**Articulation and legato in Beethoven's string writing**

**Claire Holden (University of Cardiff)**

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17.00 - 18.30  
Room 102, Senate House, University of London, Malet Street, London WC1**

'Period instrument' ensembles have long considered Beethoven's works to be core repertoire; however, until very recently their performances have failed to reflect the historically evidenced characteristics of early nineteenth-century playing with fidelity. Beethoven performed in clean and light 'period' style has become the norm not only for specialists but also increasingly for mainstream 'modern' orchestras. In contrast scholars have been advocating the backwards extrapolation of teacher/ pupil lineage and the use of evidence from later nineteenth-century performance styles, such as those exhibited in historical recordings, as a means of establishing historically informed style in Beethoven. This seminar aims to bridge the gap between these conflicting approaches by exploring what can be learned about articulation and legato from Beethoven's own notation and from the practices of string players in Beethoven's circle, as well as considering the practical implications for professional string players working in an industry where early nineteenth-century style is largely alien.

**Claire Holden** was awarded an AHRC Fellowship in the Creative and Performing Arts and joined Cardiff University's School of Music in 2010 to spend five years researching early nineteenth-century violin playing. After studies in modern and Baroque violin at the Royal Scottish Academy of Music and Drama and the Royal College of Music, she spent a year touring with the European Union Baroque Orchestra before joining the Orchestra of the Age of Enlightenment (OAE). With OAE, she has performed and recorded a vast range of Baroque, Classical and Romantic repertoire, varying from self-directed chamber programmes to symphonic works. In addition she regularly plays with other period instrument ensembles including The Sixteen, Florilegium, Steinitz Bach Players and Collegium Musicum 90. She teaches historical performance at the Royal Academy of Music and has given lectures, workshops and masterclasses in many UK universities and conservatoires, as well as coaching projects in the Koninklijk Conservatorium, Den Haag. She has presented a number of pre-concert talks at the Royal Festival Hall, Queen Elizabeth Hall and on the radio for the BBC Proms. She is often asked to provide advice and coaching to orchestral leaders and professional ensembles on early nineteenth-century string playing.