Jean-Marie Leclair's Contribution to the 18th-century French Violin School:

Performance Practice in the Violin Sonatas op. 1, 2, 9 and 13 and Concerto op. 7 no. 3

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PhD

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Arts and Creative Technologies

November 2022

Abstract

The French violin school gradually became the central violin school in Europe and played an important role in raising the profile of the violin as a solo instrument in the 18th century. As one of the most significant founders of this school, Jean-Marie Leclair combined the Italian and French styles and explored many innovative composition and performance possibilities in his music, pushing French violin music to a new stage. Due to a lack of resources and the difficult techniques in his violin music, current research on Leclair is not sufficient, and most of his pieces are not performed as often as other French composers such as François Couperin and Jean-Philippe Rameau. A few of his pieces, such as op. 9 no. 3, op. 3, no. 4, and no. 5 (sonatas for two violins) have been recorded and performed by baroque and modern violinists. Adrian Butterfield and Simon Standage have recorded Leclair's violin piece a lot. However, some sonatas of Leclair are still not performed much by performers. Additionally, most current recordings ignore the potential for idiomatic baroque performances with much greater freedom, and there are more performance possibilities that can be considered.

This research portfolio uses a combination of performance and written commentary to illustrate how Leclair developed the French solo violin school and provides my interpretations and suggestions for the performance of his violin music. I draw on sources of the time and facsimiles by Leclair to examine various ways of playing certain techniques and notations in his music and critically reflect on my own performance of his music through case studies of particular passages and pieces. The question of the performer's freedom is also explored.

Acknowledgement

My sincerest thanks go to my supervisors, Professor Peter Seymour and Dr Mark Hutchinson. As the person who opened the world of Baroque violin playing, Peter, I appreciate that you helped me find the style I really love. Mark, I am so grateful for your patience and kindness. You are a wise, knowledgeable and supportive supervisor. I want to thank my violin teacher, Lucy Russell. You are such a talented violinist and an excellent teacher. Special thanks to Professor Jo Wainwright and Dr Simon Jones for your important advice on my commentary at this vital stage; I benefited greatly.

I would also like to show my gratitude to my family. You always stand behind me, loving, supporting, and encouraging me in another country.

Special thanks to Wang Yi, you provided me significant support mentally and practically at the last stage of my PhD life. I have always felt so lucky to have had you as my life mentor. You remind me of the optimistic and brave life attitude.

Many thanks to Rachel Gray, Nina Kumin, Susanna Pell, Ben Horden, and Alan George for recording my project with me. Also, thank you so much to Alex Mackay, Nuria Romero Carrillo, and Carys Morgan for your technology work.

Finally, I am grateful to my precious friends, Will Armstrong for your proofreading; Jakob Fichert, Gilly Howe, Zhang Jie, Dr Lin Xi, Catherine Duncan, Dr Marianna Cortesi and Dr Federico Pendenza. You made my PhD life bright these years.

Author's Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

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[1] Jean-Marie Leclair violin sonata Op.2 no 6, engraved by Louise Roussel. Published in Paris, 1728, accessed on 10th May 2021.

https://ks4.imslp.info/files/imglnks/usimg/e/e2/IMSLP18123-Leclair_Sonate_a_Violino_o_Flauto_e_Basso_Libro_II.pdf

[2] Jean-Marie Leclair Op. 1 no 11, first edition, engaved by Louis-Hector Hue. Published in Paris, 1723, accessed on 10th May 2021.

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[3] Jean-Marie Leclair Op.5, first edition, engraved by Mme.Leclair. Published in Paris, 1734. Accessed on 10th May 2021.

https://ks4.imslp.info/files/imglnks/usimg/8/88/IMSLP18124-Leclair_Sonate_a_Violino_e_Basso_Libro_III.pdf

[4] Leclair *Troisième livre de sonates* (Op.5), first edition, engraved by Mme. Leclair, published in 1734, Paris. https://imslp.org/wiki/12_Violin_Sonatas%2C_Op.5_(Leclair%2C_Jean-Marie) accessed on 6th Bed 2021.

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Introduction

General Introduction

This practice-based commentary investigates performance practice in Jean-Marie Leclair's violin music, specifically in his violin sonatas op. 1, 2, 9 and 13 and his concerto op. 7 no. 3. In seventeenth-century France, the violin was widely used to accompany dance music only; it would not be until the eighteenth century that France would shift to become the centre for violin music.[6] There were no solo violin schools in France and the guild system[7] was organised in order to protect and further the interests of musicians, especially violinists, who were of particularly low social status.[8] The French school of violin playing really started to advance after 1720; famous composers such as Mondonville, L'Abbe le Fils, Leclair, and Guillemain took important roles in developing the technical capacity of the French violin school. The school became the leading violin school by the end of the eighteenth century and sustained its leadership position throughout the nineteenth century.[9] Leclair is regarded as the foundational figure of the French violin school; his influence on French violinists was maintained until the end of the eighteenth century.[10] Leclair left plenty of compositions but no theoretical treatises, which makes it hard to acquire adequate information regarding his playing methods and teaching principles. Researchers and practitioners have to look towards his manuscripts, alongside books written by his teachers, pupils, and colleagues, to try to understand Leclair's language.

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[6] David D Boyden, *The History of violin playing: From Its Origins to1761, and Its Relationship to the Violin and Violin Music,* 3rd ed (London: Oxford University Press, 1965), 345.

[7] The guild system is a union to protect musicians particularly violinists in seventeenth century.

[8] Boyden, *The History of violin playing,* 229.

[9] Ibid., 345.

[10] Neal Zaslaw, "Leclair family." *Grove Music Online.* 2001; Accessed 18 Jan. 2022. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016222.

Furthermore, due to the innovative and difficult violin techniques written by Leclair, a lot of performers tend to choose some of his violin sonatas to record rather than the complete books. There are some popular ones that are often recorded, such as Op. 9. no.3 and op.5 no.4. Existing violinists who recorded Leclair's violin sonatas include David Plantier, Adrian Butterfield (he recorded complete four books of Leclair violin sonatas), Simon Standage, Patrick Bismuth (he recorded the complete book 4), Fabio Biondi and so on. Marc Pincherle, a French musicologist and violinist, states that "If they [the sonatas] neglect some new effects in which modern technique prides itself, it is not that Leclair was incapable of realizing them, but only that he had not thought of them."[11] Some pieces such as op. 9 no. 3, op. 3, no. 4, and no. 5 (sonatas for two violins), recorded and performed by baroque and modern violinists, are presented very differently; the baroque performance practice is not really applied in those recordings by modern violinists. Typically, respected baroque violinists' playing has followed historical performance traditions accurately. However, potential technical possibilities remain, and performers' discretion can be further explored.

This commentary thus aims to illuminate Leclair's contributions to the eighteenth-century French violin school by exploring three aspects: firstly, the French and Italian elements in Leclair's violin music; secondly, innovative violin techniques used by Leclair, which enriched and expanded possibilities of violin playing at that time; and thirdly, his own stylistic development during his life and how it informs performers when making performance decision. This is attempted by drawing on sources from the time and manuscripts to make suggestions about the interpretation of Leclair's music, which are then applied to my own

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[11] Marc Pincherle, *Bulletin Français de la Société Internationale de Musique* (1911), 27, quoted in David, *The History of violin playing*, 345.

performance to test different ways of executing certain techniques or notations of Leclair based on these sources. This may help performers to apply a deeper understanding of Leclair's intention and historical practices to their playing.

Literature review

The Cosmopolitan music style

The Les Goûtes-réunis in France became an important music trend in the eighteenth century. The Italian influence in France caused a growing rivalry between the French and Italian styles. It led to contradictory attitudes towards the Italian style in France. Leclair is famous for his 'unique' style among those Italian-influenced French composers. As a scholar who specializes in Leclair's music, Neal Zaslaw comments on Leclair's music that 'these sonatas were recognized for their originality'; he then quoted two anonymous musicians' comments on Leclair's music that it 'appeared at first a kind of algebra capable of rebuffing the most courageous musicians' and that 'Le Clair is the first person who, without imitating anything, created beautiful and new things, which he could call his own'.[12] Under the background of the competition between the two styles, Leclair had a 'battle' concert with Pietro Locatelli around 1728 when Leclair was in Kassel. J.W Lustig (1706-1796) described Leclair's playing as 'like an angel' and Locatelli's as 'like a devil'.[13] Lusting praised Leclair's 'extreme rhythmic freedom' and 'the beauty of his tone', while also impressed by Locatelli's 'scratchy tone and left-hand pyrotechnics'.[14] From the description of Leclair's playing, 'the beauty of

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[12] Zaslaw, "Leclair, Jean-Marie." *Grove Music Online.* 2001; Accessed 6 Feb. 2024. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000380313.

[13] Ibid.

[14] Ibid.

the tone' and 'extreme rhythmic freedom' imply the mixed style of French and Italian. Zaslaw explains more specifically Leclair's achievement as a composer lay in his modification of the Corellian sonata style to accommodate French taste'.[15] There is no doubt Leclair is one of the most successful French composers who contributed to the cosmopolitan music style.

With the cantata and sonata, as Don Fader explores in his article *The Goûts-Réunis en France*, French music started being influenced by the Italian style from the late seventeenth century.[16] By analyzing the *Recueil d'airs sérieux et à boire,* Fader opens a window upon the ways in which French musicians included Italian style in their *cantates*, but also highlights the ambivalence felt about this style even among composers who were familiar with Italian style. For example, Fader gives his comments on La Barre and Rebel that 'While La Barre and Rebel thus declared themselves loyal Frenchmen in their "defense" of French tradition by ridiculing Italian text setting techniques, their exaggerations of "Italian" style clearly come with tongue firmly planted cheek.'[17] Fader explores *cantates* written by French figures such as Jean-Baptiste Stuck and Jacques Cochereau, and reveals the interest of French composers in mixing these two styles in vocal music, and this phenomenon also appears in instrumental music in France. Leclair is one of the instrumental composers who showed their passion for mixing these two styles and also tried to find the balance between the Italian and French styles.

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15 Ibid.

16 Don Fader, "The *Goûts-Réunis* in French Vocal Music (1695-1710) Through the Lens of the *Recueil d'airs Sérieux et à Boire," Revue de Musicologie* 96, no. 2 (2010): 321–63. http://www.jstor.org/stable/41637953, accessed on 5th January 2024.

17 Ibid, 345.

Don Fader then further discussed this exchange between Italian and French styles in his later book *Music, Dance and Franco-Italian Cultural Exchange c1700.* It particularly introduces the work and contributions of Montéclair and Prince Vaudémont during this period. In-depth research into their musical life, dance and Italian-French collaborations in the Northern Italian Operatic Nexus reveals their important roles in promoting musical exchange and also provides Fader's opinion about the taste. Specifically, according to Fader, the *goût français* is actually not a 'fixed entity' to describe a certain style; on the contrary, it is 'inherently flexible and malleable one, dependent on the culture of the audience, not just on the distinction between chamber and theater, or among nations.' [18] Montéclair and Prince Vaudémont made contributions to expanding the taste through their travel, communications and learning with foreign idioms. The same is true of Leclair, who was also an itinerant composer. It can be shown from the mixed languages of notations, mixed styles of ornamentation and melodies. His international style has been researched by scholars such as Geoffrey Nutting, who researched the theme, the arrangement of the movements, motif patterns and harmony of Leclair's music.[19] Features of his international style of ornamentation and how he included the typical Italian style 'cadenza' writing in his music are still in need of research.

In Fader's book, he mentions an influential piece of Milanese repertoire in France, the manuscript F-PcD 11588 which was written by Giovanni Antonio Guido. He and Philippe d'Orléans made important contribution to the 'burgeoning French interest

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[18] Don Fader, "Conclusion: Taste, Cosmopolitanism and the Various Réunions Des Goûts of the Early Eighteenth Century," in *Music, Dance and Franco-Italian Cultural Exchange, c.1700: Michel Pignolet de Montéclair and the Prince de Vaudémont*, 273–78(Boydell & Brewer, 2021), https://doi.org/10.2307/j.ctv24tr6wk.12, 276.

[19] Geoffrey Nutting, "Jean-Marie Leclair, 1697-1764," *The Musical Quarterly* 50, no. 4 (1964): 504-514.

in Italian music as they played many Italian repertoires in France.[20] Repertoires such as Montéclair's *1er recueil,* and Charpentier's *tragédie en musique, Medée* (1693) which also reflect the trend of combination of the French and Italian music. Fader puts an example of Paolo Magni's "Fra sdegno, ed amore" collected in Montéclair's *1er recuei* in which the typical Italian 'arpeggiated' melody is shown.[21] The Italian melodic construction of repeating short fragments of melody at the end of a section is shown in Charpentier's *tragédie en musique, Medée.* Another French composer, Jean-Baptiste Stuck, who was the only composer apart from Montéclair who published Italian cantatas in France is also highlighted in the book. Fader's research on the cosmopolitanism (French and Italian) of vocal music is very useful for understanding the cosmopolitan violin music in France because a lot of the features he identifies are present in instrumental music too. In addition, Fader also points out Montéclair's challenging technical practices in his teaching books, which help his students get ready for techniques in Italian music.[22] This book particularly discusses the contradictory attitude toward Italian style in France and the issue of taste. As Fader said:

> Thus, despite what seems to have been a conservative Lullian turn in Montéclair's late pedagogical works, a close reading of them reveals that he was still struggling with issues raised by the cultural and musical implications of the two national idioms, long after his fifteen-year hiatus in publishing compositions. Like other composers interested in a *goûts-*

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[20] Fader, "Paris: Montéclair, the Réunion Des Goûts and the Cosmopolitan Musician in the Public Sphere,", 231.

[21] Don Fader, "Conclusion: Taste, Cosmopolitanism and the Various Réunions Des Goûts of the Early Eighteenth Century,", 276.

[22] Fader, "Paris: Montéclair, the Réunion Des Goûts and the Cosmopolitan Musician in the Public Sphere," 234.

> *réunis*, he sought to broaden the French musical vocabulary by incorporating new Italian techniques, but at the same time, he reacted to what he saw as an undue emphasis on virtuosity overexpression on the part of his younger countrymen (an accusation he levelled at Rameau).[23]

Similarly, the competition between satire- parodies by Michel de La Barre and Jean-Féry Rebel in around 1703 also showed the ambivalent attitude towards Italian influence in France.[24] Interestingly, Rebel's decision to satirize also reflects the deep influence of this style in France. It suggests that France took the Italian style seriously in the late seventeenth century. This contradictory attitude can also be found in Leclair. For example, the lyrical ornamented melodies clearly well influenced by Italian style can always be found in Leclair's sonatas; however, Leclair expressed his negative attitude towards the Italian ornaments in his *advertisement* as he thought they broke the melody. [25]

As mentioned before, the rise of the cosmopolitan style happened in vocal music and the instrumental sonata. Margaret Anne Caley researches the value of technical virtuosity and rhetorical significance in the early French violin sonatas before Leclair. The thesis helps re-evaluate and further understand the late seventeenth-century to the early eighteenth-century French sonatas by Brossard, Couperin,

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[23] Ibid, 258.

[24] Don Fader, "The Goûts-Réunis in French Vocal Music (1695-1710) Through the Lens of the Recueil d'airs Sérieux et à Boire," *Revue de Musicologie* 96, no. 2 (2010): 321–63. http://www.jstor.org/stable/41637953, accessed on 22nd February 2024, 326.

[25] See Leclair's op.9, https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf, accessed on 24th February, 2024. This issue is also discussed in Chapter 1.

Duval and later composers like Jacques Aubert and Giovanni Antonio Piani. As Caley comments on sonatas by these composers:

> Rather than being inadequate imitations of the Italian sonatas of the time, or inferior precursors to the sonatas of Jean-Marie Leclair (1697-1764), they have their own distinct language and sonority and deserve to be restored to their rightful place in the violin repertoire.[26]

To some extent, this reflects that the *goûts-réunis* already existed in France in the late seventeenth century. With the further development of cosmopolitan style in France, violin treatises came out, and more specific issues were discussed such as the sound of the violin, various types and exercises of ornamentation on the violin, violin bowing, the dynamic and so on. Violin treatises including Montéclair's *Méthod* (1711-1712), Dupont's *Priciples* (1718), Corrette's book (1738), Leclair's warning and Geminiani's *The Art of Playing the Violin* (1740) are regarded as the first violin methods in France according to Lionel De la Laurencie.[27] In Corrette's *L'école d'Orphée* (1738), apart from the 'question-and-answer' section to help readers understand music knowledge, he particularly explained some of the most used Italian words in music such as Adagio, Affettuoso Dacapo and so on. It shows that French composers tried to use Italian notation to indicate the character or tempo of their music. The way of using Italian notations varies among composers,

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[26] Margaret Anne Caley, "Re-contextualizing the early French solo violin sonata (c. 1692-1723)," (PhD diss., James Cook University, 2005), 11.

[27] Lionel De la Laurencie, *L'école française de violon de Lully à Viotti: éstudes d'histoire et d'esthétique,* Deagrave, volume 3, (Paris, 1922),17.

and Leclair is one of those who tried to combine both languages in his music. Scholars have not discussed it much, but it will be demonstrated in Chapter 1.

Lionel De la Laurencie analyses seventy-six important musicians from the French violin school. Contemporaries of Leclair are discussed in his book, including L'Abbe le fils, Corrette, and Montéclair. The development of French violin music and its style in the seventeenth century are illustrated in Volume 1. In this book, Laurencie mentioned Leclair's use of 'fragmented Italian-style melodies' which reflects the Italian influence in his music. This type of melody is applied to his ornaments, especially the slow movements and those 'cadenza-like' passages which gave more freedom to performers, including passages full of innovative techniques (will be discussed in chapters 2 and 3).

Additionally, Leclair's innovative use of dynamic notations '*Piano, Un Poco F., Piu Forte, Pianissimo',* which constitutes a real crescendo followed by a decrescendo[28] in op.5 no.9 is considered as the first example of crescendo and decrescendo in the French violin literature according to Laurencie.[29] However, the first use of the dynamic mark crescendo and diminuendo is in M. de Planes' (an Italian musician) sonata (1712) according to Montéclair.[30] Therefore, Barbara Ann Garvey Seagrave presumed that it was Planes who introduced these marks into France.[31] When mentioning the dynamic words used in music, Barbara said, ' Generally

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[28] Ibid.

[29] Ibid.

[30] Michel de Montéclair, *Principes de musique divisez en quatre parties,* Vve Boivin, (Paris 1736), accessed on 26th December 2023, https://gallica.bnf.fr/ark:/12148/bpt6k9662423x.texteImage, 88.

[31] Barbara Ann Garvey Seagrave, "The French Style of Violin Bowing and Phrasing from Lully to Jacques Aubert (1650-1730): As Illustrated in Dances from Ballets and Dance Movements from Violin Sonatas of Representative Composers," (Stanford University, 1959), 17.

speaking, those composers who used Italian spellings for dance movements also used the Italian words for loud and soft'[32]. Leclair used both Italian and French in his dynamic markings showing the Italian influence. Although Leclair did not use specific marking to indicate crescendo and diminuendo, actually in general, his performance markings are relatively simple, but from the example mentioned above, he had already realized and intended to use these effects in his music in his op.5 (1734). Thus the crescendo and diminuendo can be potentially applied in his sonatas especially these ones written after 1734. I do apply these dynamics in my performance of op.9 no.3.

Posture, sound and technique

The posture of holding the violin and the bow has been tested and changed by violinists in music history. They are always influenced by the national style, the composer's intention and the technique requirements. Under the background of blending different national styles, the way of holding the violin and the bow also co-existed and sometimes was vague in France during the eighteenth century. Montéclair, for example, in his *Méthode facile pour apprendre à jouer du violon* (1711–12), which is one of the 'first methods' published in France[33], indicating the way of holding the violin (under the cheek) and the French grip of holding the bow. Corrette introduced both Italian grip and French grip bow-hold in his *L'école d'Orphée*(1738) but only introduced one way to hold the violin: he particularly emphasized that violinists need to place the chin on the violin in order to give more freedom to the left hand especially when shifting position.[34] The violin hold in Geminiani's book (1751) is putting the violin 'below the collar-bone' and 'turning

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[32] Ibid, 17.

[33] See Laurencie, *L'école française de violon de Lully à Viotti: éstudes d'histoire et d'esthétique,* Deagrave, volume 3, (Paris, 1922), 2.

[34] Corrette, 7.

the right -hand side of the violin a little downwards'.[35] Geminiani suggested the Italian grip to hold the bow:

> The bow is to be held at the small distance from the nut, between the thumb and fingers, the hair being turned inward against the back or outside of the thumb, in which position it is to be held free and easy, and not stiff.[36]

From the description, the method of holding the violin by Geminiani is still not quite the same as what violinists do today, but the bow-hold is the same as the modern way. The ways of holding the violin and the bow described by L'Abbé le fils (Leclair's pupil) are similar to modern methods; the only bow grip introduced in his book is the Italian grip.[37] Laurencie affirmed that Geminiani's method (Italian grip) can be applied not only to his own music, 'but most violin works around 1740'.[38] Laurencie then supports this opinion by demonstrating the execution of certain bow strokes which are considered the better way of holding the bow than others. However it is hard to deny the practical possibility of using the French grip to achieve these bow strokes as Corrette still took these two grips equally in his *L'école d'Orphée* around 1740. Barbara Ann Garvey Seagrave summarized the bow grip of important French figures of Muffat, Montécalir, and Corrette and argued that the Italian grip was probably more used by soloists of

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[35] Francesco Geminiani, *The Art of Playing on the Violin*, London self-published, 1751, accessed on 25th Janyuary, 2024, https://s9.imslp.org/files/imglnks/usimg/4/42/IMSLP05501-Geminiani_art-of-playing.pdf, Example 1 (B).

[36] Ibid, Example 1(2).

[37] See Le L'Abbé Fils, *Principes du violon pour apprendre le doigté de cet instrument, et les différends agréments dont il est susceptible*(Paris:Des Lauriers, 1761)， https://www.loc.gov/item/12000086/, accessed on 4th March,2024.

[38] Ibid, 29.

the eighteenth century in France.[39] The bow grip of Leclair has not been researched by scholars yet.

In the violin chapter of *Teaching, violin, Viola, Cello, and Double Bass Historical and Modern pedagogical practices*, Dijiana Ihas mainly introduced L'Abbé le fils of French violinists as his pedagogy is closer to the way for modern violin playing. When discussing the bow hold (Italian grip), Ihas pointed out the function of the index finger and thumb.[40] He agrees with Robin Stowell's opinion that the right thumb was commonly 'fairly straight' to help support holding the bow during the Baroque period.[41] However, this opinion lacks scholarly and practical evidence, and according to the description of L'Abbé le fils, he emphasised the importance of keeping all the right-hand joints flexible to make the subtle grace of the sound as follows:

> The Bow must be held 'firmly', without however stiffening the fingers, all the joints must on the contrary be very free, by observing this, the fingers will naturally make imperceptible movements which will contribute greatly to the beauty of the

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[39] See Barbara Ann Garvey Seagrave's PhD dissertation "The French Style of Violin Bowing and Phrasing from Lully to Jacques Aubert (1650-1730): As Illustrated in Dance from Ballets and Dance Movements from Violin Sonatas of Presentative composers," (Stanford University ProQuest Dissertations Publishing, 1959).

[40] Dijana Ihas, "Historical treatises and approaches for violin," in *Teaching Violin, Viola, Cello, and Double Bass*: Historical and Modern Pedagogical Practices (Taylor & Francis, 2023), accessed on 6th March 2024, https://www.taylorfrancis.com/chapters/edit/10.4324/9781003154938-3/historical-treatises-approaches-violin-dijana-ihas?context=ubx&refId=6ea91cf0-9eb8-448f-a961-860d51d80c07, 10.

[41] Ibid, 10.

> sounds: the wrist must also be very free, he must lead the bow straight, and always direct it on the gills of the violin.[42]

From the description by Le Fils, it can be found that choosing a French or an Italian grip was fine for him. He had already defaulted to the Italian grip as the better choice. He started to consider the function of individual fingers rather than merely the posture of the bowing holding. It is reasonable to presume that Le Fils' posture and way of producing the sound might be similar to that of his teacher Leclair.

When illustrating the way of producing the sound, Corrette emphasizes the function of the wrist (Italian grip), and it is different from the description of Le Fils, who emphasizes the function of the elbow. The way of producing the sound in Leclair's music therefore becomes vital as it matters for performers to choose the bowing and bow strokes during their playing. Marc A. Ramirez has briefly discussed the bowing and bow strokes in Leclair's music in his PhD dissertation. However, he focuses on Leclair's duets and when he mentions the bow strokes of Leclair, he concludes that 'Leclair uses dots and strokes indiscriminately in his duos'.[43] The bowing and bow strokes in Leclair's violin sonatas and how to make performance decisions regarding these 'indiscriminate dot and stroke' signs in Leclairs sonatas still need to be researched.

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[42] L'Abbé le fils, *Pricipes du Violon,* engraved by Geradin (Paris, 1776), accessed on 10th January ,2024, https://vmirror.imslp.org/files/imglnks/usimg/4/4e/IMSLP866173-PMLP1363000-Principes_du_Violon-edition-paris-1776.pdf ,1.

[43] Marc A Ramirez, "Program notes for the unaccompanied violin duos of Jacques Aubert (1689-1753) opus 15 and Jean-Marie Leclair L'aîné (1697-1764) opus 3: French baroque bowing traditions applied to the dance movements," (PhD dissertation, University of Maryland, College Park, 1998), accessed on 5th March, https://www.proquest.com/openview/f0d3a87562b6d3cddab970047d52b898/1?pq-origsite=gscholar&cbl=18750&diss=y, 24.

Leclair's violin technique is particularly highlighted in the third book of Laurencie's *L'école française de violon*. For example, the use of large leaps from the G string notes to notes on the third or fourth position on the E string advanced left techniques such as the double trill and the use of the thumb in chord playing are all mentioned.[44] Laurencie comments on Leclair's bowing as involving 'various combinations with extreme dexterity'[45]and particularly singles out the innovative usage of arpeggios in Leclair's music, comparing them to arpeggios written by Locatelli and Geminiani[46]. From the comparison of examples of these composers, Leclair's music shows more virtuosity than the others in arpeggio passages. Laurencie, like many French writers in this period, shows his high respect for Leclair's violin technique: "Leclair is certainly one of the most eminent violin virtuosos, not only of the eighteenth century but of all time.'[47] Leclair is not the first person to use some techniques but they developed some of them significantly further.

The right-hand technique, slurred staccato, is also developed in Leclair's music. Laurencie states that 'he [Leclair] performs the staccato by pushing and pulling, which Leclair was the first to have introduced into our violin technique.'[48]

This technique was inherited by his student Le Fils in his *Pricipes du Violon*. Le fils slurred at most eight notes in one bow and all of them are designed for the up

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[44] Laurencie, *L'école française de violon de Lully à Viotti: éstudes d'histoire et d'esthétique,* Deagrave (Paris, 1922), accessed on 30th December 2023, https://s9.imslp.org/files/imglnks/usimg/6/69/IMSLP71976-PMLP144299-Volume_1.pdf, 322-326.

[45] The 'combinations' means Leclair is very good at mixing a simple melody with various elements such as passing notes, difficult string crossing, double stops and different ways of decoration.

[46] Ibid, 327-328.

[47] Ibid, 327.

[48] See Laurencie, first book, 329.

bow[49] in the earlier exercise of slurred staccato. In his later scale exercise, he slurred fourteenth notes in one bow which can be practice with either down bow or up bow[50] and he then further developed this technique to seventeen notes in one bow.

The arpeggio is another typical violin technique which is listed in detail in Le fils's book part of which might be summarized from his teacher. Geminiani also wrote eighteen variations of arpeggios in Example XXI for performers to apply to their playing. This exercise also looks like the bowing exercise, whereas he particularly designed the bowing exercise in Example XXIV, which focused on the right-hand technique of string crossing. The bowing exercise in this book is relatively conservative as the biggest leap only covers three strings. It reflects that the string crossing from G to E (or E to G) was possibly not commonly used around 1751 in violin music. However, this technique was frequently used by Leclair in arpeggios and other passages. Leclair's use of arpeggios is highly evaluated by Laurencie as mentioned above. Therefore, the types of arpeggios Leclair used in his sonatas became important and needed further exploration.

The left-hand technique is also a vital part of Leclair's contribution to the French violin school. Le Fils specifically highlights various types of multiple stops in his book; the half-position multiple stops is introduced[51]. A systematic exercise of double stops is also shown in Geminiani's Examples XXII and XXIII in *The Art*. Both of them are written as scales with suggested fingerings. Le Fils increased the

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[49] L'Abbé le fils, *Pricipes du Violon,* engraved by Geradin(Paris, 1776), accessed on 10th January ,2024, https://vmirror.imslp.org/files/imglnks/usimg/4/4e/IMSLP866173-PMLP1363000-Principes_du_Violon-edition-paris-1776.pdf ,49.

[50] Ibid, 54.

[51] See L'Abbé le fils, *Pricipes du Violon*, 64-64.

challenge with various rhythms in which the double stops on semiquavers and demi-semiquavers are preparations for double trills. Compared with the double exercise of Geminiani, it is presumed that Le Fils was inspired by Leclair's music, and he might summarize and catalogue these multiple stops in his book. As Laurencie said:

> Leclair's 'chord' playing, whose richness and variety were surprising, left far behind him the ordinary arpeggios with open strings and the musette effects with held pedal that the violinists of the school of the time.[52]

These treatises mentioned above still focus on the challenge of fingering and the special way to press the strings for the left hand. However, the innovation of multiple stops in Leclair's music is not only about them but also how frequently and how much Leclair uses them and how Leclair combines them with other special effects and innovative techniques. Moreover, from a performer's perspective, the execution of these multiple stops in the text also needs to be explored.

In terms of the use of high positions and shifting, Le Fils wrote individual exercises for the six most frequently used positions, which shows from this book that these high positions were widely used at his time by French violin composers. In Corrette's *L'école d'Orphée* and Geminiani's *The Art of Playing on the Violin,* up to the seventh position is also introduced. Le Fils particularly introduced the sign showing the high Octave notes should be played when he introduced the fifth and

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[52] See Laurencie, first book, translated by Jin Ma, 325.

sixth position exercises. This sign is also shown in Leclair's sonatas. In Le Fils' later shifting exercise, the highest position reached the tenth position in this book.[53] It reflects the use of a higher position on the violin, which might have been a trend among solo violinists at that time. Leclair was one of the first French violinists trying to expand this technique to a higher level.

Performer's discretion

The role of the performer's discretion and taste are always controversial issues when combining historical knowledge, the national style and the composer's intention. Especially in eighteenth-century French music, the exchange between Italy and France led to many changes in dealing with conventions and music interpretations. For example, in Pierre Dupont's *Principes de violon* (1740), apart from introducing basic principles of playing the violin such as the proper posture, the bowing in different types of movement and explanations of reading the music. Pierre definitely realized and utilized the 'rule of down bow' (that strong beats should be played on down-bows)[54] in his theory system. But he also pointed out the discretion of the performer, noting that:

> it [the rule of down bow] makes it easier for you to find the taste of the tunes, but when you know, you take into your own

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[53] L'Abbé le fils, *Pricipes du Violon*, 69.

[54] 'The earliest explanations of how to organize bowing enshrine the basic principle later to become known as the 'rule of the down-bow' – that strong beats should be played on down-bows', Walls, Peter, "Bowing." *Grove Music Online.* 2001; Accessed 13 Mar. 2024. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000382023.

> hands and free yourself to whatever you think is appropriate.[55]

As mentioned before, Montéclair also paid attention to the "rule of down bow" in his Méthod (1711-12) for beginners and orchestra players. With the development of solo violin music, the 'rule' started to be challenged and varied. This trend has been confirmed by Lionel De la Laurencie in his third book of *L'école française de violon de Lully à Viotti: éstudes d'histoire et d'esthétique* (1922-4). Laurencie comments on Geminiani's book that 'He does not write for violinists whose role is limited to dancing or playing in the orchestra; he writes for soloists.' He then further demonstrates the importance of Gemeniani's book in terms of the discretion of the performer:

> The passage that we have underlined is characteristic, and we see with what height Geminiani expresses himself on account of a formalism good at most for players of dance tunes but which must remain void with regard to violinists who cultivate a more elevated art.[56]

This assertion reflects that pieces written for soloists also provide more space and freedom for performers. Rules and patterns that originated from dance and orchestra playing might not be followed strictly by performers. The bowing design and patterns of French violin music and music by Leclair have been explored so far

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[55] Pierre Dupont, *Principes de violon par demandes et par réponce* (À Paris : chez l'autheur : le Sr Boivin, 1740), accessed on 26th December, 2023, https://gallica.bnf.fr/ark:/12148/bpt6k1168944t/f3.item, 6-7.

[56] Ibid, 28

by scholars such as Margaret Anne Caley (2010) and Marc A. Ramirez (1998), however, the way of approaching bowings in solo sonatas and how to apply more possibilities of performers' discretion to these pieces have not been much researched.

Seagrave provides valuable bowing practice for different types of dances in French violin music and dance movements of the solo violin sonatas before Leclair in his PhD dissertation *The French Style of Violin Bowing and Phrasing from Lully to Jacques Aubert (1650-1730): As Illustrated in Dance from Ballets and Dance Movements from Violin Sonatas of Presentative composers*. Since Seagrave's research is an important point from the united orchestra-oriented 'down-bow rule' to the bowing practice for more virtuosic solo sonatas in French violin music, the way of organizing the bowing and phrasing is important for playing the solo violin sonatas of Leclair.

Michel Pignolet Montéclair ((1667-1737), who was more cautious of inserting Italian style into French music, emphasised the performers' own taste and freedom in his *Principes de musique* (1736):

> It is not enough to sing François well to know music well, not to have a voice; you must also have taste, soul, flexibility in the voice, and discernment to give the lyrics the expression they require, depending on the different characters.[57]

[57] Montéclair, *Principes de musique divisez en quatre parties,* Vve Boivin (Paris 1736), accessed on 26th December 2023, https://gallica.bnf.fr/ark:/12148/bpt6k9662423x.texteImage, 77.

The taste is also shown in Geminiani's *The Art of Playing on the Violin* in terms of the bow stroke. In his Example XX, Geminiani suggested various strokes on different values of notes in slow movements and fast movements, with words 'Buono'(good), 'Mediocre'(mediocre), 'Cattivo'(bad) and 'cattivo o particolare' (bad or peculiar). In this example, Geminiani focused more on the taste of expressing music than on showing advanced bowing techniques. It gives performers a clue when they need to decide what types of bow strokes are appropriate. Geminiani considered the time signature and the tempo in this example; however, he did not consider the music's character. That is because these examples were mainly written for the technique practice.

Caley illustrated the issue of balancing the historical knowledge, the composer's intention, and the performer's discretion. In his opinion, the description of 'authentic performance' might cause the performance 'lack of expression' [58] However, performers also need to be cautious not to indulge in the 'creative, idiosyncratic performances which move beyond the rules of performance practice in the interest of extending the boundaries of early music performance'.[59] Caley also discusses the issue of taste, which always seems controversial, not only in terms of balancing the historical music theory and the performance practice but also in balancing the French and Italian style when playing the French music 'Les goûts-réunis'. Caley reasonably suggests the choice of bowing patterns 'could be decided according to the characteristics, whether French or Italian, shown in each movement'.[60] It can be well applied to the dance movements of French violin sonatas and some other typical figurations, such as the successive dotted rhythm

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[58] Margaret Anne Caley, "Re-contextualizing the early French solo violin sonata (c. 1692-1723)," (PhD diss., James Cook University, 2005), accessed on 6th January 6, 2024, https://researchonline.jcu.edu.au/14981/2/02whole.pdf, 6.

[59] Ibid, 6-7.

[60] Ibid, 113.

with the character of French overture. However, as mentioned before, composers started to create and explore new effects on the violin with the development of solo repertoires. Places that are not clearly shown, whether Italian or French style, especially in non-dance movements, need performers to understand the performers' language and intention.

Another issue which is always relevant to the performer's discretion is ornamentation. Montéclair introduced eighteen principal vocal ornamentations in his book, which helped fill the gap of the unstandardized ornamentation system in France with the development of it in vocals and instruments at that time. He provides quite a number of examples of different ornament types in music. This section was translated and summarized by Sion M. Honea in 1972.[61] Compared with Montéclair, Leclair's ornamentation signs are so much simpler but it does not mean Leclair did not use them. On the contrary, Leclair simplified many of his ornaments into the sign '+'or wrote them out. It leaves the performer to decide which type to use.

Laurencie mentioned Leclair's way of ornamenting the melody by comparing two versions (in the fast movement and the slow movement) of the same passage in the same piece when talking about the 'cycling' in Leclair's music.[62] It helps performers to understand Leclair's taste and intention of ornaments. It is meaningful for performers to get familiar with Leclair's intention to add ornaments

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[61] Montéclair, *Principes de musique* (Minkoff Reprint, 1972).

[62] See Laurencie, *L'école française de violon de Lully à Viotti: éstudes d'histoire et d'esthétique,* Deagrave (Paris, 1922), accessed on 30th December 2023, https://s9.imslp.org/files/imglnks/usimg/6/69/IMSLP71976-PMLP144299-Volume_1.pdf, 319.

The word 'cycling' means the form of a reminder of themes, repetitions, and melodic incises in the same piece.

and combine them with their own taste when playing his music. Actually, more information can be observed in Leclair's music apart from ornamentation. For example, issues of bowing, bow stroke, dynamics, and the possibility of adding ornaments can also be found in his music.

Methodology and Structure of the Commentary

This commentary will look into Leclair's contributions to the eighteenth-century French solo violin school by drawing on sources from the time and manuscripts of Leclair and his contemporaries to determine the international style of his music. The thesis comprises five recordings (op. 1 no. 4, op. 2 no. 9, op. 2 no. 8 & op. 13 sonata 1, op. 9 no. 4 and op. 7 no. 3) and one live performance (op. 9 no. 3), to be given prior to the viva, alongside this commentary which explains Leclair's mixed compositional style, innovative violin techniques and his own development of his style during his lifetime. The commentary is also illustrated by a number of shorter video examples, which can be accessed by clicking on the links as they appear. Different performances illustrate different ideas of the thesis; suggestions for performances to view alongside each chapter are given below.

Therefore, chapter 1 investigates the sonata and the concerto genres developed by Leclair, and significant issues such as the structure of these two genres, the creative cadenza and typical inherited French features will be discussed. From the perspective of a performer, the execution of giving a stylish playing of his music will be demonstrated based on existing primary sources by Leclair's contemporaries, recent research relevant to Leclair, existing recordings of Leclair's violin music and manuscripts (or facsimilies) of Lelcair's music. The stylish practice suggestions are built upon historical information mentioned above, which combines my practical explorations and tastes. Specific aspects are presented, such

as executing the inconsistency or variety of bowing and bow strokes, tempo freedom, and ornamentation.

In terms of the audio and videos, which are the main parts of my performance PhD commentary, clips will be used to compare and test different ways of playing the same passage. Audio recordings including op. 1 no. 4, op.2 no.8, op.2 no.9, and op.14 no.1; video recordings including, op. 7 no. 3 (two versions: with the university orchestra and with the ensemble) and op. 9 no. 4 will show my performance decision in this chapter.

Chapters 2 and 3 delineate the innovative violin techniques utilised by Leclair. The left-hand techniques, like multiple stops, shifting, and the use of high position and arpeggios, and the suggested short and sharp right-hand bow strokes will be illustrated. Clips will again be used to demonstrate specific techniques, and the video recordings of Op. 9 no. 6, Op. 9 no. 4, and Op. 2 no. 9 present these advanced techniques through my performance.

Chapter 4 compares two versions of the same pieces of Leclair (opus 13 sonata no. 1 and opus 2 no. 8, sonata no. 2 and op. 1 no. 12, and sonata 3 and op. 2 no. 12) and discusses Leclair's own stylistic development during his life. This is valuable for performers' understanding of Leclair's intentions and application of

these to other parts of his music. The video recording op. 2 no. 8 and op. 13 sonata 1 will be an example to show changes during the 25 years.

Chapter 1 Leclair's Contribution to the Development of the Sonata

1.1 Leclair's Violin Sonata and His International Style

As one of the founders of the eighteenth-century French solo violin school, Leclair made important contributions to the concerto and the solo sonata. Other violin music, such as duet and trio sonatas, are also vital to the works of Leclair, but this commentary focuses on the four books of solo violin sonatas. James R.Anthony highlighted the important role of Leclair’ s violin sonatas: ‘Couperin and Leclair are the two pillars of the Baroque sonata in France.’[63]

Apart from the development of the sonata, which pushed French violin music to a new stage, the new trend of international style in France also contributed. According to Anthony:

> Of all ultramontane importations, the sonata caused French musical pulse to beat most rapidly, and it was the sonata, in company with the cantata, that gave the sharpest focus to the confrontation of national styles during the first decades of the eighteenth century.[64]

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[63] James R Anthony, *French baroque music from Beaujoyeulx to Rameau* (Hal Leonard Corporation, 1997),388.

[64] Anthony, *French baroque music from Beaujoyeulx to Rameau*, 378.

Leclair is one of the most notable composers who developed the French sonata under the influence of Italy. He expanded it not only because of the improvement of his violin technique but also because of the international style he developed.

It is stated by Leslie Myron Straka that unlike many French composers who "merely imitated Italians", "Leclair's style is unique and unmistakably French in character".[65] Comments from scholars also reinforce this view: for example, it is demonstrated in *Mercure de France* that "[The first sonata book by Leclair] appeared at first a kind of algebra capable of rebuffing the most courageous musicians"[66], showing the incredible changes Leclair made to the French violin sonata. The article further claimed that：

> He was the first Frenchman who imitated the Italians playing the multiple stop (including the double stop, triple stop and quadruple stop) on the violin (with the help of the thumb). He developed this technique even beyond the Italian and was regarded as one of the first violinists using these chords in such an innovative way. (Translated by Neal Zaslaw)[67]

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[65] Leslie Myron Straka, "Jean-Marie Leclair, sonatas for violin and continuo, Opus 5, I--VI transcribed for viola" (PhD diss., Arizona State University, 1987),16.

[66] 'Me'moires pour servir a' l'Histoire de la Musique', *Mercure de France*, June 1738, 1115. Accessed online at https://gallica.bnf.fr/ark:/12148/bpt6k6457332q, 18 March 2022. Translation by Neal Zaslaw from "Leclair, Jean-Marie [l'a(ne']." *Grove Music Online.* 2001; Accessed 12 Mar. 2022.

https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo- 9781561592630-e-90000380313.

[67] Ibid.

This passage illustrates Leclair's Italian style in terms of the violin technique: the multiple stop, which will be discussed in detail in Chapter 2.

Indeed, Leclair explored all the possibilities of playing chords to the maximum extent, especially in his op. 9. This innovative exploration of violin technique broke the limitation of the solo French violin school to its simple dance style violin technique and led to him putting magnificent Italian elements into his sonatas, although some of them are less valuable in a musical way.

It is also stated by Jean de Serre de Rieux that "Leclair is the first person who, without imitating anything, created beautiful and new things, which he could call his own".[68] This demonstration classifies Leclair's style into neither Italian nor French because his violin work does not purely imitate any music. It is not easy to define which style Leclair's music belongs to, but some scholars call it the "virtuosic style". Leclair's virtuosic style has been known broadly because of his creative compositional skills and the use of highly developed violin techniques, as Leslie Myron notes: "The virtuosity required in his music, which he displayed in his own performance, was unmatched until the work of Nicolo Paganini nearly a century later."[69] There are still some clues which help identify elements of different countries in Leclair's sonatas. His "combined" style is controversial and

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[68] Jean de Serre' de Rieux, *Les dons des enfans de Latone: La musique et La chasse du cerf, poemes dedies au Roy* (Paris: Prault, Desaint, and Guerin, 1734), 119. Accessed online at https://gallica.bnf.fr/ark:/12148/bpt6k1510538t, 18 March 2022. Translation by Neal Zaslaw from "Leclair, Jean-Marie [l'a(ne']." *Grove Music Online.* 2001; Accessed 12 Mar. 2022.

https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo- 9781561592630-e-90000380313.

[69] Leslie Myron Straka, " Jean-Marie Leclair, sonatas for violin and continuo, Opus 5, I--VI transcribed for viola'', 19.

has been discussed by scholars; Zaslaw illustrates that Leclair applied many Italian musical ideas to the French taste and mixed these two elements to achieve "les gouts reunis" (a united taste).[70] He also discussed the implication of *inegales* in Leclair's music in depth. Straka transcribed Leclair's op. 5 into the viola version and provided general information on the Italian influence in Leclair's music. Nutting analyses the "multiple elements" from various composers in Leclair's sonatas and concludes that Leclair's music requires baroque-minded professionals because of his technically advanced writing and complex composition.

This chapter claims that in the trend of mixing Italian and French styles of French violin music, Leclair stands at the apex of it and also created his unique combination of this international style. Therefore performers can keep these elements in mind and react properly when they realize these elements and special combinations by Leclair. Based on current treatises, this claim will be illustrated from the performer's point of view by demonstrating how this might make a difference to the interpretation of various elements. These elements are considered both in the text and practically in my playing and will provide playing suggestions for dealing with the ornamentation and typical effects in Leclair's solo violin sonatas.

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[70] Neal Alexander Zaslaw, *Materials for the life and works of Jean-Marie Leclair l'aine* (Columbia University, 1970), 371.

1.2 Formal Layout and the marking of the movement

The layout of violin sonatas and the marking of individual movements written by Leclair reflect his distinctive way of mixing the French and Italian styles. This section demonstrates that in the general trend of mixing the French and Italian styles in eighteenth-century French violin music, Leclair made a contribution to building up the standard Italian four-movement sonata form and started to show more detailed intentions of the composer (through both Italian and French) in the title. The national styles of some of Leclair's French and Italian contemporaries, such as François Duval, Élisabeth Jacquet de La Guerre, François Couperin, Marc-Antoine Charpentier, Arcangelo Corelli, Antonio Vivaldi, and Giuseppe Tartini, are also mentioned as comparisons to show the distinction style of Leclair.

The number of movements in Italian sonatas of this period also varies. The famous violin sonata op. 5 by Arcangelo Corelli always contains five movements in each piece; Vivaldi usually wrote three or four movements in his sonatas; and in Tartini's op. 1 (1734), he had standardised his sonatas into four movements. And the standard Italian four-movement sonata form might be confirmed around then.

The detailed layout and markings in Leclair's violin sonatas can be seen in tables 1.1 to 1.5 (note the incorrect spellings of Italian tempo terms, e.g. *gratioso*, *non tropo*).

Table 1.1 Movement divisions in Leclair's violin sonatas op. 1 (1723)

	Movement divisions				
no. 1	Adagio	Allemanda; Allegro (AABB)	Aria; Gratioso (AABACA DDEDFD)	Giga; Allegro (AABB)	
no. 2	Adagio (AABB)	Allegro: Corrента (AABB)	Gavotta; Gratioso (AABACA DDEDFD)	Giga; Allegro (AABB)	
no. 3	Adagio	Allegro (AAB)	Largo	Tempo Gavotta; Allegro ma non tropo (AABB)	
no. 4	Adagio (AABB)	Allegro (AABB)	Andante	Tempo Gavotta (AABACA DDEDFD AA)	Minuetto (AABACA)
no. 5	*Allegro ma non tropo* (AABB)	Sarabanda; *Largo* (AAB)	Giga; *Presto* (AABA)		
no. 6	*Adagio* (AABB)	*Vivace*	Aria; *affetuoso* （AABACA）	*Allegro* （AAB）	
no. 7	*Adagio* (AABB)	Allemanda; Allegro （AABB）	Aria; Gratioso (AABA)	Giga; Allegro ma non tropo (AABB)	
no. 8	Largo (AABB)	Vivace (AABB)	Musette; Affetuoso (AABBCC)	Tempo Gavotta; Allegro (AABACADA EEFEGEHAA)	

no. 9	Adagio (AABB)	Allemanda; Allegro (AABB)	Sarabanda; (Largo:AABB Un poco allegro:AAB Largo: AABB)	Allegro ma no presto (AABACADAA)
no. 10	Adagio (AAB)	Allegro (AABB)	Sarabanda; Largo(AAB)	Allegro (AABACADAA)
no. 11	Vivace(AAB)	Gavotta; Gratioso (AABACAA)	Giga; Allegro (AABB)	
no. 12	Largo (AABB)	Allegro; ma non tropo	Largo (AA)	Allegro ma non tropo (AA)

Table 1.2 Movement divisions in Leclair's violin sonatas op. 2 (1728)

	Movement Divisions			
no. 1	Adagio; Cette Sonate peut ce joüer sur la flûte Allemande	Allegro ma poco	Sarabanda	Allegro
no. 2	Adagio	Allegro ma poco	Adagio	Allegro ma non tropo
no. 3	Adagio	Allegro	Giga; Allegro ma poco	

no. 4	Adagio	Allegro ma non tropo	Aria	Allegro assai
no. 5	Andante; Cette Sonate peut ce joüer sur la flûte Allemande	Allegro ma poco	Gavotta	Allegro assai
no. 6	Adagio (3 bars)	Allegro ma poco	Largo	Allegro ma non tropo
no. 7	Largo	Allegro ma poco	Aria; Allegro ma non tropo	Gigua [Giga]; Allegro
no. 8	À Trois, avee un Violon ou Flûte Allemande, aune Viole et Clavesin； Adagio	Allegro	Sarabanda	Allegro assai
no. 9	Adagio	Allegro ma poco	Adagio (6 bars)	Allegro
no. 10	Adagio	Vivace	Allegro ma non tropo	
no. 11	Adagio	Allegro	Aria Gratioso; Allemande ma non tropo	

no. 12	Adagio	Allegro ma non tropo	Aria; Gratioso	Allegro	

Table 1.3 Movement Divisions in Leclair's violin sonatas op. 5 (1734)

	Movement Divisions				
no. 1	Adagio	Allegro	Aria Gratioso	Allegro	
no. 2	Piano; Andante	Allegro ma non tropo	Andante	Giga; Pretissimo	
no. 3	Largo; un poco dolce semepré	Vivace	Aria Gratioso; Andante	Allegro	Presto
no. 4	Adagio	Allegro ma non tropo	Sarabanda; Largo	Ciacconna	
no. 5	Allegro ma non tropo	Largo	Allegro	Prestissimo	
no. 6	Grave	Allegro ma non tropo	Gavotta Gratioso; Andante	Allegro	
no. 7	Largo	Allegro	Adagio	Tempo Gavotta	
no. 8	Allegro ma non tropo	Aria; Gratioso	Andante	Allegro	

no. 9	Andante	Allegro	Gavotta; Gratioso	Tempo Minuetto; ma non tropo	
no. 10	Largo	Allegro assai	Aria; Andante	Tambourin; Presto	
no. 11	Andante	Allegro	Largo	Giga; Allegro ma non tropo	
no. 12	Adagio	Allegro ma non tropo	Largo	Ciaccona	

Table 1.4 Movement Divisions in Leclair's violin sonatas op. 9 (1743)

	Movement Divisions				
no. 1	Adagio	Allegro assai	Andante	Allegro moderato; Minuetto	
no. 2	qui peut ce [sic] jouer sur la Flute Allemande（which can be played on the German flute）	Allemande; Allegro ma non tropo	Sarabanda	Minuetto; Allegro non tropo (*including an extra passage only for the violin)	
	Dolce; Andante				
no. 3	Un poco Andante	Allegro	Sarabanda; Largo	Tambourin; Presto	
no. 4	Andante Spirituoso	Allegro	Sarabanda; Largo	Allegro assai	Presto

no. 5	Andante	Allegro assai	Adagio	Allegro ma non tropo
no. 6	Allegro	Adagio	Allegro ma non tropo; Tempo Gavotta	Giga prestissimo
no. 7	qui peut ce [sic] jouer sur la Flute Allemande Andante, Dolce	Allegro ma non tropo	（1st version） Fluto; Aria; Affettuoso (2nd version) Violino; Aria; Affettuoso	Giga； Allegro moderato
no. 8	Andante ma non tropo	Allegro assai	Andante	Tempo di Ciaccona
no. 9	Un poco andante; Corente a la Frància se	Allegro moderato	Adagio	Vivace
no. 10	Andante affectuoso	Allegro ma non tropo; Allemanda	Largo	Giga; allegro ma non presto
no. 11	Largo	Allegro ma non tropo; Corante	Andante; Aria Gratioso	Tempo Gavotta; Allegro
no. 12	Largo ma non tropo lento	Allegro	Largo un poco; Andante	Allegro

Table 1.5 The number of movements in Leclair's fours books of violin solo sonatas.

Publication	Three-movement sonatas	Four-movement sonatas	Five-movement sonatas
op. 1	2	9	1
op. 2	3	9	0
op. 5	0	11	1
op. 9	0	11	1

It can be summarised from these tables and diagrams that Leclair generally followed the standard Italian four-movement sonata form (slow-fast-slow-fast) throughout his four books. There are five exceptions that he started with a fast movement: op.1 no.5, op.1 no.11, op.5 no.5, op.5 no.8 and op.9 no.6. He applied the 'fast-slow-fast' structure for the two sonatas in his op.1 and the 'fast-slow-fast-fast' structure for the other three sonatas in op.5 and op.9. It seems Leclair tried to break the traditioned Italian sonata structure in his later books (op.5 and op.9) and put more fast movements in the sonata. It shows the intention of using a technically more difficult virtuosic style by Leclair in his later works, in another word, a more Italian style.

Some Leclair's French contemporaries wrote four or five movements in their sonatas, for example all of those by Élisabeth Jacquet de La Guerre (1707) except her last one which includes six movements and is the only sonata using the type of dance (Allemande) as the title. When it comes to François Rebel, he usually wrote three or four movements in his violin sonata book (1713), however, these slow and

fast movements are not presented alternatingly in these sonatas. François Duval, who is regarded as the first French composer publishing the solo violin sonata (1720) mainly divided his sonatas into four movements; similar to Leclair, these movements also follow the "slow-fast-slow-fast" sonata form. Leclair is one of the rare French composers who kept writing this four-movement form consistently at that time. Although the four-movement Italian sonata form was already set up earlier by Duval, his movements are generally shorter than Leclair's and most of movements are dance-based showing his French dance style. From the marking of these movements in Leclair's first book, they had already been heavily influenced by Italy as nine pieces start with the name of Adagio or Largo and these sonatas always finished with Allegro except op.1 no.9 (ends with Presto which is also Italian term).

Apart from the heavily Italian-influenced layout of Leclair's sonata, the marking of movements is also slightly Italianate. Leclair usually uses French names to indicate the type of dance movements and Italian names to suggest the character or tempo of movements. It is worth noticing that some of the spellings of these Italian tempo markings are incorrect. It is presumably that Leclair intends to include more Italian into his marking, whereas he was not familiar with it enough, showing that this way of writing tempo marking was still not common in eighteenth-century French.

His French contemporaries like Duval and Rebel only used French Marking with their movements. Marc-Antoine Charpentier's *Sonate à huit instruments,* which is considered with 'extremely wide range and a virtuoso Italian style'[71] for the

[71] Anthony, *French baroque music,* 358-359.

second *récit* by Anthony, also fully used French for the marking of all the movements. Jean-Féry Rebel rarely used Italian in his 12 Violin Sonatas (1713) and the only Italian word he used frequently is 'grave' to show the character of a movement. Interestingly, Jacquet de La Guerre always gave Italian titles to her violin sonatas (1707): fast movements usually with 'Presto' and slow ones with 'Adagio'. Other French contemporaries of Leclair, like Michel-Richard de Lalande, only used French in the marking, even in his late instrumental music. Another leading figure of eighteenth-century French music, André Campra, who was heavily influenced by Italian style, did not add Italian into the marking of his music. We cannot say mixing the French and Italian elements into the marking and creating more complicated titles are 'advanced' way of composing French music. But these titles reflect Leclair's special realization of providing more performance instructions from both languages. This way of writing the marking of a movement is relatively rare in France.

1.3 Ornamentation in Leclair's Sonatas

As mentioned before, many French composers followed this trend of combining French and Italian styles in their music. This is also shown in terms of their ornamentation. Compared with the layout and title of the sonatas by Leclair, the ornamentation reflects his more developed use of the French and Italian styles, and his heavily Italian-influenced style is relatively distinctive in eighteenth-century France.

It can be found that in general, Leclair only uses one sign to show ornaments in his sonatas which is '+', in other words, he generally doesn't use the French style system of complex ornamental symbols. Although the systematic marks of ornamentation were gradually developed in France from the beginning of the eighteenth century, one of the most successful lists of ornaments is the table (see figure 1.1) created by Jean-Henri d'Anglebert (1629-1691) in 1689 and its influence extends to J. S. Bach, during the period from 1709 to 1714.[72] Some French composers still preferred simple signs to mark all their ornaments, such as Leclair and Pierre Rameau, who only used "+" to present most of their ornaments and the small wavy line to show the tremblement effect. Michel Corrette also used the '+' only to show all types of ornamentation in his L'École d'Orphée (1738) and demonstrated that "the cross sign (+) was so versatile and familiar to players that he found it unnecessary to explain it in detail".[73] This habit of organizing ornaments is common in the French style.

It is not surprising that many French composers more or less put Italian taste in their ornamentation as it was a 'fashionable' trend at that time. There is a slight difference between individuals, though. The issue of distinguishing these two styles of ornamentation becomes important. The difference of ornaments between French and Italian in Adagio is stated by Quantz that:

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[72] Kreitner, Kenneth, Louis Jambou, Desmond Hunter, Stewart A. Carter, Peter Walls, Kah-Ming Ng, David Schulenberg, and Clive Brown. "Ornaments." *Grove Music Online.* 2001; Accessed 18 Apr. 2022. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049928.

[73] Corrette, Michel, L'école d'Orphée Op.18 (1783). Accessed 19th Apr.2022. https://imslp.org/wiki/L%27%C3%A9cole_d%27Orph%C3%A9e,_Op.18_(Corrette,_Michel). Translation by Cyr, Mary. *Style and Performance for Bowed String Instruments in French Baroque Music*. London: Taylor & Francis Group, 2012. Accessed April 19, 2022. ProQuest Ebook Central, 109.

> The Adagio may be viewed in two ways with respect to the manner in which it should be played the embellished; that is, it may be viewed in accordance with the French or the Italian style. The first requires a clean and sustained execution of the air, and embellishment with the essential graces, such as appoggiaturas, whole and half-shakes, mordents, turns, *battemens*, *flattemens*, &c., but no extensive passage-work or significant addition of extempore embellishments … In the second manner, that is, the Italian, extensive artificial graces that accord with the harmony are introduced in the Adagio in addition to the title French embellishments… If the plain air of this example is played with the addition of only the essential graces already frequently named, we have another illustration of the French manner of playing.[74]

Some French composers and theorists gave similar opinions. For example, Jacques Aubert described the French taste as 'graceful' and 'beautiful simplicity'.[75] Michel Pignolet de Montéclair holds a negative attitude towards the Italian style though, saying that 'I now swear that instrument players, to imitate the taste of Italians, disfigure the nobility of simple songs, with variations that are often ridiculous.'[76]

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[74] Quantz, Johann Joachim. *On Playing the Flute,* Faber & Faber, 2011. ProQuest Ebook Central, http://ebookcentral.proquest.com/lib/york-ebooks/detail.action?docID=5251951.

Created from york-ebooks on 2023-10-03 17:01:38, 199.

[75] Aubert, Jacques, preface to *Suites de concerts de Symphonie en trio, 1730*, https://s9.imslp.org/files/imglnks/usimg/7/7e/IMSLP99286-PMLP203917-Aubert_Suite_1_Dessus_1.pdf, accessed on 4th October, 2023.

[76] Montéclair, Michel pignolet de, *Principes de musique,* 1736, 86.

François Raguenet descried two styles music that 'love, jealousy, fury, and other passions are treated with infinite art and delicacy (French)'; when it comes to the Italian style, he said :

> The Italian Operas, on the contrary, are pitiful rhapsodies without connection, without sequence, without plot: their pieces are really only very thin and very meager canvases: all the Scenes are composed of some Dialogue or some trivial Monologue at the end from which they stuff someone of their most beautiful Airs which makes the end of it.[77]

It seems that quite a few French composers had a negative attitude towards Italian ornamentation, and some of them particularly gave instructions on ornamentation to avoid performers creating too much of their own ornaments (Italian way of ornamentation). For example, Couperin said:

> I declare that my pieces must be executed as I have marked them, and that they will never make much of an impression on persons of true taste unless everything I have indicated is observed to the letter, without adding or subtracting anything.[78]

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https://s9.imslp.org/files/imglnks/usimg/d/da/IMSLP74744-PMLP149927-monteclair_principes_de_musique_(1736).pdf, accessed on 4th October 2023.

[77] Raguenet, François. *Parallele des Italiens et des Francais, en ce qui regarde la musique et les opéra.* Paris, 1702, 9-11.

https://www.loc.gov/resource/muspre1800.101919/?sp=9&st=image

[78] Pièces de clavecin, preface of Livre 3, accessed on 11th October 2023,

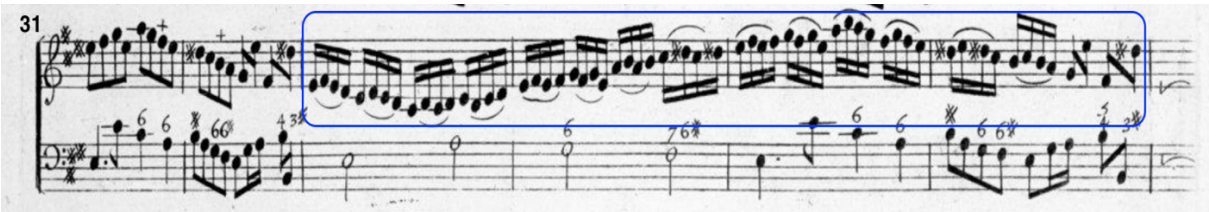
Leclair himself also indicated in his *Avertissement* of op. 9 that players should 'not try to add confusing extra notes to make the music more expressive but actually they will break the melody'[79], implying his intention of using the French style of ornamentation. The French elements of Lelciar's ornamentation have been further discussed by scholars such as Preston, Leslie Myron Straka and Mary Cyr. However, the style of writing ornaments in Leclair's music is actually more Italian influence than he implied in his *Avertissement*.

Although quite a number of French composers hold negative opinions towards the Italian ornamentation style, their music, however, sometimes is not consistent with what they claimed. For example, Duval used the only ornamentation sign '+' in his violin sonatas (the same as Leclair did). Their ornamentation is French-oriented but also mixed with Italian style. In Duval's Op.5 (1715) Sonata 2, he wrote a short passage of ornaments with semiquavers followed by two pairs of sixth quavers. (see example 1.1)

https://vmirror.imslp.org/files/imglnks/usimg/b/b1/IMSLP97371-PMLP200270-Couperin_-_Troisieme_Livre_(facsimile).pdf

[79] See Leclair's op.9, https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf, accessed on 24th February, 2024.

Example 1.1 François Duval's violin sonata op.5, sonata 2, movement 4 (Movement de Gavotte), bar 31-36[80]

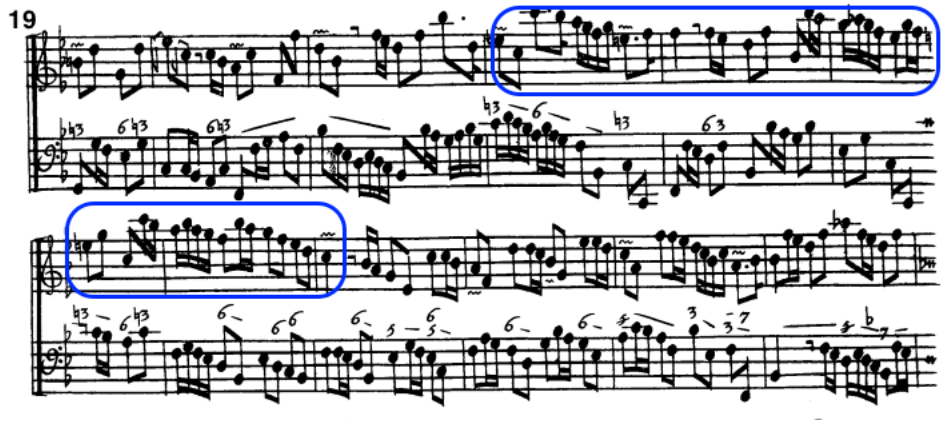


Michel Pignolet de Montéclair's ornamentation is generally also French in taste. He puts some Italian elements such as passages with continuous semiquavers, the use of broken chords and wide leaps. Couperin seems good at using various ornamentation signs in his music. His Les *Goûts- réunis* is full of French style ornaments but also decorated with Italian taste. A typical example is the use of octaves in his *Sixiéme Concert* (see example 1.2). It is worth noticing Leclair's Italian rival, Jean-Pierre Guignon, as they have similarities in their violin writing. Guignon's ornaments are obviously Italian-oriented, especially the frequent use of wide intervals. There are also French elements such as small units sequences and continuous use of appogiaturas through a passage. As a French violin composer, Leclair's ornamentation seems to insert more Italian taste into his French base compared with his French contemporaries. He tried to create more diversities of combing these two styles. The ornamentation of some of his first movements (usually Adagio) is more Italian style oriented. Especially in his later books, his intention of exploring more difficult violin techniques helps them

[80] François Duval, Violin Sonatas Op.5, https://s9.imslp.org/files/imglnks/usimg/2/2e/IMSLP661637-PMLP1061528-Cinqui%C3%A9me_livre_de_sonates_a_-...-Duval_Francois_btv1b9009926f.pdf
Accessed on 20th September 2023.

develop this way of writing ornaments. The feature of heavily Italian-influenced ornamentation by Leclair is rare among his French contemporaries.

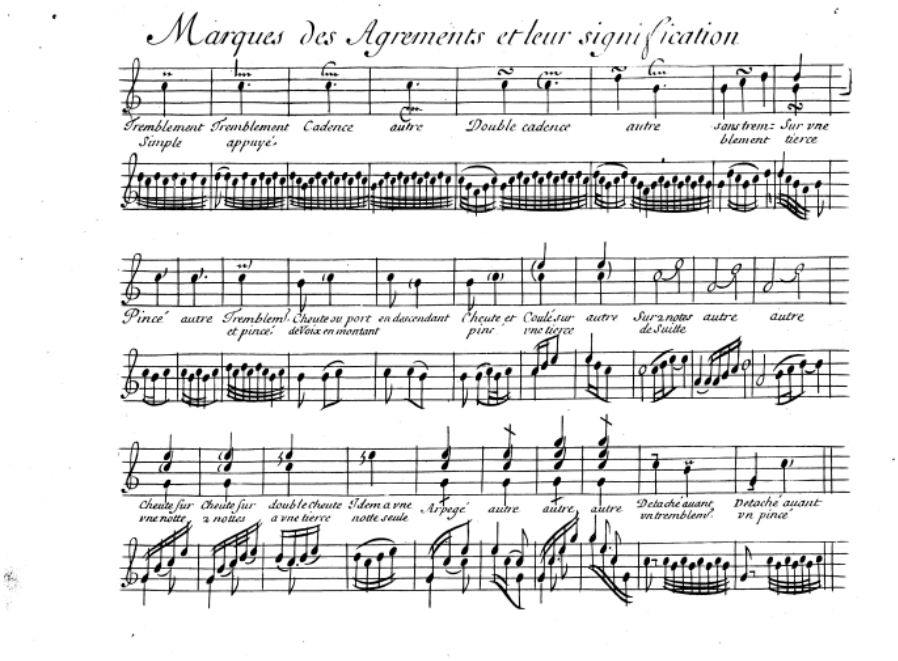
Example 1.2 Italian style elements in Couperin's ornamentation, *Les Goûts- réunis, Sixiéme Concert*, Allemande, bar 19-29[81]



[81] François Couperin, Les Goûts- réunis, https://s9.imslp.org/files/imglnks/usimg/9/91/IMSLP29449-PMLP65940-couperin_gouts-reunis.pdf

Accessed on 20th September 20, 2023.

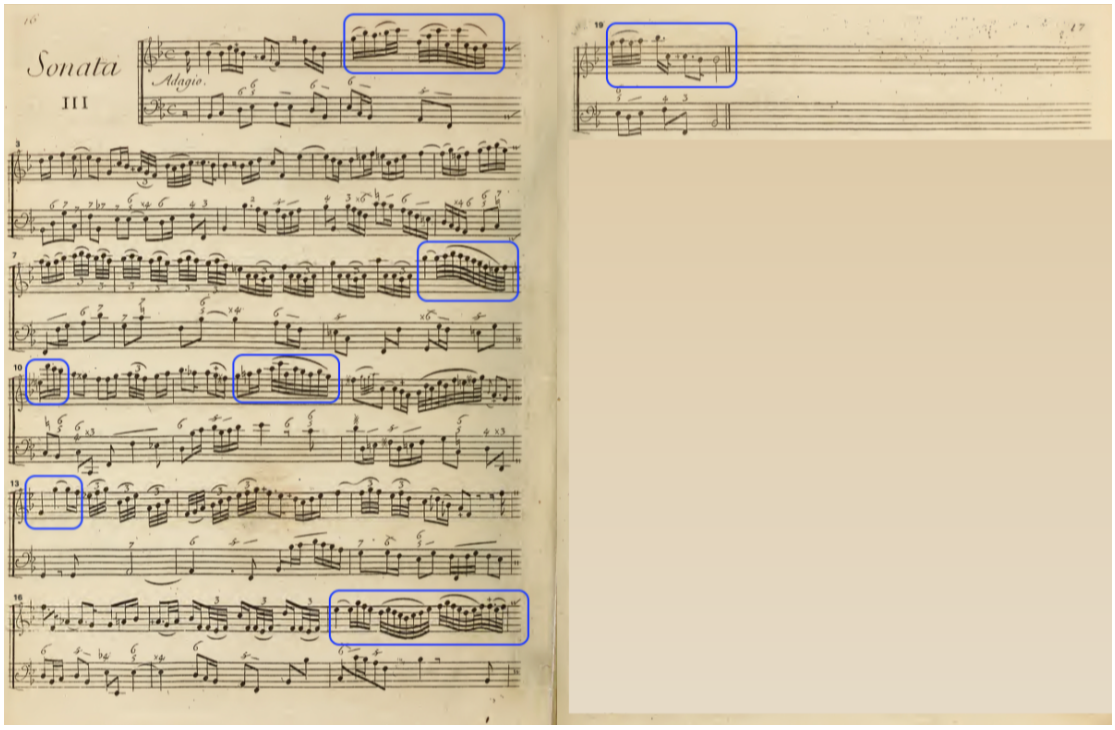
Figure 1.1 D'Anglebert's table of named ornaments, *Pièces de clavecin*, 1689[82]



As well known that Leclair was taught by Somis, who was a pupil of Corelli. The Italian ornamentations can also be found in his sonatas. For example, in his op.1 no.3, he wrote some Italian ornaments in the first movement:

[82] Kenneth Kreitner, et al., "Ornaments." *Grove Music Online.* 2001; Accessed 18 Apr. 2022. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049928.

Example 1.3 Leclair's violin sonata op.1 no.3, Movement 1, Adagio, the Italian style ornament[83]

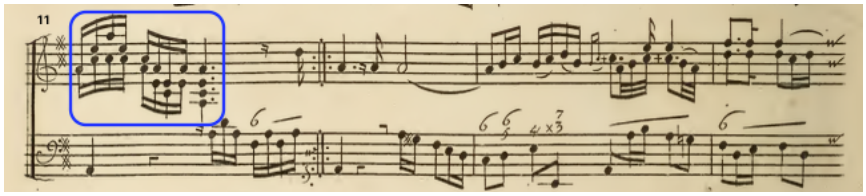


This Adagio movement includes both French and Italian-style ornaments by Leclair. These ornamentation signs '+' (like bar 1, bar 4 and so on), triplets (like bar 7-8) and appoggiaturas in bar 15 are French tastes. Demisemiquavers which are circles like bar 2, bar 9, bar 11 and bar 18, showing the Italian style. Some of them are not only expressive and with a clear direction, but also in a higher tessitura, reflecting the Italian opera style. The big leap (octave) in bar 13 is similar to the beginning of the first movement of BWV1014 by J.S Bach.

[83] Leclair's violin sonata no.1, engraved by Louis-Hector Hue, first edition, Paris, 1723, accessed on 18th April 2024, https://vmirror.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf.

Another example of writing Italian ornaments is the Adagio movement of op.1 no.4 (see example 1.4).

Example 1.4 Leclair's violin sonata op.1 no.4, movement 1, Adagio, Italian ornamentation in cadence[84]

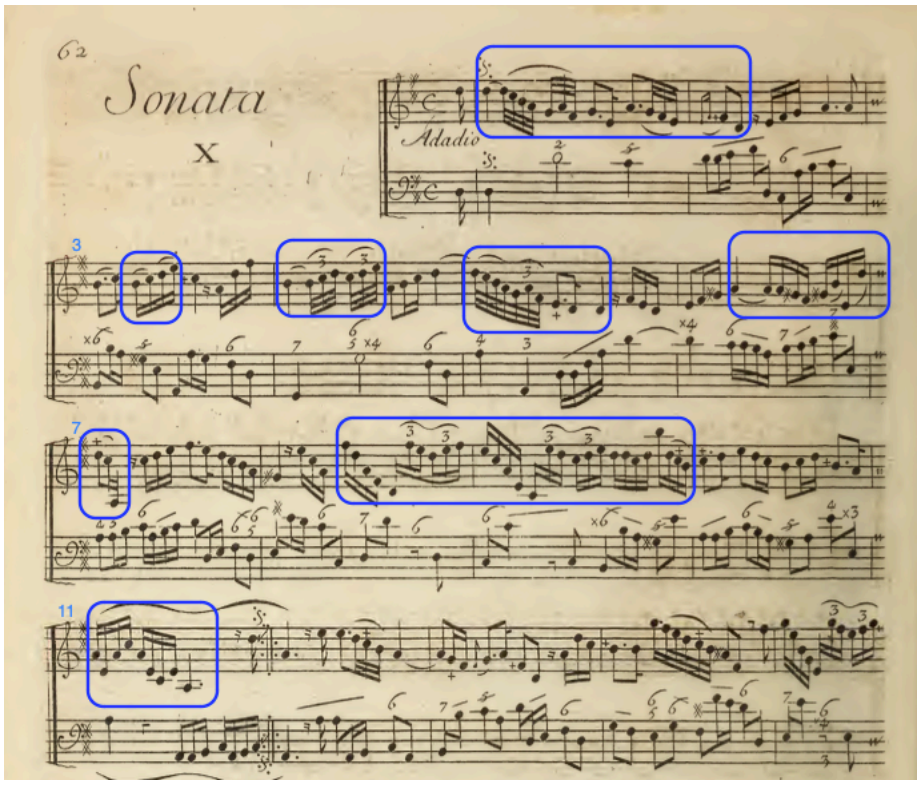


In example 1.4, Leclair wrote the ornaments as double-stop arpeggios based on the Dominant chord. This is the Italian style, as the ornamentation here is harmony-oriented.

The first movement of Leclair's op.1 no.10 shows more Italian style ornamentation:

[84] Leclair violin sonata op.1, accessed on 9th May 2024, https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

Example 1.5 Leclair's Italian ornaments in op. 1 no. 10, movement 1, Adagio, bar 1-15[85]



Compared with the 'graceful' and 'elegant' cells of the French ornamentation, Leclair wrote these ornaments with a 'greater sense of development'[86] and 'direction'.[87] Especially in bars 6 and 7, the big leaps create a sense of 'vivacity'[88] of Italian style. The ornamentation in bar 8-9 is mixed (French and Italian) style as these graceful triplets (French) and cantabile melody with semiquavers

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85 Ibid.

86 Anthony, French *Baroque Music from Beaujoyeulx to Rameau* Revised and expanded ed. (Portland Ore: Amadeus Press, 1997), 368.

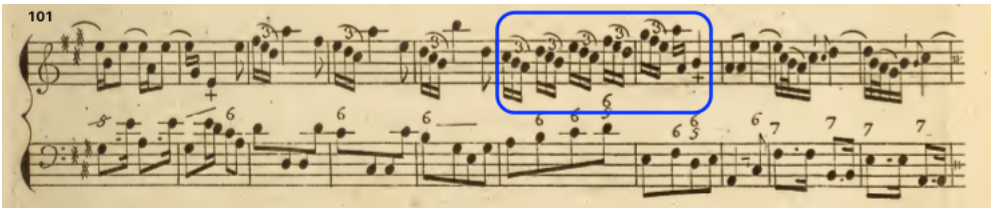
87 Ibid.

88 Andre Campra, *Cantates Francaises*, preface of Volume 1, accessed on 17th September. https://s9.imslp.org/files/imglnks/usimg/2/23/IMSLP298831-PMLP229249-Campra_-_Cantates_Fran%C3%A7oises,_Mel%C3%A9es_de_Symphonies;_Livre_Premier_-1708-.pdf

broken chords as well as the big leap happened on the last beat of bar 9 (Italian) combine these two styles well.

Lecliar not only wrote his slow movements with both gentle and expressive tastes, but his fast movements also included both elegance and passion. For example, in the last movement of op.2 no.4, these five fast triplets' sequences drive the phrase to the top note (A) with a lower octave note followed, reflecting both French style (triplets) and the dramatic effect (the octave) and spiritual taste of Italian style. (see example 1.6)

Example 1.6 Mixed style ornaments in Leclair's op.2 no.4, movement 4 (Allegro assai), bar 101-110[89]

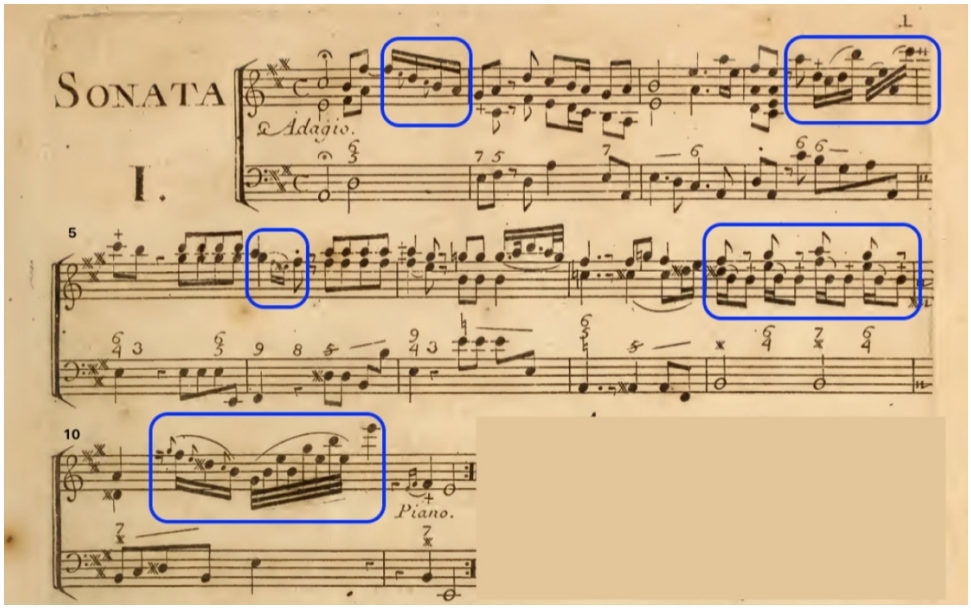


This mixed style of ornamentation was highly developed by Leclair. For example, the first movement (Adagio) of his op.9 no.1 is divided into two parts with repeats, in which the second part is based on the relative minor of the first part. Example 1.7 shows the first part of the movement. Circled places such as appoggiaturas in bar 1 and bar 10, decorated notes with '+' in bar 2 and bar 7, and the '*autre*' in bar

[89] Leclair violin sonata op.2 , engraved by Luouis Roussel, in Paris, 1728, accessed on 19th April 2024,http://conquest.imslp.info/files/imglnks/usimg/e/e2/IMSLP18123-Leclair_Sonate_a_Violino_o_Flauto_e_Basso_Libro_II.pdf.

5 are French. Wide leaps in bar 4 and the rising broken chords in bar 10 are typical Italian style. Especially the dramatic moment after the top note in bar 10, Leclair suddenly switches the tessitura to the lower two octaves. The book four reflects Leclair's more mature compositional language in several ways, in which his approach to ornamentation combined two styles (French and Italian) more naturally.

Example 1.7 Ornamentations in Leclair's op.9 no.1, movement 1, Adagio, bar 1-10[90]



Another special type of ornamentation worth noticing is the tremblement in Leclair's music. The tremblement was already utilised by French composers by the seventeenth century and it was listed in D'Anglebert's *agréments* as *Tremblement*

[90] Leclair violin sonata op.9, engraved by Mme.Le Clair, son epouse, Paris, 1743, accessed on 19th April 2024, https://imslp.org/wiki/12_Violin_Sonatas%2C_Op.9_(Leclair%2C_Jean-Marie).

appuyé or *Tremblement et pincé* (see figure 1.1). The use of tremblement can be traced back to Girolamo Diruta's *II Transilvano* (1593) as he called it as 'tremoli' and provided examples of this ornamentation in his book.[91] It is hard to tell if Leclair's use of tremblement is either an Italian or French compositional habit since both applied this effect to the music. However, this effect possibly became a more French fashion from the late seventeenth century to the eighteenth century: the tremblement was shown as an important ornamentation in treatises of Bénigne de Bacilly, Pierre Dupont and Michel Pignolet de Montéclair, whereas it was not used as much by French composers by Leclair's Italian contemporaries. In the violin music of Jean-Pierre Guignon, Michele Mascitti, Arcangelo Corelli and Antonio Vivaldi, tremblement was not a typical device developed by them. From this point of view, the frequent use of tremblement by Leclair is more French habit.

Leclair sometimes combines the tremblement and multiple stops in his sonatas, making a dramatic effect. For example, at the end of the fourth movement in his op. 2 no. 9, he wrote eight bars of double stops tremblement (see example 1.8).

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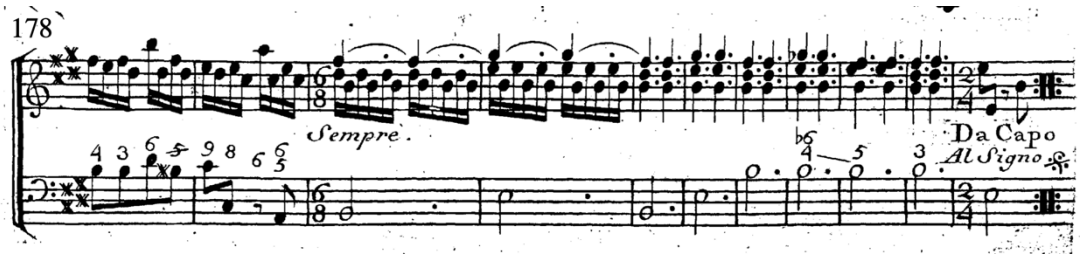
[91] Girolamo Diruta, *II Transilvano,* Venice: Alessandro Vincenti, 1597, 19. Accessed on 18th October 2023.
https://s9.imslp.org/files/imglnks/usimg/e/e8/IMSLP192356-PMLP34899-K8h22_Diruta.pdf

Example 1.8 Leclair's use of the tremblement in violin sonata op. 2 no. 9, movement 4, bar 178-187[92]



As seen in example 1.8, Leclair wrote out the first two bars of the tremblement and marked "Sempre" (always) to show that the same execution applies to the rest of the six bars. There are two ways to play this section. The first way is playing as written directly; another way which is based on my own taste is to play these bars is playing more tremblement notes than written, as it helps create the "uncertain" feeling of this section Leclair developed the technique in his op. 9 no. 6 that the tremblement is combined with chords and he gave particular instructions for playing them as such (see example 1.9):

> In order for the figure at the beginning of this Sonata to make its effect, it is necessary to make the upper note of each chord sound first, and to hold all three strings under the bow; the little notes indicate a sort of continual trilling [tremblement] that must come from within the chord and which is beaten as fast and as loud as possible. The little mark ‹ shows the two sounds that must be struck against one another.[93]

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92 Jean-Marie Leclair, violin sonata op.2, https://s9.imslp.org/files/imglnks/usimg/e/e2/IMSLP18123-Leclair_Sonate_a_Violino_o_Flauto_e_Basso_Libro_II.pdf

Accessed 13th May 2022.

93 It is translated by Mary Cyr in *Style and performance for bowed string instruments in French baroque music* 2012. London: Taylor & Francis Group. Accessed May 11, 2022. ProQuest Ebook Central, 124.

It is reasonable that scholars such as Mary Cyr define it as the battery because the suggested way of playing these chords also accords with it:

> Battery ... a way of striking and repeating successively on different strings of an instrument the various sounds that make up a chord, and of moving thus from chord to chord by the same motion of notes. The battery is only a continuous arpeggio, but one in which all the notes are detached, instead of being connected as they are in an arpeggio.[94]

The definition of the battery also demonstrates that it is "a signal or short sounded by drums".[95]

Leclair's instruction that performers need to play the upper note of each chord first is neither a normal way of playing a modern chord nor a normal way to play the arpeggio, because Leclair also stated that all three strings should be under the bow. However, the element of this Italian music-associated effect (battery) is obvious since Leclair asked the performer to beat the chords fast and loud.

As discussed above, Leclair's sonata uses tremblement, which shows the French habit in his music.

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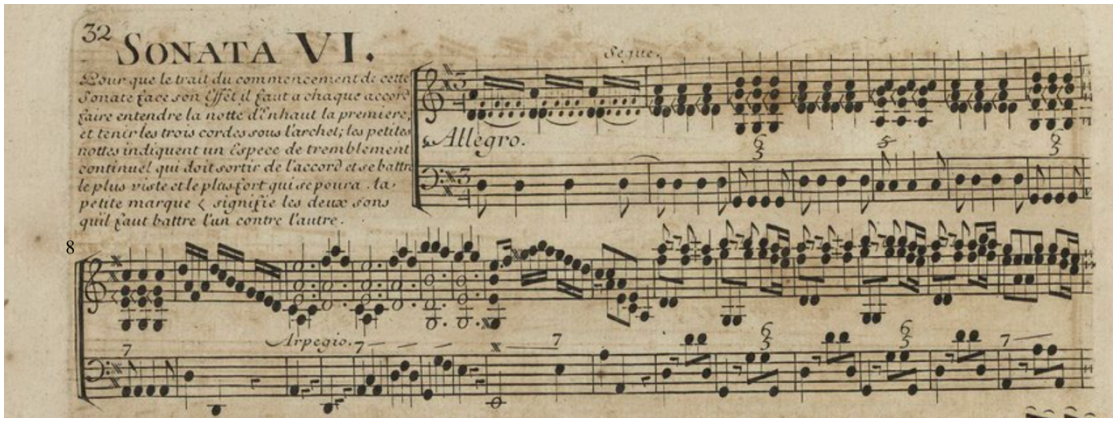
[94] Ibid, 123.

[95] "Batterie (i)." *Grove Music Online.* 2001; Accessed 11 May. 2022. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002323.

Example 1.9 The tremblement in Leclair's op. 9 no. 6, movement 1, bar 1-23[96]



1.4 Cadenza

Leclair spent most of his time on the concerti and the sonatas, including solo violin sonatas, violin duets and trio sonatas. This commentary concentrates on his contributions in terms of the solo violin playing, particularly on his solo violin sonatas. I have also recorded two versions of his violin concerto op. 7 no. 3 and explored his innovative compositional and playing style. One of the most important elements is the cadenza, not only in his violin concerto but also in his solo violin sonatas.

In the sonatas of Leclair's French contemporaries, there are rarely cadenza-like passages like Leclair used, although quite a few of them were influenced by Italian style in some way. For example, Jacques Aubert (1689-1753) named his sonatas

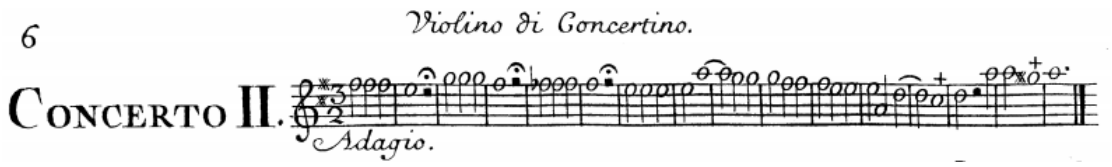
[96] Jean-Marie Leclair, violin sonata op.9 no.3, https://s9.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf Accessed 13th May 2022.

using Italian (Prima, *Sonata Seconda* and so on) and wrote Italian ornaments. However, it might be better to define these virtuosic writings as ornamentation rather than cadenza because there is not much freedom space for performers, and there are usually only one or two-bar passages during each movement. Similar writing can also be found in the sonatas of Jacquet de la Guerre. Interestingly, she wrote this style of ornaments in both the violin and the harpsichord parts.

There are two types of cadenzas, both of which were utilised by Leclair. The fermata, which is regarded as the "earlier origin" by Quantz, can be found in Leclair's concerti (for example, op. 7 no. 2, the beginning of Adagio, see example 1.10). The other type is the "written-out" cadenza. Compared with those of Vivaldi, Leclair's cadenzas are shorter (usually no more than 10 bars) and function more like decorations within the music rather than an extra passage of the piece. The structural function of the cadenza in Leclair's music is much weaker compared with Vivaldi's work, as they could be arranged in any place in the music. For example, the cadenza in the first six bars of his concerto no. 2 gives the performer great freedom to improvise within these fermatas (see example 1.10). Leclair also wrote cadenzas in the middle of a piece; in these places, he usually kept the bass line briefly paused and tried to show off several bars of difficult violin techniques (see examples 1.11 and 1.12). The cadenza in example 1.11 presents an advanced violin technique which is still challenging for modern violinists. The violinist will have to keep their hand in a high position (4^{th} position) and extend the 4^{th} finger to play the ♯F, ♯G and A; meanwhile, the little finger needs to leave the string afterwards in order to play the open string E, which makes it much more difficult for the intonation. It can also be presumed that Leclair might have big hands, as he likes using stretching fingering in his violin music. Another possibility is that

Leclair played this phrase by changing the position up and down; alternatively, in this case, it has a higher request of intonation from the performer. In addition, the structural cadenza also appears in his music, which introduces the final ritornello of the movement (see example 1.13). This cadenza stands at the end of the last solo section of this movement. Unlike the developed cadenza of the classical period, Leclair did not write a cadence before the cadenza so there is no obvious boundary between the solo section and the extension part (cadenza). In this cadenza, Leclair puts more attention on the harmonic change, rather than the violin technique. Interestingly, the bass line stays on the tonic note of the key (A minor) as the harmonic preparation of the ritornello.

Example 1.10 Fermatas as cadenzas in Leclair's op. 7 no. 2, Adagio, bar 1-16[97]

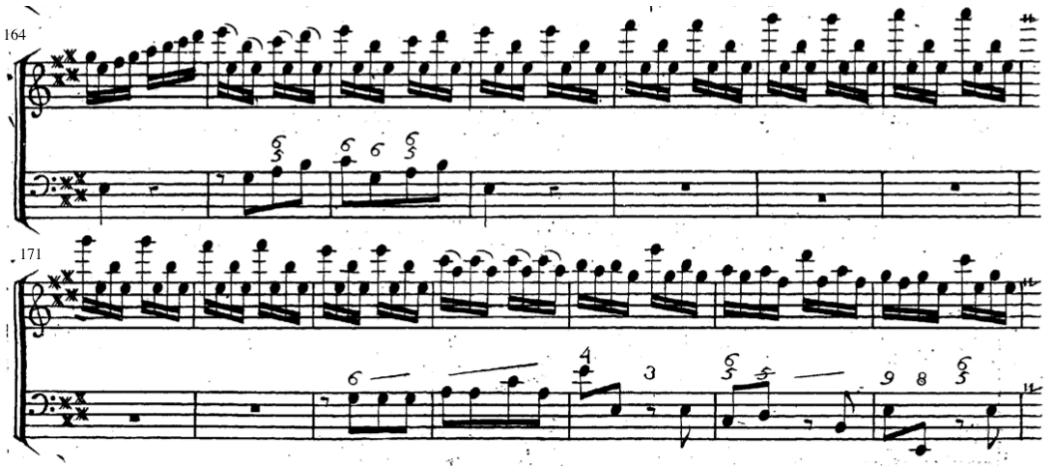


[97] Jean-Marie Leclair Op.7 no 2, engraved by Madame Leclair (Paris, 1737), accessed on 10th September 2021.

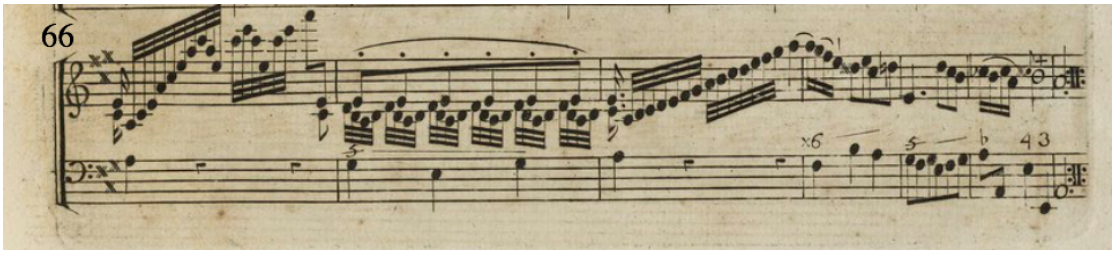
https://ks4.imslp.info/files/imglnks/usimg/d/da/IMSLP274001-PMLP444824-leclair_op7_solo_crop.pdf

Interestingly the cadenza here is not at the end of the piece or a section, instead, it is a cadenza-like improvisation beginning. The effect is similar with a passage of recitative (see Vivaldi concerto RV 208) rather than a concluded ending.

Example 1.11 Cadenza in Leclair's violin sonata op. 2 no. 9, movement 4 (Allegro), bar 167-173[98]



Example 1.12 Cadenza in Leclair's violin sonata op. 9 no. 4, movement 1, Andante Spirituoso, bar 66 and 68[99]



[98] Jean-Marie Leclair violin sonata Op. 2 no 9, engraved by Louise Roussel (Paris, 1728), accessed on 27th September 2021.

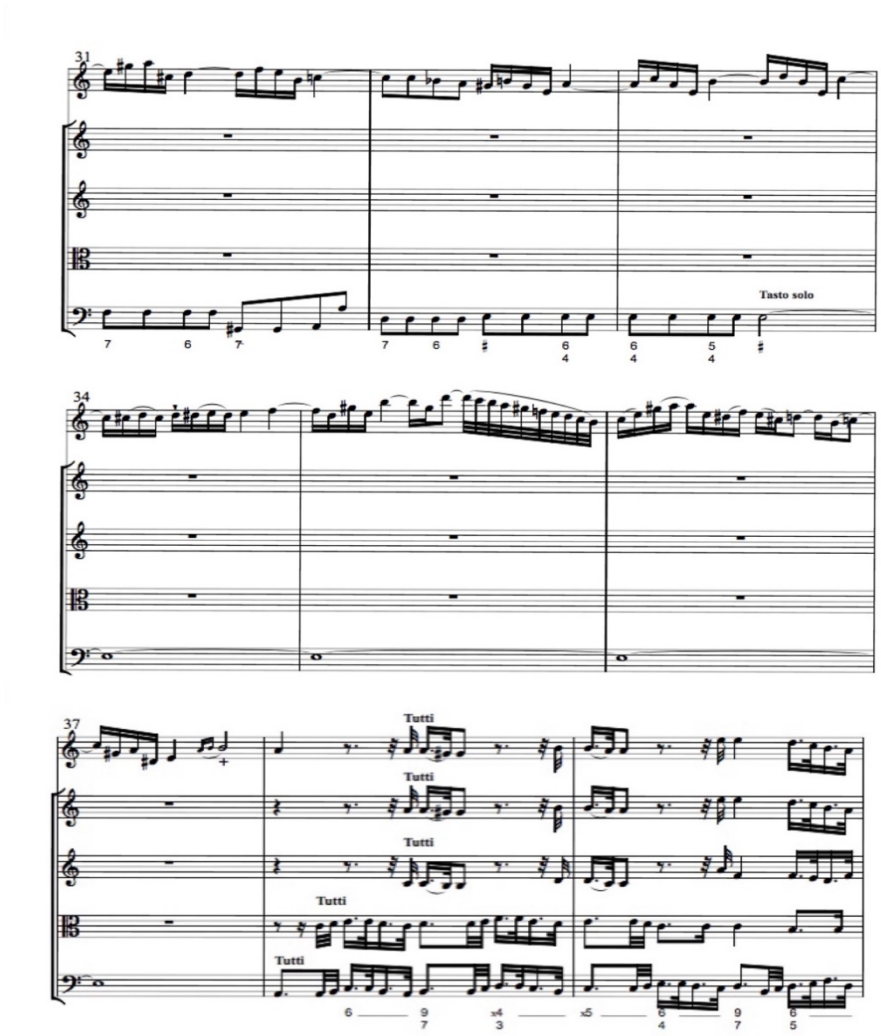
https://ks4.imslp.net/files/imglnks/usimg/e/e2/IMSLP18123-Leclair_Sonate_a_Violino_o_Flauto_e_Basso_Libro_II.pdf

[99] These cadenzas present fast scale (bar 68) and arpeggio (bar 66). Especially in bar 66, violinist has to stay in the 5th position and stretch the 4th finger to reach the top note A.

Jean Marie Leclair Violin Sonatas Op.9, engraved by Mme. Leclair in Paris, 1743. Accessed on 27th September 2021,

http://conquest.imslp.info/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf.

Example 1.13 Cadenza in Leclair's violin concerto op. 7 no. 3, movement 2, Adagio, bar 33-37[100]

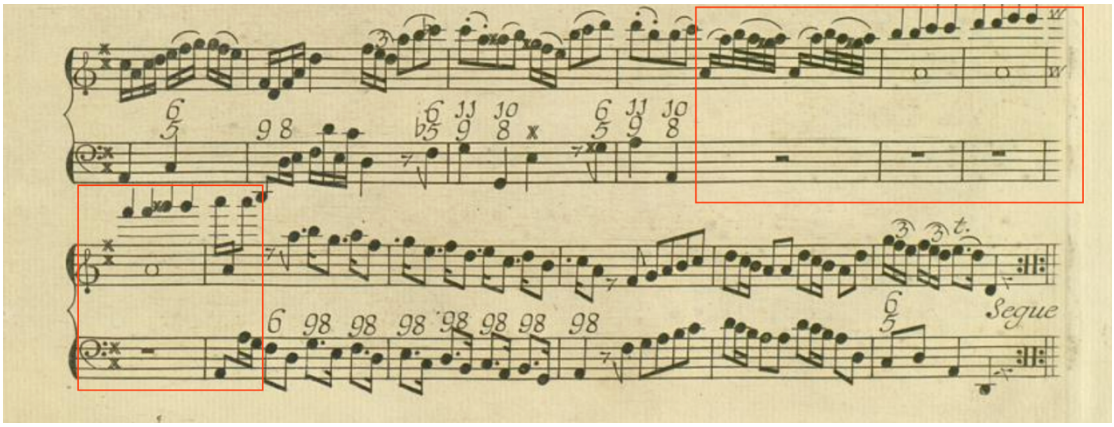


There are some similarities between Leclair and his Italian contemporaries in the way of writing the cadenza. In the sonata of Pietro Locatelli (1695-1764), performers need to play the sustained note A at the beginning of each bar and

[100] Jean-Marie Leclair concerto op.7, engraved by Madame Leclair (in Paris, 1737), accessed on 27th September 2021,
https://ks4.imslp.info/files/imglnks/usimg/d/da/IMSLP274001-PMLP444824-leclair_op7_solo_crop.pdf.

play the ascending sequence on the top line afterwards (see the selected bars in example 1.14). The top note reaches the 7th position on the violin, requiring superb technique from the performer. It can be noticed that Locatelli left the harpsichord four bars rest, which gives performers the tempo freedom to show off this passage. Similar writing can be found in Leclair's op. 2 no. 9 (1728) (see example 1.11).

Example 1.14 The cadenza-like passage in violin sonata by Pietro Locatelli op. 8 no. 2 (1744), movement 2, Allegro[101]

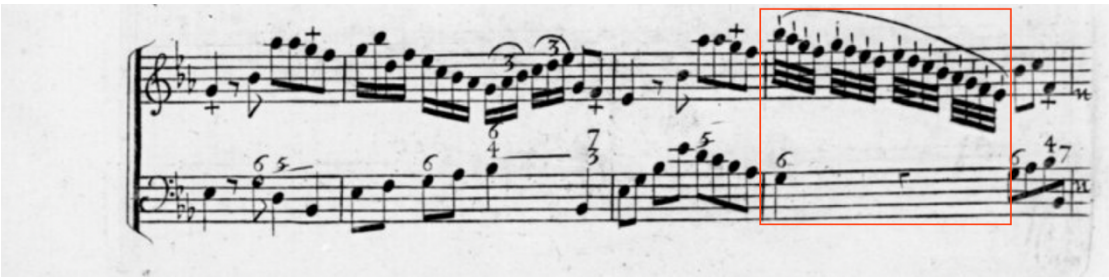


The cadenza-like passage can also be found in the sonata of Leclair's rival Jean-Pierre Guignon (see example 1.15). In the selected bar, the performer needs to deal with the difficult technique of slurred staccato with a down bow. Here, Guignon also lets the bass line rest after playing the first beat. Therefore, the performer can have space to express the character and noteworthy bowing

[101] Pietro Locatelli violin sonata op.8 no.2 (1744), accessed on 30th May 2022, https://s9.imslp.org/files/imglnks/usimg/9/94/IMSLP262597-PMLP425878-X_Sonate_VI_%C3%A0_Violino_solo_%C3%A8_Basso_%C3%A8_IV_a_tr%C3%A8.

technique in this bar. Due to the limitation of my bowing technique, I changed the bowing to play the first note with a down bow and the rest of the notes with an up bow, because the down bow staccato is more challenging than the up bow staccato for most violinists. This solution can help emphasise the first beat of the bar and also create almost the same effect required by the composer.

Example 1.15 The cadenza-like violin sonata op. 6 no. 3 by Jean-Pierre Guignon (1742), movement 1[102]



[102] Jean-Pierre Guignon violin sonata op.6 no.3 (1742), accessed on 30th May 2022. https://s9.imslp.org/files/imglnks/usimg/1/12/IMSLP342685-PMLP552867-guignon_vn_sonatas_op6.pdf

Chapter 2 Innovative Violin Techniques – The Right Hand

The reason that Leclair is regarded as the founder of the French solo violin school is not only because he "combined" the styles of Italy and France, but also because of the advanced violin techniques he introduced. Lionel de La Laurencie wrote of Leclair that:

> The twenty-five years which elapsed from 1723 to 1750 constitute one of the most brilliant periods in the history of the French violin school. Not only, in fact, did the literature of the instrument become enriched in quantity and quality, but eminent virtuosos grouped around the symbolic name of Leclair, who seemed to play, for this period, the role of the *character central* dear to so many historians. Alongside the famous violinist from Lyon, musicians like Mondonville, like Guignon, like Anet, even like Guillemain, occupy such an important place, and attract the attention of their contemporaries in such a universal way that they almost achieve a reputation of Leclair himself, who nevertheless remains the leader of this sparkling galaxy.[103]

Zaslaw explains that advanced violin techniques were not broadly used before the eighteenth century by French composers partly because "the concerto principle——the basis of much Italian music from the late seventeenth century

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[103] Laurencie, *L'école française de violon, de Luly à Viotti; éstudes d'histoire et d'esthétique,* (Paris, 1922), volume 1, https://s9.imslp.org/files/imglnks/usimg/6/69/IMSLP71976-PMLP144299-Volume_1.pdf, 269-270.

onward--had not found acceptance in French music."[104] The "concerto principle"[105] mentioned by Zaslaw is presumably the virtuosic style, in other words, the use of innovative violin techniques and more expressive way of playing the violin. Johann Mattheson, who was one of the earliest music scholars to define the concerto, clarified that "having a dominant first-violin part" is a main feature of the genre,[106] implying that there was more musical and technical space for the solo violin than the group playing. French violin composers such as Leclair brought this concerto principle into French musical life at the beginning of the eighteenth century. The relevance of Leclair's concertos and sonatas with the Italian model Corelli as well as the German model Handel has been demonstrated by Zaslaw.[107] Some scholars praise Leclair's violin music and his virtuosic style even more highly than this. For example, Margaret Anne Caley suggests that "Leclair was the greatest French violinist of his time, and his sonatas for violin are regarded as the culmination of the Baroque sonata in France."[108] Straka not only highly regards the status of Leclair's music as that Paganini's music in the nineteenth century. She further elaborates that "the work of Leclair and his students paved the way for the eventual leadership of the French violin school by the early nineteenth century."[109]

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[104] Zaslaw, "Materials for the life and works of Jean-Marie Leclair l'aine," (Columbia University, 1970), 212.

[105] Ibid, 212.

[106] This is translated and cited by Michael Talbot in "Concerto." *Grove Music Online.* 2001; Accessed 21 Oct. 2022. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040737.

Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg, 1713).

[107] Zaslaw, "Handel and Leclair." (2019): 183-189, file:///Users/jinma/Downloads/38231619%20(3).pdf, accessed on 17th March, 2024.

[108] Caley, "Re-contextualizing the early French solo violin sonata (c. 1692-1723)," (PhD dissertation, James Cook University, 2005),192.

[109] Straka, "Jean-Marie Leclair, sonatas for violin and continuo, opus 2, I-VI transcribed for viola," (PhD dissertation, Arizona State University, 1987), 19.

The advanced violin techniques of Leclair are well-noticed by scholars as mentioned above. From the perspective of a performer, apart from using a proper way to execute these techniques, it also matters to explore potential new ways to interpret his music. Therefore this chapter discusses the performance option of *martelé-like* bowing technique in Leclair's violin sonatas. The use of this type of strong accented staccato bowing in Leclair's music is controversial since the majority of scholars and historical performers do not think this technique appropriate in his music. Hence, the first section of this chapter argues that this type of bowing can be a historically appropriate technique in his music and some places could be successfully played with the type of 'stoccata' stroke which Leclair might be inspired by Matteis. After defining the technique in 2.1.1, 2.2 illustrates two reasons for the neglect of this kind of strong accented bow stroke when playing Leclair's music: the limitations of pre-Tourte bows and considerations of style. Section 2.1.3 provides rationales for using this bowing technique, justified through the three aspects mentioned above. Examples of my use of the *martelé* are listed in 2.1.4. This chapter is also accompanied by my video recordings of short illustrations and full-piece performances of Op. 9 no. 4 and Op. 9 no. 3 (live performance).

2.1 *Martelé*-like and Strong Accented Bow Strokes

It seems that the first mention of *martelé*[110] in performance treatises traces back to the end of the eighteenth century or the beginning of the nineteenth century.[111] The word *martelé* comes from the French verb *marteler*, "to

[110] The use of *martelé* in Pierre-Louis Hus-Desforges' music is not rare. They normally can be found at the end of a section or a piece with double/multiple stops (sometimes with the dynamic mark ***f***).

[111] There are slightly different statements of the time when martelé can be used. David D Boyden holds the opinion that it should not be used before 1800 (Stowell, *Violin Technique and Performance Practice*, 180-181); according to Peter walls that it belongs to a kind of bow stroke after 1780.

hammer". The word was also widely used in sterling silver craft. This technique leaves marks on the finished silver production with "an uneven waving surface" which "reflects the natural light".[112] The description gives a vivid expression of delicate handmaking by meticulous and powerful carving. This word was then applied to violin performance to describe a bow stroke, which is generally regarded as a modern string instrument bowing technique. According to Peter Walls,

> The literal meaning of this term is 'hammered', referring to a percussive on-string stroke produced by an explosive release following heavy initial pressure ('pinching') on the string, and a subsequent stop of the arm (and tone) before next 'pinching'. The result is a sharp, biting sforzando-like attack and a rest between strokes.[113]

The word *Martellement* was used by L'abbé le fils for a mordent rather than the bow stroke.[114] The first description of the bowing technique *martelé* appears in Francesco Galeazzi's book (1791), and it is called 'note picchettate'.[115] He then

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https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003753#omo-9781561592630-e-0000003753-div1-4

Accessed on 2nd January 2020.

112 Karolina Stefanski, A *short history of Germany's finest silver manufacturer* (2016), accessed on 6th August 2024, https://api-depositonce.tu-berlin.de/server/api/core/bitstreams/049cffcb-d000-42ff-bf11-8d62f6f16c6c/content.

113 Werner Bachmann at al., "Bow" *Grove Music Online.* 2001; Accessed 27 Jan. 2020. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003753.

114 L'Abbé le fils, *Pricipes du Violon,* engraved by Geradin (Paris, 1776), accessed on 10th January ,2024, https://vmirror.imslp.org/files/imglnks/usimg/4/4e/IMSLP866173-PMLP1363000-Principes_du_Violon-edition-paris-1776.pdf ,15.

115 Francesco Galeazzi, *Elementi teorico-pratici di Musica con un saggio sopra l'Arte di suonare il violino...* Vol. 1. nella stamperia Pilucchi Cracas, 1791, accessed on 23rd April 2024, https://books.google.co.uk/books?hl=en&lr=&id=1lEcrbviqPsC&oi=fnd&pg=PA6&dq=F.+Ga

claims that the technique was developed by Tartini, referring to 'note Tartiniate'.[116]It reflects that the technique possibly appeared before the eighteenth century but had different names.

The use of *martelé* before the end of the eighteenth century is generally relegated by modern-day scholars and performers such as Peter Walls, David Boyden, Stanley Ritchie, Robin Stowell, Adrian Butterfield, Robert E Preston and Pepina Dell'Olio since the technique is regarded as modern and they think it is not suitable for pre-Tourte bows. However, there is evidence showing this short and sharp bowing technique possibly existed before that although it was not commonly used.

This section provides arguments that *martelé* can be a performance option when playing Leclair's music. Although no direct evidence shows the use of *martelé* with early bows, this type of strongly accented bow stroke can be used in some places of Leclair's violin sonatas.

2.2 *Martelé*-like bow strokes before the Eighteenth Century

In essence, there are two reasons that *martelé* was not considered to be involved in violin music before around 1800 by performers and scholars. The first reason is that pre-Tourte bows are not considered capable of executing the effect successfully because of their physical limitations, and the second is that the bow

leazzi:+Elementi+teorico-pratici+di+musica&ots=bzjW6gVVEy&sig=CFF266ESHeGDsjOwefPz7Z121qk&redir_esc=y#v=onepage&q=note%20picchettate&f=false, 157.

116 Ibid, 157.

stroke is considered to be against the taste of the violin sound of eighteenth-century French violin music.

2.2.1 The bow

Scholars and performers have divided their opinions on the limitations of the pre-Tourte bow into two aspects: the lack of ferrule on the earlier bows and the head of the earlier bows.

The ferrule on the violin bow helps fix the hair in a relatively flat shape, and this design makes it easier to transfer power from the right hand onto the string through the bow (see Figure 2.1). The function of the ferrule is demonstrated by François-Joseph Fétis (1784-1871):

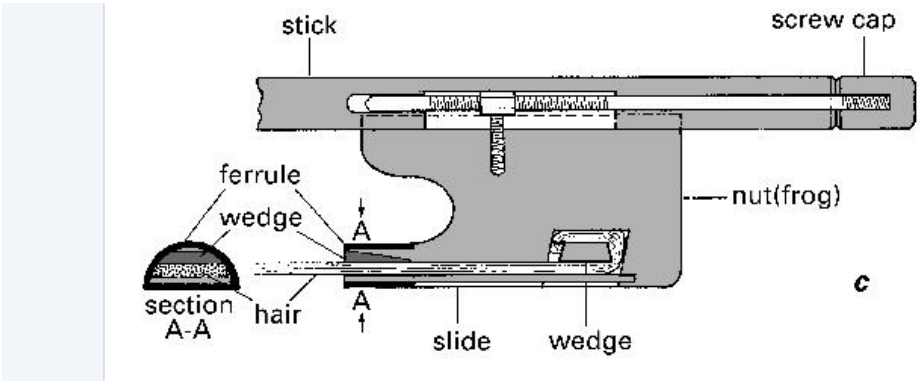
> To prevent it from bunching into a round mass, Tourte spread the hair into a uniform ribbon by means of a ferrule, generally of silver; he covered the surface from the ferrule to the end of the frog with a mother-of-pearl slide (Fr. recouvrement).[117]

Pepina Dell'Olio therefore infers that the lack of the ferrule in the pre-Tourte bows "prevents the ribbon of hair from lying flat as it is passed into the string at

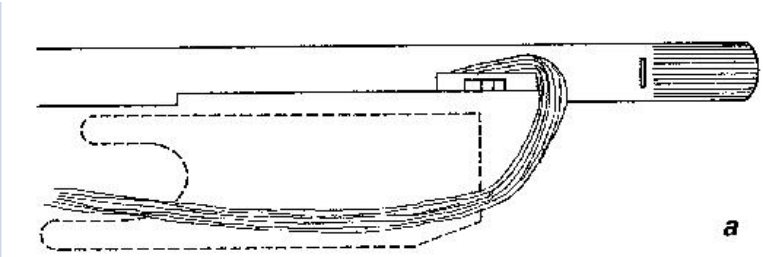
[117] Bachmann et al.,"Bow" *Grove Music Online.* 2001; Accessed 16 Feb. 2020, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003753.

the frog."[118] When performers transfer strength to the bow, the hair would be in a "circular shape"[119], making it impossible to play *martelé*.

Figure 2.1 A comparison between the modern bow with a ferrule and the pre-Tourte bow without a ferrule.[120]



(a) modern bow with a ferrule



(b) pre-Tourte bow (clip-in or slot-notch frog) without the ferrule

Apart from the ferrule, the head of the earlier bows also prevents making the powerful accented sound, especially near the tip. The head of the earlier baroque

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118 Pepina Dell'Olio, *Violin Bow Construction and Its Influence on Bowing Technique in the Eighteenth and Nineteenth Centuries* (Florida State University, 2009).

119 Ibid.

120 Bachmann et al.,"Bow" *Grove Music Online.* 2001; Accessed 17 Feb. 2020, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003753.

bow and the situation of the development of the bow before 1800 are described by Richard Gwilt in his essay：

> At this period [17th-century], the head was always very elongated and ended in a point which turned back a little… It is a remarkable thing, that the construction of bow-instruments had arrived at the highest point of perfection, whilst the bow itself was still relatively in a rudimentary state... The result of all the information ... is that no serious attempt was made to improve the bow, until towards the middle of the eighteenth century.[121]

Indeed, the 'piked' or 'swan' head bows seem to continue for quite a period until the 'Cramer' model, according to the picture made by Fétis (figure 2.2). From the picture, the 'hatched' head (see the Cramer and Viotti bows in Figure 2.2) increases the distance between the stick and the hair, especially at the tip. This design of the bow makes it 'very flexible and responsive throughout its length, even in its upper third".[122] Therefore, it can be presumed that from the middle of the eighteenth century, with the higher requirement of the variety and expression of the violin sound, bow makers changed the shape and the head of the bow to cater to the new trend of violin sound. And the earlier 'swan' or 'piked' head bows are less suitable for *martelé* or similar bow strokes.

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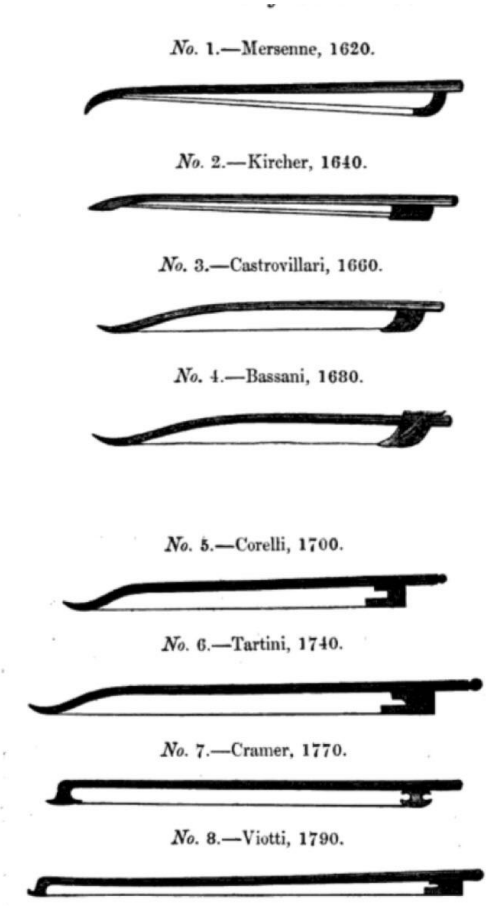
[121] Richard Gwilt, *A Timeline history of the violin bow- from c.1600-1800, The Development of the Violin Bow,* accessed on 15th November 2023, http://www.baroque-violin.info/bowtimeline/devb.html

[122] Robert E Seletsky, *New Light on the Old Bow:* 1. *Early Music* 32, no. 2 (2004): 286-301.

Figure 2.2 Fétis's display of a successive different type of bow in the seventeenth and eighteenth centuries.[123]



2.2.2 Considerations of the Sound Style

In the late eighteenth century, French musicians successfully adopted their taste of making pure, resonant, and gentle[124] " quality of sound on the violin. For

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123 Francois Joseph Fétis and Antonio Stradivari, *Notice of Anthony Stradivari, preceded by historical and critical reseaches on the origin and transformations of bow instruments, and followed by a theoretical analysis of the bow, and remarks on Francis Tourte,* tr. by J. Bishop, (1864), 112-113.

124 The original word is 'gentleness', which André Campra used when he described French music in the preface of Volume 1 of *Cantates françaises,* 1708.

example, the requirement of the violin sound of French music was indicated by Lully as 'justesse et propreté' (accuracy and cleanliness) which implies a pure and simple sound. Even as late as the middle eighteenth century, a light, gentle and steady sound still dominated. As Leopold Mozart wrote:

> Every tone, even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke; for it would otherwise be no tone but only an unpleasant and unintelligent noise. The same softness must be heard also at the end of each stroke.[125]

More than twenty years later, Tartini similarly stated that:

> Your first study, therefore, should be the true manner of holding, balancing and pressing the bow lightly, but steadily, upon the string; in such a manner as that it shall seem to breathe the first tone it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it.[126]

These descriptions seem to correspond with Gwilt's comment on the development of the bow before the middle of the eighteenth century that 'no serious attempt was made to improve the bow.'[127] That might be because there

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[125] Leopold Mozart, *Versuch einer grundlicher Violinschule* (Augsburg, 1756); trans. E. Knocker, A Treatise on the Fundamental Principle of Violin Playing (London: Oxford University Press, 1951), 97.

[126] Giuseppe Tartini, *A Letter from the Late Signor Tartini to Signora Maddalena Lombardini (now Signora Sirmen): Published as an Important Lesson to Performers on the Violin* (W. Reeves, 1779), 11.

[127] Richard Gwilt, *A Timeline history of the violin bow- from c.1600-1800, The Development of the Violin Bow,* accessed on 16th November 2023, http://www.baroque-violin.info/bowtimeline/devb.html.

was no requirement for a different style of violin sound during this period. The more 'improved' bows developed after the middle of the eighteenth century generally made it easier to make more powerful, sustained and cantabile sounds.

2.3 Rationales for Using the Accented Sharp Stroke

However, did this bowing technique really suddenly come into existence from the Tourte bow? From the demonstration of the harsh bowing in violin music before the use of Tourte bows by Laurencie (see literature review) and Galeazzi, the use of *martelé* or similar strong accented bowing technique needs more exploration. Specifically, it is worth exploring the possibility of applying this technique to Leclair's music as his musical life covers the period of rapid development of the bow, French music and violin techniques. This section will present rationales for using the accented sharp stroke in terms of the bow Leclair might use, his bow-hold and the style of the sound.

2.3.1 Leclair and His Bow

Some scholars hold the opinion that Leclair himself used a "Tartini bow" or "long bow" during his life. Robert E. Seletsky points out that violin soloists like Jean-Marie Leclair and Francesco Maria Veracini performed with long bows[128]; when Neal Zaslaw discusses Leclair's performing style, he mentions that Leclair used "the longer, so-called 'Tartini bow'"[129]. It is hard to know what Leclair's bow looked like, since there is no portrait of his playing. If Seletsky and Zaslaw are

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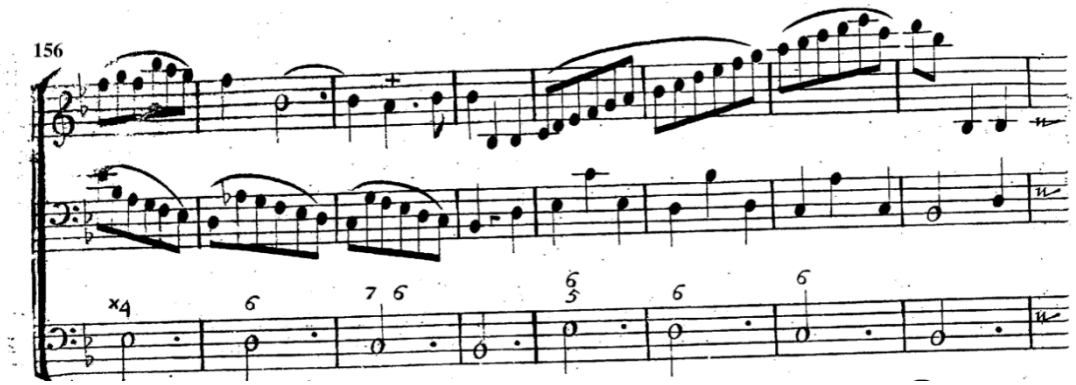
[128] Bachmann et al., "Bow," *Grove Music Online.* 2001; Accessed 4 Jun. 2020. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003753.

[129] Zaslaw, "Leclair family," *Grove Music Online.* 2001; Accessed 4 Jun. 2020. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016222.

right in claiming that Leclair used a relatively longer model compared with French bows at that time or early Italian bows, passages such as the chaconnes of op. 5 no. 4 become more comprehensible (see example 2.1). These quavers are slurred over two bars, and it reflects that a long bow is needed here, although these slurs can also be achieved by a good control of the bow, such as playing these notes slowly rather than through a longer bow. But it is not impossible that Leclair intended to use a longer bow which is ideal for cantabile music under the influence of his teacher Somis.

Example 2.1 Leclair's violin sonata op. 5 no. 4, movement 4, chaconne, bar 156-163[130]



Changes in bow construction usually reflected changes in musical taste and compositional preferences. This is illustrated by many scholars: for example, Stowell states that with the invention of the Tourte bow, the typical mid-eighteenth century's "articulated stroke, subtle nuance and delayed attack" were

[130] Leclair violin sonata op.5 no.4, first edition, engraved by Mme. Leclair, (Paris, 1734), accessed on 4th November 4, 2022.

https://s9.imslp.org/files/imglnks/usimg/8/88/IMSLP18124-Leclair_Sonate_a_Violino_e_Basso_Libro_III.pdf

gradually replaced by a "more sonorous, smoother cantabile style".[131] Although this evolution is always a gradual process of change rather than a sudden development, this "cantabile style" can be traced back to the advent of the long bow in the eighteenth century. Seletsky explains that:

> The slight sagging of the long bow on initial string contact suited the prevailing eighteenth century Italianate cantabile style and continuous on-string passagework, but not certain types of crisp articulation.[132]

In addition, Charles Burney writes of one violin performer of the Tartini school that "Holtzbogn has a great hand, a clear tone, and more fire than is usual, in one of the Tartini school[133], which is rather remarkable for delicacy, expression, and high finishing, than for spirit and variety."[134] It shows the more sustained sound ('high finishing') and a clearer start ('a clear tone') of the note were required by musicians and audience at that time. According to Seletsky and Burney, the long bow not only made long phrases and slurring many notes easier but also brought the "on-string" style to the audience. In other words, the traditional "lifted" and "articulated" bow stroke started to be replaced by the "singing" and "expressive"

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131 Robin Stowell, *The early violin and viola: a practical guide* (Cambridge University Press, 2001), 78-79.

132 Robert E. Seletsky, "New Light on the Old Bow: 1," Early Music, *32*(2) (2004):286-301. 292.

133 The Tartini school began around 1727 and it was famous as 'the school of the nations' because students came to it from all over Europe. Petrobelli, Pierluigi. "Tartini, Giuseppe." *Grove Music Online.* 2001; Accessed 20 Mar. 2024. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027529.

134 Charles Burney, *The Present State of Music in Germany, the Netherlands and United Provinces or The Journal of a Tour Through Those Countries, Undertaken to Collect Materials for a General History of Music: In Two Volumes*. Vol. 1 (Becket, 1775),190.

stroke in the eighteenth century with the development of the long bow, which also made it easier to approach the typical "on-string" bow stroke *martelé*.[135]

Although the Tourte bow is regarded as the greatest model towards the modern violin bow and the starting point of many modern bowing techniques, pre-Tourte bows still played important roles in the history of violin playing; in fact, the prevalence of pre-Tourte bows continued until the early nineteenth century. Stowell highlights the view of one early writer that:

> Michel Woldemar claims (1801) that the similar "Viotti" model was exclusively used,[136] but many French makers continued to make bows modelled on pre-Tourte designs (it can be assumed that these "pre-Tourte designs" imply the Tartini types), and Baroque transitional and Tourte models coexisted in most orchestras and in solo spheres, as did violins with Baroque transitional and/or modern dimensions and fittings, well into the nineteenth century.[137]

The practical values of these pre-Tourte bows are sometimes considered to include benefits that have mostly now been forgotten. It sometimes causes the underestimate of these early bows. One of the most famous examples of pre-Tourte bows challenging conventional wisdom is a pen-and-wash drawing

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135 The bowing technique *martelé* is described as a typical 'on-string' stroke by Peter Walls, "Bowing." *Grove Music Online.* 2001; Accessed 21 Mar. 2024. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000382023.

136 Michel Woldemar, ed. *Méthode de Violon* (Pleyel, 1801), 5; quoted in Stowell, *The early violin and viola: a practical guide* (Cambridge University Press, 2001), 47.

137 Stowell, *The early violin and viola: a practical guide* (Cambridge University Press, 2001), 47.

(c.1800) which "shows G.B. Viotti, widely – if anecdotally – considered the early champion of the new François Tourte bow, holding what appears to be a long bow with a swan-bill head".[138] It reflects a possibility that there might not be that huge difference in the function between early bows and Tourte bows. In other words, it is not impossible to make a 'stoccata' stroke with a pre-Tourte bow. According to Stowell, Viotti and his school were advocates of the Tourte bow, and also pioneered "a more or less immediate attack, *sforzando* effects and accented bowings (e.g. martelé*, saccade and fouetté),* and various "bounding" strokes (*spiccato, sautillé, ricochet etc.*)."[139] There are several possible interpretations for this painting: firstly, Viotti could play 'stoccata' with a long bow. Secondly, Viotti chose the bow depending on the music (so if he was playing a piece that demanded advanced bows troke like 'staccato' he would use a Tourte bow, whereas if he was playing an older piece he would use a pre-Tourte bow) and the painting shows a situation when he had chosen to use a long bow. Thirdly, the drawing was not made from life so the artist might not know enough about bows and just drew the most recognisably familiar one to him, which at the time would have been a long bow.

Another example noticed by both Boyden and Seletsky is a lithograph (c1820) of Paganini by Karl Bégas (1794-1854), which shows a bow with a "battle-axe" type head in Paganini's hand (see figure 2.3). According to the picture, the bow has the typical transitional head and looks quite tightened with a straight stick. If Bégas draws the proportions properly, the bow is shorter than a modern/Tourte bow. Hence, this bow can be speculated to be a Cramer type. In one of Paganini's famous 24 Caprices for solo violin (1805), *martelé* is applied in some pieces such

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[138] Seletsky, "New Light on the Old Bow: 2." *Early Music* 32, no. 3 (2004): 415-26. Accessed May 23, 2020. www.jstor.org/stable/3519340 , 420.

[139] Stowell, *The early violin and viola: a practical guide* (Cambridge University Press, 2001), 79.-

as no. 4 (see example 2.2). Paganini puts dots on each double stop (on the D string and G string) to emphasise the lower voice, making a sharp contrast between the two melodies. A powerful bow stroke (*martelé)* is helpful when performers need to highlight these lower-string double stops, especially alternating with frequent string crossing.

Figure 2.3 Lithograph of Paganini by Karl Bégas (c 1820)[140]

Example 2.2 Exerts from Paganini's 24 Caprices, bar 19-21[141]

[140] Seletsky, "New Light on the Old Bow: 2." *Early Music* 32, no. 3 (2004): 415-26. Accessed May 23, 2020. www.jstor.org/stable/3519340

[141] Paganini 24 Caprices for solo violin, Holograph manuscript by Public Domain 1817, entered on 10th June,2020, http://conquest.imslp.info/files/imglnks/usimg/c/c1/IMSLP12926-Paganini_Capricci_manoscritto_originale.pdf

These graphical examples provide a possibility that the practical functions of early bows might be beyond what they have been defined by scholars so far. When illustrating the long bows, Tarling corroborates that "many people imagine the baroque bow to be extremely out-curved, but in most models, the main length of the stick when under tension is more likely to appear straight than curved".[142] This shows that identifying a bow simplistically based on the curvature from an image is not appropriate because it is always related to the tension of hair during playing. Furthermore, Boyden makes the important point that some images and treatises about the bow are not reliable: "Historians of the bow have shown a lamentable tendency to oversimplify and to select facts that fit prevalent theories." [143] Seletsky similarly states an opinion in relation to the extant Baroque bows that "with the late 20th-century interest in period-instrument performing practice, surviving long bows have been widely copied, although usually constructed with an inward curve that regrettably masks their genuine responses and strengths." [144] It is therefore possible that the descriptions of Leclair's bow and his bowing techniques in treatises are not accurate.

As mentioned in 2.1.2.1, theorists such as Dell'Olio hold the opinion that the lack of the ferrule makes it difficult to play *martelé*. However, this statement can easily cause a misunderstanding that the ferrule is invented for playing *martelé* or other accented notes or attacks, which confuses the cause and effect. Indeed, the ferrule gives more support to the hair, making strength more easily transferred through the bow, while the use of the ferrule is to fix the hair more securely on the Tourte

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[142] Judy Tarling, *Baroque string playing for ingenious learners* (Corda Music, 2000), 241.

[143] Boyden, *The History of Violin Playing from Its Origins to 1761 And Its Relationship to The Violin and Violin Music* (Oxford: Oxford University Press, 1965), 325.

[144] Bachmann et al., "Bow," *Grove Music Online.* 2001; Accessed 16 Feb. 2020. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003753.

bow. Then the question arises as to whether *martelé* can be played with a bow not equipped by a ferrule? I tried my baroque bow (a long bow model with a swan head, 72.6 cm [see figure 2.4, the right bow]) and another bow which belongs to David Rabinovich (a seventeenth-century model without a removable frog [see figure 2.4]. The tension of hair can only be adjusted by placing slips of paper or other material between hair and frog) when I was attending the Ton Koopman Academy course and *martelé* could be produced using both of them. There is no doubt that *martelé* is more easily and naturally produced by the Tourte bow/modern bow with ferrule, however the absence of ferrule does not deprive the possibility of playing *martelé* with a pre-Tourte bow.

Figure 2.4 The long bow model (on the right) and the seventeenth century early bow model.

In summary, based on existing sources, Leclair possibly used a long bow' (Tartini type or similar) when playing his music. The relatively longer types of bows provide more space for playing 'on-the-string' bow strokes. The pictures of Viotti and Paganini, as we have years of exploration of the practical value of earlier baroque bows, all provide a clue that some 'modern' bowing techniques might

not be completely absent by the end of the eighteenth century. There was space for using the short, accented, sharp strokes with the pre-Tourte bow. My practical experiment proves that the stroke is capable of being performed on the pre-Tourte bow.

2.3.2 Leclair's Bow Grip

Although the dominant position of the French grip was not threatened until the 1720s when Italian sonata became popular in France — Corrette even minutely demonstrates both the French grip and the Italian grip in his *L'école d'Orphée* in 1738[145] — it is not impossible to assume that Leclair used the Italian grip. This was not only because Leclair was the pupil of Giovanni Battista Somis (1686-1763), as Richard G. King states "as to Leclair's strings, bow grip, and violin grip we must assume that all followed contemporary Italian practice for he was trained by Italian Somis"[146], but also from more detailed evidence about his technique, music style and his pupil L'Abbé le Fils's (1727-1803) playing habit.

In his introduction to *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries,* Stowell describes the relationship between holding the violin and the bow, stating that "the violin hold inevitably affects the position of the right and arm and the manner in which they are required to act".[147] Although the posture mentioned (during the late eighteenth

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[145] Michel Corrette, *L'école d'Orphée, Op.18,*

https://imslp.org/wiki/L'%C3%A9cole_d'Orph%C3%A9e%2C_Op.18_(Corrette%2C_Michel) Accessed on 12th August 2020.

[146] Richard G. king, "Les goûts-réunis and Leclair's concertos," (thesis of the University of Alberta, National Library of Canada,1984), 91.

[147] Robin Stowell, *Violin Technique and Performance Practice in the Late 18th and Early 19th Centuries* (Cambridge University Press, 1985), 57.

century to the early nineteenth century) by Stowell is much later than Leclair's period, the relation between the right hand and the left hand is equally true of the late seventeenth and early eighteenth centuries. The Italian grip is, therefore, considered to be accompanied by holding the violin on the shoulder, and the French grip is more suitable for holding the violin against the breast. It is supported by Tarling that "when the violin is held on the shoulder, the French bow-hold restricts the arm and it is interesting to experiment with the violin held lower down against the breast".[148] Muffat also implies this match as such:

> Until around the turn of the eighteenth century, when the Italian manner of playing the violin gained popularity in France, the instrument was mostly held on the chest rather than on the neck or shoulder.[149]

This view is consistent with Boyden that "breast position being used principally by dance violinists and in conjunction with the 'French' grip".[150] Although he might exaggerate the function of the chin on the violin, which is probably not imperative for shifting (at least in my playing, the chin rest is not necessary), advanced techniques like shifting and high position notes do need support from the shoulder. Thus, as one of the most famous French violin school virtuosos, Leclair presumably used the Italian grip and held the violin on the shoulder or collarbone due to the frequent use of high position and shifting.

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148 Judy Tarling, *Baroque string playing for ingenious learners* (Corda Music, 2000), 84.

149 Georg Muffat and David Wilson, *Georg Muffat on performance practice: the texts from Florilegium primum, Florilegium secundum, and Auserlesene Instrumentalmusik: a new translation with commentary* (Indiana University Press, 2001), 109.

150 Boyden, *The History of Violin Playing from Its Origins to 1761 And Its Relationship To The Violin And Violin Music* (Oxford: Oxford University Press, 1965), 152.

In addition, the high demand for subtle sensations such as the dynamic changes, variations of the same materials and changeable characters in his music evidentially show that Leclair possibly used the Italian grip and held the bow close to the bottom. It is still possible that he was very skilled and used the French grip. Leclair even wrote dynamic marks to indicate the contrast in his music, for example, his op. 13 (1753) sonata 1. Leopold Mozart (1719-1787), Geminiani (1687-1762), Corrette (1670-1730) and L'Abbé le Fils (1727-1803)[151] (Leclair's pupil) are also among those who utilised the Italian grip. However, they have different opinions about the hand position on the bow. Geminiani, for example, writes that "the bow is to be held at a small distance from the nut, between the thumb and fingers, the hair being turned inward against the back or outside of the thumb"[152]; Corrette similarly describes that in the Italian grip "the whole hand is placed 'three quarters of the way down' the bow".[153] Conversely, Leopold states that "the bow is taken in the right hand, at its lowest extremity, between the thumb and the middle joint of the index-finger, or even a little behind it".[154] The position of the right hand is also indicated by L'Abbé le Fils in his *Principes du Violon* as follows:

> The end of the little finger should be placed on the part of the bow fastened to the frog; the index-finger should be placed in such a way that the bow is in contact with the second joint of this finger, which is in order to gain great power, must be

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[151] French composer and violinist, the pupil of Jen-Marie Leclair. His *Principes du violon* is a treatise of major importance, ranking just behind those of Leopold Mozart and Geminiani as a basic source of information on mid-18th-century violin playing.

[152] Francesco Geminiani, *The art of playing on the violin, 1751*(Oxford Univ Press, 1952), 2.

[153] Corrette, "L'école d'Orphée" *Paris* 1738 (1738): 4-5. The translation can be found in Judy Tarling's *Baroque String Playing for Ingenious Learners* (2000), 85.

[154] Leopold Mozart, *A treatise on the fundamental principles of violin playing*. Vol. 6. Early Music Series, 1985, 58.

> slightly separated from the others. The thumb should be opposite the middle finger and must take the full weight of the bow.[155]

Both Stowell and Boyden therefore infer that the indication implies the hand is at the frog rather than any distance above it.[156] This reasonable inference and description of the index finger and the middle finger from L'Abbé le Fils leads us to conclude that the way he holds the bow is almost the same as the modern way.

It seems clear that these two positions of holding the bow are different in terms of the tone and the volume they produce: holding the bow at the bottom is suitable for a powerful and cantabile sound since it is easier to transfer more strength to the bow and to utilise the longer length of the bow; conversely, holding the bow several inches from the frog is suitable for light, fast and harmonic effects. Boyden also mentions that "in general, grasping the bow several inches above the frog—presumably to achieve a better balance in an unstandardised bow—must have meant somewhat less power."[157] He then comments on the tone of Leopold Mozart, who advocates holding the bow at the bottom: "Significantly, Leopold Mozart speaks constantly of tone, and he held his bow at the frog".[158] Similarly, Tarling clarifies that:

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[155] The translate is from Robin Stowell's *Violin Technique and Performance Practice in the Late 18th and Early 19th Centuries*. Cambridge University Press, 1985, 59.

[156] See also Boyden, *The History of Violin Playing from Its Origins to 1761 And Its Relationship to The Violin and Violin Music* (Oxford: Oxford University Press, 1965), 374.

[157] Ibid, 372.

[158] Ibid.

> This [here Tarling is talking about the Italian hold which is a short distance away from the frog] is surprising as the Italian *arcata* [the long bow stroke] was much praised and admired and it might be expected that every inch of the bow would be used……if the bow is held some distance from the frog, its length is reduced considerably.[159]

This Italian way of holding the bow, corroborated by Corrette in his *L'école d'Orphée,* is usually some distance above the position of the French hold.[160] If the length of the bow and people's tonal preference at that time are taken into account, then Tarling's doubt becomes understandable: the flexibility of the right hand and the light sound was still the mainstream of violin music at that time, and the longer Italian bow undoubtedly makes it possible to play both longer bow strokes (with the help of the length) and faster or more clearly articulated strokes (with the help of the flexible way of holding the bow several inches above the frog). This explanation is proved by Boyden when he illustrates the violin techniques of the seventeenth century:

The position of the fingers with respect to the frog (nut) is dependent on the length of the bow and its balance. With the short bow, which generally prevailed in this period, the hand usually gripped the bow at the frog itself. In the eighteenth century, particularly with longer bows, a typical grip is several inches above the frog.[161]

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159 Judy Tarling, *Baroque string playing for ingenious learners* (Corda Music, 2000), 85.

160 Michel Corrette, "*L'école d'Orphée.*" (*Paris* 1738): 4-5. The translation can be found in Judy Tarling's *Baroque String Playing for Ingenious Learners (2000)*, 85.

161 Boyden, *The History of Violin Playing from Its Origins to 1761 And Its Relationship to The Violin and Violin Music* (Oxford: Oxford University Press, 1965), 153.

There is no standardised position for violin performers as it is influenced by elements such as the type of the bow, the performer's ability and taste, and so on. Both positions were successfully inherited into the eighteenth and nineteenth centuries by violin performers; for example, Viotti and Paganini are those who hold the bow near the frog instead of right at the frog with the Tourte bow/modern bow, which offers "greater bow control and more subtle expressive effect ..."[162] Some violinists such as Leopold Mozart and L'Abbé le Fils, however, advocate the lower position on the bow.

We cannot know the bow hold of Leclair as there is no image of his posture when he was playing the violin, nor any description of it in any treatise. Thus, both positions (hold the bow at the frog/hold the bow some distance from the frog) are possible. I would suggest holding the bow at the frog with the Italian grip when playing his pieces, for two reasons: first, his sonatas frequently use slow bowings, especially in the third and fourth books (op. 5, op. 9) (see example 2.4 a: slurring at most 12 notes in one bow; example 2.4 b: slurring the whole bar double stops). These figures in Leclair's sonatas need good control of the bow from performers to establish dynamic shapes in a long slur and to produce beautiful tones with double stops in a long slur, which require more length of the bow.

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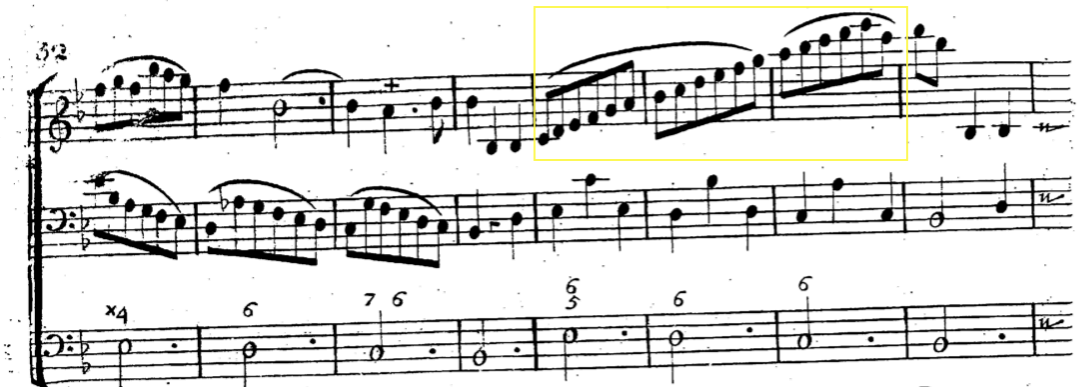
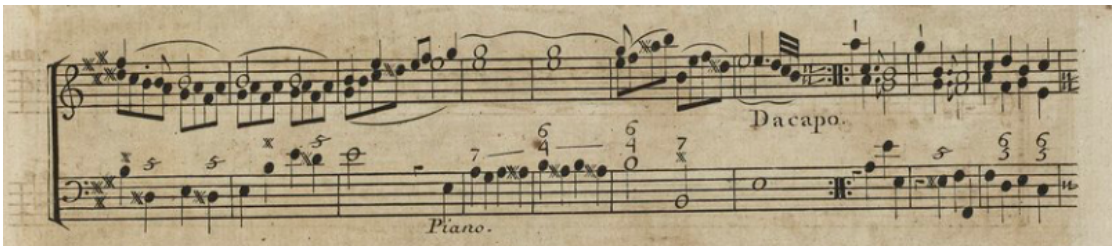
[162] Robin Stowell, *Violin Technique and Performance Practice in the Late 18th and Early 19th Centuries* (Cambridge University Press, 1985), 61.

Example 2.4 Slow bowings in Leclair's violin sonatas

(a) Two-bar quavers in one slur, op. 5 no. 4, Chaconne[163]



(b) Whole bar double stopping quavers in one slur, op. 9 no. 5 (IV) *allegro ma non troppo*, bar 22-30[164]



Second, as one of the main pupils of Leclair who also had a huge influence on the eighteenth-century French solo violin school, L'Abbé le Fils's bow hold was possibly inherited from his teacher's habit or inspired by him. We can thus assume that Leclair's bow grip is at/near the frog of the bow so that he could create a lyrical and

[163] Leclair violin sonata Op.5, first edition, engraved by Mme. Leclair（Paris, 1734), accessed on 24th April 2024, http://conquest.imslp.info/files/imglnks/usimg/8/88/IMSLP18124-Leclair_Sonate_a_Violino_e_Basso_Libro_III.pdf

[164] Leclair violin sonata Op.9, engraved by Mme Leclair, son epouse (Paris, 1743), accessed on 24th April 2024, http://conquest.imslp.info/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf.

articulated tone without reducing the power of the sound. I have tried three different ways to hold the bow, which are: the French grip, the Italian grip near the frog, and the Italian grip some distance away from the frog. It was awkward for me to play Leclair's music and accented strokes with the French grip. But when I tried to control the bow carefully the accented strokes were still achievable. It was much more natural and comfortable to play *martelé*-like strokes with the other two postures (Italian grip) on my baroque bow (Tartini model).

2.3.3 The Use of Martelé in Regard of the Stylistic View

Indeed, the way of making the pure, resonant and gentle quality of sound on the violin was successfully inherited into the late eighteenth century by French musicians. However, accented notes also played an important role from the early Baroque period of string playing, and its role remained until the late Baroque period. As Robert Donington wrote:

> Accentuation was not shown directly in baroque notation, but instructions that indicate a well-accented style are sometimes found. Such instructions are not uncommonly attached to movements which might otherwise be taken as cases of expressive inequality…. Words such as staccato, spiccato or spiritoso, all suggestive of accentuation to some degree, are likewise found, especially in the Italian virtuoso violinist-composers.[165]

[165] Robert Donington, *The Interpretation of Early Music* (Faber and Faber press, 1963), 429.

Accentuation already exists in baroque music and is shown in various ways and executed to different degrees by performers, according to Donington. This leads to the conclusion that the strong accented bow trokes such as *martelé* might not have been an invention of late Baroque; instead, this kind of bowing technique was possibly already applied to performance in earlier periods, albeit within a small range of strength due to some reasons mentioned earlier in the chapter. This use of strong accented bow stroke is also corroborated by Mary Cyr when she indicates the method of playing a note with a "wedge": "Increasingly, in the eighteenth century, bowings such as several detached staccato notes within a single bow were also indicated in both viol and violin music, and a strong staccato accent was also used."[166] Cyr then explained the "accent stroke" further as such:

> the e [this letter represents the 'swell' bowing] can also appear directly over a note or just after the note head; such placements are more often used at faster tempos, where the swell resembles an accent rather than a gradual increase in sound.[167]

The existence of the "biting" stroke is also mentioned by Tarling when she clarifies the bow strokes in Tartini's famous letter[168]: "The basic bow strokes for use with an early bow divide broadly into two types: the soft edged stroke used for long notes, and the fast articulated stroke which **bites** the string."[169]

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166 Mary Cyr, *Style and Performance for Bowed String Instruments in French Baroque Music* (London: Taylor & Francis Group, 2012), Accessed May 10, 2021, ProQuest Ebook Central, 113.

167 Ibid,114.

168 The original letter and the translation can be found *A Letter from the Late Signor Tartini to Signora Maddalena Lombardini (now Signora Sirmen): Published as an Important Lesson to Performers on the Violin* (W. Reeves, 1779).

169 Tarling, *Baroque string playing for ingenious learners* (Corda Music, 2000), 122.

Muffat, for example, delineates the Italian manner applied to several situations as follows:

> Syncopations, notes which begin a tie, notes which form a dissonance with other parts, and notes which resolve a dissonance (as those experienced in the art already understand) must always be played strongly, and preferably by lifting the bow from the string (staccato in Italian) [to make sure the beginning of the note is well **accented**], since a horrible echo [at the end of the note] weakens them.[170]

From my experiment, the "staccato" mentioned here not only requires the performer to release the bow by the end of a note so as to let it ring; the more important facet is a proper "accent" has to be produced at the beginning of the note, otherwise one cannot make a strong effect after taking the bow off the string each time.

> Specific to eighteenth-century French violin music and the evidence of using martelé, Valerie Walden comments on Pierre-Louis's Hus-Desforges's (1773-1838) [171] contributions to *martelé* bowing as follows:

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[170] Muffat and Wilson, *Georg Muffat on performance practice: the texts from Florilegium primum,* 76.

[171] Valerie Walden,"Hus-Desforges, Pierre-Louis." *Grove Music Online.* 2001; Accessed 28 Jan. 2020. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013603

His modernistic use of slurred staccato and accented bow strokes, including *martelé*, demonstrates an affinity for the bowing practices of the French violin school.[172]

Walden mentions the use of *martelé* in Hus-Desforges's music and its relationship with the French violin school. Although she describes this bowing technique as a "modernistic" style, it still shows that *martelé* was used in later French violin school.

Another description of a bow stroke which is similar to *martelé* can be found in Laurencie's treatise when he indicates the bow stroke of a passage of music by Senallié (a Leclair's French contemporary):

> Finally, Senallié practices various bow strokes; he knows the contrasts resulting from the alternation of linked passages and detached passages, contrasts which, not only are placed on the dynamic level, the cuddly and tender connections being accompanied by an attenuation of the sonority, and the notes detached or **hammered, firmer** and more decided, requiring a **reinforced** sound, but which still, by the way in which each is arranged and expressed, gives rise to an almost indefinite series of small psychological effects, of small attitudes rhythms which singularly enrich the expressive power of the violin.[173]

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[172] Ibid.

[173] Laurencie, *L'école française de violon de Lully à Viotti: éstudes d'histoire et d'esthétique*(Deagrave, Paris, 1922), accessed on 30th December 2023,

In addition, these dramatic 'stoccata' strokes are also described by Roger North when he demonstrated the bow strokes of Nicola Matteis that 'After a violent stoccata, he entered at once with the bipedalian bow, as speaking no less in a passion, but out of the contrary temper'.[174] The description provided the existence of these stabbing strokes, which were evidently quite shocking and suggested that it was part of the emerging Italian virtuoso style from the later 1600s. Therefore, this bow stroke possibly would have been aware of by Leclair.

Based on the treatises and my own experiment, it can be concluded that this kind of sharp accented stroke was a viable bowing technique by the end of the eighteenth century. It was not commonly used by French performers due to the music style and different bowing techniques of individual players. Although the word '*martelé'* was not used in treatises at that time, there was the option of a short, sharp stroke, and these strokes probably got more extreme when the bows became stronger at the tip and someone, one day, likened the stroke to hammer blows - hence *'martelé'*. This bow stroke can be a possible performance choice for musical needs in Leclair's violin sonatas. However, performers need to be careful when applying this bowing technique since it was not a mainstream feature in French music before the eighteenth century.

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https://s9.imslp.org/files/imglnks/usimg/6/69/IMSLP71976-PMLP144299-Volume_1.pdf, 179, translated by Jin Ma.

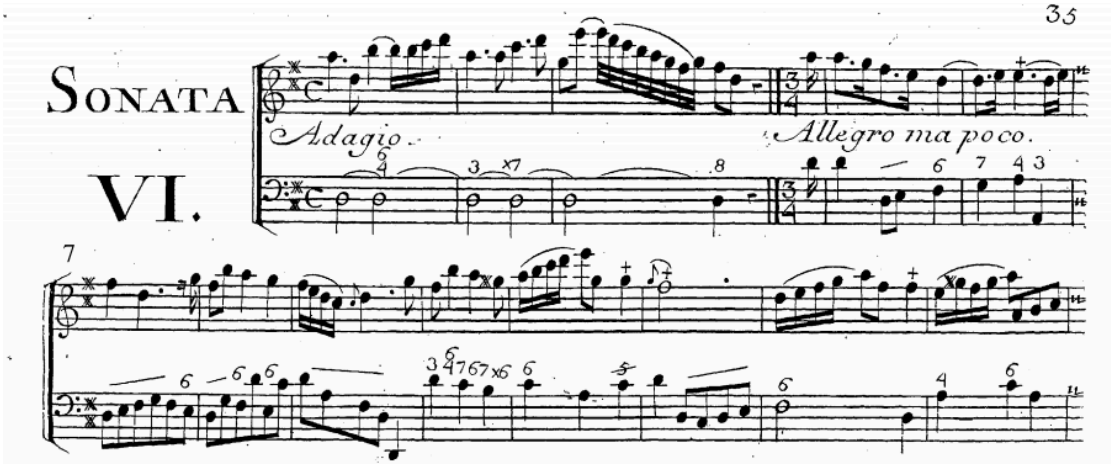
174 *Roger North on Music: Being a Selection from his Essays Written During the Years c1695-1728,* ed. J.Wilson (London, 1959), 16

2.4 Examples of the Use of the Sharp Accented Stroke in Leclair's Sonatas and Concerti

This section shows the use of the stroke in different circumstances when playing Leclair's violin sonatas. These examples are followed by my performance suggestions and decisions, some of which are accompanied by short video recordings of my playing or for further demonstration.

2.4.1 Martelé at the Beginning of a Section

Example 2.6 Leclair's violin sonata, op. 2 no. 6, movement 1, bar 1-12[175] (recording 2.1)



An occasion where I suggest an accented bow stroke is usually appropriate is at the beginning of a piece or a section. In the first movement of Leclair's sonata op. 2 no. 6, for example (see example 2.6), a short (3 bars) and lyrical introduction is followed by a fast-dancing passage *(Allegro ma poco*). The first note of the

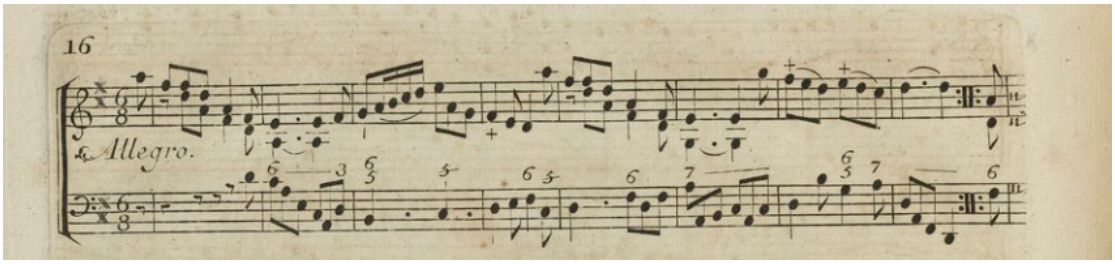
[175] Jean-Marie Leclair violin sonata Op.2 no 6, engraved by Louise Roussel. Published in Paris, 1728, accessed on 10th May 2021.

https://ks4.imslp.info/files/imglnks/usimg/e/e2/IMSLP18123-Leclair_Sonate_a_Violino_o_Flauto_e_Basso_Libro_II.pdf

energetic section (A) leads into a dotted rhythm, usually played as a double dotted rhythm by performers. Quantz provides suggestions for the bow stroke with dotted notes that "Dotted notes are played heavily, but the notes following them briefly and sharply".[176] In order to make the contrast with the first *Adagio* section, the violinist is suggested to switch the character immediately by using relatively firm and short bow strokes, as well as a fast tempo. The semiquaver upbeat (A) in bar 4, which is also the highest note of the first phrase (the first phrase is from bar 4 to the second beat of bar 7), is suggested to be given enough energy and bow speed to introduce the opening character. A powerful hooked stroked can be applied onto the pickup note to give an energetic effect towards the down beat. It is appropriate to play these dotted notes as double dotted and the short noticeable note can help to build up these double dotted notes. Although performers might prefer the more traditional bowing to give an up bow to the pickup note and a down bow to the following down beat, I also did my experiment to give a down bow with a hooked bow stroke to the pickup note to make it the strongest note. It helps shape the small phrase which is from the beginning of *Allegro ma poco* to the third beat of following bar to make a diminuendo.

[176] Quantz, *on Playing the Flute*, 290.

Example 2.7 Leclair's violin sonata, op. 9 no. 3, movement 2, bar 1-8[177] (watch my live performance of op. 9 no.3, movement 2)



The accented bow stroke plays an important role in the second movement of the same piece (op. 9 no. 3) as shown (see example 2.7). Leclair uses double stops to form the descending D major chord arpeggio at the beginning of this movement; this is similar to the fanfare style, a "mixture of arpeggios and runs"[178]. The effect of fanfare can be traced back to a 'trumpeters' *classicum* (a field or battle signal), and the 18th-century fanfare 'was due to sheer noise rather than musical merit'.[179] Therefore, I have chosen to imitate the trumpet player to present this figure, like announcing something 'ceremonial"[180] by using the 'stoccata' or a strongly accented bow stroke with the middle section of the bow. The bow stroke *martelé* is useful to create the 'sheer noise' effect.

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177 Jean-Marie Leclair Op.9 no 3, engraved by Mme. Le Clair, son epouse. Published in Paris, 1743, accessed on 10th May 2021.

https://ks.imslp.info/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

178 Edward H.Tarr, "Fanfare." *Grove Music Online.* 2001; Accessed 17 Jan. 2021. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009285.

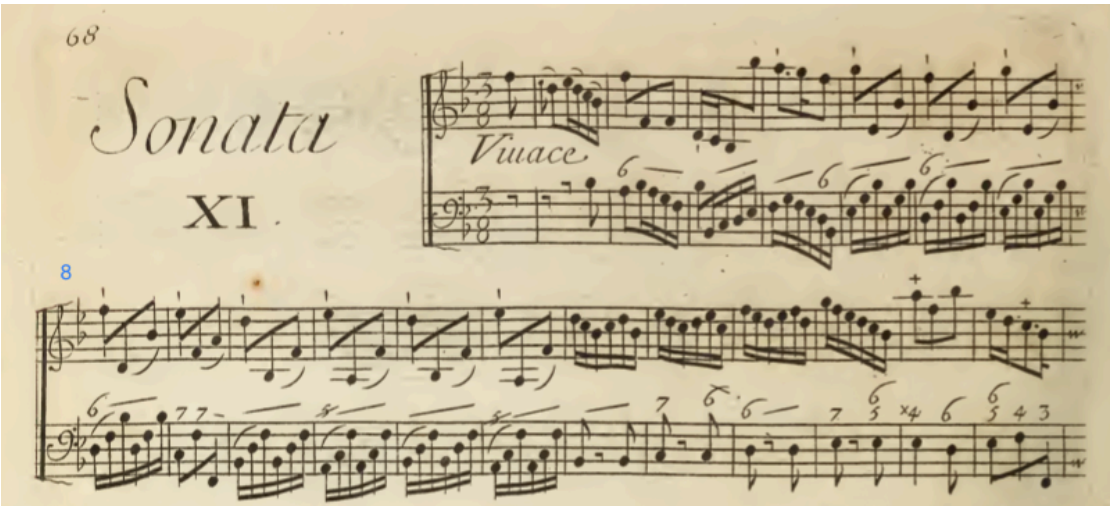
179 Ibid.

180 Ibid.

2.4.2 The Use of the Sharp Accented Stroke on Notes Marked with Notations (Wedges)

The accented strokes are also sometimes suggested by Leclair with the notation "wedge". The use of the stroke in the first movement of his op. 1 no. 11 from bars 5-13 is noted by a dash on the first beat of each bar. This gesture is made up of a high note followed by two slurred lower notes, making these two tessituras alternate. The performer would still emphasise the first note of each bar (if it was not marked with dashes) according to the harmony change and the tessitura; the use of the wedge here indicates that the player should use strongly detached bow strokes. Such is the case with the first notes of bar 3 and bar 4, which Leclair also highlights; other than give an accent when playing the first note of bar 4, the player should add a trill on the note as it is the essential ornament (the end of the phrase).

Example 2.8 Leclair's violin sonata op. 1 no. 11, movement 1, bar 1-19 [181] (recording 2.2)



The wedge is sometimes marked on both the violin part and the accompaniment part by Leclair, some of which can be potentially executed with accented strokes for the violin player. The same notation can be found in Example XX of Geminiani's *The Art of Playing on the Violin* (1751).[182] Geminiani described it as the example of Cattivo o particolare (special effect), reflecting this kind of bow stoke was not the mainstream technique. As shown in the second movement of op. 2 no. 8 (see example 2.9), both the violin line and the viol line are marked with dashes in bar 30; the corresponding bass line also serves to emphasise each beat of the bar, indicating the accentuation of these notes with wedges. Here, the second half of the bar is the echo of the first half, in which the performer can play strongly

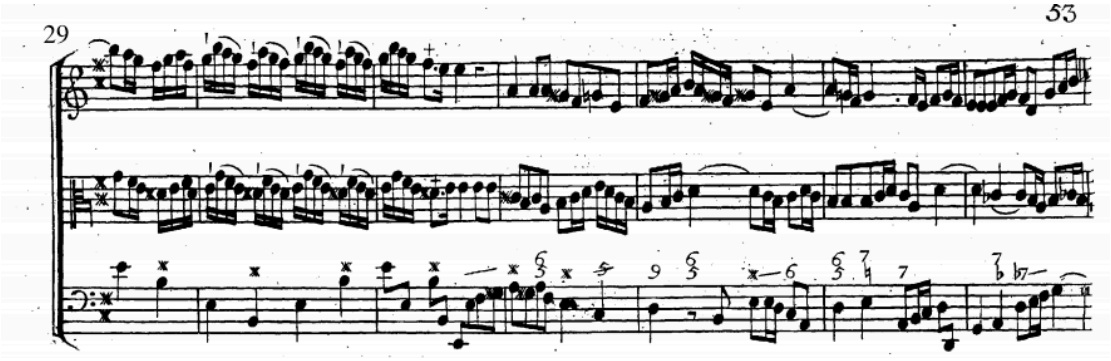
[181] Jean-Marie Leclair Op. 1 no 11, first edition, engraved by Louis-Hector Hue. Published in Paris, 1723, accessed on 10th May 2021.

https://ks.imslp.info/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

[182] Francesco Geminiani, *The Art of Playing on the Violin,* London: self-published, 1751. Accessed on 12th November 2023. https://s9.imslp.org/files/imglnks/usimg/4/42/IMSLP05501-Geminiani_art-of-playing.pdf, 27.

accented strokes with the first two notes with wedges and the second two with lightly accented strokes. (Listen to my full video recording op. 2 no. 8 from 02‘55‘‘ to 03‘00‘‘)

Example 2.9 Leclair’s violin sonata op. 2 no. 8, movement 2, bar 29-35[183]



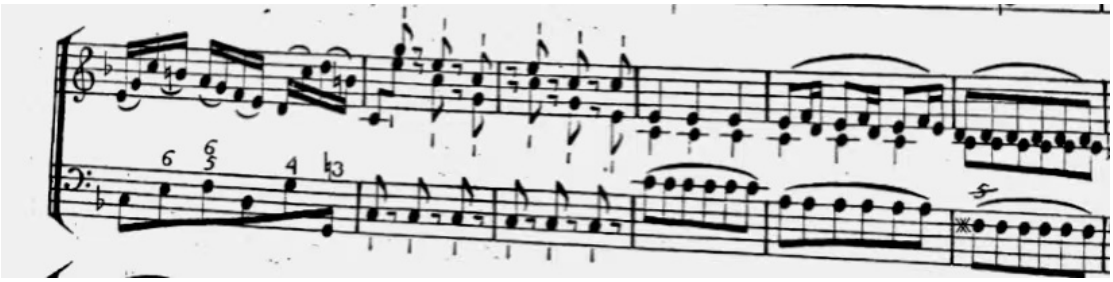
The accented note is more powerful when elided with double stops and rest. For instance, in the first movement of op. 5 no. 2 (see example 2.10), after the string crossing of the first quaver (C) in the violin part of bar 26, the violin part and the bass line start a lively conversation (bar 26-27). These punctuated notes can be shortened by the keyboard player, and this also applies to the violin part; here, a strongly accented stroke is one of the performance choices executed by the violinist. The ‘wedge’ in this example is the same as example 2.18, and the difference is usually the short accented staccato stroke on double stops needs more strength to make it work. In this case, the way of using the right forearm and hand is similar to the way of paying the ‘stoccata’Another reason the strong

[183] Jean-Maire Leclair Op.2 no 8, engraved by Louise Roussel. Published in Paris, 1728, accessed on 10th May 2021.

https://ks4.imslp.info/files/imglnks/usimg/e/e2/IMSLP18123-Leclair_Sonate_a_Violino_o_Flauto_e_Basso_Libro_II.pdf

accented bow stroke can be an option here is that it also helps to make the musical contrast with the following material (bars 29-30).

Example 2.10 Leclair's violin sonata op. 5 no. 2, movement 1, bar 25-30[184] (recording 2.3)



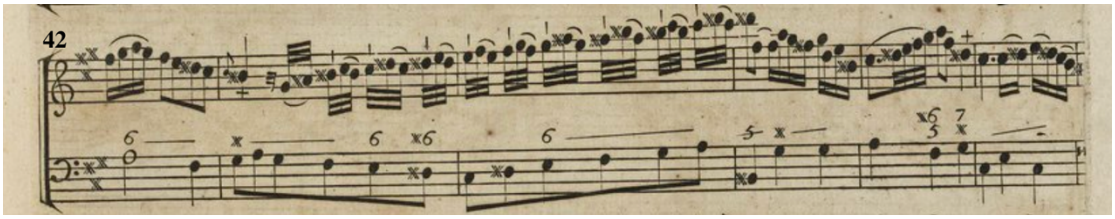
In my recording of op.9 no.4, I also applied this shocking stroke in following paragraph (see example 2.11)., Leclair marked the wedge on the first note of the successive sequences from bar 43-44. It is assumed that he intends to articulate and also give emphases on these notes because the bass part also helps highlight them. My playing decision is making *martelé* on these notes with wedges to create the intensive effect of these arising sequences. This sonata is noteworthy and a typical one that reflects Leclair's advanced violin techniques. It is also a good interpretation to only articulate these notes with the wedge, without giving a strong accent, just as performers like Simon Standage have done. By interpreting these notes with 'wedge' can highlight more of the rising melody made up by the first note of each triplet from bar 43-44, and it can also 'enrich the expressive

[184] Jean-Marie Leclair Op.5, first edition, engraved by Mme.Leclair. Published in Paris, 1734. Accessed on 10th May 2021.

https://ks4.imslp.info/files/imglnks/usimg/8/88/IMSLP18124-Leclair_Sonate_a_Violino_e_Basso_Libro_III.pdf

power of the violin'.[185] (watch the full video recording of op. 9 no. 4 from 3'31''-3'41'')

Example 2.11 Leclair's violin sonata op. 9 no. 4, movement 1, bar 42-47[186]



2.4.3 Multiple Stops with the Sharp Accented Stroke

Leclair seemed to be becoming more passionate about using multiple stops in his later sonatas (op. 5 and op. 9), possibly promoting the popularisation of the strong accent strokes in eighteenth-century French violin music. He puts two wedges on the chords at the end of a phrase, which not only means they should be detached but also played with a strong accent (see example 2.12). As one of the earliest French composers to write violin music for the tambourine dance[187], Leclair bonded advanced violin technique into this form. Since this dance music imitates folk music with drums, it is possible that introducing this lower and lively style into the violin music demands more frequent use of the short, sharp stroke in Leclair's music. In example 2.12, the two chords in bar 8 are supposed to be played as 'stoccata'with two down bows. The tempo marking is *Presto*,

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185 Laurencie, *L'école Française de violon, de Lully à Viotti; éstudes 'histore et d'esthétique*, Delagrave, 1923, accessed on 12th November 2023, https://imslp.org/wiki/L'%C3%A9cole_fran%C3%A7aise_de_violon%2C_de_Lully_%C3%A0_Viotti%3B_%C3%A9tudes_d'histoire_et_d'esth%C3%A9tique_(La_Laurencie%2C_Lionel_de), 179.

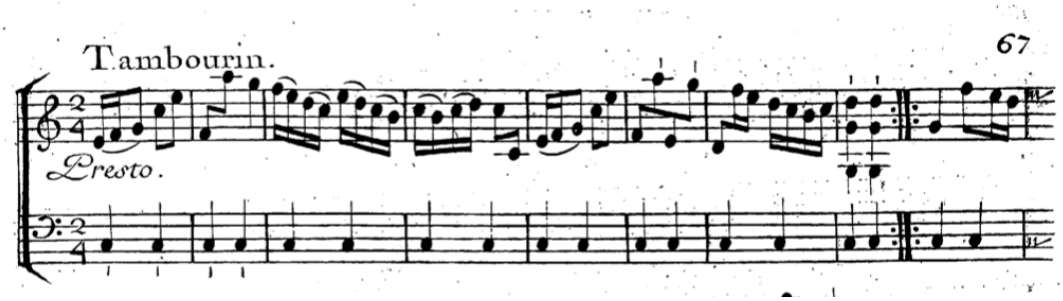
186 Leclair violin sonata op.9 no.4, engraved by Mme. Le Clair, son epouse, (Paris, 1743), accessed on 8th November 8, 2022,

https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

187 Jean-Philippe Rameau scored for the Tambourin into the solo keyboard music *Pieces de clavessin avec une methode pour la mechanique des doigts* (1724)

which Quantz describes as "the principal character of the Allegro[188] is one of gaiety and liveness, just as that of the Adagio, on the contrary, is one of tenderness and melancholy".[189] The passion is conveyed by firmly playing the two chords and striking them at once rather than broken chords. There should be a quaver rest[190] after each chord of which the performer can take advantage to retake the bow after the first chord. Here, performers can choose not to retake when playing the second chord, which will be weakened by the up bow, or performers can alternatively play them with two down bows to make it more energetic, especially at the end of the movement.

Example 2.12 Leclair's violin sonata op. 5 no. 10, movement 4 Tambourin Presto, bar 1-9[191] (recording 2.4)



There are also some occasions where the chords/double stops could appropriately be played as *martelé* even if Leclair did not mark a dash on them.

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188 Here the description of the *'Allegro'* is also applies to many kinds of quick piece such as *Presto* which is mentioned in his chapter XII, section 1.

189 Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen...* éditeur non identifié, 1752, 111.

190 See Georg Muffat, and David Wilson. *Georg Muffat on performance practice: the texts from Florilegium primum, Florilegium secundum, and Auserlesene Instrumentalmusik: a new translation with commentary*.(Indiana University Press, 2001), 108.

191 Leclair *Troisième livre de sonates* (Op.5), first edition, engraved by Mme. Leclair, published in 1734, Paris. https://imslp.org/wiki/12_Violin_Sonatas%2C_Op.5_(Leclair%2C_Jean-Marie) accessed on 6th Bed 2021.

Indeed, the conventional method of playing the chord should be "rapidly broken from bottom to top, sometimes with a dwelling on the lowest note"[192] according to Boyden. The theory has been substantiated by Quantz that "they must be struck quickly one after the other, or the effect will that of a chord arpeggiated in triplets",[193] which implies strong effort is required when playing a chord. It seems playing all three notes simultaneously in a chord is acceptable for Quantz. In the treatise *The Art of Playing on The Violin* (1751), which was written by Leclair's contemporary violinist Geminiani, people can only find the exercise of playing the arpeggios on chords (XXI) and exercise of double stops (XXII); he writes occasional triple stops at the end of some phrases without indication, these triple stops are presumably played in an arpeggiated way. Interestingly, another contemporary musician, Leopold Mozart, clarifies the execution of the three-note chords as follows: "Here are still a few more figures in which occur three notes standing above each other, which must be taken together at the same time and in one stroke."[194]

From the different demonstrations above, the method of playing a chord cannot be generalised for the eighteenth century since the violin technique developed quickly during this era, and the choice of bow stroke is also influenced by context. This is the case in the beginning of the sonata op. 9 no. 6, where strokes with these chords are more likely to be played with quick strong accents than with arpeggiated broken chords (see example 1.9). This is one of Leclair's most

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192 Boyden, *The History of Violin Playing from Its Origins to 1761 And Its Relationship to The Violin and Violin Music* (Oxford: Oxford University Press, 1965), 436.

193 Quantz, On *Playing the Flute* (Faber & Faber, 2011), 261-262. *ProQuest Ebook Central*, https://ebookcentral.proquest.com/lib/york-ebooks/detail.action?docID=5251951.

194 Leopold Mozart, *A treatise on the fundamental principles of violin playing*. Vol. 6. Oxford Early Music (Paperback), 1985, 160.

noteworthy violin works, which mixes continued chords and *tremblement* creating a hurdy-gurdy effect.

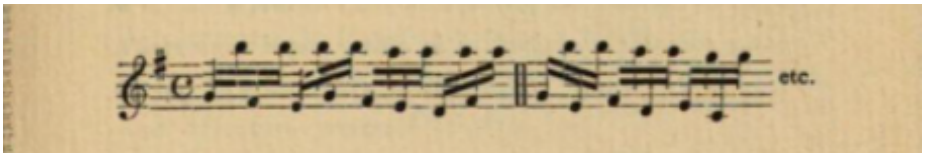
The bow stroke could, therefore, be sustained on all three strings or bite these strings quickly at the same time, both of which need lots of strength from the player, especially at the beginning of every chord. This is one of the cases where Leclair clearly requires a strong accent bow stroke or a more modern way to approach the chord. (See Leclair's quotation in chapter 1 'tremblement' section, and listen to my full recording of op.9 no.6, and the clip recording 2.5).

2.4.4 The Application of the Sharp Accented Stroke in String Crossing

The technique of string crossing with the right hand was not commonly described by Leclair's contemporaries, including Leopold Mozart, Geminiani and L'Abbé le Fils.[195] It is mentioned by the later violinist Tartini in his famous "letter" that "In order to acquire a greater facility of executing swift passages in a light and neat manner, it will be of great use if you accustom yourself to skip over a string between two quick notes in divisions". He also provides an example for his pupil as such:

[195] See Leopold Mozart *A Treatise on theFundamental Principles of Violin Playing*, tr. E Knocker (1985); Geminiani *The Art of Playing on the Violin* (1751) and L'abbé le fils *Principes du violon* (1761).

Example 2.13 Tartini's exercise for practising the fast notes[196]



Indeed, Tartini's demonstration caters to the dominant requirement of the "light", "detached" and "flexible" manner when playing fast notes in this era. There is no doubt that every baroque violin player has to master this skill as a basic technique in baroque violin playing. However, the text or character of a piece of music is not taken into account by Tartini. The bow stroke often varies in different pieces, just as Quantz indicates when describing two ways to approach dotted rhythms in the Allegro and the Adagio:

> If the second note is dotted, the first, whether a semiquaver or demisemiquaver must be played **very short** in the Allegro and with a **forceful** bow-stroke; the dotted note, however, must be played more moderately, and must be sustained up to the following note. In the Adagio the first note must be as short as in the Allegro, but it must not be played as strongly.[197]

This point is echoed by Robin Stowell, who writes that "The degree of articulation could be varied by the player and the expression of the stroke could also be modified by the application of nuances appropriate to the length of the note,

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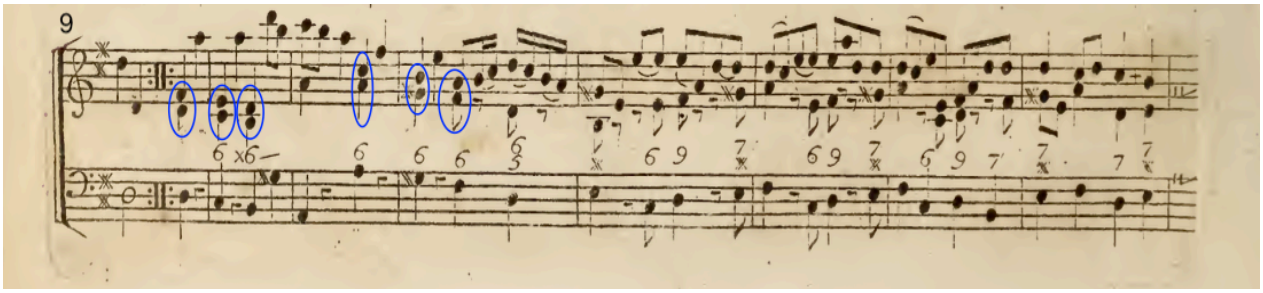
196 Tartini, *A Letter from the Late Signor Tartini to Signora Maddalena Lombardini (now Signora Sirmen): Published as an Important Lesson to Performers on the Violin* (W. Reeves, 1779,) 17.

197 Quantz, On Playing the Flute (Faber & Faber, 2011), Accessed March 3, 2021. ProQuest Ebook Central, 259.

tempo and the character of the music." The third movement (Gavotte) of Leclair's op. 9 no. 6 is a case in point (see example 2.14): here, these circled notes can be reasonably played with 'forceful' bow strokes such as 'stoccata' or other strong accented bow strokes. There are two phrases from bar 10 to the first beat of bar 14: the first phrase goes from bar 10 to the second beat of bar 12; the second goes from the third beat of bar 12 to bar 14. These double stops in lower tessitura (see circled notes) help promote the two descending melodies. Therefore these core notes need to be emphasised. The bow stroke in dance music is also confirmed by Quantz, who writes that "Dance music is usually played seriously with a heavy yet short and sharp bow stroke, more detached than slurred"[198], implying a *martelé* effect.

Example 2.14 Leclair's op.9 no.6, third movement, bar 9-17[199]



The first movement of op. 9 no. 6 (bar 18-27) is another example in which a short strong accented bow stroke is likely an appropriate way to approach these figures (see example 2.15). Here, notes in red are suggested for the bow stroke because they are principal notes in the passage; the execution of the principal notes is

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198 Quantz, on *Playing the Flute* (Faber & Faber, 2011), 247. Accessed March 1, 2021. ProQuest Ebook Central.)

199 Jean-Marie Op.9, engraved by Mme. Le. Clair, son epouse. Published in Paris, 1743. Accessed on 21st March 2024.
https://ks.imslp.info/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

demonstrated by Quantz when he describes the manner of playing the Allegro thus:

> In passage-work where the principal notes ascend and the passing descend, the former must be slightly held and stressed, and must be sounded with more force than the latter, since the melody lies in the former. The latter, on the other hand, may be slurred gently to the former.[200]

According to the key (D major, which is related to happy, warlike and rejoicing moods, as discussed in 6.1), the tempo (Allegro) and the figure (bar 18-27), it can be easily assumed that majesty is the character of this passage, for which it is appropriate to use the detached stroke rather than the legato one. The double stop additionally requires more strength from the performer. Thus, the strongly detached accentuation stroke is suitable to be applied to these notes with red colour, and they are suggested to be played with the down bow. The execution of notes with green colour can be a lighter hooked bow stroke compared with these red notes in order to keep the solemn sentiment of the passage. There are two choices for these descending semiquaver notes with blue colour: slur each pair (which I did in the short video) or use another down bow on the first note of each pair; either of them works in this passage and a crescendo need to be played on them leading the music to the principal notes.

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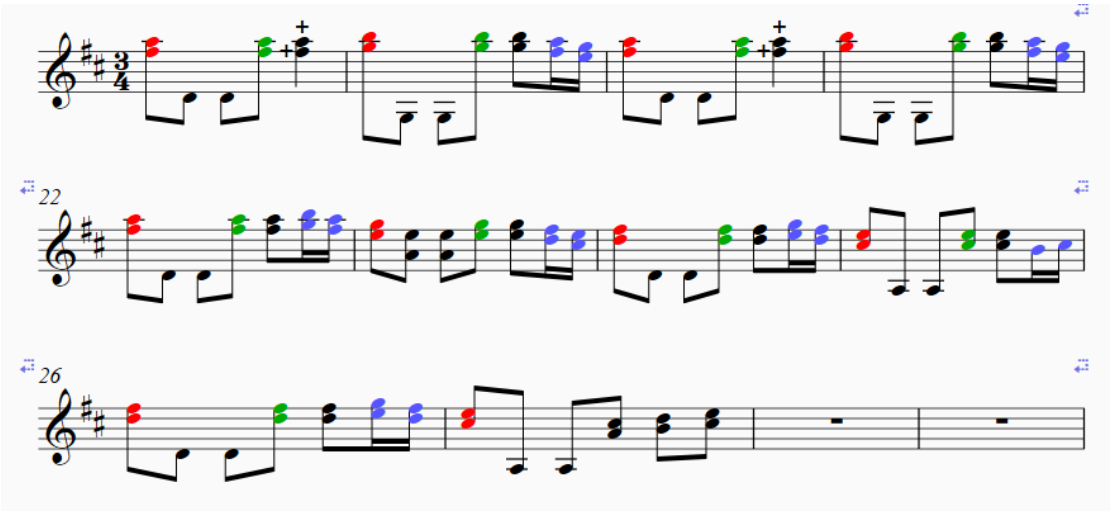
[200] Quantz, *on Playing the Flute*, 132.

Example 2.15 Leclair's violin sonata op. 9 no. 6, movement 1, bar 18-27[201](recording 2.6)



In summary, it seems many historical violinists and scholars have followed the "default rule" that there are certain restrictions of the violin bow stroke and the tone in the baroque performance that should be applied to the music written before the end of the eighteenth century, and the bow stroke *martelé* belongs to a "modern" bowing technique due to the limitations of the "pre-Tourte" bow, the stylistic trend. Nevertheless, there is also evidence of sharp accented bow strokes implying the existence of this type of stokes like 'stoccata' in early Baroque music although they were not called the exact name '*martelé*'. Additionally, during the period of the late seventeenth century to the end of the eighteenth century, the violin bow was developing rapidly and the appearance and the function of different types of bows are confusing. There is still evidence of the strong accented stroke and descriptions of bow strokes similar to the execution and

[201] Jean-Marie Op.9, engraved by Mme. Le. Clair, son epouse. Published in Paris, 1743. Accessed on 21st March 2024.
https://ks.imslp.info/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

effect of the ‘stoccata’ before the end of the eighteenth century. It is reasonable to assume that this kind of short, accented stroke could become more extreme with the development of bows and performers’ techniques during Leclair’s period, and it can also be reasonably assumed that Leclair is one of the violinists who contributed to the application of the ‘stoccata’. As a performer, more examples (with short recordings) of my performance choice of using the bow stroke are provided, as well as full recordings of op. 2 no. 8, op. 9 no. 4, and the live performance op. 9 no. 3.

Chapter 3 Left-hand Technique

3.1 Finger Stretching (or Extension)

In the seventeenth century, finger extension or finger stretching was already utilised in viol playing and Italian violin style. The technique was mentioned by Hubert Le Blanc when he described the left-hand technique of French viol player Jean-Baptiste Forqueray as follows: "For instance, within phrases that lie in intermediate positions he also chooses to negotiate wide intervals in one hand position so as to avoid 'breaths' in the wrong places."[202] The use of finger extension on the viol usually happens between the first and second fingers.[203] This technique can also be found in seventeenth-century Italian violin music, as Gasparo Zanetti marked the figure "5" to "indicate occasional extension to c'" on the E string" in his *II scolaro ... per imparar a suonare di violino, et altri stromenti* (Milan, 1645).[204] L'Abbé le Fils, a pupil of Leclair, indicates finger extensions in his music as follows:

> The letter 'e' above or beside a figure signifies *Extension,* that is to say that it is necessary to extend or draw back the finger, which is indicated by the figure, without shifting the hand or any finger save that which is concerned [in the extension].[205]

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[202] Hubert Le Blanc, *Défense de la basse de viole contre les entreprises du violon et les prétentions du violoncel par M. Hubert Leblanc*. Pierre Mortier, 1740, 124 translated by Lucy Robinson, "Forqueray" Pieces de Viole"(1747): A Rich Source of Mid-Eighteenth-Century French String Technique." *Journal of the Viola da Gamba Society of America* 43 (2006): 5-31, 22.

[203] Mark Lindley et al., "Fingering." *Grove Music Online.* 2001; Accessed 21 Jun. 2022. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040049.

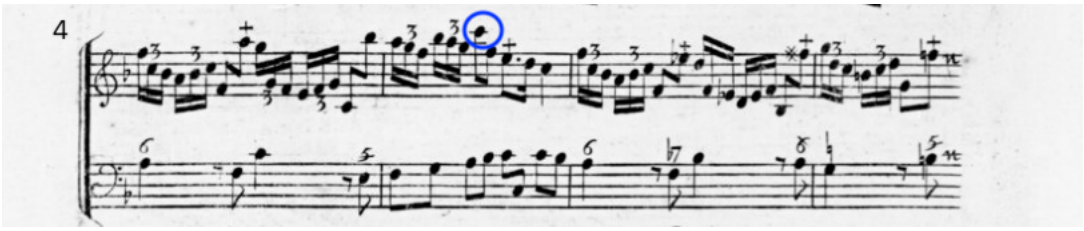
[204] Ibid.

[205] L'abbé le Fils (Principes du violon, 1761), 18, translated by Boyden, *The History of Violin,* 382.

https://www.loc.gov/resource/muspre1800.101226/?sp=12&st=image&r=-0.087,0.04,0.638,0.31,0

Although it seems L'Abbé le Fils was the first French violin composer to provide an explicit definition of this technique, his teacher Leclair already applied it in the violin music and took it to further extremes as he used difficult fingering in chords and stretched the fourth finger across a wider range on the fingerboard. The finger extension in violin playing in the Baroque period was also introduced by Geminiani[206] and L. Mozart,[207] both of whom wrote examples for technique practice. Examples of Leclair and his French contemporaries' use of the finger extension are shown as follows:

Example 3.1 Jean-Pierre Guignon violin sonata op.6 no.5, movement 1, fourth finger extension[208]

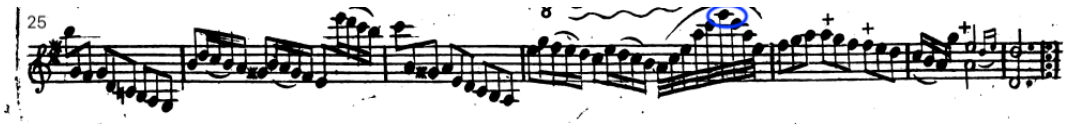


[206] see Geminiani, *The Art of Playing on the Violin*, preface, example VII.

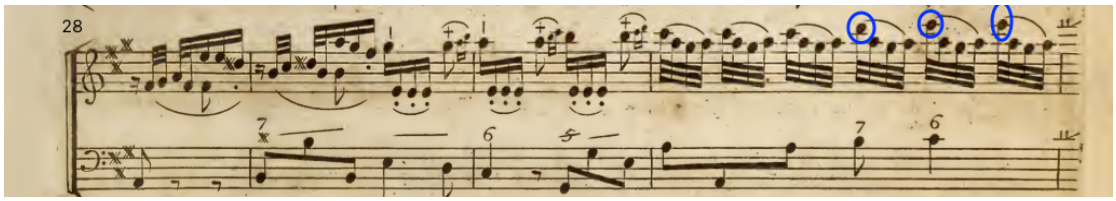
[207] See Mozart, *A Treatise,* 154.

[208] Jean-Pierre Guignon, violin sonatas op.6, engraved by Mlle Bertin (Paris, after 1742), https://vmirror.imslp.org/files/imglnks/usimg/1/12/IMSLP342685-PMLP552867-guignon_vn_sonatas_op6.pdf, accessed on 27th March 2024.

Example 3.2 Louis-Gabriel Guillemain, op.18, Minuet, variation 1, bar 25-31, fourth finger extension[209]



Example 3.3 Leclair violin sonata op.9 no.10, movement 3 Largo, bar 28-31, fourth finger extension[210]



Examples 3.1 and 3.2 are two passages that potentially include the finger extension technique (they can also be achieved by shifting, but the finger extension can avoid extra action of the left hand). They were written by Leclair's rival Guignon (after 1742) and another skilled violinist, Guillemain (1755). The circled note in Example 3.1 suggests using the fourth finger, as the notes before and after this note are in the first position. The fourth finger extension is also applicable to Example 3.2: the circled note can be played as a harmony or a normal note. Compared with the use of finger extension by Guignon and Guillemain, Leclair's writing looks more developed as the fourth finger extension

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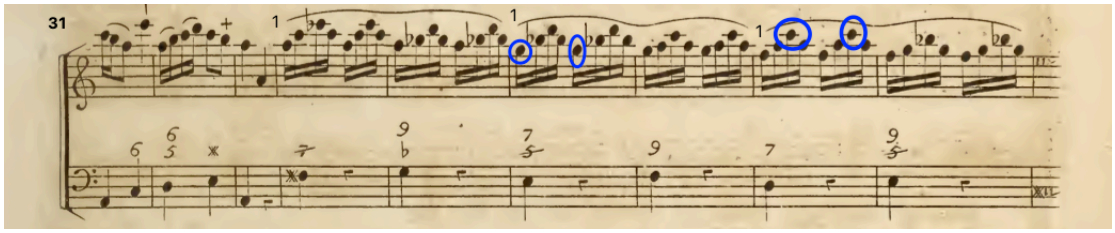
209 Louis-Gabriel Guillemain, op.18 (Paris, 1755), accessed on 2nd April 2024, https://vmirror.imslp.org/files/imglnks/usimg/c/ca/IMSLP398830-PMLP645668-Guillemain_-_Amusement_pour_le_violon_seul.pdf

210 Leclair, op.9 no.10, engraved by Mme. Le Clair, son epouse (paris, 1743), accessed on 2nd April 2024, https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

is used three times within one bar, and the second and third circled notes require more distance than the first one. It reflects Leclair's innovation of the finger extension (see Example 3.3). Apart from the examples mentioned before (see 1.4 Cadenza and Example 3.3), Example 3.4 is a typical one to show Leclair's advanced use of the technique:

Example 3.4 fourth finger extension in Leclair's violin sonata op.9 no.3, movement 4, bar 31-39[211]



In Example 3.4, there are repeated descending sequences written by Leclair. The intonation of this small section is difficult because both the finger extension and downward shifting are happening. A good control of the bow is also required here as there are sixteenth notes slurred together. In my playing, I used the first finger extension on the circled notes in bar 36. There is another choice that shifting to the second position in bar 36, however this fingering does not work for me because it makes the intonation more difficult. When it comes to bar 38, I shift to the first position and use the fourth finger extension on the circled notes.

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[211] Jean-Marie Leclair, violin sonata op.9 no.3, https://s9.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf Accessed 27th November 2023.

3.2 Shifting and the Use of High Position

Scholars have noticed Leclair's elaborate use of fingering in terms of its arrangement in sequences and patterns. However, the exploration of high position on the violin and challenging shifting in Leclair's violin sonatas has not been demonstrated in depth by current research.

In the sonatas of Leclair, the highest note, A''' on the seventh position is achieved occasionally, and the same is true in his concertos. It might not surprise that Leclair used the seventh position in his late sonata books (such as Op. 9, 1743) as he was very adept in developing violin skills. This technique can be found even in his op. 2 no. 9 (1728) when most French violin composers did not include this high position in their music. Corrette, who is regarded as one of the most important scholars of the French violin school, the highest position he mentioned in his *L'école d'Orphée* (1738) is the fourth position. It was not until 1782 that he displayed the seven positions on the violin at the beginning of his book.[212] L'Abbé le Fils had already provided exercises through the seventh position on four strings in his *principes du violon* (1761) He might also be the first French who introduced the tenth position (as mentioned in the literature review). The realisation of using the high position by L'Abbé le Fils reasonably reflects Leclair's manner of playing and teaching: he started to break the limitation of the French violin playing custom of focusing on the lower position in the early eighteenth century.

A typical example of the use of high position is Leclair's op. 2 no. 6 (see example 3.7), showing continuous playing on the 5th position. The performer needs to stay on the 5th position from bar 71, keeping the fourth finger all the time until bar 76.

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[212] See Corrette, *L' art de se perfectionner dans le violon* (Paris, 1782).

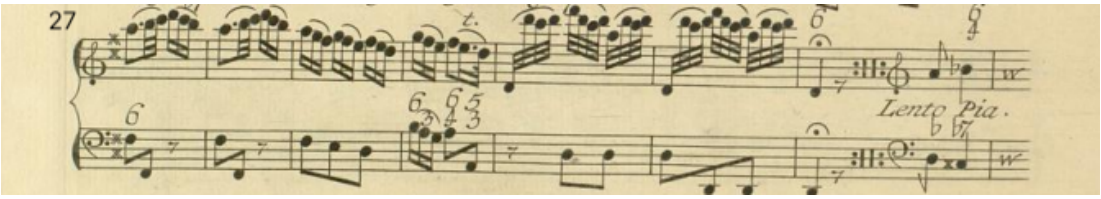
Meanwhile, regarding the descending scale of the "lower line", it is suggested to make the string crossing. This compounded technique, which mixes the high position and big leap of string crossing, was rare in French violin music at that time. It is not found in Guignon's solo violin writing; it can be found in Guillemain's op.18 (see example 3.5) and Locatelli's op.8 (1746) (see example 3.6). However, the highest position of both is only the third position. The technique was well explored by viol players such as Antoine Forqueray (in his *Pièces de viole* (1747)). Although example 3.7 does not show the highest position Leclair used in this book, the combination of using the 5th position and the big string crossing makes this movement flamboyant.

Example 3.5 the use of high position and the big leap of string crossing in Guillemain's op.18 (1755), Allegro, bar 56-59[213]

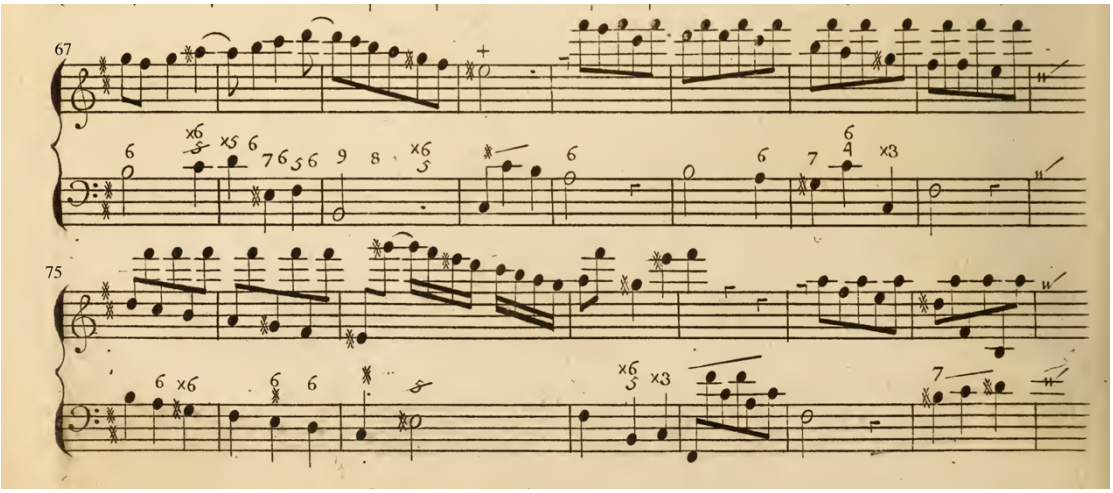
Example 3.6 the use of high position and the big leap of string crossing in Locatelli's op.8 (1746), no.2, movement 2 (Presto), bar 27-34[214]

[213] Guillemain Louis-Gabrielop.18, Paris, 1755, accessed on 3rd April 2024, https://s9.imslp.org/files/imglnks/usimg/c/ca/IMSLP398830-PMLP645668-Guillemain_-_Amusement_pour_le_violon_seul.pdf

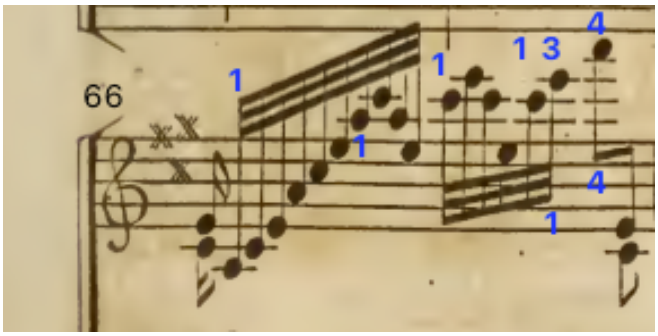
[214] Locateli Pietro Antonioop.8, no.2, first edition, engraved by J.M. La Cave, Amsterdam, 1746, accessed on 3rd April 2024, https://s9.imslp.org/files/imglnks/usimg/9/94/IMSLP262597-PMLP425878-X_Sonate_VI_%C3%A0_Violino_solo_%C3%A8_Basso_%C3%A8_IV_a_tr%C3%A8.pdf



Example 3.7 The use of high position in Leclair's op. 2 no. 6, movement 2, Allegro ma poco, bar 71-77[215]



Example 3.8 The use of high position in Leclair's op. 9 no. 4, movement 1 Andante Spirituoso, bar 66[216]



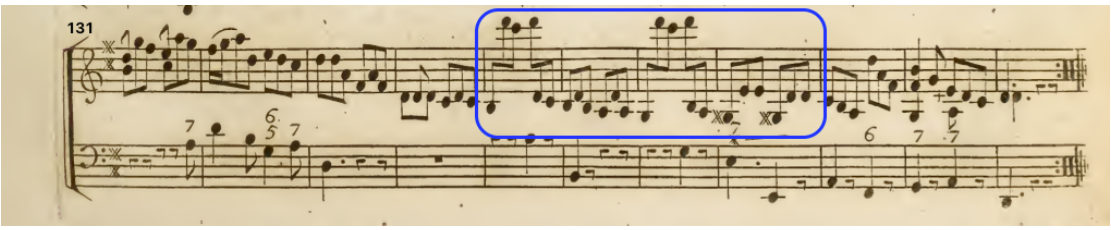
[215]Jean-Marie Leclair violin sonatas op.2 no.6, engraved by Louise Roussel, Paris 1728, https://vmirror.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf, accessed on 29th November, 2023.

[216] Jean-Marie Leclair violin sonatas op.9 no.4,engraved by Mme Leclair , son epouse, https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf, accessed on 29th November 2023.

The highest note A''' used in Leclair's violin sonatas can be seen in example 3.8. This cadenza-like bar presents the showing-off moment of the arpeggio of A major chord shifting from the first position to the fifth position with an extension of the fourth finger. Another fingering is shifting to the seventh position to play the top note A''' without extension. Depending on the performer's hand size and ability, both fingerings are fine. The A''' is used more often in Op. 9 than in the previous books (it can also be found in Op.9 no. 7, no. 5 and no. 8), reflecting the innovation of using the higher position on the violin. Although other French violin composers such as Guillemain and Jean-Pierre Guignon also used fifth and sixth positions in their music, Leclair is the one who expanded this technique remarkably in French violin school.

Another typical example of shifting in Leclair's music can be seen in his op.9 no.6:

Example 3.9 The shifting in Leclair's op.9 no.6, movement 4 (Giga Prestissimo), bar 131-141[217]



Bars 135-138 consist of two small phrases (bars 135-136 and 137-138), both of which need shifting between the first and third positions. During these four bars, the phrase needs to shift four times. At the same time, the performer also needs to make the string crossing from the G string to the E string four times. This kind of compound technique was also advanced in eighteenth-century France.

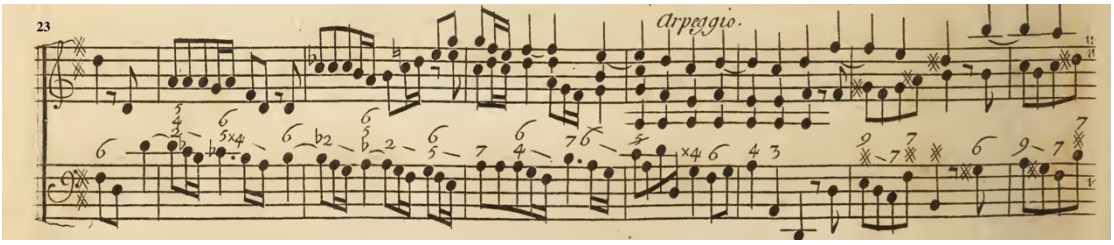
[217] Jean-Marie Leclair violin sonatas op.9 no.4,engraved by Mme Leclair , son epouse, https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf, accessed on 4th April 2024..

3.3 Arpeggios

Additionally, Leclair is good at using arpeggio writing in his sonatas, especially in his later book where the fingering becomes more and more difficult. The arpeggio can occasionally be found in Mondonville, Guignon and Guillemain's violin music. No evidence shows François Couperin and Jean-Baptiste Anet (1661-1755) used arpeggio in their violin music. It can be observed that Leclair tried different types of arpeggios and sometimes wrote them in an abbreviated way. Hence it is the responsibility of the performer to decide how to play them.

The simplest way to play the arpeggio, illustrated by Donington, is that the arpeggio is a method to spread the sound, which is very common on the harpsichord and it usually starts with the bass and spreads upward unless the composer provides special instruction for the arpeggio.[218] Here is an example of arpeggio in Leclair's op. 1 no. 12:

Example 3.10 The arpeggio in Leclair's op. 1 no. 12, Movement 2, bar 23-30[219]



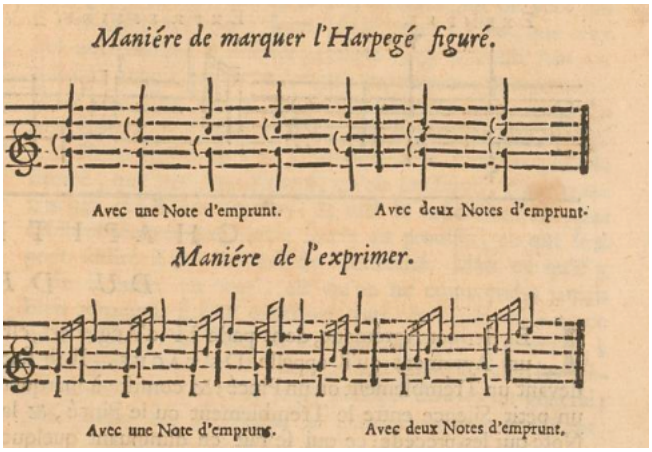
Players can make the performance decision according to the text. For example, in example 3.10, Leclair marked "arpeggio" but did not give the explanation of how

[218] Donington, *The Interpretation of Early Music* (New York: Norton, 1989), 277.

[219] Leclair, Jean-Marie, op.1, first edition, engraved by Louis-Hector Hue, Paris, 1723, accessed on 4th April 2024, https://vmirror.imslp.org/files/imglnks/usimg/2/29/IMSLP537761-PMLP189685-leclair_violin1_archive.pdf

to play these broken chords. Different ways of approaching arpeggios or chords have been demonstrated by Michel de Saint-Lambert in two of his treatises. In his earlier book, he introduced various ways to spread these chords (see Example 3.10)[220]; in the later book he introduced the way of 'strik[ing] the chord all at once'.[221]

Example 3.11 Various ways of playing the arpeggio demonstrated by Saint-Lambert[222]



Various types of arpeggios are also listed by Geminiani (see example 3.11) and the guidance for playing arpeggios is demonstrated by scholars. It is possible that this example is mainly for learners to practice different ways of approaching

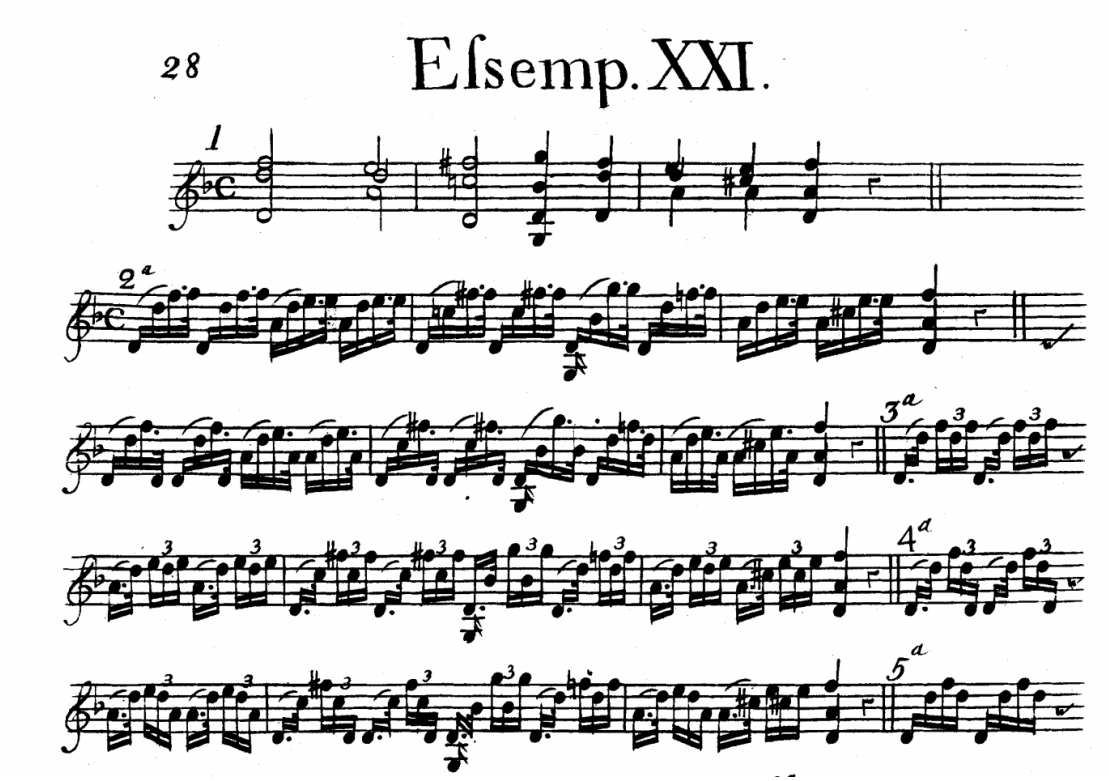
220 Michel de Saint Lambert, *Les principes de clavecin,* Paris 1702, https://vmirror.imslp.org/files/imglnks/usimg/d/d1/IMSLP537884-PMLP268029-saint_lambert_Les_principes_du_clavecin_1702_CH-Gpu_71359.pdf, accessed on 30th November, 2023,55.

221 Michel de Saint Lambert, *Nouveau traité de l'accompagnement,* Paris, 1707, https://vmirror.imslp.org/files/imglnks/usimg/1/1b/IMSLP306103-PMLP495247-Saint-Lambert_M_-_Trait%C3%A9_de_l'accompagnement_(1707).pdf, accessed on 30th November, 2023, 62.

222 Lambert, *Les principes de clavecin*, 55.

arpeggios, but it still provides various possibilities to execute arpeggios in concert performance especially when the composer does not indicate how to play them.

Example 3.12 Geminiani, the Art of playing on the Violin, arpeggios[223]



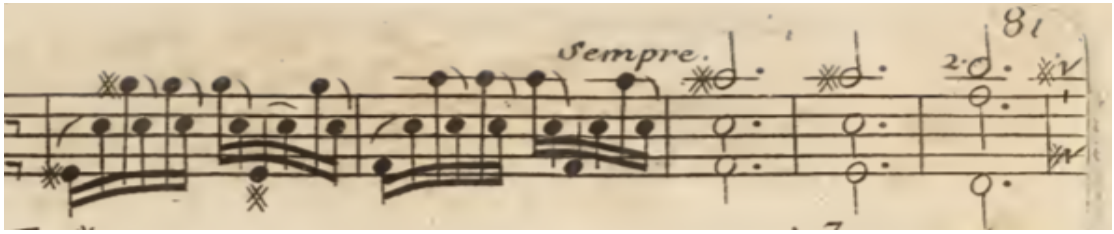
As Leopold Mozart explains, "The style of performing these broken chords is partly indicated by the composer; partly carried out by the violinist according to his own good taste."[224] Arpeggios or broken chords could be played in different ways, especially when there is no specific indication from the composer. Usually, composers write several beats or a whole bar to indicate the bowing and then use

[223] Francesco Geminiani, *The Art of Playing on the Violin*（London, 1751, accessed on 20th November 20, 2022
https://vmirror.imslp.org/files/imglnks/usimg/4/42/IMSLP05501-Geminiani_art-of-playing.pdf

[224] Boyden, *The History of Violin Playing*, 439.

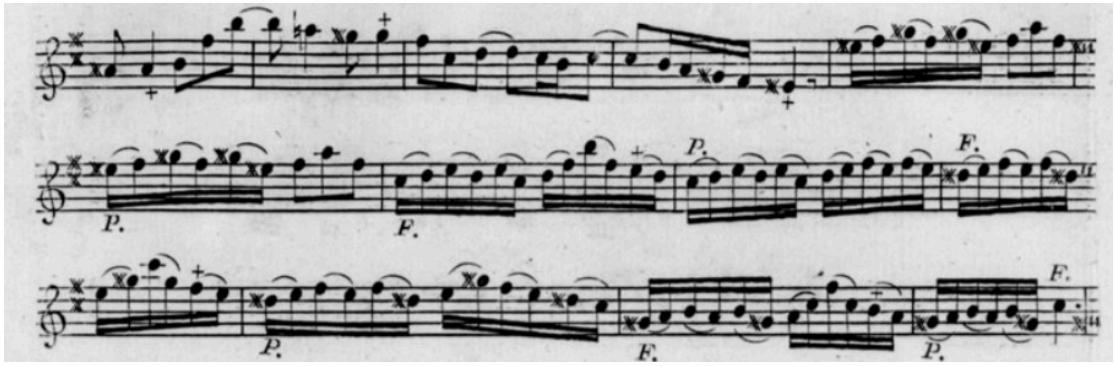
the word '*segue* show the performer to use the same bowing. Examples can also be found in Leclair's op. 1 no. 12 (see example 3.13).

Example 3.13Leclair's op. 1 no. 12 Allegro ma non tropo bar 43-47[225]



Here, Leclair used the word '*sempre*' instead of segue, but they have the same meaning. Meanwhile, his op. 13 sonata 2 uses different sequences, as illustrated in example 3.14.

Example 3.14 Leclair's op. 13 sonata 2, bar 39-50[226]



[225] Jean-Marie Leclair violin sonata Op.1, first edition, engraved by Louis-Hector Hue, Paris, 1723, accessed on 29th November 29, 2022,

https://ks.imslp.net/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

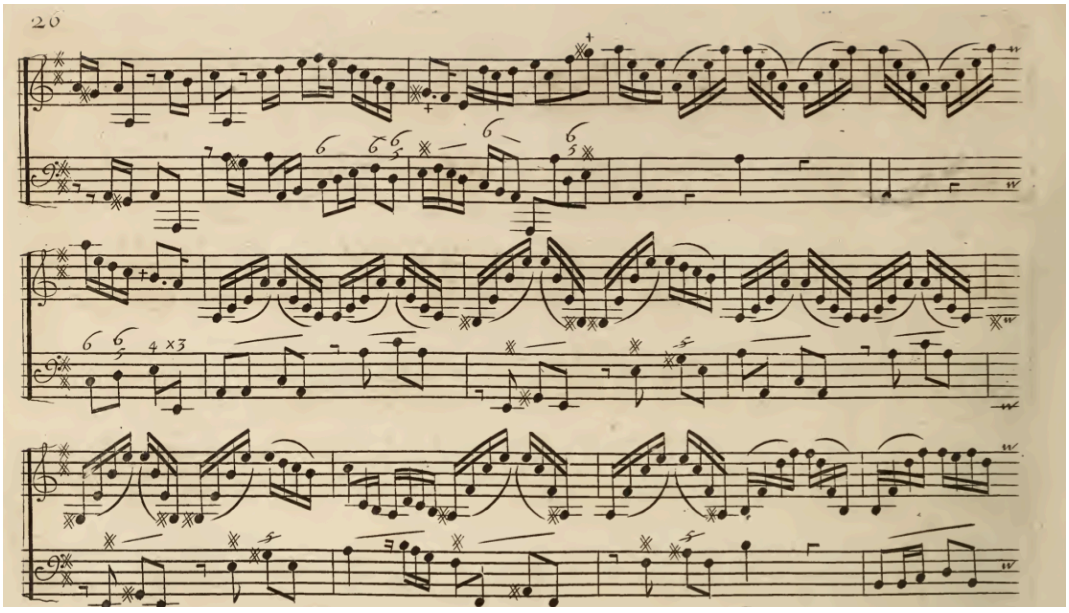
[226] Leclair violin sonata op.13 sonata 1, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022

http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

The corresponding passage in Leclair's op. 13 is bar 43-50. Leclair gives up the arpeggio and uses the dynamic contrast to make another effect. They look a little similar to op. 1 as they have the same rhythm and harmony. However, the passage in op. 13 is not an arpeggio as the arpeggio should be played on at least three strings.

The varied examples of arpeggios found within Leclair's four books of sonatas demonstrate how broadly Leclair explored the possibilities of this technique. These examples of arpeggio in Leclair's violin sonata show how he developed the bowing technique in terms of arpeggio and how he was influenced by the Italian style.

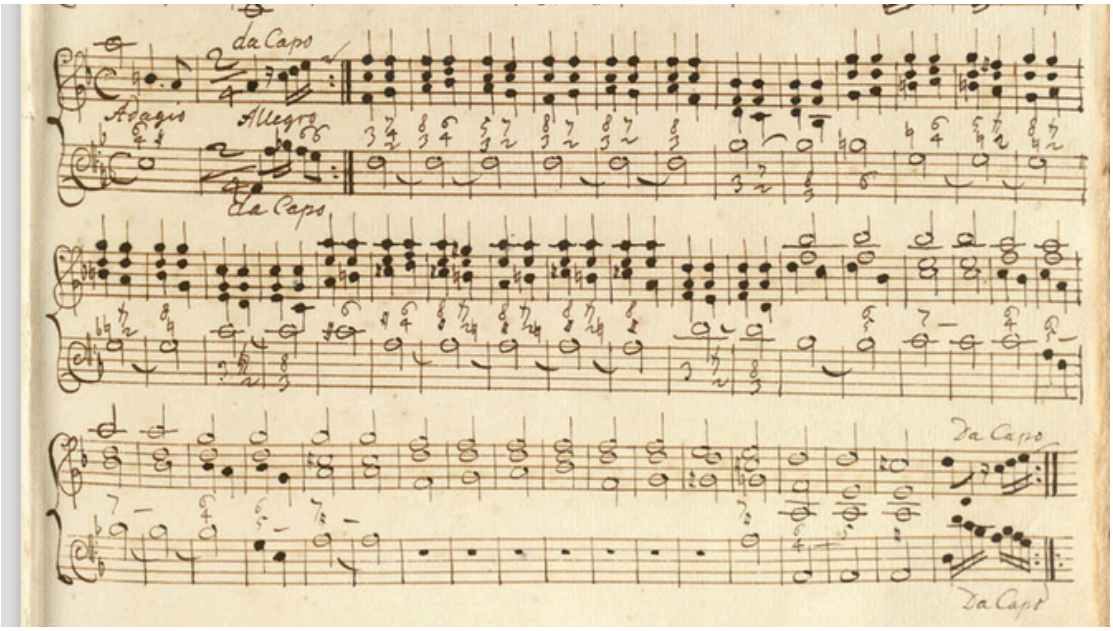
Example 3.15 Leclair's op. 1 no. 4, Allegro[227]



[227] Jean-Marie Leclair violin sonata Op.1, first edition, engraved by Louis-Hector Hue, Paris, 1723, accessed on 29th November 29, 2022,
https://ks.imslp.net/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

Example 3.15 shows the written-out arpeggios with slurred bowing. This example uses typical Italian arpeggios relatively simply: several broken chords are followed by repetitions. Bars 27 and 29 require half position, but in general, this passage is straightforward for the performer to play.

Example 3.16 Leclair's op. 2 no. 8, Tempo Gavotta[228]

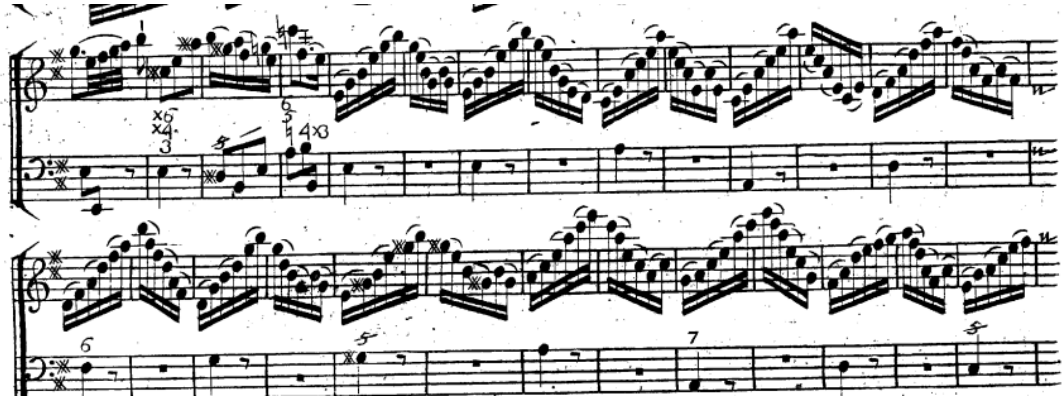


Example 3.16 shows a continuous 48 bars of arpeggios without indicating the way of playing them. This is a more extended passage of arpeggios compared with the use of arpeggios in op.1. It is also more advanced writing as the polyphonic compositional technique is well shown in this passage. The bottom notes of these broken chords make up the melody of this section and these notes need to be emphasized by the performer. Because Leclair does not show the bowing of these

[228] Leclair violin sonata Op.2, manuscript from the Giedde collection at DK-Kk (mu 6210.0826), accessed on 30th April 2024, https://s9.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf.

arpeggios, performers have freedom to design their own bowing and rhythm. My performer choice is slurring every three notes with triplet rhythm which is a common way to play arpeggios as the harmonic structure is very suitable for this rhythmic pattern. Performers can also choose other rhythmic patterns and bowings according to their taste.

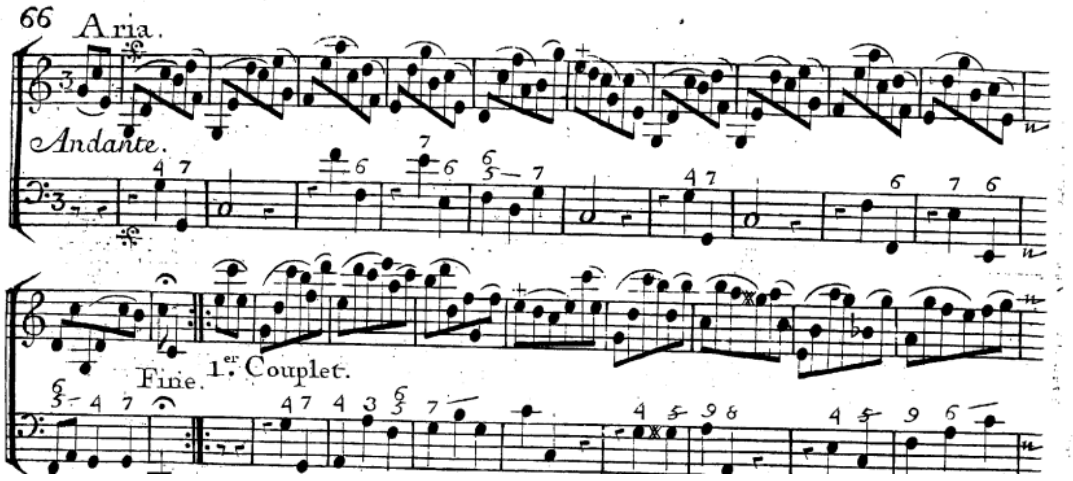
Example 3.17 Leclair's op. 5 no. 6, Allegro[229]



Example 3.17 shows arpeggios with the sextuplet and each pair of notes are slurred. The continuo part in this passage is simple, as there is only one single note for each of the two bars accompanying the arpeggios of the violin part. Leclair wrote out all the detailed notes of these arpeggios in this passage. The rhythmic pattern and paired bowings here are the same as in Example 3.13 and Example 3.14. This passage consists of several units, each comprising two bars according to the harmony. Performers therefore can make the crescendo with these ascending shape bars and the decrescendo with these descending shapes.

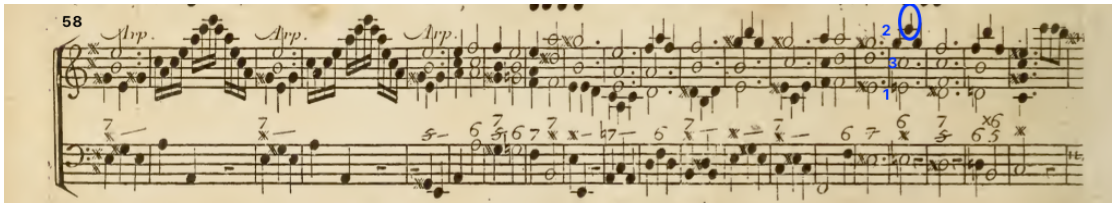
[229] Jean-Marie Leclair op.5, first edition, engraved by Mme. Leclair, Paris, 1734, accessed on 2nf May 2024, https://vmirror.imslp.org/files/imglnks/usimg/8/88/IMSLP18124-Leclair_Sonate_a_Violino_e_Basso_Libro_III.pdf.

Example 3.18 Leclair's op. 5 no. 10, Allegro assai[230]



Example 3.18 shows arpeggios with slurs: the slur divides every sextuplet into two parts. The first slur crosses the string from G string to A string and the second slur crosses from A string or E string to D string. The bowing of this example is advanced.

Example 3.19 Leclair's violin sonata op. 9 no. 6, movement 1, bar 58-76[231]



Arpeggios from bar 62 in example 3.19 create a challenging passage for the left hand, especially bar 74, where the fourth finger will have to stretch in the chord.

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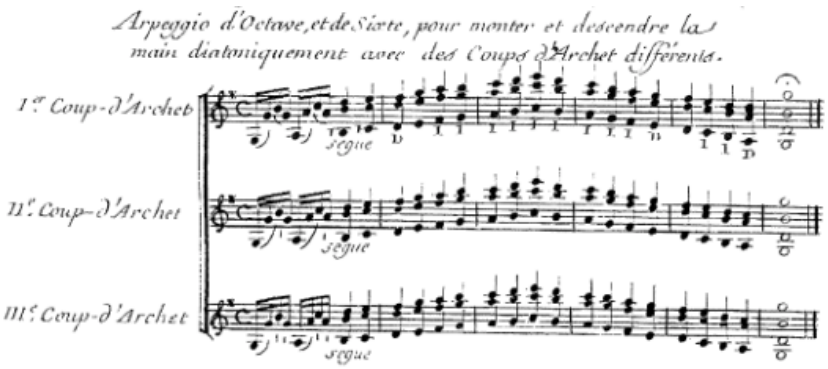
[230] Jean-Marie Leclair op.5, first edition, engraved by Mme. Leclair (Paris, 1734), accessed on 2nf May 2024, https://vmirror.imslp.org/files/imglnks/usimg/8/88/IMSLP18124-Leclair_Sonate_a_Violino_e_Basso_Libro_III.pdf.

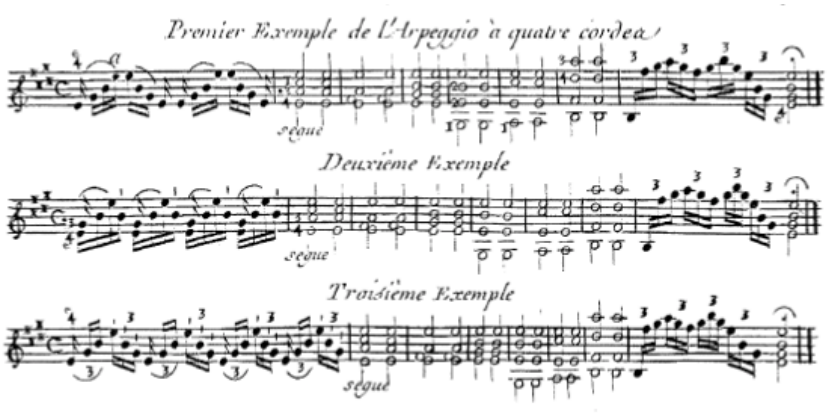
[231] Leclair violin sonata op.9 no.6, engraved by Mme. Le Clair, Paris, 1743. https://vmirror.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf accessed on 11th December 2023, 32.

This example is a particular passage which shows the technically innovative elements of Leclair's left hand, not only the fingering setting but also the intonation. The circled note in this example is a challenging fourth-finger extension, as the fourth finger needs to build an octave with the third finger. Performers can compromise to release the first finger on the second beat and press it again on the third beat to help achieve the fourth finger extension. This arpeggio passage is written as '*Arp*' by Leclair but he does not provide a suggested way to play these broken chords. Therefore, performers can choose to play them in various ways. Here are some examples written by L'Abbé Le Fils for performers to choose from (see Example 3.20). As most chords are triads except bars 67, 71, and 75 (the first beat of bar 77 is suggested to play all the notes at once because it is the end of the passage and it is also on a strong beat), performers can choose from the first three ways of Example 3.20. These seventh chords in bars 67,71 and 75 can be played in any form from the last three ways of Example 3.20. There are certainly more possibilities apart from these.

Example 3.20 Various Ways to play the arpeggios (on three strings and four strings) by L'Abbé le Fils[232]



[232] Saint-Sévin-Sévin dit L'Abbé, and Joseph, *Principes du Violon* Barnabé,, engraved by Gerardin (Paris, 1776), https://vmirror.imslp.org/files/imglnks/usimg/4/4e/IMSLP866173-PMLP1363000-Principes_du_Violon-edition-paris-1776.pdf, accessed on 11th December 2023, 51-52.



3.4 Multiple Stops

3.4.1 The Origin of the Multiple Stop and its Use in 18th-Century France

The use of multiple stops (double stops and triple and quadruple chords) can be traced back to early seventeenth-century viol playing. It was stated in Ganassi's *Regola rubertina* [233] (1542-1543) and echoed by De Machy in *piéces de viole* (1685) [234] that viol players used multiple stops earlier than violin players. Multiple stops later came to be used by some Italian violin composers such as Carlo Farina and Biagio Marini. It was also popularly used in German violin writing at the end of the seventeenth century, with examples by famous composers including Johann Jakob Walther [235] and Heinrich Ignaz Franz von

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[233] Ganssi Sylvestro and,*Regola Rubertina,* first edition(Venice, 1542), accessed on 12th December 2023,https://s9.imslp.org/files/imglnks/usimg/8/8c/IMSLP107508-PMLP218843-RegolaRubertina.pdf, 8.

[234] De Machyand Le Sieur, *Piece de Violle,* accessed on 12th December 2023, https://s9.imslp.org/files/imglnks/usimg/4/40/IMSLP244510-PMLP396274-Demachy_-_Pieces_de_Violle.pdf, 3

[235] For example, his violin sonata in G major, published in 1676, accessed on 6th April 2024, https://vmirror.imslp.org/files/imglnks/usimg/1/11/IMSLP331831-PMLP536724-WALTHER_Sonata_in_G_major_VN_VC_KBD.pdf

Biber[236]. The development of multiple stops was lacking in France compared with Italy and Germany: they were still not common in French violin music by the late seventeenth century. As one of the fundamental figures in seventeenth-century French violin playing, George Muffat wrote his *Florilegium Primum, Florilegium Secundum, and Auserlesene Instrumental musik* without mentioning anything about multiple stops. They are not found in violin works by François Couperin or Jacquet de La Guerre either. As Boyden said, "Such stops do not appear regularly in French music until c1720 with Mondonville (Jean-Joseph Cassanéa de Mondonville) and Leclair."[237] Violin multiple stops started to be used relatively late by French composers such as Jean-Féry Rebel (1666-1747), Jean-Baptiste Senaillé (1688-1730), Leclair (1697-1764) and Mondonville (1711-1772). Both Senaillé and Rebel rarely used multiple stops in their early music, although they used them occasionally in their later music in simple ways, such as writing chords in the cadence or using double stops on the first beat of sequences. Multiple stops in Mondonville's violin music are more developed, as he used them regularly, especially in slow movements. Double stops and chords can also be found in his fast movements, but only simple ones. For example, in the second movement of his violin sonata op. 1 no. 2 (Allegro), the same double stops are repeated several times and they are not technically challenging for the performer. Mondonville started to use lengthy passages of multiple stops in his later music, which reflects his intention of using multiple stops. However, among these French violin composers, the use of multiple stops in Leclair's music reached a high point of that time.

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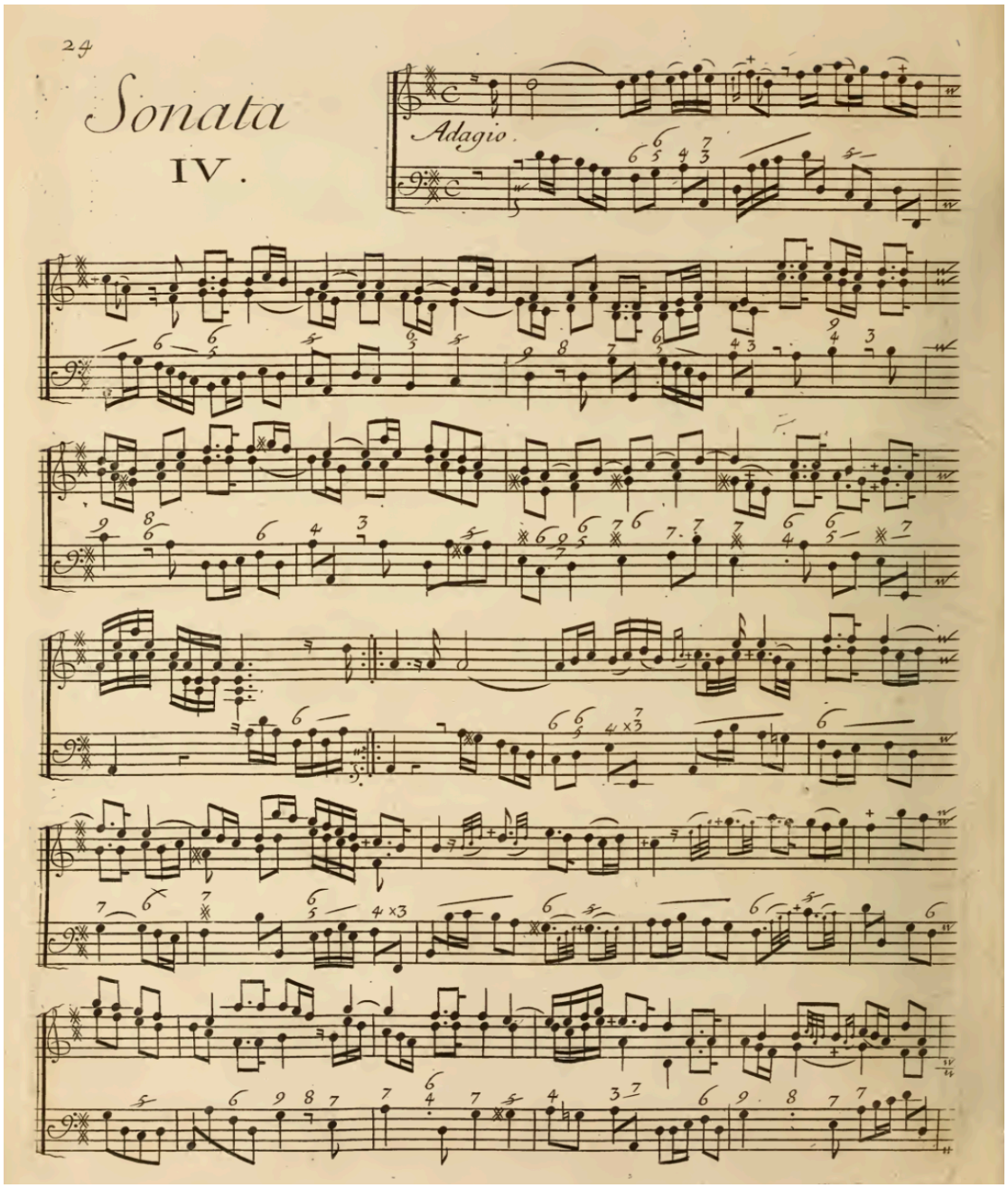
[236] See Biber's violin sonatas c138-145, published (Thomas Georg Höger, 1681), accessed on 6th April 2024, https://vmirror.imslp.org/files/imglnks/usimg/e/e9/IMSLP315361-PMLP101360-biber_8_violin_sonatas_bsb.pdf

[237] Boyden, "The Violin and its Technique in the 18th Century," *The musical quarterly* 36, no. 1 (1950): 9-38.

3.4.2 The Use of Multiple Stops by Leclair: The Extended Use of Multiple Stops

The use of multiple stops runs through all of Leclair's compositional life. He used them in seven of his twelve op. 1 (1723) sonatas, seven of his twelve op. 2 (1728) sonatas, eleven of his twelve op. 5 (1734) sonatas, and all twelve sonatas in his op.9 (1743). The multiple stops play an increasingly important role in his violin sonatas. In op. 1 (see example 3.21), sonata no. 4 is noteworthy for its double stops as the polyphonic writing of the theme applied to the whole movement and sustained for 22 bars. Similar writing appears in the last movement of the same sonata: lengthy double stops are used as the theme in the first part and are also used on a related key in the second part, which lasts for 33 bars (see example 3.22).

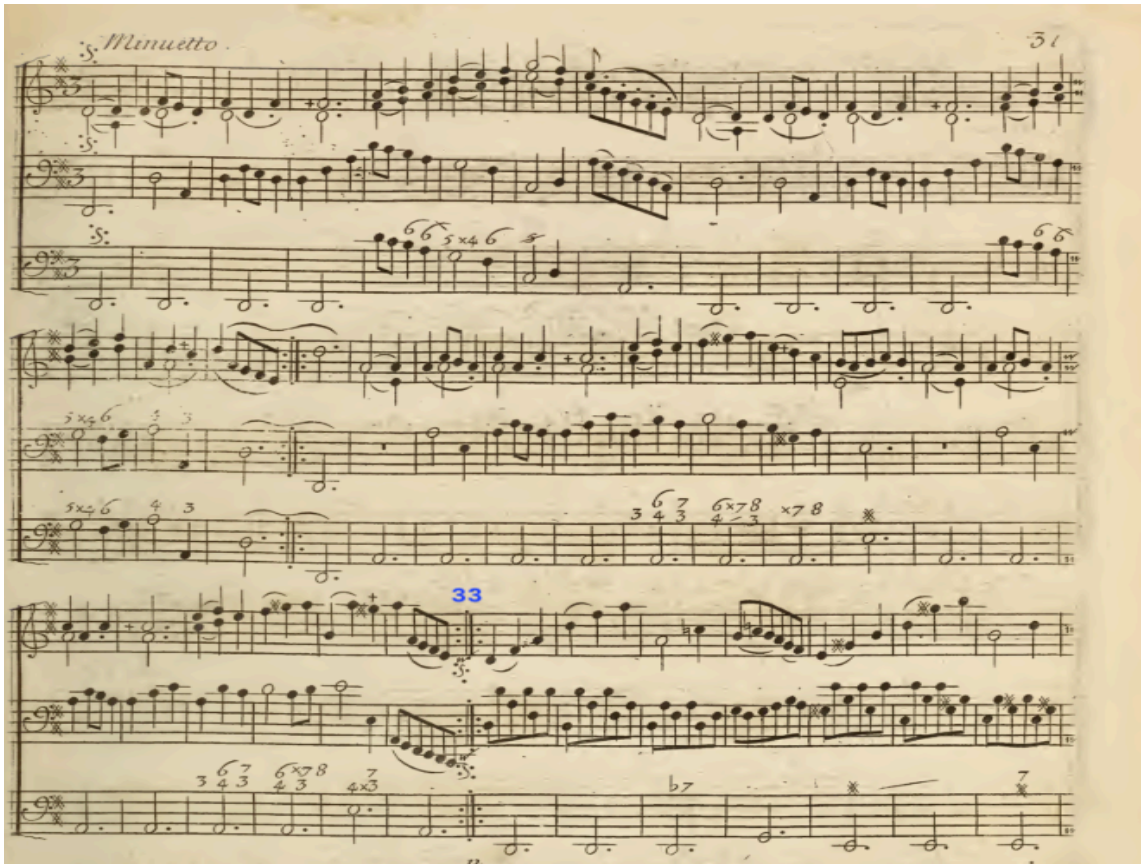
Example 3.21Polyphonic double stops in the first movement of Leclair's violin sonata op. 1 no. 4[238]



[238] Leclair violin sonata op.1 no.4, edited by John Wade (England), accessed on 2nd Jan 2022,

https://s9.imslp.org/files/imglnks/usimg/1/1c/IMSLP413081-PMLP189685-Leclair_Violin_Sonatas_Op_1-1_-4_Violin.pdf

Example 3.22 Leclair's violin sonata op. 1 no. 4, movement 5, the polyphonic writing, bar 1-33[239]



Apart from no. 4, his sonata no. 12 also contains many double stops. Some of these are even semiquavers, which are challenging even for violinists nowadays. A similar technique can be found in Locatelli's op.6 (1737) and op.8 (1744) but not as difficult as it is in Leclair's op.1 (1723). In op. 2, the length of continuous double stops in sonata no. 9 reaches 39 bars in the last movement.

Additionally, the ways of using multiple stops were highly enriched by Leclair in the whole second book (op. 2). When it comes to op. 5, the use of multiple stops

[239] Leclair violin sonata op.1 no.4, first edition, engraved by Louis-Hector Hue, in Paris 1723, accessed on 2nd May 2024, https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf.

was notably developed both in duration and in compositional sophistication. Both the first and the third movement of no. 6 consist of multiple stops and there are 43 bars of multiple stops in the third movement. Included are all kinds of variations of multiple stops, such as double stops with accented bow strokes, double stops with double trill, double stopped appoggiatura, and so on. The use of multiple stops in op. 9 reflects Leclair's mature compositional ability. Double stops and chords are utilised as the basic elements in these 12 sonatas, and the polyphonic theme is commonly used in no. 4, no. 5, and no. 6. No. 6 in particular is a *tour de force* of multiple stops, not only because of the extended passage of them in the first three movements but also the many types used.

Because Italian composers of the time wrote favourably about how Leclair used multiple stops, two of Leclair's contemporaries and colleagues, Pietro Antonio Locatelli and Jean-Pierre Guignon, are also briefly discussed. As the "founder-father of modern instrumental virtuosity", Locatelli's music significantly influenced French violin music in the eighteenth century,[240] and the similarities between his music and Leclair's are often discussed. Quantz noted that he and Leclair performed together once at court in Germany in 1728, and both Locatelli's and Leclair's playing was awe-inspiring.[241] It is possible that Leclair and Locatelli exchanged and communicated ideas of violin techniques and took inspiration from each other. Notably, Guignon is always known as Leclair's rival. Although an Italian violinist and composer, he "became a naturalised French citizen" in 1741.[242] Here, the use of multiple stops in Locatelli's and Guignon's violin

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[240] Albert Dunning, "Locatelli, Pietro Antonio." *Grove Music Online* (2001); Accessed 3 Dec. 2021, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016840.

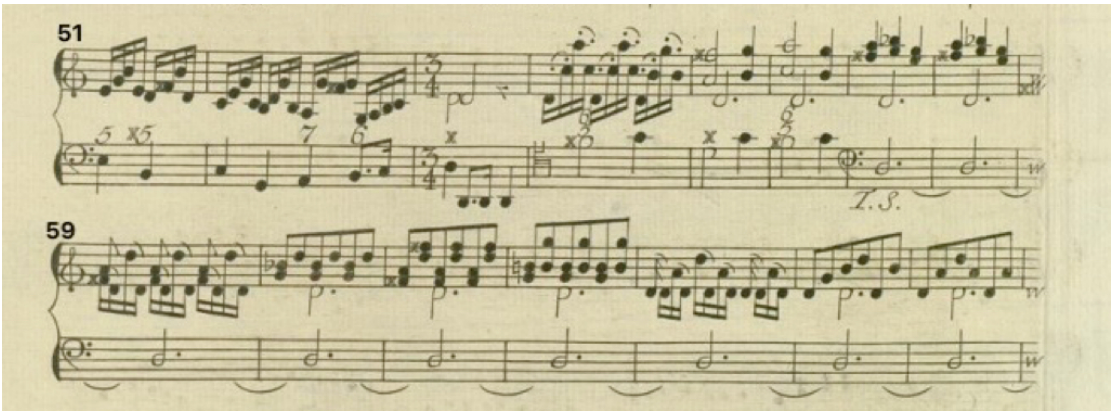
[241] Ibid.

[242] Ibid.

sonatas is explored to provide a general view of Leclair's compositional skill in multiple stops compared with them.

In Locatelli's violin sonatas, long passages of multiple stops are primarily used in cantabile movements, which might be related to the lyrical style of Italian violin music and their use of the long bow. Locatelli mainly uses 3rds and 6ths in his double-stop writing. These stoppings are often written in specific patterns, such as scales and repeated notes. Like Leclair, he frequently uses double stops in bariolage sections during or at the end of a movement. Sometimes chords appear in his music, which are usually indicated to be played in an arpeggiated way in the manuscript. It seems Locatelli did not like using lengthy multiple stops as much as Leclair did in his later violin music like Op. 8 (1744) (see Example 3.23 from bar; however, his skill of double-stop writing was highly evolved in his later music. For example, he always mixed these stops with complicated bowing like slurred staccato and slow bowing.

Example 3.23 Locatelli violin sonata Op.8 no.5, movement 4, Allegro, bar 51-65.[243]

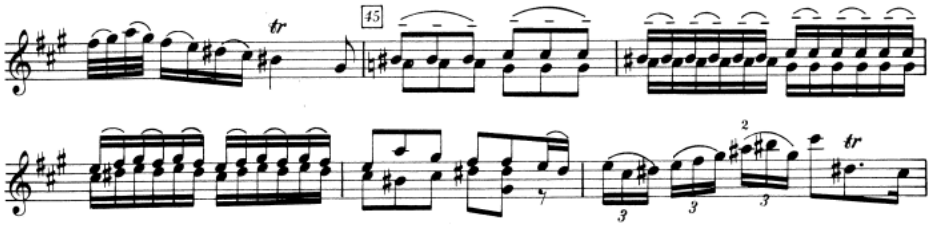


[243] Pietro Antonio Locatelli, violin sonata Op.8 no.5, https://ks15.imslp.org/files/imglnks/usimg/9/94/IMSLP262597-PMLP425878-X_Sonate_VI_%C3%A0_Violino_solo_%C3%A8_Basso_%C3%A8_IV_a_tr%C3%A8.pdf, accessed on 24th July 2024.

Compared with Locatelli, Guignon's use of multiple stops is much simpler in his violin sonatas. He did not write extended passages of multiple stops as Leclair did, and the compositional technique of these notes is relatively simple: using the 3rds in the form of the scale or simply repeating them. In his op. 6 (1742), Guignon does not even use multiple stops. Compared with Locatelli and Guignon, Guillemain wrote more trio sonatas than violin solo sonatas. One of his late violin sonata op.11 no.2 insludes some double stops which are relatively easy to play (see Example 3.24). Therefore, Leclair's use of multiple stops is a typical feature of his innovative left-hand technique. Some of his uses of multiple stops are more advanced than his Italian contemporaries like Locatelli and Guignon. It is therefore not surprising that Leclair's use of multiple stops was highly regarded even by Italian composers since he was described as "The first Frenchman who, imitating the Italians, played double stops, that is to say, played chords of two, three and even – by means of the thumb – up to four notes; and he has taken this kind of playing so far that the Italians themselves acknowledge that he is one of the first in the field"[244]

[244] The original text is from *Mercure de* France 1 June 1738, 1115, https://gallica.bnf.fr/ark:/12148/bpt6k6457332q/f85.image.r=leclair%20Italiens?rk=171674;4, accessed on 14th December 2023. It does not show who the author of the book is. It is translated by Walls, Peter. "Multiple stopping." *Grove Music Online.* 2001; Accessed 14th December 2023. https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019345?rskey=3JDkVe&result=5

Example 3.24 Louis Gabriel Guillemain violin sonata op.11 no.2, movement 2, Un poco Allegro, bar 44-49.[245]



3.5 Executing Multiple Stops: Evidence from Texts

Leclair started using extended passages of multiple stops early in his compositional career. His op. 1 no. 4 (1723) is an example of extended use of double stops (see example 3.24): the second phrase starts from bar 3, from which the melody becomes polyphonic and it sustains until the end of the theme (bar 11). The theme is then presented again with ornaments in the dominant before the development of it. Hence, lengthy double stops run through the whole movement. The technique for which is challenging for violin performers because the intonation of those consecutive double stops is difficult to achieve, and they also tire the left hand. Similarly to Locatelli, most of the double stops he uses in this movement are thirds. However, Leclair wrote some 2nds which were not commonly used in eighteenth-century violin music. Two advanced techniques in this section appear separately in bars 10 and 11: the double trill and arpeggios with double stops. Appropriate delivery can be considered following the French violin tradition to play the double trill (also the cadence trill) from the upper auxiliary (the 3rds A and C#), as the execution of the trill can be traced back to Jacques Champion de Chambonnières's instruction that "all trills start

[245] Louis Gabriel Guillemain violin sonata op.11 no.2 (1742), edited by Frederick F. Polnauer, (Hamburg, 1972), accessed on 28th July 2024, https://imslp.eu/files/imglnks/euimg/e/ee/IMSLP867814-PMLP1365627-Guillemain_St.pdf.

unquestionably with the upper auxiliary."[246] The bow stroke of the arpeggio with double stops in bar 11 should be detached rather than an utterly legato style because of the leaping interval, according to Tartini:

> To decide whether the style is cantabile or allegro, apply the following test: if the melody moves by step, the passage is cantabile and should be performed legato; if, on the contrary, the melody moves by leap, the passage is Allegro and a detached style of playing is required.[247]

However, the bow stroke in bar 11 is not suggested to be played with a fully detached style as this movement is written as "Adagio". When Quantz demonstrates the manner of playing the Adagio on the flute, he writes:

> All the notes in the Adagio must be caressed and flattered, so to speak; they must never be tipped harshly with the tongue unless perhaps the composer wishes several notes briefly articulated to revive the listener who may have dozed off.[248]

Geminiani similarly demonstrates the bow stroke when playing *Adagio* in his music (see Example 3.25).

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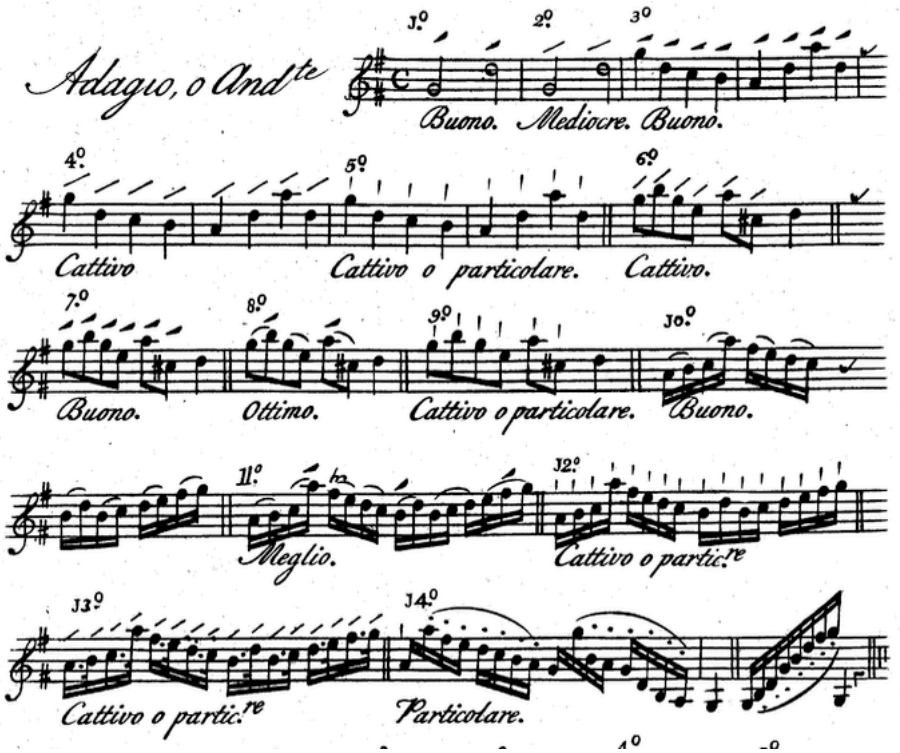
[246] Jacques Champion de Chambonnières and Les Pièce de clavessin de Monsieur de C. (Paris,1670), quoted in Michael Collins, "In Defense of the French Trill," Journal *of the American Musicological Society* Vol.26, No 3 (Autumn,1973): 406.

[247] Giuseppe Tartini et al., *Traité des agréments de la musique* (Moeck, 1961), 55.

[248] Johann Joachim Quantz, *on playing the flute* (UPNE, 2001), 166.

Example 3.25 The bow stroke in Adagio movement[249]

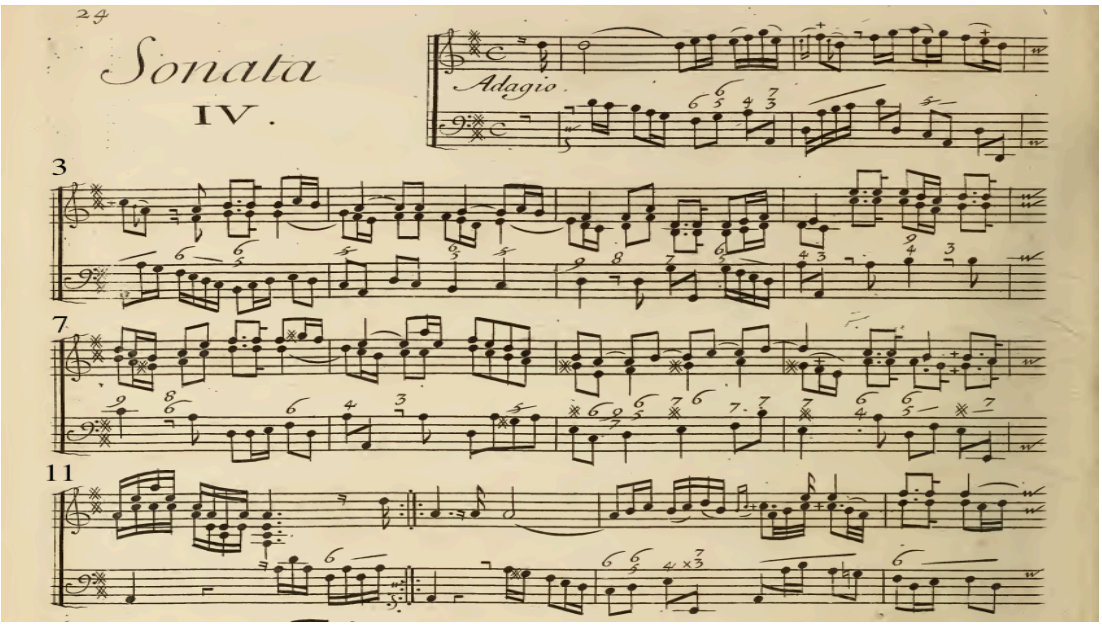


In this example, Geminiani classifies different bow strokes with the words *Buono* (Good), *Mediocre* (Middling), *Cattivo* (Bad), *Cattivo, o Particolare* (Bad or Particular), *Meglio* (Better), *Ottimo* (very good), and *Pessimo* (very bad). According to Geminiani, slurs and plain strokes are better than more detached strokes in *Adagio.*

[249] Francesco Geminiani, *The Art of Playing on the Violin*（London, 1751, accessed on 9th May 2024, https://vmirror.imslp.org/files/imglnks/usimg/4/42/IMSLP05501-Geminiani_art-of-playing.pdf, 27.

Above all, an expressive and more sustained stroke is more suitable for Adagio. I recommend "brushing" the string when playing these double stops: giving a soft beginning of each double stop from the air and then swelling them with a short bow, lifting the bow smoothly from the string at the end of each double stop (see Example 3.26).

Example 3.26 The use of lengthy double stops in Leclair's violin sonata op. 1 no. 4, movement 1(Adagio), bar 1-11[250]

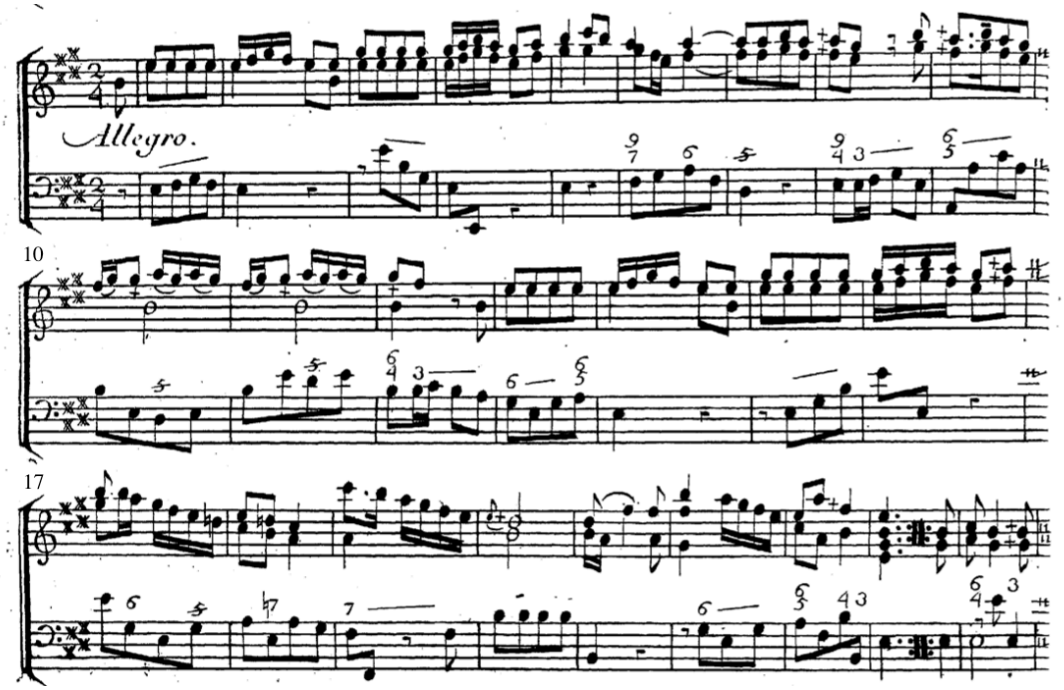


Similar extended passages were also used in Leclair's op. 2, where he wrote double stops with more variety and made it more challenging to play (for example, the use of double stops under fast tempo and the double trill requires good left-hand skills from the performer and the imitation of hurdy-gurdy creates a specific effect on the violin). A number of these innovative techniques are presented in my recording of his op. 2 no. 9. The theme comprises double

[250] Leclair violin sonata op.1 no. 4, first edition, engraved by Louis-Hector Hue (Paris, 1723), accessed on 10th Jan 2022.
https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

stops, most of which need to be played in the third position (see Example 3.27). Those semiquaver double stops (bars 4 and 16) are even more challenging to play under a fast tempo (Allegro). Apart from the double trill in bar 9, Leclair introduced the hurdy-gurdy compositional writing into his violin music (see bars 10 and 11). When playing the upper melody from bar 10 to bar 11, the sustained note B sounds like a pedal. An emphasis is also usually given to the first beat of each bar, like rotating the wheel of the hurdy-gurdy. Because there is an echo from bars 10-11, a crescendo is appropriate here to help reach the highest point of the phrase (cadence). Leclair also used tenths in bar 19 which were rarely used at that time by other violin composers, showing his creative compositional and playing ability.

Example 3.27 The use of double stops in Leclair's violin sonata op. 2 no. 9, movement 4 (Allegro), bar 1-24[251]



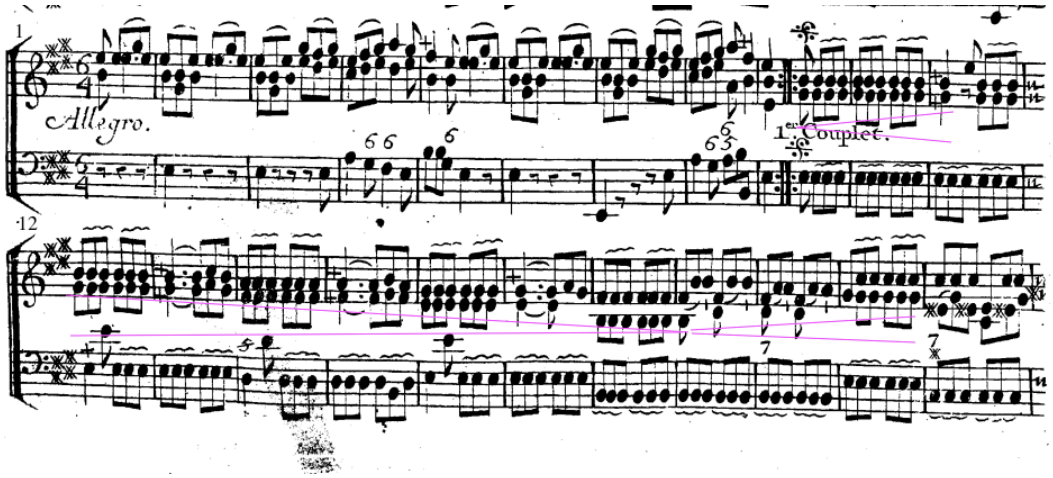
The use of multiple stops started to be dramatically enriched by Leclair from his third book of sonatas (op. 5). It can be seen in example 3.28 that the bow vibrato is combined with double stops from bar 9-12, bar 14, 16, 18 and 21 with the sign ( ). The wavy line is not commonly used in violin sonatas by Leclair. Here, it is suggested to play with the bow vibrato as the sign was often marked to indicate the bow vibrato by composers from the seventeenth century.[252] This combination was new in eighteenth-century French violin music, although it is not too difficult to play as they are repeated double stops with very short slurs. In this example, the dynamic arrangement of these repeated triplet double stops

[251] Leclair violin sonata op.2 no. 9, engraved by Louise Roussel (Paris, 1728), accessed on 10th Jan 2022,
https://s9.imslp.org/files/imglnks/usimg/e/e2/IMSLP18123-Leclair_Sonate_a_Violino_o_Flauto_e_Basso_Libro_II.pdf

[252] Judy Tarling, *Baroque String Playing for Ingenious Learners* (Corda Music, 2013), 131.

can be varied. Specifically, I would suggest playing a crescendo from bar 9-11 reaching the strongest point on the first beat of bar 11. Then play a long diminuendo from bars 11 to 18, as there is a descending register during these bars. A crescendo can be played from bar 18 because the material is changed and there is an ascending register.

Example 3.28 The double stops with bow-vibrato in Leclair's violin sonata op. 5 no. 9, second movement (Allegro), bar 1-22[253]

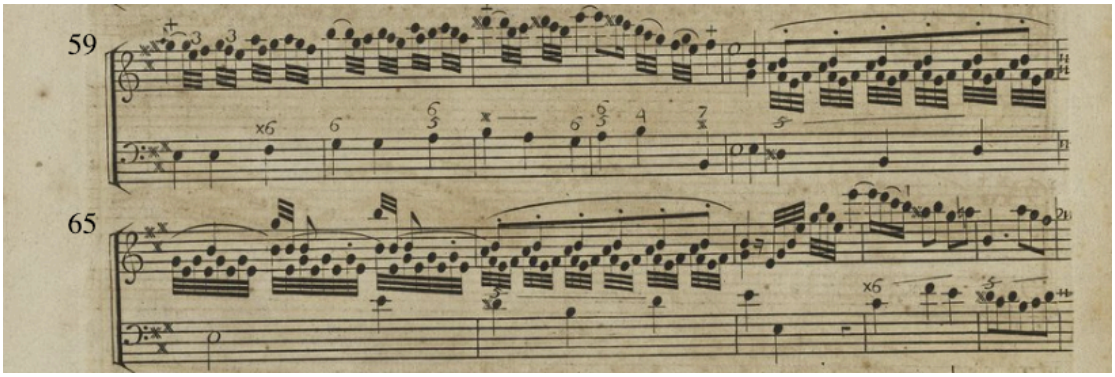


The principle of combining the double stops and bow vibrato was highly developed in his book 4, as shown in example 3.29 In this sonata, all the double stops in each bar are slurred together in bars 64 and 66. This requires good control of the bow by the performer to play a whole bar slur and use bow vibrato at the same time. The big leap in bar 65 reflects Leclair's virtuosic style; in my playing, a surprising emphasis was given on these two notes by changing the string firmly (listen to my recording op. 9 no. 4 01'22"-01'12"); I used much

[253] Leclair violin sonata op.5, first edition, engraved by Mme. Leclair (Paris, 1734), accessed on 12th Jan 2022,
https://s9.imslp.org/files/imglnks/usimg/8/88/IMSLP18124-Leclair_Sonate_a_Violino_e_Basso_Libro_III.pdf

strength in my recording when I crossed the string on these two notes because more power is needed with double stops.

Example 3.29 Double stops in Leclair's violin sonata op.9 no. 4, movement 1 Andante Spirituoso), bar 59-68[254]

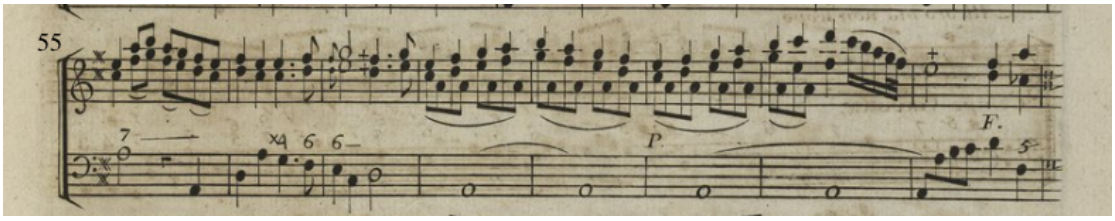


Leclair also often uses bariolage writing at the end of a movement to emphasise the dominant note (see Example 3.30). In bars 58-61, Leclair writes the bariolage with double stops. Performers have to release all the fingers from the fingerboard after each double stop, making it more challenging for intonation. According to the context, my performance decision is playing the single note A after each double stop rather than playing the double stop in these bars (58-61) because it can make the dominant note clearer. This idea is reinforced by Leclair in his sustained A in the bass line. This execution is also supported by Peter Walls, who writes that:

[254] Leclair violin sonata op.9, first edition, engraved by Mme. Leclair, son epouse (Paris, 1743), accessed on 12th Jan 2022,
https://s9.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

> Many difficulties arise in the reading of multiple stops in 17th- and 18th-century violin literature: what is written by the composer is often musically neither possible nor even desirable to play; it is therefore to be assumed that what is written is not what the composer expected to hear. Which notes to sustain in fugal movements often poses a problem. It is clear that some note values are indications of part-writing rather than prescribed durations. [255]

Example 3.30 The use of double stops in Leclair's violin sonata op. 9 no. 6, movement 3, bar 55-62[256]



The use of multiple stops is well reflected by Leclair's op.9 no.6. The beginning of this piece is also a typical and unique example of the innovative use of multiple stops by Leclair (see previous example 2.13). In this example, these thirds and the opening string A are played alternately from bar 58 to 60 (the last two are sixth). It requires the performer to release all the fingers after each third. Especially when shifting between the first position and the third position, it needs good control of the innovation from the performer. At the same time, the

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[255] Peter Walls, "Multiple stopping." *Grove Music Online* (2001); Accessed 12 Jan. 2022. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019345.

[256] Leclair violin sonata op.9, first edition, engraved by Mme. Leclair, son epouse (Paris, 1743), accessed on 9th May 2024,

https://s9.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

performer also needs to control the bow's speed as there are eight quavers under one slur from bars 58 to 60.

Chapter 4 Inconsistencies and Alterations in Leclair's Violin Sonatas

An essential feature of Leclair's violin sonatas is his use of repetition. For example, Leclair used the typical way to write the dancing movement Gavotte, which always goes back to the theme after each variation. Repetitions of certain materials also appear in a movement, sometimes with the same material directly following the first instance and other times where repeated material is inserted in different places. Leclair himself varies some of the repetitions; however, there are also ambiguous situations where it is hard to know whether these inconsistencies were made intentionally or by mistake.

These inconsistencies are also reflected by the three sonatas in his op. 13 set (trio sonatas), which are rearrangements of his early works op. 1 no. 12, op. 2 no. 8 and op. 2 no. 12 (for flute/violin and the basso continuo; the op, 2 no. 8 is a trio sonata, which will be illustrated in detail in section 4.2.1 Instrumentation). These "inconsistencies", also called "alterations", were deliberate rather than accidental. The changes show performers how Leclair developed his style during his musical life. It consequently helps performers properly use their discretion when playing Leclair's sonatas.

Therefore, this chapter introduces two types of inconsistency (or variation) in Leclair's violin sonatas: the first is indications of bowing and bow strokes for the same materials within a single movement; the second is the alterations Leclair made to some of his early sonatas when he republished them in new versions later in his career. Apart from bowing and bow strokes, the first part also illustrates the ornamentation made by Leclair. It reflects the variety of these elements used as a tool to create a more expressive musical interpretation. The second part explores Leclair's own compositional and stylistic development

during his life. It discusses specific elements, including instrumental arrangement, bowing, bow stroke, ornamentation, rhythmic alteration and dynamic mark. I discuss these inconsistencies from my perspective as a violinist, exploring the opportunity they provide performers to use their judgement and discretion in interpretation. Suggested ways of executing it accompany each example and suggested executions are given with examples when demonstrating the inconsistency or the alteration. Furthermore, Leclair's own language, which is revealed by inconsistencies, can also be applied to performance decisions by violinists. In other words, the discretion or freedom of the performer is still enhanced by an awareness of Leclair's language.

4.1 Inconsistency and Variation within a Single Movement

4.1.1 Inconsistencies and Variations of Bowing

It is always important for baroque performers to balance consistency and variety in their playing. Quantz emphasises the importance of consistency thus:

> […] if many figures of the same sort follow one another, and the bowing of only the first is indicated, the others must be played in the same manner as long as no other note value appears.[257]

This is the default rule when dealing with repeated figures or the same patterns by performers. However, performers were also expected to add variety to their playing as they grew more skilful. Daniel Gottlob Türk summarised different

[257] Johann Joachim Quantz (trans. Edward R Reilly), *On Playing the Flute* (Northeastern University Press, 2001), 217.

ways to vary the same passage: “by alternating loud and soft, by slurring, by detaching the notes, by sustaining them…”.[258] This might be one of the reasons that there are many inconsistencies in Leclair’s facsimiles: as a performer, he also played his music a lot. The performer is regarded as a ‘recreator of the music on the page’ [259] since their ways of working “will usually achieve far more spontaneity and variety from one performance to the next” [260] according to Michael Rabin. Leclair varies the bowings and bow strokes for the same figures and patterns, and some of them are ambiguous as it is hard to tell if Leclair did it on purpose or by accident. For example, Preston stated that Leclair frequently neglects to make clear how long a slur should start and finish.[261] This is a common problem related to bowing in Leclair’s violin sonatas, which will be discussed in detail in section 4.2.2.1. The word “manner” used by Quantz refers not only to the bowing but also to the bow stroke, as a few sentences later, he writes: “The same is true of notes with strokes above them […] the following notes of the same species and value are also played staccato.”[262] Here are some examples of inconsistencies of bowing and bow stroke (the bow stroke will be further discussed in section 4.1.2):

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[258] Daniel Gottlob Türk, *School of Clavier Playing; or Instructions in Playing the Clavier for Teachers and Students* [1789], trans. Raymond H. Haggh (Lincoln & London: University of Nebraska Press, 1982), 313.

[259] Michael Rabin, "A Performer's Perspective." *Current Musicology* 14 (1972): 155-158, 155.

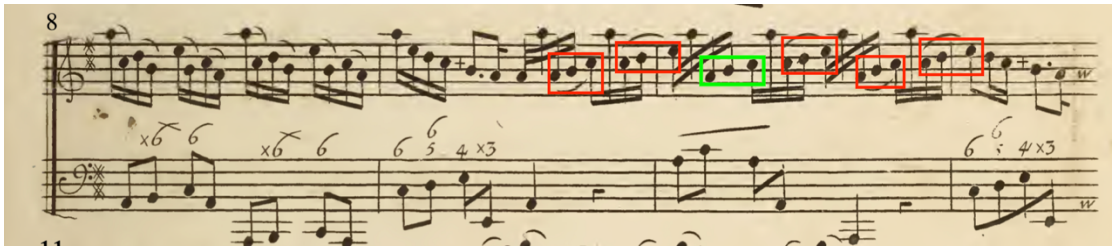
[260] Ibid.

[261] Jean-Marie Leclair, *Sonatas for Violin and Basso Continuo, Opus 2,* (edited by Robert E. Preston, A-R Editions, 1988), xxiv.

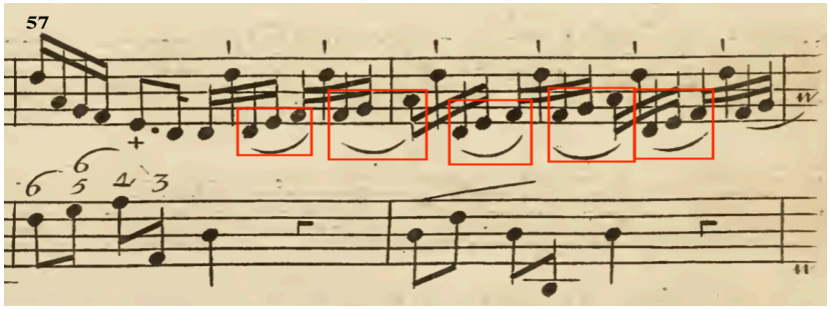
[262] Quantz, *On Playing the Flute*, 217.

Example 4.1 Inconsistent bowing in Leclair's op. 1 no. 4

(a) inconsistent slurring in the sequence in Allegro, bars 8-11[263]



(b) the same material in bars 57-58[264]



As can be seen in example 4.1a, from the third beat of bar 9 Leclair uses several sequences that slur three notes together. However, these three notes A, B and C# in bar 11 are separated, breaking the bowing pattern. There are two possible explanations for this inconsistency: the first is that the composer himself or the engraver omitted the slur by mistake; the second is that Leclair wrote this bowing deliberately to achieve a specific effect.

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[263] Leclair violin sonata, engraved by Louis-Hector Hue, first edition (Paris, 1723), accessed on 17th October 17, 2022.

https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

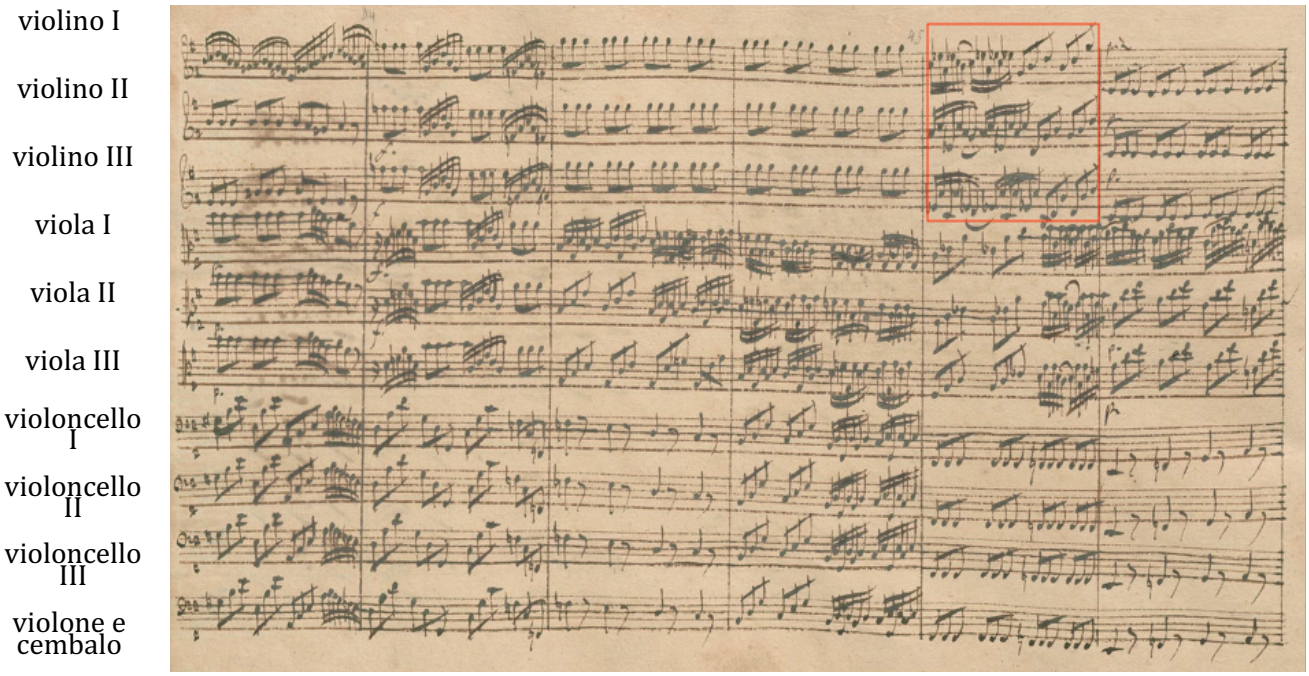
[264] Ibid.

The same material is repeated in bars 57-58, shown in example 4.1b; Leclair here uses slurs for the same sequence. It might be presumed that he accidentally omitted the slur in bar 11. In this later passage, he also adds a wedge to the inverted tonic pedal. This new bow-stroke indication is presumably because Leclair wants the bars 58-59 to be articulated more emphatically than the first time in order to reinforce the sense of harmonic arrival.

As for the second possibility that Leclair misses the slur deliberately to achieve more varied effects. The unexpected bowing change is also found in J.S. Bach's Brandenburg Concerto No. 3, BWV 1048 (1721)[265] in bar 34 of the third movement, initially in the violins and then answered in the violas (example 4.2). However, Bach's example shows varied effects by adding an unexpected slur; Leclair's example shows varied effects by using an unexpected separate bowing.

[265] Bach's Brandenburg Concerti were dated 1721 and Leclair's opus 1 is dates 1723; there's no suggestion that Leclair knew of Bach's Concertos.

Example 4.2 Bach's Brandenburg Concerto No. 3, BWV 1048, Allegro, bars 30-34[266]



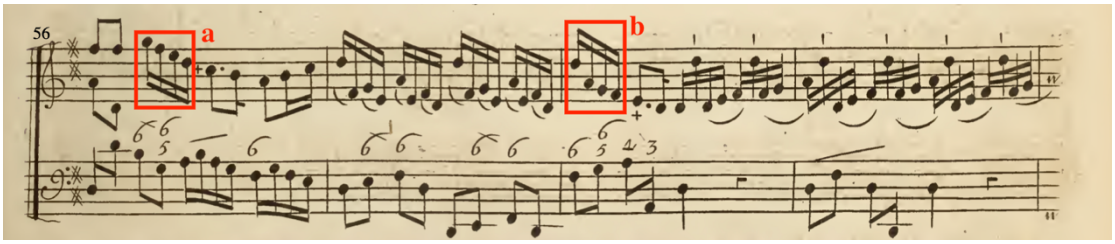
In this third movement of Bach's Brandenburg Concerto, bar 45 is the only place in which Bach puts slurs on the sextuplets creating a surprising accent on the first note of the slur. As Leopold Mozart demonstrates, the way of playing the slur is that the first note of each slur should be played relatively accented and with a slightly longer length; however, the rest of the notes under the slur should be played softly and played with *diminuendo*.[267] These slurs break the original pulse of the music and produce a sense of tension on the Neapolitan 6th. On the contrary, when playing Leclair's passage (example 4.1a), the unique separate bowing breaks the original accented patterns of these slurs, which also various the effect

[266] Brandenburg Concerto No.3 in G major, BWV 1048, Holograph manuscript, 1721, Public Domain Copyright, accessed on 17th October 17, 2022.
https://s9.imslp.org/files/imglnks/usimg/3/39/IMSLP247188-PMLP82079-D_B_Am._B._78_(BWV_1048).pdf

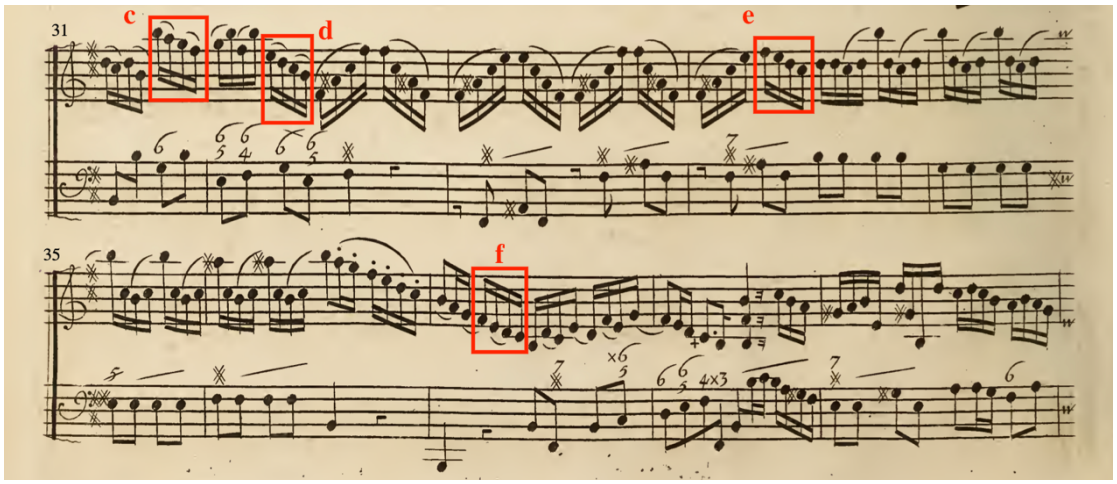
[267] Leopold Mozart, *Versuch einer Violinschule,* (translated by Editha Knocker, 1756), 123.

of this passage. Both possibilities exist; in my playing, I followed Leclair's bowing to show the diversity of bowing in this pattern.

Example 4.3 Leclair's op. 1 no. 4, Allegro, bars 56-59[268]



Example 4.4 Leclair's op. 1 no. 4, Allegro, bar 31-39[269]



Bowing inconsistency also appears in repeated rhythmic figures such as those in examples 4.3 and 4.4 (in red boxes). The falling 4th semiquavers appear in bar 55 (a) and bars 31, 32, and 37 (see c,d,f), which are on the weaker beats of the bar (beat 2 or 4). There are several possible bowings suggested, by the subsequent beat so that bar 31 (c) and bar 32 (d) have two pairs; bar 34 (e) might have a group of four on up bow (the up bow helps the weak beat to be slight, likewise helps make

[268] Leclair violin sonata op.1, accessed on 17th October 17, 2022. https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

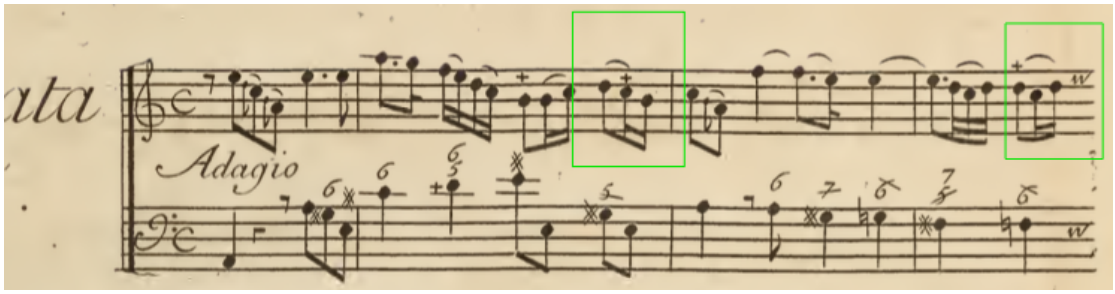
[269] Ibid.

a *crescendo* with the low half part of the bow) or up-up-down-up bow (the separated two notes help give more energy to a *crescendo*); bar 37 (f) had cross-beat slurs; bar 55 (a) appears to have four separate notes where the melody approaches a cadence -likewise in bar 57 (b). The separate bowing works well in these two instances as they facilitate a *crescendo* to the cadential dotted figure. The limitation of the music score is that it is not Leclair's manuscript and it is hard to know if these bowings are accurately Leclair's intention. The examples presented here are marked as 'First edition' by IMSLP; Louis-Hector Hue engraved it in Paris, 1723. I have also looked through the same piece of the second edition, published by Le Clerc Boivin in 1738, the A-R edition edited by Robert Preston and the edition by John Wade. The bowings of these editions are the same as the examples shown here.

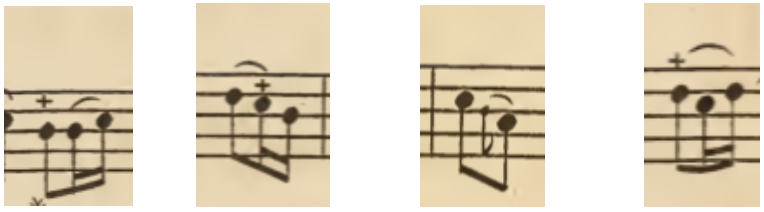
There is a surprising change of slurring in a repeating pattern in bar 36 of example 4.4. The downward mezzo-staccato scale is followed by a cross-slurred version an octave lower (see bar 37 of example 4.4). These slurs are not the usual way of playing this kind of figure as they cause the weak beats to be accented, giving a surprising effect. He then writes rising 3rds, again cross-slurred. This bar provides the only example of this cross-slurring in this movement (the same situation has not been found in Leclair's other pieces nor other contemporary French composers' music).

Leclair also frequently varies the slurring to refresh the musical effect of the same rhythmic pattern. Similar to his variations of using the slur with semiquavers in example 4.4, his use of slurs in sonata op. 1 no. 1 presents possibilities for bowing variations when playing the same pattern. (see example 4.5).

Example 4.5 The bowing variation of slur in Leclair's sonata op. 1 no. 1, Adagio, bar 1-4[270]



4.5 (a) 4.5 (b) 4.5 (c) 4.5 (d)



The three different types of slurs he uses on the same rhythm in the same movement are highlighted in (a), (b), (c) and (d). In example 4.5a, Leclair uses the slur at the start of a new sub-phrase with a small breath between the repeated Bs. The slur is possibly used for giving an accent to help clarify; in example 4.5b the slur indicates that the first note of this *tremblement appuyé*is tied over; Leclair's indication on the first beat of bar 3 is standard for a *coulé* (see example 4.5c); Example 4.5d indicates how the *Tremblement pincé* (example 4.7, bar 70) should be slurred.[271]

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[270] Leclair violin sonata op.1, no 1. First edition; Engraver: le Sr. Hue; Published by le Sr. Boivin in Paris, 1723. Accessed on 18th October 18, 2022.

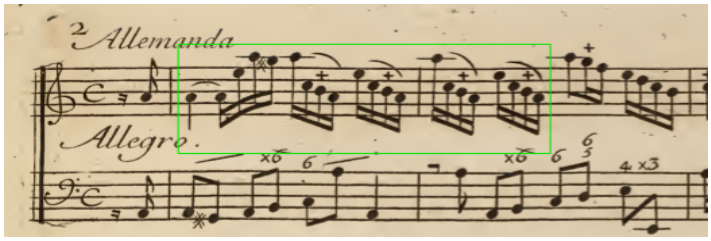
https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

[271] According to Frederick Neumann, the symbols for coulé started to be used before 1600 by lutenists. (*Performance Practice of the Seventeenth and Eighteenth Centuries,* An Imprint of Macmillan Publishng Company, 1993, 302)

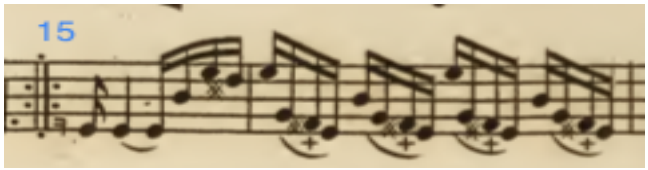
Examples 4.6a and 4.6b show inconsistencies in Leclair's bowings of similar patterns within the same movement, with (a) suggesting groups of four in bars 1 and 2 and (b) suggesting one plus three in bar 16. The third beat of bar 2 is suggested to be slurred, as in example 4.5b, because the new material starts with the first note of the third beat A in bar 2, and it is also the strongest point of the new phrase. Hence, slurring the first two notes can help prevent an unnecessary accent on the following G.

Example 4.6 Leclair's op .1 no. 1, Allemanda: Allegro[272]

(a) bar 1-2



(b) bar 15-16

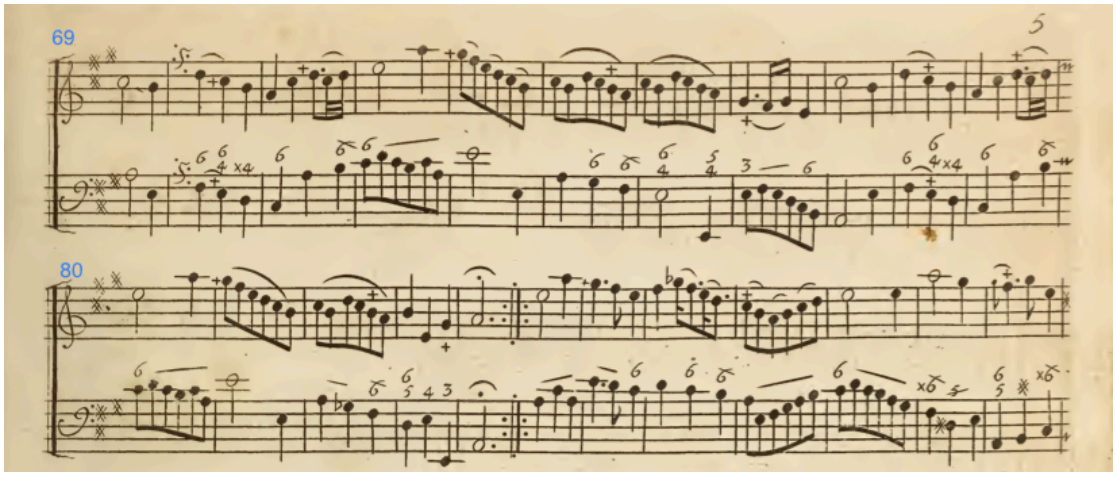


Slurs in other situations also appear in Leclair's music, for example, in examples 4.6a and 4.6b and example 4.7. In example 4.6a, four semiquavers played with a slur make the figure sound more like a single unit; on the other hand, Leclair uses a different bowing for the same figure when he changes the key to create a different character by separating the first note from the other three semiquavers

[272] Leclair violin sonata op.1, no 1. First edition; Engraver: le Sr. Hue; Published by le Sr. Boivin in Paris, 1723. Accessed on 5th May 2024, https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

(example 4.6b). The bowing in examples 4.6a and 4.6b indicates that performers should give an accent on the first note of each slur that reminds the listener of the same material elsewhere in the movement, but with a kind of syncopated effect which might add extra energy to that moment. The bowing of example 4.6a gives an accent on the first note of each beat without distorting the direction or hierarchy of the passage. The bowing in example 4.6b gives the chance to make a stronger accent on the first note of each beat. Slurs can here also be regarded as ornamentation within the French style, making a subtle difference in the effect.

Example 4.7 Leclair's op. 1 no. 1, Aria, bar 69-91[273]



In example 4.7, different bowings are applied to the same figure: a descending quaver scale. In bar 73, it is slurred in two-quaver groups, whereas in bar 81 all six quavers are slurred together. This suggests that Leclair varies bowing patterns of similar material as a means of ornamenting a repeated passage. The execution of playing the slur demonstrated by Leopold Mozart is also appliable here. (see the demonstration of Example 4.2 'The way of playing the slur is that the first note of each slur should be played relatively accented and with slightly longer length;

[273] Ibid.

however, the rest of notes under the slur should be played softly and played with *diminuendo*.') This strategy allows for more expressive variety when playing these similar figures. Thus, when playing paired bowing, the first note under slur should be played strongly and slightly longer to indicate the most important beat in the bar; the first notes of the second pair and last pair of slurs should be played more and more quietly to assist the line of melody. Additionally, the first slurred pair of the bar should be the strongest. This whole-bar slur is quite rare in the French style, and it is very common in the Italian style.[274] This is presumably because of the use of the shorter bow in French dance music and the longer bow in Italian cantabile music.

4.1.2 Inconsistency of Bow Stroke (Articulation)

Other than the bowing variations discussed above, Leclair also made bow stroke inconsistent. For example, as mentioned in section 4.1.1 and demonstrated in example 4.1, Leclair does not use any bow stroke in the first passage but uses wedges when this rhythm occurs the second time. There are two possible reasons for this inconsistency; firstly, Leclair might forget to put the wedge in example 4.1a because the melody shape of the figure itself implies those notes on the top need to be highlighted. The second possibility is Leclair intended to use different strokes in example 4.1b. Performers have the freedom to decide either to follow the written mark or add a wedge to 4.1a.

Leclair does not leave instructions about how to play his bowing markings. However, the wedge (it is also written as *trait* in French) is also used by other contemporary composers. The wedge has a close connection with *détaché*, which

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[274] Tarling, *Baroque String Playing For Ingenious Learners,* 146.

was widely used by French violinists.[275] Jean-Joseph Cassanéa de Mondonville (1711-1772) and L'Abbé le Fils[276] (1727-1803) combined the sign with a vertical version, and it also appears in Jean-Baptiste Forqueray's music.[277] Lucy Robinson demonstrates that "Jean-Baptiste [Forqueray] is unique among French violists in using the *trait* sign[278]"; Leclair employed the sign mainly in his op. 5 and op. 9, but had already started to use it in his op. 1 (1723) (see example 4.1b). Baroque violinists usually still play these sustained a^2 with detached bow strokes even if they are unmarked due to the octave interval with the previous notes (see Example 4.1a). Quantz revealed the association between the interval and the bow stroke when he gives instructions for playing the *Adagio* as such: "[…] if the interval is not too great, must be slurred softly and briefly to the following notes: in very large leaps, however, each note must be articulated separately."[279] This can be applied not only to the *adagio* movement but also to the allegro movement according to Tartini:

> In cantabile passages the transition from one note to the next must be made so perfectly that no interval of silence is perceptible between them; in allegro passages on the other hand, the notes should be somewhat detached. To decide whether the style is cantabile or allegro, apply the following test: if the melody moves by step, the passage is cantabile and should be performed legato; if, on the contrary, the melody

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[275] Lucy Robinson, "Forqueray Pieces de Viole (1747): A Rich Source of Mid-Eighteenth-Century French String Technique," *Journal of the Viola da Gamba Society of America* 43 (2006): 5-31, 14.

[276] L'abbé le fils was the pupil of Jean-Marie Leclair.

[277] Lucy Robinson, "Forqueray Pieces de Viole," 15.

[278] Ibid.

[279] Quantz, *on playing the Flute*, 167.

> moves by leap, the passage is allegro and a detached style of playing is required.[280]

The way of judging a passage of music as cantabile or allegro style is a little oversimplified, but from the demonstration it can be concluded that the detached bow stroke is suitable to be used on the wide interval in both adagio and allegro movements. It is possible Leclair either omitted these wedges by mistake or gave up using wedges to add contrast. Leclair is one of the earliest French composers who frequently used the bow stroke markings to increase the verity of the music expression.

However, even if both places with and without a wedge are suited to use the detached bow stroke, the degree of these bow strokes can be varied. The use of bow strokes has been discussed by scholars such as Tartini, Quantz, Leopold Mozart, and contemporary scholars such as Clive Brown and Robin Stowell, in which Brown and Quantz imply that there is general distinction of using the bow stroke between the allegro and the adagio movements: the bow stroke in allegro is generally detached and the adagio is generally legato.[281] This point of view is indeed executed by some baroque performers, however, it has been demonstrated by other scholars that the choice of the bow stroke can be more flexible. As Tartini suggested that:

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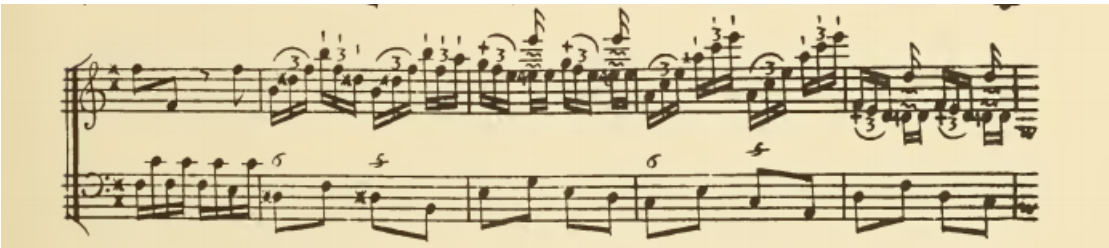
[280] Tartini, *Trainté des agréments de la musicque.* Ed. E.R. Jacobi (1961): *Treatise on Ornaments in Music and A Letter to Signora Maddalena Lombardi: An Important lesson to Performers on the Violin* (Celle: Hermann Moeck Edition, 1771), 55.

[281] See Quanzt, *On Playing the Flute* and Clive Brown, *Classicla and Romantic Performing Practice, 1750-1990.*

> If two passages of a cantabile character follow one another, see if the first can be played in a somewhat more allegro style, or half cantabile allegro, in order that the following passage may seem more cantabile by contrast.[282]

My playing retains a consistency of bow stroke for the same figures, so reminding the listener of the same material in a different key as the character of this movement is lively (listen to my recording op. 1 no. 4, 04'01"-04'07" example 4.1a and 06'50"-06'56" example 4.1b). Performers may also play them with a different dynamic and tone colour, or even play the example 4.1a with a more legato bow stroke to make the contrast.

Example 4.8 de Mondonville's Les sons harmoniques, op. 4 sonata 1, Allegro (1735)[283]



Jean-Joseph Cassanéa de Mondonville's use of the *trait* sign is illustrated in his Sonata 1, *Les sons harmoniques,* op. 4; he seems to use the sign to clarify the variety of the bow stroke.

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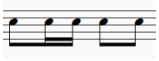
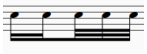
[282] Tartini, *Trainté des agréments de la musicque,* 58.

[283] Jean-Joseph Cassanéa de Mondonville, Allegro, Sonata 1, Les sons harmoniques, Op.4. First edition, Engraver: L.Hue, Public Domain Copyright. Accessed on 18th October 18, 2022. https://s9.imslp.org/files/imglnks/usimg/2/2d/IMSLP796838-PMLP541002-mondonville_g.244.-1.-_Les_Sons_Harmoniques._Sonates_op4.pdf

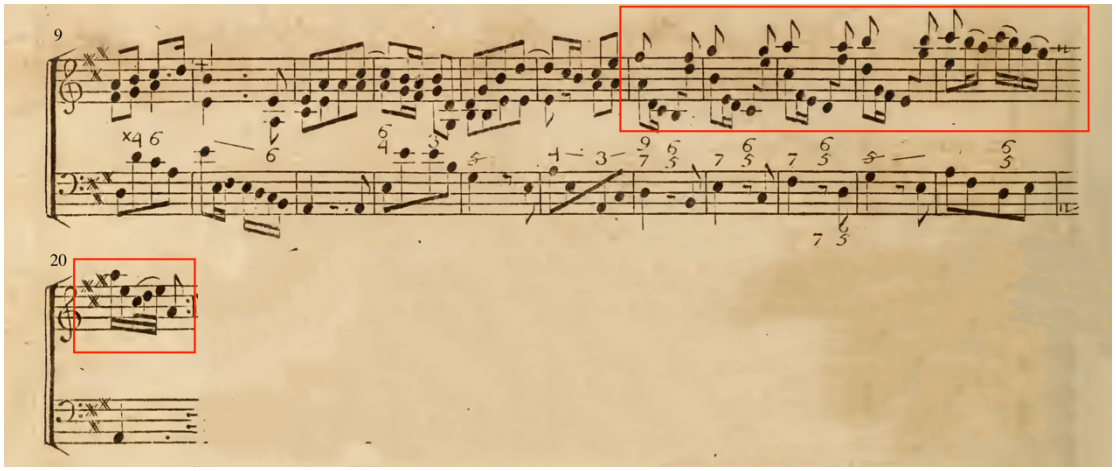
4.1.3 Variation of the Ornamentation on the Same Material

Like many other French Baroque violin composers, Leclair wrote many variations of repeated figures and materials by ornamenting them, showing his ways of varying and developing the material. In some dance movements such as Gavotte, the theme needs to be repeated each time after individual sections. For example, in the last movement of sonata op. 1 no. 4. Leclair did not vary it each time the melody goes back to the theme. However, I added some variations in my recording. The discretion of my performance is still based on some habits of Leclair when he made up his repeated material.

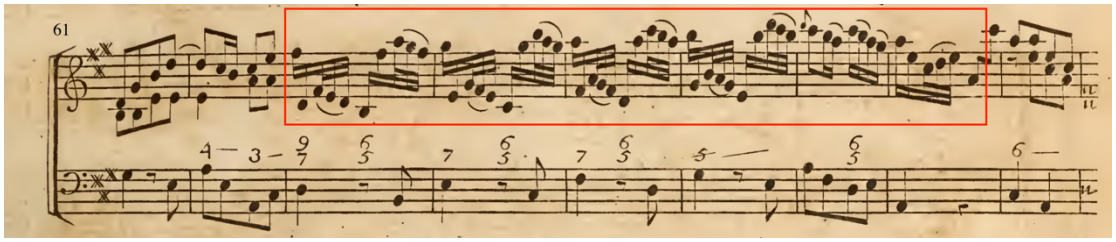
Here is an example of how Leclair wrote various ornaments in the first movement of op. 9 no. 4 (see example 4.9). These thematic phrases end up with three different types, all of which are based around two interacting melodic lines. Example 4.9a consists of double-stopped thirds in the upper line and descending melodic thirds in the lower line. The basic rhythm pattern is Example 4.9b  and Example 4.9c use the same pitches, but the rhythm pattern of the former one is and the latter is  

Example 4.9 The various ornaments written by Leclair in op. 9 no. 4, movement 2[284]

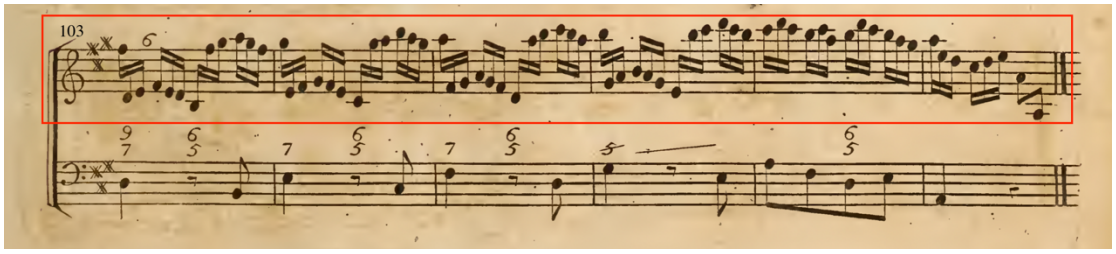
(a) bar 9-20



(b) bar 61-69



(c) 103-108



[284] Leclair violin sonata op.9 no.4, engraved by Mme. Le Clair, son epouse (Paris, 1743), accessed on 17thOctober 17, 2022,https://s9.imslp.org/files/imglnks/usimg/2/2b/IMSLP333464-PMLP28635-sonatesviolonseu00lecl_0_bk4.pdf

4.2 Leclair's Rearrangements of His Early Sonatas

Jean-Marie Leclair published his opus 1, *Premier livre de sonates à violon seul avec la bass continue*, in 1723 when he was living in Paris.[285] Five years later, his opus 2, *Second livre de sonates pour le violon et pour le flute traversière avec la basse continue,* was also published in Paris.[286] According to Quantz, Leclair was in Turin in 1726 (i.e. in the period between these two publications), during which period he became the student of Giovanni Battista Somis.[287] When Leclair's op. 13 was published in 1753, this volume contained some of his earlier works transcribed as trio sonatas.[288] In order to find out Leclair's development and change of intention in his compositional language, which helps me to apply his intentions to other places of his music, I made a comparison between his facsimiles of his op. 13 sonata no. 1 (and op. 2 no. 8), sonata no. 2 (and op. 1 no. 12) and sonata 3 (and op. 2 no. 12). They have differences in several aspects, such as instrumental arrangement, the bowing and bow strokes, the ornamentation, dynamic mark, and rhythm. Many differences among them may be evidence of Leclair's development in compositional and performance style. These changes might partly come from his teachers Somis and André Cheron and partly from his travel experience and other composers he met. Additionally, there is another possibility that he did not change his mind when writing and playing these sonatas; he only marked them more accurately in the later version. Consequently, whether Leclair modified his opus 1 and opus 2 will be discussed in this chapter. Another apparent difference between the two versions of these sonatas is the violin technique. Leclair's original versions are technically more virtuosic than his rewritten versions, especially op. 1 no. 12

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285 Jean-Marie Leclair and Robert E Preston, *Sonatas for Violin and Basso Continuo Opus 2* (Madison: A-R Ed., 1988), ix.

286 Ibid, ix.

287 Ibid, ix.

288 Ibid, ix.

and op. 2 no. 12. Techniques such as the use of multiple stops, arpeggios, and the use of high position, etc., are discussed in Chapter 3 in detail.

4.2.1 Instrumentation

It can be found that Leclair changed the instrumentation between the two versions of these three sonatas. Initially, the original versions tend to be written in a more virtuosic style, as the violin techniques are designed more difficult, and the later versions are designed as chamber music: the op. 1 no. 12 and op. 2 no. 12 are for the violin/flute and basso continuo; the corresponding sonatas in op. 13 are for two violins and basso continuo. The op. 2 no. 8 is slightly different as it was also a trio sonata for violin or German flute, viol and harpsichord or cello. I recorded op. 2 no. 8 and op. 13 sonata 1 to demonstrate the differences between the two versions of these sonatas; I chose these two examples because both old and new versions are trio sonatas. Therefore it is easier to see the differences between styles beyond rearrangement.

The op. 2 no. 8 was recorded by me, Susanna Pell (viol), Rachel Gray (cello) and Peter Seymour (harpsichord); I also experimented with omitting the harpsichord according to Leclair's instruction. Op. 2 no. 8 is more soloistic in general effect than Op. 13 Sonata 1 since there is only one upper instrument in the early version. This setting thus requires a more virtuosic character for the solo violinist, even though Leclair did not create more complexity in the early version like the other two sonatas. To reflect the different instrumental settings of Op. 2 no. 8 and Op. 13 sonata 1, I played the violin 1 part in a more expressive way. For example, I applied more tempo freedom and improvised ornaments to Op. 2 no. 8.

Additionally, I applied dynamic marks of the later version into the earlier version and tried to play them more obviously in the earlier version. There was no doubt when it came to my melody; I adjusted my dynamic to a lighter level when it came to the lower instruments' melody in op. 2 no. 8. Whereas, in op. 13 sonata 1, there are two upper strings which require more sense of cooperation between the two violinists. It can be heard in my recording of op .13 sonata 1 that the playing of the second violin (Lucy Russell) is also virtuosic because of her own playing style., Both violin parts become a whole session of the soloist in the chamber group. The virtuosic playing style of the second violin does no harm to the performance of the sonata because the change of the instrumentation of Op. 13 also changed the role of the first violin. It made my playing take more consideration of the second violin part and pay more attention to the cooperation, and as a result, there was less tempo freedom and less virtuosic tone in the latter version of my part.

4.2.2 The Bowing and Bow stroke

4.2.2.1 Slurs

Robert Preston listed three bowing indications of Leclair's music in the preface of the sonata book 2 (A-R edition): the vertical stroke, the dot and the slur.[289] He then discussed issues of the vertical stroke and the dot in detail, but the explanation of the slur is more simplified. He then discusses two issues related to the slur. The first is that the slur in Leclair's op. 9 might refer to phrasing instead of bowing.[290] The second is that Leclair did not mark slurs accurately, especially in his op. 1, which makes it confusing to work out where the slur ends. Preston does not explain the solutions to these issues when playing these sonatas further, nor do other

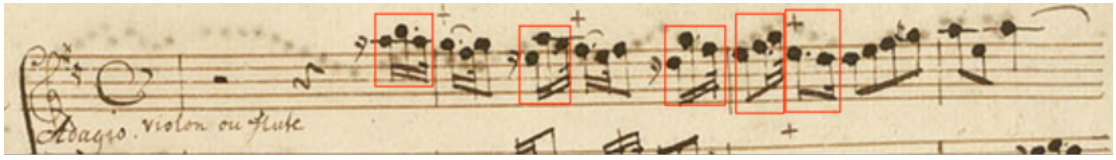
[289] Ibid, xxii.

[290] Ibid, xxii.

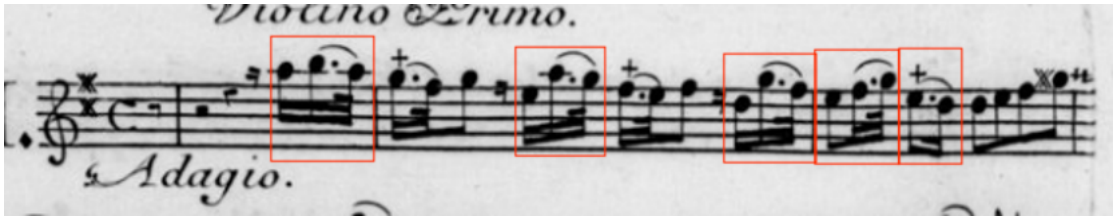
scholars. These will be explored in this section, as well as the different uses of slurs in three pairs of violin sonatas in op. 1, op. 2 and op. 13 will be also discussed.

Example 4.10 Comparison of slurring in Leclair's op. 2 no. 8 and op. 13 sonata 1

(a) op. 2 no. 8, Adagio, bar 1-4[291]



(b) op. 13 sonata, Adagio, bar 1-3[292]



Leclair marks more slurs in his first sonata in op. 13 as shown above (the difference in the bowing can be seen in the red boxes of example 4.10a and 4.10b). Example 4.10a highlights the confusion when playing the original version because in bar 2, Leclair puts the first three notes under a slur but only puts the first two notes under a slur on the third beat. In historical performance, players commonly follow Quantz's instructions to use the same bowing whenever they

[291] Leclair violin sonata op.2 no.8, manuscript 1750, accessed on 17th October 17, 2022. http://vmirror.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf

[292] Leclair violin sonata op.13 sonata 1, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022 http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

repeat a figure.[293] Robert pointed out the unusual bowing phenomenon of Leclair's notation in his preface:

> A final bowing problem is that after indicating the start of a particular bowing, Leclair frequently neglects to make clear how long it should continue. For example, a short pattern recurring sequentially may be marked with strokes in its original statement and not in the succeeding ones.[294]

Ramirez follows the guidance of "consistent bowing" by Quantz and provides the solution that:

> Leclair sometimes starts a passage with a given bowing or articulation and then suddenly the marking stops even though the same pattern of notes keeps repeating. In this instance the given bowing should be continued.[295]

It is very likely that Leclair or his copyist wrote the slur on the first beat in bar 2 by mistake as it is the only place where he slurs all these three notes together in the first movements. This figure appears six times in total in the first violin part, and the other five are slurred on the first two notes. According to the later version (see example 4.10b), the bowing is marked more clearly so that the slur only covers the

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[293] Quantz, *On Playing the Flute*, 217.

[294] Jean-Marie Leclair (edited by Robert E Preston), *Sonatas for Violin and Basso Continuo Opus 2* (Madison: A-R Ed., 1988), xxiv.

[295] Marc A. Ramirez, "Program notes for the unaccompanied violin duos of Jacques Aubert (1689-1753) Opus 15 and Jean-Marie Leclair l'aine (1697-1764) Opus 3: French baroque bowing traditions applied to the dance movements." (1999): 1830-1830, 24.

first two notes in bar 2, suggesting that Leclair intended to slur the first two notes in the second bar in the early version.

The difference in bowing between examples 4.10a and 4.10b is the use of slurs (marked with red boxes). Leclair put more slurs in the later version, making the melody more lyrical; on the contrary, the original version is articulated. It is assumed that Leclair was influenced by Italian taste, with the popularity of using longer violin bows at the end of the eighteenth century. It can also be assumed that Leclair himself used the longer Tartini bow when he wrote Op. 13 since there are many similar situations to here where slurs are more commonly used in the later version. Another possibility is he intended both versions to use the same bowing, but in his earlier notation he did not bother to indicate this because he felt it would be obvious from the context. The arrangement of bowings of these two versions is consequently different and possibilities for bowings will be demonstrated in the case study.

4.2.2.2 The Bow stroke

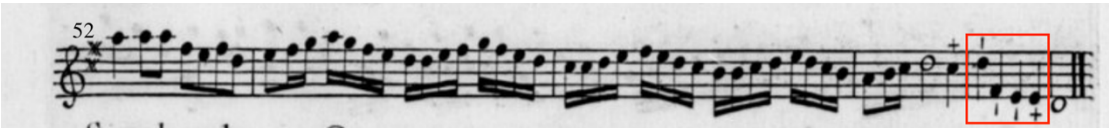
Sometimes, Leclair provides more precise indications of the bow stroke in later versions. Example 4.11 presents different markings in the endings of the second movement of his op. 2 no. 8 and later version found in op. 13 no. 1. In example 4.11a, when playing the four crochets in the penultimate bar, the performer can choose to play in either a legato or a detached manner. Considering the context of this D major *allegro* movement, it is reasonable to deal with these four notes in a detached manner that is more suitable for the bright character of this movement. In my recording, I used very firm and detached bow strokes in this bar although Leclair did not indicate them specifically. Interestingly, he marked dashes on the first three notes of the latter version (op. 13 sonata 1), which

confirms my speculation of the bow strokes of the early version. Note here in the latter version: Leclair only marked the first three notes with the dash; the last note is presumably also played with a dash to keep consistent with the other notes of the same bar. However, it would be hard to fit it alongside the trill while keeping the music readable. Performers can also choose to interpret the last four notes of the earlier version with the legato bow stroke as written.

Example 4.11 The ending of the second movement of Leclair's op. 2 no. 8 and op. 13 sonata 1, bar 52-56

(a) ending of op. 2 no. 8[296]

(b) ending of op. 13 no. 1[297]



Probably because there are many other places in the two versions where similar issues arise, Zaslaw suggested that the latter version is very likely designed for amateurs as the latter trio sonata versions are technically much easier than the

[296] Leclair violin sonata op.2 no.8, manuscript 1750, accessed on 17th October 17, 2022. http://vmirror.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf

[297] Leclair violin sonata op.13 sonata 1, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022 http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

original solo versions.[298] He then further explained the possible reason that Leclair used more detailed notation in the latter version: the traditional baroque performance custom was gradually given up, forcing composers to add more detailed notation for amateurs and sometimes even professional performers who lacked historical knowledge.[299] It is also true that when Leclair rewrote these pieces with different instrumental settings, he had to write them differently. But these differences show Leclair's way of writing music changed over the years; more importantly, these differences provide another possibility of the same music from which performers can learn and apply Leclair's language in their own performance, such as his way of organising the dynamic, writing ornamentations, designing the bowing and bow strokes and so on.

Zaslaw's assumption seems to deny the value of the latter version: he gives a higher regard to the original versions in terms of the violin technique and he also defines these "extra" marks in the latter version as a repeat of Leclair's intentions in the earlier version. Indeed, the latter versions are technically easier as they are designed for a trio group rather than solo violinists. But it might not be objective to say that the latter versions are designed for amateurs because the trio sonata also has remarkable value for professional players. The performer can release some pressure from struggling with difficult techniques. Instead, they get more space to focus on the interpretation of the music itself. For example, in the beginning of the fourth movement in Leclair's op. 2 no. 8 and op. 13 sonata 1 (see example 4.12), he added a slur on the last two semiquavers of the latter version (op. 13 sonata 1). Meanwhile, he marked a dash on each of the first two

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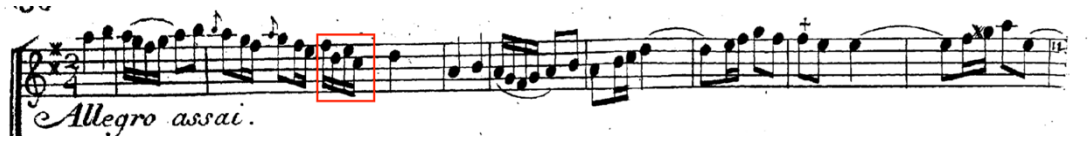
[298] Neal Alexander Zaslaw, *Materials for the life and works of Jean-Marie Leclair l'aine* (Columbia University, 1970), 229.

[299] Ibid, 229.

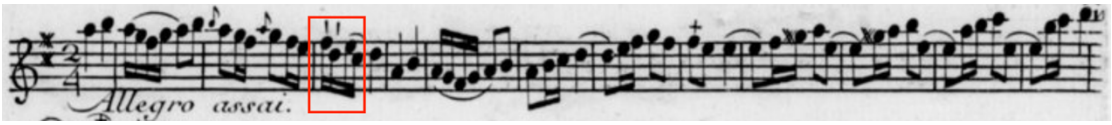
semiquavers. The latter version obviously gives more variety in articulation as the first two notes are more detached and emphatic, whilst the last two notes are more lyrical and less active. These different bow strokes create more contrast in the phrase compared with the earlier version. This change made by Leclair is not simply for amateurs; instead, this subtle change reflects a clearer sense of the delicate French style which is very important to professional performers.

Example 4.12 Different bowing and bow strokes for the same material in Leclair's op. 2 no. 8 and op. 13 sonata 1, movement 4, Allegro assai

(a) op. 2 no. 8, movement 4, bar 1-10[300]



(b) op. 2 no. 8, movement 4, bar 1-13[301]



Sometimes Leclair also uses the dash to provide a clearer indication of the bowing. As mentioned above, there are some ambiguous slurs in his sonatas, leaving the end of the slur unclear. Leclair may have realised this and reacted in his latter works. In example 4.13b, the end of the slur is marked vividly by a dash, indicating the bow

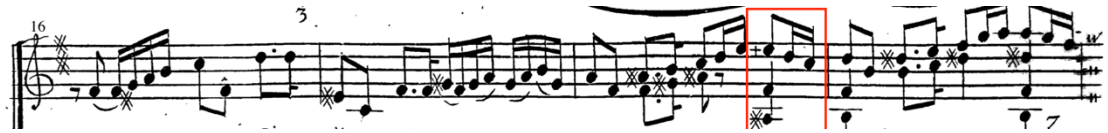
[300] Leclair violin sonata op.2 no.8, manuscript 1750, accessed on 17th October 17, 2022. http://vmirror.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf

[301] Leclair violin sonata op.2 no.8, manuscript 1750, accessed on 17th October 17, 2022. http://vmirror.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf

stroke needs to be detached with a separated bowing on the last note in bar 18 (see example 4.13b).

Example 4.13 Different bowing and bow strokes in Leclair's op. 2 no. 12 and op. 13 sonata 2

(a) separated bowing in op. 2 no. 12, movement 1 (*Largo*), bar 18[302]



(b) slurred bowing in op. 13 sonata 2, movement 1 (*Largo*), bar 18[303]

4.2.3 The Ornamentation

There are some subtle changes of ornaments made by Leclair in his later versions. These decorated small notes have no harmonic function in the phrase but present Leclair's French taste. For example, extra ornaments are added in the later version (see example 4.14): Leclair wrote a small trill or turn (+) on C in bar 2 and a *coulé* in bar 3. The trill on C (bar 2) slightly emphasises the third beat of the bar and highlights the start of the new semiquaver material. The *coulé* is a typical French ornament. Baroque performers are used to adding some short ornaments freely,

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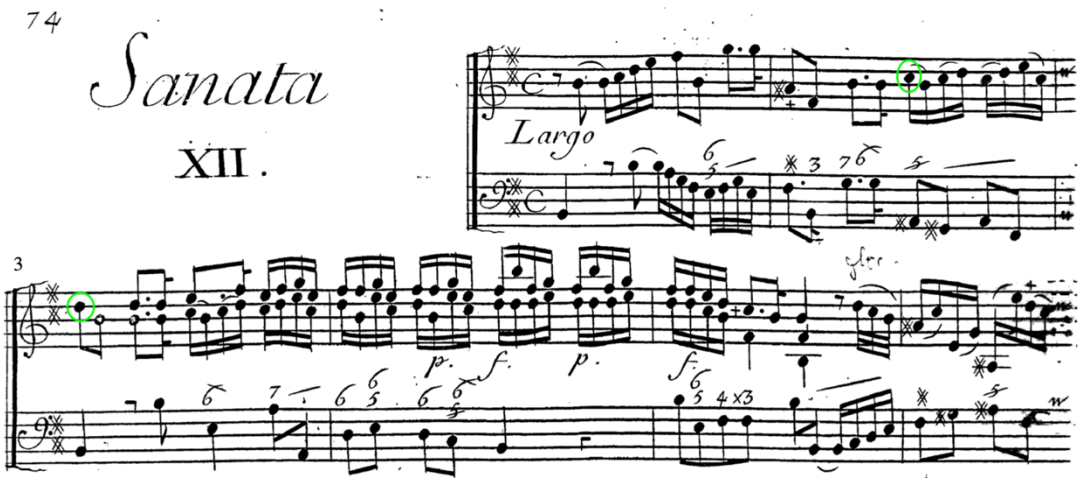
302 Leclair violin sonata op.2 no.12, manuscript 1750, accessed on 17th October 17, 2022. http://vmirror.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf

303 Leclair violin sonata op.13 sonata 1, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022 http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

but Leclair marks them specifically here. Performers might have more freedom to add ornamentation, like adding a trill on D in bar 3. It is possible that Leclair noticed his music spread to other countries and had also been played by less professional performers. Therefore, he marked them accurately to indicate his intention. Indeed, although it limited the performer's discretion, ornamentation can be inspiring when performers apply these ideas in earlier music by Leclair.

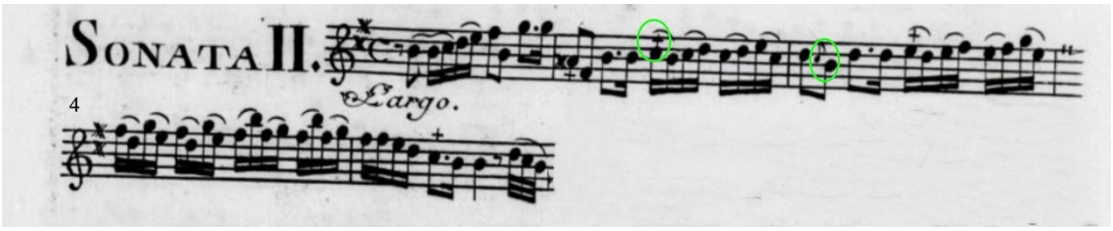
Example 4.14 Differences of ornamentation between Leclair's op. 1 no. 12 and op. 13 sonata 2

(a) op. 1 no. 12, movement 1, bar 1-6[304]



[304] Leclair violin sonata op.1, accessed on 17th October 17, 2022.
https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

(b) op. 13 sonata 2, movement 1, bar 1-5[305]

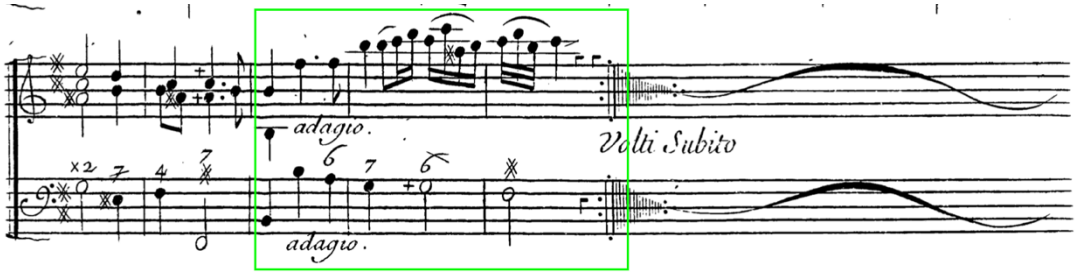


Leclair not only specified ornaments in his later version, but also even changed the whole ornamented passage. The slow movement adagio is completely changed in his op. 1 no. 12 and op. 13 sonata 2 (see example 4.15). These two cantabile sections are both written in the improvisatory style, and example 4.15a stays on the fourth and the third position from the penultimate bar and finishes on the dominant chord; example 4.15b stays on the first position and finishes on the tonic chord. This way of writing the adagio can be inspiring for performers to improvise their own ornaments in the end of a slow movement.

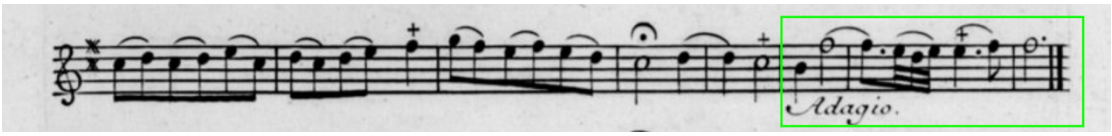
[305] Leclair violin sonata op.13 sonata 1, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022
http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

Example 4.15 Different versions of Adagio in Leclair's op. 1 no. 12 and op. 13 sonata 13

(a) Adagio movement in op. 1 no. 12[306]



(b) Adagio movement in op. 13 sonata 2[307]



A more obvious example of different ways of adding ornamentation is also evident in his op. 1 no. 12 and op. 13 sonata 2 (see example 4.16). Leclair used two ways to approach the chords shown in example 4.16a: arpeggios and sequences. Example 4.16b reflects a typical tendency for Leclair to use more frequent dynamic markings in his later work. The method of changing the dynamic marks every bar to make dramatic contrast in the music then became a weapon for creating musical effects in the classical period.

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306 Leclair violin sonata op.1 no.12, first edition, engraved by Louis-Hector Hue (Paris, 1723). Accessed on 18th October 18, 2022,

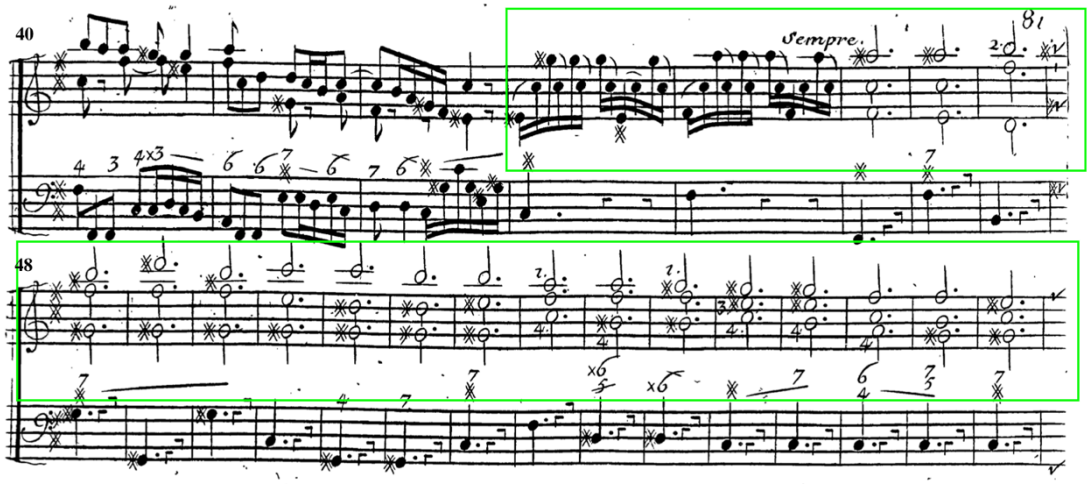
http://vmirror.imslp.org/files/imglnks/usimg/2/29/IMSLP537761-PMLP189685-leclair_violin1_archive.pdf

307 Leclair violin sonata op.13 sonata 1, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022,

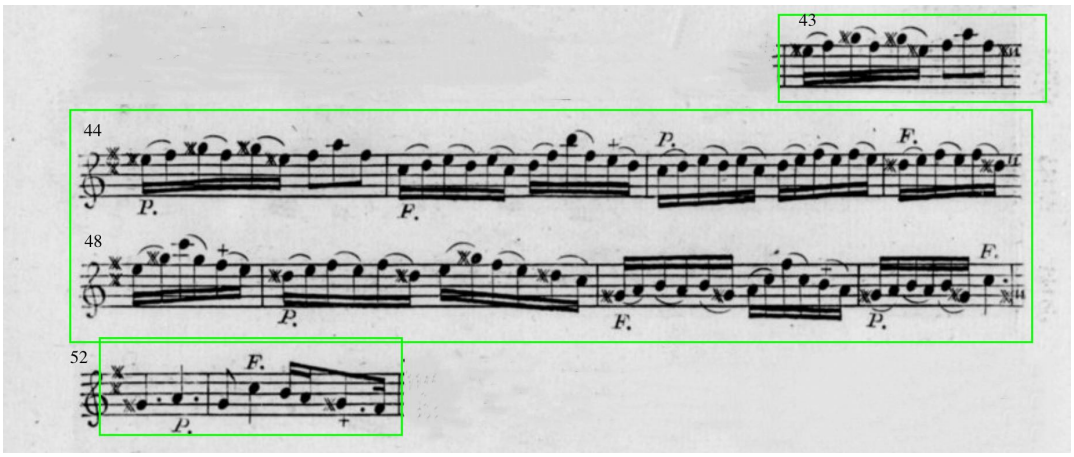
http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

Example 4.16 Different ways of organising the ornaments in Leclair's op. 1 no. 12 and op. 13 sonata 2

(a) ornamentation written as arpeggios, op. 1 no. 13, movement 5, bar 40-62[308]



(b) ornamentation written as sequences, op. 13 sonata 2, movement 5, bar 43-53[309]



[308] Leclair violin sonata op.1 no.12, first edition, engraved by Louis-Hector Hue (Paris, 1723). Accessed on 18th October 18, 2022,

http://vmirror.imslp.org/files/imglnks/usimg/2/29/IMSLP537761-PMLP189685-leclair_violin1_archive.pdf

[309] Leclair violin sonata op.13 sonata 2, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022

http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

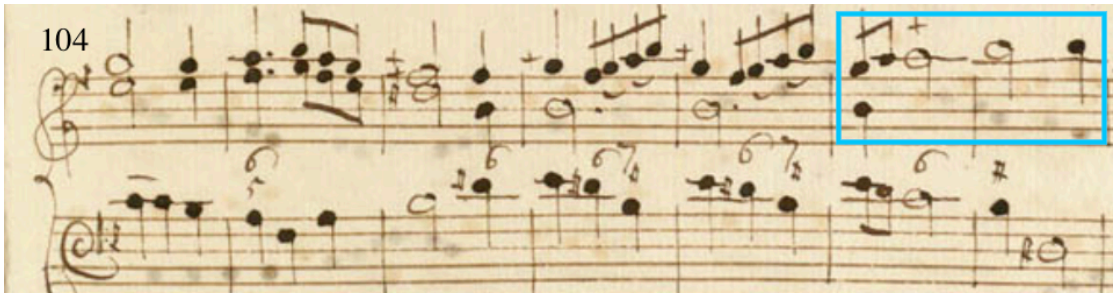
Another difference is the use of termination in Leclair's trill. Sometimes baroque violinists have the discretion to add these terminations according to the text as there is no specific rule about how to play the trill. As stated by Stowell:

> When the diversity of possible trill terminations is also considered, it becomes apparent that no firm, all-embracing rule can be applied regarding trill interpretation.[310]

In Example 4.17, Leclair added a termination into the later version in the cadence and did the same in other places of the later version. It can be assumed that performers can also add some terminations at the end of the trill, especially in the cadence. In the recording of Leclair's op. 9 no. 3 by Simon Standage, he played a termination in all six sequences of trill, making the phrase a more flourishing French style.

Example 4.17 Different ways of playing the trill in Leclair's op. 2 no. 12 and op. 13 sonata 3

(a) trill without termination in op. 2 no. 12, movement 3, bar 104-110[311]

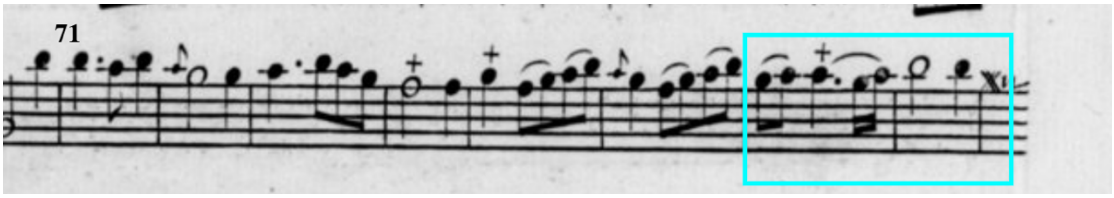


[310] Robin Stowell, *The early violin and viola: a practical guide* (Cambridge University Press, 2001), 86.

[311] Leclair violin sonata op.2 no.12, manuscript from the Giedde collection. Accessed on 18th October 18, 2022.

http://vmirror.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf

(b) trill with termination in op. 13 sonata 3, movement 4, bar 71-78[312]



4.2.4 Rhythmic Alterations

The issue of rhythmic alteration is also shown in the two versions of Leclair's sonatas. For example, he adds dots on some notes in the later version to create a more elegant effect of the phrase (see example 4.18). In example 4.18a, the performer has two ways to play sequences (marked by green square): the first way is to play as written, whilst an agogic accent can be given to the first note of each group (circles by red circle) because these are the main notes of the melody in this phrase. It is shown more clearly in the base line that each beginning of the sequence is emphasised, and each of them is followed by a quaver rest. These notes are usually called "important notes" or "good notes" by players. As Quantz states:

> I must make a necessary observation concerning the length of time each note must be held. You must know how to make a distinction in execution between the *principal notes,* ordinarily called *accented* or in the Italian manner, *good notes*, and those that *pass,* which some foreigners call *bad* notes.

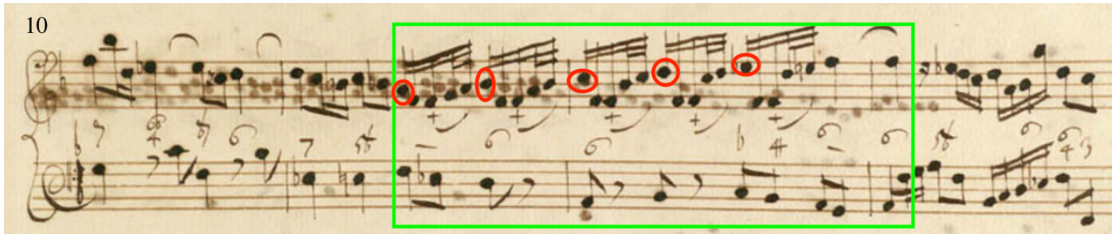
[312] Leclair violin sonata op.13 sonata 3, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022
http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

> When it is possible, the principal notes always must be emphasized more than the passing.[313]

Notes after the principal note in each sequence are suggested to be played more lightly. Playing the rhythm as written is undoubtedly appropriate. However, if the performer chooses the second way, lengthening these notes with trill as shown in example 4.18b, it also works well because they can give "more grace"[314] to the music.

Example 4.18 Rhythmic alterations in Leclair's two versions of violin sonata op. 2 no. 12 and op. 13 sonata 1

(a) op. 2 no. 12, movement 1 (Adagio), bar 10-13[315]



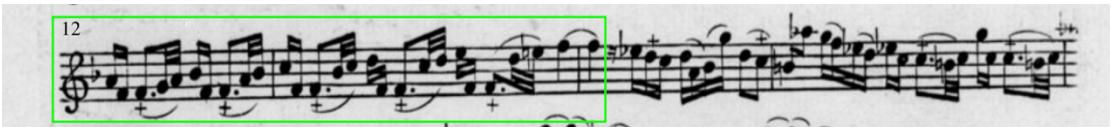
[313] Quantz, *On Playing the Flute,* 123.

[314] Monsieur de Saint Lambert, *Principles of the Harpsichord* [1702], ed. And trans. Rebecca Harris-Warrick (Cambridge; Cambridge University Press, 1984), 46.

[315] Leclair violin sonata op.2 no.12, manuscript from the Giedde collection. Accessed on 18th October 18, 2022,

http://vmirror.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf

(b) op. 13 sonata 3, movement 1 (Adagio), bar 12-15[316]

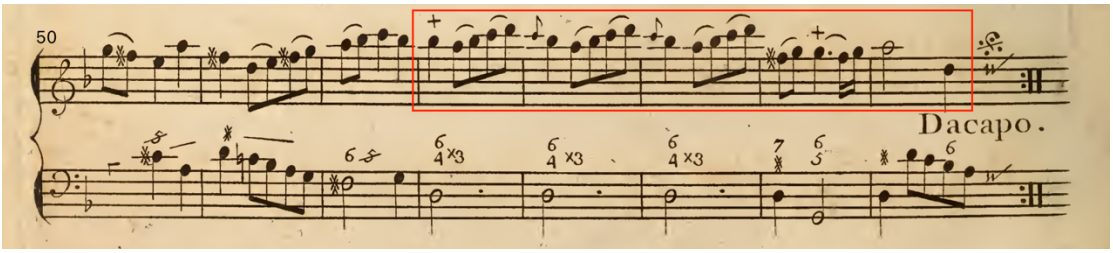


4.2.5 Dynamic Marks

The use of dynamic in the later version is more specific. This might be because it is so important for the chamber group to have a shared dynamic arrangement, so Leclair wrote them specifically. The dynamic unison is undoubtedly also significant for a smaller group of performers, but the original version gives more freedom for the violinist and the harpsichordist. Another possibility is, similar to Zaslaw's statement that the later version is more suitable for amateur players to read. However, marking the dynamic more accurately gradually becomes common from the Baroque to the Classical era.

Example 4.19 Difference of the dynamic mark in Leclair's op. 2 no. 12 and op. 13 sonata 3

(a) phrase without the dynamic mark, op. 2 no. 12, movement 3, bar 50-57[317]



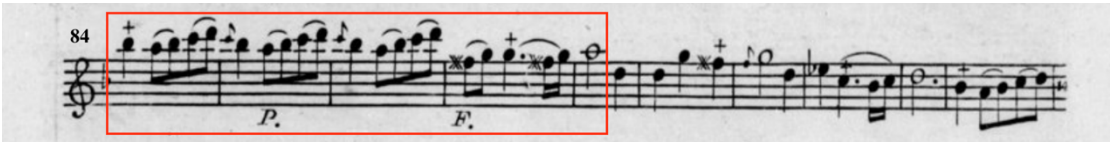
[316] Leclair violin sonata op.13 sonata 3, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022

http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

[317] Leclair violin sonata op.2 no.12, engraved by Louise Roussel (Paris, 1728), accessed on 18th October 18, 2022,

https://s9.imslp.org/files/imglnks/usimg/5/5f/IMSLP335110-PMLP42994-sonatesviolonseu00lecl_bk2.pdf

(b) phrase with dynamic marks, op. 13 sonata 3, movement 3, bar 84-93[318]



4.3 The Execution: Balancing Composer's Intentions and Performer's Discretion

From the discussion above, Leclair made changes within both individual movements and in different versions of the same piece. Some of these inconsistencies are omissions or mistakes, and some of them are deliberate. It might be hard to know Leclair's intentions precisely, but the composer's intention is controversial or sometimes even impossible to determine. These differences also provide various possible ways to play his music when performers use their freedom. The performer's discretion is always an issue of balancing our perception of the composer's intentions and the performer's own expressive decision. As Richard Taruskin states his opinion about composers' intentions:

> We cannot know intentions, for many reasons-or rather, we cannot know we know them. Composers do not always express them. If they do express them, they may do so disingenuously. Or 2they may be honestly mistaken, owing to

[318] Leclair violin sonata op.13 sonata 3, published by L'suteur, Vve Boivin et al. (Paris, 1753), accessed on 17th October 17, 2022,
http://vmirror.imslp.org/files/imglnks/usimg/4/48/IMSLP341971-PMLP551631-Leclair_-_op.13_vln_1.pdf

> the passage of time or a not necessarily consciously experienced change of taste.[319]

Indeed, as a historically informed performer, one cannot give a good quality of performance without being equipped with the conventions of baroque playing and notation. The statement of the composer's intention by Taruskin reveals the limitation of notations on the music and even the written music itself; moreover, overthinking composers' intentions is also unnecessary. Taruskin's point implies the importance of the discretion and the freedom of performer. He then reinforces this idea that: "relying on composers' intentions too much causes a failure of nerve not to say an infantile dependency".[320] These inconsistencies and variations by Leclair are valuable for performers to understand his intention and his ways of developing melodies. It is reasonable for performers to use their discretions based on the intention. However, to avoid too much "relying on" the intention, it is suggested that performers can keep the intention in mind without executing all composers' notations strictly.

Peter Kivy also comments on the relationship between the composer's intentions and inspirations, noting that:

> Bach's actual wishes and intentions... like anyone else's actual wishes and intentions concerning anything whatever, are determined not merely by what they implicitly or explicitly

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[319] Richard Taruskin, *Text and act: Essays on music and performance* (Oxford University Press, USA, 1995), 97.

[320] Ibid, 98

> convey, relative to the circumstances in which they actually find themselves, but by what they would explicitly or implicitly convey concerning their wishes and intentions in other possible circumstances.[321]

Kivy uses Bach as an example here, but his argument can be applied to other situations where performers need to balance the composer's intentions and the independent expressive ideas that are inspired by the composer's notation. This demonstration reveals that it is the "inspiration" of composers' intentions rather than the "accuracy" of composers' intentions that matter. Executing composer notations accurately, it is easy to fall into the trap of relying too much on following the composer's intentions and becoming 'infantile dependent'. Therefore, performers can respect the composer's intentions and also combine the expressive ideas they get from the composer, their taste, as well as their knowledge of historical performance practice.

4.4 Case Study

This section provides case studies of suggestions for using performers' discretions based on Leclair's intentions as well as historical knowledge. After discussing the inconsistency in a single movement and the alterations between two versions of the same sonatas above, performers can get information about Leclair's habit or intention in terms of the bowing, bow stroke, rhythmic alterations and ornamentation. They can apply these intentions to other places of Leclair's violin music when using the performer's freedom.

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[321] Peter Kivy, *Authenticities: Philosophical reflections on musical performance* (Cornell University Press, 2018), 36.

4.4.1 Bowing in Op. 2 No. 8 and Op. 13 No. 1

Leclair did not put other bowing markings apart from slurs, since baroque performers were used to deciding the bowing by themselves according to their taste, the "rule of the down-bow"[322] and the text. (The rule of the down-bow was initially formulated by Italians by the seventeenth century and then dominated in France.It was demonstrated in Marin Mersenne's *Traité de l'harmonie Univerlle.* Then Muffat summarised Lully's bowing discipline based on Mersenne's book and wrote them into his *Florilegium Secundum.*)

Here I will show an example of how I design my bowing step by step. The different bowings for the same passage of op.2 no. 8 and op.13 sonata 1 have been shown in 4.2.2.1 (see example 4.10(a) and 4.10(b)). According to the first 'rule of down-bow':

> The first note in each measure, where there is no rest or breath should be played down-bow, regardless of its value. This is the principal and almost indispensable rule of the Lullists, on which almost the entire secret of bowing depends, and which differentiates them from the others. All subsequent rules depend on this rule.[323]

The down bow can be easily fixed with no doubt no matter which bowing performers choose to play. The core bowing can be seen in example 4.20:

Example 4.20 Down bows in Leclair's op. 2 no. 8, Adagio, bar 1-4

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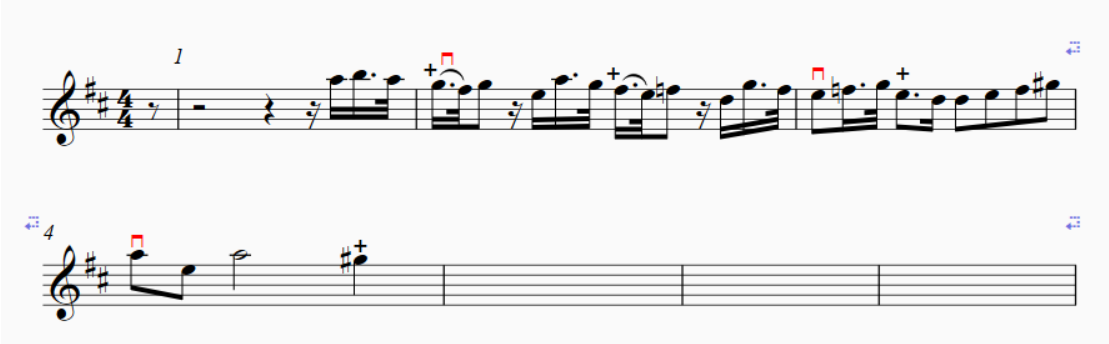
[322] A discipline of bowing regulating the conduct of down-bow and up-bow which appeared from early seventeenth century.

[323] Ibid,89.



More down bows can be fixed according to rule 2 of the “rules of down-bow”:

> In common time, which the theorists call ‘tempus imperfectum’, the measure is divided equally in half. Notes on odd parts of the measure (1,3,5, etc.) are played down-bow, and those on even parts (2,4,6, etc.) should be played up-bow.[324]

Charpentier’s rule of strong and weak beats also explained the bowing decision in term of the hierarchy:

> Note that there are strong and weak beats in music. In a measure with four beats, the first and third beats are strong, the second and fourth are weak.[325]

These indications make clear for violinists to decide more bowings in these four bars (see example 4.21).

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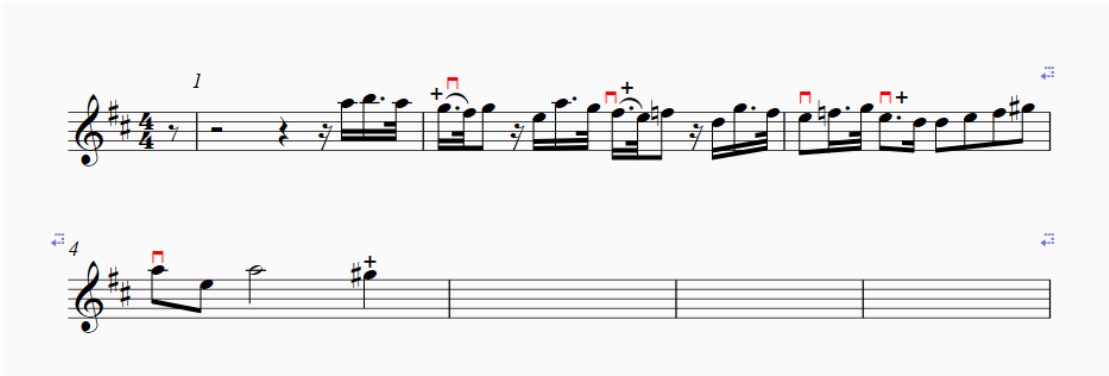
[324] Ibid,89.

[325] Ibid,88.

Example 4.21 Further design of down bows in Leclair's op. 2 no. 8, Adagio, bar 1-4



Notes following quaver rests are normally suggested to be played with the up bow as Leopold Mozart said:

> After each of the following three rests  ,  ,  if they stand at the beginning of a crotchet, an up stroke must be used.[326]

Another possible bowing considers the phrase's hierarchy (see example 4.22). In example 4.22, the melodies of the violin and viol parts are in canon. These circled notes are the "more important" notes that Leclair implies through the trill. Since the most crucial note in the third phrase is the E^2 on the second beat of bar 3, the E^2 on the first beat of bar 3 is suggested to be played softly and make a crescendo from this point. Thus, a down bow can help emphasise the "important" note in the third phrase. Slurring the two notes of the first beat in bar 3 (F2 and G2) helps make the "important note" E^2 with a down bow.

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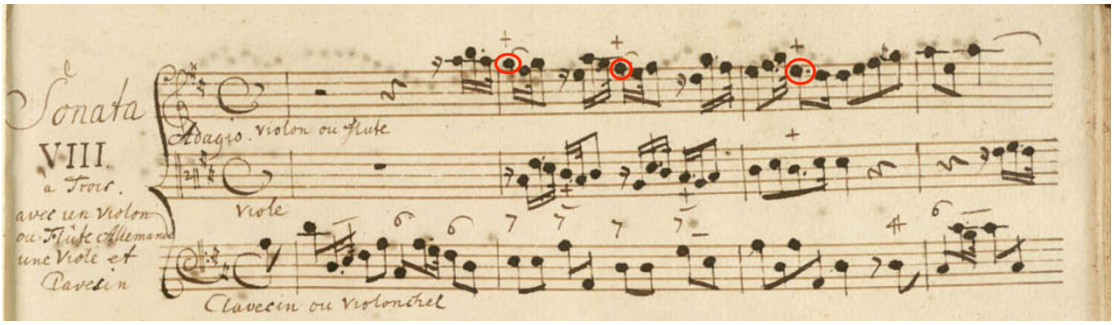
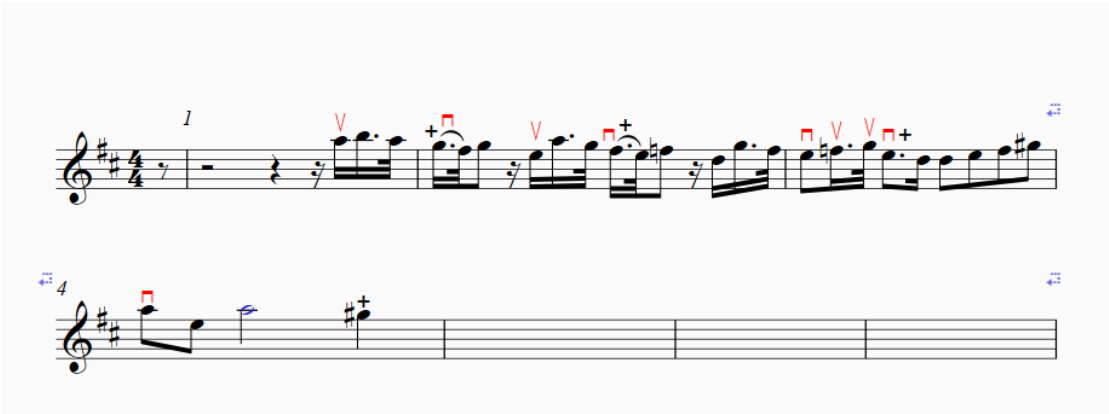
[326] Leopold Mozart, *A Treatise on The Fundamental Principles Of Violin Playing* (Oxford u.a.: Oxford Univ. Pr., 1985), 74.

Example 4.22 The "important notes" of phrases, op. 2 no. 8, movement 1, bar 1-4[327]



To summarise, the bowing of the first three bars of Leclair's op. 2 no. 8 (or op.13 sonata 1) can be designed by violin players as shown in example 4.23.

Example 4.23 Bowing in Leclair's op. 2 no. 8, Adagio, bar 1-4



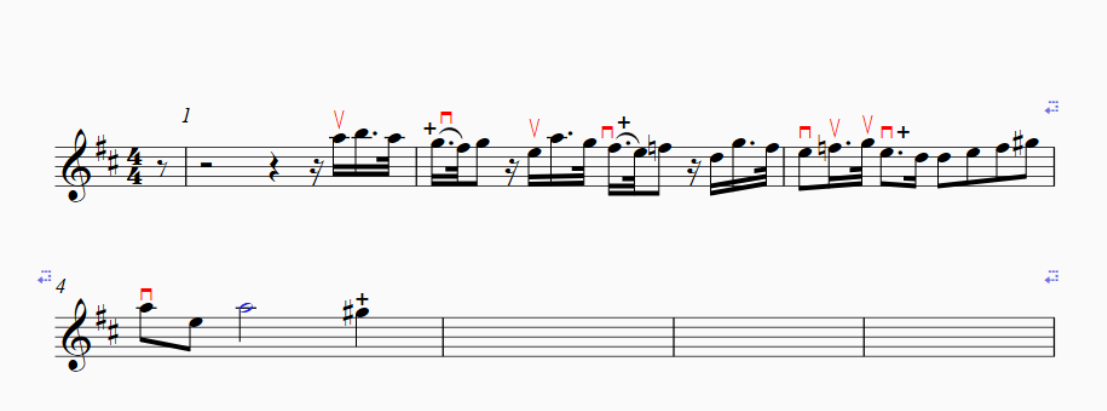
My choice of bowing for the later version is different from the bowing in op. 2 no. 8 due to the slurs added by Leclair (see example 4.24a). These slurs certainly make the melody more lyrical. In order to give a down bow to these notes with trill, slurs before them need to be played with the up bow. Thus, there are two choices for the first note of each phrase: playing with an up bow (see example 4.24a) or a down

[327] Leclair violin sonata op.2 no.8, manuscript from the Giedde collection, 1750. Accessed on 18th October 18, 2022.
https://s9.imslp.org/files/imglnks/usimg/d/de/IMSLP40606-PMLP42994-leclair_12_sonates.pdf

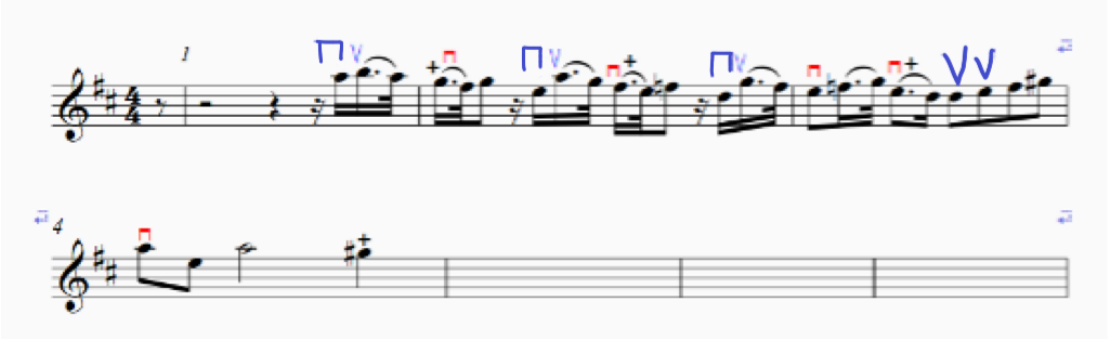
bow (see example 4.24b). To avoid giving an unnecessary emphasis to these notes with the down bow, it is suggested to start these notes from the middle of the bow rather than from the heel. The up bow on the third beat in bar three makes it more effective to articulate the phrase; this can minimise the last note (D) of the phrase (bar 3) and create a little silence between D^2 and E^2 since this is the cadence of the phrase.

Example 4.24 Bowing in Leclair's op. 13 no. 1, Adagio, bar 1-4

(a) beginning with an up bow



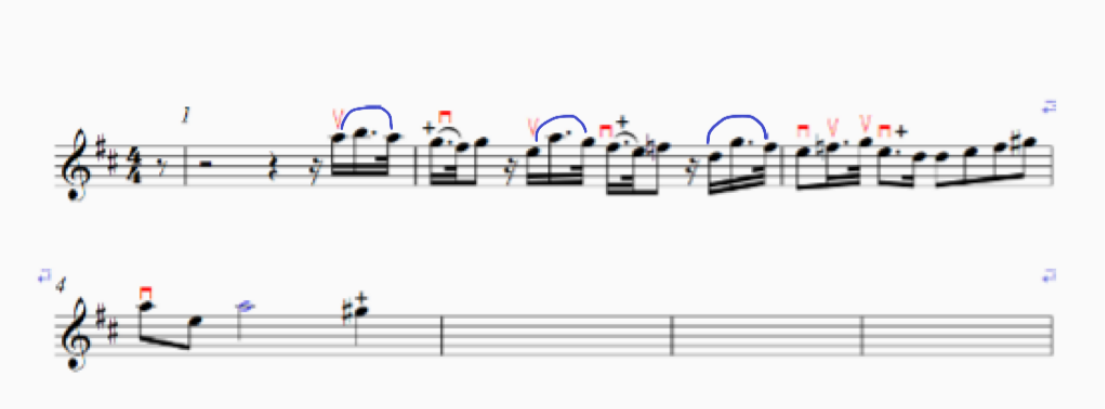
(b) beginning with a down bow



Here there is also a third choice of bowing that performers could use. (See example 4.24 (c)). As Robert Donington states:

> Actual slurs are a normal part of the technique of bowed instruments and are to be used even in the music of periods at which it was not customary to show them at all.[328]

Performers can use their discretion to add slurs here since the design of bowing fits the 'rule of down-bow', helps create a crescendo to the important notes. These slurs also make the melody more lyrical which shows a performer's own taste.

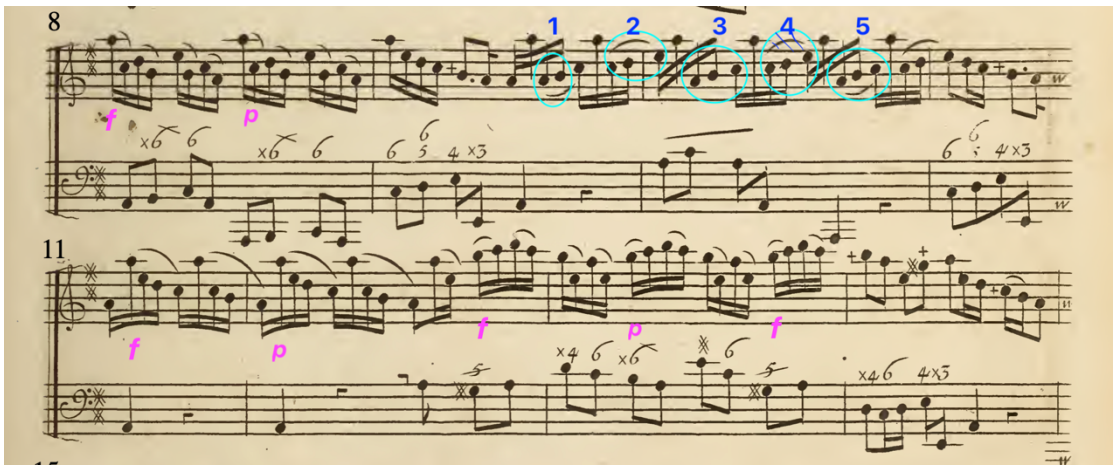


[328] Robert Donington, *The Interpretation of Early Music* (New York: Norton, 1989),411.

4.4.2 The dynamic arrangement

The following example is from Leclair's op. 1 no. 4 (see example 4.25). In this passage, I made a dynamic contrast in the sequences of bars 8, 11-12, and 12-13, as marked in example 4.25: playing the first figure in *f* and the following repeat in *p*. In terms of the bowing from bars 9-10, I played the slur on "1" and "2", gave up the written slur of "4", but kept the slur of "5"; in other words, my performance choice is bowing out at "3" and "4" but slurring at "1", "2" and "5" in order to create variation. There are further options for the dynamic arrangement, such as making a crescendo from the first note of bar 8 to the end of the bar that reaches a strong point of the first note of bar 9. However, my choice is to base the dynamic here on Leclair's preference for using an *f* on the first figure and then giving a *p* on the following repeated figure in his op. 13.

Example 4.25 Execution of performer's discretion of dynamic and the bowing, Leclair's op. 1 no. 4, movement 2, bar 8-14[329]



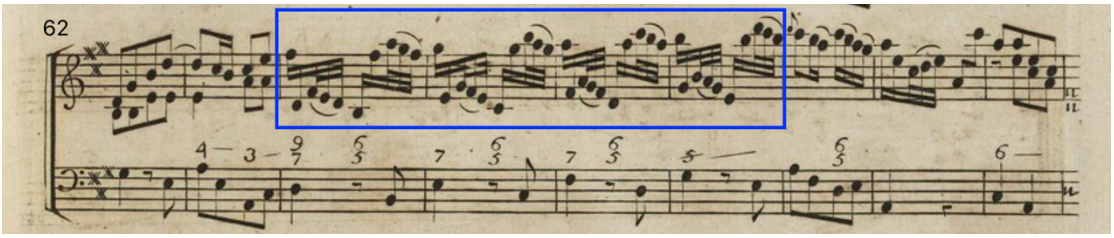
[329] Leclair violin sonata op.1, accessed on 17th October 17, 2022. https://s9.imslp.org/files/imglnks/usimg/4/4b/IMSLP333463-PMLP189685-sonatesviolonseu00lecl_bk1_1723.pdf

4.4.3 The Rhythmic Alteration

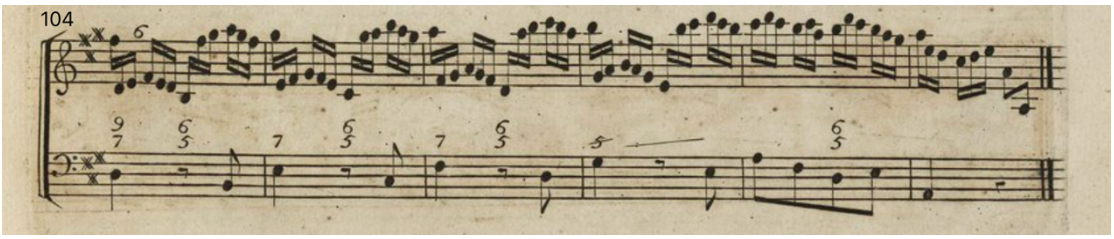
Examples 4.26a and 4.26b are built on the same material and harmony. Two alternative performance suggestions for the sequence of example 4.26a are: 1. Play the rhythm as written, or 2. Change the rhythm to a triplet of the first two notes. The second way keeps the consistent pause of the following triplet in the sequence as well as the later material (see example 4.26b).

Example 4.26 Execution of the rhythmic alteration in Leclair's op. 9 no. 4, movement 2, Allegro[330]

(a) bar 62-70



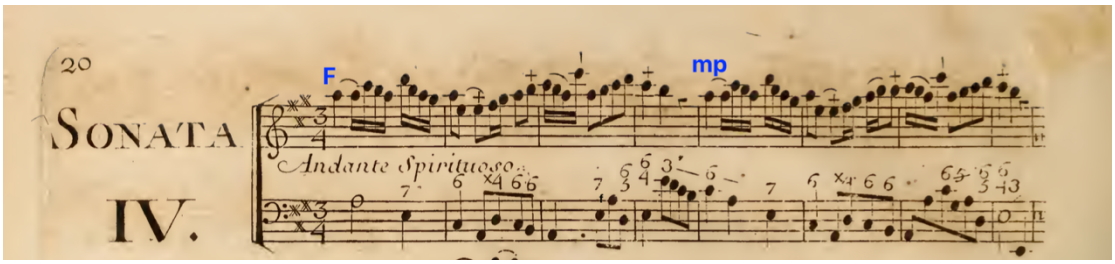
(b) bar 104-109



[330] Leclair violin sonata op.9 no.4, engraved by Mme. Le Clair, son epouse (Paris, 1743), accessed on 18th October 18, 2022, https://s9.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf.

4.4.4 The ornamentation

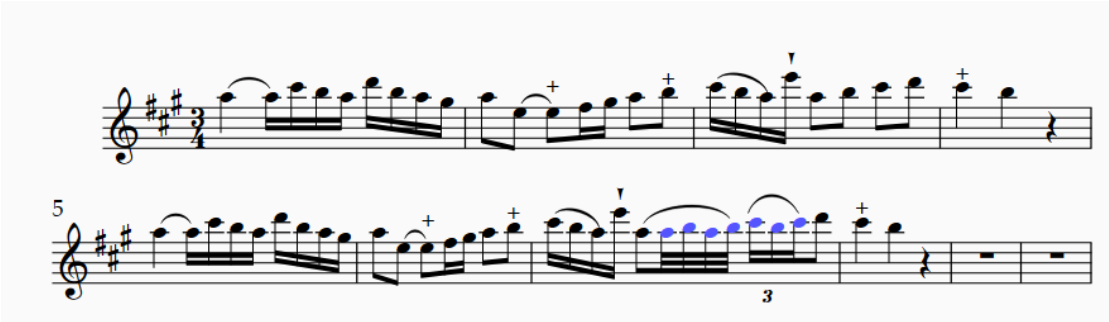
Example 4.27a Performer's discretion at the beginning of Leclair's op.9 no.4, movement 1, bar 1-8[331]



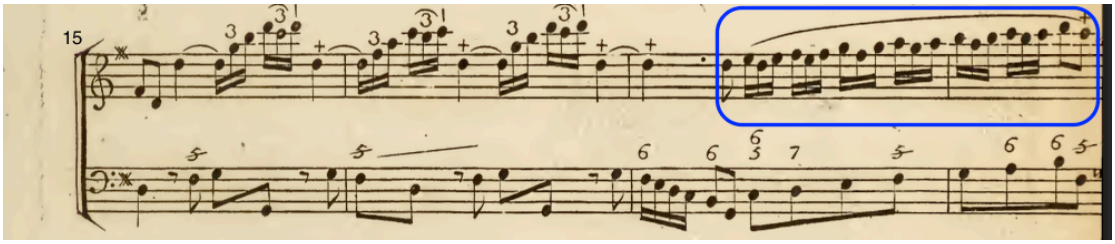
Example 4.27a presents the beginning of Leclair's op.9 no.4, which is one of my complete recordings. These two same phrases can be designed with different dynamics as Leclair himself arranged the dynamic in this way in his other pieces. I gave it a strong dynamic for the first phrase as written 'F' in the example because Leclair writes '*Andante Spirituoso'*. Then I changed the dynamic of the second phrase to 'mp' as written to contrast. At the same time, I also created my own ornaments for the second phrase, and these ideas are based on Leclair's ornamentation in his other pieces. For example, I added these coloured notes which come from his habit of often adding grace notes on ascending scales (see Example 4.27b). This way of writing ornamentation can be found in Leclair's op.9 no.2 (see Example 4.28 the circled notes)

[331] Leclair violin sonata op.9 no.4, engraved by Mme. Le Clair, son epouse (Paris, 1743), accessed on 20th December 2023
https://s9.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

Example 4.27b Performer's discretion at the beginning of Leclair's op.9 no.4, movement 1, bar 1-8 with performance ornaments



Example 4.28 The ornaments in Leclair's op.9 no.2, movement 2, bar 15-18[332]



[332] Leclair violin sonata op.9 no.4, engraved by Mme. Le Clair, son epouse (Paris, 1743), accessed on 10th April 2024,

https://s9.imslp.org/files/imglnks/usimg/7/73/IMSLP299106-PMLP28635-leclair_op9.pdf

Conclusion

There is no doubt that Leclair played a vital role in the eighteenth-century and even the nineteenth-century French violin school. Significant aspects, such as his musical life experience and its influence on his international compositional style, virtuosic techniques, and more specific performance issues of tempi and bowings in his dance movements, have been discussed. The analyses of Leclair's compositional style by Nutting and Zaslaw are very valuable for understanding the cosmopolitan style of Leclair's music. However, from a performer's perspective, essential elements such as the instrumentation, execution ideas for notated and improvised ornamentation, and special effects still merit further discussion. Therefore, chapter 1 illustrates Leclair's international style from a performer's perspective, with performance suggestions as well as supported recordings of op. 2 no. 9, op. 1 no. 4, op. 9 no. 4, op. 7 no. 3. I will also give a live performance of op. 9 no. 3 during my viva as part of my demonstration.

Since Leclair's cosmopolitan style is mainly derived from the French style and the Italian style, his innovative ways of developing violin techniques have also been researched. Scholars such as Robinson demonstrate the violin techniques including bowing and left-hand techniques from the perspective of a viol player. Lairencie also mentions important techniques such as the double stops and bowing. Chapter 2 and Chapter 3 further highlight noteworthy advanced violin techniques Leclair developed, and in particular, chapter 2 provides potential possibilities of the *martelé* bow stroke in Leclair's music. Recordings op. 9 no. 4, op .7 no. 3 and the live performance op. 9 no. 3 will be my playing demonstration of Chapter 2 and Chapter 3.

Leclair not only created and developed the compositional and playing techniques of the eighteenth-century French violin school, but his own style also changed during his musical career. Chapter 4 explores the freedom of the performer when playing Leclair's sonatas. By exploring Leclair's inconsistent markings within individual movements and comparing Leclair's later reworkings of earlier sonatas (op. 13 sonata no.1 and op. 2 no. 8, sonata no. 2 and op. 1 no. 12, and sonata 3 and op. 2 no. 12). Performers can discover information or the language of Leclair and use their freedom to make performance decisions, according to their knowledge of historical performance practices, their assessment of the composer's habits or possible intentions, and their own taste. Relevant recordings are op. 2 no. 8 and op. 13 sonata 1.

As a performer, my research offers a contribution to the knowledge of the style of Leclair's sonatas and partially of concerti. One limitation in terms of the research of this style is the concerti of Leclair. Although I recorded the Concerto op. 7 no. 3 in two versions (one with an orchestra, the other one with a chamber group) and discussed the cadenzas of his concerti in chapter 1, it would still be valuable to have further research about the concerti. Leclair wrote his concerti op.7 and op.10 in 1737 and 1740s after his four books of violin sonatas. There are more specific dynamic marks written in the music. He also started to write large number of repeated motives in the solo part. This way of writing is similar to Vivaldi's style and is not found in Leclair's violin sonata books. The violin techniques in his concerti are more advanced than the sonatas showing his ambition of enriching violin technique in France. For example, multiple stops are frequently used, but the fingering of these chords is more practical, compared with some of the most difficult chords in his sonatas such as op.9 no.6. It seems Leclair became more cautious about the practical realization of his work. Therefore his later compositional style and violin technique need to be

researched. My commentary also gives suggestions for using the performer's discretion when dealing with ambiguities in his music and balancing the freedom and Leclair's intentions when playing his music.

There will be a live performance of op. 9 no. 3 at my viva, which will demonstrate my improvised ornaments, right-hand techniques, including the use of accented bow stroke *martelé*, and left-hand techniques, including finger stretching, shifting, and the use of high position and multiple stops. From my live performance, it can also be observed how I apply dynamic arrangement, rhythmic alteration, and the diversity of using bowing as a performer.

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