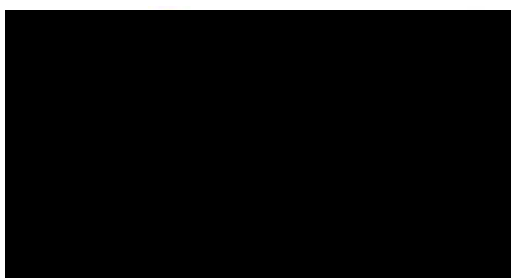
I used character informants gathered from violin treatises to identify the expressive implications of compositional components in Pinto's Duet in G major. The duet's characters were then aligned with the harmonic and phrasal structure in three graphs which provide the basis for editing and interpretive decisions on tempo and tempo rubato, nuance and dynamics, rhythm, articulation, fingering, ornamentation and improvisation. I have investigated both editorial and interpretive performance issues with reference to modern research and eighteenth and nineteenth century violin treatises and my research decisions are based on a set of principles derived from this data.

Using the above methodology, I have developed a new and systematic approach to the interpretation of Pinto's violin repertoire that has also informed the development of a new, annotated edition of Pinto's Duet in G major.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signature:

A large black rectangular box redacting the signature.

Print Name: Elizabeth Sellars

Date: 23 November, 2016

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An explanation of Fingering and Notation

Violin fingerings are indicated with the customary method: 0 = open string, 1 = the index finger (not the thumb as in keyboard fingering) etc

Pitch registers are indicated within the Helmholtz pitch notation system. In this scheme, the open strings of the violin are indicated as G, D', A', E''.

Chapter 1

Introduction and Aims

The English composer, violinist and pianist George Frederick Pinto (1785-1806) died at the early age of 21, bequeathing to history a small body of works for violin, piano and voice. According to his peers, including Johann Peter Salomon (1745-1815) and Samuel Wesley (1766 - 1837), Pinto was a prodigy of immense ability whose premature death deprived England of a virtuoso performer and a potentially great composer.¹ Wesley wrote that “a greater musical Genius has not been known,” while Pinto’s teacher Salomon said, “if he had lived and had been able to resist the allurements of society, England would have had the honour of producing a second Mozart.”² As a violinist, Pinto was remembered as having “fire, originality, vivid fervor and profound feeling.”³

Pinto’s status as a British violinist/composer was unusual during an era when Continental musicians dominated London’s competitive concert circuit. Historically, London had always attracted eminent immigrant violinists such as Francesco Geminiani (1686-1762) and Wilhelm Cramer (1746-1799), and during the French Revolution (1789-1799) further Continental musicians including Giovanni Battista Viotti (1755-1824) fled Paris for London. Pinto’s violin music provides us with a unique insight into how a native-born British violinist/composer developed during a period of intense cross-fertilisation in performance styles between London and the Continent.

There are many editions of violin works by composers such as Haydn (1732-1809), Beethoven (1770-1827) and Wolfgang Amadeus Mozart (1756-1791) in addition to aural traditions that have been passed down through varying teacher lineages. Pinto’s compositions have been only rarely performed since their publication and while some of his piano and voice works have been recorded and interpreted, there is no performance practice heritage in relation to his violin repertoire.

Drawing upon violin treatises and compositions relevant to Pinto’s performance style, my own individual experience and recent research, this thesis aims to develop an annotated edition and a systematic approach to the interpretation and performance of Pinto’s violin works using Pinto’s *Duet in G major for Two Violins Obligato Concertanti* as an example.

¹ Nicholas Temperley, “George Frederick Pinto,” *The Musical Times* 106, no. 1466 (Apr. 1965): 265-270, doi:10.2307/949798.

² Samuel Wesley, *Reminiscences*, Add 27593, British Library, London, 42; Temperley, “Pinto,” 1965, 266.

³ “Paganini and his Predecessors,” *The Englishman’s Magazine* 1, no. 4 (7, 1831): 535, accessed May 14, 2016, <http://search.proquest.com/docview/4383742?accountid=12528>.

The instrumental duet was enormously popular during the classic era and the violin duet in particular flourished well into the nineteenth century.⁴ Duets made excellent pedagogical pieces and were well suited to amateurs at a range of levels. They also made fine virtuosic vehicles for the performer in the concert hall.⁵ Chamber music of this era cleverly assimilated material from other genres that it could treat with freedom of rhetoric and structure.⁶ According to Ratner, the duet was remarkable in its ability to "sketch the entire action of a piece, sometimes to provide a true bass, at other times to imply the bass by clearly defined, slowly moving cadential harmonies" which enabled "the two instruments to constitute a complete ensemble."⁷

Pinto's Duet in G major reveals imaginative and virtuoso characteristics in its outer movements and inspired musicianship in the middle *Andante*. In developing my approach, I researched factors that may have influenced Pinto's performance style, and historical performance practice traditions that seem most likely to have influenced Pinto. I also investigated which principles should underpin my systematic approach.

Delimitations of the topic

As my edition is intended for the student and amateur as well as the professional violinist, I have chosen to focus on aspects of performance that can be applied without a period instrument and bow, gut strings or knowledge of the range of tuning systems still in use during Pinto's era. For the recordings accompanying this thesis, I did not have access to a forte-piano and therefore needed to balance the violin sound with a concert grand piano. As highlighted by Peter Hill and Richard Taruskin, such compromises are inherent in the reproduction of historical performance and while I experimented with gut strings and transitional and baroque bows in developing my interpretation, my recorded performances eventually took place on a modern violin with steel strings in combination with a Matthew Coltman bow modelled on a John Dodds transitional bow.⁸ I made the decision to record with a transitional bow model as it did affect my approach to tone and articulation as well as my sustaining ability.

⁴ Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), 121.

⁵ According to McVeigh's *Calendar of London Concerts, 1750-1800*, Salomon and Pinto performed duets together at Almack's Rooms, King Street on April 11, 1799. Other performances of duets are also regularly listed.

⁶ Ratner, *Classic Music*, 142.

⁷ *Ibid*, 120.

⁸ Compromises inherent within historically informed performance have been discussed in depth by various authors including Peter Hill in "Authenticity in Contemporary Music," *Tempo* New Series no. 159 (December 1986), 2-8 and Richard Taruskin in *Text and Act: Essays on Music and Performance* (New York; Oxford: Oxford University Press, 1995).

My focus was necessarily on the major musical interpretive issues rather than peripheral ones. It has not been possible within the word limit to examine technical and pedagogical issues such as bow hold or posture. Issues of bow division, bow speed and *inégaies* are not discussed. Nor is the performance of unmarked notes. I also chose not to discuss my own technique or educational background in any detail. I have avoided performativity topics such as acoustics, venue, ensemble interaction, lighting and temperature and have not included a detailed discussion on the range of colours I achieved.

The expressive theories of the eighteenth and nineteenth centuries contain a vast and complicated range of information on compositional material, methods and delivery that I have only been able to discuss very briefly. I drew upon treatises approximately forty years either side of Pinto's life span in order to reflect his formative influences as well as the changes that were occurring while he lived. The contrasting aesthetic orientation of these treatises is fully acknowledged and in my opinion represents the wide array of influences to which Pinto would have been exposed.

I limited my survey of genres and composers to those Pinto performed including Haydn, Viotti, Rode, Salomon, Beethoven, Mozart, Gyrowetz, Lamotte, Giornovich and Cramer. Genres were limited to duets, concertos, air variés, piano trios, string quartets and accompanied keyboard sonatas.

Violin schools and pedagogical lineages were necessarily investigated to a limited extent to build my understanding of Pinto's context and performance style. However, the ambiguity and inconsistent criteria underlying this complex area requires an in-depth and critical approach that was beyond the word limit of this thesis.⁹ While I provided some details of Pinto's teacher lineage, it was my intent to provide an overview on performance styles, only in so far as they may have influenced Pinto violin playing. A table of teacher/student lineages is provided to illustrate the range of performance styles and the teaching industry in London.

Methodology

I embarked on this research project with the purpose of developing an interpretation and performance of Pinto's duet in G major. Inevitably, such a process involved decisions of an editorial nature, as editorial and interpretive processes in many instances overlap. This was the initial impetus for developing a performer's edition, while bringing the duet to a wider public was the second.

⁹ For a discussion of violin schools and styles see David Milsom, *Theories and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850 – 1900* (Burlington, VT: Ashgate, 2003), 13-15.

The methodology for both the editing and interpreting chapters arose in part from eighteenth and nineteenth century theories of musical expression. Based upon the idea that music could convey emotion, expressive theories infused violin treatises from 1750-1850, all of which refer to the *affect*, *character* or the *spirit* of a composition as the fundamental consideration when selecting interpretational tools.ⁱ From a range of countries and traditions, the violin treatises agree that the performer's role is to identify the composer's intended character and to choose appropriate interpretive and stylistic devices such as articulation and dynamics, to support and highlight the emotion of the music.

Baillot in particular included a detailed and comprehensive list of what he believed were the interpretational components of character. Other authors, including Leopold Mozart and Louis Spohr refer to character in partial detail or in some cases simply in passing. Therefore, my methodology components are drawn largely from Baillot, but where I have felt that his language needed more specificity/clarity or that a component had been omitted I have also drawn elements from other treatises.

One of the fundamental first steps in developing a methodology was the identification of characters in each movement. This was a multi-layered process in which a large amount of information needed to be compiled and comprehended. In a table, I listed character informants drawn from the treatises, which guided me in selecting historical data sourced primarily from Kirnberger, Koch and Ratner. Character informants included:

1. Tempo and time signature
2. Key
3. Rhythms and types of accompaniment
4. Intervals
5. The nature of the harmony
6. The nature of the melody
7. Timbre and intensity of tone
8. Accentuation

I then used this information to align characters with sections and specific bar numbers, after which it was possible to view the duet's musical structure entirely in terms of character. I analysed the duet's harmonic and phrasal structure and aligned the key findings with the characters in a graph. The

resulting character graph provided the basis for decisions on dynamics, articulation, musical punctuation, tempi and tempo rubato.

I placed the background information on the doctrine theories, the character informants' table and the character graph in one chapter, which underpinned the editing and interpretive processes to follow. However, divergent constituents inherent in the editing and interpretive processes meant that it was also necessary to develop two separate methodologies.

Editing Methodology

My experience as both performer and teacher inevitably shaped my editing methodology, as did specialist texts and the editorial policy of various contemporary publishing houses. The fundamental principles I chose to underpin the presentation of the score were clarity, readability and the ability to distinguish any editorial suggestions.

As a performer of some forty years, I have witnessed substantial changes in editorial policy and have viewed and played from a diverse range of editions. During the 1970s in Melbourne, I played largely from late nineteenth and early twentieth century performer's editions, which included specific fingerings, bowings, dynamics, articulation, tempi and even bow divisions. Edited by high-profile performers such as Ferdinand David (1810 - 1873) or Joseph Joachim (1831 - 1907), editorial decisions were occasionally made to add, change or delete pitches, tempi and character markings and to alter rhythmic values without acknowledgement.¹⁰ Nevertheless, these editions are a valuable record of performance traditions stemming back to the early 1800s.

During the 1980s in London, I played Mozart, Haydn and Beethoven (all composers performed by Pinto) from Henle and Bärenreiter Urtext editions. Urtext editions were developed in the last decade of the 19th century by the Königlische Akademie der Künste in Berlin "to provide texts that allowed the composer's notation to speak for itself" and "to permit performers, especially students, to form their own interpretation of the piece based on that original notation."¹¹ Like the surviving edition of Pinto's duet in G major, Urtext editions in the 1980s contained minimal performance directions, especially in regards to dynamics, articulation and ornamentation.

¹⁰ For a more detailed discussion on the editing practices of Ferdinand David see Clive Brown, "Ferdinand David as Editor," *Chase - Collection of Historical Annotated String Editions* (Leeds University, School of Music, 2011), accessed December 12, 2013, <http://chase.leeds.ac.uk/article/ferdinand-david-as-editor-clive-brown/>; *Grove Music Online*, s. v. "Editing," by James Grier, accessed Oct. 21, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/opr/t114/e2186>.

¹¹ James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1952), 11.

The Urtext editions produced now are still valued as original transcriptions of composers' works, but in some cases editorial intervention has been accepted as justifiable and even necessary when works are prepared for performance. An editor is required to examine the source material and make decisions, sometimes only minimally, on how the notation is presented much in the way a performer must make decisions on how notation is performed. Modern day Urtext editions are careful to acknowledge any changes or additions to the score through devices such as dotted slurs, detailed editorial notes, brackets and grey scale dynamics. Performance suggestions are now common again in the 'Urtext' editions sometimes in the form of a second stave or by the inclusion of a separate fully edited part. In keeping with contemporary editorial customs, my edition includes carefully distinguished performance suggestions.

My editing methodology consists of widely accepted editing components including:

1. tempo markings (a tempo term and metronome marks)
2. dynamics
3. slurring and articulation
4. rhythm
5. embellishments and ornamentation
6. decisions on harmonic content

In each instance I explored autographs, editions and treatises for historical information on these components. Based on this historical data and my inherited knowledge I then made my editorial decisions. The final annotated edition drew upon the findings from both my editing and interpretation methodologies.

Interpretation Methodology

Just as editorial policy has changed over the last four decades, so too has performance style. My early experience and understanding of style and the sculpting of sound was formed in the 1970s in Melbourne, Australia by listening to local musicians Michael Kisin, Henry Wenig and Spiros Rantos in concerts. These performers were trained in Russia, France and Vienna.

International musicians were also accessible in rare visits to Australia and through recordings. I spent hours immersed in the violin playing of Yehudi Menuhin, Ginette Neveu, Jascha Heifetz, David Oistrach, Isaac Stern, Henryk Szeryng, Nathan Milstein and Kyung Wha Chung. Listening to these wonderful violinists gave me a taste for continuous vibrato and *cantabile* sound and recordings of

my playing from this period reveal that I played with articulation that was generally longer, smoother and more homogenous than I would now use.

Later experiences in London in the 1980s and 1990s exposed me to the world of historically informed performance, which existed side-by-side with the more “contemporary” performance style. Despite the extremists in both camps, boundaries were gradually merged with first and lower positions, minimal vibrato and *messa di voce* on long notes increasingly common in Bach, Mozart and Haydn. Information from treatises and access to period instruments, bows and gut strings increased the range of timbres and articulations and any serious musician in search of wider, musical horizons could not ignore the resultant increase in creative possibilities. Baroque specialist Rachel Podger was a fellow student at the Guildhall School of Music and the freshness and creativity underpinning her approach was palpable. My performance style became more varied and I could morph between styles with flexibility when required, perhaps much in the way that the young Pinto needed to adjust to the various styles he encountered in London.

These experiences, as well as the many others I have since encountered professionally have been combined with information from historical treatises, autographs and editions and the latest specialist research into the performing traditions of Pinto’s era.

My interpretation methodology consists of widely accepted interpretive components including:

1. tempo and tempo rubato
2. accentuation
3. rhythm
4. musical structure, rhetoric and punctuation
5. fingering and *portamento*
6. vibrato

With each interpretive component, I summarised relevant historical and scholarly background and then made performance decisions with reference to character, historical context, prior experience and imaginative processes. My interpretation of Pinto’s duet is based on historical research but is also a result of physical experimentation with baroque, transitional and modern bows and imaginative and stylistic skills that have been developed over a lifetime.

Literature Review

The historical and multifaceted aspects of this study demanded an examination of literature concerning Pinto's social, cultural and musical context, repertoire genres, the development of the violin and bow, teacher lineages and their performance styles, expressive theories, editorial practice and performance practice. For ease of discussion, I have therefore divided the literature into four categories and presented the most relevant sources.

Biographical Context

Pinto's life and works

Temperley's 1965 account of Pinto's life and works as well as his later *Grove* article provide a valuable introduction to Pinto's biographical particulars and musical oeuvre.¹² The articles summarise Pinto's concert appearances, family background and education and present commentary on selected compositions. In his 1959 thesis *Instrumental Music in England*, Temperley also includes examples of the quality and innovation of Pinto's compositional style.¹³ Boase has contributed an analysis of three of Pinto's piano sonata and as well as an expanded list of performances and reviews and an appendix that summarises primary source content.¹⁴ Ringer's article 'Beethoven and the London Pianoforte School' argues that Pinto's compositional innovations may have provided models for continental composers.¹⁵ In *The English Bach Awakening*, Kassler explores the involvement of Pinto and Salomon in raising the awareness of J.S Bach's music in England.¹⁶

Historical sources including engravings, newspapers, periodicals, reviews, dictionaries, concert bills and books were vital sources of information when researching Pinto's background and performances. An anecdotal biography written by "a friend to genius and merit," was the basis for articles in the *Harmonicon* and the *Musical World*.¹⁷ It provides information on Pinto's early life

¹² Temperley, "Pinto," 1965, 265-270 and *Grove Music Online*, s.v. "Pinto, George Frederick" by Nicholas Temperley, accessed January 11, 2016,

<http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/21790>.

¹³ Nicholas Temperley, "Instrumental Music in England" (PhD diss., University of Cambridge, 1959).

¹⁴ Aidan Boase, "The Piano Music of George Frederick Pinto" (Hons Diss., Edith Cowan University, 2011), http://ro.ecu.edu.au/theses_hons/38.

¹⁵ Alexander Ringer, "Beethoven and the London Pianoforte School," *The Musical Quarterly* 56, no. 4, Special Issue Celebrating the Bicentennial of the Birth of Beethoven (Oct. 1970): 742-758.

¹⁶ Michael Kassler, *The English Bach Awakening: Knowledge of J.S. Bach and His Music in England, 1750-1830* (Aldershot: Ashgate, 2004).

¹⁷ Anon, Friend to Genius and Merit, *Authentick Memoirs of the Late Celebrated Geo. Frederick Pinto* (Edinburgh: Walker & Menzies, 1807). The friend was probably Mary Gordon to whom the piano and violin sonatas were dedicated. This memoir is largely the basis for Anon, "Memoir of George Frederic Pinto (From a correspondent)," *The Harmonicon* 6, no. 10 (Oct. 1828): 215-16, <http://www.ripmfulltext.org/ripm/Source/PDFLinks/226813> and Anon, "Musical Biography. - No. XIV. George Frederic Pinto," *The Musical World*, 14.240 (Oct. 29, 1840): 271-3.

including the educational and mentoring influence of his violin teacher Salomon and step-grandmother Charlotte Brent.

Two concert bills available through the website "Bath in Time" listed Pinto as a young prodigy performing Lamotte and Salomon concertos in the Bath Assembly rooms.¹⁸ The *Aberdeen Journal*, *Bath Chronicle*, *Caledonian Mercury*, *E. Johnson's British Gazette and Sunday Monitor*, *Ipswich Journal*, *Leeds Intelligencer*, *Lincoln, Rutland and Stamford Mercury*, *Lloyds Evening Post*, *Morning Chronicle*, *Morning Herald*, *Morning Post*, *Morning Post and Fashionable World*, *Morning Post and Gazetteer*, *Norfolk Chronicle*, *Observer*, *Oracle and Public Advertiser*, *Oracle and Daily Advertiser*, *Reading Mercury*, *St. James Chronicle*, *Salisbury and Winchester Journal*, *Stamford Mercury*, *Star*, *Sun*, *True Briton* and *Times* all provided dates and venues for Pinto's performances and on occasion also listed his collaborative artists, composer of the works performed and repertoire genres.¹⁹

¹⁸ Dan Brown, "New Assembly Rooms Concert Programme, Wednesday January 2, 1799," and "New Assembly Rooms Concert Programme, Wednesday January 9, 1799," *Bath in Time*, accessed May 23, 2016, <http://www.bathintime.co.uk/>.

¹⁹ *Aberdeen Journal*, August 11, 1800; *Bath Chronicle*, November 10, 1803, November 17, 1803, November 24, 1803, December 1, 1803, December 8, 1803, January 19, 1804, November 8, 1804; *Caledonian Mercury*, July 19, 1800, July 21, 1800, July 24, 1800, July 28, 1800, January 5, 1801, January 19, 1801, February 5, 1801, February 7, 1801, February 12, 1801, February 16, 1801, February 19, 1801, March 9, 1801, November 27, 1802, January 17, 1805, January 19, 1805, February 18, 1805, February 21, 1805; *E. Johnson's British Gazette and Sunday Monitor*; 22 May, 1796, February 18, 1798, March 30, 1800; *Ipswich Journal*, October 9, 1802; *Leeds Intelligencer*, June 14, 1802; *Lincoln, Rutland and Stamford Mercury*, July 15, 1803, July 22, 1803, July 29, 1803; *Lloyd's Evening Post*, February 23-February 26, 1798; *Morning Chronicle*, 28 April, 1796, February 26, 1798, March 7, 1798, April 30, 1798, May 3, 1798, May 21, 1798, April 10, 1799, April 19, 1799, April 24, 1799, April 26, 1799, May 23, 1799, May 24, 1799, May 27, 1799, May 29, 1799, March 6, 1800, March 28, 1800, April 2, 1800, May 12, 1800, May 14, 1800, May 15, 1800, May 27, 1800, March 24, 1801, March 30, 1801, April 4, 1801, April 13, 1801, May 8, 1801, May 11, 1801, May 14, 1801, May 15, 1801, May 16, 1801, May 20, 1801, May 11, 1802, April 23, 1803, April 30, 1803, May 2, 1803, March 2, 1804, March 10, 1804, April 12, 1804, May 12, 1804, May 22, 1804, May 17, 1804, June 13, 1804, June 21, 1804, November 5, 1805, July 2, 1805; *Morning Herald*, February 14, 1798, February 26, 1798, November 30, 1798, February 27, 1800, March 14, 1800, March 17, 1800, May 14, 1800; *Morning Post*, May 7, 1801, May 11, 1801, May 12, 1801, May 14, 1801, May 15, 1801, May 16, 1801, May 18, 1801, May 19, 1801, February 17, 1802, May 19, 1802, October 2, 1802, April 26, 1803, April 29, 1803, May 3, 1803, September 28, 1803, March 12, 1804, April 25, 1804, May 21, 1804, June 21, 1804, April 25, 1804, July 4, 1805, November 17, 1804; *Morning Post and Fashionable World*, 30 April, 1796, 4 May, 1796; *Morning Post and Gazetteer*, March 6, 1800, March 10, 1800, March 17, 1800, March 28, 1800, April 7, 1801, April 9, 1801, April 14, 1801, May 16, 1801, May 18, 1801, February 17, 1802, February 22, 1802, April 10, 1802, May 18, 1802, May 19, 1802; *Norfolk Chronicle*, June 5, 1802; *Observer*, February 18, 1798; *Oracle and Public Advertiser*, June 10, 1795, October 12, 1797, February 22, 1798, February 23, 1798, March 20, 1798; *Oracle and Daily Advertiser*, April 23, 1799, April 25, 1799, March 6, 1800, March 10, 1800, March 14, 1800, March 15, 1800, March 28, 1800, May 27, 1800, May 28, 1800; *Reading Mercury*, August 24, 1801, October 22, 1798, October 29, 1798; *St James's Chronicle*, August 24, 1799; *Salisbury and Winchester Journal*, August 26, 1799, September 16, 1799, September 21, 1801; *Stamford Mercury*, July 22, 1803; *Star*, February 22, 1798, February 26, 1798, March 1, 1798, March 27, 1798, October 20, 1798; *Sun*, February 22, 1798, October 22, 1798, October 26, 1798, September 10, 1799, February 26, 1800; *True Briton*, June 7, 1797, October 9, 1797, October 12, 1797, February 14, 1798, February 23, 1798, February 24, 1798, April 12, 1798, April 9, 1799, April 10, 1799, April 24, 1799, April 25, 1799, April 27, 1799, May 23, 1799, May 24, 1799, May 27, 1799, March 6, 1800, March 8, 1800, March 10, 1800, June 3, 1800; *Times*, February 26, 1798, March 2, 1798, March 7, 1798, March 15, 1798, April 7, 1798, April 22, 1799, April 25, 1799, April 26, 1799, May 25, 1799, March 6, 1800, March 10, 1800, March 17, 1800, April 3, 1800, May 15, 1800.

Unfortunately, sometimes it was only the name of the performer and their instrument included and the exact works (i.e. opus or number) were not listed. The *Calendar of London Concerts 1750-1800* developed by McVeigh, also provided information on Pinto's concerts.²⁰

Campbell's *Journey from Edinburgh through Parts of North Britain* testifies to Pinto's reputation and popularity in Scotland and describes Pinto as a first rate performer on both violin and piano.²¹ The *Englishman's Magazine* attests further to Pinto's style and prestige in an overarching description of England's most distinguished violinists up until Paganini.²² Landseer's engraving titled *Apollini* contributes a visual representation of Pinto in his musical and professional context, while Wesley bears witness to Pinto's exceptional compositional and performing talent in *Reminiscences* and his "Sketch of the State of Music in England from the Year 1778 up to the Present" in the periodical *Musical World*.²³ Sainsbury's *Dictionary of Musicians, from the Earliest Ages to the Present Time* places Pinto as the leader of Salomon's orchestra at fifteen years of age.²⁴

Pinto's complete works for piano solo edited by Nicholas Temperley was published by Garland as part of the London Pianoforte Series in 1985.²⁵ More recently, Pinto's *Sonatas for Keyboard with Violin Accompaniment* have been published by A-R Editions (edited Perry) and Fountayne Editions (edited Mowatt).²⁶ Perry's edition, in combination with her DMA dissertation, provides notes on historically informed performance and examples of embellishments that were the starting point for my ornamentation in Pinto's *Sonatas for Keyboard with Violin Accompaniment* which accompany this thesis. Mowatt's edition is careful to retain Pinto's variation of markings on the repeat of material, which is consistent with my own approach.

Although performances of Pinto's music are still relatively rare, Chandos released a recording of Pinto's piano music in 2000, while Hyperion recorded some of his songs on compilation discs under

²⁰ Simon McVeigh, *The Calendar of London Concerts 1750-1800*, accessed March 30, 2015, <http://research.gold.ac.uk/10342/>

²¹ Alan Campbell, *A Journey from Edinburgh through Parts of North Britain* (London, 1802): ii: 189–90.

²² Edward Moxon, ed. "Paganini and his Predecessors," *The Englishman's Magazine* 1, no. 4 (7, 1831): 535 <http://search.proquest.com/docview/4383742?accountid=12528>.

²³ John Landseer, *Apollini*, H de Janvry, London, 1801, Royal College of Music Archive and British museum, accessed December 31, 2012, http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectid=3376256&partid=1&searchText=m Mozart&numpages=10&orig=%2Fresearch%2Fsearch_the_collection_database.aspx¤tPage=3; Wesley, *Reminiscences*; Samuel Wesley, "A Sketch of the State of Music in England, from the Year 1778 up to the Present," *The Musical World* 1, no. 1 (Mar. 18, 1836): iii, <http://search.proquest.com/docview/7535036?accountid=12528>.

²⁴ John Sainsbury, *A Dictionary of Musicians, from the Earliest Ages to the Present Time* (Cambridge University Press, 2009), Cambridge Library Collections, <http://dx.doi.org.ezproxy.lib.monash.edu.au/10.1017/CBO9780511703225>

²⁵ Nicholas Temperley, ed. *The London Pianoforte School 1766-1860* (20 vols.) (London/New York: Garland, 1985).

²⁶ George Frederick Pinto, *Three Sonatas for Pianoforte with an Accompaniment for a Violin*, ed. Linda W. Perry (Madison: A-R editions, 1999); George Frederick Pinto, *Three sonatas with an Accompaniment for a Violin*, ed. Roy Mowatt, (London: Fountayne Editions, 2015).

the English Orpheus series.²⁷ Fukuda has also recorded Pinto's *Piano Sonatas* on fortepiano for the Olympia label offering a period instrument perspective.²⁸ Pinto's violin music however, has yet to be recorded and at the time of writing, there has been no development of a modern performance edition of the violin duets.

Johann Peter Salomon - Pinto's violin teacher

As Pinto's violin teacher and mentor, Salomon is likely to have been amongst Pinto's most significant influences. The *Grove* article by Unverricht, provides a succinct introduction to Salomon's life and works, while further anecdotal detail on his contribution to London's musical life was gleaned from Ayrton's "Memoir of Johan Peter Salomon" in *The Harmonicon*.²⁹ In his *General History of Music* Charles Burney describes many of the playing characteristics of musicians in Europe including Salomon and Benda.³⁰

Contributing perspective on Salomon's influence and standing in London society, Woodfield's *Salomon and the Burneys* draws upon the Burney Family's papers to profile Salomon's relationship with the Burneys, his struggle in maintaining his position with the aristocracy and the importance of procuring Haydn's services in cementing his reputation.³¹ Descriptions of Salomon's violin playing are included and mention is made of a performance of Salomon's "young protégé" (most probably Pinto).³² The book provides a portrait of the milieu to which the young prodigy was exposed.

In *Haydn: Chronicle and Works*, Fanny Burney's letters are the primary source for Robbins Landon's description of Salomon's demeanour and violin playing, as well as his relationship with Haydn.³³ An account of Salomon's violin playing is also given in Dubourg's *The Violin, Some Account of that Leading Instrument and its Most Eminent Professors*.³⁴ Yim's *Viotti and the Chinnerys* draws upon Viotti's letters to imply a professional jealousy on Salomon's part towards Viotti, thereby raising the

²⁷ George F. Pinto, *Piano Music*, with Míceál O'Rourke (piano), recorded 19-21 January 1999, Chandos, Chan 9798, 2000, compact disc; *The Romantic Music: English Music in the Time of Beethoven - Invocation* with Timothy Roberts (conductor), recorded June 1994, The English Orpheus, Hyperion CDA66740, 1994, compact disc.

²⁸ George F. Pinto, *Four Sonatas*, with Riko Fukuda (fortepiano), Olympia, B0000260JQ, 1991, compact disc.

²⁹ *Grove Music Online*, s. v. "Salomon, Johann Peter" by Hubert Unverricht, accessed May 14, 2016, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/24401>; William Ayrton, "Memoir of Johann Peter Salomon," *The Harmonicon* 8, pt. 2 (Feb. 1830): 45. Pinto is mentioned in the Obituary.

³⁰ Charles Burney, *General History of Music* (New York: Dover, 1957).

³¹ Ian Woodfield, *Salomon and Burneys: Private Patronage and a Public Career* (Aldershot: Ashgate, 2004).

³² *Ibid.*, 68.

³³ H. C. Robbins Landon, *Haydn: Chronicle and Works* (London: Thames and Hudson, 1995).

³⁴ George Dubourg, *The Violin, Some Account of that Leading Instrument and its Most Eminent Professors, from its Earliest Date to the Present Time: with Hints to Amateurs, Anecdotes, etc.* 4th ed. (London: Robert Cocks and Co., 1852), https://books.google.com.au/books?id=7y0DAAAAQAAJ&pg=PA222&source=gbs_toc_r&cad=3#v=onepage&q&f=false

possibility that Pinto's relationship with Salomon may have limited his participation in rival musical circles.³⁵ McVeigh's *The Professional Concert and Rival Subscription Series in London* reveals further rivalry - this time between Salomon and German violinist Cramer.³⁶ McVeigh also gives an account of the diverse range of musicians, programming, composers and styles which Pinto, as Salomon's protégé would have encountered.

Violinists in London during the Eighteenth and Early Nineteenth Centuries

Biographical information on violinists who may have influenced or were contemporaneous with Pinto was gleaned largely from recent research including *Grove Music Online*, Scheunerman's *The French Violin School*, Chappell White's *From Vivaldi to Viotti* and Stowell's *Violin Technique and Performance Practice in the Late Eighteenth and Nineteenth Centuries*.³⁷

McVeigh's *The Violinist in London's Concert Life: Felice Giardini and his contemporaries* provides an excellent overview of London's most eminent violinists up until 1784 (including Pinto's grandfather).³⁸ 'A Calendar of Performances' in *Viotti and London Violinists during the 1790s* also by McVeigh, contains lists of performances by London's most famous violinists (including a few by Pinto).³⁹ It also summarises the perceived performance characteristics of Viotti, Cramer, Salomon, Giornovich and Janiewicz and discusses audience tastes and the hierarchical pay scales for different violinists.

Historical sources offer a subjective but invaluable perspective on the playing characteristics of violinists who may have influenced Pinto's performance style. Benda's autobiography *A Musician at Court* communicates vividly the life of a court musician and the melancholic nature and musical integrity of this unique violinist and teacher.⁴⁰ Pougin's *The Life and Music of Pierre Rode* provides a

³⁵ Denise Yim, *Viotti and the Chinnerys* (London: Ashgate, 2004).

³⁶ Simon McVeigh, "The Professional Concert and Rival Subscription Series in London, 1783-1793," *Royal Musical Association Research Chronicle* 22 (1989), <http://jstor.org/stable/25099400>

³⁷ *Grove Music Online*, http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/book/omo_gmo; Bruce Scheuneman, *The French Violin School: Viotti, Rode, Kreutzer, Baillot and Their Contemporaries* (The Lyre of Orpheus Press: Texas, 2002); Chappell White, *From Vivaldi to Viotti: A History of the Classical Concerto* (Pennsylvania: Gordon and Breach Science Publishers, 1992); Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Nineteenth Centuries* (Cambridge: Cambridge University Press, 1985).

³⁸ Simon McVeigh, *The Violinist in London's Concert Life, 1750-1784: Felice Giardini and his Contemporaries* (New York: Garland Publishing, 1989).

³⁹ Simon McVeigh, "Viotti and London Violinists during the 1790s: A Calendar of Performances," in *Giovanni Battista Viotti: A Composer between the Two Revolutions*, ed. Massimiliano Sala Ad Parnassum Studies 2 (Turnhout: Brepols, 2006), 87–119.

⁴⁰ Franz Benda, *A Musician at Court*, trans. and ed. Douglas Lee (Michigan: Harmonie Park Press, 1998).

comprehensive overview of this very important pioneer in pedagogical studies.⁴¹ Dubourg's *The Violin, Some Account of that Leading Instrument and its Most Eminent Professors* describes the performance characteristics of Pinto, Viotti, Rode, Kreutzer, Giornovich, Salomon, Barthélemon, Mori and many others.⁴² Parke's *Musical Memoirs*, Burney's *Musical Tours*, Wasielewski's *Die Violine und ihre Meister*, Sainsbury's *Dictionary of Musicians*, Moxon's article on *Paganini and his Predecessors*, Wesley's *Reminiscences* and Sandys and Forster's *History of the Violin* all contributed anecdotal details on selected violinists.⁴³ Baillot's treatise *The Art of the Violin* describes in detail some fingering and performance characteristics of Viotti, Rode and Kreutzer.⁴⁴

Social, Cultural and Musical Context

McVeigh's *Concert Life in London from Mozart to Haydn* is an excellent introduction to the environment in which Pinto developed as a musician and composer.⁴⁵ From glees in smoky taverns to oratorios at Ranelagh Gardens, McVeigh describes eighteenth century London's plethora of music styles and venues as well as concert repertoire, audience demographics and the economic, social and political environment. McVeigh provides further context in *The Violinist in London's Concert Life: Felice Giardini and his contemporaries*, which contributes biographies of violinists in addition to the evolution of repertoire genres for violin.⁴⁶

Rohr's *The Career of British Musicians: 1750 – 1850* and Golby's *Instrumental Teaching in Nineteenth Century Britain* detail the everyday life, education and aspirations of working musicians including wages, working conditions and the patronage system.⁴⁷ Significantly, they both rate the native musician's social status as extremely low, making Pinto's success all the more remarkable. Taylor's

⁴¹ Arthur Pougin and Bruce R. Schueneman, *The Life and Music of Pierre Rode* (Kingsville, Texas: Lyre of Orpheus Press, 1994).

⁴² Dubourg, *The Violin*.

⁴³ William Thomas Parke, *Musical Memoirs; comprising an Account of the General State of Music in England from the First Commemoration of Handel 1784 to the Year 1830* (London: H. Coulburn and R. Bentley, 1830); Charles Burney, *An Eighteenth-Century Musical Tour in Central Europe and the Netherlands: being Dr. Charles Burney's Account of his Musical Experiences* (Westport, Conn.: Greenwood Press, 1979); Wilhelm Joseph von Wasielewski and Waldemar von Wasielewski, *Die Violine und ihre Meister* (Breitkopf & Härtel, 1920), <http://gutenberg.spiegel.de/buch/die-violine-und-ihre-meister-7937/5>; William Sandys and Simon Andrew Forster, *History of the Violin, and Other Instruments Played On with the Bow from the Remotest Times to the Present* (New York: Dover Publications, 2006).

⁴⁴ Pierre Baillot, *The Art of the Violin*, trans. and ed. Louise Goldberg (Evanston, Ill: Northwestern University Press, 1991).

⁴⁵ Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge [England]: New York, NY, USA: Cambridge University Press, 1993).

⁴⁶ Simon McVeigh, *The Violinist in London's Concert Life, 1750-1784: Felice Giardini and his Contemporaries* (New York: Garland Publishing, 1989).

⁴⁷ Deborah Rohr, *The Careers of British Musicians, 1750-1850* (Cambridge: Cambridge University Press, 2001); David Golby, *Instrumental Teaching in Nineteenth Century Britain* (Aldershot, England; Burlington, VT: Ashgate, 2004).

Music in London and the Myth of Decline examines the social makeup of audiences in London and the differentiation of audiences between varying concert types.⁴⁸

Instrument and Bow Making in London

Dilworth's "The Violin and the Bow" in *The Cambridge Companion to the Violin* provides a succinct overview of instrument and bow making in London during Pinto's lifetime.⁴⁹ Stowell provides measurements for the changes in the violin's construction from 1760 - 1830 in *The Early Violin and Viola* and examines the conflicting literature regarding string types.⁵⁰ He also includes a history of the bow's development including weights, measurements and various designs. Stowell further contributes to the discussion on bows in "The Viotti School of Violin Playing: Style and Influence" in *Giovanni Battista Viotti* where he compares and describes the bows used by Cramer and Viotti. Illustrations for bow models are drawn from Baillot's *The Art of the Violin*, Fétis' *Antonine Stradivari*, and Woldermar's *Grande Méthode ou Etude Élémentaire pour Le Violon*.⁵¹ Charles Beare's informative entries on the violin makers *Betts* and *Hill* in *Grove*, draw upon knowledge amassed and inherited over decades working for John & Arthur Beare's violin dealership in London. They include information on the violin model used by Betts in his instrument - making as well as staff employed at his London shop.

Violin Schools and Lineages

In Loder's *General & Comprehensive Instruction Book for the Violin*, German, Italian, French and English violin schools are referred to without any definition of what that 'school' entails.⁵² In *The Violin*, Dubourg also makes mention of schools based on nationality and does make an attempt to define some characteristics, although not with criteria that has any consistency. For an in-depth discussion of the concept of a "school" and identification of violin playing genealogies, Milsom's *Theories and Practice in Late Nineteenth-Century Violin Performance: An Examination of Style in Performance, 1850 – 1900* is invaluable. Lauer's thesis *Categories of National Violin Schools* also

⁴⁸ Ian Taylor, *Music in London and the Myth of Decline: from Haydn to the Philharmonic* (Cambridge: Cambridge University Press, 2010).

⁴⁹ John Dilworth, "The Violin and Bow – Origins and Development" in *The Cambridge Companion to the Violin*, ed. Robin Stowell, (Cambridge: Cambridge University Press, 1992), 1–29.

⁵⁰ Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: Cambridge University Press, 2001), 33, 35–37.

⁵¹ Robin Stowell, "The Viotti School of Violin Playing: Style and Influence" in *Giovanni Battista Viotti: A Composer between the Two Revolutions* ed. Massimiliano Sala (Bologna: UT Orpheus Edizioni, 2006), 219; Baillot, *The Art of the Violin*, plate IIIc; François-Joseph Fétis, Antoine Stradivari, trans. and ed. John Bishop (London: Robert Cocks & Co., 1864); Michel Woldemar, *Grande Méthode ou Etude Élémentaire pour Le Violon* (Paris: Cochet, 1802).

⁵² John Loder, *General & Comprehensive Instruction Book for the Violin* (London: Goulding and D'Almaine, 1810).

brings a critical and insightful perspective to what defines a violin school as does Rodrigues' *Selected Students of Leopold Auer – A Study in Violin Performance Practice*.⁵³

Theories of Musical Expression

The two articles in *Grove* on the doctrine of affections by Nagley and Bojan, and Buelow provide a brief history of the development of theories of musical expression.⁵⁴ Of direct relevance to my understanding of musical rhetoric, both articles trace the theories' roots in Ancient Greece and their relationship with the spoken word. An attempt is also made to define the theories' many components.

Because of the scattered and diverse elements present in theories of musical expression, Ratner's *Classic Music: Expression, Form and Style* was extremely helpful in interpreting and applying the vast amount of information contained within the theories to Pinto's duet. Ratner draws together the many strands of numerous primary sources to provide a coherent framework that can be used to interpret and analyse music of the eighteenth and early nineteenth centuries. Similarly, Steblin's *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* examines a range of issues surrounding key characteristics and includes and translates a "Catalogue of Characteristics Imputed to Keys" from 1691 until 1843.⁵⁵ I drew upon the suitably diverse array of literary descriptions of keys to arrive at my understanding of expressive structure in Pinto's duet. Lewis' thesis on *The Rhetoric of Classical Performance Practice* coherently explores the relevance of rhetoric to Classical music and in particular to violin performance.⁵⁶ She provides a detailed discussion on the bow strokes of Pinto's era and examples of the application of concepts of expressive delivery to Mozart's Violin Sonatas, some of which Pinto performed.

Kirnberger's *The Art of Strict Musical Composition* is a treatise on composition and provides much detail on the fundamentals of harmonic progressions within the contrapuntal style of the eighteenth

⁵³ Tad Lauer, "Categories of National Violin Schools" (D. Mus. diss., Indiana University, 1997); Ruth Elizabeth Rodrigues, "Selected Students of Leopold Auer – A Study in Violin Performance Practice" (PhD diss., University of Birmingham, 2010), <http://etheses.bham.ac.uk>

⁵⁴ Grove Music Online, s. v. "Affections, Doctrine of," by Judith Nagley and Bujić Bojan, accessed January 25, 2016, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/opr/t114/e94>; Grove Music Online, s. v. "Affects, Theory of the," by George J. Buelow, accessed January 25, 2016, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/00253>

⁵⁵ Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 2nd ed. (New York: University Rochester Press, 2002).

⁵⁶ Nia Elizabeth Lewis, "The Rhetoric of Classical Performance Practice: giving 'life to the notes' in Mozart's Sonatas for violin and keyboard," (Phd diss., University of York, 2007), <http://etheses.whiterose.ac.uk/9919/1/444733.pdf>

century.⁵⁷ Of particular relevance to this thesis is his examination of the expressive connotations of intervals. Koch's *Introductory Essay on Composition* and Habeneck's *Méthode Théorique et Pratique de Violon*, complements Kirnberger's approach by examining the art of melody, especially within the instrumental context.⁵⁸ Their explanation of musical punctuation was especially helpful in constructing my understanding of Pinto's use of rhetoric. While primarily a treatise on violin playing, Baillot's *The Art of Violin Playing* includes a substantial section on expression including a comprehensive list of terminology's expressive implications. Quantz, in *On the Art of Flute Playing* also aided my understanding of how to glean the composer's expressive intentions from the notation of the score.⁵⁹ Avison's *Essay*, Gunn's *The Art of Playing the German Flute* and Corri's *Select Collection* also provided an illuminating perspective from Great Britain on rhetorical principles and musical expression.⁶⁰

Editorial policy

Grier's *The Critical Editing of Music: History, Method, and Practice* provides a comprehensive history of editorial practice from 1600 to the present day.⁶¹ Such an overview was useful in contextualising my experience of a range of editions from a performer's point of view. For information on the practicalities of presentation of copy, Caldwell's *Editing Early Music* was invaluable.⁶² His emphasis on clarity and readability underpins my approach to editing. Brown's article on *Ferdinand David as Editor* informed my thinking on how a twenty-first century performer's edition would differ from a nineteenth century performer's edition.⁶³ I also examined the style guide for ARD editions and

⁵⁷ Johann Philipp Kirnberger, *The Art of Strict Musical Composition*, trans. and ed. David Beach and Jurgen Thym (Berlin, 1771-79; New Haven and London: Yale University Press, 1982).

⁵⁸ Heinrich Christoph Koch, *Introductory Essay on Composition: The Mechanical Rules of Melody*, sections 3 and 4, trans. and ed. Nancy Kovaleff (Rudolstadt und Leipzig, 1782 – 1793; New Haven: Yale University Press, 1983); François Antoine Habeneck, *Méthode Théorique et Pratique de Violon*, les trois parties (Paris: Canaux, 1800).

⁵⁹ Johann J. Quantz, *On Playing The Flute*, trans. Edward R. Reilly, 2nd ed. (New York: Schirmer, 1985).

⁶⁰ Charles Avison, *An Essay on Musical Expression* (London: C. Davis, 1752), 26. *Eighteenth Century Collections Online*, find.galegroup.com.ezproxy.lib.monash.edu.au/ecco/infomark.do?&source=gale&docLevel=FASCIMILE&prodId=ECCO&userGroupName=monash&tabID=T001&docId=CB3332861275&type=multipage&contentSet=ECCOArticles&version=1.0; John Gunn, *The Art of Playing the German-Flute*, (London: The Author, c. 1793); Domenico Corri, *A select collection of the most admired songs, duetts, &c. from operas in the highest esteem, ... In three books*, vol. 1 (Edinburgh: printed for John Corri, sold by him & by C: Elliot & G. Robinson, London, c. 1779), *Eighteenth Century Collections Online*, <http://find.galegroup.com.ezproxy.lib.monash.edu.au/ecco/infomark.do?&source=gale&docLevel=FASCIMILE&prodId=ECCO&userGroupName=monash&tabID=T001&docId=CB3332594058&type=multipage&contentSet=ECCOArticles&version=1.0>.

⁶¹ James Grier, *The Critical Editing of Music: History, Method and Practice*, (Cambridge: Cambridge University Press, 1952).

⁶² John Caldwell, *Editing Early Music*, 2nd ed. (Oxford: Clarendon Press, 1995).

⁶³ Clive Brown, "Ferdinand David as Editor," *Chase - Collection of Historical Annotated String Editions* (Leeds University, School of Music, 2011), accessed December 12, 2013, <http://chase.leeds.ac.uk/article/ferdinand-david-as-editor-clive-brown/>

current editions of Henle's Beethoven violins sonatas and Haydn's string quartets, and Bärenreiter's Mozart sonatas for examples of contemporary editorial policy.⁶⁴

Historical Performance Practice and Treatises

Brown's *Classical and Romantic Performance Practice 1750 - 1900* is a rich resource for the string performer interested in exploring historical practices.⁶⁵ Brown investigates notation's numerous performance implications drawing skilfully upon historical treatises as well as incorporating, and sometimes repudiating previous research. The chapter on Accentuation was of particular relevance to my interpretation. Hudson's *Stolen Time: A History of Tempo Rubato* describes the evolution of *tempo rubato*. The chapter on how *tempo rubato* was depicted in violin treatises directed me towards key primary sources. David Boyden's *History of Violin Playing from its Origins to 1761* provides an overarching history of violin playing and repertoire as well as the instrument's evolution. His discussion of the down bow rule informed my understanding of Pinto's style.⁶⁶

For a comprehensive overview of historical string treatises, Stowell's *Violin Technique and Performance Practice in the Late Eighteenth and Nineteenth Centuries* was indispensable in bringing together a vast range of resources.⁶⁷ Stowell includes an appendix of treatises from 1760 - 1840 listed under the countries from which they originated and from which he quotes, to construct commentary on elements of performance practice and violin technique. Stowell also highlights where primary sources differ on points of performance practice. A glossary of specific ornaments as documented in the eighteenth and nineteenth century treatises is also included.

While the list of violin instruction books from 1760 - 1840 in Stowell's appendix is large, Stowell chose twelve treatises of substance from Italy, France, Germany and Great Britain as being of primary significance.⁶⁸ I have drawn from many of these in varying degrees including Galeazzi's *Elementi Teorico-Pratici di Musica*, Spohr's *Violin School*, Jousse's *The Theory and Practice of the Violin* and Campagnoli's *Metodo della Meccanica Progressiva per suonare il Violino*.⁶⁹ However, I

⁶⁴ A-R Editions online, <https://www.areditions.com/ac/StyleGuide.pdf>

⁶⁵ Clive Brown, *Classical and Romantic Performing Practice, 1750-1900* (Oxford: Oxford University Press, 1999).

⁶⁶ David. D. Boyden, *The History of Violin Playing from its Origins to 1761* (Oxford: Oxford University Press, 2002).

⁶⁷ Stowell, *Violin Technique*.

⁶⁸ Ibid, 4.

⁶⁹ Francesco Galeazzi, *Elementi Teorico-Pratici di Musica* (Ascoli: Francesco Cardì, 1817), http://japanese.islmp.info/files/imglnks/usimg/5/5b/IMSLP64582-PMLP131576-Galeazzi_Elemti_Teorico-Pratici_di_Musica.pdf; Louis Spohr, *Spohr's Violin School*, trans. Florence Marhsall, ed. And rev. Henry Holmes (London: Bossey & Co., c. 1780); Jean Jousse, *The Theory and Practice of the Violin* (London: R. Birchall, 1811); Bartolomeo Campagnoli, *Metodo della Meccanica Progressiva per suonare il Violino: Diviso in Quattro Parti* (Milan: Ricordi, 1852).

considered the treatises below to be of the greatest relevance to the repertoire that Pinto performed.

Written and published in Great Britain, Geminiani's *The Art of Violin Playing* was one of the most significant treatises published in violin history and spawned a significant number of derivative and copycat treatises.⁷⁰ It was published in English in 1756 and reprinted numerous times. While the text is minimal, it contains examples of fingerings, articulation and embellishments. The contraction fingerings informed my fingering choices as did some of the embellishments.

Leopold Mozart's *A Treatise on the Fundamental Principles of Violin Playing* presents detailed information on violin technique and aspects of performance practice.⁷¹ By 1800, it had been published in its fourth edition. Two chapters are devoted to the variety of bowings and slurring available to the performer when executing triplets and other rhythmic variations from which many of my slurring and articulation choices were drawn.⁷² Mozart also writes at length on how to interpret short-note ornaments, which informed my performance of the duet's second movement ornaments.

Méthode de Violon by Baillot, Rode and Kreutzer was published by the newly established Paris Conservatoire and is believed to contain the modern French or Viotti Schools' performance instructions.⁷³ Written some thirty years later, Baillot's *The Art of the Violin* covers some topics omitted by *Méthode* including "off-the-string" strokes. Baillot illustrates technical, stylistic and expressive concepts using examples by composers such as Viotti, Mozart and Beethoven. Taken together, the two volumes provide significant insight into the performance of compositions by Viotti, Rode and Kreutzer (which Pinto performed) including examples of fermata cadenzas and how a Viotti slow movement might have been embellished.

⁷⁰ Francesco Geminiani, *The Art of Playing on the Violin* (London: Oxford University Press, 1751).

⁷¹ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. and ed. Edith Knocker, 2nd ed. (Augsburg, 1756; London: Oxford University Press, 1976).

⁷² Ibid, 103, 114.

⁷³ Pierre Marie François de Sales Baillot, Rodophe Kreutzer and Pierre Rode, *Méthode de Violon* (Paris: Faubourg, 1793). http://imslp.nl/imglnks/usimg/1/17/IMSLP333168-PMLP65806-methodedeviolonp00bail_1802.pdf

Chapter 2 - Pinto in his Social and Musical Context

The London of the 1780s into which Pinto was born was a thriving metropolis in which music was one of the great national pastimes.⁷⁴ During the 18th century, Britain had established itself as a colonial empire and a major world power due to its explorations of Asia and Africa, the industrial revolution, military campaigns and the exploitation of trading links. At the centre of this Empire was London, playing host to the major political, trade and financial decision-making entities and the aristocracy, a new middle class and a vast working class who struggled to maintain a basic subsistence. London's population grew rapidly from approximately 675,000 in 1750, to 1,096,784 in 1801 (when the first reliable census was taken).⁷⁵ It rose further to a little over 1.4 million inhabitants by 1815.⁷⁶

Fundamental changes in Britain's class structure began to occur in the second half of the eighteenth century with the advent of the Industrial Revolution. Previously, wealth and power had belonged to the aristocrats and upper classes as the landowners. But with industry came a new wealth, which flowed largely to the new and aspiring middle class who were small business owners, factory managers, entrepreneurs, engineers, accountants, physicians and attorneys. The working class included factory workers, domestic workers, carpenters, bricklayers, peasants and unskilled workers.

Music was a constant in all spheres of London life. McVeigh lists 29 concert venues in London alone, including taverns, hospitals, pleasure gardens, auction rooms, city companies' halls, casinos, chapels, theatres, opera houses and assembly rooms such as the Pantheon and Hanover Square rooms.⁷⁷ A range of musical groups catered to the various echelons of society, including wind bands, dance bands, orchestras, choirs, opera companies and chamber groups.

This thesis is concerned with the music of the middle and upper classes, as this was the milieu of the young George Frederick Pinto. Members of the upper class considered instrumental proficiency to be a social accomplishment and it was customary for families to own a keyboard and sometimes a violin, flute and a cello. With the acquisition of new wealth in the Industrial Revolution, members of the new middle class also began to purchase pianos and other instruments in London, perhaps as an

⁷⁴ McVeigh, *The Violinist*, 5.

⁷⁵ Ibid.

⁷⁶ Clive Emsley, Tim Hitchcock and Robert Shoemaker, "*London History - A Population History of London*," Old Bailey Proceedings Online, accessed December 31, 2012, www.oldbaileyonline.org

⁷⁷ Ibid, 274.

easy step towards acquiring the habits of the gentility.⁷⁸

With the growing expansion of the middle class and the introduction of wood pulp paper, music publishing thrived in London from the 1750s onwards. A scan of Stationers Hall records in the second half of the 18th century reveals a proliferation of music directed towards the amateur performance market, as can be seen by the large number of piano arrangements of orchestral works and keyboard sonatas with simple obligato accompaniment for violin, flute or cello.⁷⁹ Publications for professional large-scale forces are also in evidence including Haydn's Creation and a Viotti Concerto.⁸⁰

In London, much of the music enjoyed by the middle and upper class was made possible by the finely poised synergy between aristocratic patronage and commercial enterprise. As was the case with the concert series mounted by Johann Christian Bach (1735 - 1782) and Carl Friedrich Abel (1723 - 1787) in the 1760s and 70s, concerts from the 1780s to the early 1800s attracted the patronage of a prestigious and fashionable audience who were hungry for the novelty of new music. The entrepreneurial spirit nourished by capitalism and opportunity paved the way for impresarios to mount and promote their own concerts and subscription series.

During the last two decades of the eighteenth century, the most prominent subscription series to demonstrate the partnership between aristocratic patronage and entrepreneurialism were the Professional Concert Series run by Wilhelm Cramer (1746 - 1799) and the Salomon Series run by Pinto's violin teacher, Salomon. These series strove to showcase new music and internationally renowned artists, attracting a new influx of international celebrity musicians to London including Haydn, Ignaz Pleyel (1757 - 1831), Giovanni Mane Giornovich (1747 - 1804), Felix Janiewicz (1762 - 1848) and Viotti.⁸¹ British musicians of the day lamented the patronage of continental musicians at the expense of Britain's own. However, Samuel Wesley, and more recently McVeigh, saw Britain's embrace and encouragement of foreign musicians in the eighteenth century as an expression of musical confidence and broadmindedness.⁸²

⁷⁸ Arthur Loesser, *Men, Women and Pianos: A Social History* (Simon Schuster: New York, 1954), 234.

⁷⁹ Proprietors of books and music printed after April 10, 1710 who gave copies to the Company of Stationers in London had their copyright protected. The Stationer's Hall warehouse keeper entered the name of the work's proprietor and the work's full title, which normally included the composer and sometimes named the work's performers and dedicatee. See Alan Tyson, William Hawes, Donald William Trummel and Michael Kassler, *Music Entries at Stationers Hall, 1710-1818* (Aldershot: Aldgate, 2004) for a list of submitted works.

⁸⁰ Tyson, Hawes, Trummel and Kassler, *Music Entries*, 304 and 489.

⁸¹ Ayrton, "Memoir," 45.

⁸² Wesley, *Reminiscences*, f. 71 – 72 and McVeigh, *The Violinist*, 4.

Programs comprised a mixed vocal and instrumental format, usually including an overture, at least one concerto, a chamber group, and vocal solos and duets. They were popular with both the aristocracy, as evidenced by the abundance of nobility in their subscription lists, and the middle class. Newspapers reported these concerts in a gossip-column manner describing which nobility attended each concert and the names of new artists.

An abundance of other concert activity flourished in London, including benefit concerts, music societies, musical plays, opera and oratorio performances and private concerts. Steps were taken to preserve the heritage of older music by local composers such as George Frederick Handel (1685 - 1759) and Henry Purcell (1659 - 1695) through the creation of societies and concert series such as the Academy and Concerts of Ancient Music. Notably, the Concerts of Ancient Music, at which members of the nobility performed, were by invitation only, preserving a sense of exclusivity amongst its audience that was increasingly felt to be lacking in the public concert venues by the second half of the 1790s.⁸³

Private house concerts were a particular feature of the London music scene. Commonly, the upper class invited London's best musicians to present a concert program to a privately invited audience.⁸⁴ These included smaller informal gatherings such as those enjoyed by Viotti and his friends the Chinnerys, and larger, more formal gatherings such as the Grand Private Subscription Concerts, otherwise known as the "Sunday" or "Nobility" concerts.⁸⁵ Private concerts of this type did not necessarily exclude amateur performances as was the case in the Nobility Concerts of 1787 when the Prince of Wales and Duke of Gloucester both performed.⁸⁶

Instrument and bow making

The demands of the professional and amateur markets were such that instrument manufacturing emerged as a commercial industry in London. John Broadwood's innovations in piano design, including developments in tone, range and inner workings of the hammers, ensured that London was considered a major centre for piano production.⁸⁷

String instrument manufacturing in London was a rather more anonymous process, as makers often hid their signatures inside the violin leaving it to the shopkeepers to label and brand the new

⁸³ Taylor, *Music in London*, 27.

⁸⁴ Ibid, 123.

⁸⁵ Yim, *Viotti and the Chinnerys*. Italian violinist Viotti developed a close friendship with the Chinnerys and frequently performed at and collaborated in the programming of their house concerts.

⁸⁶ Ibid, 123.

⁸⁷ "John Broadwood & Sons," accessed December 29, 2012, <http://www.piano-tuners.org/broadwood/history.html>.

instruments.⁸⁸ However, violins were built by English makers and also imported from Europe, in particular from Italy. Salomon and Viotti, for example, both owned a Stradivarius violin.

John Betts (1755 - 1823) was one of London's leading importers and makers who absorbed elements of the Stradivarius instrument design in his own instruments.⁸⁹ In the early 1800s, Betts employed Henry Lockey Hill (1774–1835) in his shop as well as the distinguished Sicilian luthier, Vincenzo Panormo (1734 - 1813), who arrived in London in 1791 having fled the French Revolution. Both Panormo and Hill were amongst London's finest makers.⁹⁰

As musical ideals, styles and technique changed, innovations in instrument and bow design occurred in the eighteenth and early nineteenth centuries throughout England and the continent. The search for a deep, sustained legato and *cantabile* violin sound reflected not only the aesthetic of the day but also the demands of larger concert halls and orchestras. While the exterior shape of the violin changed very little, stronger tonal power was achieved with increased tension on the instrument by means of raising the bridge (including a greater curve towards the E string), a higher playing pitch and increased string length.⁹¹

Changes in bow design were substantial. Baillot (1771 - 1842) illustrated six models of various designs that were associated with different violinists and which today are commonly called "transitional bows" (see Figure 1 below).⁹² They vary in the design of the stick, tip and frog, the length, the amount of horse hair used and the way in which the hair is attached to the bow. Bows were also named after players; I have included images of these as well as further details on bow design in Appendix Two.

In London, John Dodd (1752 - 1839) designed a number of transitional bows exhibiting similar characteristics to the model by François Tourte (1747 - 1835).⁹³ For my performances of Pinto's compositions submitted with this thesis, I used a copy of a John Dodd transitional bow made by Matthew Coltman. Performing with a bow model designed in London during Pinto's lifetime allowed me to experiment with articulations that Pinto is likely to have used. Using a transitional bow resulted in a thinner, more transparent sound with decreased sustaining ability and a more

⁸⁸ John Dilworth, "The Violin and Bow - Origins and Development," in *The Cambridge Companion to the Violin*, ed. Robin Stowell (Cambridge University Press, Cambridge, 1992), 20.

⁸⁹ *Grove Music Online*, s. v. "Betts, John," by Charles Beare, accessed January 24, 2013, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/02980>.

⁹⁰ *Grove Music Online*, s. v. "Hill (ii)," by Charles Beare, et al. accessed January 24, 2013, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/13024>.

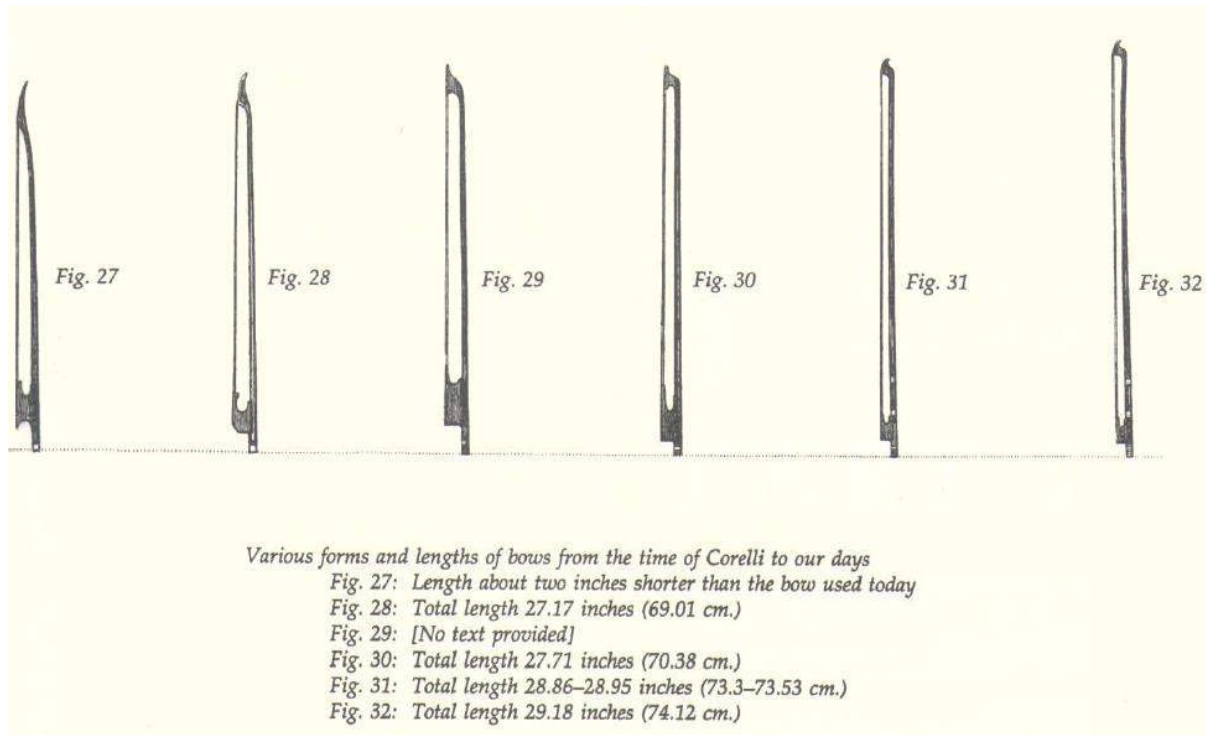
⁹¹ For further details on changes to the violin see Stowell, *Violin Technique*, 24-26.

⁹² Baillot, *The Art of the Violin*, plate 111c.

⁹³ Dilworth, "The Violin and Bow," 29.

dispersed articulation. It also limited the volume I was able to achieve and the slowness of the tempi.

Figure 1 - Transitional bow types illustrated in Baillot.⁹⁴



Pinto's Family

It was during this period of experimental instrument and bow design that George Frederick Pinto was born in Lambeth on the 25 September 1785 to parents Julia Pinto (1758 - 1828) and Samuel Saunders (c. 1740 - 1791).⁹⁵ Saunders was an equilibrist who appeared in theatres throughout Great Britain and France as solo performer and with Philip Astley's troupe.⁹⁶ His performances were frequently described in the press: "Mr Saunders, the celebrated Equilibrist from the Theatre Royal in London, Dublin and Sadlers Wells will exhibit without a pole, his wonderful performance on the slackwire among many other surprising Equilibries, particularly he will stand upon his head on the point of a sword without holding with his hands and at the same time discharge a brace of pistols,

⁹⁴ Baillot, *The Art of the Violin*, Plate 111c.

⁹⁵ Temperley, "Pinto," 1965, 265.

⁹⁶ Philip H. Highfill, Kalman A. Burnim and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800*, Volume 13 (Carbondale: Southern Illinois University Press, 1973), 215-216.

the wire being in full swing.⁹⁷ Such was his reputation that he performed for George II and the English Royal family as well as Louis XVI and the French Royal Family.⁹⁸ Saunders married a Mary Wilson in 1764 with whom he had one son.⁹⁹ After her death he married Julia Pinto in August 1781.

Julia was a singer who performed in London at Astley's Amphitheatre, Covent Garden and Sadler's Wells Theatres, and in Dublin alongside her step - mother Charlotte Pinto, while her father led the orchestra.¹⁰⁰ After Samuel's death in 1791 she appears to have retired from the stage.

George took the family name Pinto from Julia, whose parents were renowned violinist Thomas Pinto (1712 - 1783) and soprano Anna Maria Sibylla Catharina Groneman (1742 - 1748).¹⁰¹ According to Charles Burney, Pinto's grandfather was "a miraculous player as a boy and before he had reached manhood was the leader of large bands."¹⁰² He performed as violin soloist and leader in London and the provinces, replacing the acclaimed Italian violinist Giardini as principal violinist at the King's Theatre in 1757 and leading the Drury Lane Theatre and Three Choirs Festival orchestra between 1758 - 1770.¹⁰³ While his talent and skills were respected, he also had a reputation as a careless musician: "With a powerful hand and a marvellous quick eye he was so careless a player that he performed difficult music better the first time than ever after."¹⁰⁴ Like his grandson, Thomas Pinto was also a composer and published a set of 6 violin and bass sonatas in 1770. After a failed investment in Marylebone Gardens in 1769, Thomas Pinto fled his creditors in London to reside thereafter in both Edinburgh and Ireland and died whereabouts unknown.

Following the death of his first wife, Thomas married singer Charlotte Brent (1734 - 1802), of whom Charles Dibdin wrote: "Her power was resistless, her neatness was truly interesting and her variety was incessant."¹⁰⁵ Charlotte was a favored pupil of Thomas Arne and a member of Covent Garden and she sang at Vauxhall Gardens, Ranelagh and at the Three Choirs Festival. At the height of her popularity, a collection of over 400 songs named "the Brent or English Syren" was named after her.

⁹⁷ *Shrewsbury Chronicle*, Saturday 15 February, 1777, britishnewspaperarchive.co.uk/.

⁹⁸ Caroline Cavanagh, "Saunders and Samwell Circus," last modified 6 March, 2014.

<http://www.samwellcircus.com/index.php/biographies-saunders/14-samuel-saunders-c1740-c1791>

⁹⁹ Samuel appeared on the wire with his son in 1780.

¹⁰⁰ Highfill, Burnim and Langhans, *A Biographical Dictionary*, vol. 12, 1987, 3.

¹⁰¹ Thomas Pinto was of Italian/Portuguese descent.

¹⁰² Charles Burney, *General History of Music* (Dover: New York, 1957), IV: 468.

¹⁰³ *Grove Music Online*, s.v. "Pinto, Thomas," by Nicholas Temperley, accessed December 31, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/21794>; Frekell, 'G. F. Pinto,' *Musical Standard* 7, 531 (Oct 3, 1874), 216-216.

¹⁰⁴ Burney, *General History*, IV: 468.

¹⁰⁵ Quoted in *Grove Music Online*, s. v. "Brent, Charlotte," by Olive Baldwin and Thelma Wilson, accessed August 22, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/03939>.

Penniless after Thomas's death, Charlotte returned to London to live with her stepdaughter Julia, "where she undertook the care of the child (George Pinto) and to the excellent understanding and education of that lady he was indebted for the enlargement of mind he so early displayed."¹⁰⁶

We can only surmise that the young Pinto's early education with his mother and Charlotte Brent perhaps included the singers' foreign languages and musical notation, keyboard and theory.¹⁰⁷ A violin teacher was procured for Pinto early on, when having shown great promise at eight years of age, Johann Peter Salomon, the German violinist and impresario "agreed to teach him for no financial recompense."¹⁰⁸

Salomon

Minimal information exists about the teacher-student relationship between Pinto and Salomon except that they had the occasional disagreement.¹⁰⁹ However, as Pinto's violin teacher, Salomon's role would have been far-reaching, as the educational opportunities available to aspiring young musicians (prior to the founding of the Royal Academy of Music) were limited to membership of a church choir, apprenticeship training, private lessons, studying in Europe, or military training.¹¹⁰ A successful and well-connected soloist, composer, chamber musician, orchestral leader and entrepreneur, Salomon would have been a potent and inspiring example to his talented young protégé.¹¹¹ Not only would Salomon have guided Pinto on matters of violin technique and interpretation, but it is likely he mentored Pinto in his compositional endeavours and guided him towards scores, books and treatises.¹¹² The dedication of the Op. 5 duets to Salomon may well reflect the pedagogical input provided by Salomon in Pinto's compositional development.

From newspaper advertisements and concert programs, it is clear that Salomon procured many of Pinto's performance opportunities as soloist, chamber and orchestral musician. Pinto most frequently performed in the same concerts as Salomon, or in concerts organised by or associated with him. Salomon would almost certainly have introduced him to publishers and patrons as intimated by Pinto's *III Classical Duets*, which are "humbly dedicated to the Prince of Wales."

¹⁰⁶ Anon, "Memoir of George Frederic Pinto," 215.

¹⁰⁷ Kenneth Edward James, "Concert Life in Eighteenth-Century Bath" (Phd diss., Royal Holloway, University of London, 1987), 882. James notes that Charlotte Brent advertised language, guitar and harpsichord lessons while living in Bath.

¹⁰⁸ Ibid, 271-3.

¹⁰⁹ Anon, *Memoirs*, 8.

¹¹⁰ Deborah Rohr, *The Careers of British Musicians, 1750–1850* (Cambridge: Cambridge University Press, 2001), 63.

¹¹¹ Sainsbury, *A Dictionary*, 294.

¹¹² Salomon was a regular visitor to Europe and had the opportunity to transport books back to London as well as to receive texts from foreign visitors who played in his concert series. The literature that he showed Pinto could have been in German, French or Italian. We know that Pinto was educated by Charlotte Brent who taught languages so we can reasonably assume that Pinto could avail himself of literature in other languages if the opportunity arose.

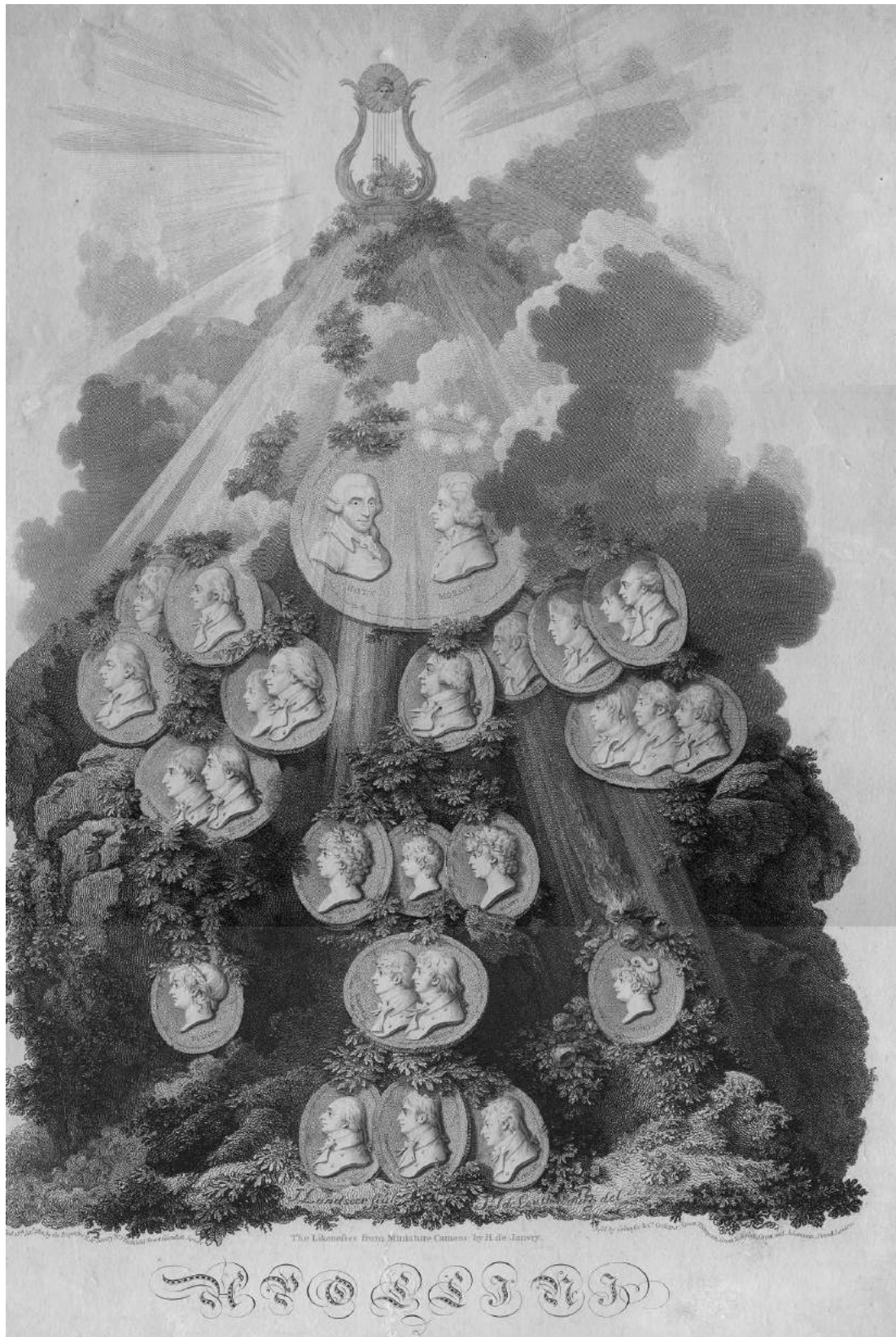
Further evidence of Pinto's connections can be seen in the first edition of his *Three Sonatas for Keyboard with an Accompaniment for Violin*, which includes a list of aristocratic subscribers.

Pinto's mention in Salomon's obituary also emphasises the symbiotic nature of this relationship, as does the cameo of the young Pinto at the shoulder of the older Salomon in John Landseer's *Apollini* engraving (see Figure 2 below).¹¹³ The *Apollini* engraving appears to depict the elite community of musicians who were active in London's musical life in the late 18th century.¹¹⁴ Composers Mozart and Haydn are at the top of the pyramid and a harp or lyre is emitting rays of light above. Salomon and Pinto are placed in a cluster of violinists with Viotti, Rode, Cramer, Janiewicz and Sheener just under Haydn. There are also cameos (names as engraved) of Clementi (1752 - 1832) and Field (1782 - 1837), Braham (1774 - 1856), Mara (1749 - 1833), Cramer, Rauzzini (1746 - 1810), Cimador (1761 - 1808), Banti (1759 - 1806), Parke (1762 - 1847), Viganoni (1753 - 1822), Menelli, Dussek (1760 - 1812), Dragonetti (1763 - 1846), Hulmandel and Lindley (1776 - 1855).

¹¹³ "Obituary with memoir of J.P. Salomon," *Gentleman's Magazine*, lxxv/2 (1815), 569–70; Landseer, *Apollini*.

¹¹⁴ For further comment on the *Apollini* engraving (also called the "Louthembourg" Haydn Portrait) see H.C. Robbins Landon, "The "Louthembourg" Haydn Portrait," in *Essays on the Viennese Classical Style: Gluck, Haydn, Mozart, Beethoven* (London: Barrie & Rockliff, 1970), 39-43.

Figure 2 - John Landseer's *Apollini* shows a pyramid of miniature cameos of musicians who were active in London's musical life. Salomon and Pinto are placed almost directly under the top left Haydn cameo.



Pinto's performance career

Pinto's first public performance at the age of nine was a Giornovich violin concerto at the Order of the Evening for Readings and Music at the New Lyceum Hanover Square on 10 June, 1795.¹¹⁵ In a second performance at Astley's new Amphitheatre for Arts on 9 October, 1795, he performed a Cramer concerto for the benefit concert of Mrs Pinto and a Mr Bussey.¹¹⁶ These two concerts set the pattern for Pinto's future performances in which he usually played a concerto by another violinist-composer, or by himself. This was wholly within the tradition of the 'violinist-composer' prominent during Pinto's lifetime, examples of which include Salomon, Viotti, Cramer, Giovanni Mane Giornovich (1747 - 1804), François-Hippolyte Barthélemon (1741 - 1808) and Felix Janiewicz (1762 - 1848).¹¹⁷ Female violinists such as Louise Gautherot (1762 - 1808) were also active during this period, but according to McVeigh, they were not expected to compose their own concertos, but instead performed works by other composers such as Viotti and Eck.¹¹⁸ On occasion, Pinto also performed a duet, trio, quartet or a quintet. Eventually he was to play in and lead orchestras, following in the footsteps of Salomon and his grandfather. Such professional achievements were considerable for an English-born and educated musician as this kind of career was generally the domain of foreigners educated on the continent.

Composers performed by Pinto in his solo and chamber contexts were Franz Joseph Haydn (1732 - 1809), Wolfgang Amadeus Mozart (1756 - 1791), Franz Anton Hoffmeister (1754 - 1812), Ferdinand Fränzl (1761 - 1833), Wilhelm Cramer, Rodolphe Kreutzer, (1766 - 1831), Pierre Rode (1774 - 1830), Giornovich, Salomon, Franz Lamotte (1751 - 1781), Adalbert Gyrowetz (1763 - 1850), Viotti and himself. Pinto also composed and performed a work together with the pianist John Field and as part of an orchestra, performed Beethoven. Short biographies of the composers listed above, excluding Mozart, Beethoven and Haydn due to the voluminous amount of scholarly work already in existence, can be found in Appendix One.

Cast in the die of prodigy and violinist-composer and sold in newspapers on the back of both Salomon's and his grandfather's reputations, Pinto gave concerts in London, Oxford, Winchester, Bath and Edinburgh, often in company with fellow performers of repute including soprano Gertrud Elisabeth Mara, pianist Jan Ladislav Dussek, pianist John Field, and tenor John Braham.¹¹⁹ According

¹¹⁵ *Oracle and Public Advertiser*, London, June 10, 1795.

¹¹⁶ *Morning Post and Fashionable World*, London, October 9, 1795.

¹¹⁷ McVeigh, "Viotti and London Violinists," 88.

¹¹⁸ *Ibid*, 88.

¹¹⁹ Newspaper advertisements sometimes referred to G. F. Pinto as the grandson of the celebrated violinist Thomas Pinto as well as the student of Salomon.

to *The Harmonicon*, he also travelled twice to Paris where his performances were greatly admired.¹²⁰

Pinto was also an accomplished pianist who professed that the piano was his favourite instrument. He famously took the place of Mr N. Corri at the piano when Corri fell ill during his Edinburgh concert series and accompanied Madame Mara and Salomon in concerts. He sometimes played both violin and piano in concerts.¹²¹ However, in dictionaries and biographies in the years following his death, he was usually referred to as a violinist. Following a sustained illness, Pinto died on March 23, 1806 most probably of consumption. He is buried in St. Margaret's Westminster with Charlotte Brent, who "loved him as her own son."¹²²

Performance styles

Pinto developed as a violinist during a time of great technical and stylistic change in a cosmopolitan city that embraced the novelty of new ideas. To develop my approach to editing and interpreting Pinto's music, I considered a range of his potential influences to create my own sense of performance possibilities.

Pinto would have been exposed to various performance styles by hearing other performers and working with violinists in orchestras and in chamber groups. In my experience, influence occurs almost by osmosis in these apprenticeship-type performing situations, as performers commonly learn by imitation and experimentation.

Teacher lineage may also have a formative impact on a violinist's performance style and was therefore a component in my investigation. When a student is taught by a teacher over a sustained period, especially from a young age, a teacher's aesthetic and musical approach can 'rub off' on a student. Bow usage including bow strokes, contact points and bow divisions can be passed on, as can approaches to the interpretation of notation, improvisatory style, fingering and portamento principles. One teacher may emphasise overall gesture where another may emphasise refinement of phrasing or a certain quality of sound. Whether the student takes on more or less of a teacher's performance style can depend on the personality of both teacher and student as well as environmental factors such as the extent of other influences or body size and shape.

According to the *Allgemeine Musikalische Zeitung* in 1799, Salomon's teacher was Bohemian - born Franz Benda (1709 - 1786), who sang well as a child and on the violin was largely self-taught.¹²³

¹²⁰ Anon, "Memoir of George Frederic Pinto," 216.

¹²¹ Campbell, *A Journey*, 189–90.

¹²² Anon, *Authentic Memoirs*, 22.

¹²³ Friedrich Rochlitz ed., "Biographie: Einige Tonkünstler älterer Zeiten," *Allgemeine Musikalische Zeitung* I, no. 37 (12 June 1799): 577-84.

Benda's performance style was noted for its originality, its singing *cantabile* in slow movements and its ability to move the listener.¹²⁴ His influence on German violin playing was likened by Johann Adolph Scheibe, to Tartini's in Italy.¹²⁵ According to Joachim, it was not generally recognised "what an influence and what significance...Franz Benda had on the development of music generally and on the virtuoso violin playing of Germany ...Since his time one learns violin playing after his method in the Royal Prussian Musikakademie - today naturally called the German School - of which I am perhaps the last representative."¹²⁶ When describing the characteristics of the German School from 1760 - 1779 with special reference to his father, Benda's son Carl wrote that "A player must find the exact mood called for by a piece or section of a piece. Once he has detected these, 'he will hardly need the expression marks printed in the music, which often are very unreliable.' The exact sentiments to be expressed 'cannot be described; they must be felt.'"¹²⁷ Benda's students occupied important positions in Europe and wrote a substantial number of compositions. Salomon himself said of Benda " ...one has the impression that eternal wisdom is speaking down to us from heaven."¹²⁸

In turn, the picture that emerges of Salomon's violin playing is that of a refined musician of integrity whose musicianship could be playful but who was not necessarily inclined to gestural display and dynamism.¹²⁹ Burney praised the "taste, refinement and enthusiasm of his playing."¹³⁰ Although dedicated to Count Apponyi, Haydn's six string quartets Op.71 and 74 (H. III:69–74), written between the two London visits in 1793, are thought to have been intended for the public performances that Salomon's quartet gave in London during Haydn's second visit.¹³¹ The expressive depth, sweetness, humour and virtuosity inherent in the first violin part may very well speak of Salomon's characteristics as a performer.

Any discussion of performance style during this era must include Viotti, whom Sandys and Forster list as having taught Pinto although there is no evidence to support this.¹³² In any case, Viotti's

¹²⁴ *Grove Music Online*, s. v. "Benda." by John Drake et al., accessed July 15, 2015, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/43903pg2>

¹²⁵ *Ibid.*

¹²⁶ Benda, *Six Sonatas*, ix.

¹²⁷ Quoted in Walter Kolneder and Reinhard G. Pauly, *The Amadeus Book of the Violin: Construction, History, and Music* (Portland, Or.: Amadeus Press, 1998), 373.

¹²⁸ Rochlitz, "Biographie," 577-84 ; Wilhelm Joseph von Wasielewski, and Waldemar von Wasielewski, *Die Violine und ihre Meister* (Breitkopf & Härtel, 1920), 253, <http://gutenberg.spiegel.de/buch/die-violine-und-ihre-meister-7937/5>

¹²⁹ Robbins Landon, *Haydn: Chronicle and Works*, 16 and 25 and Woodfield, *Salomon and the Burney*, 8-9, 15-16. Dubourg, *The Violin*, 236.

¹³⁰ Burney, *History*, 682.

¹³¹ *Grove Music Online*, s. v. "Salomon, Johann Peter" by Hubert Unverricht, accessed June 6, 2016, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/24401>.

¹³² Sandys and Forster, *History of the Violin*, 182.

performance style was influential even beyond direct teacher/student relationships. In what was effectively a masterstroke of propaganda, the modern French school of violin playing appropriated the Italian-trained Viotti as its founding figurehead. France acknowledged the accomplishment and example of Italian music, as evidenced by the Prix de Rome, which in 1803 was expanded to include music.¹³³ However, Viotti's fame effectively promoted a new French Violin School symbolic of the French Revolution's new order, although ironically Viotti had been forced to flee France during the French Revolution because of his association with the French Royal Family.

Stowell believes that Viotti brought a greater unity of style to the whole of Europe, as his compositions acted as a vehicle for the dissemination of his particular technique and musical approach.¹³⁴ Furthermore, Viotti's style was documented by the Paris Conservatoire's publications. The principles of his violin playing are believed to have been illustrated in *Méthode de Violon* (compiled by Baillot, Rode and Kreutzer in 1802), and in Baillot's more detailed *The Art of the Violin*.¹³⁵ The *Allgemeine Musikalische Zeitung* described the principles of Viotti's school as follows: "A large, strong, full tone is the first; the combination of this with a powerful, penetrating, singing legato is the second; as the third, variety, charm, shadow and light must be brought into play through the greatest diversity of bowing."¹³⁶ *The Art of the Violin* and *Méthode de Violon* seem to imply that sustained tone, broad and martelé bow strokes were the hallmarks of Viotti's style. In its early years, the Viotti school may not have included the off-the string stroke *sautillé* as *Méthode de Violon* makes no mention of it.¹³⁷ Baillot however includes it in *The Art of the Violin* thirty-one years later.¹³⁸

Some indication of Italian influence may be seen in Pinto's *Classical Duets* that are fully bowed with indications of down and up-bows on consecutive notes.¹³⁹ Pinto did not entirely adhere to the down-bow rule, sometimes starting on a down-beat with an up-bow and not feeling the need to include two up-bows at the end of a bar in order to start the next bar down-bow. According to Boyden, the

¹³³ The Prix de Rome was a French Scholarship which awarded its winners a stay in Rome at the expense of the French State. It was originally for sculptors and painters as discussed in *Grove Music Online*, s. v. "Prix de Rome" by David Gilbert, accessed January 15, 2016, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/40632>.

¹³⁴ Stowell, "The Viotti School," 221.

¹³⁵ *Grove Music Online*, s. v. "Viotti, Giovanni Battista" by Chappell White, accessed December 29, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/29483>.

¹³⁶ Friedrich Rochlitz, ed., "Bemerkungen über Musik in Warschau," *Allgemeine Musikalische Zeitung* 13, no. 27 (3 July 1811), 452.

¹³⁷ Clive Brown, "Bowing Styles, Vibrato and Portamento in Nineteenth-century Violin Playing," *Journal of the Royal Musical Association*, no. 113 (1988), 105.

¹³⁸ *Ibid.*

¹³⁹ David Boyden gives a detailed appraisal of developments in the down-bow rule in *The History of Violin Playing*. See 157, 256 and 400.

rule of the down-bow was "systematized by Lully for his dance musicians and it prevailed for a long time in eighteenth century France."¹⁴⁰ German-born Leopold Mozart clearly stated the down-bow rule in his treatise with a few exceptions, but the Italian Geminiani appeared to rebel against the rule calling it "that wretched Rule of Down Bow."¹⁴¹ Bowing developments in the eighteenth century allowed more variation of the down-bow rule than previously, but nevertheless, Pinto's approach to bowing in the *Classical Duett III* appears more in sympathy with the Italian tradition than the German and French.¹⁴² Pinto's playing was described by Grove in 1876, as "full, powerful, and touching" and these characteristics could also be seen to reflect the 'Viotti' influence in his performance style.¹⁴³

Figure 3 - Pinto, *Classical Duett III*, violin 1, b. 50-54. In b. 52 Pinto begins the down-beat on an up-bow.

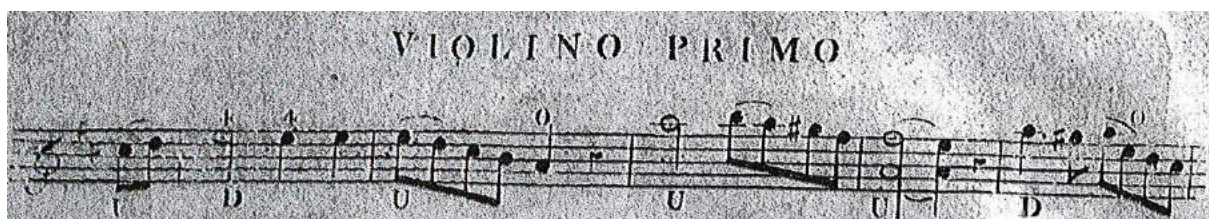
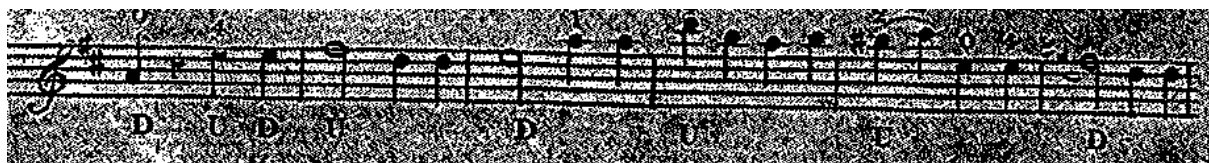


Figure 4 - Pinto, *Classical Duett III*, violin 1, b. 41-49. In b. 41 Pinto does not use two up-bows to arrive at a down-bow on the down-beat of b. 42.



Viotti's compositions would not have been the only works to disseminate technique and performance style. Composers whose works Pinto performed were mostly continental, bringing what must have been a curious blend of influences to bear on the young Pinto's performance practice. According to Stowell, although there was a gradual fusion of national styles, German, Italian and French violin playing still had unique national characteristics in relation to posture, technique, articulation, bow strokes and fingering.¹⁴⁴ For example, in their treatises, Mozart (German school) and Geminiani (Italian school) promoted holding the violin bow above the frog while L'Abbé le Fils (French school) suggested holding it at the frog as a forerunner to the modern bow hold.¹⁴⁵ Mozart promoted a fingering system that combined first and second position into a

¹⁴⁰ Boyden, *The History*, 401.

¹⁴¹ Mozart, *A Treatise*, 74 and Geminiani, *The Art of Playing*, example VIII, 4.

¹⁴² Boyden, *The History*, 400-402.

¹⁴³ George Grove, Eric Blom, and Denis Stevens, *Grove's Dictionary of Music and Musicians*, 5th Ed., (New York: London: St. Martin's Press; Macmillan, 1954), 750.

¹⁴⁴ Stowell, *Violin Technique*, 11.

¹⁴⁵ Joseph-Barnabé Saint-Sévin L'Abbé, *Principes du Violon* (Paris: [1761]; Genève: Minkoff Reprint, 1976), 1.

‘mixed position’ while the Italian School clearly delineated each position separately. Galeazzi claimed that “each school of violin playing had its own preferred type of bow and the best orchestras were those in which all the violinists were trained in the same school.”¹⁴⁶

Unique performance styles were also associated with certain orchestras as was the case with the Mannheim Orchestra under the guidance of pedagogue-violinists Johann Stamitz (1717 - 1757) and then Christian Cannabich (1731 - 1798). The Mannheim Orchestra was famous for its precision of attack and dynamic nuance. Elements of this school are likely to have been absorbed by London musicians through orchestral leader Cramer who was a former member of the Mannheim orchestra and a student of Stamitz and Cannabich. According to Burney, Cramer's playing was lauded for the “fire, tone, and certainty” of his solo playing.¹⁴⁷ He is also famously attributed with the design of the Cramer bow and the development of *sautillé* stroke: “Cramer in London was the first to introduce a new, more attractive manner of playing into his concertos. Half, even whole pages full of rolling passagework were played staccato. Whereas formerly one played these fast notes with the end of the bow, now one used the middle of the bow. Thereby they were made more separate, rounder, in a word, more beautiful.”¹⁴⁸ Pinto performed a concerto by Cramer (almost certainly Wilhelm Cramer's). In addition to the composition demanding certain techniques from Pinto, it is possible that Cramer listened to Pinto and provided feedback on the concerto's stylistic attributes. Certainly, Pinto had contact with Cramer, as he performed concertos with orchestras led by Cramer on at least two occasions.¹⁴⁹ He also performed at least once with Cramer's son and student Franz Cramer in a chamber group.¹⁵⁰

Pinto performed with another great Mannheim violinist, Ferdinand Fränzl, whom Wolfgang Amadeus Mozart admired greatly. Brown argues that Fränzl, like many other Mannheim violinists, repudiated Cramer's new *sautillé* stroke in favour of the broader, more sustained style.¹⁵¹ Certainly, based on my own experience in the music world, it is reasonable to assume that some players would have held on strongly to bowing traditions passed on to them by their teachers. When Pinto

¹⁴⁶ Angelo Frascarelli, "Elementi teorico-pratici di musica by Francesco Galeazzi: an annotated English translation and study of volume I" (D.M.A thesis, University of Rochester, 1968), 285, <http://hdl.handle.net/1802/7697>

¹⁴⁷ *Grove Music Online*, s.v. "Cramer" by Simon McVeigh et al, accessed January 15, 2016, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/44589pg1>;

¹⁴⁸ Ibid; Friedrich Rochlitz, ed., "Ueber die heutige verworrene Strichbezeichnung," *Allgemeine Musikalische Zeitung* 6, no. 27 (1801-4), 730.

¹⁴⁹ McVeigh, Calendar. Pinto performed concertos with Cramer leading the band on April 25, 1799 and May 24, 1799 at the Kings Theatre Rooms.

¹⁵⁰ Ibid. Salomon, Pinto and Franz Cramer performed a Gyrowetz concertante for two violins and viola on March 19, 1798 at the King's Theatre Rooms.

¹⁵¹ Fränzl taught Franz Eck who is thought to have fostered Spohr's notorious dislike of spring bowings. Brown discusses the reasons Fränzl may have rejected the *sautillé* bowing in more detail in *Performing Practice*, 275. From my experience however, the greatest performers never rule out an articulation that expands their creative choices.

performed with Fränzl therefore, it is likely he performed with broader and more sustained bow strokes.

The confluence of great violinist-composers in London resulted in a British violin-teaching industry that included German, Italian and French nationalities. Even within these nationalities, styles would have varied dependent on influences and personal idiosyncrasies. Furthermore, where a student had a number of teachers, an amalgamation of styles was inevitable. Table 1 below lists significant violinist-composers resident for a sustained period in London, their nationalities and teacher lineages with their known students.¹⁵²

¹⁵² Within the word limit of this thesis I have not included a discussion of performance styles belonging to Giornovich or Barthélemon as I judged these to be of lesser relevance to Pinto.

Table 1 - Teachers with their Schools (by nationality) and lineage and their significant students in London.

Teacher	Nationality/lineage	Students
Felice Giardini (1716 - 1796)	Italian/Somis	Master Barron
		William Dance (1755 - 1840)
		Charles Ashley (1769 - 1818)
François-Hippolyte Barthélemon (1741 - 1808)	Spanish and French/unknown	Nicholas Mori (1796 - 1839)
		George Bridgetower (1778 - 1860)
		Giovanni Giornovich
		Charles Ashley (1770 - 1818)
Johann Peter Salomon	German/Benda	George Frederick Pinto
		John Field
		Richard Cudmore (1787 - 1840)
		John Hindmarsh (1755 - 1820)
Wilhelm Cramer	Mannheim/Stamitz, Cannabich	Franz Cramer (1772 - 1848)
		Henry Smart (1778 - 1823)
		Karl Weichsel (1764 - 1830)
Giovanni Giornovich (1747 - 1804)	Italian/possibly Lolli	Mr Taylor
		Franz Clement (1772 - 1848)
Giovanni Battista Viotti	Italian/Somis,Pugnani	Pierre Rode
		Paul Alday (1763 - 1835)
		Phillipe Libon (1775 - 1838)
		Nicholas Mori (after Barthélemon)
		Arthur Betts (1780 - 1847)
George Frederick Pinto	British/Salomon	Nicholas Mori ¹⁵³

The teaching and performing styles of this eminent group of virtuoso violinists would not, of course, have been identical. As influenced by their training, their physiques and equipment and the requirements of the repertoire, each musician would have used varying techniques and interpreted notation differently. When Pinto performed the Cramer Concerto it is likely that he used off-the-

¹⁵³ *Morning Chronicle*, March 10, 1804. The advertisement reads “Concerto Violin, Master Mori - pupil of Mr. Pinto, only seven years of age (being his first public performance) - Viotti”. The performance is at the Kings Theatre, Haymarket for the benefit of the New Musical Fund.

string bowings, precision of attack and dynamic nuance. When he performed the Viotti, Rode and Kreutzer Concertos, he is likely to have employed upper-half martelé strokes and to have strived for a deep and singing *cantabile* as described in *Méthode du Violon* and *The Art of the Violin*. But in an environment where experimentation was rife, where performers were still composers and improvisers, and where the musicians in question were of the highest intelligence and capability, one can only imagine how these forces of creativity were amalgamated in Pinto's playing. In the words of Richard Taruskin "Really talented performers are always curious, and curious performers will always find what they need in the sources and theorists...It is not the elimination of personal choice from performance [achieved by following the 'rules' to the letter and to the exclusion of all else thus clearing away accretions] that real artists desire, but its improvement and refreshment."¹⁵⁴ The best musicians find their own style when they perform, solving problems creatively and with their own unique individuality.

Pinto and the London Pianoforte School

Salomon's reference to Pinto as the "the English Mozart" gives us some intimation of how Pinto was viewed during his lifetime.¹⁵⁵ From a compositional perspective, in his article "Beethoven and the London Pianoforte School," Ringer referred to Pinto as English Music's "most daring representative."¹⁵⁶ Ringer used the term 'the London Pianoforte School' to refer to an English piano compositional style that had grown in the unique international environment of London. Apart from Pinto, its members were all English by cultural adaptation including the Irishman John Field who was also a violin student of Salomon's, the Bohemian Jan Dussek, and the Italian Muzio Clementi. Ringer went on to argue quite convincingly that in his search for new creative and artistic models Beethoven had been influenced by the London Pianoforte School's compositional outputs.¹⁵⁷ Ringer asserted that Pinto, in particular, foreshadowed future pianistic styles and techniques. He compared Pinto's use of left-hand octaves and right hand running triplet semiquavers with tenuto repeated notes under a slur, in his Op.2, No.3 piano sonata slow movement (bars 37-42), with early Chopin.¹⁵⁸ Ringer made further comparisons between Beethoven's Op. 110 Piano Sonata and Pinto's Op. 3, No. 1 Piano Sonata that share textural, melodic and harmonic similarities.¹⁵⁹ Temperley also found a fascinating similarity between a theme in Beethoven's Waldstein Sonata and Pinto's Violin Duet,

¹⁵⁴ Richard Taruskin, 'The pastness of the present and the presence of the past,' [Ch. 6] in *Authenticity and Early Music: a Symposium* (Nicholas Kenyon, ed. Oxford: Oxford University Press, 1988), 203-206.

¹⁵⁵ Temperley, "Pinto," 1965, 265-270.

¹⁵⁶ Ringer, "Pianoforte School," 742-758.

¹⁵⁷ *Ibid.*

¹⁵⁸ *Ibid.*, 755.

¹⁵⁹ *Ibid.*, 756.

Op. 5, No 3.¹⁶⁰

Following on from Alexander Ringer, Nicholas Temperley also adopted the term 'the London Pianoforte School' as the title for the 20-volume *London Pianoforte School* facsimile series published by Garland that made available the most significant solo piano music composed and published in London from 1766 - 1880 as judged by Temperley.¹⁶¹ Where Ringer focussed primarily on compositional style during the *fin-de-siècle*, Temperley extended the notion backwards and forwards in time, applying it not only to the complete piano works of Pinto but also to composers such as Sterndale Bennett, Cramer, Mendelssohn and Hummel. In choosing works for the series, Temperley emphasised geographic location rather than composers' nation of birth, including music that owed its form, timing and very existence to the demands of London musicians and audiences. At least fifty percent of the music in the Garland publication was composed by musicians born on the continent, for an audience who was not necessarily British by birth.¹⁶²

Pinto's works for violin and violin genres

Building upon Temperley's concept of a 'London Pianoforte School,' I shall now reflect briefly upon whether the criteria applied for the inclusion of piano works in 'the London Pianoforte School' could be applied to significant violin works written and published in London.

A glance at Pinto's entire output gives a sense of violin genres that were popular in London during the period in question. Pinto wrote four Sonatas for pianoforte with obligato violin, three very early and simple pedagogical one-movement duets and six full-length violin duets. He also wrote a violin concerto that has unfortunately been lost. Three of the pianoforte and violin sonatas display romantic qualities in Pinto's use of harmony, form and texture. The fourth pianoforte and violin sonata was incomplete and was unsuccessfully realised by Samuel Wesley. The full-length duets for the most part are classically conceived but also contain occasional flashes of Pinto's more prophetic compositional characteristics. Throughout the violin repertoire, third movements are rustic and dance-like.

The repertoire including violin in the Stationer's Hall records between 1796 and 1806 includes a large quantity of violin concertos, keyboard sonatas with obligato accompaniment (for either violin or flute and/or bass), duets and chamber music of varying combinations.¹⁶³ In general, concertos were the chosen vehicle for the virtuoso violinist and belonged in the domain of the professional

¹⁶⁰ Nicholas Temperley, "Master Pinto," *The Musical Times* 106, no. 1469 (Jul., 1965), 524, doi: 10.2307/950211.

¹⁶¹ Temperley, *The London Pianoforte School*.

¹⁶² Ibid.

¹⁶³ Tyson, Hawes, Trummel and Kassler, *Music Entries*.

musician. The accompanied keyboard sonata was largely directed at the amateur market, as the frequently optional accompanying instruments doubled either the left or right hand of the keyboard and were consequently of relative simplicity. Pinto's keyboard and violin sonatas are in the accompanied keyboard genre but exhibit a more fully integrated texture in keeping with Beethoven and Mozart's later piano and violin sonatas.¹⁶⁴

Violin/cello and two violin duets were also a common genre at the time, written for both the amateur and professional markets.¹⁶⁵ Duets were performed in house concerts but also in professional contexts, as evidenced by the nine performances of Viotti duets by Viotti and Salomon between 1793 and 1797 in venues such as the Hanover Square rooms and the King's Theatre.¹⁶⁶ Pinto's duets are divided into three sets. The first set has several unusual features. Published by Wheatstone and Co., they are titled '*Three Classical Duetts, for Two Violins, The Fingering & Bowing Carefully Marked and Easy Passages introduced Calculated to Bring the Pupil Acquainted with the Use in the Half & Whole Steps. Humbly Dedicated To his Royal Highness the Prince of Wales, By the Editor G. F. Pinto.*' Seemingly intended as pedagogical text, the editorial detail is highly unusual and includes down and up-bow markings and fingerings. Although the music is elementary, both the bowing and the fingerings are revealing about Pinto's performance practice. The two later sets have much in common with the passagework, technical demands and harmonic language of the Mozart, Viotti and Pleyel duets.

The genres composed by Pinto are representative of works written by other composers in London for London audiences and publishers. There are concertos, accompanied sonatas and chamber music of a variety of combinations written by violinist-composers including Salomon, Janiewicz, Giornovich, Viotti, Giardini, Cramer, Barthémelon and Thomas Pinto. While some works by little-known composers of this era have recently been recorded, there are still many works that warrant further investigation and a public airing.¹⁶⁷

Pinto was born during an era of new power and wealth in London, at a time when a thriving concert life was supported by the aristocracy, the middle class and commercial enterprise. Piano, violin and

¹⁶⁴ *Grove Music Online*, s.v. "Accompanied Keyboard Music" by Michelle Fillion, accessed May 16, 2016, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/00109>.

¹⁶⁵ McVeigh, "Viotti and London Violinists," 100.

¹⁶⁶ *Ibid*, 117 & 118.

¹⁶⁷ For example, Lamotte's concerto was recorded by violinist Mirijam Contzen with the Bayerische Kammerphilharmonie and conductor Reinhard Goebel for Oehms Classics, OC753.

bow manufacturing underwent fundamental changes in the eighteenth and early nineteenth centuries and their construction and design were significant industries in London. There was also a healthy demand among amateurs and professional musicians for music performance publications.

Born into a family of entertainers and musicians, Pinto is likely to have been educated in his early years by his step-grandmother Charlotte Brent as well as his mother Julia. His first performance as a prodigy violinist of a Giornovich concerto at the age of nine was the precursor to his career as a violinist-composer. Pinto was an excellent pianist, but during and immediately after his death his fame was based primarily on his virtuoso violin playing.

In London, Pinto was exposed to a range of performance styles both through the repertoire he performed and also through his participation in orchestras and concerts and by exposure to other performers. In addition to works that he composed, Pinto primarily performed concertos and chamber music by internationally known violinist-composer contemporaries who made telling contributions to music performance, pedagogy and composition. Salomon as entrepreneur, teacher and violinist-composer was a major influence.

Both Salomon and Benda's performance styles appear to have displayed qualities of subtlety, sincerity and integrity. Other notable performance styles present in London that may have influenced Pinto's performance style included the Mannheim School that was famous for its precision of attack and dynamic nuance. The Mannheim School was represented in London by Wilhelm Cramer who was known for his off-the-string bowing and to a lesser extent Ferdinand Fränzl who is thought to have rejected Cramer's off-the-string bowing. The stylistic attributes of the Modern French (or Viotti) Schools were highly influential throughout Europe and Britain and included sustained tone, broad and martelé strokes and singing legato. Pinto is likely to have absorbed elements of these styles but like most truly creative musicians will have developed his own individual style and approach.

Violinists and composers living in London produced a substantial body of repertoire for violin that was the result of a synergy between performers, bow makers, instrument makers, publishers, audiences, the aristocracy and amateur music makers. Violin genres used by Pinto and other composers in London included the concerto, keyboard sonatas with obligato accompaniment with fully integrated lines and a range of chamber music including duets, trios, string quartets and quintets.

I recommend that future researchers bring together items of violin repertoire that represent the body of violin music composed in London at this time which may constitute a London Violin School

using much of the same criteria as Ringer and Temperley. There are concertos of interest (Viotti wrote ten in London for example), accompanied keyboard sonatas by Giardini, duets by Salomon and chamber music by Gyrowetz. These are the result of the unique synergy between composers, performers, teachers, audiences, instrument and bow makers and publishers living in London at the time. Some other obvious candidates for inclusion in such a school are Pinto, Lamotte, Barthélemon, Janiewicz and Cramer.

Chapter 3 - Eighteenth and Nineteenth Century Theories of Musical Expression and their Application to the Development of a New Edition and an Interpretation of Pinto's Duet in G major

Performers of Pinto's era were expected to identify a work's characters as an essential first step in making interpretive choices. This chapter provides a brief overview of eighteenth and nineteenth century theories of musical expression and identifies their place in violin treatises. The treatises articulate a framework from which I examine the duet's compositional elements to construct a character graph.

Theories of Musical Expression

*"The intention of Music is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions."*¹⁶⁸

Francesco Geminiani

In *The Art of Violin Playing* Geminiani eloquently expresses a fundamental principle present in violin treatises between 1750 and 1850. It is based on

<http://www.britannica.com/EBchecked/topic/7484/aesthetics> aesthetic theories relating to musical expression that were afforded the umbrella title *Affektenlehre* (the doctrine of affections) in the 20th century by German musicologists Hermann Kretzschmar, Harry Goldschmidt and Arnold Schering.¹⁶⁹

These theories of musical expression derive from Greek and Latin concepts of oration and rhetoric. As recounted by writers such as Cicero and Aristotle, orators of the ancient world employed modes of rhetoric and oratory to manipulate audiences' emotions.¹⁷⁰ Similarly, composers of vocal music from the late sixteenth century sought to represent emotions such as sadness or love evoked by texts, in order to move audiences. This expressive device also made its way into instrumental music.

¹⁶⁸ Geminiani, *The Art of Playing*, 1.

¹⁶⁹ *Grove Music Online*, s.v. "Doctrine of Affections" Judith Nagley and Bujić Bojan, accessed October 13, 2014, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/opr/t114/e94>.

¹⁷⁰ *Grove Music Online*, s.v. "Theory of the Affects" by George J. Buelow, accessed October 13, 2014, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/00253>.

Just as oratorical discourse had organisational rules, clear prescriptions for building a musical composition also developed in the seventeenth and eighteenth centuries. Composers and theorists such as Johann David Heinichen (1683 - 1729) and Johann Mattheson (1681 - 1764) devoted large portions of their treatises to describing and categorizing the affective connotations of keys, scales, dance movements, rhythms, instruments, forms and styles as well as types of affect.¹⁷¹ They also advocated that single compositions, movements or sections of longer works should express single affects, a concept Buelow viewed as a possible response to the age of rationalism and a desire to impose order on emotional responses.¹⁷² The classical era however was characterised by a more flexible approach, allowing for the “possibility of continuous dynamic flux and transition of sentiment.”¹⁷³

According to Leopold Mozart, the performer’s role was to identify the composer’s intended affect(s) and to perform it appropriately: “Every care must be taken to find and to render the affect which the composer wished to have brought out: and as sadness often alternates with joy, each must be carefully depicted according to its kind...”¹⁷⁴

Baillot defined affect (or, in the English translation, character) as the general colour “given to the expression of the composition. It is chosen by the composer to bring out his intention in a way that will seize the soul of the listener by making him feel the sentiment that the composer wanted to portray.”¹⁷⁵ He divided character into four principal categories: 1) Simple: Naïve 2) Passionate: Dramatic 3) Vague: Undecided and 4) Calm: Religious.¹⁷⁶ These categories were intended to align with four stages in life - childhood, youth, adulthood and old age; the seasons - spring, summer, autumn and winter and the progression of the human soul. The four characters were then determined by other, more nuanced characters which Baillot titled *accents* as shown in Table 2 below.

¹⁷¹ Ibid.

¹⁷² However this was not always the case as evidenced by Quantz who referred to “constant, alternating passions” in Quantz, *On Playing The Flute*, 125; *Grove Music Online*, s.v. “Theory” by Buelow.

¹⁷³ Claude V. Palisca, *Baroque Music* (Englewood Cliffs N. J: Prentice-Hall History of Music Series, 1968), 4.

¹⁷⁴ Mozart, *A Treatise*, 218.

¹⁷⁵ Baillot, *The Art of the Violin*, 351.

¹⁷⁶ Ibid, 355.

Table 2 - Principal accents within each character, from Baillot's *L'Art du Violin*.¹⁷⁷

MUSICAL CHARACTER: THE ACCENT THAT DETERMINES IT		35
Table of the Principal Accents That Comprise Musical Character		
Accents:		Corresponding Indications:
FIRST CHARACTER		
SIMPLE	NAIVE	
1. Simple 2. Pastoral 3. Rural 4. Rustic 5. Country-like 6. Merry 7. Lively and light 8. Singing and graceful 9. Tender and affectionate	Naive Nuances of a naive character	Semplice. . . Smorfioso Pastorale Pastorale Rustico Pastorale Allegro, Gaïo, Scherzo Vivace, Leggiere Dolce, Grazioso Tendre, Affettuoso
SECOND CHARACTER		
VAGUE	UNDECIDED	
10. Vague 11. Animated 12. Agitated 13. Holding back	Undecided Plaintive	Fantastico, Capricioso Mosso, Vivace, Briosio, Spiritoso Agitato, Flebile Ritenuto, Rallentando
THIRD CHARACTER		
PASSIONATE	DRAMATIC	
14. Passionate 15. With melancholy 16. With sadness 17. Moving 18. With sorrow 19. Veiled, Concentrated 20. Brilliant 21. Energetic 22. Violent 23. Dramatic 24. Martial 25. Resolute, Proud 26. Noble, Grandiose		Appassionato, Furioso, Disperato Malinconico Mesto Espressivo, Con intimissimo sentimento Con dolore Con sordini, Sotto voce, Che a pena si sente Brillante Energico Stiracchiato Drammatico Militare, Tempo di marcia Risoluto, Imperioso Nobile, Grandioso
FOURTH CHARACTER		
CALM	RELIGIOUS	
27. Calm 28. Majestic 29. Religious 30. Enthusiastic, Sublime	Tranquil	Moderato, Tranquillo Maestoso, Grande Religioso Con fuoco

¹⁷⁷ Baillot, *The Art of the Violin*, 355.

As a further aid in identifying character, Baillot also compiled a list of character determinants: “tempo, key, the nature of the melody, the nature of the harmony or types of accompaniment, timbre, degree of intensity or tone and finally by the accent.”¹⁷⁸, amongst others, similarly described compositional features that indicated the dominant sentiment of a piece, including mode, the size of intervals between notes, rhythm and tempo.¹⁷⁹

As the first step in developing my edition and interpretation of Pinto’s duet, I listed relevant character determinants drawn from Baillot and Quantz in Table 3 below. I then researched the character implications for all determinants in primary and secondary sources and included the character connotations of each compositional device also in Table 3.

¹⁷⁸ Ibid, 351.

¹⁷⁹ Quantz, *On Playing the Flute*, 127.

Table 3 – Identification of character determinants drawn primarily from Baillot and Quantz for Movements I, II and III of Pinto's *Duet in G major* - Movement I

Character Determinants	Compositional features	Historical implications
Tempo and time signature	C time signature. (Allegro moderato?) Fastest note value demi-semiquaver ornaments. Extensive semiquaver passagework. Rate of harmonic change sometimes varies between every crotchet or minim or occasionally the whole bar.	Lively and rousing with an emphatic quality. ¹⁸⁰ Orientation to a faster tempo but limited by mordents on semiquavers and demi-semiquavers. Indicates a relatively fast crotchet tempo.
Key (s)	G major. D major. Bb flat major. C minor. G minor. C major.	Rustic, tender, gentle. ¹⁸¹ The key of triumph, of war-cries and victory rejoicing, cheerful, brilliant. ¹⁸² Cheerful love, hope, tender, sweet. ¹⁸³ Unhappy love, tragic. ¹⁸⁴ Discontent, uneasiness, agitation, despair. ¹⁸⁵ Pure, grandiose, serious, majestic. ¹⁸⁶
The nature of the	Obvious breaks and pauses in melody, remaining voices	"Galant Style" - free style associated with chamber music, dissonance need not be

¹⁸⁰ Ratner, *Classic Music*, 68.

¹⁸¹ Christian Friedrich Daniel Schubart, *Ideen zu einer Asthetik der Tonkunst*, c. 1784, trans. Steblin in *Key Characteristics*, 270.

¹⁸² Ibid, 239.

¹⁸³ Ibid, 288 and from Francesco Galeazzi, *Elementi teorico-practici de musica*, 1796 trans. Steblin in *Key Characteristics*, 288.

¹⁸⁴ Ibid, 230.

¹⁸⁵ Ibid, 274.

¹⁸⁶ Galeazzi, *Elementi*, trans. Steblin in *Key Characteristics*, 227.

melody	<p>simply serve to accompany. Rapid passages including repetitions and sequences. Dotted Rhythms.</p> <p>Driving rhythms, fuller texture, minor mode harmonies, chromaticism, sharp dissonances, impassioned style of declaration. Some use of snap <i>acciaccaturas</i>. Scales mixed with large leaps.</p>	<p>prepared.¹⁸⁷ “Brilliant Style” - virtuosic display, intense feeling.¹⁸⁸ “The March” - dance and ceremonial connotations, ballet, parade ground and battlefields, bold authority.¹⁸⁹</p> <p>“Storm and Stress Style” - subjective and intense personal feelings.¹⁹⁰</p> <p>Rustic and folk dance connotations, imitating bagpipe ornamentation. Virtuosic runs and wider intervals provide a point of accentuation and drama in the phrase.</p>
Rhythm and types of accompaniment	<p>Triplet melody with mostly simple crotchet accompaniment. Dotted rhythms. Drones, pedal points and sustained double stops.</p>	<p>Transparent and simple texture has implications of innocence and pastoralism. March Music common in French Music after the Revolution. Drones imply pastoral style. Pedal points build tension.¹⁹¹</p>
Intervals	<p>Frequent use of broken chords including rising and falling 3rds. Conjunct intervals, perfect 5ths, minor 6ths.</p>	<p>Minor 3rds ascending - sad, descending – calm, moderately cheerful. Major 3rds ascending – joyful, descending – pathetic.¹⁹² Conjunct intervals - pleasant, ingratiating sentiments.¹⁹³ Perfect 5ths ascending – happy, courageous. Descending – content, soothing.¹⁹⁴ Minor 6ths - imploring.¹⁹⁵</p>

¹⁸⁷ Ratner, *Classic Music*, 23.

¹⁸⁸ Ibid, 19.

¹⁸⁹ Ibid, 16

¹⁹⁰ Ibid, 21.

¹⁹¹ Ibid.

¹⁹² Kirnberger, *The Art of Strict Musical Composition*, 373.

¹⁹³ Heinrich Koch, *Musikalisches Lexikon* (Frankfurt am Main: August Hermann der Jüngere, 1802), 896- 897, <http://ks.imsip.info/files/imglnks/usimg/e/e5/IMSLP67611-PMLP136555-KochMusikalischesLexikon1802.pdf>

	Frequents use of semitones in accented <i>appoggiaturas</i> .	Creates dissonance and conflict and a drive towards resolution.
The Nature of the Harmony	Steady harmonic rate. Frequent use of tonic, dominant, dominant sevenths and 6-4 5-3 suspensions. Unusual modulation to Bb major and jarring chromaticism in semiquavers.	Steady rate of harmonic change implies faster tempo. Frequent use of dominant seventh demands resolution and creates forward momentum and tension. Tonic and dominant symbols of pastoral simplicity. ¹⁹⁶ The chromatic semiquavers create conflict.
Timbre, intensity and tone	Mostly homophonic like most duets of the era. Register spans three octaves. Double-stop pedal points. Driving semiquaver passages.	Timbral simplicity has pastoral implications and contrasts with the dissonance of <i>appoggiaturas</i> . The use of double stops creates richness and sonority and introduces a third voice. Brilliant and driving semiquavers create high intensity and chromatic jarring.
Accent	Simple: naïve. Dramatic: impassioned.	Gentler accentuation, slower tempo, softer dynamics. Stronger accentuation, faster tempo, extreme dynamics.

¹⁹⁴ Kirnberger, *The Art of Strict Musical Composition*, 373.

¹⁹⁵ Ibid.

¹⁹⁶ Wilfrid Mellers, *The Sonata Principle* (London: Barrie and Jenkins, 1973), 65.

Table 4 - Identification of character determinants - Movement II

Tempo	Andante. 3/4.	Moving, walking, pace midway between fast and slow. Calm, quiet and contentment. ¹⁹⁷ Gentle and noble. ¹⁹⁸
Key	D major. A major. E minor.	Uplifting. ¹⁹⁹ Declaration of innocent love. ²⁰⁰ Naive, womanly, lament without grumbling, sighs accompanied by few tears. ²⁰¹
The Nature of the Harmony	I, IV, Dominant and diminished sevenths. Modulations to A major and e minor. Rate of harmonic change largely on the minim and then crotchet of each bar, sometimes the harmony is sustained throughout the whole bar.	Harmony moves slowly in blocks creating calm and meditative opening. Use of accented <i>appoggiaturas</i> creates yearning and the need for resolution.
Intervals	Several Minor thirds, conjunct intervals, octave leaps, 4ths and 6ths.	Descending minor 3rds - calm. Perfect 4th - happy. Major 6ths - imploring, intense. Octaves - courageous. ²⁰²
Types of accompaniment	Sustained minims, crotchet and quaver accompaniment with occasional semiquavers.	The slow movement of block chords create a sense of calm, reverence and provides contrast with the beauty of the melody. The moving quavers create forward momentum

¹⁹⁷ Koch, *Lexicon*, 890.¹⁹⁸ Kirnberger, *The Art of Strict Musical Composition*, 400.¹⁹⁹ Carl Ludwig Junker, *Tonkunst*, 1777 trans. in Steblin, *Key Characteristics*, 239.²⁰⁰ Schubart, *Ideen*, C. 1784 trans. in Steblin, *Key Characteristics*, 282.²⁰¹ *Ibid*, 256.²⁰² Kirnberger, *The Art of Strict Musical Composition*, 373.

		and a more impassioned utterance.
Timbre, intensity and tone	Largely transparent timbre with the sonorous use of double stops. Sustained writing encourages purity of tone.	The transparency achieves delicate calm. Purity of tone creates religious and uplifted character. Double stops introduce third voice, depth to the texture.
Accent	Calm: religious.	Sustained tone, delicacy of colours, gentle accentuation and dynamics.

Table 5 - Identification of character determinants - Movement III

Tempo	Allegretto grazioso. 2/4.	Light, graceful and moderately fast in tempo. Lively and light, sometimes playful. ²⁰³
The Nature of the melody	Sextuplet runs and big leaps, repeated use of passing notes and accented <i>appoggiaturas</i> , spans just over three octaves and running semiquaver scales.	Based on the contredanse, which was intended to be gay, brilliant and well-articulated. ²⁰⁴ Classed as 'low' style - rustic and buoyant connotations. ²⁰⁵
The Nature of the Harmony	Uses consecutive perfect cadences, dominant sevenths, drones.	Momentum towards tonic creates brilliance and vigour.
Intervals	Perfect 4ths, minor 6ths, major 6ths, octaves, 10ths.	Perfect 4ths - happy. Minor 6ths - imploring. Major sixths - merry. Octaves - courageous. ²⁰⁶
Types of accompaniment	Mostly quavers and semiquaver with a few crotchets, some use of drones, <i>bariolage</i> and pedals, leaps in octaves and 10ths.	Playful and rustic. The lines are more independent than the previous movements, creating a playful and conversational aspect to the character.

²⁰³ Kirnberger, *The Art of Strict Musical Composition*, 400.

²⁰⁴ Jean-Jacques Rousseau, *Dictionnaire de Musique* (Paris, Chez la veuve Duchesne, 1768), [http://imslp.org/wiki/Dictionnaire_de_musique_\(Rousseau,_Jean-Jacques\)](http://imslp.org/wiki/Dictionnaire_de_musique_(Rousseau,_Jean-Jacques)), 121 and Ratner, *Classic Music*, 13-14.

²⁰⁵ See Ratner, *Classic Music*, 9 and Wye Allanbrook, *Rhythmic Gestures in Mozart* (Chicago: The University of Chicago Press, 1983), 55-66 for a detailed discussion of the affective qualities of the contredanse.

²⁰⁶ Kirnberger, *The Art of Strict Musical Composition*, 373.

Timbre	Open strings, alberti bass and <i>bariolage</i> creates resonance and warmth.	Rustic and virtuosic.
Accent	Simple; naïve.	Rustic connotations imply the energy of the country-dance. Demands the use of an energetic articulation.

The aspects of composition touched upon above are numerous and worthy of considerable research in their own right. Yet even a minimal perusal of these compositional devices at once illuminates how one could divide each movement into characters and how this can inform editorial and interpretive choices.

I have therefore concluded that the character structure for each movement is as follows:

Pinto Duet in G major: Styles and Affects

Movement I

Galant Style

- rustic, tender, gentle: b. 1-22
- spirited march: b. 23-26
- rustic, tender, gentle: b. 27 - 42
- brilliant style: b. 43 - 52
- rustic, tender, gentle: b. 53 - 58
- storm and stress style: b. 59 - 74
- rustic, tender, gentle: b. 75 - 96
- spirited march: b. 97 - 100
- rustic, tender, gentle: b. 101 -104
- spirited march: b. 105-108
- rustic, tender, gentle: b. 109 - 112
- brilliant style: b. 113 - 126

Movement II

Galant Style

- Sensibility style - tender, calm and devotional: b. 1 - 8
- declaration of love, lamenting: b. 9 - 16
- tender, calm and devotional: b. 17 - 25

Movement III

Galant Style

Contredanse style - rustic, cheerful and brilliant

Once the character structure was pinpointed, I completed a harmonic analysis noting key structure, cadence points and significant harmonic progressions. I then created graphs in Figures 8-10 for each movement in which I aligned key modulations and notable harmonic movement with the characters. These graphs constituted the starting point for editorial and interpretive choices to follow. In this

way, as directed by Spohr, my interpretive choices always proceeded from the “idea and spirit of the composition” in so far as could be ascertained from the written score.²⁰⁷

²⁰⁷ Spohr, *Spohr's Violin School*, 232.

Figure 5 - Movement I graph.

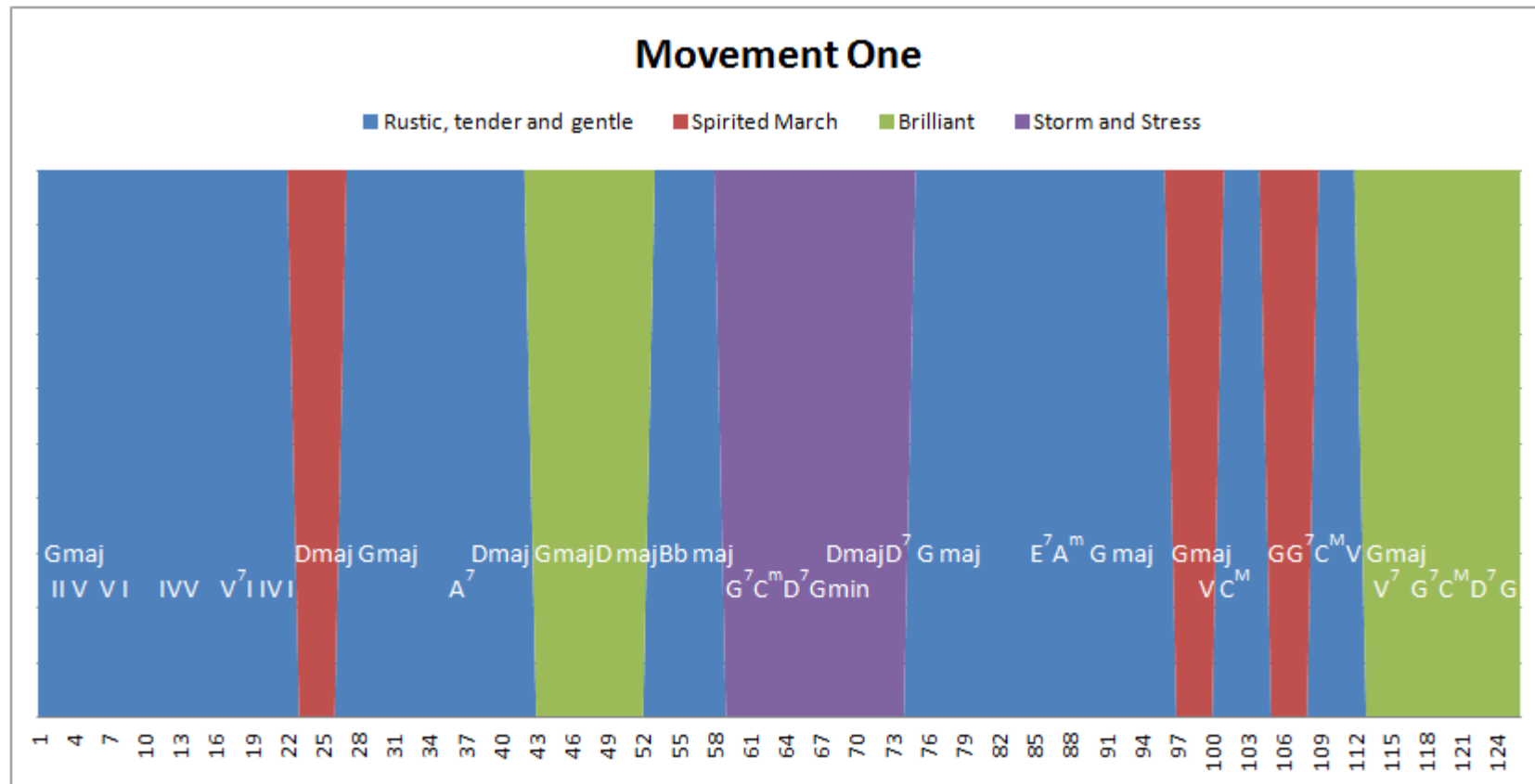


Figure 6 - Movement II graph.

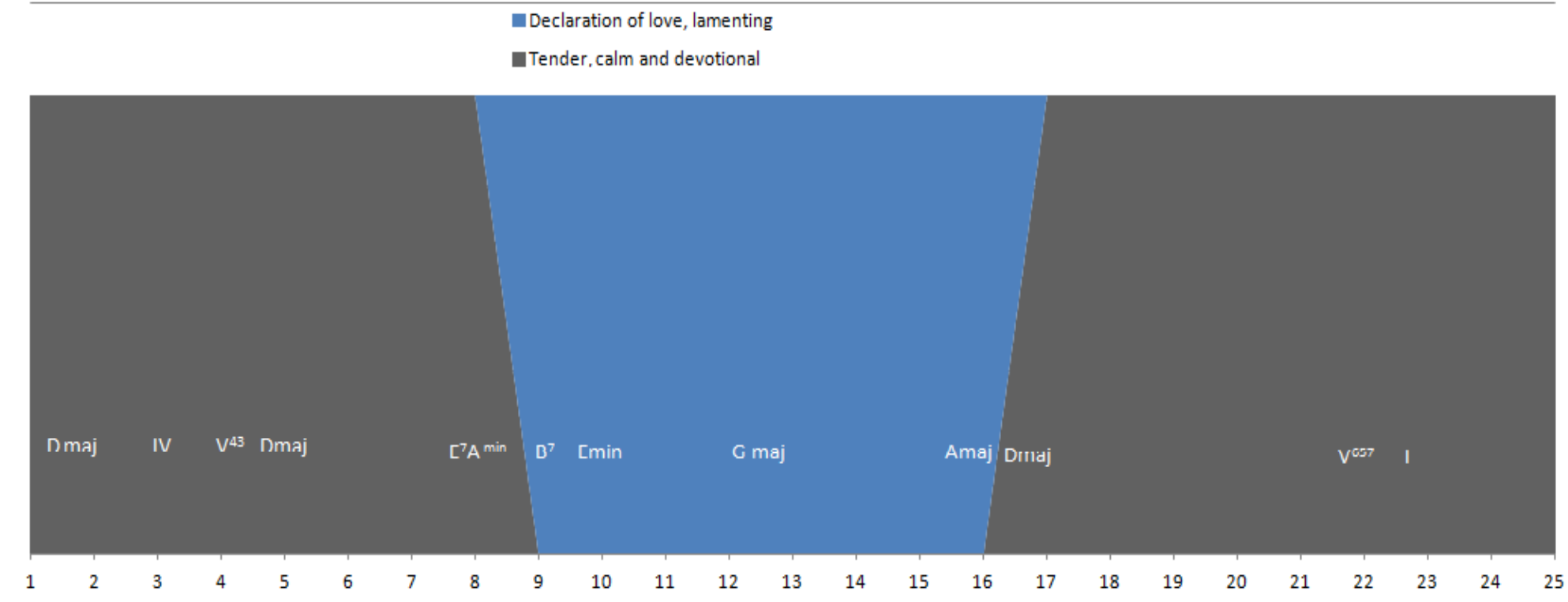
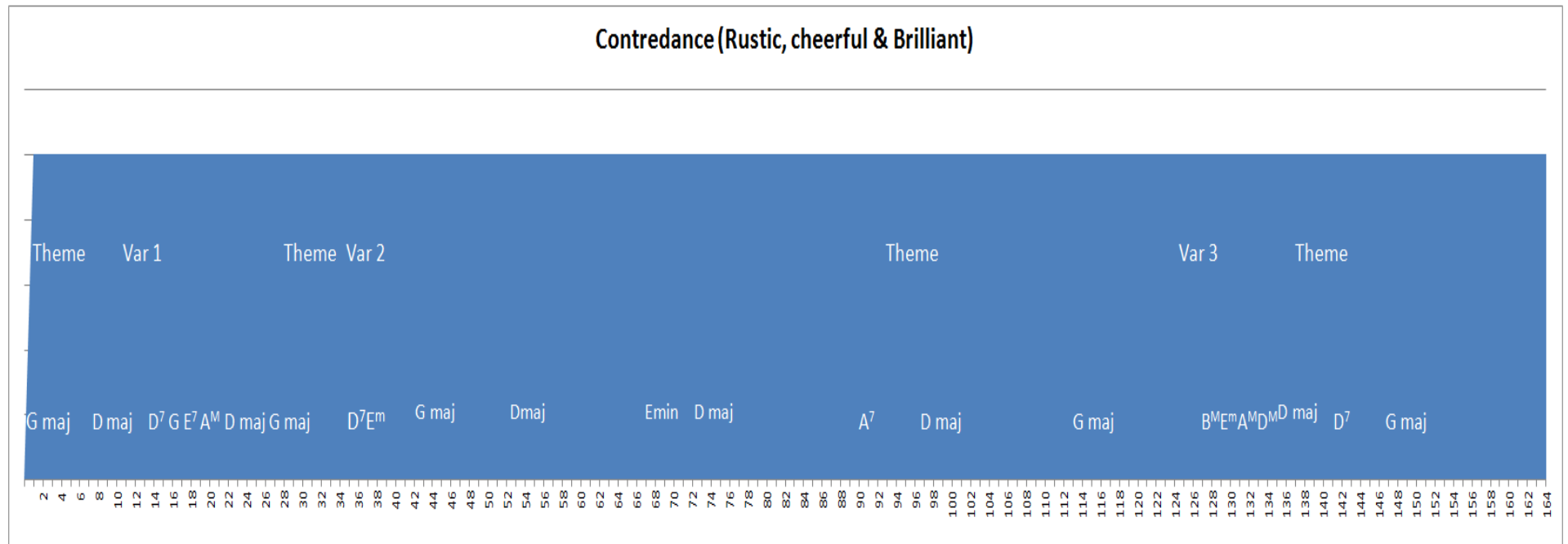


Figure 7 - Movement III graph.



The period-appropriate identification and mapping of where characters began and ended gave me, as a performer, a deeper engagement with the expressive function of the music and facilitated a clear differentiation between the characters inherent in Pinto's writing. Applying this approach to emotive intent in the manner articulated in the treatises promoted a sense of synergy between my related roles as performer, scholar, interpreter, editor and artistic conduit. Moreover, using graphs to align characters with keys, harmonic progressions and cadence points provided me with a precise visual tool that assisted in arriving at a unified approach to editorial and interpretative decisions.

Chapter 4 - Editing Pinto's Duet in G major

This chapter identifies editorial sources and outlines the policy and principles underpinning my new edition. Editorial issues are examined from an historical perspective followed by examples that illustrate my editorial principles.

Editorial sources and processes

Pinto's duet in G major is the first in a set of "*Three Duetts for Two Violins Obligato Concertanti, Composed & Dedicated to his tutor Mr Salomon*."²⁰⁸ According to the title page, the set was "*the last composition of the above Celebrated Violin Performer*." In the absence of an autograph, the only extant edition published by G. Walker c. 1806, provides the basis for my annotated edition. Original copies can be found in the British Library in London and the Koninklijke Bibliotheek in Holland. As was the custom of the day, it consists only in parts without a full score. Kings Music issued a reprint in 1999 that is available from a number of libraries but it contains no preface and gives no guidance as to the interpretation of Pinto's music.

As is the case with Pinto's set of *Three Duetts for Two Violins Obligato*, Op. 5, the Walker edition contains no dynamics nor metronome marks, minimal articulations and in one instance no tempo term.²⁰⁹ There are some obvious - and sometimes ambiguous - omissions of accidentals requiring the editor and performer to make decisions on harmonic and melodic content. For the performer, opportunities for ornamentation are found in the sometimes skeletal writing of the first and second movements and in the repeats. I identify these opportunities and provide examples of improvisation.

As a performer/editor, identifying the performance practice of a violinist formed almost purely by the London environment was a key element in developing my annotated edition. For information on such practices, I drew upon autographs and early editions by composers performed by Pinto including Mozart, Haydn, Salomon, Giornovich, Lamotte, Pleyel, Viotti and Rode. Treatises, newspapers and journal reviews also provided information on performance practice. I also surveyed fingerings, dynamics and articulation in Pinto's *Three Sonatas for Pianoforte with an Accompaniment for a Violin* and the *III Classical Duetts*. Unlike the Walker and Turnbull duets, these works contain performance directions including articulations, dynamics, tempo modifications and some fingerings.

²⁰⁸ George Frederick Pinto, *Three Duetts for Two Violins Obligato Concertanti* (London: G. Walker, c. 1810).

²⁰⁹ George Frederick Pinto, *Three Duetts for Two Violins Obligato*, Op. 5 (London: W. Turnbull, c. 1805).

Examples of the kinds of bowings and fingerings used in this era have also been passed on to me by a range of teachers throughout my education including Andre Hedges, Arkady Feldman, Nathan Gutman and David Takeno and also by musical collaborators.

I have prepared a score in which triplet and sextuplet markings have been added for easy recognition of rhythmic subdivisions. Where rests have been of incorrect value, these have been amended. Reflecting the diversity of bow strokes during Pinto's era, I have added dashed mixed slurs as editorial suggestions. Additional dynamics, turns, *tempo rubato*, *portamento*, bowings, a suggested tempo term and metronome marks are in brackets. Editorial breath marks that highlight rhetorical principles, articulations including dots, tenutos and wedges and historically informed fingerings have been added with the acknowledgement that these are the editor's suggestions in the editorial notes. The note values of small note ornaments have been retained but editorial suggestions have been made for their interpretation with the placement of notated *acciaccaturas* above the staff. Suggested embellishments for repeated sections and in the slow movement have been placed in additional staves and editorial notes have been provided.

Tempo

*"...the character of a piece of music depends to a great extent on its tempo."*²¹⁰

Pierre Baillot

Editorial decisions from my perspective as a performer are largely based on the tempo of a work, as tempo creates character that in turn drives choice of articulation, ornamentation, embellishments and dynamics. In tempo, as in other matters, there is a degree of creativity for the performer. As John Holden wrote in 1770: "it must be acknowledged that the absolute time which ought to be allowed to different pieces, is the most underdetermined matter, that we meet with, in the whole science of music. There is one insuperable difficulty, which frustrates all attempts towards regulating this particular, viz. the different humours and tastes of different persons; which are so various, that one person shall think a tune much too quick, for the intended expressions, while another thinks it not quick enough."²¹¹ Nevertheless, there are parameters to which the performer can look to make a tempo decision in a historically informed way.

According to Brown, "during the Classical period and the early part of the Romantic period, the determination of tempo was widely acknowledged to depend on a subtle balance and relationship

²¹⁰ Baillot, *The Art of the Violin*, 351.

²¹¹ John Holden, *An Essay Towards a Rational System of Music* (Glasgow: Robert Urie for the Author, 1770), part I, 36, accessed January 28, 2016, <http://petrucci.mus.auth.gr/imglnks/usimg/e/e2/IMSLP73228-PMLP146702->

between a number of basic factors. The most important of these were:

1. metre
2. tempo term
3. note values employed in the piece
4. quantity of fast notes that it contained
5. types of figuration in which these notes were used

Additional influences might include such things as the character of the piece and the genre to which it belonged, the harmonic movement, or any close relationship to a specific dance type.”²¹²

Unusually for Pinto, no tempo term is given in the first movement of the Duet. Therefore, one of my first editorial tasks was to deduce a tempo and then allocate a tempo term and a metronome mark. I began with an overview of all Pinto’s works for violin, which revealed that there were only two movements that did not contain a tempo term: the movement in question and the last movement of duet III (from the Dr Faulkner duets). Interestingly, both of these movements contain both triplet and sextuplet rhythms, which are alternated with straight quadruple and duple rhythms.

These rhythmic relationships do not always sit easily and in performance the switch from duplet to triplet will sometimes result in a change of tempo. This seems to indicate a flexible approach to tempo due to the contrasting characters of these rhythmic figures and perhaps Pinto had trouble deciding upon a tempo term as a result.

A survey of tempi terminology used by Pinto in other first movements is summarised in Table 6 below:

Table 6 - Summary of first movement tempo terms.

<i>Allegro</i>	Duet I - Dr. Faulkner Duets
<i>Allegro Moderato</i>	Duet II - <i>Classical Duetts</i> Duet II - Dr. Faulkner Duets Duet II - Salomon Duets
<i>Moderato</i>	Duet 1 & II, <i>Classical Duetts</i>
<i>Allegro Moderato con Espressione</i>	Duet III - Dr. Faulkner Duets Keyboard and Violin Sonatas I & II
<i>Allegro con Vivacita e con Espressione</i>	Duet III - Salomon Duets
<i>Allegro moderato con Espressione con spirit</i>	Keyboard and Violin Sonata III

²¹² Brown, *Performing Practice*, 290.

As can be seen above, Pinto used either *Allegro* or *Moderato* for first movements and sometimes both. According to Brown, *Moderato* and *Allegro Moderato* were “particularly cultivated and often found for the opening movements of concertos” by string players associated with the Viotti String School of playing.²¹³ As far as we know, Pinto did not belong to the Viotti School but he did perform Viotti thus would have been aware of Viotti’s compositional and stylistic practices.

Pinto may have deliberately omitted the tempo term, expecting the performer to have “a correct feeling for the natural tempo of every metre, or for what is called *tempo giusto*.”²¹⁴ According to Leopold Mozart, types of metre were sometimes considered “sufficient to show in some degree the natural difference between a slow and a quick melody.” Writers in England however wrote that character was governed by “the musical content and the tempo terms.”²¹⁵ In my opinion, adding a tempo term is warranted, especially as there are other omissions and errors in the duet that may suggest Pinto overlooked this indication.

The varying characters identified in Chapter 3 influenced my decisions on tempi. For example, the pastoral, tender, gentle character required a slower tempo than the storm and stress character. Observation of the C metre and the fastest note values employed also informed my decision-making. Türk for example regarded 4/4 (notated as C) that contained shorter note values (such as semiquavers) as requiring a faster tempo than 4/4, which contained nothing faster than quavers.²¹⁶ In Pinto’s duet, I have understood the C to imply that there is an orientation towards a faster tempo without being too fast to facilitate the range of characters. Demi-semiquavers, the fastest note value in the first movement, are used at the ends of trills or in upbeat gestures. I therefore chose to view such passages as ornamental and in the spirit of improvisation and gesture. In my opinion, the semi-quaver passagework, on top of which Pinto occasionally asks for ornaments, is the main rhythmic value to indicate a tempo. The final consideration was the rate of harmonic change which occurs sometimes from bar to bar, on the half bar and occasionally on the crotchet and is relatively slow.

My Editorial Decisions

I, as performer-editor, decided upon *Allegro Moderato* as the appropriate tempo term. This allowed for flexibility within the tempo accommodating the contrasting material found within the triplet and semiquaver rhythmic interplay and variation of characters. The allocation of metronome marks is discussed in Chapter 5.

²¹³ Brown, *Performing Practice*, 361.

²¹⁴ Kirnberger, *The Art of Strict Musical Composition*, 376.

²¹⁵ Brown, *Performing Practice*, 292.

²¹⁶ Daniel Gottlob Türk, *School of Clavier Playing* (1789), trans. and ed. Raymond Hagg (Lincoln: University of Nebraska Press, 1982), 93.

Rhythm

As editor, it was necessary to make decisions on the notation of dotted rhythms, and on rhythms that simply did not add up within a bar. It was extremely rare for late eighteenth and early nineteenth century composers to notate a crotchet and quaver under a triplet rhythm and according to Brown, it was likely that “where they wrote a normal dotted rhythm they would have expected assimilation.”²¹⁷ Both Türk and C.P.E. Bach clearly articulated that the assimilation of dotted rhythms and eighth notes into parallel triplets was common practice in the eighteenth century.²¹⁸ In 1773 however, Lohlein observed that this was only the case in fast passages while Quantz in 1752 wrote that “you must strike the short note after the dot not with the third note of the triplet, but after it.”²¹⁹

Examples within the violin repertoire are manifold and opinions on the execution of dotted rhythms vary widely even between performers who espouse historically - informed performance values and perform on period instruments. Both Haydn and Mozart notated dotted rhythms against triplets including examples where the character seems to demand that the dotted rhythms are not assimilated.²²⁰ What Pinto intended in his notation of dotted rhythms remains open to interpretation. In my opinion it is ultimately dependent on the performer’s understanding of character in a given passage.

My Editorial Decisions

- 1) Decisions needed to be made on whether dotted rhythms should be assimilated into triplet rhythms and how dotted rhythms should be performed. As I believe this is the performer’s prerogative, I elected to keep the dotted rhythms intact in the score. The performance of these dotted rhythms will be discussed in Chapter 5.
- 2) A decision on the notation of rhythm needed to be made in regards to b. 1 of the second movement and in other places where the same material occurs. In the first edition, on the second beat, a quaver rest is written with a dot followed by a semiquaver.

²¹⁷ Ibid, 614-615.

²¹⁸ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (1752), trans. and ed. William J. Mitchell (New York: W. W. Norton, 1949), 157; Türk, *School of Clavier Playing*, 345.

²¹⁹ Dora Jean Wilson, *Georg Simon Lohlein's "Klavierschule": Translation and Commentary* (Phd Diss.1979) 208, <http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll36/id/424265>; Quantz, *On Playing the Flute*, 68.

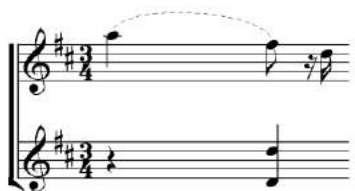
²²⁰ See Haydn String Quartet Op 74, No. 3, movement I, b. 55 and Mozart Sonata K. 454 in Bb major, movement III, b. 26. In my opinion, in both cases the character calls for the main violin part to “over dot” which is at odds with the triplet movement in other parts.

Figure 8 - Pinto Duet in G major, violin 1, movement II, b. 1. The dotted rest adds an extra demi-semiquaver to the bar.



As this notation does not add up to the required number of beats within the specified time signature there were two options that I could follow. One was to change the rest to a semiquaver rest and delete the dot, thus retaining the following note as a semiquaver:

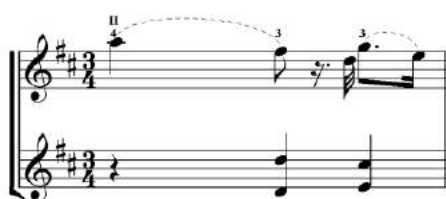
Figure 9 - Pinto Duet in G major, movement II, b. 1. The rest has been changed to a semiquaver and the dot deleted.



OR

I could change the rest to a semiquaver, retain the dot and change the following note to a demisemiquaver.

Figure 10 - Pinto Duet in G major, movement II, b. 1.



Due to the tender, calm and devotional character of movement II, the relatively fast demi-semiquaver in Figure 10 felt jarring. Furthermore, maintaining the last note of the second beat as a semiquaver allowed for consistency with the sequence to follow. Hence, I decided upon the notation in Figure 11:

Figure 11 - Pinto Duet in G major, movement II, b. 1-2. The semiquaver d'' on the last semiquaver of beat two is rhythmically consistent with the semiquavers in the following two cells.



Slurring and Articulation

*"...bowing gives life to the notes..."*²²¹

Leopold Mozart

Bowing, which in an editorial context is largely broken down into slurring and articulation, is one of the primary tools with which a violinist can bring life and character to the musical notes on the page. The well-placed addition of slurring and other articulations can enhance characters such as fervour, unrest and calm and help to punctuate and delineate phrase structure. Hence, slurring and articulation are fundamental to the realisation of a work's expressive potential.

As previously noted, there is virtually no slurring or other articulation in the Walker edition of this duet. The three exceptions to this are the slurring of four demi-semiquavers acting as an upbeat ornament in violin II, b. 117, movement I and the use of dots under *portato* slurs on identical pitches in violin I, b. 8 and b. 10, movement II. Performers of Pinto's era were free to vary slurring and articulation as the mood took him or her as this was and is part of the creative act of performing. I have however, provided suggested bowings and articulations for the purposes of an annotated edition.

Slurring and Articulation used by Pinto and contemporaries

Slurring ('legare'), in the words of Galeazzi, "is to sound many notes in the same bow stroke without ever raising the bow from the strings and to play them all together and evenly in only one bow..."²²² Slurring was also used over groups of repeated pitches to achieve a connected *portato* and indicate triplet or irregular groupings without an implication of slurring. In French and French-influenced eighteenth century music, a long slur sometimes indicated that the normal inequality did not apply to the notes found therein. Brown gives an example of a slur used in the Haydn String Quartet Op.

²²¹ Mozart, *A Treatise*, 114.

²²² Frascarelli, *Elementi* by Galeazzi, 285.

64, no. 4, movement II to indicate that a passage should be played on the same string.²²³ Slurs were also used to connect small note ornaments to their main note.²²⁴

In general, Pinto and his contemporaries commonly used slurs to add variety to passagework, and to highlight sequences and highpoints in a phrase, metric accent, embellishments, significant (or unusual) harmonic progressions and dissonances, and also to support the realisation of character. Other articulation, including wedges and dots, were used to shorten notes, to delineate phrase lengths or sequences, to indicate lifting or off-the-string strokes and to realise qualities such as lightness, humour and virtuosity. Wedges and dots were also used to indicate accentuation and my approach to the use of wedges will be discussed in Chapter 5.

Unmarked notes, depending on the tempo, could be performed with a range of articulation largely dependent on whether the performer used a pre-Tourte or a Tourte bow.²²⁵ Stowell writes that "The normal stroke with the pre-Tourte bows was an articulated non-legato stroke," which could be varied "through bow speed, the point of contact and the pressure used."²²⁶ In comparison, the Tourte bow's increased strength and resilience seems to have led to a generally more connected stroke.²²⁷

Bow Models and Bow Strokes

An understanding of developments in bow construction and the diverse number of bow models in circulation during Pinto's lifetime is crucial when exploring the slurring and articulation used by Pinto and his contemporaries. Stowell divides bow models into two categories: the "pre-Tourte," which includes the Corelli, Tartini and all models with a Pikes Head and the "Tourte," which includes the Cramer, Viotti, Dodd and Tourte models. He also divides the bow strokes appropriate for these two categories into two artificial time frames: c1760 - 1800 for pre-Tourte and c. 1800 - 1840 for Tourte and details the strokes corresponding to these periods.²²⁸

As Pinto lived at the turn of the century, Stowell's framework places Pinto's bow strokes in both camps but with the majority of Pinto's education occurring using a pre-Tourte bow. However, given Pinto's illustrious connections through Salomon, I believe it is justifiable to hypothesise that he was exposed to the Tourte model early on, and that he was aware of the enhanced variety of bow strokes and articulations and the sustained, *cantabile* qualities possible with the Tourte bow. As

²²³ Brown, *Performing Practice*, 229-230.

²²⁴ Mozart, *A Treatise*, 166.

²²⁵ Stowell, *Violin Technique*, 166.

²²⁶ *Ibid*, 167

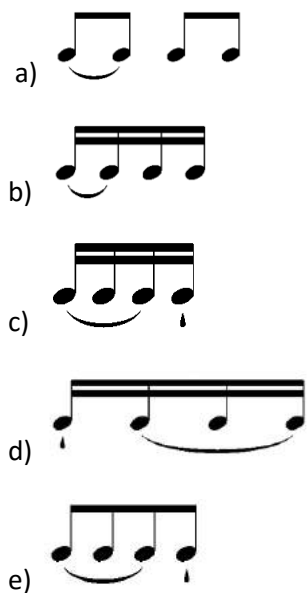
²²⁷ Brown, *Classical Performing Practice*, 261-262.

²²⁸ Stowell, *Violin Technique*, 166.

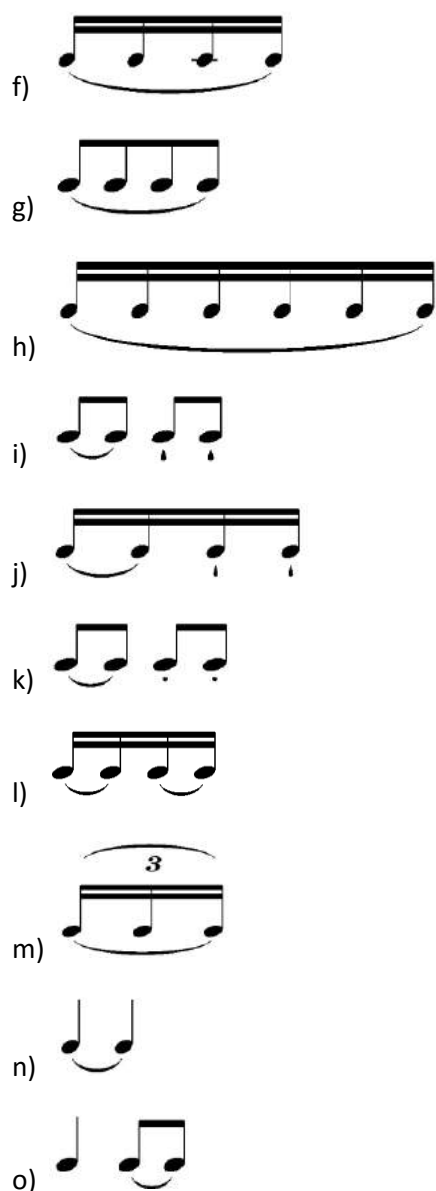
discussed in Chapter 2, Pinto's second known performance featured a Cramer Violin Concerto and he had known contact with Cramer. Therefore, it would not be unreasonable to assume that Pinto knew of the Cramer bow (which falls into the Tourte category) and of the *sautillé* stroke. As a performer who was described as 'original,' and who was clearly experimenting, I believe Pinto would have drawn upon the full range of bow strokes in achieving his individual voice and is likely to have included *sautillé* in his palette of creative choices.

In viewing Pinto's works that do have bowings, we can also reasonably surmise that they are representative of the bowings used by Pinto. Certainly in the case of the early *Classical Duets*, we are provided with an example of Pinto's own bowings and editorial approach. I have identified the majority of Pinto's bowings as mostly pre-Tourte (although both eras shared most bowings in common), but Pinto's use of a four-bar slur as well as *crescendi* on down-bows leads me to believe that he is likely to have used a version of a Tourte bow. Performing with a Tourte bow would have enhanced Pinto's ability to sustain and project and facilitated a greater variety of bow strokes and articulations.²²⁹ Pinto's bowings below correlate to the bowings found in his contemporaries' works and can be summarised as follows:

Figure 12 - Examples of Mixed bowings in Pinto's violin works.



²²⁹ Classical slurring was commonly limited to no more than a bar. See Pinto, *Sonata for Keyboard with Violin Accompaniment No. 1 in G minor*, movement II, b. 80 for consecutive *crescendi* on each crotchet. While Leopold Mozart and Baillot both documented exercises for *crescendi* on down bows, it is unusual to find a marking like this in music of the era.



Further examples of Pinto's use of slurred bowings are as follows:

- Slurred *appoggiaturas* including *acciaccaturas*, quavers, crotchets and minims, which are dissonant to the chord below and are slurred to the following resolution.
- Slurred ornamentation. Embellishments improvised over chords and around intervals are usually slurred and include *appoggiaturas* and passing notes. Includes up to 7 slurred.
- Minims slurred to crotchets, particularly at 6-4 5-3 cadences.
- Slurs beginning on off-beats (syncopated) in twos and threes.

- Dots under slurs (portato) on identical and differing pitches. Wedges under slurs - sometimes interchangeable with dots but also in my opinion indicating lifted notes within the one bow.²³⁰
- Hooked dotted rhythms (dotted quavers with semiquavers) notated with staccato dots. The term “hooked” implies that the semiquaver is taken into the same bow stroke as the dotted note and is rearticulated (not slurred), ie. down, down, up, up.
- Dotted rhythms slurred with dotted quaver and semiquaver/dotted crotchet and quaver.
- Whole bars slurred.
- Wedges, usually on single notes and on up to 5 consecutive notes.
- Dots, only very occasionally. Examples include dots on two quavers for the first beat of a 3/4 Polacca movement.²³¹
- Legato passages, including up to 4 bars slurred.

In general, articulation markings in Pinto's bowed violin works indicate that he used the wedge consistently to imply shortness or lifting on un-slurred notes.²³² His use of the dot is used primarily in dotted rhythms, probably to indicate shortness and/or lifting, and under slurs most likely to indicate portato. In order to differentiate between a range of articulations, I used dots throughout the duet to indicate short, lifted and off-the-string strokes and wedges and *Sf* accents for a sharper accentuation at the start of the note.

Another characteristic bowing of Pinto's era is the syncopated 'Viotti' bowing illustrated by Baillot as in Figure 13.²³³ The kind of passagework for which this bowing would be suitable does not occur in any of Pinto's edited violin works. However, I have included this bowing pattern because it is used for semiquaver passages in duets by Salomon and Rode that bear similarity to the passagework in Pinto's duets.²³⁴

Figure 13 - Viotti Violin concerto No. 28 in A Minor, movement I, b. 96-110. Baillot's example of the syncopated 'Viotti' bowing.²³⁵



²³⁰ See Pinto, *Sonata for Keyboard with Violin Accompaniment*, no. 3, movement 1, b. 4.

²³¹ See Pinto, *Dr Faulkner Duet No. 1*, movement III.

²³² For the main exception to this see the Polacca theme in the *Dr Faulkner Duet no 1*, movement III, b. 1 and 2.

²³³ Baillot, *The Art of the Violin*, 27.

²³⁴ Johann Peter Salomon, *Six Solos for violin and violoncello*, sonata two, violin part, movement III, stanza 8; Pierre Rode, *Trois Duos pour deux Violons*, duo two, violin 1, movement II, stanza 16.

²³⁵ *Ibid*, 193.

My Editorial Decisions

1) The use of dots to indicate staccato (short, lifted and off-the-string strokes) and wedges to indicate a sharper articulation at the start of the note.

The contredanse style in movement III called for the use of a short and lifted staccato in both violin 1 and 2 to reflect the movement's origins in English Country Dance and to vary patterns and the texture. In the following example, staccato dots indicate a short and lifted stroke on the up-beat to b. 1 much in the manner of lifting in a dance and also on the quavers in b. 1, 3, 5 and 6.

Figure 14 - Pinto Duet in G major, movement III, b. 1 -7. The use of dots to indicate lifted quavers.



Dots are also used to indicate the *sautillé* stroke on semiquavers promoting variation of texture:

Figure 15 - Pinto Duet in G major, movement III, b. 29-33. Dots on semiquavers indicate *sautillé* stroke.



Imitating Pinto's bowing of the identical rhythmic cell in the *Classical Duets*, I have hooked and dotted the D major second subject at b. 23. Leopold Mozart suggested lifting after the dot in this bowing pattern, which adds to the articulation and energy of the following note. I have also added a wedge to the first crotchet of the bar. These articulations support the shift to the martial and spirited character appropriate to the change of key and rhythm.

Figure 16 - Pinto Duet in G major, movement I, b. 23. Dots indicate a slight accentuation and a new character.



In the following example, I used a wedge to indicate a stronger and more accented articulation that highlighted and delineated the syncopated upbeat to the new phrase. It also achieved a greater intensity for the repeated material.

Figure 17 - Pinto Duet in G major, movement III, b. 33-35, the use of a wedge to indicate a sharper articulation at the start of a new phrase.



2) The use of tenuto to indicate agogic accent.

It is the performer's role to identify and highlight notes of harmonic and structural significance and I used tenutos throughout the duet to add a soft-edged stress and length to notes. In the following example, a tenuto is used in b. 115 to highlight the g of an A dominant seventh chord drawing the listener's ear not only to the harmonic dissonance but also to the syncopated intervallic leap. In b. 117-118, tenutos are added to the highest notes of two repeated patterns highlighting the contour and the sequence.

Figure 18 - Pinto Duet in G major, movement III, b. 113-118. In violin 2, b. 115 and b. 117-118, tenutos are used to lengthen and accentuate notes of structural and harmonic interest.



3) Articulation to support the character of a passage.

To support the tender and gentle aspect of movement I's first character, I added slurs while also retaining some detached notes to maintain the energy appropriate for the *Allegro Moderato*.

Figure 19 - Pinto Duet in G major, movement I, b. 1-4. The addition of slurs supports the tender and lyrical nature of the opening subject. The *detaché* notes bring a rustic and *allegro* energy to the phrase.

(Allegro Moderato) (♩ = 98-120) G. F. Pinto

Violin I

Violin II

The duet's second movement is a sustained aria characterised by delicate high passages and the emotive use of accented *appoggiaturas*. The two characters within the "sensitivity" style require a *cantabile* and legato approach, best achieved by the addition of slurring. Slurs were chosen for their ability to enhance phrase structure and the slurring of *appoggiaturas* was modelled on the *Andante Grazioso* of Pinto's Duet No. 2 in A major from the Salomon set (see Figure 20 below). In b. 22, I added a *portato* slur developing the idea already suggested in the Walker Edition in b. 8.

Figure 20 - Pinto Duet No. 2 in A major, movement II provides an example of Pinto's bowings.

8
ANDANTE
GRAZIOSO

PRIMO

mes

mes voce

MAJORE

MINORE

pp

The image displays a page of a musical score for a duet. It consists of ten staves of music, all written in treble clef with a key signature of two sharps (F# and C#). The tempo and mood are indicated as 'ANDANTE GRAZIOSO'. The score is divided into two sections: 'MAJORE' (Major) and 'MINORE' (Minor). The 'MAJORE' section begins on the fourth staff, and the 'MINORE' section begins on the seventh staff. Various dynamic markings are present throughout the score, including 'mes' (mezzo), 'p' (piano), 'f' (forte), 'sf' (sforzando), 'cres' (crescendo), and 'pp' (pianissimo). The notation includes many slurs, ties, and triplets, indicating complex bowing patterns. The page number '8' is in the top left corner.

Figure 21 - Pinto Duet in G major, movement II, b. 15-22. The movement's characters are supported by the addition of slurs.

The image shows two staves of music for Violin I and Violin II. The key signature is G major (one sharp). The music consists of measures 15 through 22. Slurs are used to group notes and indicate phrasing, particularly in the Violin I part where they sweep over groups of notes.

4) Slurs used to enhance metric accent.

The slur on the first beat of b. 1 emphasises the natural weight of the first beat of the movement/bar (as in Figure 22).

5) Slurs used to emphasise chords of harmonic interest.

In the following example, the supertonic A minor chord in b. 3 is sustained throughout the whole bar providing a brief pedal point early in the movement. The addition of slurs in violin 1 allows the minor harmony to be emphasised by the 'into the string' feel of the slurs and allows violin 1 to scoop into the dissonant g#, b' and d#' on the second quaver of each triplet grouping.

Figure 22 - Pinto Duet in G Major, movement I, b. 1-4. In violin 1, b. 3 slurs are added to emphasise the minor harmony by scooping into the string.

The image shows two staves of music for Violin I and Violin II. The key signature is G major (one sharp). The tempo is marked (Allegro Moderato) with a metronome marking of 98-120. The music consists of measures 1 through 4. Slurs are used to group notes and indicate phrasing, particularly in the Violin I part where they sweep over groups of notes. Dynamic markings include (mp), (mf), and (p). The Violin I part features triplet groupings and slurs that sweep into the string.

6) Slurs used to join 6-4 5-3 suspensions.

In b. 4 of movement I, the 6-4 5-3 cadence is suspended and resolved over the D pedal. A slur is placed over the cadence.

Figure 23 - Pinto Duet in G Major, movement I, b. 4. A slur is placed over the 6-4 5-3 half cadence.



7) Slurs used to highlight rhythmic interplay.

In b.7 of movement I, the triplet rhythm is varied by the addition of slurs. The placing of slurs on the first and second, fifth and sixth, seventh and eighth and eleventh and twelfth triplet quavers allows the violinist to exaggerate the upbeat quavers into the first and third beats resulting in a syncopated and playful feel to the rhythm.

Figure 24 - Pinto Duet in G Major, movement I, b. 7. Slurs highlight rhythmic interplay.



8) Syncopated slurs chosen to highlight chromatics, harmonic dissonance and dramatic effect.

In the build-up to the first movement's climax I have added "Viotti" bowing to the semiquavers to highlight the dramatic turbulence of the "Storm and Stress" passage.

Figure 25 - Pinto Duet in G major, movement I, b. 65. The addition of Viotti bowing highlights the dramatic turbulence of the phrase.



In b. 32 of movement III I add two slurs to the first four semiquavers to highlight the dissonance between the g#s in violin 1 and the a and f# in violin 2.

Figure 26 - Pinto Duet in G major, movement III, b. 32. The addition of slurs to highlight chromaticism and dissonance.



9) The application of mixed bowings and articulation to provide variety in passagework.

The extensive passagework in the third movement required a variety of mixed bowing patterns to realise the rustic, cheerful and brilliant character. The dots suggest an emphasis on syncopated beats and help to vary repeated patterns. The slurring patterns in the following sextuplet passage are modelled on patterns found in the Giornovich *Air Variés VI* [according to the copy in the British Library].²³⁶

Figure 27 - Pinto Duet in G major, movement III, b. 83. The addition of dots and wedges varies the articulation and provides emphasis to the syncopations and repeated patterns.



10) The slurring of small-note ornaments to main notes.

The following examples illustrate the slurring of *appoggiaturas*, *acciaccaturas* and turns to the main note.

²³⁶ Giovanni Giornovich, *Air Variés VI pour Violon et Violoncello* (Berlin: J.J.Hummel, c.1782), var. 1.

Figure 28 - Pinto Duet in G major, movement I, bars 1-2. On the 1st and 4th beats, an *appoggiatura* and an *acciaccatura* are slurred to their main notes.

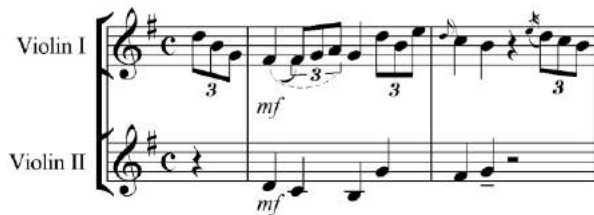


Figure 29 - Pinto Duet in G major, movement I, b. 45-46. On beat three of b. 46 the double small-note ornaments are slurred to the main note e" trill.



Dynamics (Nuances)

*"Nuances are to music what chiaroscuro and the play of lights are to painting."*²³⁷

Pierre Baillot

Baillot and Habeneck used the word *nuance* in place of the word dynamic to describe the variations in sound that we know as *forte*, *piano*, *dim*, *cresc.* etc and also to describe the sculpting of tone within each musical note.²³⁸ In its most sophisticated form, nuance creates colour, light and shade and is a deeply creative component in violin playing of the highest order.

Painting was not the only medium used to illustrate the function of dynamics and nuance in violin playing. Writers of the era, including Geminiani and Cartier, also drew parallels between speech and music: "As all good music should be composed in imitation for speech, these two ornaments (the piano and forte) are intended to give the same effects as an orator produces by making his voice louder and softer."²³⁹ Like *chiaroscuro* in painting and the voice in a poem or a speech, nuance in tone can give structure to a movement or work and contribute to the delineation of character and

²³⁷ Baillot, *The Art of the Violin*, 254.

²³⁸ Ibid; Habeneck, *Musique Theorique*, 117.

²³⁹ Jean-Baptiste Cartier, *L'Art du Violon ou; Collection Choisie dans les Sonates des Ecoles Italienne, Française et Allemande* (Paris: Decombe, Place de l'ecole No. 45, 2nd edition, c. 1798), pt. 1, p.5, accessed January 28, 2016 http://conquest.imsip.info/files/imglnks/usimg/b/bc/IMSLP333435-PMLP538968-lartduviolonouco00cart_cartier.pdf

overall dramatic effect.²⁴⁰

Stowell writes that in the first half of the eighteenth century “dynamics invariably served as a framework for the structural design of a piece or movement, with either dynamic unity or dynamic contrasts between sections.”²⁴¹ By the time Pinto’s Duet was published, composers were beginning to notate in greater detail. Dynamics gradations, including *crescendi* and *diminuendi*, were increasingly common as can be seen in the later Mozart violin sonatas (such as K.454) and the Haydn string quartets op. 71 and 74.

The application of dynamics and nuance followed general patterns not unlike those we would use today when performing music of this era, even if not consciously following historically informed practice values. For instance, C. P. E. Bach advised that dissonances were to be played loudly, and consonances, more softly, while Leopold Mozart wrote that “notes raised by a sharp or a natural should always be played rather more strongly...In the same way a sudden lowering of a note by a flat and a sharp should be distinguished by forte.”²⁴² Leopold Mozart also wrote “in lively pieces the accent is mostly used on the highest note.”²⁴³

Habeneck wrote that ascending phrases should increase in volume, while descending phrases should accordingly decrease. Dynamics could also be used to highlight ornaments, unusual harmonies and cadences.²⁴⁴

A nuance common to Somis, Geminiani, Baillot and Mozart, which Habeneck referred to as “spun out,” was the swell within a note of any duration.²⁴⁵ Mozart wrote “begin the down stroke or up stroke with a pleasant softness; increase the tone by means of an imperceptible increase of pressure; let the greatest volume of tone occur in the middle of the bow, after which, moderate it by degrees by releasing the pressure of the bow until at the end of the bow the tone dies completely

²⁴⁰ Charles Avison in 1752 brings another perspective to the term *chiaroscuro*. He draws a parallel between dissonances/consonances and light/shade: “As Shades are necessary to relieve the Eye, which soon tired and disgusted with a level Glare of Light; so Discords are necessary to relieve the Ear, which otherwise immediately satiated with continued, and unvaried Strain of Harmony.” Charles Avison, *An Essay on Musical Expression* (London: C. Davis, 1752), 26. *Eighteenth Century Collections Online*, find.galegroup.com.ezproxy.lib.monash.edu.au/ecco/infomark.do?&source=gale&docLevel=FASCIMILE&prodId=ECCO&useGroupName=monash&tabID=T001&docId=CB3332861275&type=multipage&contentSet=ECCOArticles&version=1.0.

²⁴¹ Stowell, *Violin Technique*, 290.

²⁴² Carl Philipp Emanuel Bach, trans. and ed. William J. Mitchell, *Essay on the True Art of Playing Keyboard Instruments* (vol. 1, Berlin, 1753; vol. 2, Berlin, 1762; London: Eulenburg, 1974), 29, 163; Mozart, *A Treatise*, 218.

²⁴³ *Ibid*, 221.

²⁴⁴ Habeneck, *Méthode Théorique*, 117.

²⁴⁵ *Ibid*, 117.

away.”²⁴⁶

Dynamics used by Pinto in other works to indicate nuance included *mez*, *mez voce*, *dolce*, *pp*, *p*, *mf*, *f*, *ff*, *sf*, *fp*, *fz*, *crescendo* and *diminuendo* hairpins, *dim* and *cresc.*

Pinto’s use of dynamics was generally sparing. For the most part, his dynamics indications delineated different sections and characters, with the occasional use of a *crescendo* or *sf* to indicate growing intensity, harmonic dissonance, dramatic gesture, or climax. I have used dynamics in my edition in a more detailed manner to indicate musical punctuation (see Chapter 5). My additional goal was to highlight the basic topography of the score and to suggest pathways between key focal points.

My Editorial Decisions

1) Delineation of character.

My first chosen dynamic of the duet in movement I, b. 1, was *mp* which acknowledged the integral restraint of the tender, pastoral and naive aspect of the first movement’s first character. To delineate the more forthright and martial character at b. 23 I added an *f*. When the material reverted to the gentler character at b. 27, I reduced the dynamic to *mp*.

Figure 30 - Pinto Duet in G major, movement I, b. 23-28. The martial and spirited character at b. 23 is marked *f* while the return of the tender, pastoral and naive character is marked *mp*.



2) Dynamic increase and decrease to reflect the *tessitura* and shape of a phrase where appropriate.²⁴⁷

In movement I, b. 3, I added a *crescendo*, which followed the overall ascension of the phrase

²⁴⁶ Mozart, *A Treatise*, 97.

²⁴⁷ There are however exceptions to this rule such as when harmonic function dictates otherwise.

and culminated in an *mf* at the imperfect cadence point from b. 3-4. This was followed by a *diminuendo* back to *mp*, as the pitch lowered and resolved on the 6-4 5-3 cadence on the third beat.

Figure 31 - Pinto Duet in G major, movement I, b. 1- 4. In b. 3, violin 1 *crescendos* and in b. 4 *diminuendos* following the general *tessitura* of the phrase.

(Allegro Moderato) (♩ = 98-120) G. F. Pinto

3) The illustration of structural framework.

In movement I, b. 20, I marked an *mp* to vary the repetition of the two bar phrase that is stated for the first time in b. 18. This highlighted the repeat of material whilst also enhancing the delicacy of the higher register.

Figure 32 - Pinto Duet in G major, movement I, b. 18-20. The addition of an *mp* to b. 20 varies the repetition of the phrase and enhances the delicacy of the register.

At b. 59, in recognition that the movement was building towards its dramatic climax, I increased the dynamic to *f*, highlighting the dissonance of the dominant seventh with additional chromatic passing notes as it moved towards C minor at b. 61. As the tension continued to grow harmonically, I added a *crescendo* at b. 64, culminating in *ff* on the G minor pedal point at b. 65. I further enhanced the dramatic climax by the addition of two *Sfs* on the E ♭ min chords in the violin 2 part at b. 66. With the slight release of harmonic tension in b. 67 I decreased the dynamic to *f*.

Figure 33 - Pinto Duet in G major, movement I, b. 59-66. Dynamics reflect the growing tension culminating in the movement climax at b. 65 and 66.

4) Stronger dynamics on dissonance relative to softer dynamics on consonance.

There are many subtle instances of this principle, which would not necessarily warrant a dynamic, but may be more appropriately reflected with an articulation mark or left to the performer to add their own nuance. Examples of added dynamics include movement I, b. 115 where a diminished interval on the first beat is marked *mf* as the strongest peak in the phrase (as part of a D dominant seventh). A *diminuendo* is then added through the descending semiquaver passagework culminating in a *p* on the consonant C major chord at b. 117.

Figure 34 - Pinto Duet in G major, movement I, b. 115-117. The strongest dynamic is *mf* on the dissonant first beat of b. 115 followed by a *diminuendo* to *mp* at b. 117 on a consonant C major chord.

In movement III, b. 28, violin 2 enters with a D dominant seventh pedal to which I add a *sf* within *f* emphasising the dissonance and drama of the phrase. This is then followed by a *diminuendo* into the consonant G major chord at b. 30 which is marked *mf*.

Figure 35 - Pinto Duet in G major, movement III, b. 26-31. A *sf* is added to violin 2 to emphasise the dissonance of the dominant seventh followed by a *diminuendo* to *mf* on the consonant G major chord.



5) The use of swells where appropriate.

In movement II, b. 1, the very first note is played by violin 1, which enters alone with a crotchet a". The note sounds suspended and a tempo is yet to be established. A subtle swell contributes to the tenderness, beauty and nuance that prevails throughout the movement.

Ornamentation and Improvisation

*"Imagination invents ornamentation; good taste gives it variety, individuality, and its appropriate place."*²⁴⁸

Pierre Baillot

The eighteenth and early nineteenth century performer was expected to bring creative perspective to the notated score by ornamenting and improvising in a manner which reflected the character of the work as well as the performer's own individuality. In this highly ambiguous area, which Stowell calls the "treacherous area of ornamentation," one can find voluminous accounts in books, theses, articles and treatises on the varying and often contradictory rules on how to extemporise and interpret and perform ornaments. According to Brown, even when ornaments and ornamented signs were notated "it was commonly taken for granted that performers were fully at liberty to substitute others that might suit them better..."²⁴⁹ John describes a performance of his trio in which Salomon

²⁴⁸ Baillot, *The Art of the Violin*, 278.

²⁴⁹ Brown, *Performing Practice*, 417.

was “so luxurious in his Embellishments that I scarce knew my own piece again.”²⁵⁰

The period between when Geminiani and Leopold Mozart wrote their treatises and when Pinto was composing saw a substantial change in the way composers notated their ornamentation. Baillot wrote that “toward the end of the last century, Haydn, Mozart and Beethoven indicated their intentions by notating melodies as they wanted them placed, at least with respect to the notes, and in general leaving almost nothing in this regards to the choice of the performer.”²⁵¹ A survey of Pinto’s oeuvre suggests that he was only partially affected by this changing trend.

In the G major duet, Pinto (much like Viotti in his concerti and duets) provided fairly detailed embellishments in the first and last movements including single and double small note ornaments, prescribed *appoggiaturas*, trills and some turns. However, like the slow movements in Pinto’s keyboard and violin sonatas, the duet’s second movement provides a number of opportunities for embellishment. Intervals, sequences and cells are repeated a number of times which according to Baillot calls for ornamentation: “for if it is generally natural and necessary to add some embellishment to a passage which is played twice, then there is even more reason to vary one whose rhythm is repeated six times in succession.”²⁵² Furthermore, the sparseness of texture at times calls for the addition of ornaments.

Appoggiaturas and Acciaccaturas

Pinto notated un-slashed single-note ornaments throughout the duet. This differs from the notation in the keyboard and violin sonatas and the A major Salomon duet movement II where both slashed and un-slashed ornaments were utilised. Pinto did however prescribe his small-note ornaments’ note values, which included semiquavers before crotchets and quavers (see Figure 36), quavers before crotchets (see Figure 37) and semiquavers before dotted crotchets and minims (see Figure 38). Interestingly, the note values of ornaments in repeated passages are inconsistent between violins 1 and 2 (see Figure 39 and Figure 40). In comparison, the ornament note values in the repeated thematic materials in Violin 1 are consistent, which I believe indicates that Pinto’s note lengths were intentional for this theme.

²⁵⁰ John Marsh and Brian Robins, *The John Marsh Journals: The Life and Times of a Gentleman Composer (1752-1828)* (Stuyvesant, NY, 1998), 251.

²⁵¹ Baillot, *The Art of the Violin*, 278.

²⁵² *Ibid*, 281.

Figure 36 - Pinto Duet in G major, violin 2, movement I, b. 83-88. The Walker edition includes small single and double note ornaments including semiquavers before crotchets and quavers (b. 84 and 88).



Figure 37 - Pinto Duet in G major, violin 1, movement I, b. 1-4. Beat one of b. 2 of the first edition includes a quaver small-note ornament before a crotchet.



Figure 38 - Pinto Duet in G major, violin 1, movement II, b. 11-14. B. 13 and 14 includes examples of Pinto's use of a semiquaver ornament before dotted crotchets and minims.



Figure 39 - Pinto Duet in G major, violin 1, movement I, b. 2. In this version of the main theme the first small-note ornament is a quaver.



Figure 40 - Pinto Duet in G major, violin 2, movement I, b. 10. In this rendering of the main theme the first small-note ornament is a semiquaver in contrast to violin 1.



All the treatises contend that in the performance of small notes there can be any number of interpretations by the performer and that notated values do not necessarily indicate note length. Rosenblum divided small notes into three categories:²⁵³

²⁵³ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications* (Bloomington: Indiana University Press, 1988), 218-219.

- 1) An *appoggiatura* that is short or long and takes its value from the following note.
- 2) The grace note that is played before the beat and takes time from the preceding note but is slurred to the following note.
- 3) The after-note, called a termination or *Nachschlag* by Türk and Mozart, which is slurred to the preceding note from which it takes its time.

In his *Instructions for the Pianoforte* (1812), Cramer advised playing a short *appoggiatura* before a group of four sixteenth notes “quick with the first note, so as not to break the regularity of the group,” while Leopold Mozart classed small note ornaments before dotted notes and minims as “longer” *appoggiaturas*.²⁵⁴ Mozart also recommended that *appoggiaturas* before dotted notes be held the same length of time as the value of the note (which I have taken to mean the primary note) and that *appoggiaturas* before minims receive three parts of the note.²⁵⁵ That Mozart’s recommendation was not set in stone was demonstrated by his examples on how harmony could influence the length of ornaments.²⁵⁶

My Editorial Decisions

In response to the above discussion, two principles were applied to the notation of small-note ornaments in the duet:

1) The note value of small-note ornaments should be consistent between both violin 1 and

I made the editorial decision to change the value of the small-note ornaments in the violin 2 part to agree with the violin 1 part but documented the change in the editorial notes.

2) To retain the note values of small-note ornaments but to suggest my rhythmic interpretation above the staff.

In my opinion, the duet’s range of characters and contexts calls for small-note ornaments that are both *acciaccaturas* and *appoggiaturas*. For example, in Figure 41, I preserve the unslashed quaver small-note ornament on beat one, b. 2 as an *appoggiatura*, reflecting the tender character of the first theme. On beat four, b. 2, I have suggested interpreting the semiquaver ornament as an *acciaccatura*. This would retain the energy of the upbeat and the regularity of the triplet quavers consistent with other triplets throughout the movement and the triplets that follow immediately after also.

²⁵⁴ Johann Baptist Cramer, *Instructions for the Piano Forte* (New York: Firth & Hall, 1846), 17.

²⁵⁵ Mozart, *A Treatise*, 168.

²⁵⁶ *Ibid*, 172.

Figure 41 - Pinto Duet in G major, violin 1, movement I, b. 1-2. In beat one, b. 2, I have retained the quaver small-note ornament as an un-slashed quaver.



Trills

Pinto used *tr* to indicate trills. He occasionally preceded a trill with small semiquavers from above or below the main pitch (see Figure 42) and in two instances notated terminations. Perry believed it appropriate to start Pinto's trills on the note where not otherwise specified and she included bracketed terminations. It is also my opinion that the duet's trills lead in more effectively to the next note with the addition of terminations, and these have been added within brackets (see Figure 43). I have not included performance suggestions in the score as to whether to start other trills on the note or on the upper note but I have included a short discussion on this in the editorial notes.

Figure 42 - Pinto Duet in G major, movement III, b. 150-157. The a" trill in b. 157 is preceded by a semiquaver below the main pitch (hand written editorial marks are by the editor).



Figure 43 - Pinto Duet in G major, movement III, b. 92-95. A termination within brackets has been added following the trill.



Turns

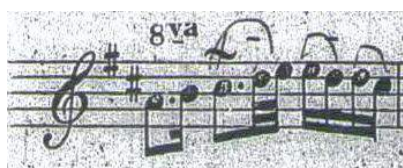
In an indication of the extent to which Pinto may have been influenced by Haydn, Pinto consistently notated an ornament which is sometimes referred to as the 'Haydn Ornament,' in both faster and slower contexts within the duet.²⁵⁷

²⁵⁷ Rosenblum, *Performance Practices*, 268.

Figure 44 - Pinto Duet in G major, violin 1, movement I, b. 43-44. An example of Pinto's use of the 'Haydn' ornament within a fast passage.



Figure 45 - Pinto Duet in G major, violin 1, movement II, b. 6. Pinto's use of the 'Haydn' ornament within a slow context.



A version of the ornament can be viewed in Haydn's String Quartet, op. 71, no. 3, movement II. In the preface to the 2008 Henle edition, Christian Heitmann wrote: "the execution of the Haydn ornament is derived from the comparison of M. 6 and M. 46 of the 2nd movement of op. 71 no. 3, where the ornament is written out once using notes and once using an ornament symbol."²⁵⁸

Figure 46 - Haydn String Quartet Op 73, no. 1, movement II, b. 1-6. In b. 6 an ornament is written out at the start of the bar.



²⁵⁸ Christin Heitmann, *Haydn Streichquartette Opus 71 und 74*, Studien – Edition (München: G. Henle Verlag, 2008), preface, VI.

Figure 47 - Haydn String Quartet Op 73, no. 1, movement II, b. 41-48. At the start of b. 48 in the parallel passage, Haydn has replaced the written out ornament with an inverted turn.



However, Haydn was also known to use this ornament interchangeably with a turn in parallel passages.²⁵⁹ Leopold Mozart offers three different versions of the ornament which include Haydn's version above as well and two others as illustrated in Figure 48:

Figure 48 - Leopold Mozart's treatise includes three different versions of the ornament used by Pinto.²⁶⁰



My Editorial Decisions

I have chosen to retain the 'Haydn ornament' in my edition to allow the performer to choose from a range of options that are outlined above and in the editorial note.

Improvised embellishment

The eighteenth and early nineteenth centuries witnessed the full flowering of improvisation in Western Art music. During Pinto's lifetime, styles of improvisation varied widely between composers, performers, countries and regions. As with jazz improvisation, traditions were largely unwritten and inherited by generations of students. Stowell writes about three styles of improvisation during Pinto's era: the French, Italian and German. The French style was neatly executed, with ornaments largely prescribed by the composer and requiring minimal knowledge of harmony, while the Italian style was more extravagant and arbitrary, demanding a greater understanding of harmonic function. The German style combined aspects of both French and Italian: it was more closely aligned with the Italian style but was more selectively expressive and used

²⁵⁹ Rosenblum, *Performance Practices*, 268.

²⁶⁰ Mozart, *A Treatise*, 207.

ornaments in keeping with the music's character. Given that Pinto's duet contains elements of both the Italian and French styles, he appears to fit into the German (mixed) category, which would make sense given that his main influence was Salomon.

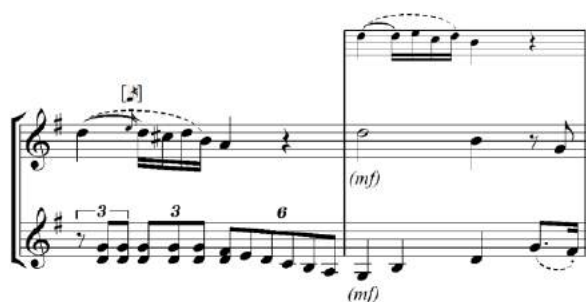
From the range of small-note ornaments that Leopold Mozart describes in his treatise, the long *appoggiatura* was of particular significance in my suggested embellished improvisation of the second movement. This ornament is used to profound and expressive affect in Wolfgang Amadeus Mozart's keyboard and violin sonatas and in much of Haydn's chamber music.²⁶¹ There are many examples of other eighteenth century embellishments, including versions of the Corelli Violin Sonatas, Op. 5 embellished by Geminiani, Tartini and Dubourg.²⁶² There are also embellished examples of Franz Benda's sonatas.²⁶³ Salomon's *Six Favorite Airs* provide some insight into Salomon's compositional and improvisation techniques.²⁶⁴ The slow movement of Pinto's A major duet provides limited insight into how Pinto may have improvised while the Mozart and Haydn string quartets contained well developed examples on which to base my embellishments.

My Editorial Decisions

In my opinion, there are two areas that invited embellishment in the duet. Accordingly, I provided improvisation suggestions in an additional stave as follows:

1) The repeated, descending third motif in Movement I.

Figure 49 - Pinto Duet in G major, movement I, b. 100. The addition of an ossia allows for the suggestion of an embellishment in the falling minor third.



²⁶¹ A particularly fine example is to be found in Wolfgang Amadeus Mozart's Sonata for Piano and Violin in B flat major, K. 454, movement II, b. 21 & 23 and in Haydn's Quartet, Hob. III: 76 (No. 2), movement II, b. 15.

²⁶² Neal Zaslaw, "Ornaments for Corelli's violin sonatas, op. 5." *Early music* 24, no. 1 (1996): 95-115;

McVeigh, *Violin Technique*, 340.

²⁶³ Benda, *Six Sonatas*.

²⁶⁴ Salomon, *Six Favorite Airs*.

2) The variation of melody in Movement II, in particular b. 1-5 and 11-14. Rhythms and sequences have been varied on repeat throughout the movement.

Figure 50 - Pinto Duet in G major, movement II, b. 1-6. A suggested embellishment for the repeat has been placed in an additional stave.

George Frederic Pinto

Andante

Suggested embellishment for the repeat

Violin I

(p)

Violin II

Vln. I

Vln. II

Figure 51 - Pinto Duet in G major, movement II, b. 11-14. A suggested use of long *appoggiaturas* with turns in b. 13-14 has been placed in an additional stave.

Vln. I

Vln. II

(p)

Accidentals and decisions on harmonic content

Throughout the process of preparing this edition, questions arose regarding accidentals or notes that were not consistent with a chord or sequences. In these instances, I added accidentals with appropriate brackets and an explanatory editorial note. In the case of suspected wrong notes, in one instance I retained what was written but in two other examples changed the notation. All additions,

suggestions and changes were marked with an asterisk and are fully documented in the editorial notes in Appendix Three.

My new edition has been developed to reflect the performance practice of Pinto's geographical location and era. Intended as an annotated edition, editorial/performance suggestions have been acknowledged through the use of dotted slurs, brackets, grey scale markings, the use of asterisks and editorial notes.

Identification of character was a key factor informing editorial suggestions related to performance. The added tempo term was based on terminology used by Pinto and other composer/violinists and reflected key, rate of harmonic change, note values and metre. Dynamics, articulation and slurring were added to emphasise phrasing, structure, metric accent, harmonic dissonance and consonance, cadential progressions and rhythmic interplay.

Identifying where Pinto lay in the evolving performance developments of the eighteenth and early nineteenth centuries, was a key step in making my editorial decisions. While composers such as Mozart and Haydn had by the end of the eighteenth century, evolved towards a more complete notation, Pinto appeared to have absorbed only elements of this transition. His ornamentation is mostly detailed and largely prescribed in the outer movements but his second movement is in need of melodic variation. His compositional style appears to be aligned with the German (mixed) style. Accordingly, this edition's embellishments are largely influenced by composers of the German compositional School including Benda, Quantz, Mozart, Haydn and Salomon.

With reference to the marks in Pinto's score, in particular the use of *crescendi* on down-bows and a four bar phrase, it appears likely that Pinto used a Tourte bow in his latter years. Therefore it is likely that he was acquainted with the increased diversity in bow strokes made possible by the new bow model. This is reflected in my choice of articulation and slurring.

Chapter 5 - Interpreting and performing Pinto's Duet in G major

While Chapter 4 explored aspects of style and interpretation relevant from an editorial and notational point of view, this chapter aims to investigate elements of performance style.

Performance issues are discussed from an historical perspective and stylistic principles derived from this discussion are then combined with my own knowledge acquired during my professional performing career, to develop my interpretation of Pinto's duet in G major.

Musical Structure, Rhetoric and Punctuation

*"Notes are used in music as words are used in speech."*²⁶⁵

Pierre Baillot

Just as words form sentences that are part of a larger conversation, so too, do musical notes make up the larger structure that is a musical work. Most performers would agree that insightful and persuasive performance decisions are generally made where the performer possesses insight into the overall musical structure of a work. While there is a school of thought that sees deliberate formal analysis as the only rational platform from which interpretive decisions can be made, Rink argues that performers are "continually engaged in a process of 'analysis,' only of a different kind from that employed in published analyses."²⁶⁶

In my own experience, acquaintance with structure is built in an ongoing and reflective process. In the first instance, I "play through" a work, when previous knowledge accrued over a lifetime may emerge sub-consciously, through remembered kinaesthetic, aural or visual associations.²⁶⁷ For example, motor memory associated with patterns and metrical stress in a bar (from repertoire of the same era) may prompt a violinist to apply certain bowings, articulation, dynamics and tone colours. Similarly, previous experience of structural and harmonic form may also prompt the intuitive use of rubato. While the first play-through is experienced as an exploration and discovery of new territory, the second play-through is already a more considered experience, as knowledge of what lies ahead will inevitably influence what is played beforehand.

²⁶⁵ Baillot, *The Art of the Violin*, 289.

²⁶⁶ John Rink, "Analysis and (or?) Performance" in *Music Performance: A Guide to Understanding*, ed. John Rink (Cambridge University Press, Cambridge, 2002), 36.

²⁶⁷ Rink called this "informed intuition." Ibid, 36.

Conscious cognition of key structural landmarks also occurs away from the instrument, as the performer surveys the score, much in the way that an explorer observes the topography of a map. The key and time signatures are noted, phrase lengths, dynamic and melodic structure are observed while cadence points, harmonic progressions and modulations are identified. Observation of these elements guides a performer in developing an interpretation of a musical work.

When considering structure in music of the classical era, due regard must be given to musical rhetoric theory. As touched upon in Chapter 4, musicians of the baroque and classical eras drew a parallel between 'words in speech' and 'notes in music.' Just as language consisted of words, sentences, questions, answers and exclamations, music of the classical era also consisted of diverse components that Habeneck called figures, phrases and periods.²⁶⁸ These components were recognised by the identification of harmonic progressions, cadences, sequences and repetitions. Hence, full stops and commas were needed just as they were in a written passage: for comprehension, and to distinguish structure and its constituent parts.²⁶⁹ In his *Select Collection*, Corri went so far as to mark the divisions of phrase within the instrumental parts with the sign: ✱ For the most part, he seems to have determined these divisions with reference to the music's harmonic and periodic structure.²⁷⁰

Phrase markings are an essential part of the way that composers since Pinto's time have sought to guide performers in achieving the affect or character sought in any given passage or smaller section. However, few composers of Pinto's era notated phrasing.²⁷¹ Thus, for the most part it was the performer's responsibility to recognise and distinguish phrase lengths.

In general, music of the classical era tended towards balanced, symmetrical phrasing and phrases were commonly four bars long.²⁷² Minute silences, playing the role of punctuation marks in language or breathing in vocal music, linked or separated musical ideas.²⁷³ Sometimes notes were shortened to indicate the end of the phrase, while harmonic final notes were faded away in order to announce the conclusion of the phrase or piece. As is the case when approaching a full stop in speech, melody

²⁶⁸ Habeneck, *Musique Theorique*, 115 – 116.

²⁶⁹ Baillot, *The Art of the Violin*, 163.

²⁷⁰ Domenico Corri, *A select collection of the most admired songs, duetts, &c. from operas in the highest esteem, ... In three books*, vol. 1 (Edinburgh: printed for John Corri, sold by him & by C. Elliot & G. Robinson, London, [1779?]), *Eighteenth Century Collections Online*, <http://find.galegroup.com.ezproxy.lib.monash.edu.au/ecco/infomark.do?&source=gale&docLevel=FASCIMILE&prodId=ECCO&userGroupName=monash&tabID=T001&docId=CB3332594058&type=multipage&contentSet=ECCOArticles&version=1.0>.

²⁷¹ Exceptions include Türk who broke the beams at phrasing points in groups of quavers and semiquavers. See Stowell, *Violin Technique*, 289.

²⁷² Ibid, 286.

²⁷³ Baillot, *The Art of the Violin*, 289.

was slowed down and softened on the approach to last notes.²⁷⁴ The final notes occurring on the notes of a chord at the end of a work or movement were generally accented firmly to indicate that a work had ceased.²⁷⁵

With reference to the character graphs, I have identified phrase lengths which for the most part were eight bars in length, with the exception of some two bar extensions resulting in ten bar phrases. I have also identified patterns and sequences, which further informed my performance decisions as outlined below.

Musical structure, rhetoric and punctuation performance decisions

Based on the investigative research above, I used musical punctuation to highlight structure and musical rhetoric. The punctuation relevant to Pinto's duet can be divided into the categories below:

1) Notes shortened to indicate the end of the phrase.

Although Pinto often separated figures or phrases in the duet with rests, there were occasions when phrases needed to be delineated by shortening the final note. Often, this was followed by the slight accentuation of the next note as the next phrase began. At Figure 52 in violin 1, the $f\sharp'$ is slightly shortened on the third quaver and the d'' on the 4th quaver is then accented.

Figure 52 - Pinto Duet in G major, movement III, b. 120. The third quaver of a phrase is shortened to delineate the end of the phrase.



2) Melody slowed down and softened on the approach to last notes.

In movement II, the melody peaks on the second beat of b. 22 and then spirals its way down to its resolution on the tonic at b. 24. The last two bars remain on the tonic and slightly slow down and *diminuendo* into silence.

²⁷⁴ Ibid, 290.

²⁷⁵ Ibid, 291.

Figure 53 - Pinto Duet in G major, movement II, b. 22-25. The slowing down and softening on the approach to the last notes of the movement.



3) Final notes on a chord at the end of a work or movement accented firmly to indicate that a work had ceased in the manner of a full stop.

In the first movement, the usual four or eight bar phrase has been extended by an additional two bars at b. 125-126 following the resolution to the tonic at b. 125. The repeated semiquaver pattern then builds momentum into the last bar to finish on two four-part chords, which I accentuate to indicate the end of the movement.

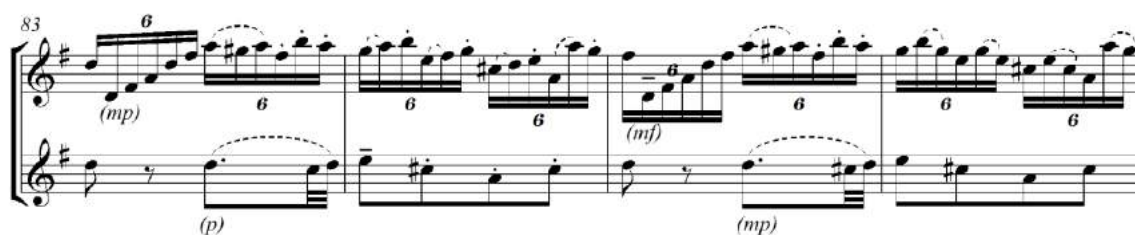
Figure 54 - Pinto Duet in G major, movement I, b. 124-126. The final two notes of the piece are accented.



4) Delineation of sequences and repetitions.

a) In movement III, b. 85-86 are repetitions of b. 83-84, although there are some minute differences in notation. To delineate the sequences, in violin 1, I take a small amount of time between the 1st and 2nd notes of b. 85 and slightly accentuate the second note. This punctuation is further emphasised by the addition of the new dynamic (*mf*) at b. 85. The previous dynamic was *mp*.

Figure 55 - Pinto Duet in G major, movement III, b. 83-86. Dynamics are used to delineate the repetition.



b) Also in movement III, in violin 1 the two semiquaver upbeats to b. 5 and the following three quavers are repeated in the following bar. There is a difference however, as on the second beat in b. 5, the dominant seventh resolves on to an A minor chord, while in b. 6, the dominant seventh resolves onto a G major chord. To highlight the structure, I play the first bar with a louder dynamic and with a heavier and longer accentuation on the second beat A minor chord. In b. 6 I reduce the dynamic and take a little time into the G major chord on the second beat.

Figure 56 - Pinto Duet in G major, movement III, b. 1-6. The sequence in b. 5 and 6 is delineated by the use of dynamics.



5) Easily discernible figures, phrases and periods.

Like an orator, the performer's ability to distinguish figures, phrases and periods in a manner comprehensible to the listener is one of the great interpretive challenges. For example, in movement I, the first phrase is 8 bars long, consisting of two antecedent and consequent figures. While the crotchet rests in b. 2 and b. 6 delineate the figures, it is the performer's role to ensure that the audience experiences the end of the figure as unfinished and requiring the answering consequent figure to follow. Therefore, I play the last notes of the two antecedent figures as though they are still leading further on in the phrase, rather than complete in themselves. To achieve this, I play the crotchets preceding the rests with their full length, in time but almost with a sense of forward momentum and with a tonal finish

that “lifts off” rather than “fully decays.” At b. 4 there is a cadential 6-4 5-3 indicating a subphrase. I shorten the F \sharp to allow a short breath in recognition of the cadence point, but it is not until b. 8 that the phrase is truly completed with a perfect cadence into D major. I then *diminuendo* and take time over the first half of the bar to indicate the true end of the phrase.

Figure 57 - Pinto Duet in G major, movement I, b. 1-8. The 2nd beats of b. 2 and 6 are played to their full length and 'lifted off' to indicate that the phrase is unfinished. The f \sharp on the third beat of b. 4 is slightly shortened to allow a breath in recognition of the end of sub-phrase.

G. F. Pinto

(Allegro Moderato) (♩ = 98-120)

The musical score for Figure 57 consists of two systems of staves for Violin I and Violin II. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked (Allegro Moderato) with a metronome marking of ♩ = 98-120. The score includes various musical notations such as triplets, slurs, and dynamic markings like *(mp)*, *(mf)*, and *(p)*. Performance instructions like *(poco rit.)* are also present. The score is for measures 1 through 8, with measure numbers 5 and 6 indicated at the start of their respective staves.

Rhythm

Further to my discussion on rhythm in Chapter 4, I will now examine rhythmic issues from a performance perspective. The first instance of a dotted rhythm that could be performed as a triplet occurs in movement I, b. 6 on the fourth beat, where violin 1 has triplets and violin 2 has the dotted rhythm. In keeping with the tender gentleness of character one, I chose for violin 2 to assimilate the dotted rhythm with the prevailing triplet rhythm. Performed as a triplet, the articulation becomes less pointed and the ensemble between the two violins is well aligned.

Significantly, almost as a harbinger of Beethoven’s compositional style, throughout the first movement, there are times when the notation asks for 4 against 3 (b. 70) and then 3 against 2 (b. 79) indicating that Pinto is at ease with the idea of 'warring' polyrhythms. Moreover, he seems to enjoy the dichotomy of triplets and semiquavers inhabiting two contrasting characters and mixes the two (b. 70) in the dramatic build up to the pause before the recapitulation. I believe that this is a

case for playing the dotted rhythm as written. However, at the recapitulation at b. 80, I may vary my interpretation of the rhythm as a manifestation of my creative choice.

The dotted rhythm occurs again at b. 23 in a forthright and martial-like cell, which I would perform as fully dotted, perhaps even veering towards double dotted to realise this new character in the fullest sense. When the music returns to the gentler (and slower) triplet motif at b. 27, although it is written dotted without accompanying triplets, I would still choose to perform it as a triplet, in keeping with the other triplets in this more lyrical passage and to emphasise the contrast with the previous passage.

Accentuation

“Accent is rendered by the performer.”²⁷⁶

Pierre Baillot

Accentuation’s close affiliation with musical rhetoric was well illustrated by Baillot when he wrote that character is determined by accent and in turn, that choice of accent is dependent on character.²⁷⁷

At its most basic level, accentuation was related to metrical form because the relationship between melodic figuration and harmonic change and the placement of dissonance and resolution were integral to the hierarchy of rhythmic beats.²⁷⁸ Rhythm in music of the eighteenth and early nineteenth centuries was arranged in twos and threes. In duple metres, the beats were alternately accented and then unaccented and in triple metres, the first of each three was accented more than other beats. Opinion was divided on the relative strength or weakness of other beats and there was notable disagreement on whether the third beat in triple time should receive accentuation or whether the first and second beats should be accented.²⁷⁹

Layered upon this framework was the idea of expressive (oratorical, rhetorical or emphatic) accent.²⁸⁰ As previously outlined, writers of Pinto’s era drew an analogy between music and speech, likening the way in which certain words were emphasised in order to convey meaning in speech, to notes that were accented in order to communicate feeling in music. It was acknowledged therefore that metrical accentuation was often subordinated to the shape and expressive content of a phrase.

²⁷⁶ Baillot, *The Art of the Violin*, 352.

²⁷⁷ Ibid.

²⁷⁸ Clive Brown, *Performing Practice*, 8.

²⁷⁹ Ibid, 9.

²⁸⁰ Ibid, 8.

Instances where accentuation may have occurred to highlight features other than metrical structure included:

- The delineation and separation of phrase structure and rhythmic features.
- Dissonant and chromatic notes.
- High or low notes in isolation.
- High notes in lively pieces, even on a weak beat.
- The highest note of an ascending phrase.
- Longer notes.
- Syncopated notes (There are some examples in Baillot of accenting the second half of a tied note).²⁸¹
- The first of two, three, four or more notes slurred together.²⁸²

Brown divides accentuation during Pinto's era into two types. The first is agogic accent, which Koch called "emphatic lingering" and defined as a stress (although the listener would experience it as a lengthening).²⁸³ As a performer I experience it as both. The second is percussive accent, which could be anything "from a powerful explosive attack to the slightest hint of emphasis."²⁸⁴

For the violinist, the components of accent were nuances, dots, rests, bow strokes, *appoggiaturas*, *ports de voix*, fingerings, beaming, accented hairpin (*diminuendo*), *le petit chapeau*, the short *messa di voce* (as used in the Rode Caprices), the horizontal line (equivalent to the dot under a slur) and dynamic markings including *sf*, *f*, *fz*, *sfp*, *fp*, *mfp*. As previously noted, Pinto used a number of notational accentuation markings. These included *fz*, *f*, horizontal lines, *sf*, accented hairpins (*diminuendi*), slurs and *appoggiaturas*.

We can only imagine what Pinto's un-notated accentuations would have included although the description of his playing as "fiery" and "original" would imply that he is likely to have used strong accentuation to generate excitement and drama. My interpretation of Pinto's violin music includes agogic accents, which I begin with a relatively soft articulation (indicated in my edition with a horizontal line). I also use percussive accents that vary from a faster bow speed with a more 'digging' depth at the start of the note, to a small 'catch' of the string which is related to the *martelé* stroke common to the 'Viotti' school. I notate these approaches to dynamic accent with either a wedge (less extreme) or *sf* (most extreme).

²⁸¹ Baillot, *The Art of the Violin*, 135.

²⁸² Mozart, *A Treatise*, 114.

²⁸³ Koch, *Lexikon*, "Accent," 50.

²⁸⁴ Brown, *Performance Practice*, 55.

Accentuation performance decisions

The following performance decisions pertain to both un-notated elements of accentuation and also to editorial suggestions:

1) The use of agogic accent on accented *appoggiaturas*, slurs, metrically strong beats, high pitches and on notes of particular chromatic/dissonant interest.

a) Agogic accent on expressive *appoggiaturas*.

In order to achieve the tender element created by the accented *appoggiaturas* present in the following violin 1 passage of movement III, I have added agogic accent to each of the slurred accented *appoggiaturas* in b. 7. This highlights the dissonance created by the *appoggiaturas* and also creates an *inégle* effect on the semiquavers.

Figure 58 - Pinto Duet in G major, movement III, b. 7. The addition of agogic accents on sequential *appoggiaturas*.



b) Agogic accent on metrically strong beats.

While adhering to the rule of agogic accent on metrically strong beats in violin 1, movement I below, I also keep in mind the pastoral, tender and gentle character. I add not only an agogic accent but also a short *messa di voce*. This reflects not only the metrically strong position of the beat, but also the expressive dimension resulting from the dissonance of the dominant seventh in violin 2. This slight lengthening causes the two triplet quavers on the second beat to be played faster and later than is strictly written, much in the manner of a turn:

Figure 59 - Pinto Duet in G major, movement I, b. 1. The addition of agogic accent and *messa di voce* on beat 1 of violin 1, b. 1 accentuates the metrically strong first beat and causes the second and third triplets to be played later than written in the manner of a turn.

(Allegro Moderato) (♩ = 98-120)

c) Agogic accent on high pitches.

The rhetorical aspect of the writing below demands that the performer overrides the metrical hierarchy of the bar to follow the *tessitura* of the phrase. I stress and lengthen the f^{'''} as the highest point in the phrase in keeping with the virtuosic and extrovert character of the passage:

Figure 60 - Pinto Duet in G major, movement III, b. 89. The semiquaver f^{'''} of b. 91 is stressed and lengthened to indicate the highest point of the phrase.



d) Agogic accent on notes of particular chromatic/dissonant interest.

There is a playful element to the passage work in movement III as can be seen in the major seventh on beat 2 between the violin 1 c^{'''} and the violin 2 b^{''}. The addition of an agogic accent highlights the dissonance:

Figure 61 - Pinto Duet in G major, movement III, b. 18. Agogic accent in violin 1 on the first semiquaver c^{'''} of the second beat.



2) Agogic accent on the first notes of beamed groups in accompaniment.

In movement I, b. 18, the first note of every beamed triplet creates a g pedal point, which builds tension towards the top of the phrase in the first half of b. 19. I gently accentuate each g consecutively more throughout b. 18 culminating in the major 9th dissonance on beat 2 of b. 19, after which, the accentuation of the gs lessen. Adding subtle accentuation in this way creates direction to and from the climax of the phrase.

Figure 62 - Pinto Duet in G major, movement I, b. 18. The first quaver of each triplet is subtly accentuated to emphasize the g pedal point and create structure in the phrase.



3) The accentuation of high notes in lively movements even on weak beats.

In movement III, b. 67, high notes occur on the off-beats in violin 1, alternately in tandem with the highest and then lowest notes of a dynamic curve in violin 2. The large size of the interval invites highlighted accentuation. I would stress the a'' on the second quaver of b. 67 relatively lyrically as it is lower than the comparable note in the next phrase and is the fifth in the D major chord. I would accentuate the second quaver b'' in b. 68 more dynamically as the interval it creates with the second violin part is large. In addition, it is the third of the chord, which from a balance point of view demands more emphasis. This also serves to highlight the G major chord, which plays the role of the sub-dominant as there has been a modulation to D major in the previous bars.

Figure 63 - Pinto Duet in G major, movement III, b. 67-69. Off-beat high notes are accented highlighting the wide interval and the harmony.



4) Accentuation to delineate rhythmic features.

A more dynamic articulation facilitated by a Tourte model bow is applied to the change in key and the dotted rhythm in the second subject material in the first movement. The increased dynamic accent reflects the modulation to D major and the martial character.

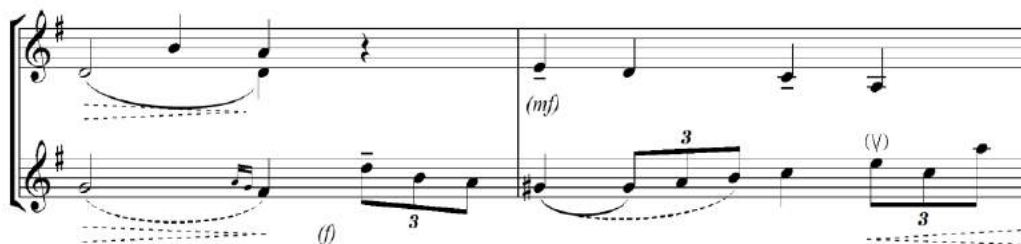
Figure 64 - Pinto Duet in G major, movement I, b. 23. Marked accentuation applied to second subject material.



5) Accentuation to delineate and separate phrase structure.

In movement I, b. 12, the violin 2 takes over the melody and starts the new phrase on the 4th beat. In order to differentiate this from the previous phrase I gently accentuate the first triplet quaver d'' of beat 4.

Figure 65 - Pinto Duet in G major, movement I, b. 12. The accentuation of the new phrase on the first triplet quaver of the fourth beat.



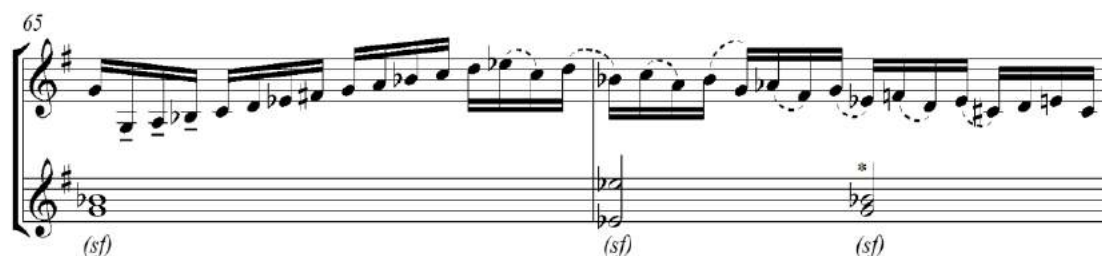
6) Accentuation to reflect the character of a phrase.

The emotional and dramatic climax of movement I occurs at b. 65-66 (see Figure 66). I have reflected the 'storm and stress' character with the addition of a *sf*.

7) Accentuation on syncopations.

To further support the 'storm and stress' character' at b. 65 I have added syncopated 'Viotti' slurring in my edition. Further accentuation would also be added to the slurs to exaggerate the syncopated pattern.

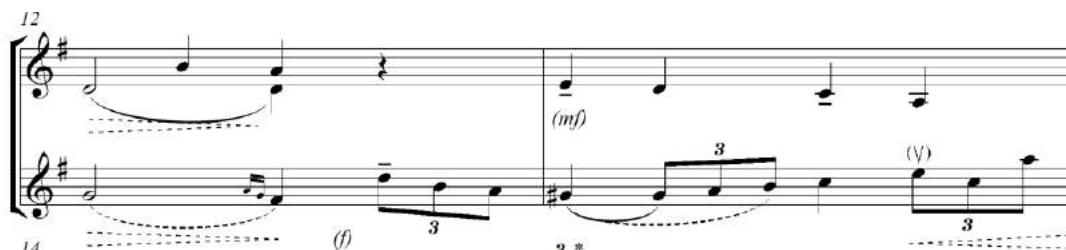
Figure 66 - Pinto Duet in G major, movement I, b. 65-66. The 'storm and stress' character is reflected in the addition of *sf* in violin 2. The addition of the 'Viotti' bowing brings out a driving syncopated rhythmic pattern also supporting the 'storm and stress' character.



8) Accentuation to reflect metrical structure of the bar in the accompanying part.

In b. 13 of movement I, violin 2 has the melody while violin 1 has the accompanying crotchets. The violin 2 melody will reflect dynamically the rise of the tessitura upwards leading towards the next bar in the manner of rhetoric in speech, while the accompanying part reinforces the metric structure of the bar through stressing the first and third beats in that order of intensity followed by the second and fourth beats.

Figure 67 - Pinto Duet in G major, movement I, b. 12-13. The first and third beats are accentuated in the accompanying violin 1 part in b. 13.



Tempo and Tempo Rubato

Further to the discussion on the first movement tempo term in Chapter 4, some further exploration of tempo in the context of performance is required. Prior to Maelzel's invention of the metronome in 1815, choice of tempo during the eighteenth century was largely informed by key and character, metre, tempo term, rate of harmonic change and the fastest note values of a work.

As a first step in choosing the tempi for the duet, I applied these informants to all three movements and summarised the findings, including any relevant tempi implications in the table below:

Table 7 - Tempo informants for Pinto's Duet in G major.

	Tempo description	Fastest note value	Key affect
Movement I C (<i>Allegro moderato?</i>)	Moderately quick tempo. Firm tone quality, a simple and clear delivery, notes connected only when expressly indicated. ²⁸⁵	Demi-semiquavers in upbeat flourishes but semiquavers are the overriding consideration for tempo selection.	G major: rustic, tender, gentle. D major: the key of triumph, of war-cries and victory rejoicing, cheerful, brilliant. Bb major: cheerful love, hope, tender, sweet. C minor: unhappy love, tragic. G minor: discontent, uneasiness, agitation, despair. C major: pure, grandiose, serious, majestic.
Movement II <i>Andante</i> 3/4	Moving, walking, pace midway between fast and slow. Calmness, quiet and contentment. ²⁸⁶	Some demi-semiquavers as part of a dotted rhythm and as embellishments.	D major: uplifting. A major: declaration of innocent love. E minor: naive, womanly, lament without grumbling, sighs accompanied by few tears.
Movement III <i>Rondo Allegretto</i> 2/4	Light, graceful and moderately fast in tempo.	Semiquaver sextuplets.	G major: innocent rustic pleasures. D major: The key of triumph, of war-cries and victory rejoicing, cheerful, brilliant. ²⁸⁷

²⁸⁵ Ratner, *Classic Music*, 183.

²⁸⁶ Ibid, 185.

²⁸⁷ Schubart, *Ideen*, trans. Steblin in *Key Characteristics*, 270

Apart from the above tempo informants and inherited performance tradition, musicians can be guided by metronome marks left by performers who had access to the composer. In addition, performance tempi of a composer's era can be taken into account.

In Pinto's era, while there is minimal definitive evidence of tempi preferred by Haydn and Mozart, some information can be gained from Baillot who gave metronome marks for works by Viotti and Rode retrospectively. For example, an *Allegretto* 6/8 with a fastest note value of a semiquaver from a Viotti duo in G minor is included under Baillot's first character category "simple, naive" and is marked: dotted crotchet = 80.²⁸⁸ A Rode caprice (in E flat and marked *Allegretto* with the fastest note value of a semiquaver) is marked: crotchet = 84.²⁸⁹

Further consideration could be given to the ordering of tempo terms on which opinion was divided. From a violinist's perspective however, Campagnoli gave the order as *Andante*, *Andantino*, *Allegretto*, *Allegro Moderato*, *Allegro Maestoso*, *Allegro*.²⁹⁰ This would place Pinto's first movement somewhere in between Rode's crotchet = 84 for *Allegretto* and Beethoven's minim = 80 for *Allegro*.

All of the above tempo informants can guide the performer towards a speed that is consistent within a certain range, but tempo is nevertheless variable even when it is the one performer playing the same piece on consecutive occasions. Choice of tempi can be influenced by the acoustic of a room, (for performers are likely to perform faster in a dry acoustic and slower in a resonant acoustic) and also by a performer's physical or psychological state. For example, enhanced adrenaline in the body can result in a performer taking a faster tempo.

Tempo also varies within a piece, often in the realisation of different characters and to reflect (either deliberately or unconsciously) the expressive content of the music.²⁹¹ Termed *tempo rubato*, this manipulation of tempo can be defined as a degree of deviation from a constant beat. In the eighteenth century, there was a general acceptance that holding back some notes and hurrying others was acceptable.

Brown and Hudson divide *tempo rubato* during the classical era into two categories. The first disrupted the basic tempo, while the other was related to improvisation and embellishment and left the regulation of the beat undisturbed causing a redistribution of note values and accents.²⁹²

²⁸⁸ Baillot, *The Art of the Violin*, 356, 358.

²⁸⁹ Ibid, 385.

²⁹⁰ Bartolomeo Campagnoli, *Metodo della Meccanica Progressiva per suonare il Violino: Diviso in Quattro Parti* (Milan: Ricordi, 1852), xi. 21.

²⁹¹ Brown, *Performing Practice*, 375.

²⁹² Ibid, 376; Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Clarendon Press, 1994). 1.

Modification of the basic pulse could occur as the lengthening of a single beat or rest, perhaps as an extension of accentuation. There could also be a gradual slowing down or speeding up of the pulse over several beats or bars. A slower or faster basic tempo could also be adopted for a whole section or phrase. The change of speed could be slight and scarcely perceptible to the listener or it could manifest in the establishment of an entirely different tempo. Türk wrote about the kind of passages in which one could vary the tempo: "...passages in pieces whose character expresses vigor, anger, fury, madness, etc can be somewhat hurried (*accelerando*) ... ideas that are repeated louder (generally higher) can be somewhat quickened. When a gentle sentiment is interrupted by a lively passage, the latter may be played a bit faster. Also, an unexpectedly vigorous idea may be so played...sweet passages...can be made much more effective by an increasing retard of the tempo...Toward the end of a piece, where *diminuendo*, *diluendo*, *smorzando*, etc. are indicated, one may hold back the tempo slightly..."²⁹³

What is known as the classic *tempo rubato* occurred when the accompaniment remained steady while the melodic line was modified for a more or less extended passage. In this instance, a single note or rest could be lengthened where it had a particular expressive or structural function and the time that was lost was regained by hurrying the immediate following beats. The relationship of melodic line to the bass could be modified throughout a phrase, an extended passage, or even a whole movement, and was used to create special effect or to vary repetition. This kind of *tempo rubato* required an understanding of composition and harmony. Creation of *fiorituras* or arhythmical embellishment could also be added to the melodic line in such a way that it appeared to be rhythmically independent of the accompaniment. Benda and Viotti commonly used such techniques while Leopold Mozart refers to this practice in his treatise. Baillot and Spohr both provided musical examples in Viotti and Rode Concertos.²⁹⁴

Tempo performance decisions

It was clear from the outset that the differentiation between characters, particularly in the first movement invited tempo modification. For example, in order to express tenderness in the first movement, I took a slower tempo reflecting the Moderato in my assigned tempo term to create nuance, making time for the small note ornaments and to highlight dissonant sighing tones. By way of contrast, I took the 'storm and stress' section in the development faster in order to emphasise the dramatic character.

Tempi were assigned to each character as below:

²⁹³ Ratner, *Classic Music*, 186.

²⁹⁴ Mozart, *A Treatise*, 224; Baillot, *The Art of the Violin*, 237-239; Spohr, *Spohr's Violin School*, 186-187, 195.

Movement I

Tender, pastoral and naive: Crotchet = 98

Martial and spirited: Crotchet = 108

Brilliant: Crotchet = 116

Storm and stress: Crotchet = 120

Movement II

Tender, calm and devotional: quaver = 72

Declaration of love, lamenting: quaver = 80

Movement III

Rustic, gay, brilliant: crotchet = 80

Further to the variation in tempi, tempo rubato was applied throughout the work at moments of structural significance and to highlight dissonance and moments of expressive intensity. Principles underlying most tempo rubato decisions are as follows:

1) Tempo rubato before a pause.

In movement I, b. 74, the tempo is eased into the pause in recognition of the end of the development and the dissonance of the dominant 7th chord.

Figure 68 - Pinto Duet in G major, movement I, b. 55-58. A slight slowing down from b. 57 before a pause.



2) Tempo rubato in transitions between contrasting characters.

In movement I, b. 26 there is a transition from the martial character to the tender, pastoral character. Time is taken on the 3rd and 4th beats to allow performers (and audience) the time to register the change of character.

Figure 69 - Pinto Duet in G major, movement I, b. 25-27.



3) Slowing down and speeding up at moments of significant dynamic intensity.

At the moment of greatest intensity in the first movement at b. 65-66, the harmony arrives at a G minor chord in root position in violin 2. This key focal point needs accentuation to fully realise the 'storm and stress' character and requires a little time in violin I to reinforce the minor key and the octave leap. Time taken in the first crotchet of the bar is then returned by a speeding up in the second beat. Similarly as the phrase turns around into a descending semiquaver passage, the dissonance is highlighted by holding the notes of chromatic dissonance, and then speeding them in a roller coaster gathering of momentum into the next bar.

Figure 70 - Pinto Duet in G major, movement I, b. 65. The dissonance is highlighted by the use of tempo rubato.



4) Tempo rubato at cadence points.

Time taken at a cadence point can vary greatly depending on the strength of the cadence. In the following example, the phrase is propelled slightly forward into the perfect cadence at b. 128. Time is then taken on the cadence itself in b. 128, followed by a quickening back into tempo on the second beat.

Figure 71 - Pinto Duet in G major, movement III, b. 125-129. The use of tempo rubato at a cadence point.



Fingering and Portamento

*"...fingering is one of the characteristics of style..."*²⁹⁵

Pierre Baillot

The diversity of fingerings created for identical passages by violinists throughout history attests that fingering, while often grounded in general principles and inherited traditional patterns, is largely an individual affair. As stated by C.P.E Bach in 1753,²⁹⁶ fingering patterns have adapted to changing styles: "...present-day musical thought, so radically different from that of the past, has devised a new method of execution."

Fingering draws upon general physiological principles, but may also be chosen to suit the performer's individual physiology, including the size of a player's hand and the length and width of their fingers. The idiosyncrasies of an instrument including size, resonance and tone, wolf notes and clarity can also dictate choice of fingering. Fingering may reflect not only the composer's intended character but also the player's conception of the music, as the mark of success in performance is the unique insight and perspective that a performer brings to a work. Each string, and the positions on each string, express different characters, while the fingers themselves can create different timbres.

Throughout history, violin fingering has largely been influenced by how the violin is held. Before the introduction of the chin rest by Spohr in 1830, the violin-hold lacked the stability we experience today, necessitating a greater contact between the left hand and the instrument. While upward shifting was relatively easy as it anchored the instrument into the neck, downward shifts involved the manoeuvring of the thumb, wrist and first index finger downwards in a kind of 'caterpillar' action.²⁹⁷ Chin-braced grip was sometimes used for shifts and extensions, but not to the continuous extent of modern day usage. To minimise position changing, extensions and contractions were fully

²⁹⁵ Baillot, *The Art of the Violin*, 257.

²⁹⁶ C.P.E. Bach, *Essay*, 42.

²⁹⁷ Stowell, *Violin Technique*, 96.

utilised and developed by both Geminiani and Locatelli, laying the foundations for the virtuoso technique that was later fully exploited by Paganini.²⁹⁸ Geminiani was the first to introduce a chromatic fingering which used every finger consecutively in a contracted position rather than sliding between semitones.²⁹⁹

In 1733 Michel Corrette (1707 - 1795) was the first to divide the fingerboard into seven positions, a system that was used by the French school and later adopted by Spohr in his *Violin School*.³⁰⁰ Mozart however divided the fingerboard differently, using a system based on the use of two adjacent fingers in scales (1 and 2 or 2 and 3). He divided positions into whole or half positions, which could be mixed or used separately. What we now call first or third positions were the positions most utilised during the eighteenth century as these gave the left hand the most support, although second position was increasingly used from 1750 onwards. Principles of fingering throughout the eighteenth century could be summarised as follows:

- the use of extensions and contractions (to avoid shifting).
- shifting in patterns for evenness of action.
- shifting on open strings, repeated notes and after dotted notes (when the bow was lifted).
- avoiding position changes within a slur to facilitate imperceptible shifts.
- shifting on a semitone or by using semitones that support the hand (such as first or third position).
- minimisation of string changes in expressive passages.
- the use of *portamento* (glissandi) although sources are conflicting on when and how often this happened.

Leopold Mozart devoted an entire chapter to violin fingering in his treatise and wrote: “there are three reasons which justify the use of fingerings. Necessity, convenience and elegance...elegance when notes which are *Cantabile*, occur closely together and can be played easily on one string. Not only is equality of tone obtained thereby, but also a more consistent and singing style of delivery.”³⁰¹ Galeazzi, amongst others, also advocated using one string where possible to ensure even tone quality.

²⁹⁸ Yampolsky, *The Principles of Fingering*, 3-4.

²⁹⁹ Ibid, 4.

³⁰⁰ Spohr, *Spohr's Violin School*, IX, 79.

³⁰¹ Mozart, *A Treatise*, 132.

Like Mozart, Baillot divided fingering in three ways: the most secure fingering, the easiest fingering (for small or inflexible hands) and fingerings that are expressive and characteristic of a composer.³⁰² He advised reproducing the fingerings of violinist/composers, if known, in order to avoid a confusion of styles.

Offering unique insight into the performative customs of violinist/composers whose music Pinto performed, Baillot described the fingering preferences of Rode, Viotti and Kreutzer and in some instances provided their fingering in selected excerpts.³⁰³ As a general rule, Viotti preferred to stay in position and move across the strings, whereas Rode and Kreutzer both tended to shift up and down the string in support of unity of expression, particularly in bold and virtuosic passagework. Spohr also provides an example of Rode's fingering demonstrating further evidence that shifting and the use of positions were integral to Rode's fingering practice.³⁰⁴

Baillot also wrote comprehensively on expressive fingering techniques including finger articulation, *portamento* and a technique he called *eliding* (playing a whole phrase with one finger).³⁰⁵ He also explored the various timbres of the strings and how they can imitate the voice and other instruments with the aid of skilled bow usage.

The *III Classical Duets* edited by Pinto give us some insight into how Pinto fingered his compositions.³⁰⁶ Clearly the *Duets* were designed to instruct the student in position changing. *Duett I* is preceded by "Wherever the 0 is marked play the open string and when (marked 4) use the little finger." *Duett II* is introduced by "In this Duett the Half Shift is introduced" while *Duett III* is preceded by "In this Duett the whole shift is introduced."

The half shift refers to modern day second position while the whole shift refers to third position. Insight is provided not only into Pinto's position changes and fourth finger usage but also into other aspects of Pinto's fingering choices. It is clear from this edition that Pinto's fingering system was aligned with the Leopold Mozart system of fingering rather than the French School.

Although Pinto was not entirely consistent in how he fingered the *Classical Duets*, it was still possible to discern some of his fingering practices. They included:

³⁰² Baillot, *The Art of the Violin*, 257.

³⁰³ Ibid, 263.

³⁰⁴ Spohr, *Spohr's Violin School*, 179.

³⁰⁵ Baillot, *The Art of the Violin*, 125 & 275.

³⁰⁶ G.F. Pinto, *III Classical Duets*.

- *Bariolage*
- Unisons.
- The use of open strings.
- Slurring on one string where possible.
- The use of open strings when descending (mostly).
- The use of 4th finger when ascending (mostly).
- The use of 4th fingers when ascending and followed by a descending note,
- The use of 4th fingers (rather than open strings) on strong, sustained notes.
- Change of position during rests.
- Change of position on repeated notes.
- Change of position after open strings.
- The use of extensions within first and third positions.
- No change of position within a slur.

Fingering Performance Decisions

Although, unlike Pinto, I am performing with a chin rest and a shoulder rest, I have still chosen fingerings that are based on the principles outlined above and that resemble models provided in Pinto's *Classical Duets* and the treatises. This aids me in building a sense of Pinto's performative space and is comparable to the way in which an actor adopts a character's gestures and accent. Fingering performance decisions can be divided into the following categories:

1) Change of position on semitones.

The principle of changing position on a semitone still provides the basis for fingering patterns today as can be seen in the scale systems of Carl Flesch and Ivan Galamian.³⁰⁷

Nevertheless, in my experience, contemporary violinists shift easily and often on bigger intervals. In Pinto's duet, I have shifted on a semitone consistently in places where I would be more accustomed to shift on a larger interval. This crab-like movement allows me an unexpected feeling of flexibility and freedom as it completely disengages both the shoulder and chin. I decide to shift on a larger interval only if it results in a tone colour that is more representative of the character.

In Figure 72 below, shifting in semitones is well suited to the character of the passage. In movement III, b. 19, I have the choice of crossing from the E string to the A string (which will

³⁰⁷ Carl Flesch, *Scale System* (New York: C. Fischer, 1926); Ivan Galamian and Frederick Neumann, *Contemporary Violin Technique* (New York, NY: Galaxy Music, 1966).

still involve some shifting) or staying on E and shifting on semitones to finish in first position in b. 20. The harmony is relatively simple, based around G and D major chords while the *acciaccaturas* imply a rustic dance. To emphasise the rustic character I choose the E string brightness rather than the mellowness of the A string. I shift downwards combining semitone shifts on the E string with a contraction of the second finger.

Figure 72 - Pinto Duet in G major, movement III, b. 18-20. Changing of positions on semitones all on the E string to reflect the rustic character.



2) Change of position during open strings.

This fingering technique is still commonly used today as it is an easy way of avoiding an audible slide. However, I have applied this principle comprehensively in passages where I would otherwise have shifted from finger to finger rather than during the use of the open string. This often has an impact on the colour of a passage. For example, in violin 2, movement III, b. 80, I am more likely to have shifted from the f#¹ to the a¹ on the E string with the first finger, for a brighter and more virtuosic sound and to keep the colour homogenous by playing on just the one string. By shifting after the open A string in b. 79, and hence playing the f#¹ of the next bar on the A string, I am in fact introducing a new, mellow timbre which results in a more contrapuntal approach. It also facilitates the change of colour that comes with a harmonic resolution. Timbral dimension is cognisant of voicing and is in fact more appropriate for the affect created by the harmony, which includes some dissonance and modal instability created by the dominant seventh on A (b. 79) and the suggestion of an E minor II chord (including accented passing notes) in b. 81.

Figure 73 - Pinto Duet in G major, movement III, b. 79-80. Shifting after an open string in b. 79.



3) Change of position after a rest

Shifting during a rest is an easy way of achieving a slide-free shift, and is still commonly used for convenience. The consistent application of this fingering pattern in Pinto's duet also results in a more contrapuntal approach. As was the case in the previous example, I would have been more likely to shift from the f# to the a in b. 46 to facilitate clarity. But by shifting after the quaver rest in b. 45, I instead highlight the soprano and alto voicing.

Figure 74 - Pinto Duet in G major, violin 1, movement III, b. 45-46.



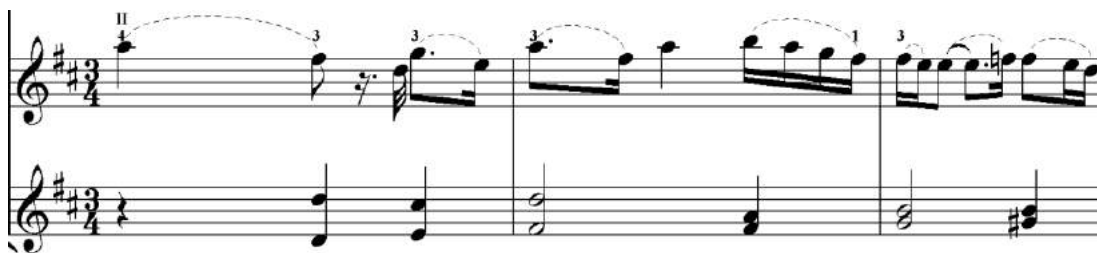
4) Change of position on the same note.

In violin 1, movement II, b. 2-3, the fingering can be based on one of two fingering principles:

- a) Shifting on a semitone (although this would occur within a slur); or
- b) Shifting on the same note.

Although I could shift almost inaudibly from the g to the f# on the last two semiquavers of b. 2, instead I choose to shift on the repeat of the f# between the last note of b. 2 and the first note of b. 3. This creates a subtle suggestion of a *portamento* into the accented *appoggiatura* that contributes to the tender and yearning character created by the dissonance between the g' on the first minim of violin 2, b. 3 and the first semiquaver f# in violin 1, b. 3.

Figure 75 - Pinto Duet in G major, movement II, b. 1-3. There is a change of position in violin 1 between the last f#" of b. 2 and the first f#" of b. 3.



5) The use of extensions.

As I have a small hand and fingers, I habitually avoid extensions unless they are minor thirds. Nevertheless, in order to emulate fingering likely to have been used by Pinto, I have employed them here wherever possible. In Figure 76 below, the passage-work in violin 1 starts in third position. Normally, I would shift on the E" string, but instead I decide to move upwards in a caterpillar-like motion of two extended 3rd fingers, which allows the hand to move forward without really having to shift. This eliminates any *portamento* between a" and d" in b. 59 where I would normally have shifted. Like the two previous examples, this has the effect of differentiating alto and soprano voicing.

Figure 76 - Pinto Duet in G major, movement III, b. 58-59. The use of extensions in a caterpillar like motion eliminates any *portamento*.



6) Melodies on one string to provide unity of tone and expression.

With reference to the tender and devotional character, it seems entirely appropriate to play the opening phrase of movement I, violin 1 on the A string. Not only does this comply with the principle of achieving unity of tone and expression by playing the melody on one string but the mellowness of the A string reflects the tenderness of the character. Fortunately, the shifts are close enough together to facilitate easy shifting:

Figure 77 - Pinto Duet in G major, movement II, b. 1-3. The opening theme is played on the A string.

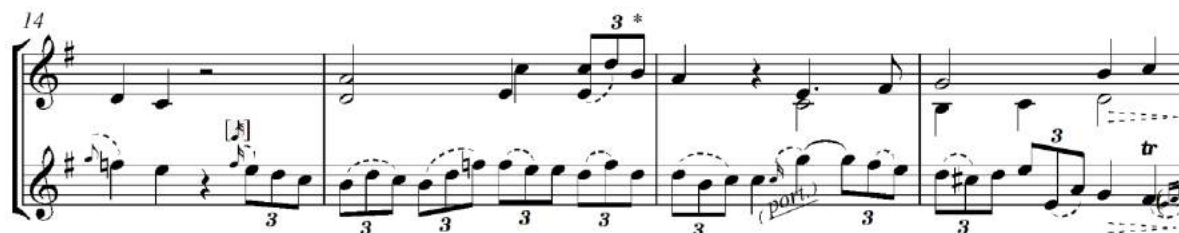
Structurally, this also allows for an intensification of ardour and hence colour for the repeat of the opening cell in the next phrase. At b. 5 in Figure 78, the minor third from a¹ to f¹ is fingered this time on the E string:

Figure 78 - Pinto Duet in G major, movement II, b. 4-5. In b. 5. The a¹ to f¹ is this time played on the E string.

7) The use of *portamento*.

In violin 1, movement I, b. 9, the phrase begins with a repeat of the material played previously by violin 1 at the beginning. However, from the upbeat to b. 14 in violin 2, there is a variation in both the melody and the harmony. An E major seventh leads to an a minor chord and there is further instability in b. 15 as violin 1 holds a double stop A/D drone while violin 2 plays a G major seventh leading to a C major chord in b. 16. As the music leads momentarily away from the tonic key into unknown territory the character transitions to a more uncertain and conflicted mood in b. 15, which then resolves with something of a heroic display as the key returns to G major via the C major chord in b. 16. A *portamento* from the c¹ grace note on the second beat of b. 16 to the g¹ on the third beat recognises and intensifies the sense of triumph as the pathway to the tonic key is re-established. The alternative fingering in first position across strings on the same finger would not have achieved the same emphasis.

Figure 79 - Pinto Duet in G major, movement I, b. 14-16. The use of *portamento* in b. 16 in violin 2 between the c' and the g'' is used to intensify the character.



8) Shifting in patterns for evenness of action.

Shifting in patterns creates evenness of action and is also physically fluid and easy to remember. Technically this is the obvious fingering for b. 104-108. In addition, shifting to first finger in third position on the A string in b. 104 ensures a consistency of tone by avoiding the string crossing, and a low point is created from which a *crescendo* can grow as the duel between first and second violin intensifies.

Figure 80 - Pinto Duet in G major, movement III, b. 104-107. The use of patterns creates evenness of action and tone and supports the intensification of the phrase as the two violins mimic each other.



9) The use of open strings according to character.

As the duet is in G major, opportunities to use open strings and *bariolage* are relatively frequent. The timbral dimension is enhanced by the natural resonance and richness of the open strings and I employ them regularly for this reason. The choice of open strings or 4th fingers is related to voicing rather than to a hard and fast rule in relation to ascending or descending passages. For example, in b. 124, movement III, when violin 1 is playing on one string (alto voice), I choose for violin 2 to play also on one string (tenor voice) rather than crossing to the open string:

Figure 81 - Pinto Duet in G major, movement III, b. 123. Open strings and 4th fingers are chosen to reflect voicing.



Similar timbral choices can be found in movement III when violin 2 plays a cadenza-like semiquaver passage, creating an A dominant seventh chord over an E pedal trill in violin 1. This resolves (almost!) into D major with an extraordinary two bars of alternating d' and c#' semiquavers, before fully resolving at b. 97. I use an open D string to contrast with the stopped c#, creating timbral contrast which carries through in the following bars. The violin 2 accompaniment effectively plays the role of bass, tenor and alto below the violin 1 soprano melody.

Figure 82 - Pinto Duet in G major, movement III, b. 93-98. The use of open strings creates timbral dimension.



Vibrato (the close shake)

*“an ornamentation which arises from Nature herself.”*³⁰⁸

Leopold Mozart

The use of continuous (as opposed to ornamental) vibrato emerged in the twentieth century as an integral component of tone production. However, this was not always the case as evidenced by the recordings of Joseph Joachim and Eugène Ysaÿe made in 1903 and 1912 respectively.³⁰⁹ In both of these recordings, vibrato is used highly selectively on notes of particular accentuation or length.

³⁰⁸ Mozart, *A Treatise*, 203-204.

³⁰⁹ *The Great Violinists: Recordings from 1900-1913* (Testament, SBT2 1323, 2013), compact disc.

Boyden has argued that continuous vibrato has existed since Geminiani, while Donington also made the case that continuous vibrato is “musically justifiable provided it is adapted to the degree of intensity which the music momentarily requires.”³¹⁰ Certainly in *The Art of Violin Playing* Geminiani wrote that vibrato “should be used as often as possible,” while Leopold Mozart agreed that there were violinists “who tremble consistently on each note as though they had the palsy.”³¹¹

However, Scottish Flute player John Gunn (c. 1765-1824) in *The Art of Playing the German-Flute* (c. 1793) wrote that the best modern performers used less vibrato than formerly, cultivating the “expression and powers of the *bow*, and the management of *tone*” and that recurring vibrato “destroys that simplicity, expression, and pure harmony, which are accounted of superior value and effect.”³¹² Romberg’s later *Violoncellschule* (1840) concurs with this view.³¹³ Brown argues that by the turn of the eighteenth century ornamentation, to which vibrato was indelibly linked, was increasingly used less, as fashion moved towards an “aesthetic in which simplicity of utterance was prized above artifice.”³¹⁴ Similarly, the majority of violin treatises, including Mozart, Spohr, Jousse and Baillot, advised that vibrato should be used sparingly as an ornament only in certain circumstances.

Described by Spohr and Garcia as emulating the human voice and by Mozart as imitating the vibrations of a bell, vibrato was employed to depict character and emotions such as passion, fear, affliction, tenderness and animation. For example, in passages of passionate character, it was used to enhance the strong accentuation of notes marked with an *fz* or accent.

Like singers, instrumentalists used vibrato to shape and intensify long notes, often in tandem with *messa di voce*. Furthermore, examples of *messa di voce* found on small note values (the duration of which are too fast to fully achieve a swell and more closely resemble an accent) are also likely to have implied vibrato.³¹⁵ Other contexts in which vibrato was commonly used include final notes and the long notes before a cadenza.

³¹⁰ Boyden, *The History of Violin Playing*, 386. Robert Donington, *The Interpretation of Early Music*, (London: Faber and Faber, 1989), 235.

³¹¹ Geminiani, *The Art of Violin Playing*, 8 and Leopold Mozart, *A Treatise*, 203.

³¹² John Gunn, *The Art of Playing the German-Flute*, (London: The Author, c. 1793), 18.

³¹³ Bernard Romberg, *Violoncellschule* (Boston: Oliver Ditson & Co.), 81.

³¹⁴ Brown, *Performance Practice*, 525-526.

³¹⁵ *Ibid*, 552. In discussing the use of the *messa di voce* on small notes to notate vibrato, Brown quotes Moser who gives the example of the *messa di voces* over small note values in Rode studies. Brown points out that Moser’s lineage can be traced back to Rode.

Vibrato was not only restricted to the left hand. Baillot describes a vibrato made with the bow as wavering motion caused by pressure to the stick.³¹⁶ This could be used on its own or in combination with left-hand vibrato.

Unlike modern-day vibrato, which is frequently achieved by the use of the forearm, the vibrato described in the treatises seems to have been performed solely with the hand or finger. This would have resulted in a relatively narrow and tight vibrato.³¹⁷ Speeds of vibrato varied widely according to Mozart and Baillot. Vibrato was sometimes used in *crescendi*, speeding up as the volume grew. Similarly, the vibrato speed and movement was lessened in a *decrescendo*. The speed of vibrato also increased on the long note before a cadenza. Vibrato was occasionally indicated by a wavy line, by a row of dots either on their own or under a line, or by the word tremolo.

Vibrato Performance Decisions

I was trained in the tradition of continuous vibrato by my first three teachers, but I chose to apply vibrato strategically throughout my interpretation of the duet. Although largely influenced by the above discussion, I also viewed vibrato as a creative tool used to support my understanding of the work's structure, character and nuance (both harmonic and dynamic).

The examples below are representative of the principles I applied to the use of vibrato:

1) The use of vibrato on notes of strong accentuation.

As indicated by the 'storm and stress' character in my character map, b. 65 and 66 are the climax of movement I. The modulation to G minor radically increases the intensity, and the accentuation required to support this change in character, needs to be strong. Using a fast vibrato to support the bow's accent intensifies this effect. I use an impulse of vibrato in violin II to emphasise the *sf* on the three double stops.

Figure 83 - Pinto Duet in G major, movement I, b. 65-66. Vibrato is used on the first beat of the bar in violin II to enhance the 'storm and stress' character.



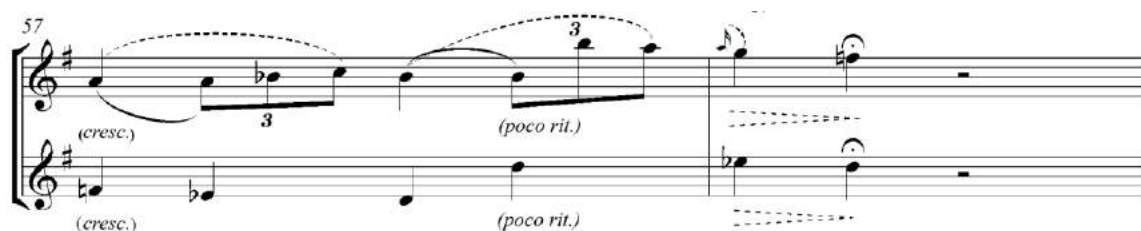
³¹⁶ Baillot, *The Art of the Violin*, 242.

³¹⁷ Stowell, *Violin Technique*, 211.

2) The use of vibrato on long notes.

a) Vibrato is used on the second beat pause in movement I, b. 58, beat 2. As there is a slight slowing in b. 57, the pause notes in b. 58 are held longer than they might otherwise have been. A gentle vibrato is used to shape the note and to ease the sound into silence. The speed of the vibrato slows down as the sound *diminuendos* into the rest.

Figure 84 - Pinto Duet in G major, movement I, b. 57-58. Vibrato is added to the long notes indicated by the pause.



b) In the context of a faster movement such as movement III, the crotchets are relatively long allowing for the use of vibrato. Vibrato is used in movement III, b. 88 on the crotchet a''' to reinforce the virtuosity and brilliance of character and the high point of the phrase.

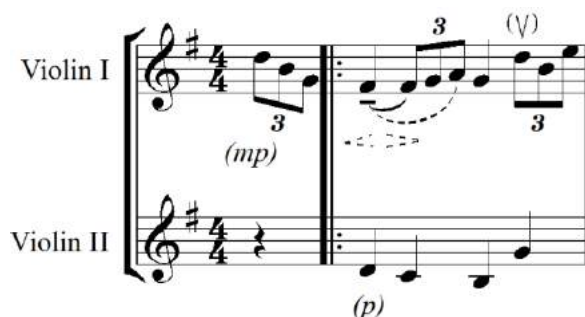
Figure 85 - Pinto Duet in G major, movement III, b. 87-89. Vibrato on the top a''' reinforces the virtuosity and brilliance of the phrase.



3) The use of vibrato to enhance a *messa di voce*.

As discussed previously in the section on accentuation, I chose to add a *messa di voce* to b. 1, beat 1 in movement I, violin 1 to intensify the effect of the tritone created by the passing note in violin 2, on beat 2. The swell effect achieved by the bow is supported by a small, fast vibrato which increases in speed towards the highest point of the swell and decreases in speed as it *diminuendos*.

Figure 86 - Pinto Duet in G major, movement I, b. 1. The *messa di voce* on the first beat is enhanced by vibrato.



4) The use of vibrato on final notes.

The sustained and lyrical nature of the aria-like second movement invites the use of vibrato to express tenderness in the manner of a singer. A delicate and subtle use of vibrato on the final notes of the movement adds to the translucent and shimmering quality of the writing.

Figure 87 - Pinto Duet in G major, movement II, b. 24-25. The subtle use of vibrato on the final notes enhances the tender character.



5) The use of vibrato to emphasise dissonance.

The use or non-use of vibrato has long been used by performers as a way of highlighting structural features, the character of a passage or a note of particular chromatic or harmonic interest.

In Figure 88 below, I could add an agogic accent to beat 1, but choose not to as it would compromise the ensemble. Instead, I choose to add a quick burst of vibrato in violin 2, which emphasises the dissonance and is in fact a form of accentuation.

Figure 88 - Pinto Duet in G major, movement I, b. 62. The addition of vibrato in violin 2 on the tritone of beat 1 brings extra emphasis to the dissonance.



My study of the interpretive principles that were commonly used by violinists during the eighteenth and nineteenth century re-affirmed some aspects of my current performance practice including the use of dynamics to vary repetition, the fingering principles of shifting on semitones and in patterns, and the adjustment of tempi to reflect the character of the music. However, in developing my interpretation, I applied these principles consistently, excluding other practices that were developed after Pinto's lifetime. This approach resulted in changes to texture and a more flexible performative approach. For example, in emulating fingerings of Pinto's era, I discovered a richer and more textural palette than I would otherwise have achieved. The contrapuntal elements present in the duet were highlighted by across-the-string fingerings with the added benefit of a more relaxed physical stance. Similarly, where before I would have been more likely to maintain one tempo, in this context I chose tempi that consistently reflected changes in character, even in the absence of tempo terms. I also exaggerated my use of tempo rubato to enhance key structural moments such as pauses, major cadences points, points of major harmonic tension and ends of phrases and movements.

Some principles transformed my interpretation. In particular, the parallel between oratory, rhetoric and musical performance demanded that my use of musical punctuation and accentuation were more pronounced with a greater emphasis on dramatic impact. Viewing my role as performer as akin to that of orator, I exaggerated the use of small silences to mark the ends of phrases, the accentuation at the beginning and high points of a phrase and the use of dynamics to illustrate tessitura, sequence and repetition. This resulted in a greater focus on larger gestures.

Finally, by adopting a more ornamental approach to the use of vibrato, I discovered the relationship between character, dynamics, accentuation and vibrato. Rather than using vibrato as a core component of my tone production, I instead used vibrato to shape long notes, to reinforce *diminuendi* and *crescendi* and to enhance cells or phrases of a more lyrical or gentle character. I also employed vibrato to accentuate key structural landmarks such as a high or low point in a phrase and

notes of a particular harmonic or textural significance. Using vibrato as way of enhancing character and accentuation contributed to a more rhetorical and directional approach in my performance overall.

Chapter 6 - Conclusion

In his tragically short life, Pinto achieved considerable renown as a violinist, pianist and composer. Doubtless, his brilliance on the concert platform distinguished him as one of the great violinists of his day. Yet his creative genius far exceeded the confines of interpreting violin music on the violin. Ringer and Temperley saw Pinto as a leading exponent of a London Pianoforte School and as having foreshadowed many of the most pervasive compositional elements that would define the early Romantic period.

The criteria developed by Ringer and Temperley and its application to the possibility of a London Violin School is an area of study that well warrants investigation, although it was beyond the scope of this study to explore this topic in any detail.

Like most of Pinto's violin repertoire, the duet in G major has been rarely performed and is little known to most musicians and by the greater public. It is deserving of our acquaintance as a microcosm of styles that emerged in cosmopolitan London in the late eighteenth and early nineteenth centuries and for the experimental and transcendent quality of Pinto's writing. The notable absence of any reliable performance practice heritage and the wide range of sources relied upon in consequence led to a broad pallet of possibilities, which was entirely in keeping with Pinto as a composer well-schooled in the past and with a deft ear to the future directions of music-making. Pinto's violin repertoire is very much a fusion of the past with a prophetic future. The duet's second movement is reminiscent of a baroque aria while the third Pianoforte with Violin Sonata's first movement evokes pastoral Beethoven. Likewise, the second Pianoforte with Violin Sonata's first movement could almost be Schubert.

Viewed in its entirety, Pinto's compositional style is unique and unlike that of any other composer. Pinto had a very personal approach to writing and playing and the passages that rang unmistakably of the composers he most admired did not, by any means, mandate identical interpretative decisions.

Upon reading the treatises, I consistently encountered the instruction that any interpretive decisions must be made with reference to the expressive intent of a given passage. For this reason, an understanding of the expressive theories from the late eighteenth and early nineteenth century was essential and my approach is based therefore upon the parallels between oratory, rhetoric and music performance; that being the practice of the day. The identification of characters and their

alignment with harmony, cadence and phraseology as presented in graphic form was a starting point for all of my editing and performance decisions. Many of these decisions are captured as suggestions in my edition of the duet.

Pinto was by no means an exponent of complete notation. He left a great deal to the performer's discretion, particularly in slow movements and in the case of the duet, the degree of discretion extended beyond ornamentation to encompass articulation and dynamics.

Pinto's embellishment style was German (mixed) and therefore my embellishments followed a similar aesthetic. In examining Pinto's notation, his use of a four-bar slur and hairpin *crescendi* on slow crotchets led me to the conclusion that he was accustomed to being able to sustain in a way that would have been far less natural on a baroque bow. Consequently, I concluded that he most likely played on, or was sufficiently familiar with a transitional or a Tourte bow, which would have enabled him to explore a relatively wide variety of bow strokes.

The examination of approaches to fingering in Pinto's era led me to a richer textural palette while the use of tempo rubato helped me to enhance the work's structure in a historically sensitive and appropriate way. My vibrato became more sparing and specifically directed at enhancing the form and character of the music. This in turn, resulted in a more rhetorical and directional approach to phraseology. By developing a sense of the parallels between oratory, rhetoric and music performance and applying them to musical punctuation and accentuation, I was able to achieve greater dramatic and nuanced impact overall.

Access to historical sources engendered a set of principles within historically aware parameters that facilitated the expressive intent of each phrase. Within each principle there was significant individual choice in the range of fingerings, articulations, dynamics, tempi, rubato, ornamentation and accentuation modelled in the treatises and in early editions and autographs. Flexibility within historical parameters was further enhanced by the flexibility of the transitional bow that I used in performance. Compared to a modern bow, the Coltman–Dodds transitional bow "gave" more, especially in consecutive up-bows and staccatos. This resulted in an easier virtuosity and sense of fun as well as a more seamless ability to improvise articulations.

Clearly there is a rich performance practice heritage around the performance of compositions by Mozart and Beethoven that has been handed down from teacher to student in a largely aural tradition. However, in recent decades historically informed practitioners have sought to change our understanding of how these works should be performed by using reconstructed period instruments and bows and basing their interpretations on treatises, early editions and autographs. By attempting

to understand and bring to life a musical style that is similar to its contemporaries but differs in significant and subtle ways, our understanding of the context in which other, more famous composers lived and composed is broadened and enriched. In doing so, I hope to stimulate further interest in Pinto's violin works, in the duet genre and in instrumental music composed in London and to contribute to the growing body of research in the area of British music.

Epilogue

On Friday August 28th, 2015, I sat down to listen to my recording of Pinto's duet with Australian violinist Zoe Black, who as a member of the Australian Chamber Orchestra has performed with some of the world's great specialists in period performance. The recording consisted of a number of versions that all differed in some way from one another. In the process of recording, we varied the ornamentation and improvisation, the dynamic structure, the articulation, the tempi and *tempo rubato* as well as the amount of vibrato used, nuance and timbre. The recording that I chose to submit with this thesis captured a moment in time only and was the result of responsive reflexes and decision making between the players as well as a creative exploration of sound. The outcome that was achieved was a unique product of three years research, the acoustic, the instruments, the two instrumentalists and their background.

Despite having created a detailed interpretation based on historical treatises of Pinto's era, when it came to the actual moment of performance, the instinct to create spontaneously and to experiment beyond what was previously decided was overwhelmingly powerful. It became abundantly clear throughout the course of the recording session that my new edition was only the starting point for a creative process that was to follow. Pinto was evidently cognisant of this creative process as the repeated phrases in his keyboard and violin sonatas were almost always varied by a range of articulations and dynamics. These variations were however within the parameters of his time as his articulations and dynamics were generally consistent with principles articulated in the string treatises. Significantly, these parameters created a sense of possibility rather than prescription. As Pinto was lauded for his 'originality,' such an improvisatory approach seems to fall within the parameters which Pinto himself would have desired.

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Appendix One - Personalia

Johann Peter Salomon (1745 - 1815)

Born in Bonn, Johann Peter Salomon studied violin with the Bohemian violinist Franz Benda (1745 - 1770).³¹⁸ From an early age he held a salaried position in the court of Bonn. In later years, Prince Heinrich of Prussia employed him as concertmaster and as composer of operettas in Rheinsberg. Salomon was acquainted with C.P.E Bach at the Prince's second court in Berlin, through whom he became familiar with the Bach solo sonatas and partitas for violin which he is said to have performed in London.³¹⁹

In 1780 Salomon left Rheinsberg and travelled to London via Paris, giving his first public performance in England at Covent Garden in 1781, after which he was generally recognized as a distinguished violinist. Although Salomon continued to visit the continent, he chose to settle in London for the remainder of his life. On arrival, "his cheerful disposition, united to great good sense, soon obtained for him the friendship of all who at first patronized him on account of his professional talents."³²⁰ Salomon was to contribute substantially to English musical life through his teaching, composition, arranging, solo and chamber performances, orchestral leading and most famously through his entrepreneurial activities.

In 1783 Salomon presented his own subscription series that featured many renowned international artists including singer Madame Mara and violinists Janiewicz, Gautherot, Giornovich and Viotti. His greatest entrepreneurial triumph was to engage Haydn to visit London in 1790-91 and 1794-5, for which occasions Haydn wrote the two sets of six 'Salomon' or 'London' symphonies (Hob I:93-104). Wisely, Salomon procured the copyright for all twelve symphonies and subsequently published them not only in their original form, but also as chamber arrangements.³²¹

³¹⁸ Rochlitz, "Biographie," 577-84; Chappell White, *From Vivaldi to Viotti: A History of the Classical Concerto* (Pennsylvania: Gordon and Breach Science Publishers, 1992), 151.

³¹⁹ Pinto is sometimes attributed with the revival of Bach's music in London as it was reputedly Pinto who introduced Bach to Samuel Wesley. It seems likely that Pinto was just passing on what had been shown to him by Salomon.

³²⁰ Ayrton, "Memoir," 45.

³²¹ Kati Debretzeni, "Liner Notes," *Haydn London Symphonies Vol. 1, arranged Salomon* with Florilegium, recorded September, 2002, Channel Classics CCS 19698, 2003, compact disc. While the autograph of the arrangement contains only a figured bass in the pianoforte part, the first edition has a fully realized keyboard part, providing an excellent example of figured bass realization in the eighteenth century style.

Haydn composed the Concertante in B♭ (Hob I: 105) for Salomon who played the solo violin part. The six string quartets Op. 71 and 74 (Hob III: 69-74), which were written between Haydn's two London visits in 1793, are likely to have been intended for performances by Salomon's quartet in London.³²² Salomon was himself a prolific composer, but comparatively little has survived apart from some variations for violin and cello, duets, canzonets, glees, arrangements and a short Romance for violin and piano/strings.³²³

Included amongst Salomon's many distinguished acquaintances was Beethoven, who when Salomon died wrote: "I am greatly distressed at the death of Salomon, for he was a noble-minded man whom I well remember since my childhood."³²⁴ In 1813, Salomon was a founding member of the Philharmonic Society and later in life was instrumental in the establishment of the Royal Academy of Music in 1822. He died as the result of a riding accident in 1815 and is buried at Westminster Abbey.

Minimal information exists about the teacher-student relationship between Pinto and Salomon except that they had the occasional disagreement.³²⁵ However, as Pinto's private violin teacher Salomon's role would have been far-reaching, as the educational opportunities available to aspiring young musicians (prior to the founding of the Royal Academy of Music) were ostensibly limited to membership of a church choir, apprenticeship training, private lessons, studying in Europe, or military training.³²⁶

As soloist, composer, chamber musician and orchestral leader, Salomon is likely to have been a potent and inspiring example to his talented young protégé.³²⁷ Not only would Salomon have guided Pinto on matters of violin technique and interpretation but he may also have taught Pinto composition and theory and have shown him scores, books and treatises from England and abroad. Pinto's dedication of the Op. 5 duets to Salomon may well reflect the pedagogical input provided by Salomon in Pinto's compositional development.

During Pinto's lifetime, Salomon wielded great influence and power in London's music world. As an impresario, Salomon was well connected with local and continental musicians of repute and with the

³²² Ibid.

³²³ Johann Peter Salomon, *Six Favorite Airs, with Variations for a Violin, and an Accompaniment of a Violoncello or Piano-Forte* (London: Printed for the Author, c.1800); Johann Peter Salomon, *Six Solos for a Violin and Violoncello ... Opa 1a.* (London: W. Forster, c.1785); Johann Peter Salomon, "Romance," *The Harmonicon*, vol.8, pt. 2, 1830, 48-50.

³²⁴ *Grove Music Online*, "Salomon, Johann Peter" by Hubert Unverricht, accessed December 30, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/24401>.

³²⁵ Anon, "Memoir of George Frederic Pinto," 215.

³²⁶ Deborah Rohr, *The Careers of British Musicians, 1750–1850* (Cambridge: Cambridge University Press, 2001), 63.

³²⁷ Sainsbury, *A Dictionary*, 294.

aristocracy. He was an astute networker and made a point of devoting “a great portion of his time to what are termed bread-and-butter parties...Bread-and-butter parties are those to which professors of talent are invited to dinner, or to a supper, where a little music is given in a friendly way in the evening.”³²⁸

From newspaper advertisements and concert programs, it is clear that Salomon procured many of Pinto’s performance opportunities as soloist, chamber and orchestral musician. Pinto most frequently performed in the same concerts as Salomon, or in concerts organised by or associated with him. A further glimpse of Salomon’s mentoring role can be seen in John Sainsbury’s *Dictionary of Musicians* (1824) in which Sainsbury wrote that Pinto “at the age of 15 years, had arrived at such perfection, that he could lead an orchestra in a performance of Haydn’s Symphonies, nearly as well as his master.”³²⁹

In helping Pinto to build his career, Salomon almost certainly introduced him to publishers and patrons. Pinto’s early *III Classical Duets* are “humbly dedicated to the Prince of Wales.” Further evidence of Pinto’s connections can be seen in the first edition of his *Three Sonatas for Keyboard with an Accompaniment for Violin*, where a list of subscribers is included on the title page. The subscribers include the publishers Clementi and Sons, the Earl Dalkeith, the Earl of Hume, the Marquis of Huntly and Viscountess Hampden, amongst others.

Salomon no doubt understood the benefits to be obtained from Pinto’s prodigy status in building and maintaining his own reputation. As was the custom of the time, Pinto was almost always referred to as “Master” Pinto in concert billings, a title that was used to advertise other young prodigies as a means of differentiating them from other adult performers.³³⁰ Not surprisingly, Salomon’s status as Pinto’s teacher was often included in the advertisements publicising Pinto’s concert appearances. Pinto’s mention in Salomon’s obituary also emphasises the importance of this relationship.³³¹

Wilhelm Cramer (1746 - 1799)

It was Wilhelm Cramer who wrote the concerto that Pinto performed in his second ever concert appearance. As much as anything, this is likely to have been a diplomatic move calculated by Salomon to endear Pinto to Cramer as one of the premier violinists and entrepreneurs in London.

³²⁸ William Thomas Parke, *Musical Memoirs* (London: H. Colburn and R. Bentley, 1830), ii.16.

³²⁹ *Ibid*, 294.

³³⁰ For example, when Pinto was 13, The Morning Star newspaper advertisement on March 16, 1798 read: “by desire, the favourite concertante M. S. for two violins and tenor, Principali Meffrs. Salomon, Master Pinto and Mr. F. Cramer, Gyrowetz.”

³³¹ Cave, “Obituary,” *Gentleman’s Magazine*, 569-70.

Born in Mannheim, Cramer studied with Stamitz, Basconi and Cannabich and was a member of the Mannheim orchestra. He appeared at the Concert Spirituel in Paris in 1769 and arrived in London in 1772 where, after substantial success and with the encouragement of J. C. Bach he decided to settle. Cramer, who was London's foremost violinist for two decades, appeared regularly as soloist, chamber musician and leader of orchestras. He led the Queen's band, the Italian opera and the Concert of Ancient Music Orchestra. He was the director of the Bach-Abel Concerts and of succeeding concert series including the Professional Concerts. Cramer was known for his off-the-string bowing. His name became associated with the transitional bow mentioned above. Although he was little remembered as a composer, he composed eight violin concertos and chamber works for string instruments.³³² Cramer died in London in 1799.

Ferdinand Fränzl (1763 - 1833)

Ferdinand Fränzl performed a new concertante for two violins with Pinto in Fränzl's farewell concert at the King's Theatre in 1801.³³³ He was born in Schwetzingen in 1763 and died in Mannheim in 1833. His father and violin teacher was the distinguished Mannheim violinist Ignaz Fränzl from whom he inherited the Mannheim style in his violin playing. Recognised as a virtuoso violinist, Fränzl performed in Vienna, Paris, Switzerland, Poland, Russia and Italy, and led the Munich Court Orchestra and the Frankfurt National Theatre Orchestra. He studied composition with Xavier Richter, Ignace Pleyel and Stanislao Mattei. Following the death of Carl Cannabich in 1806 he became music director at the Munich court and then its Kapellmeister. He wrote overtures, violin concertos, operettas, theatre music and chamber music.³³⁴

Giovanni Mane Giornovichi (1747 - 1804)

One of the concertos most frequently performed by the young Pinto was composed by violinist-composer Giovanni Mane Giornovichi, who was born in Palermo, Sicily in 1747. Giornovichi made his public début in Paris at the Concert Spirituel where his playing caused a sensation after which he acquired a reputation for scandalous and quarrelsome behaviour. Giornovichi's violin concertos were published in Paris soon after his debut. Following a suspected quarrel Giornovichi left Paris abruptly, appearing in Frankfurt, and then in Berlin, where the Crown Prince of Prussia appointed him leader of the orchestra. After a conflict with a colleague he left to play in Poland, Russia, and then in Vienna where he earned the approval of Leopold Mozart, Gyrowetz and Dittersdorf. From

³³² *Grove Music Online* s.v. "Cramer" by Simon McVeigh et al., accessed January 13, 2013, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/44589pg1>.

³³³ *Morning Post*, London, May 16, 1801.

³³⁴ *Grove Music Online* s.v. "Fränzl" by Roland Würtz, accessed February 12, 2013, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/10165pg3>.

1791 he began to play regularly in England appearing at Salomon's Hanover Square series and in Haydn's first benefit concert. After being largely displaced by Viotti, and following further conflict with colleagues and patrons, Giornovich left London in 1796. He then lived in Hamburg and finally moved to St Petersburg, where he played in the court orchestra.³³⁵ Giornovich composed at least 22 violin concertos, 17 of which are available in published editions today. Chappell White contends that they are simple in texture and harmony and not overly demanding technically and that they were old fashioned by the time Giornovich died in St. Petersburg in 1804.³³⁶ Nevertheless they were greatly admired by London society and were often performed by prodigies.

Adalbert Gyrowetz (1763 - 1850)

Adalbert Gyrowetz was a sensation with fashionable society in London during the early years of Salomon's concert presentations. The young Pinto performed his trio with Salomon and Franz Cramer. Gyrowetz, was born in Česke Budějovice, Bohemia in 1763, studied singing and violin with his father, organ and thoroughbass with Haparnorsky, composition with Paisello, and counterpoint with Nicola Sala. Gyrowetz travelled to Italy, Paris, London and Vienna where he made the acquaintance of Haydn, Dittersdorf, Albrechtsberger and Mozart. In 1789, he arrived in Paris to find that he was already a sensation, after one of his symphonies had been published under the name of Haydn. Despite the high demand for his compositions, he fled the revolutionary fervour of Paris and came to London where he lived for three years. He was popular as a composer and in society, for in 1791 he helped introduce Haydn and his works to London's high society. Works by Gyrowetz and Haydn were performed in the same Salomon concert series.

Gyrowetz left London in 1792 and eventually returned to Vienna in the service of Count von Sikkingen. He continued to produce chamber music and sacred music through the early 1800s and in 1804 he became the Second Kapellmeister for the Vienna Court Theatre. His compositional output changed with this appointment and he began to compose operas and ballets. Gyrowetz was remarkably well connected with musical, artistic, literary and political figures. Following the turn of the century, his instrumental works were composed in a four-movement format and demonstrated a new unity, balance and proportions within the emerging new Romanticism that he helped to create. He was a pioneering figure in the emergence of romantic ballet and worked with Jean Aumer and Filippo Taglioni, two of the most important choreographers in the establishment of the classical

³³⁵ *Grove Music Online*, s.v. "Giovanni Mane Giornovich," by Chappell White, accessed December 27, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/11178>.

³³⁶ White, *From Vivaldi to Viotti*, 250.

ballet traditions.³³⁷ Gyrowetz died in Vienna, Austria in 1850.

Franz Anton Hoffmeister (1754 - 1812)

On 19th May, 1801, Pinto performed the world premiere of Hoffmeister's new quintet with Salomon, Dieudonné-Pascal Pieltain (1754 - 1833), Federigo Fiorillo (1755 - 1823) and Robert Lindley (1776 - 1855).³³⁸ Hoffmeister was born in Rothenburg am Neckar in 1754 and died in Vienna in 1812.

Although he was a qualified lawyer, he established a music-publishing firm and composed a substantial amount of music. His firm published orchestral and chamber music by Haydn, Vanhal and Mozart including Mozart's String Quartet in D, K. 499 that is often known as the 'Hoffmeister' Quartet.³³⁹ With Ambrosius Kühne, Hoffmeister eventually founded the Bureau de Musique that became the basis for the publishing firm C. F. Peters Verlag. A prolific composer, he wrote an opera, symphonies, concertos and chamber music. His music was popular in his day and his numerous chamber works were published in Amsterdam, London, Paris and Venice. Hoffmeister's most popular work today is the Viola Concerto, which is used for orchestral auditions. Today, he is widely acknowledged as a capable composer who lacked originality and depth.³⁴⁰

Rodolphe Kreutzer (1766 - 1831)

As the composer of virtuoso concertos, one of which Salomon performed in his London debut, Rodolphe Kreutzer was firmly established as a virtuoso and pedagogue during Pinto's lifetime. Born in Versailles in 1766, Kreutzer's early teachers included his father and Karl Stamitz. Kreutzer was pronounced a prodigy after his first performance at the Concert Spirituel in 1780. Two years later, in 1782 – 83, Kreutzer heard the Italian violinist Viotti play and was profoundly influenced by his playing and compositional style.³⁴¹ Kreutzer was appointed Professor of Violin at the Institut National de Musique in 1793. It published his famous *42 études ou caprices* for violin that are still studied by violinists today. The Institut was the precursor to the Paris Conservatoire (1795) where Kreutzer, along with Rode and Baillot, founded the French violin school, which was based largely on Viotti's personal style. Kreutzer composed a substantial number of works, including nineteen violin concertos, chamber music, ballet and operas. According to David Charlton, the early concertos were influenced by Stamitz, while those written in the 1790s were influenced by Viotti. The last eight

³³⁷ *Grove Music Online*, s.v. "Adalbert Gyrowetz" by Adrienne Simpson and Roger Hickman, accessed December 29, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/12090>.

³³⁸ *Morning Post*, London, May 19, 1801.

³³⁹ *Grove Music Online*, s.v. "Hoffmeister, Franz Anton" by John Wagstaff, accessed February 13, 2013, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/opr/t114/e3288>

³⁴⁰ *Ibid.*

³⁴¹ Brown, *Performing Practice*, 278.

concertos revealed an altogether more individual style.³⁴² Kreutzer died in Geneva, acclaimed as pedagogue, performer and composer.

Franz Lamotte (1751 - 1780)

Pinto performed a concerto by Franz Lamotte in London and the Bath Rauzzini series. Lamotte was born in approximately 1751 in Holland or Vienna and was regarded as a virtuoso of the highest rank.³⁴³ He composed concertos, sonatas and airs for the violin and was sometimes called the "young Englishman," possibly because he studied violin with Felice Giardini in London. Lamotte was appointed first violinist in the Hofkapelle of Empress Maria Theresa. He performed in Vienna, Prague, Leipzig, Padua and Venice, at the Concert Spirituel in Paris and gave concerts in London in 1776, including several subscription concerts with Rauzzini. He left London hurriedly around 1780 and died in The Hague in 1781.³⁴⁴

Pierre Rode (1774 - 1831)

Pinto performed a new concerto by Pierre Rode in Corri's rooms in Edinburgh in 1805, in what must have been his last visit to Scotland.³⁴⁵ Rode was born in Bordeaux in 1774 and died in the Château de Bourbon in 1830. His two violin teachers were André-Joseph Fauvel and Viotti. Rode premiered several of Viotti's violin concertos at the Théâtre de Monsieur, where Viotti was musical director and where Rode played in the orchestra. In 1795, Rode was appointed Professor of violin at the new Paris Conservatoire. He travelled widely, performing concertos in the Netherlands, Germany, London, Madrid and Russia. His one appearance in London at his own benefit was not a success. Rode was eventually expelled from England along with Viotti for political reasons. Rode was appointed solo violinist to Napoleon Bonaparte and later to the Tsar in St. Petersburg. His performing skills declined from 1808 although he gave the first performance of Beethoven's Op. 96 violin sonata with Archduke Rodolphe on the piano that is said to have disappointed the composer.³⁴⁶ In 1814, Rode settled in Berlin where he composed his twelfth concerto, *Air varié* No.6 and 24 Caprices. In 1819 he returned to France, settling in Bordeaux where he continued to compose and eventually died after being stricken with paralysis.

³⁴² *Grove Music Online*, s.v. "Kreutzer" by David Charlton, accessed December 27, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/15527pg1>.

³⁴³ Charles Burney, *Musical Tours ii*, 125.

³⁴⁴ *Grove Music Online*, s.v. "Lamotte, Franz" by Othmar Wessely, accessed December 27, 2012, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/15914>.

³⁴⁵ *Caledonian Mercury*, Edinburgh, February 21, 1805.

³⁴⁶ *Grove Music Online*, s.v. "Rode, Pierre" by Boris Schwarz and Clive Brown, accessed February 13, 2013, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/grove/music/23636>.

Rode composed 13 concertos that are considered to be the epitome of the French style, a dozen *quatuor brilliants*, a number of popular *airs variés* and 24 duos for two violins.³⁴⁷ He also co-authored the *Méthode de Violon* with Baillot and Kreutzer. His 24 Caprices are a remarkable example of his pedagogical skill as they balance both the musical and technical demands of the student. They are an essential part of violin curriculum today.³⁴⁸

Giovanni Battista Viotti (1755 - 1824)

Like many other musicians during the French Revolution, Giovanni Battista Viotti fled to London and was taken up by Salomon as the featured violinist in his subscription series in 1793. It is likely that the young Pinto would have observed his playing first hand and played in the orchestra during his performances. We also know that Pinto performed one or more of Viotti's concertos as well as a trio. In one written source, Viotti is attributed with being Pinto's teacher. There is however no evidence that this was the case, although one can imagine that Pinto may have asked to play a Viotti concerto to the composer for feedback. Born in Fontanetto da Po, Italy, in 1755, Viotti studied violin with Antonio Celoniat and Pugnani who had been a pupil of G.B. Somis and with whom he toured Switzerland, Dresden, Berlin, Warsaw and St Petersburg. In his early years he was tutti first violinist in the Royal Chapel Orchestra at Turin and in 1782 presented his solo début at the Concert Spirituel in Paris where his playing created an avalanche of admiration and devotion. Despite his popularity, he ceased to perform in public after a year and a half and entered the service of Marie Antoinette at Versailles. He was leader of Prince Rohan-Guéménée's orchestra and established a new opera house called the Théâtre de Monsieur (after July 1791, Théâtre Feydeau). Because of his association with the Royal family however, he was forced to immigrate to London in 1792. During his decade in Paris, he published 19 violin concertos and established himself as the leading figurehead of the French violin school.

In London, Viotti made a successful debut at Salomon's Hanover Square concert and performed in Haydn's benefit concert. Viotti became director of the new Opera concerts in 1795 and succeeded Wilhelm Cramer as leader and director of the orchestra at King's Theatre in 1797. He played frequently in the homes of the wealthy, including the Prince of Wales, and developed a close association with the Chinnery Family, with whom he presented private concerts. In 1798 he was exiled by the British government who suspected him of Jacobite sympathies. However he denied this

³⁴⁷ *Grove Music Online*, s.v. "Rode, (Jacques) Pierre (Joseph)" by Sarah Hibberd, accessed February 13, 2013, <http://www.oxfordmusiconline.com.ezproxy.lib.monash.edu.au/subscriber/article/opr/t114/e5708>.

³⁴⁸ *Ibid.*

vehemently in the newspapers and in an autobiographical sketch.³⁴⁹ He lived in Hamburg for a year and a half, where he published the Op. 5 violin duos but by 1801, he was back in London. Retired from the music scene to devote his time to a wine business, he continued to play and compose for his friends. He was a founding member of the London Philharmonic Society for whom he sometimes performed chamber music.

In 1818, after the failure of his wine business, Viotti returned to Paris and became director of the Paris Opéra. The Opéra struggled following the assassination of the Duke of Berry and Viotti resigned in 1821 in debt. He returned to London to be with his closest friends Mr and Mrs William Chinnery and died in their home in Portman Square in 1824.

³⁴⁹ Landseer, *Apollini*.

Appendix Two - Bow models and changes to design

Types of bow were often associated with players rather than makers. Fétis (See Figure 89 below) and Woldemar (See Figure 90 below) both provide illustrations of four eighteenth century bows.³⁵⁰

The bow named after Corelli (1653 - 1713) had a longer, straighter stick with a down turned tip to raise the hair away from the wood of the stick and a clip-in frog that allowed the tension of the hair to be released. The Tartini (1692 - 1770) model introduced a deeper shape of tip (c.1730) and corresponds with the bows illustrated in Leopold Mozart (1756). The bow named after Cramer introduced an in-turned (concave) stick with a hatchet head and an open frog, a model that was popular both in Mannheim and London.³⁵¹ The Viotti bow is believed to have been very close to the Tourte bow, although Baillot describes the Viotti bow as shorter than the Tourte model.³⁵²

The in-turned stick introduced with the Cramer bow was crucial in facilitating the transition to what we now term the modern bow. Experimentation occurred with the length and curve of the stick, the size of the head and the width of the hair both in France and England. The model for the modern bow is believed to have been determined by François Tourte (1747 - 1835) in France. While it cannot be said that he invented any of the separate features, it was he who combined them simultaneously.

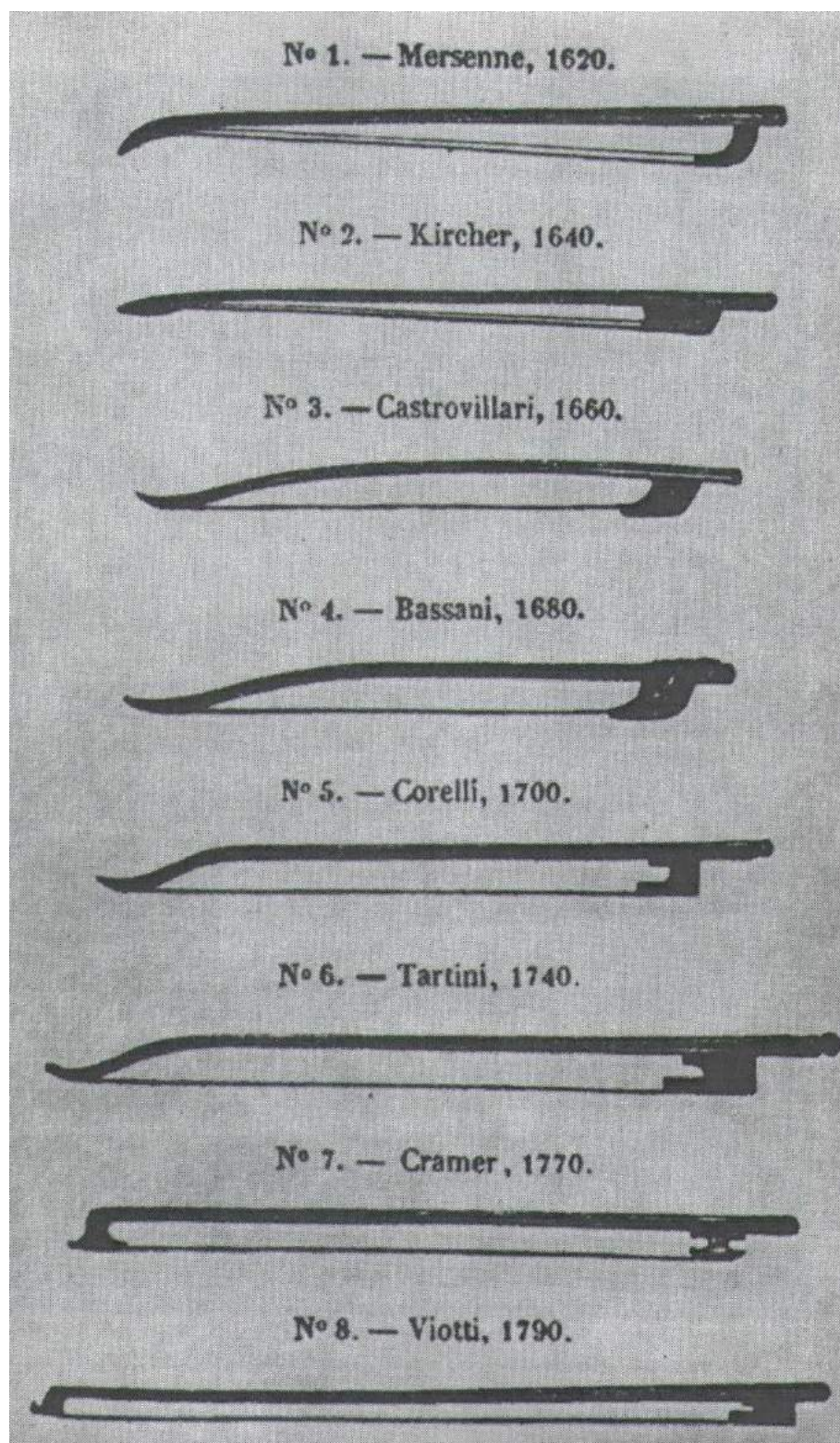
³⁵⁰ François-Joseph Fétis, *Antoine Stradivari*, trans. and ed. John Bishop (London: Robert Cocks & Co. 1864); Woldemar, *Grande Méthode*, 11. For a detailed discussion of the history of the violin bow please see The Development of the bow, the violin and its fittings in Stowell, *Violin Technique*, 11.

³⁵¹ Stowell, "The Viotti School" in *Viotti*, 30.

³⁵² Baillot, *The Art of the Violin*, 452.

Figure 89 - Violin Bows named after players as illustrated in Fétis including:³⁵³

- 1) Mersenne - 1620 2) Kircher - 1640 3) Castrovillari, 1660 4) Bassani - 1680 5) Corelli - 1700 6) Tartini - 1740
7) Cramer 1770 8) Viotti 1790



³⁵³ Fétis, *Antoine Stradivari*, 136.

Figure 90 - Violins bows of the seventeenth and eighteenth centuries as illustrated by Woldermar.

Nº. 1. Archet de Corelli.



Nº. 2. Archet de Tartini.



Nº. 3. Archet de Cramer.



Nº. 4. Archet de Viotti.



Appendix Three - New Edition of Pinto's Duet in G major

Duet in G major
for
Two Violins Obligato Concertanti
George Frederick Pinto

Composed & Dedicated to his Tutor

Mr. Salomon

Edited by

Elizabeth Sellars

Editorial Comments

In the absence of an autograph, the following edition is based on the only known extant edition, published by G. Walker in London sometime after 1806. Original copies, consisting of parts without a full score, can be found in the British Library in London and the Koninklijke Bibliotheek in Holland.

The Walker edition contains almost no performance instructions. The only articulation marks are six instances of slurs used over suspensions, dotted repeated notes and in an embellished upbeat. The editor has therefore marked original slurs with a solid line while further suggested slurring is dashed. All other articulation markings including dots, dashes and wedges are editorial, as are fingerings and breath marks intended to highlight rhetorical structure. Dynamics have been suggested in brackets as have metronome marks and a tempo term for the first movement.

The Walker edition clearly differentiates between semiquaver and quaver small note ornaments, which the editor believes indicates either *acciaccaturas* or *appoggiaturas*. Suggestions for the performance of single note semiquaver ornaments as *acciaccaturas* are indicated by a rhythmic figure above the staff. Where there is no rhythmic indication, it is the editor's opinion that the small note quaver ornaments should be performed on the beat as *appoggiaturas*.

Pinto used *tr* to indicate trills. He occasionally preceded a trill with small semiquavers from above or below the main pitch and in two instances notated terminations. According to Clementi in 1801 "...composers trust chiefly to the taste and judgement of the performer, whether it shall be long, short, transient, or turned (with terminating notes)."³⁵⁴ It is the editor's opinion that the Duet's trills lead in more effectively to the next note with the addition of terminations, and these have been added within brackets. Where Pinto has not notated an upper or lower note ornament prior to the trill, it is appropriate to start either on the main note or the upper note according to the discernment of the performer.

Pinto frequently notated an ornament, which is sometimes referred to as the "Haydn Ornament."³⁵⁵ Three versions of the ornament can be viewed in Leopold Mozart's *A Treatise on the Fundamentals Principles of Violin Playing* as follows and it is the performer's decision as to which version to use and when.

³⁵⁴ Muzio Clementi, *Introduction to the Art of Playing on the Pianforte* (London: 1801; New York: Da Capo Press, 1974), 11.

³⁵⁵ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications* (Bloomington: Indiana University Press, 1988), 268.

Figure 90 - Illustrations of the ornament used by Pinto in Leopold Mozart's *A Treatise on the Fundamental Principles of Violin Playing*.³⁵⁶



Pinto provides opportunity for embellishment and improvisation in the first and second movements; ossia's have been provided throughout the Duet with performance suggestions.

The original edition contains a number of omissions and likely errors where accidentals or notes are not consistent with a chord or sequence. Where likely omissions occur, I have made suggestions in brackets. In the case of suspected wrong notes, I have retained in one instance what is written but made a suggestion in the editorial notes. In two instances I have changed notes. All suggestions and changes are marked with an asterisk.

Movement I

B. 10, violin 2. The small note ornament on the first beat has been changed to a quaver to remain consistent with the parallel passage in violin 1 at b. 2.

B. 15, violin 1: The top note of the first fourth beat triplet double stop is notated as c" in the original edition. This edition has suggested b" instead as this allows violin 1 to move in direct parallel with violin 2.

B. 29, violin 2: A c' sharp has been added to the second crotchet. The addition of this accidental preserves the A dominant seventh harmony created by the violin I notation on the second beat sextuplets.

B. 48, violin 2: The first semiquaver of beat 4 is notated with an a# in the original edition. As this clashes with a# in violin 1 and falls harmonically within the dominant chord of a perfect cadence, I suggest that an a# be substituted.

³⁵⁶ Mozart, *A Treatise*, 207.

B. 54, violin 1: A suggested $f\sharp$ has been added to the first and fourth beats in keeping with the F major tonality established in the preceding bar.

B. 60, violin 2: Natural signs have been added to the repeated f pitches consistent with the G dominant seventh chord.

B. 66, violin 2: A suggested $b\flat''$ has been added to the third beat minim.

B. 68, violin 2: An $e\sharp'$ has been added to the tenth semiquaver ($e\flat$ in the original edition). This is in keeping with A dominant seventh indicated by the other notes in the third and fourth beats.

B. 70, violin 1: A decision was made to add a $b\flat'''$ to the second and seventh quavers as it seemed more in keeping with the minor key suggested by preceding and following harmonic activity.

B. 71, violin 1: A $b\flat'''$ has been added to the first violin quaver of the fourth beat in keeping with the $b\flat$ in the violin 2 part.

B. 72, violin 1: A $b\flat''$ and $b\flat'''$ has been added to the third and fourth beats respectively in keeping with the $b\flat$ in the violin 2 part.

Movement II

B. 1, 5, 17 and 21, violin 1: The dotted quaver rest in the original score has been amended to a semiquaver rest in order for the bar to add up to six quavers. This allowed the following note to be performed as a semiquaver rather than a demisemiquaver consistent with the rhythmic sequence.

B. 4, violin 2: The first grace note after the first beat has been changed to an e to facilitate a unison with violin 2 in the manner of a turn.

Movement III

B. 154, violin 1: A $g\sharp''$ has been added on the fifth semiquaver consistent with the identical passage at b. 21.

Duet for Two Violins Obligato Concertanti

(Allegro Moderato) (♩ = 98-120)

G. F. Pinto

Violin I

Violin II

(mp)

(p)

(mf)

(mp)

(mf) (poco rit.)

(a tempo)

(mp)

(a tempo)

(mf)

(f)

(port.)

(tr)

(mf)

(mp)

(mp)

(p)

The musical score is written for two violins in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro Moderato' with a metronome marking of 98-120 quarter notes per minute. The score consists of 18 measures. Measure 1 starts with a mezzo-piano (mp) dynamic. Measures 2-4 contain various triplet and sextuplet figures. Measure 5 begins a new section marked mezzo-piano (mp). Measures 6-8 continue with complex rhythmic patterns, including a 'poco rit.' (slightly slower) marking in measure 7. Measure 9 is marked '(a tempo)' and mezzo-piano (mp). Measures 10-12 feature a fortissimo (f) dynamic. Measure 13 is marked '(port.)' (portando). Measure 14 includes a trill (tr) in the second violin. Measures 15-18 conclude the excerpt with mezzo-piano (mp) and piano (p) dynamics, featuring more triplet and sextuplet patterns.

21

25

29

34

37

40

4

40

[tr]

(mf)

43

(mp)

(p)

(mf)

46

tr

(mp)

(mf)

48

(p)

(mp)

51

(p)

(mp)

3

53

(p)

56

(cresc.) (poco rit.)

59

(f)

61

(mf)

63

(f)

6

65

Measures 65-66. Treble clef, key of D major. Measure 65: Treble staff has a rapid sixteenth-note run starting on D4, with dynamic *(ff)*. Bass staff has a dotted half note D2, with dynamic *(ff)(sf)*. Measure 66: Treble staff continues the run, with dynamic *(sf)*. Bass staff has a dotted half note D2, with dynamic *(sf)*.

67

Measures 67-68. Treble clef, key of D major. Measure 67: Treble staff has a dotted half note D4, with dynamic *(mf)*. Bass staff has a dotted half note D2, with dynamic *(mf)*. Measure 68: Treble staff has a dotted half note D4, with dynamic *(mf)*. Bass staff has a dotted half note D2, with dynamic *(mf)*.

69

Measures 69-71. Treble clef, key of D major. Measure 69: Treble staff has a dotted half note D4, with dynamic *(f)*. Bass staff has a dotted half note D2, with dynamic *(f)*. Measure 70: Treble staff has a dotted half note D4, with dynamic *(f)*. Bass staff has a dotted half note D2, with dynamic *(f)*. Measure 71: Treble staff has a dotted half note D4, with dynamic *(f)*. Bass staff has a dotted half note D2, with dynamic *(f)*.

72

Measures 72-75. Treble clef, key of D major. Measure 72: Treble staff has a dotted half note D4, with dynamic *(mp)*. Bass staff has a dotted half note D2, with dynamic *(p)*. Measure 73: Treble staff has a dotted half note D4, with dynamic *(mp)*. Bass staff has a dotted half note D2, with dynamic *(p)*. Measure 74: Treble staff has a dotted half note D4, with dynamic *(mp)*. Bass staff has a dotted half note D2, with dynamic *(p)*. Measure 75: Treble staff has a dotted half note D4, with dynamic *(mp)*. Bass staff has a dotted half note D2, with dynamic *(p)*.

76

Measures 76-79. Treble clef, key of D major. Measure 76: Treble staff has a dotted half note D4, with dynamic *(mf)*. Bass staff has a dotted half note D2, with dynamic *(mp)*. Measure 77: Treble staff has a dotted half note D4, with dynamic *(mf)*. Bass staff has a dotted half note D2, with dynamic *(mp)*. Measure 78: Treble staff has a dotted half note D4, with dynamic *(mf)*. Bass staff has a dotted half note D2, with dynamic *(mp)*. Measure 79: Treble staff has a dotted half note D4, with dynamic *(mf)*. Bass staff has a dotted half note D2, with dynamic *(mp)*.

[illegible]

89

92

Handwritten musical score for 'The Rose Tree'. The score is written for two staves, both in treble clef with a key signature of one sharp (F#). The music is in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The second staff contains a bass line with eighth and sixteenth notes. Dynamics markings include *(mp)*, *(mf)*, *(p)*, and *(mp)*. There are also triplets indicated by a '3' over a bracket. The score is numbered '92' in the top left corner.

[illegible]

98

(mp)

101

(mp)

(p) (mp) (mf)

108

(mp)

112

(p)

115

(mf) *(mp)* *(mp)*

118

(mf) *(mp)* *(mp)*

121

(f) *(p)* *(p)*

124

(cresc.) *(f)* *(f)*

II

Andante (♩ - 72 - 80)

Suggested
embellishment
for the
repeat

1 (mp)

4 (p)

(pp)

4 (mf)

(mp)

(p)

7 (f)

(mf)

10 (poco rit.) (pp)

(a tempo)

(poco rit.) (pp)

(poco rit.) (pp)

(pp)

13 *(a tempo)*

(a tempo) *(f)* *(mf)*

17

(p) *(pp)*

20

(mp) *(p)*

23

(dim.) *(pp)*

12

III

Rondo Allegretto (♩ = 80)

Musical score for Rondo Allegretto, III, measures 1-28. The score is in 2/4 time with a tempo of 80 beats per minute. It features a treble and bass staff with various musical notations including dynamics, articulation, and fingerings.

Measures 1-6: Treble staff starts with a half note G4 (mf), followed by eighth notes. Bass staff has a half note G3 (mp), followed by eighth notes. Dynamics: (mf), (mp), (p).

Measures 7-13: Treble staff has eighth notes, a half note G4 (f), and eighth notes. Bass staff has eighth notes. Dynamics: (f), (mf).

Measures 14-19: Treble staff has eighth notes, a trill (tr) on G4 (mp), and eighth notes. Bass staff has eighth notes. Dynamics: (mp), (mp).

Measures 20-25: Treble staff has eighth notes, a half note G4 (mp), and eighth notes. Bass staff has eighth notes. Dynamics: (mp), (mf), (mf).

Measures 26-28: Treble staff has eighth notes, a half note G4 (cresc.), and eighth notes. Bass staff has eighth notes. Dynamics: (cresc.), (sf), (mp).

32

(mp)

38

(p) (mp) (mf)

44

(p) (mp) (mf)

50

(mf)

56

(f) (mf)

14

62

(mp) (mf) (mp)

(mf) (mf)

68

(mf) (fz)

(f) (f)

73

(p) (mp)

(mp) (mf)

79

(f) (f)

(f) (f)

84

(mf) (f)

(mf) (f)

89

(sf)

95

(p)

(dim.)

(pp)

101

(mp)

(dim.)

(p)

(cresc.)

(mp)

107

(cresc.)

(f)

(poco rit.)

(cresc.)

(f)

(poco rit.)

113 (a tempo)

(mp)

(mf)

(mp)

(a tempo)

(p)

16

118 (V V) (mf)

122 (f) (mf) (cresc.) mf

126 (poco rit.) (a tempo) mp (poco rit.) (a tempo) mp

130 (mp) (cresc.)

134 (mp) (mf) (V V) (cresc.)

Detailed description: This page contains a musical score for piano, measures 118 through 134. The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). Measure 118 starts with a treble staff containing two sixteenth notes marked with 'V' and a dynamic of '(mf)'. The bass staff has a continuous eighth-note accompaniment. Measure 122 features a treble staff with a sixteenth-note scale marked with '0', '2', '4', and '4' above it, and a dynamic of '(f)'. The bass staff has a continuous eighth-note accompaniment. Measure 126 shows a treble staff with a sixteenth-note scale marked with '0' and '1' above it, and a dynamic of '(a tempo)'. The bass staff has a continuous eighth-note accompaniment. Measure 130 features a treble staff with a sixteenth-note scale marked with '2', '3', and '2' above it, and a dynamic of '(mp)'. The bass staff has a continuous eighth-note accompaniment. Measure 134 shows a treble staff with a sixteenth-note scale marked with 'V' and 'V' above it, and a dynamic of '(cresc.)'. The bass staff has a continuous eighth-note accompaniment.

139

(mf) (f) (p)

145

(dim.) (dim.)

150

(mf) (mf)

155

(mf)

160

(dim.) (poco rit.) (p) (dim.) (poco rit.) (p)

Appendix Four - Facsimile of Pinto's duet in G major

2 PRIMO

DUETTO. I.

This musical score is a facsimile of a duet in G major, specifically the Primo part. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The music is written in a single system, with the first staff labeled 'DUETTO. I.' and the second staff labeled 'PRIMO'. The score is presented in a clear, legible format, suitable for study or performance.

Handwritten musical score for a piece titled "PRIMO". The score is written on 11 staves in treble clef, with a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical markings such as "p", "f", "cresc", "M.C.", "Joco", and "No. 7". The piece concludes with a double bar line.

2

S E C O N D O

DUETTO. I.

A musical score for a duet, labeled "DUETTO. I." and "S E C O N D O". The score is written on 12 staves, organized into six systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like "f", "p", and "mf". There are also handwritten annotations and a circular library stamp at the bottom center of the page.



SECONDO 3

A handwritten musical score for a section titled "SECONDO" on page 3. The score is written on 12 staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The score is written in a fluid, handwritten style, with some annotations like "legato" and "p" visible. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are also some larger notes and rests interspersed throughout the piece. The overall impression is that of a working draft or a composer's sketch for a musical composition.

ANDANTE. SECONDO

ALLEGRETTO.

2

A handwritten musical score on 12 staves, likely for a piano or similar instrument. The notation is in treble clef with a key signature of one sharp (F#). The score is written in a fluid, cursive style with many slurs and ties. Above the first staff, there are handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score is divided into measures by vertical bar lines. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The notation includes many slurs and ties, suggesting a continuous melodic line. The handwriting is somewhat messy, with some ink bleeding and corrections. The paper appears aged and slightly discolored.

Appendix Five - The Performances

CD 1

George Frederick Pinto - *Duet in G major for Two Violins Obligato Concertanti*

Track 1: *Allegro Moderato*

Track 2: *Andante*

Track 3: *Rondo Allegretto*

Violin 1: Elizabeth Sellars

Violin 2: Zoe Black

Recorded by Jim Atkins at Monash University Music Auditorium, Melbourne, Australia

Joseph Haydn - *Piano Trio No. 40 in F# minor, Hob. XV: 26*

Track 4: *Allegro*

Track 5: *Adagio*

Track 6: *Tempo di Minuet*

Piano: Caroline Almonte

Violin: Elizabeth Sellars

Cello: Molly Kadarauch

Recorded by 3MBS-FM at Port Fairy Festival, Victoria, Australia

Ludwig van Beethoven - *Piano Trio No. 3 in C minor, Op. 1*

Track 7: *Allegro con brio*

Track 8: *Andante cantabile con variazioni*

Track 9: *Menuetto: Quasi Allegro*

Track 10: *Finale: Prestissimo*

Piano: Caroline Almonte

Violin: Elizabeth Sellars

Cello: Molly Kadarauch

Recorded by ABC Classic FM at Iwaki Auditorium for Sunday Live, Melbourne, Australia

CD 2

George Frederick Pinto - *Sonata No. 1 in G Minor for Pianoforte with Violin*

Track 1: *Allegro Moderato con espressione*

Track 2: *Adagio: Sostenuto e legato*

Track 3: *Rondo: Allegretto Grazioso*

George Frederick Pinto - *Pinto Sonata No. 2 in A major for Pianoforte with Violin*

Track 5: *Allegro Moderato con espressione*

Track 6: *Andante*

Track 7: *Rondo: Allegro con brio*

George Frederick Pinto - *Pinto Sonata No. 3 in B \flat Major for Pianoforte with Violin*

Track 8: *Allegro moderato con espressione con spirito*

Track 9: *Adagio affettuoso e con sentiment*

Track 10: *Rondo: Allegro Moderato, pastorale e legato*

Violin: Elizabeth Sellars

Piano: Kenji Fujimura

Recorded by Jim Atkins at Monash University Music Auditorium, Melbourne, Australia
