

/A VIOLIN RECITAL WITH PROGRAM NOTES
AND THEORETICAL ANALYSIS/

by

KATHERINE ANNE GAIL

B.M., Peabody Conservatory of Music, Johns Hopkins University, 1999

A REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2002

Approved by:

A handwritten signature in black ink, reading "Cora Cooper". The signature is written in a cursive, flowing style.

Major Professor
Dr. Cora Cooper

nichuni
LD
2668
.R4
MUSC
2002
G35

ABSTRACT

This report is written in conjunction with a Master of Music violin recital, performed in All Faiths Chapel on Monday March 25, 2002. It contains biographical information about each composer presented on the recital. It also includes theoretical analysis and historical background about each of the performed works.

Chapter one begins with a basic biography of Ludwig van Beethoven. Historical significance and a theoretical analysis of the *Sonata No. 1 in D Major for Violin and Piano, Opus 12* are also included. Some thoughts about the importance that these sonatas had on the evolution of the duo-sonata style are presented.

Chapter two deals with American composer Alan Vaness Scott Hovhaness, a brief explanation of his life and compositional techniques, and analysis of the *Khirgiz Suite for Violin and Piano, Opus 73*.

Johann Sebastian Bach is discussed in chapter three. His life and the importance of his works for violin are introduced first. An analysis of his *Sonata No. 1 in b minor for Harpsichord and Violin, BWV 1014*, including important contrapuntal techniques and performance-practice suggestions, are subsequently introduced.

The final chapter deals with Cèsar Franck's *Sonata in A Major for Violin and Piano*. Discussions include the importance of this cyclic work and a brief biography about Eugene Ysaÿe - the violinist for whom the work was written. Questions about Franck's nationality and the influence that his choir positions - including his position as organist - held upon his compositional style are also explained.

TABLE OF CONTENTS

TABLE OF CONTENTS	i
PROGRAM	ii
ACKNOWLEDGMENTS	iii
DEDICATION	v
CHAPTER ONE	
Ludwig van Beethoven biography	1
<i>Sonata No. 1 in D Major for Violin and Piano, Opus 12</i>	7
CHAPTER TWO	
Alan Vaness Scott Hovhaness biography	22
<i>Khirgiz Suite for Violin and Piano, Opus 73</i>	27
CHAPTER THREE	
Johann Sebastian Bach biography	40
<i>Sonata No. 1 in b minor for Harpsichord and Violin, BWV 1014</i>	45
CHAPTER FOUR	
Cèsar-Auguste-Jean-Guillaume-Hubert Franck biography	60
<i>Sonata in A Major for Violin and Piano</i>	69
BIBLIOGRAPHY	80

KATHERINE ANNE GAIL, VIOLIN

ASSISTED BY

WILLIAM WINGFIELD, PIANO

Sonata No. 1 in D Major for Violin and Piano, Opus 12

Allegro con brio

Tema con Variazioni - Andante con moto

Rondo - Allegro

Ludwig van Beethoven

(1770-1827)

Khirgiz Suite for Violin and Piano, Opus 73

Variations - Adagio

A Khirgiz Tala - Allegro

Allegro molto

Alan Hovhaness

(1911-2000)

Sonata No. 1 in b minor for Piano and Violin, BWV 1014

Adagio

Allegro

Andante

Allegro

Johann Sebastian Bach

(1685-1750)

Sonata in A Major for Violin and Piano

Allegretto ben moderato

Allegro

Recitativo-Fantasia

Allegretto poco mosso

César Franck

(1822-1890)

Monday, March 25, 2002

7:30 p.m.

All Faiths Chapel

This recital is presented in partial fulfillment for the degree of Master of Music in Violin Performance.

ACKNOWLEDGMENTS

I came to K-State with the hope of learning more about myself and my music. I wanted to become more comfortable with performing in front of people. My time here was spent in rediscovering my own personal musical voice. So many people have been instrumental (no pun intended!) in allowing me to grow.

Dr. Cora Cooper -- Thank you from the bottom of my heart for all your words of wisdom and for your encouragement. Thank you for the balancing board and for introducing me to "pop-offs." Also, thank you for ignoring my hideous audition tape, for dealing with panic attacks, and for helping me learn how to deal with some strange people. (No, you didn't know what you were getting in to when you accepted me as a student, did you?!). Once again, thank you for giving me faith in myself and the confidence to sing to the world.

To the K-State Orchestra and to all of my Sticks 'N Strings pals -- whew! We did it! My gratitude to you all for reminding me that orchestra can be fun and that we shouldn't take every thing SO SERIOUSLY.

To the Aggieville crowd -- GO CATS! DRINK MORE BEER!!

To Luke -- my best buddy... here's to Galveston and Kansas City. To 3:00 a.m. talks. To spontaneous trips to the Plaza. For Pink, Moulin Rouge, and ABBA. For introducing me to TIGI, Lulani, Pier One, and for leather pants. For Shostakovich and for green cello cases. You have taught me how to be crazy and to be happy. "It's All for You" baby.

And finally, and most importantly are my family:

My mom -- For all those nights I spent wrapped up in your quilt. How could I have kept sane without you? You are my support. Thank you for your words of wisdom, your patience, and for showing me how to be like the Sandias. Your creativity and artistry is my inspiration.

Tracey -- For showing me how to view people as cartoons. For giggles and Nimh and Justin and Arther. For drawings and photographs. For being you.

Daniel -- For his patience in helping me through viruses and messed-up hard drives. My monitor would have had a shoe stuck in it if it hadn't been for you. For showing me honesty, patience, honor and for your legendary squishy-hugs.

My da -- For giving me my voice - My Rubio violin. For loving maps and books and stars and long drives across country. For showing me Pennsylvania, for daddy packs and sweet daddies, for your love of music, and for showing me how to do my taxes.

I love you all. Thank you so much to everyone for all of your support, guidance, and encouragement.

DEDICATION

for my Uncle Charlie

and for my Ginky

CHAPTER ONE

Ludwig van Beethoven

(1770-1827)

Ludwig van Beethoven was born in the German town of Bonn on December 16, 1770. He came from a long line of musicians, with his father and grandfather both as performing artists. His father, Johann, undertook the task of teaching Ludwig music. He taught Ludwig both the piano and the violin. The young Beethoven spent several years performing as a child prodigy to the aristocracy in Bonn. After receiving this basic music education from his father, he became the student of organist Christian Gottlob Neefe.

Neefe continued Beethoven's lessons on the piano and the organ, but more importantly, began to educate Ludwig in the art of musical composition. Beethoven showed early signs of talent and he published his first musical composition at the age of twelve. After continuing his studies in Bonn -- including performing as assistant organist in the Bonn court orchestra -- he finally came into contact with the music of Mozart and Haydn.

Intrigued, Beethoven wanted to study with Mozart and gained the approval of the Elector of Bonn to travel to Vienna -- he was only seventeen years old. Although Beethoven did travel home after his mother's death in July of 1787, he returned in 1792 and lived in Vienna for the rest of his life.

While in Vienna, Beethoven had the opportunity to study with Haydn. Although Haydn taught Beethoven some of the rudiments of counterpoint, Beethoven became rapidly unhappy with his teacher. Haydn frequently left Vienna on tours and, thus, Beethoven began studying with Johann Albrechtsberger. It is also true that Beethoven was concerned with developing his own personal compositional style, separate from that of Haydn. "Haydn was the main focus of Beethoven's anxieties, for he was seeking to find a personal voice in a world thoroughly dominated by the older master."¹ During this entire period -- often referred to as his early period -- Beethoven began to establish himself as a performer and composer.

Beethoven's success as a performer gradually led to his acceptance by the aristocracy and the upper class. This acceptance was somewhat unusual for a musician of the day, but it led to more performance opportunities, an expanded income, and a growing sense of public recognition. Beethoven even adjusted his name due to this interaction with the higher society of Vienna. He led the nobility of Vienna to believe that his Flemish given name of "von" was the equivalent of the German "van" -- which was a name reserved for that of the aristocratic class.

Beethoven became so popular with the upper class at this time that he began to receive some very important patronage. Prince Joseph Lobkowitz, Count Andreas Razumovsky, and Count Moritz Fries all became important supporters of Beethoven's music. These supporters also included Baron Gottfried van Swieten, Prince Karl Lichnowsky and his wife, Princess Christiane. With this greater number of commissions and performances, Beethoven became increasingly stable financially.

¹ Maynard Solomon, *Beethoven* (New York: Schirmer Books, 1998), 129.

In addition to this great popularity came Beethoven's increasing ability at the piano. This enhanced aptitude had an influence on his compositions. His early composition period, also called his first Vienna period, lasted until 1802 and was heavily influenced by piano techniques and compositional styles. Beethoven, through his increasing abilities as a virtuoso, had begun to become aware of the increased emotional and expressional range of keyboard instruments. In addition to his increased technical ability at the keyboard was the increasing quality of available instruments.

Beethoven was always interested in the newest developments in keyboard instruments. He made a point of using and finding pianos with larger tone, heavier action, expanded range, and greater pedal abilities. Beethoven, himself, was well known for fiery piano playing -- frequently breaking strings and ruining the action of his instruments. This greater possibility of emotional range manifested itself in more expressive and larger numbers of dynamic changes within his compositions. The *Sonata No. 1 in D Major for Violin and Piano* reflects this increasing expressive compositional style.

The sonatas for violin and piano were written in the midst of this first Vienna period -- all of these sonatas, excepting two, were composed between the years of 1797 and 1802. The *Sonata No. 1 in D Major for Violin and Piano* was composed between the years 1797 and 1798. This sonata was dedicated to Antonio Salieri, whom he originally admired and respected. After composition of the violin sonatas, Beethoven took some lessons in opera and Italian vocal composition. It seems that Salieri had rather little effect on Beethoven's overall style and history records that the court conductor did not hold Beethoven in high esteem.

Nevertheless, these violin sonatas reflect some highly original writing. Beethoven incorporates the use of expanded compositional forms and expounds upon old contrapuntal techniques. "Commentators have remarked of the first five violin sonatas that they are less ambitious and individual than the piano sonatas of the same period. Nevertheless, there are innovative and even experimental touches... unexpected digressions into distant tonalities."² It is to be noted that in these years of composition Beethoven first started to notice signs of his deafness. As can be said of his later works, this physical trouble did not hinder the beauty of melodic and harmonic construction that these sonatas incorporate.

It also seems to be a rather astonishing fact that Beethoven did not possess a mastery of the violin. Although it is true that he studied with several violinists in his early days in Bonn, he was by no means a master of the instrument. This seems even more remarkable considering the difficulty of these sonatas. Nevertheless, Beethoven had begun a new compositional style, seen even in his early compositional years. This style would be to develop a new and more florid type of writing -- one that included more dramatic and lengthy phrase shapes. This style paved the way for the expressiveness of the Romantic era.

This new compositional style, as discussed earlier, could be said to have developed as a result of his remarkable talent at the piano. His early piano sonatas and concerti had already begun to show signs of this forward-looking expressive style, and one can see this in the violin and piano styles as well. "Now he was in the process of shaping a new, dynamic, and declamatory voice for the violin to complement this

² Ibid., 132.

unprecedented pianistic style."³ It is also possible, for this reason, that these duo-sonatas provide such a sense of deviation from the early works of Mozart. It is through this that we begin to see a greater balance between the compositional use of the two instruments.

Around the time of the completion of Beethoven's second symphony (1801-1802), the middle period of his compositional style began. It is in this year of his life that he wrote most of his chamber music, symphonies three through eight, and the piano concerto No. 5. It is also during this time that Beethoven's hearing gradually worsened, and in 1802 he wrote the Heiligenstadt Testament.

In his late compositional period, Beethoven wrote very few works. This can be attributed both to his growing deafness and his sense of loneliness. As his hearing worsened, Beethoven experienced more and more periods of social isolation. It is true that he gradually lost touch with his nephew Karl, whom he thought of as a son. It is also known that Antonie Brentano, a woman with whom he had a romantic relationship and who is also thought to have been the mysterious "immortal beloved," left him in order to marry one of her friends.

As can be expected, Beethoven's music in this late period is very dramatic and has gained the full-blown emotional power that his early works hinted towards. Works from this period include the famous *Symphony No. 9 in D minor, Op. 125*, and the *Choral Fantasia* -- a work for piano, voices, and stringed orchestra. In defiance of his deafness, Beethoven insisted upon conducting the premiere of the ninth symphony. Unknown to Beethoven, another conductor stood behind him marking the beats so that the ensemble would be able to play together. At the end of the performance, Beethoven was unable to

³ Ibid.

hear the thunderous applause and one of the singers was forced to turn him around so that he could see the audience's standing ovation.

Unfortunately, Beethoven's last years were spent in sorrow. He constantly worried about his nephew and frequently suffered from ill health. On the first of December 1826, Beethoven was traveling from his brother's estate in the country to Vienna.

Unfortunately, he caught a chill that gradually turned into pneumonia. This bout of ill health weakened Beethoven considerably. The final year of his life was spent in constant battle against illness.

On January 3, 1827, Beethoven wrote his last will and testament. Less than three months later, on March 26, Beethoven died. He was buried on March 29, 1827 in the cemetery of Währing. His popularity drew a crowd of thousands, and over 20,000 individuals attended his funeral service. Beethoven's remains were transferred in honor to the Central Cemetery of Vienna in the year 1888.

Ludwig van Beethoven left behind some of the most important classical music ever written. Nine symphonies, thirty-two piano sonatas, numerous cantatas and oratorios, lieder, his *Mass in C, Op. 86* and his *Missa Solemnis, Op. 123*, overtures, chamber works, concerti, are only a brief listing of some of his gifts to the world. It is almost of greater importance to consider what developments he made to the history of Western music -- with his revolutionary setting of forms, use of developmental techniques, and unprecedented use of instruments. Ludwig van Beethoven was one of the most influential composers in the history of Western music.

Sonata for Violin and Piano,
Opus 12 No. 1, D Major

Ludwig van Beethoven's *Sonata for Violin and Piano, Opus 12 No. 1, D Major* provides theorists and performers with an excellent opportunity to study Beethoven's compositional techniques. Each of the three separate movements employs a different formal structure and showcases new development in the duo-sonata style.

The first movement is in sonata form and has the expected Exposition, Development, and Recapitulation. Nevertheless, each of these sections provides some unexpected surprises. The movement begins, as one would expect, in D Major. A five bar rhythmical motive is stated before the first theme even occurs. (see example 1) This is somewhat unusual, as pieces written prior to Beethoven's time typically started immediately with the first theme. Those pieces that did include an introduction would have made adjustments in tempo, with the opening bars at a slower speed and the first theme at a faster tempo. These adjustments are not seen in this Beethoven sonata.

Ex. 1: Beethoven-Sonata in D Major, first movement, meas. 1-7



After the arrival of the first theme, a long developmental transition occurs. This development of the original theme is normally expected to occur in the more traditional Development section. In this section, the use of E natural pedals allows for a modulation to A Major - A Major is the dominant of D Major, the original key, and E is V of A. This modulation allows the second theme to occur in a different key, providing harmonic interest and contrast to the original theme. The first PAC in A Major arrives at the end of the second theme. (see example 2)

Ex. 2: Beethoven-Sonata in D Major, first movement, meas. 29-50

One of the most important aspects to consider in this first section is the length of the modulation. It is normal for the second theme to occur in a separate key from the first. Typical modulations, however, would have taken much less time. It can be seen that Beethoven postponed the arrival of a true cadence in the new key. Therefore, theorists and performers can ascertain that Beethoven found the process of modulation to be more important than the actual cadence. Second of all, this long modulation process allowed for the greater development of the theme.

The second theme, like the first theme, is followed by an unusually long developmental section. Fragments of the second theme are heard in sequences, rhythmic motives are used in imitation between the violin and the piano parts, and the use of terraced dynamics help to expound upon the original two themes. Although both of these developmental sections seem unusual, they can be explained through the examination of the traditional Development section.

As is expected in music of the Classical era, the Development section begins after the double bar. The arrival of the Development also heralds the arrival of a new key, F Major - the chromatic mediant of D Major. This Development section includes the expected re-modulation to the original key - the arrival of D Major occurs simultaneously with the arrival of the Recapitulation in measure 138. (see example 3)

Ex. 3: Beethoven-Sonata in D Major, first movement, meas. 100-138

One unusual thing, which can be explained by the previous developmental sections that occurred in the Exposition, is the length of the Development. It is shorter than was typical of duo-sonatas found previous to Beethoven - especially in the sonatas

written by Mozart. It can be understood that the longer modulations and transitions that occur following statements of the two themes allowed Beethoven the freedom for development in non-traditional areas. Once he officially arrived at the double bar, the new key area, and the formal Development area, he was not obliged to provide an extensive exploration of the initial themes. As all the mandatory developmental techniques had already been explored - including sequencing, modulation, fragmentation, imitation, etc. - the formal Development section could be condensed.

The Recapitulation of the first movement is parallel to the Exposition in almost every respect. It includes the two themes and the long development sections. The main difference occurs in the area in which the initial modulation to the dominant occurred - the area between the first theme and the statement of the second theme. In the Recapitulation, the key area avoids returning to A Major, and instead pulls to d minor. (see example 4) This allows the piece to maintain the D tonal area, while providing the listener with a sense of harmonic motion and tonal interest and avoiding another modulation. The first movement ends with a PAC in D Major.

Ex. 4: Beethoven-Sonata in D Major, first movement, meas. 164-185

The second movement is in the key of A Major, or V of D Major - the original key area of the sonata. The fact that the second movement is in A Major and that the first and third movements are in D, shows that Beethoven attempted to create more than one method of contrasting the musical sections. The second movement also is differentiated from both the first and third movements through its formal structure. It is made up of a theme and a set of variations.

As is typical of all theme and variation formats, each statement of the main theme maintains some resemblance to the original theme. Beethoven uses both underlying structure - meaning measure numbers and phrase shape - and harmonic motion to help provide the listener with a sense of similarity between each variation. Within this given structure, Beethoven was able to create a complex and beautiful melodic line, without ever seeming repetitive or musically uninteresting.

The main theme of the second movement actually consists of two separate eight-bar melodies, comprising a double period. In the original theme, the piano enters first with each of the two melodies, imitated exactly and immediately by the violin line. (see example 5)

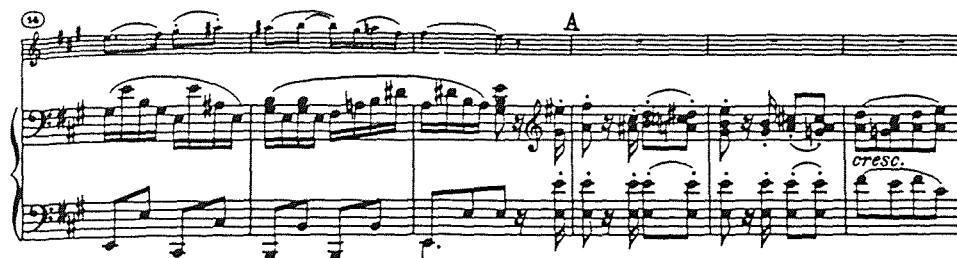
Ex. 5: Beethoven-Sonata in D Major, second movement, Theme, meas. 1-13

Tema con Variazioni.
Andante con moto.

The musical score shows the first system of measures 1-13. The piano part (p) is in the right hand, and the violin part (v) is in the left hand. The tempo is marked 'Andante con moto'. The key signature is A Major (three sharps). The score is written for piano and violin.

Beethoven made sure to cadence on the dominant of the original key at the end of the first full melody. This ensured the continuation of harmonic interest into the second of the two melodies, allowing for melodic development and contrast of the two phrases. (see example 6)

Ex. 6: Beethoven-Sonata in D Major, second movement, Theme, meas. 14-17



Each subsequent variation makes use of different melodic, harmonic, and contrapuntal techniques to distinguish it from the first theme and differing variations. For example, the original theme consists of two themes. Each is introduced in the piano part and lasts for eight bars and is then imitated in the violin part. This results in the production of two sixteen bar phrases. Although all of the variations include this sixteen bar idea, some of them incorporate the use of repeat sign to achieve this length.

In Variation I and II the phrases consist of two eight-bar phrases and instead of writing out another entrance of each of the two themes, two repeats allow for the dual statements. This results in two important things. First, each statement of the two melodies occurs in either the piano or the violin line, rather than in both parts. Second, the second statement of each melody is identical to the first statement - through the use of the identical repeat.

All of this can be better understood through examination of these two variations. Variation I is a good example of the piano line expounding on the two themes. The piano

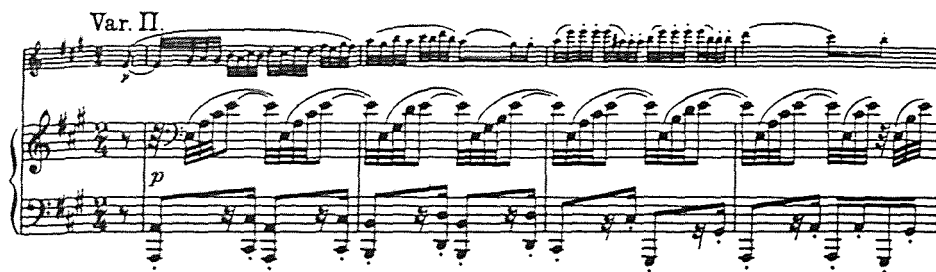
uses rhythmic alterations and uses the more florid sixteenth note to capture the original themes. The violin line has a supporting role for this initial theme. It makes brief commentary on the piano line and in some cases provides the harmonic base for the more flowing piano part. (see example 7)

Ex. 7: Beethoven-Sonata in D Major, second movement, Var. I, meas. 1-6



These parts are reversed in the second variation. Not only does the violin line take up the more active statement of the original themes, it provides new rhythmic variation and introduces the importance of elaborate scalar runs. The piano in this variation provides the harmonic base and remains a secondary line to that of the violin. It also provides a continuous rhythmic motion and allows for the arpeggiation of the important harmonic chords used in the above violin line. (see example 8)

Ex. 8: Beethoven-Sonata in D Major, second movement, Var. II, meas. 1-4



These first two variations provide an excellent opportunity to study the development of the duo-sonata. Unlike the sonatas written for violin and piano by Mozart, the sonatas by Beethoven provide each of the two instruments with important melodic and harmonic roles. Both the violin and the piano are given moments of melodic importance - in which the main thematic material is presented in their line. Conversely, both instruments are provided with moments in which they are demanded to provide harmonic support to the other instrument. No longer does one instrument reign in melodic or harmonic importance over the other. The equality of each instrument is explored.

To this end, Beethoven also ensures that each instrument is given both difficult and supportive technical passages. The piano is often required to play alberti bass passages, arpeggiating chords and allowing for the better aural understanding of harmonic structure. It is also frequently given enormous scalar runs and complex melodic passages. The same can be said of the violin line. In addition to the expected singing and lyrical statements of thematic material, the violin is expected to provide harmonic structure through the frequent use of double-stops and chords.

The Variation III and IV allow the performer and listener to view all of these aspects. In the third variation the violin begins with a statement of the main theme - something which is opposite from the initial Theme section. (see example 9) The piano follows with an imitated statement of the theme in the ninth bar, while the violin takes up the role of accompanimental instrument. All of this structure is reversed from the Theme section, however, and more importantly, it allows for the observance of the duo roles of each instrument. Another interesting side note about the Variation III is that Beethoven

allows for further transformation of the main theme by putting this section in the minor mode. This allows it to contrast to the rest of the second movement.

Ex. 9: Beethoven-Sonata in D Major, second movement, Var. III, meas. 1-5

The musical score for Variation III, measures 1-5, is presented in two systems. The first system shows the piano part with a key signature change to D minor (labeled 'Minore.') and a tempo marking of 'cresc.'. The piano part begins with a piano ('p') dynamic and a crescendo ('cresc.') marking. The right hand part begins with a piano ('p') dynamic and a crescendo ('cresc.') marking. The second system shows the piano part with a key signature change to D minor (labeled 'Minore.') and a tempo marking of 'cresc.'. The piano part begins with a piano ('p') dynamic and a crescendo ('cresc.') marking. The right hand part begins with a piano ('p') dynamic and a crescendo ('cresc.') marking. The score includes various musical notations such as notes, rests, and dynamic markings.

The Variation IV returns to the key of A Major and, as expected, introduces new rhythmical and developmental techniques based on the original theme. The entire section provides wonderful opportunity for the study of fragmentation and imitation. One of the most interesting parts of the fourth variation occurs at the very end. An eight-measure interpolation occurs in measure 29. These eight bars exist as a musical aside and as an interruption of the musical flow. It also constitutes a domination prolongation to assure the final arrival of the tonic chord in measure 36. After this "musical interruption", the final six measure allows for a completion of the entire second movement. An IAC in the last measure also helps to pull increase the feeling of avoidance of the final cadence. This technique allows for the absolute necessity for continuation and for the arrival of the third movement. (see example 10)

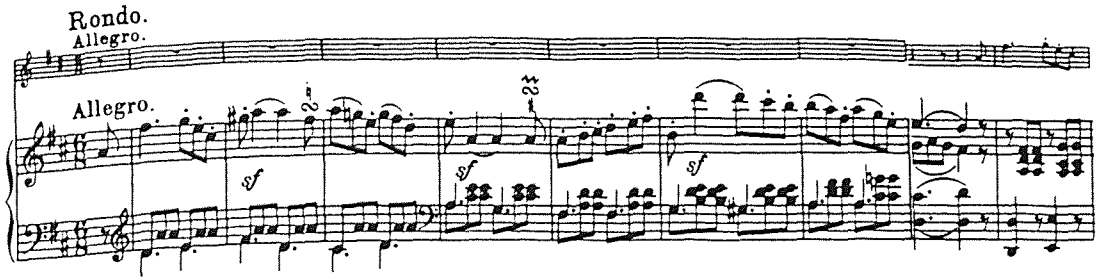
Ex. 10: Beethoven-Sonata in D Major, second movement, Var. IV, meas. 29-end



The third and final movement of Beethoven's *Sonata for Violin and Piano, Opus 12 No. 1, D Major* is in rondo form. It consists of the initial A section, followed by a developmental B section (which starts in measure 17), an A¹ section (beginning in measure 52), an C section in measure 77, A¹¹ (measure 119), the second developmental section, B¹¹, in measure 135, a Developmental Coda (measure 170), and the final statement of the C theme in measure 209.

The opening A section is very straightforward in design. It begins with the theme in the piano part, imitated by the violin in measure nine. This follows the format laid out by the Theme section of the second movement. Other important aspect of this first section is the introduction of the main motive, which will be reintroduced and developed later in the movement. (see example 11)

Ex. 11: Beethoven-Sonata in D Major, third movement, meas. 1-9



Measure 17 announces the sudden arrival of a new key, the dominant key of A Major, through the use of direct modulation. (see example 12) This entire B section makes use of many differing contrapuntal techniques used to develop the initial theme from the A section.

Ex. 12: Beethoven-Sonata in D Major, third movement, meas. 16-18



After an extensive development of material, and the interchange of both harmonic support and melodic material between both the piano and violin voices, the main theme - as well as the original key of D Major - arrives in measure 52. This section initially begins the same as the initial A section. However, with the arrival of the second statement of the theme (as expected to begin in the violin part in imitation of the piano line) the melodic line breaks off and digresses from the original expectation. This material is now in the form of a developmental transition, preventing the piece from remodulating to A Major, and allowing the further development of the A thematic

material. It is these reasons which demand the labeling of this section as A¹ rather than a return of A.

As previously stated, the music in this section does not modulate to A Major. Instead, like the first movement's harmonic structure, the piece modulates to F Major, the chromatic mediant of D Major. At the arrival of F Major, a new theme is introduced and the harmonic structure provided by the piano voices thins out. This thinning of voicing allows for the greater perception of the new tonal center arrival and the greater awareness of new thematic material. For all of these reasons, it is best to label this new area as the C section. (see example 13)

Ex. 13: Beethoven-Sonata in D Major, third movement, meas. 76-82



This new C section introduces further developmental material - development of both the A thematic material and the C thematic material. Many different keys appear in this section including g minor and Bb Major. Sequential modulation through the circle of fifths is also used as a method of preventing harmonic repetitiveness and boredom. The use of a dominant pedal is used to modulate back to the key of D Major. (see example 14)

Ex. 14: Beethoven-Sonata in D Major, third movement, meas. 104-107



At the final arrival of the A theme and D Major, the violin becomes more important in the melodic introduction of material. In both the initial A and A¹ sections, the thematic material was given originally to the piano voice, with the violin being forced to imitate the material in order to have the them in its line. In this section, also known as A¹¹, the violin is given the first melodic theme with the piano doing the imitation directly after the original statement. (see example 15) The second main developmental section begins in measure 135 and continues until the arrival of the Coda in measure 170. This B¹ section differs from the original B section in that material from the C section is also developed and new contrapuntal techniques are introduced.

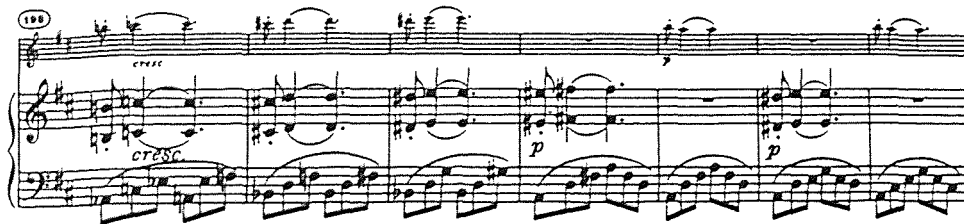
Ex. 15: Beethoven-Sonata in D Major, third movement, meas. 118-128

The final Coda section is, in turn, also more developmental material. It does not include the original A tune in its entirety, nor does it introduce a new theme. Therefore, it become obvious that this section is not a return of the A material and should not be labeled as thus. The arrival of a Neapolitan 6 chord of D Major in measure 190, followed by the use of the dominant pedal in measure 201, announces the intent to return to the home key of D Major. (see examples 16 and 17)

Ex. 16: Beethoven-Sonata in D Major, third movement, meas. 188-191



Ex. 17: Beethoven-Sonata in D Major, third movement, meas. 198-204



The final arrival of the last section is based loosely on the C theme. The original A theme is never fully reintroduced; however, motives from the original A theme are sequenced and thus provide a sense of thematic return. (see examples 18 and 19) The movement ends on a final PAC in D Major, providing a conclusive ending cadence.

Ex. 18: Beethoven-Sonata in D Major, third movement, A theme motive, meas.1-2



Ex. 19: Beethoven-Sonata in D Major, third movement, meas. 215-end

As can be seen, Ludwig van Beethoven's *Sonata for Violin and Piano, Opus 12 No. 1, D Major* is a masterpiece of complexity. It incorporates Romantic elements of harmony and development within a Classical format. He uses three major forms within the sonata and utilizes numerous compositional devices and contrapuntal techniques to provide the performers and the audience with a wide range of aural interest. This sonata also demonstrates a new level of the development of the duo-sonata, and attempts to allocate the important melodic and harmonic structural roles to both instruments. This sonata is an excellent place to begin to better understand Beethoven's revolutionary compositional style.

CHAPTER TWO

Alan Vaness Scott Hovhaness

(1911-2000)

Alan Vaness Scott Hovhaness was born on March 8, 1911 in Somerville, Massachusetts. His father, Horoutiun Hovhaness Chakmakjian, was Armenian; his mother, Madeline Scott Chakmakjian, was Scottish. This early blending of American, Armenian, and Scottish culture would help Alan Hovhaness develop a unique musical language. His most important compositions would introduce Armenian, Indian, and East Asian practices to the Western musical world. Through these numerous compositions, he became one of the most prolific and prominent composers of the twentieth century.

Alan Hovhaness began to show his musical leanings at a very young age. It is known that he began composing music at the age of four, and historical interviews with family members recall that he was able to improvise music before even having piano lessons. Showing his ability at composition, Hovhaness completed two large-scale operas and several pieces for solo instrument by the time he turned thirteen.

While he was still young, he had the opportunity to study both piano and composition from influential teachers. His piano teachers included two of the most important in Boston at the time, Adelaide Proctor and Heinrich Gebhard - also well known as the instructor of classical pianist, recording artist, and world-wide performer Stuart Daniels. Hovhaness was also able to learn his early compositional skills at the New

England Conservatory of Music under the guidance of Frederick Converse. Converse was a founding member of the Boston Opera Company and is well known as an American composer, having been the first American to have a work premiered by the Metropolitan Opera Company in New York. From Converse, Hovhaness learned the elements of traditional structure and form that are so important to Western music. It was these early studies that gave Hovhaness the freedom to later use Asian compositional techniques while maintaining the more traditional Western forms.

In 1942, Hovhaness won a prestigious scholarship to attend Tanglewood. The time spent there would prove to be one of the most influential in Hovhaness's life. It was there that he met, spoke, and learned from composer Bohuslav Martinů. As musical historian Stephen Schwartz said, Martinů was "the greatest Czech composer of his generation ... a major international figure, known especially for his concerti and chamber music."¹ Martinů was known for imitating Stravinsky, and he was fascinated with the use of incorporating Czech folk themes into his compositions. This incorporation captivated Hovhaness, and he began to experiment with using Eastern themes in his own compositional style.

Nevertheless, it took many years before the composer would entirely incorporate Eastern compositional styles into his own works. His own early musical output followed a more traditional style, even at times hinting toward the Neoclassical and Neoromantic styles. Many of his peers began to see this early work as unoriginal and there was pressure from composers and musicians of the time, including Copland and Bernstein, for

¹ Steven Schwartz, "Bohuslav Martinů: 1890-1959," <http://www.classical.net/music/comp.lst/martinu.html> (1995), accessed 13 February 2002.

Hovhaness to rethink his methods of composition. With pressure from outside sources, and with a continuing feeling of dissatisfaction in his own work, Hovhaness chose to make a new start. His radical new beginning started with an almost complete destruction of his early compositions. Over one thousand compositions have been completely lost, including his *Symphony in Three Movements*, which won him a Samuel Endicott Prize.²

With the feeling of being able to start anew, Hovhaness once again returned to the Eastern music that had inspired him years before. Hovhaness became fascinated with the culture he inherited from his father, and began to spend time in Armenian churches. From the religious figures he encountered, he was exposed to traditional Armenian music. This encouraged him to explore different scales than are used in Western music, most of which incorporated the use of microtones and allowed for movement away from the traditional scalar modes. According to a set of biographical sketches from C. F. Peters, Hovhaness also experimented with melodic construction. “Hovhaness studied the old Armenian notations collected by Father Hagop Mekjian. Because of the discipline and inspiration of this study, Hovhaness composed many books of new melodies, and developed his own long melodic line, creating giant melodies in both slow and fast tempi.”³

This new method of composition seemed to suit Hovhaness well, and many of the colleagues who had formally condemned his more traditional approach, praised the new spirit in his works. Many composers of the era subsequently felt inclined to try to blend

² Richard Howard, “Alan Hovhaness: Catalogue of Works Part I,” <http://www.musicweb.force9.co.uk/music/classrev/2000/feb00/hovhanessworks.htm> (2000), accessed 10 December 2001.

³ Ibid.

Eastern themes and musical style into their own composition, but it must be remembered that Hovhaness was the front-runner and no other demonstrated the ease of incorporating these styles into a unified whole. Hovhaness himself said in a frequently published quote:

“To me the hundreds of scales and ragas possible in Eastern musical systems afford both disciplines and stimuli for a great expansion of new melodic creations. I am more interested in creating fresh, spontaneous, singing melodic lines than in the factory-made tonal patterns of industrial civilization or the splotches and spots of sound hurled at random on a canvas of imaginary silence. I am bored with mechanically constructed music and I am also bored with the mechanical revolution against such music. I have found no joy in either and have found freedom only within the sublime disciplines of the East.”⁴

After this new start at composition, Hovhaness composed in excess of four hundred works. These include more than a hundred works for small ensembles, two ballets, nine large-scale operas, and close to seventy symphonies. In 1948 Hovhaness was offered a teaching position at the Boston Conservatory of Music. He also spent some of his time as the organist of the Boston Armenian Church, increasing the amount of time he spent with Armenian music and culture. Nevertheless, Hovhaness felt his years in Boston, especially the time spent teaching, stifled his musical output, and he decided to move to New York. He subsequently quit teaching at the Boston Conservatory in 1952.

In order to continue his musical studies, he spent approximately a year and a half studying in India, after receiving the prestigious Fulbright scholar award. He continued his work on researching new sounds and instruments, and he enjoyed continuing success in the music world with his compositions. Many new offers came

⁴ “Composer: Alan Hovhaness Dies at 89,” http://www.newmusicbox.org/news/jul00/obit_hovhaness.html (2000), accessed 10 December 2001.

from symphonic ensembles to premiere his works until the Seattle Symphony appointed him as their composer-in-residence in 1966.

Hovhaness's music seems to have been popular mainly in the United States and most of his awards were given to him in America, including the Guggenheim Fellowship. He became a member of both the Institute of Arts and Letters and the Institute of the American Academy in 1977, winning top awards from both organizations. His music is slowly gaining popularity in other countries as more recordings become available. Another important factor in the growth of his music lies in the composers who follow in his footsteps. As classical music trends continue to change and evolve, the blending of Eastern and Western culture seems to be a more prevalent compositional style. Allowing audiences to become more accustomed to this type of music also allows its growth in popularity.

As it is, Hovhaness will be best remembered for his unique contributions to the development of both Eastern and Western musical composition. Alan Hovhaness will be remembered for several of his works, including the *Armenian Rhapsody No. 2 and No. 3*, his *Symphony No. 2 "Mysterious Mountain," "And God Created Great Whales"* for recorded sounds of humpback whale and orchestra, *Symphony No. 22 "City of Light,"* and *Symphony No. 50 "Mount St. Helens."* Following an illness of three years, Alan Hovhaness died at the age of eighty-nine on June 21, 2000.

Khirgiz Suite for Violin and Piano, Op. 73

Alan Hovhaness's *Khirgiz Suite for Violin and Piano, Opus 73* (1951), demonstrates a great deal about his compositional technique and his musical style. It is known that Hovhaness wrote using Middle Eastern and Asian influences. This can be seen through the use of the drone, through simplistic and repetitive rhythmic patterns, and by using extensive repetition and minimalist phrasing.

The performers and the audience can already expect these Eastern influences through the title of the piece. The Khirgiz (also sometimes spelled Khirghiz, Kyrgyz, or Qyrgyz) are a group of nomadic people who live in both the Middle East and the Far East. Their nation, Kyrgyzstan, is located between East Turkestan and Kazakhstan. This nation's history has been tumultuous and, having been ruled by China, Russia, and Turkestan. All of these nationalities brought interesting blends of musical techniques to the folk music of Kyrgyzstan.

In an effort to capture these various national styles, Hovhaness attempted to use similar compositional techniques and kindred forms. "With his drones and mesmeric repetitions, the first movement of Hovhaness's Khirgiz Suite [*sic*] instills a quiet ecstasy.

The second and the third, a fast movement in mixed meter and a furious dance in duple time, are more obviously folkloristic."¹

Other typical musical techniques used by Hovhaness are found in the *Khirgiz Suite*. The music is minimal. This, in itself, is somewhat unusual. Minimalism in musical composition did not start to become popular until the late 1960's and early 1970's. In fact, only in the 1980's did a great majority of composers start using the technique. Written in 1951, the *Khirgiz Suite* is a precursor to the musical styles of Philip Glass, Terry Riley, and Steve Reich.

Minimalism in the *Khirgiz Suite* can be seen in a number of ways. Rhythm is repetitive and is comprised of mainly quarter notes, eighth notes, and half notes. Once the main rhythmic pattern is announced at the beginning of each movement, it is repeated continuously, with only slight variation. Minimalism can also be seen in his use of pitches. Hovhaness usually only incorporates four pitches in each movement, accompanied by a base note drone. (The first section of the first movement uses only the pitches C, D, E, F#, and the drone B; the second section uses the pitches C, D, E, F#, and the drone pitches B and A). Bowings in the violin part are also very minimal, typically using notes slurred in pairs to help accentuate the repetitious rhythm.

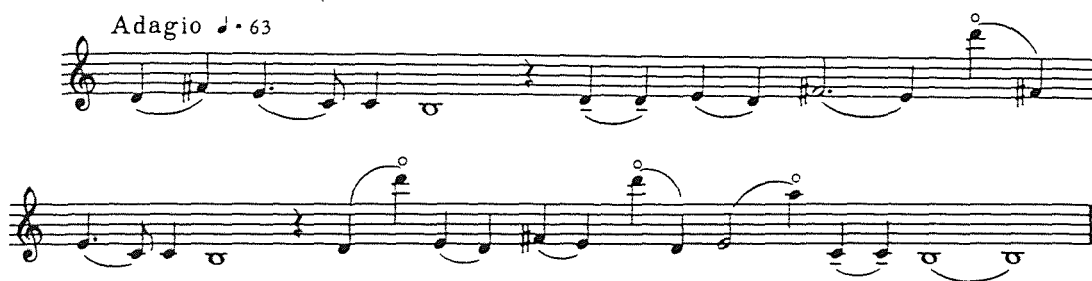
All of these things can be seen in each of the three movements, but the first movement of the *Khirgiz Suite*, subtitled *Variations*, seems to reflect all of these compositional techniques the best. As with the other two movements, *Variations* has no true key, only a key center. Through the use of linear nonfunctional harmony the key area

¹ Arved Ashby, notes to *Khirgiz Suite*, Hovhaness: *Violin/Viola and Keyboard Works* by Christina Fong and Arved Ashby (2000), CD, Glenn Freeman Records.

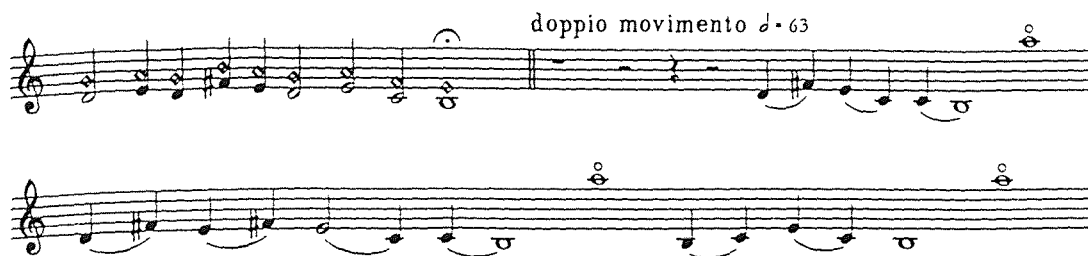
is usually hidden. On the other hand, rhythmic values, cadences, and changes in texture help to point out the important tonal areas. One thing Hovhaness does to help free the rhythm in the first movement is to eliminate the use of bar lines. This elimination of bar lines places a more important emphasis on the use of the tonal centers and the use of the drone.

The most important notes of the first movement (as with the second and third) are pitches that are held for a longer duration than what are typically found in the rest of each movement. The use of the whole note in the first movement, for example, is rare and is used by only the pitch B in the first section. This whole note B occurs at the end of each irregular length phrase, and is subsequently followed by a rest. (see example 1) In the second section, the B whole note is followed by a whole note A harmonic at the end of each phrase. (see example 2)

Ex. 1: Hovhaness-*Khirgiz Suite*, first movement, first two lines



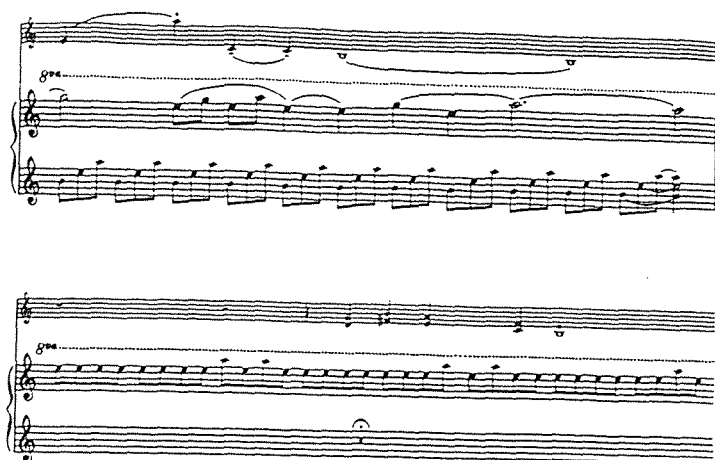
Ex. 2: Hovhaness-*Khirgiz Suite*, first movement, second section, first two lines



These two pitches are pointed out through the use of proportionally long rhythmic durations and the rare use of the rest. These two things help to single out the importance of these pitches. Not only are they used as drone pitches, they are used to provide the listener with a sense of arrival, cadence, and key area. Although the pitches B natural and A natural do not occur in a traditional "cadence" format, they provide the ear with reference tonal centers -- a place for the listener to hear arch in each phrase repetition, to designate the end of each irregular phrase, and to provide a resting spot.

Changes in texture also help to point out cadences and key areas. For example, in the opening section of the first movement, the left hand of the piano introduces a repetition of triplet notes. These are repeated again and again until the first bar line marking. After two tied B natural whole notes in the violin part, followed by rests in the left hand of the piano, the rhythmic pattern switches to continuous eighth notes (foreshadowing the second movement). In this example, the drone pitch B natural is emphasized by rhythmic duration, the introduction of rests, and by the change in texture. (see example 3) All of these things are typical techniques used by Hovhaness to provide a sense of structure in his compositions.

Ex. 3: Hovhaness-*Khirgiz Suite*, first movement, third and fourth lines



One other very important structural technique Hovhaness uses is to provide a logical mathematical formula to what otherwise appears as an unequal phrase shape. In the second section of the first movement, Hovhaness composed a section that seems rhythmically uninteresting and repetitive. Once the underlying construction is considered, the piece begins to make more musical and logical sense.

This second section can actually be divided into three main parts. The first consists of phrases starting with two slurred quarter notes. Each phrase ends with the drone notes B natural and A natural. The first phrase is sixteen beats long, the second is eight, and the third is four. As can be seen, each phrase is half the length of the one preceding it. (see example 4)

Ex. 4: Hovhaness-*Khirgiz Suite*, first movement, second section, first two lines



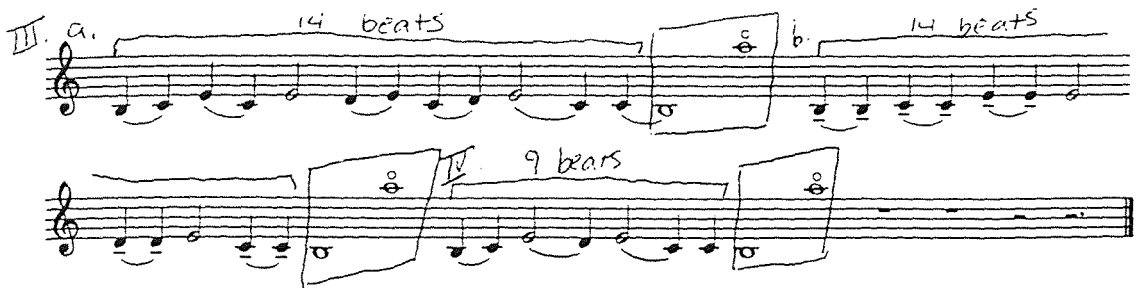
The second part of the second musical section consists of two phrases. Each begins with a separate quarter note followed by two slurred quarter notes. (As can be seen, this change of bowing helps to delineate the sections from one another). This second part is a bit more complicated than the first one that occurred. The first phrase is fifteen beats long, being divided into eight plus seven beats. The second phrase is twenty-six beats long, being divided up into eight beats (whole note) plus seven beats (whole note) plus three beats. This might seem a bit complex, but it is to be noted that the two whole notes used in this phrase (both E natural) are not found anywhere else in the movement. In fact, all other whole notes are B's or A's. This use of the E natural can only serve to break up the phrase into eight and seven beats, providing resting spots in the middle of the line, and allowing the underlying structure to match that of the preceding phrase. (see example 5)

Ex. 5: Hovhanness-Khirciz Suite, first movement, second section, second two lines

The image shows two staves of handwritten musical notation. The first staff is labeled 'II. a.' and the second 'b.'. Both staves are in treble clef. The first staff has a bracket above it labeled '15 beats', which is divided into two sub-brackets labeled '8 beats' and '7 beats'. The second staff has a bracket above it labeled '26 beats', which is divided into three sub-brackets labeled '8 beats', '7 beats', and '11 beats'. The notation consists of quarter notes and slurs, with some notes marked with a sharp sign (#).

The third and last part of the second section provides a rhythmic and bowing return to that of the first part. This section, like the first, is divided into three phrases, each beginning with two slurred quarter notes. The first two phrases are made up of matching fourteen beats duration, followed by the standard two drone whole notes. The last phrase is unequal and can be seen, not only as the final statement, but also as separate from the first two phrases through its somewhat strange nine beat length. It seems likely that Hovhanness intended this last phrase to act as a tiny coda, and not for the theorist to interpret it as part of the two prior phrase statements. (see example 6)

Ex. 6: Hovhanness-*Khirgiz Suite*, first movement, second section, last two lines



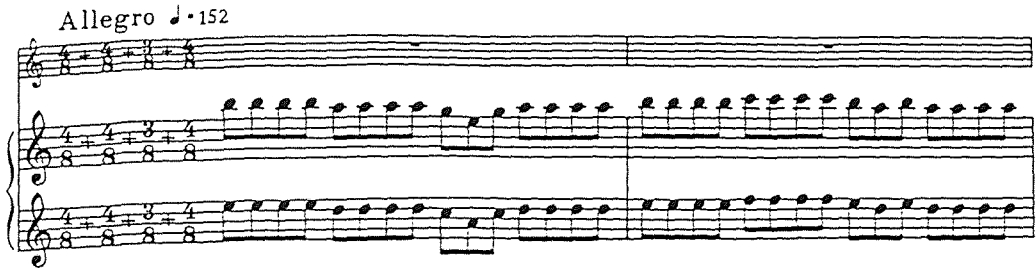
All of these underlying structural designs can be better seen through the use of the following chart. (see example 7)

Ex. 7: Hovhaness-*Khirgiz Suite*, first movement, second section, phrase chart

Section I - Phrase A (begins with 2 slurred notes)	16 beats	2 whole notes (B, Harmonic A)
Phrase B (begins with 2 slurred notes)	8 beats	2 whole notes (B, Harmonic A)
Phrase C (begins with 2 slurred notes)	4 beats	2 whole notes (B, Harmonic A)
Section II - Phrase A (begins with 1 separate note followed by 2 slurred notes)	15 beats: 8 beats + 7 beats	2 whole notes (B, Harmonic A)
Phrase B (begins with 1 separate note followed by 2 slurred notes)	26 beats: 8 beats (whole note) + 7 beats (whole note) + 3 beats	2 whole notes (B, Harmonic A)
Section III - Phrase A (begins with 2 slurred notes)	14 beats	2 whole notes (B, Harmonic A)
Phrase B (begins with 2 slurred notes)	14 beats	2 whole notes (B, Harmonic A)
Concluding Phrase (begins with 2 slurred notes)	9 beats	2 whole notes (B, Harmonic A)

When analyzing the second and third movements of the *Khirgiz Suite* by Hovhaness, one finds very similar compositional techniques to that of the first movement. They are not, however, as complex in underlying structure. One slight difference is in the use of bar lines. Rhythmic repetition still occurs, but the use of continuous or reoccurring phrases is what provides the sense of monotonous motoric movement. The use of mixed meter also helps to provide interest for the listener. (see example 8)

Ex. 8: Hovhaness-*Khirgiz Suite*, second movement, meas. 1-2



The piano is given a line of continuous eighth notes to play in the second movement (subtitled *A Khirgiz Tala*). No rests occur anywhere in the movement after the violin enters in measure four. Once again, like the first movement, a sense of rest and cadence is found through the use of the rhythmically longer duration drone. The longest used note value is that of the half note, and those typically used are that of E natural or D natural. These pitches provide the tonal centers for this movement.

Only four bar-long rhythmic motives are used in this movement, each of which helps to emphasize the drone E and D naturals. Rhythm A, found in the violin part, lasts for thirteen bars and begins on either note E or note D (typically culminating with half notes E or D). (see example 9) Rhythm B lasts for eight bars, typically beginning with either a D or and A (which helps set this section apart from the rest of the piece), and incorporates half note E naturals in every bar but two. (see example 10) Rhythm C is only one bar in length, but it incorporates three D naturals and two E naturals. Although only a bar in length, it acts as a bridge between rhythm B and the return of rhythm A, found in measure 26. Measures 26 through the end are a return of the opening A rhythm. (see example 11)

Ex. 9: Hovhaness-*Khirgiz Suite*, second movement, meas. 1-10

Allegro $\text{♩} = 152$ Piano Rhythm A

Ex. 10: Hovhaness-*Khirgiz Suite*, second movement, meas. 17-24

Rhythm B

Ex. 11: Hovhaness-*Khirgiz Suite*, second movement, meas. 25-28

Rhythm C Rhythm A

Although it can be seen that these slight differences of rhythmic values help to delineate structure, it is important to notice that all of the variations are dependent upon the others. Truly, the only rhythmic alterations occur within the third and fourth beats of each bar, or in the second written meter (please note that there are four meters for each given measure and that the second of these is consistently the one altered). So, once again, we can find that Hovhaness uses underlying structural rhythmic variations to help give each movement interest and shape. On the other hand, these alterations are kept to a minimum, so as to avoid interrupting musical flow and the mesmeric quality of the repetitive Middle Eastern Tala.

The third and final movement, which has no subtitle, is a good example of the interest achieved through the exchange and contrast of material. To begin with, the piano plays continuous eighth notes in a similar fashion to that of the second movement. Each set of double notes is alternated between the two hands, beginning in the right hand and followed by the left. (see example 12)

Ex. 12: Hovhaness-*Khirciz Suite*, third movement, meas. 1-4



The violin line in this movement also provides musical interest by alternating between two things. In this case it is in the interchange of lyrical theme versus a more rhythmical and repetitive theme. Not only do the rhythmic patterns used in these two themes contrast, but the number of pitches in each slur differ as well. For example, the more lyrical theme includes larger intervallic jumps and can include one, two, or three notes in each bow stroke. (see example 13)

Ex. 13: Hovhaness-*Khirgiz Suite*, third movement, meas. 27-31



The more rhythmic theme utilizes only two pitches, and only uses one or two notes per bow stroke. (see example 14)

Ex. 14: Hovhaness-*Khirgiz Suite*, third movement, meas. 8-11



As with the other two movements, both themes typically finish on a drone note, accented by the use of rests, longer rhythmic duration, and occurring at the culmination of each phrase. In this movement, the drone pitch is usually A natural. (see example 15)

Ex. 15: Hovhaness-*Khirgiz Suite*, third movement, meas. 40-45



As can be seen with Alan Hovhaness's *Khirgiz Suite for Violin and Piano*, Opus 73, many different types of musical techniques are used. In order to capture the musical language found in the folk music of Kyrgyzstan, Hovhaness uses rhythmic repetition, small number of pitches, minimal rhythmic and musical motives, and the use of the drone. In order to provide structure to music that otherwise seems endless and uninteresting, he manages to use texture, rhythm, and drone notes to provide cadences, key areas, and a sense of arch and direction to the music. Underlying mathematical foundations also help to delineate structure and number of beats in what would otherwise seem to be random variations of fragmented motives. Through the understanding of all these aspects, both the audience and the performer can better approach playing Hovhaness's music. This knowledge will help allow the performer to make informed decisions regarding the addition of dynamics, which Hovhaness leaves completely up to the discretion of the performer.

CHAPTER THREE

Johann Sebastian Bach

(1685-1750)

Johann Sebastian Bach was born on March 21, 1685 in Eisenach, Germany and became known as one of the most influential and important composers in musical history. Through his background in theoretical skills, and through his virtuosic abilities at the keyboard and the organ, he was able to create musical compositions for instruments that challenged traditional structures and forms.

Bach received his early education in the local Gymnasium outside of Eisenach. His father, himself a talented violinist and performer, taught Johann Sebastian the rudiments of string technique. In 1700, at the age of fifteen, Bach became a chorister at St. Michael's Church in Lüneberg, a position that allowed him to become familiar with all aspects of sacred composition. Around this time, Bach began to study organ performance and composition from the organist of St. John's Church, Georg Böhm.

Bach left Lüneberg in 1703 to become a member of a notable Weimar household, led by Duke Johann Ernst. Ernst was a powerful member of society and was the brother of the reigning Duke of Weimar. Bach was comfortable enough with the violin to become a member of the court orchestra. Although Bach was eventually given the position of concertmaster, he frequently preferred to perform on the viola. This had some impact on his later stringed compositional style, in that he often preferred to utilize the mid-range of

the instruments, rather than compose using the higher and lower portion of each instrument's range.

The orchestral position that Bach held while in Weimar allowed him to attend and perform at many of the most prestigious social functions of the day. Because the Duke was also an organist and a string player, many of Johann Sebastian's compositions were written for the Duke's personal performance. These demands provided Bach with an understanding of what stringed instruments and performers could and could not accomplish.

All of the work Bach did in Weimar resulted in several important job placements. In 1706, he was appointed organist at the Church of St. Blaise, and in 1708 he was offered the position in Weimar of organist to Duke Wilhelm Ernst. Bach made notable improvement in his performance abilities on both stringed and keyboard instruments, and he was eventually promoted to the rank of Konzertmeister in 1714.

Three years later, Bach was appointed to the post of Kapellmeister for Prince Leopold of Anhalt-Cöthen, which resulted in the move of his household to Cöthen in December of that year. The years spent in Cöthen were the most important of Bach's career for stringed instrument exploration and composition. One of the main reasons for this was that Prince Leopold was very fond of orchestral music and string literature. Thus, most of Bach's orchestral and stringed compositions were written while living in Cöthen.

Some of the pieces Bach wrote during these years include the six Brandenburg concerti, the violin concerti, the orchestral suites, the cello suites, the solo violin sonatas and partitas, the viola da gamba sonatas (BWV 1027-1029), and the works for

harpsichord and violin (BWV 1014-1019a). Most historical experts believe that Bach's compositional style was more developed in the violin sonatas than in the other sonatas written during the Cöthen years. This belief supports the idea that the violin sonatas were written somewhat later than the others. "According to Eppstein's studies, the three groups of sonatas written for melody instruments and obbligato clavier during these six years appeared in the following sequence: Flute Sonatas (BWV 1030-1032), Viola da Gamba Sonatas (BWV 1027-1029), and the Harpsichord with Violin Sonatas (BWV 1014-1019a)."¹

In these compositions, as in all of his music for strings, Bach brought extensive polyphonic writing to typically single-voiced instruments. This was not necessarily a unique compositional style, as it had become prevalent in earlier times, especially in Germany; however, Bach's unique ability to bring the polyphonic compositional techniques found in keyboard instruments to strings was more advanced. Bach was not only a virtuoso on the organ, he was capable of performing almost as well on the violin. This meant that he had the ability to understand and blend the limits of stringed polyphonic performance with the complexity of sound and number of voices found in his sacred keyboard works.

Some of the best examples of this extensive polyphonic writing for the violin occurs in the unaccompanied works. Bach was so comfortable with the violin, and with contrapuntal techniques, that he was able to compose several fugues for an instrument that had been previously used only in single voiced melodic lines. (See example 1)

¹ Hans Vogt, *Johann Sebastian Bach's Chamber Music: Background, Analyses, Individual Works*, trans. Kenn Johnson (Portland, Oregon: Amadeus Press, 1988), 30.

Ex. 1: Bach-Sonata No. 2 in A minor, Fuga, meas.1-7



In keeping with this need to create thick polyphonic writing for strings, Bach invented a new instrument. He created something that was held in a similar way to a violin, but had the timbre and tone of a violoncello. The instrument was called a viola pomposa, and one of its most important characteristics was that it had five strings, rather than four (C G D A E). It was considerably easier to perform quick moving bass lines upon, which had proven somewhat difficult to perform on other stringed instruments. The additional string also seemed to provide greater comfort to the performance of thick polyphonic writing. Bach not only composed a suite for the instrument while in Cöthen, but he performed on it frequently in Leipzig.

It is important to remember that much of Bach's stringed writing reflected the instruments of the day. Capabilities of performing his works on modern instruments are both hindered and eased, due to changes in structural designs. Although modern instruments have a much better ability to project and to achieve dynamic contrast, it is necessary to remember that much of this was not expected. Bach knew a great deal about the stringed instruments that existed in his day. He was an expert at exploring

possibilities for those instruments. Performances of his works on modern instruments, must therefore reflect these initial expectations.

Johann Sebastian's violin works were written for the old, slightly arched bow of German style. Chords were much easier to perform using this bow. The bow was much shorter and lighter than the modern equivalent, making bow strokes easier to perform cleanly. Violins, themselves, were also lighter and much easier to perform complex polyphonic compositions. Another result of these structural changes was the difference in tone. The smaller and lighter bows and instruments created a softer tone. The use of gut strings also helped to create a softer tone and limited range of projection.

On the other hand, modern performers must remember that this really posed no problem to the baroque performer. Bach's works, as in most baroque compositions, were meant to be performed in small salons, not in the large concert halls of today.

Bach left Cöthen in May of 1723 to become the cantor of St. Thomas's Church in Leipzig. Bach's final years were filled with important performances, and he continued composing until his death. Johann Sebastian Bach suffered a paralytic stroke and died on July 28, 1750. He was buried at St. John's Church in Leipzig.

Sonata in B minor for Harpsichord and Violin

BWV 1014

Johann Sebastian Bach's Sonata in B minor for Harpsichord and Violin was written while he lived and worked in Cöthen. It is an important work to study, perform, and analyze, as it offers many clues into Bach's stringed compositional style. Historical significance and background, performance-practice ideas, along with an understanding of harmonic language, contrapuntal techniques, and structural design are all important aspects to address when approaching this work.

To understand how best to perform this work, it is important to consider that Bach and his contemporaries agreed that the "accompanying clavier" and the "obligato clavier" had separate roles and, therefore, had distinguishing characteristics. In the role of the accompanying clavier, the main thematic material is given to the solo instrument, while only accompanimental patterns are presented in the keyboard part. These patterns typically included the bass movement in the left hand while the realization of the figured bass, appeared in the right hand voice. The obligato clavier, on the other hand, had an important thematic part in its assigned compositional role. It ordinarily had more than one important melodic line assigned to it, usually one in each hand. In pieces using obligato clavier, the paired solo instrument was only given a single important theme.

Once all of this background material is understood, the performer can better understand the significance of how Bach labeled the accompanied sonatas. These works were originally titled as "Sonatas for Clavier and Violin." In modern editions, it is typical that the editor or publisher has changed this title to "Sonatas for Violin and Clavier." Perhaps this was originally done because these pieces were considered part of the standard violin repertoire, not part of piano literature. Nevertheless, this new labeling does not best reflect the original plan for these works. Once this is understood, it becomes apparent that the harpsichord (or as is often performed today, the piano) line is as thematically important as the solo violin line. Knowing these things provides a rudimentary, yet mandatory, starting place for study.

Another important aspect of Bach's thematical arrangements provides clues into his development of structure and form. Although the trio sonata had been popular for some time as a compositional style, it was typically seen in a different light. For example, most trio sonatas of the time were written with main thematic material in the solo melodic instruments, with the figured bass in the clavier, and with the basso continuo instrument doubling the bass. In the clavier and violin sonatas by Bach, on the other hand, the three voices become more independent and melodically important. Therefore, the violin, the right hand, and the left hand of the keyboard become almost equally important thematically and developmentally. "The cycle of six harpsichord and violin sonatas (c.1725-6) were the first in a series of works with obligato keyboard and paved the way for a new musical genre. The traditional trio sonata with continuo still cast its shadow (for example, in the opening movements of BWV 1015 and 1019), but it yielded

by stages to a more integrated three-part style (for example, the opening movements of BWV 1014 and 1018)."¹

Another way of seeing this is through the examination of figured bass. While most of the sonatas written by Bach for melodic instruments make extensive use of figured bass (as discussed above), it can be seen in the B minor sonata that he is moving away from this compositional style. First of all, no secondary instrument is used to outline the harmonic structure. Also, as stated, the piano has melodic material equivalent in importance to that of the violin. The only place where this is different is in the opening of the second movement. In this particular area, a walking bass line is given for the keyboard in the left hand, while the right hand is expected to provide to improvise. (See examples 1, 2, and 3)

Ex.1: Bach-Sonata in B minor, second movement, meas. 1-4 (given bass line)

The image shows a musical score for the first four measures of the second movement of Bach's Sonata in B minor. The right hand (treble clef) plays a series of whole notes: B2, B2, B2, B2. The left hand (bass clef) plays a walking bass line: B1 (half), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (half), D1 (half), C1 (half), B1 (half). Below the left hand staff are figured bass numbers: (6 4), 7 5, 4 3, 6 5, 7 #, 9, 6, 7 5, #, #, #, —, #.

¹The New Grove Dictionary of Music and Musicians, s.v. "Johann Sebastian Bach."
47

Ex.2: Bach-Sonata in B minor, second movement, meas. 1-4 (optional realization by Hans Eppstein)²

Ex.3: Bach-Sonata in B minor, second movement, meas. 1-4 (optional realization by Edwin Hughes)³

It is unknown why Bach chose to use figured bass in this one brief moment.

Perhaps, this sonata, like the others in the accompanied clavier and violin works were truly compositions on the cusp of Bach's new musical language. This sonata, therefore, is an interesting blend of the old and the new trio sonata styles.

The next most important thing to consider when approaching this sonata are all the aspects of performance-practice associated with playing Bach on a stringed

² Johann Sebastian Bach. *Sechs Sonaten Für Violine und Klavier (Cembalo)*, ed. Hans Eppstein and Karl Röhrig (München: G. Henle Verlag, 1971).

³ Johann Sebastian Bach. *Sonata No. 1 in B Minor for Violin and Piano*, ed. Edwin Hughes and Hugo Kortschak (New York: G. Schirmer, 1929).

instrument. Some of the most important aspects include a solid understanding of Baroque echo effects, articulation, and terraced dynamics.

The use of echo effects helped the performer with emotional expression, and helped to outline the harmonic structure and overall form of each composition. Echo effects and abrupt dynamic changes to forte (that is, the abrupt change from forte to piano, or piano to forte in the sequential pattern of a theme) were used most frequently to add color or contrast to a section of music that would otherwise sound repetitive or dull. This is also true of terraced dynamics, which also help to add color to a section of music. Typically, these different effects -- especially used in sequential material -- were not expressly written into the manuscript, as they were understood to be done by the performer as a matter of course.

One example of the use of terraced dynamics can be found in the second movement of the B minor sonata. In measures 61 and 62, a brief sequence is started, which is subsequently mimicked over the next four bars. (See example 4)

Ex.4: Bach-Sonata in B minor, second movement, meas. 61-66



With this particular section, as with many sequences that are used throughout the sonata, it is important for the performer to make use of dynamic changes. This particular example can be played in one of two ways. First, the performers can decide to play the

initial bars at a lower dynamic level and subsequently increase every two bars. The second option would be to start at a softer dynamic (piano, for example) and increase dynamic level every two bars (using mezzo-piano or mezzo-forte in measure 63, and getting up to forte in measure 65). Whichever method the violinist and pianist choose, it is important to do one of them. These dynamic effects will help to provide a sense of arch, direction, and will help to outline the structure of the phrase. Otherwise, it is easy to end up with a stagnant line, which repeats numerous times without musical direction.

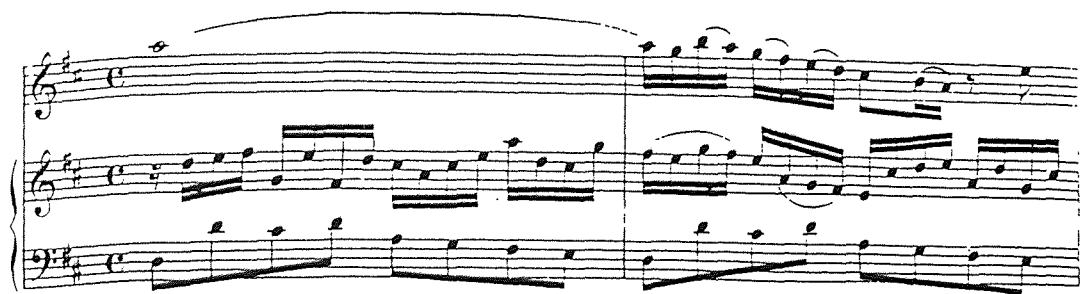
Another important way to use dynamic effects is to pay attention to the sudden change between soft and loud. Something that is quite common in baroque music, and especially in the music of Bach, is to outline form by shifting rapidly from forte to piano, or from piano to forte. Sometimes these shifts in dynamic level will help to punctuate important thematical events. In other words, the contrast between forte and piano can be used to emphasize the arrival of new themes and to outline the formal structure of an entire piece. One of the best ways to see this, is through examination of movements that have a definite A and B section (usually with a return of the A material).

Typically in cases like this a composer will use two contrasting themes. Sometimes one theme will be more lyrical than the other to help differentiate between the sections. However, changing dynamic level on each of the themes will help to point out their importance to the audience. Examples of this in the B minor Sonata can be found in each movement, but it is most apparent in the third movement.

The Andante begins with a sweeping melody in D Major. This key, and this melody, are important because they are the first extended melodic material in the entire sonata in a major key. Although in the previous two movements, major keys are touched

upon, they are only used briefly to provide slight emphasis to the minor keys (namely, b minor). As a result, this theme should be emphasized dynamically. (See theme I, example 5)

Ex. 5: Bach-Sonata in B minor, third movement, meas. 1-2



At the arrival of the B section in measure 9, a modulation back to b minor begins. As pointed out previously, this key area change helps to accent form. This should be a sign to the performers that a possible change in dynamic level can help to accentuate this structural occurrence. As the first theme was performed in forte, the B section, with its more rhythmical themes could best be played at a significantly lower dynamic. (See example 6)

Ex. 6: Bach-Sonata in B minor, third movement, meas. 9-12



With the eventual re-arrival of the A section in measure 19 (along with the modulation back to D Major), the performers can once again use a loud dynamic. This

will also help to emphasize form, in an otherwise slightly obscure arrival. As can be seen, the violin theme experiences rhythmical diminution, as its initial note is halved in length. The piano part has a different melodic line in both voices, adding to the slight difficulty in hearing a definite arrival of the main thematic material. (See example 7) Accenting form by using dynamic contrast, can therefore help audiences to hear important thematical events.

Ex. 7: Bach-Sonata in B minor, third movement, meas. 19-20



Other performance practice issues include what theorist Albert Schweitzer termed a “uniform strength of tone”.⁴ This essentially refers to the fact that no abrupt uses of vibrato, glissandi, heavy accents, or tempi changes (without sufficient preparation) should occur in performance of a work by Bach. The difficulty is to produce the lighter, brighter tone of the older instruments that these pieces were written for. The performers must try to prevent ‘overplaying’, which becomes a problem when trying to reproduce these pieces of music on modern instruments.

Modern instruments have a much greater and larger range of dynamics and tone. They also have the ability to project much further and, thus, the ability to eliminate the

⁴ Albert Schweitzer, *J. S. Bach*, trans. Ernest Newman. (New York: Macmillan Company, 1945), Vol. I, 397.

chamber-like setting for which they were originally intended. Therefore, while performers must try to make use of dynamic effects, it is still important to remember to do them in terms of how they were originally intended. Very large fortes, as well as incredibly soft pianos, would be inappropriate to the original intent behind these compositions.

With all of these things in mind, the modern performer must also remember that playing in today's large halls require some allowances. It is best to remember the original intent of these early works; however, all dynamic ranges must make sense in a modern concert hall. Obviously, the audience must still be able to hear each note -- even when sitting in the back of a large auditorium. It is therefore necessary that each performer remember both the composer's original intent and the aural difficulties associated with each individual performing hall. Balancing these two things will provide a greater understanding and larger range of emotional sensitivity.

Another important consideration in approaching the B minor Sonata is the discussion of linear structure. Bach thought in both a polyphonic and linear manner. He was typically very careful about the number and arrangement of voices within his compositions. One of the most important reasons was because the number of voices used in each movement provided the structure for that movement. This is not to say that all voices will be used simultaneously. In the first movement of the B minor sonata, it can be seen that there are six main voices. The violin, through the use of double-stops, comprises two voices. The right hand of the piano, also using double stops, comprises another two. Finally, the bass line contains many jumps throughout different octaves, resulting in the final two voices.

Nevertheless, the number of voices in this movement will typically range from three parts to six parts, as not all six are used at the same time. The opening theme in the beginning 'A' section, for example, makes use of only three voices. The piano opens using double stops in the right hand and an arpeggiated figure outlining the harmony in the left hand. (See example 8)

Ex. 8: Bach-Sonata in B minor, first movement, meas. 1-2



This continues until the entrance of theme 2, when the violin enters in measure 5. At this point, with the violin only playing one melodic line, the voices have extended to four parts. (See example 9)

Ex. 9: Bach-Sonata in B minor, first movement, meas. 5-6



By the arrival of $f\#$ minor, and the main developmental section in measures 13-19, all voices are utilized. It can, thus, be seen that the use of voices (or the lack of voices) can help to delineate structure in a movement that would otherwise appear very

free in form. Another interesting aspect of this is when the 'B' section, in imitation of the 'A' appears in measure 20. The thematic material seems very similar to the opening. On the other hand, the addition of more voices makes the form seem more complex. (See example 10)

Ex. 10: Bach-Sonata in B minor, first movement, meas. 20-21

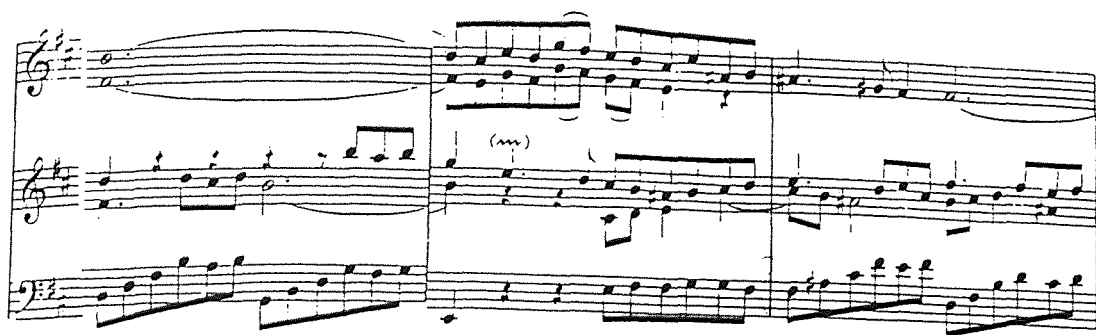


This apparent complexity makes it unsurprising to find a complete restatement of the developmental harmonic section beginning in measure 24. This re-emergence of material, occurring at what would otherwise seem to be a restatement of the 'A' section, would in any other circumstance make little structural sense. Bach, through the voice manipulation, is therefore able to compose a restatement of the developmental section within a restatement of the opening material. (See examples 11 and 12)

Ex. 11: Bach-Sonata in B minor, first movement, meas. 13-15 (initial developmental section)



Ex. 12: Bach-Sonata in B minor, first movement, meas. 24-26 (second developmental section)



Suddenly, an understanding of voice structure helps to define the form of what seems to be an uncomplicated Adagio.

The final thing to consider in terms of linear structure, Bach's compositional techniques, and the B minor sonata, is the difference in the introduction of voices. These structural designs make it easier to hear a three-part trio sonata structure. Bach does this in two different ways. The first is a gradual introduction of the number of voices, and the second is a simultaneous introduction of voices.

The first to discuss is the gradual introduction. This happens when Bach starts with a small number of voices and gradually adds more to create a fuller linear structure. One of the best examples includes the above explanation of the first movement. As described, the movement begins with the bass voice in the piano, followed by uncomplicated chords in the right hand, until the violin finally enters. Gradually, the left hand in the clavier becomes more "full" as each voice becomes more independent, until the sixth and final voice is introduced in the form of double stops in the violin, to complete the texture. The gradual introduction of voices makes it easier to view the first movement in terms of larger groupings. The trio sonata form is more apparent when seen

as three important lines: the bass, the right hand of the piano, and the violin (each with two lines).

The second type of voice introduction to address is the simultaneous introduction of voices. The best place to view this in the B minor Sonata is in the fourth movement. The violin line and the piano line are of equal thematic importance. Both can be played independently as the main theme. It is similar in fashion to the *Well-Tempered Clavier* double fugues. The violin has what may be called subject 1 and the right hand of the piano can either be labeled as subject 2, or countersubject. As can be seen, the voices are introduced simultaneously and then are dealt with compositionally as similar in importance. (See example 13)

Ex. 13: Bach-Sonata in B minor, fourth movement, meas. 1-2



In measure 5, the voices are interchanged, with the right hand imitating the violin part, and vice versa. (See example 14)

Ex. 14: Bach-Sonata in B minor, fourth movement, meas. 5-6



In measure 10, following a brief bridge, the bass voice finally receives some of this important melodic material. (See example 15)

Ex. 15: Bach-Sonata in B minor, fourth movement, meas. 10-11



As is common in all fugal movements by Bach, the fourth movement is filled with rich transitions and development, followed by statement of both themes in alternating voices. He is able to make use of rich contrapuntal devices, such as imitation, stretto, circle of fifths sequential modulation, and even using a Neapolitan chord to pull the piece back to its initial key area (mm. 57-58). Nevertheless, all of these devices become secondary in importance when studying the piece for performance purposes. It is most important to understand the simultaneous introduction of themes as equal in importance for the performers to understand what voices to bring out, and to help audiences become more aware of the inner structure.

As can be seen, the Sonata in B minor is rich in complexity and many different aspects are important in its performance. Dynamic effects, an understanding of historical background, knowing Bach's development of the trio sonata, and an understanding of linear structure and contrapuntal devices are all integral parts leading to a good interpretation of this piece. This work is often unfairly represented by musicians as inferior to that of an unaccompanied Bach sonata. A thorough research into all of these diverse topics, however, will give performers and audiences a greater appreciation of the importance of this work.

CHAPTER FOUR

César Franck

(1822–1890)

César-Auguste-Jean-Guillaume-Hubert Franck was born in Liège, Belgium on December 10, 1822. He was to become one of the most important and influential French composers of the late nineteenth century. His compositions used an improvisational style and he was well known for his modernization of forms. These traits were learned through his work as a church organist and choir master in Paris. His ability to incorporate his performance skills at the organ into his compositions was what made Franck's compositions truly distinctive for his time.

A sense of nationalism was not as important a factor in his compositional style as it was for many of his contemporaries. Franck's early years may have had an influence in this. Franck's mother, Marie-Catherine-Barbe Frings, was a German. From her, César learned to speak German and learned about the German culture. His father, Nicolas-Joseph Franck, on the other hand, was a Frenchman who had been born and raised near the German border. Nicolas-Joseph was a Walloon and, as such, spoke the French language and lived with the French traditions.

To confuse matters further, Liège itself sported many different nationalities. Many years before Franck was born, Belgium was part of the Austrian Netherlands. In 1789 the French Revolution began and in 1793, the French executed King Louis XVI. Thus

followed an informal coalition by other countries and monarchies against France, including Austria, Prussia, Spain, Portugal, Britain, and the Dutch Republic. In 1794, however, France pushed the allies back across the Rhine and conquered the Austrian Netherlands, including Belgium. Thus began the many years of French rule of Belgium.

The change of nationality that seemed to occur so frequently in Liège would continue to occur in the future. Following Napoleon's defeat in 1815, the Congress of Vienna united the Netherlands and Belgium under the rule of King William I of the House of Orange. Belgium once again was placed under Germanic rule.

At the end of all this turmoil, Franck was born in 1822. He experienced the confusion of nationality that Belgium had to live under. Education and traditions, along with folk music and culture had become a unique blend of German and French styles. When Franck was eight years old, Belgium declared itself an independent nation, and so began the Belgium Revolution of 1830.

It seems that this nationalistic confusion reflected itself in Franck's compositional style. Although he eventually labeled himself as a Frenchman, Franck had been exposed to many different national trends and styles as a child. This enabled him to compose in his own musical language, which pointed towards the French impressionistic movement and had an emphasis on Germanic structure and form. He did not, however, utilize modal harmony, which is something that his French contemporary Fauré made so popular. He also did not exploit the use of folk themes, a trend in German music of his time. Historian Léon Vallas seems to express Franck's roots the best. "A Liégeois by birth, a

Netherlander, later a belgian [*sic*], later still a Frenchman by naturalization, Walloon by upbringing, French at heart, Franck came nonetheless from Germany."¹

Franck's father, Nicolas-Joseph was born on May 30, 1794. While he was attending school in Aix he met the German daughter of a local cloth merchant. Marie-Catherine-Barbe Frings was six years his senior, but they were nevertheless married on August 24, 1820. Two years later César was born and one other son, Jean-Hubert-Joseph was born on October 31, 1825.

A scrivener, or scribe, in a bank in Liège, Nicolas-Joseph was known as a harsh disciplinarian. He had been a music lover from his childhood and had always felt stifled musically. His ambitions to be a classical pianist were therefore transferred to his sons. Franck wanted both of his children to be virtuoso pianists and sent them to the Liège School of Music to be trained. Both children were diligent pupils, although César seemed to show much more early ability than his brother did. César won prizes in solfège (1832) and in piano skills (1834). He also became what was known as a pupil-teacher at the age of eleven.² Even at this young age, Franck showed a breadth of understanding for harmony and counterpoint.

In 1835, at the age of thirteen, César and his brother went on tour. César was featured as the main attraction and he was billed as an child prodigy. The two boys performed in Aix-la-Chapelle, Liège, Louvain, Malines, and in Brussels. They performed for the Belgian King, for Pauline Viardot-Garcia, and for Charles de Bériot. During the entire trip, their father imposed a strict practice schedule. César was able to

¹ Léon Vallas, *César Franck*, trans. Hubert Foss (London: George G. Harrap & Co. Ltd., 1951), p. 12.

² *Ibid.*, p. 14.

complete some of his very early compositions during this time. However, many believe that these works are unextraordinary because of his young age, time restraints, and because of the constant attentions of his father.

In May of 1835 the Franck family moved to Paris, thus alienating the children from Belgium and encouraging the belief that they were Parisian. For an entire year, César studied music with Anton Reicha. Reicha was known as the teacher of Berlioz, Liszt, and Gounod. When Reicha died in 1836, César went to study piano and organ with Zimmermann and Benoist at the Paris Conservatory. Franck was unable, however, to formally enroll until his family received naturalization papers declaring them as French citizens. It was not until October 4, 1837 that he was able to officially become a student at the Conservatory.

While at the school, Franck became an excellent solo performer, sight-reader and improviser. After several years of study, it became clear that he was a promising composer. He won first prize in piano in 1838 and in counterpoint in 1840. He also received second prize for organ in 1841. He began working toward competing in the Prix de Rome, with every sign of being able to win. His father, however, had other ideas. Determined that his son should be a soloist first and foremost, and upset that César had not won the first prize for organ, Nicolas-Joseph removed him from the Conservatory in the spring of 1842.

The Franck family moved back to Belgium and César spent the next two years giving recitals there before they all returned to Paris in 1845. Around this time, César had a falling out with his father regarding his future musical plans and finally moved out to live on his own. It seems that all of the time spent concertizing in Belgium would pay off.

In order to support himself, Franck spent the bulk of his time teaching, performing on the piano, and playing organ during church services and large religious ceremonies. This time is considered by many to be the first of three major periods in Franck's career. This is when he became truly interested in dedicating his life to teaching, toward becoming a composer of keyboard music, and to being a virtuoso performer.

Franck's second major career period began around 1850. During this time he served as a church organist in Paris, composing on demand for officials of the church and for religious ceremonies. In 1853 Franck was offered and accepted the post of choir master at the Church of Ste. Clotilde. In 1858 he was appointed organist there. César Franck worked at Ste. Clotilde's for more than thirty years until his death. Following his appointment at Ste. Clotilde's, and after demonstrating his ability to teach, perform, and compose, Franck was offered a teaching position at the Paris Conservatory. He became the professor of organ, taking over from his old teacher Benoist.

To understand Franck's music and realize the significance that the organ had on his compositions, it is best to explain the duties that Franck was required to fulfill during his work at Ste. Clotilde's. His primary duties as the organist for such a large church was to accompany the congregation and the choir. To do this, he was required to support the singers by using many different techniques, including having to improvise or compose supporting organ music that was inconspicuous so as to "showcase" the religious text being sung. On the other hand, more virtuosic and complex accompanimental patterns would have been needed for large services where solo organ passages would have been played.

Franck’s main work was also to educate the choir. He played preludes and postludes - most often composed or improvised by him - either during or after the congregation sang. He also played many improvisational sections to make each church service a cohesive unit, without gaps or spaces in the liturgy.

An organist was required to improvise during many sections of the mass:

SECTIONS OF SERVICE	IMPROVISATION OPTIONS
---------------------	-----------------------

1) opening voluntary	Prelude	Fugue	Choral		
2) offertory	Prelude	Fugue	Choral	Variations	
3) closing voluntary	Prelude	Fugue	Toccata	Piece based on two themes	
4) gradual	Choral	Air	Piece based on one theme	Verset	Melody with accomp.
5) elevation	Choral	Air	Piece based on one theme	Verset	Melody with accomp.
6) communion	Choral	Air	Piece based on one theme	Verset	Melody with accomp.

3

All of these skills that Franck developed, including the performance of keyboard instruments and the use of improvisation, largely influenced his music, evident by studying Franck’s use of harmony. Franck liked to make sudden moves to remote keys.

³ John Horton, *The Musical Pilgrim: César Franck* (London: Oxford University Press, 1948), p. 12.

These tonal shifts happen often and do not last long. He also had a tendency to use many transitions in a row, so that several would occur in succession until finally returning to the tonic. Both the rapid shifting of key areas and the use of numerous transitions, followed by a definitive return of the tonic happens frequently in improvised music. Composers influenced by improvisational techniques will often explore other tonal centers while always maintaining a firm grounding in the original key area.

Another important aspect of compositional style that Franck utilized in his musical writing was the use and development of the "cell," or small motive. Franck would frequently introduce a cell, which he would then alter by changing the rhythm and the dynamics. This allowed Franck the ability to have pieces of multiple movements utilizing the same motive as a means to create cohesion. However, this also means that there is enough variety in the motive so that each movement can remain somewhat original. All improvisers use this technique, but it can be used to explain Franck's creation of so many cyclic works.

Franck could also have been influenced in this use of cyclic unity through his contemporaries. It had become fashionable at the time to relate movements of pieces to each other through the use of reappearing themes. Some very influential composers who also used this idea were Berlioz and Liszt - especially in their orchestral works - and Schumann and Mendelssohn - mainly in their chamber compositions.

The last large period in Franck's career is that of a leader of a "revivified school of instrumental composition, producing a series of chamber and symphonic works which are now regarded as the most, if not the only, valuable part of his output".⁴ Following the

⁴ Ibid, p. 8.

Franco-German War, there was a resurgence of national pride in France. It became important to the French people to support the development of French art forms. To further this cause, French musicians founded the Société Nationale in order to promote the composition and performance of new works. Franck was an ardent supporter and was active in this organization, writing many of his most important and major works for Société Nationale performances.

By 1880, Franck had fully developed his own style. He was preoccupied with counterpoint, with cyclical forms, with the use of canon, and with the frequent use of modulations. Franck used traditional forms, but true to the improviser that he was, he adapted them in new ways. He very rarely used folk themes and he did not use modality or plainsong traditions. Most of Franck's works were composed later in life, once he had established himself as a teacher and performer. This had also given him the opportunity to develop all of his skills toward composition.

Some of his best works are the *Symphonic Variations* for solo piano and orchestra, the *Symphony in D minor*, written in 1888 and performed at the Paris Conservatory in 1889, a series of symphonic poems, several large choral works with biblical subjects including *Ruth* and *Les Beatitudes* – two oratorios, the *Violin Sonata* united by cyclic use of thematic material that connects the movements, the *Piano Quintet* (1879), and the *String Quartet* (1890). Some important organ pieces were the *Trois chorales*, the *Trois pièces*, and the *Six Pieces for Organ* (1860-62); however, everything else was improvised by him and was not formally notated or published.

It is true that Franck remained a bit of an outsider in Paris, because Parisians of the time were intrigued by opera. Nevertheless, Franck was well supported by his friends,

admirers, and students. In fact, many of his students went on to become famous themselves, including Pièrre, Duparc, Chausson, and d'Indy. It was well known that Vincent d'Indy believed himself to be Franck's strongest supporter and admirer.

In November of 1890, César Franck was "injured by a Paris omnibus while crossing the street... died from complications."⁵ He developed pleurisy resulting from an inability to fight off infections. César Franck died on November 8, 1890. Many famous composers attended César Franck's funeral service, including Bruneau, Fauré, and Lalo. Chabrier delivered the eulogy.

⁵ C. Arnold, "19th Century Music: César Franck (1822-1890)," http://www.emory.edu/MUSIC/ARNOLD/franck_content.html (1999), accessed 22 August 2001.

Sonata in A Major for Violin and Piano

César Franck's *Sonata in A Major for Violin and Piano* was composed in 1886. Written within the last ten years of Franck's life, it represents a culmination of his stylistic and compositional development. The sonata is often considered one of Franck's best works and is frequently held up as similar in style to his *Symphony in D minor*, written in the years 1886-1888. Another composition that is similar in compositional technique is Franck's *String Quartet in D Major*, written in 1889.

One of the most important theoretical reasons for this comparison is found in the structural format of all of these works. César Franck used the compositional technique known as the "cyclic form" in each of these works. This technique unifies each work through the use of recurrent thematical material. Melodic phrases and motives are usually introduced in one movement and repeated in subsequent ones. This important compositional construction, as well as the historical significance of the work, the technical demands, and emotional range, help to make the *Sonata in A Major for Violin and Piano* one of the most important duo-sonatas in the violin repertoire.

When analyzing the *Sonata in A Major for Violin and Piano*, several important motives provide the basis for cyclic construction. The first one of importance is found in the main theme of the first movement. This theme provides the basic format for several restatements found in other movements. For example, the opening bars of the third

movement derive their basic rhythmic structure and fragmented motive from this original first movement theme. (See examples 1 and 2)

Ex. 1: Franck-*Violin Sonata*, first movement, opening theme, meas.1-7

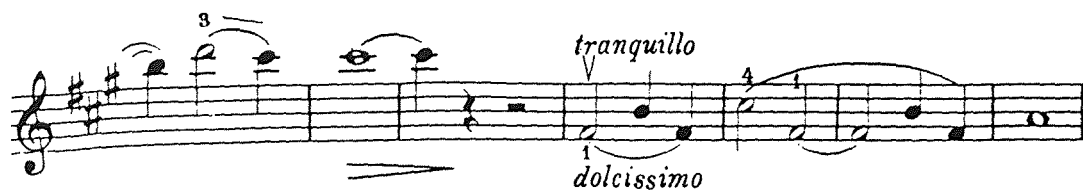


Ex. 2: Franck-*Violin Sonata*, third movement, meas.1-4



Several items of cyclic interest happen between the third and fourth movements of this sonata. In fact, it is between these two movements that the majority of cyclic imitation occurs. In the third and the fourth movement, the imitation of important *cantabile* and *tranquillo* themes occurs. (See examples 3 and 4)

Ex. 3: Franck-Violin Sonata, third movement, developmental theme, meas. 55-61



Ex. 4: Franck-Violin Sonata, fourth movement, developmental theme, meas. 65-72

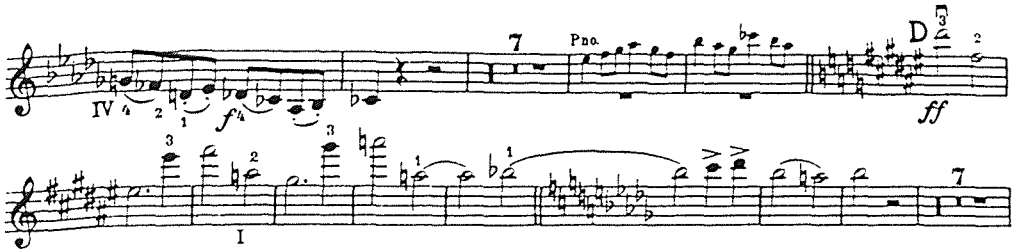


Once the final main theme of the third movement arrives -- several bars later than the above developmental theme -- one can also find another motivic theme used cyclically. This theme, as with the one previously examined, is found imitated in the fourth movement. (See examples 5 and 6)

Ex. 5: Franck-Violin Sonata, third movement, theme, meas. 69-76



Ex. 6: Franck-*Violin Sonata*, fourth movement, meas. 132-151

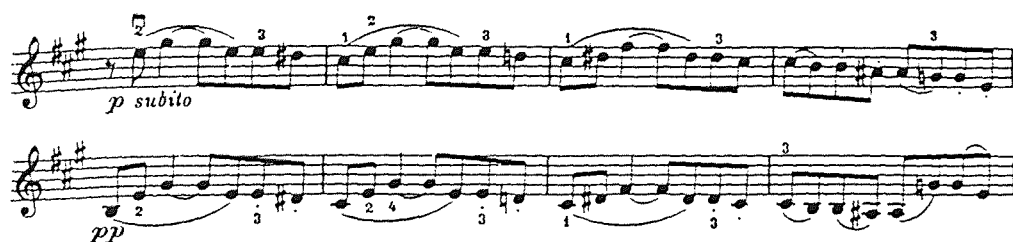


The last movement also contains an example of cyclic imitation from a motive found in the second movement. Both of these examples are used within transitional material, bridging one main theme to another. Each of these phrases is used between different melodies and for different constructional means. Franck's gift was to use similar material between movements in order to provide structure for the listener, and yet to extract new structural importance from the previously-used material. (See examples 7 and 8)

Ex. 7: Franck-*Violin Sonata*, second movement, transitional material, meas. 39-47



Ex. 8: Franck-*Violin Sonata*, fourth movement, transitional material,
meas. 99-106



It would be too lengthy to provide examples of every motivic imitation that occurs within the Franck violin sonata. Needless to say, many different themes are used to provide a sense of cohesion and cyclic unity between movements. The vast majority of those motives and phrases utilized in this endeavor are found repeated in the fourth movement. In truth, the last movement provides the greatest amount of interest to the music theorist interested in analysis of this work. It seems amazing that Franck was able to use so many previously stated melodies, in combination with a very small amount of musical material, in such a way as to make the last movement stand upon its own. The composer managed to create a work that incorporates this sense of cohesion without being so obvious as to become repetitive and dull.

As the issue of cyclic cohesion -- along with a discussion of the importance of Eugène Ysaÿe, to be found later -- makes up one of the most important technical issues to address in discussion of this piece, it becomes rather unnecessary to do a detailed analysis of every movement. Rather, it becomes more important to have a basic understanding of

the formal design of each movement. This is also true due to the fact that this sonata does not fall easily under the distinction of traditional compositional forms. While every movement is based on formal styles, each provides a departure from the normal formats through the use of lengthier developmental sections, movement to unexpected key areas, and through the use of obscured sectional arrivals.

The first movement is in A Major and is essentially in sonata form. The movement begins with the typical Exposition and the Recapitulation occurs approximately halfway through the movement. An unusual feature, is the length of the developmental section. First of all, there is no true arrival of the developmental section. Franck uses fragmentation, motivic repetition, and modulation to obscure the beginning of the developmental section.

The second movement is in the minor subdominant key. It forms a much more complete sonata form, with the Exposition, Development, and Recapitulation. Both of themes are presented, with the first being the more rhythmical and the second, more lyrical. (See examples 9 and 10) All expected transitions and modulations occur within the framework of a broad sonata form. A brief transition in the form of a cadenza occurs before the final Coda section. (See example 11)

Ex. 9: Franck-*Violin Sonata*, second movement, opening rhythmical theme, meas. 14-23



Ex. 10: Franck-*Violin Sonata*, second movement, second lyrical theme,
meas. 46-59



Ex. 11: Franck-*Violin Sonata*, second movement, final transition (*con fantasia*)



The third movement is extraordinary in its form, as it presents a recitative-fantasia in the middle of a duo-sonata. While all other movements are based loosely upon traditional Classical forms, the third movement allows for a complete departure into broad emotional expression -- an explosion of Romantic idealism. The last movement presents a somewhat free-form sonata-rondo. The themes in this movement are presented canonically between the piano and the violin. As previously stated, the developmental section in this movement -- which is by far longer than the other sections -- presents material originally stated in the other three movements. This movement, thus, is Franck's crowning moment of cyclic unity in the whole piece.

After the performers have become acquainted with the compositional techniques and basic forms of each movement, it is important to address the historical background of the work. This will help to provide each musician with an opportunity to make educated and informed decisions regarding performance of the Franck violin sonata.

As previously stated, Cèsar Franck's *Sonata in A Major for Violin and Piano* was composed in the fall of 1886. The work was written as a wedding gift for Eugène Ysaÿe, the famous Belgian violinist. It is important to note that Ysaÿe was presented with the original manuscript on the day of his wedding -- September 26, 1886 -- and he performed it for his bride. He, thus, became known as the premiere performer associated with the sonata. It is known that Ysaÿe also worked to make the sonata well known, having numerous performances throughout Europe. "We also read that Franck welcomed and acceded to some different concepts from his own in Ysaÿe's playing, including a faster tempo at the start."¹ It is obvious that all original intent behind the work is associated with Ysaÿe, and every violinist who performs the work should make an effort to examine Ysaÿe's style and how he interacted with Franck himself.

Ysaÿe, like Franck, was born in Liège. He had a musical childhood, born into a family that had produced many generations of violinists. He received his early education at the Liège Conservatoire, which is also where he might have met Cèsar Franck for the first time. He was not an exceptional academic student by any means and he was forced to leave the school in 1869. He spent the time wisely, however. In an effort to increase

¹ William S. Newman, *The Sonata Since Beethoven: The Third and Final Volume of a History of the Sonata Idea* (New York: W.W. Norton & Company, Inc., 1972), 518.

his own technical abilities and in order to support his family, Ysaÿe continued to study on his own and joined several orchestras.

After spending time on tour, Ysaÿe was heard by the great violinist Henri Vieuxtemps. Vieuxtemps was extremely impressed by the young musician, and with his patronage, Ysaÿe was able to rejoin his studies at the Liège Conservatoire. By the age of sixteen, Ysaÿe was studying with Henryk Wieniawski and he became the principal of the Benjamin Bilse orchestra -- now known as the Berlin Philharmonic -- soon thereafter.

At the age of twenty-seven, Ysaÿe became a soloist for an important Parisian concert, one of the Concerts Colonne. As a result of the success he received from this concert, Ysaÿe began to become better known as a concert soloist. In 1886, the same year that Franck dedicated the *Sonata in A Major for Violin and Piano* to him, Ysaÿe accepted a teaching position at the Brussels Conservatoire. He became known as a teacher of extraordinarily gifted violinists, and his students included Josef Gingold and William Primrose.

Through the recollections of students like Gingold and Primrose, each performer of the Franck sonata will be able to explore facets of Ysaÿe's technique. This is important to do in order to better understand Franck's original compositional intent. The most important things to consider in terms of Ysaÿe's technique and Franck's intentions are the use of huge tone, the frequent use of vibrato, the portamento, and the use of rubato.

Ysaÿe was best known for his amazing tone. It was recorded as being even, powerful, massive, and yet flexible. It is this that each performer of the Franck sonata must address and achieve. It is always important to recall that Franck wrote this work with Ysaÿe in mind, and, thus, would assume a clean, flexible, and powerful tone.

Ysaÿe's tone was specifically enhanced through the continuous use of vibrato. Although the use of vibrato had only been used in small amounts prior to the era in which Ysaÿe and Franck lived, several violinists were important in bringing about its greater future role.

"Ysaÿe and after him Kreisler widened and increased the abundance of the vibrato of which the Germans disapproved, making the violin much more sensual in sound than it had previously been."² This addition of vibrato helped to enhance the beauty and strength of that Ysaÿe was so well known for. As stated by Fritz Kreisler, "Wieniawski intensified the vibrato and brought it to heights never before achieved, so that it became known as the "French vibrato." Vieuxtemps also took it up, and after him Ysaÿe, who became its greatest exponent, and I."³

As with noting the importance of vibrato and tone that each performer should attempt to address, comes the issue of the use of the portamento and rubato. These were both areas in which Ysaÿe was forward looking. His use of the portamento was, in actuality, a forerunner of that used by Heifetz. Although Ysaÿe used the portamento to a greater extent than most modern violinists do, and while each performer should make allowances for the adjustments in public musical taste, it is important to remember that the inclusion of the portamento was expected by both the original composer and performer of Franck's duo-sonata. Addition of this technique, therefore, is something that all educated musicians should seriously consider.

² "Eugene Ysaÿe." <http://members.tripod.com/~Bratschenspieler/YSAYE.HTM>. accessed 27 February 2002.

³ Ibid.

The final thing to consider in preliminary study of the Franck violin sonata lies in the use of the rubato. "Possibly the most delightful and distinctive feature of Ysaÿe's interpretations was his masterful rubato. Rubato is literally 'stealing' of time; it usually implies a mere flexing of tempo for expressive purposes. Ysaÿe's rubato is something apart; whenever he stole time from one note, he paid it back in another place, allowing his accompanist to maintain strict tempo under his free cantilena. This kind of rubato fits the description of the textbook Chopinesque rubato, but, of all the early performers on record, is the only real display of it."⁴ As previously stated, this use of a performance technique of Ysaÿe's is important to consider when approaching the Franck violin sonata, especially in light of Ysaÿe's importance to the work's construction.

César Franck's *Sonata in A Major for Violin and Piano* is a beautiful example of the cohesion of many different styles and compositional techniques. It incorporates the influence of Classical forms with the emotional range demanded of late Romantic works. Franck also provides a departure from the traditional formats through the use of cyclic unity. To perform this piece well, it is important to understand Franck's basic construction techniques and the general form of each movement. Knowledge of how Eugène Ysaÿe and the influence his technical abilities and musical decisions influenced the work must also be considered when making informed performance choices.

⁴ Ibid.

Bibliography

- Anderson, Emily, trans. and ed. *The Letters of Beethoven*. Vol 3. London: Macmillan; New York: St. Martin's Press, 1961.
- Arnold, C. "19th Century Music: César Franck (1822-1890)." http://www.emory.edu/MUSIC/ARNOLD/franck_content.html. 1999. accessed 22 August 2001.
- "Bach, Johann Sebastian." *The Norton/Grove Concise Encyclopedia of Music*, ed. Stanley Sadie. New York: W. W. Norton & Company, 1988. 46-47.
- Bach, Johann Sebastian. *Sechs Sonaten Für Violine und Klavier (Cembalo)*, ed. Hans Eppstein and Karl Röhrig. München: G. Henle Verlag, 1971.
- Bach, Johann Sebastian. *Sonata No. 1 in B Minor for Violin and Piano*, ed. Edwin Hughes and Hugo Kortschak. New York: G. Schirmer, 1929.
- Clements, Robert. "Alan Hovhaness: 1911-2000," <http://www.classical.net/music/comp.1st/hovhaness.html>. 1995; accessed 13 February 2002.
- Cochran, Richard. "The Bach Articulation Project" http://www_unix.oit.umass.edu. 16 May 1999. accessed 2 February 2002.
- "Composer: Alan Hovhaness Dies at 89," http://www.newmusicbox.org/news/jul00/obit_hovhaness.html. 2000; accessed 10 December 2001.
- Cooper, Barry, Anne-Louise Coldicott, Nicholas Marston, and William Drabkin. *The Beethoven Compendium. A Guide to Beethoven's Life and Music*. Ed. by Barry Cooper. London: Thames and Hudson, 1991.
- Davies, Laurence. *César Franck and His Circle*. Boston: Houghton Mifflin Company, 1970.
- Davies, Laurence. *Franck*. New York: Octagon Books, 1973.
- Demuth, Norman. *César Franck*. New York: Philosophical Library, 1949.
- Dowley, Tim. *Great Composers: Bach*. Secaucus, New Jersey: Chartwell Books, 1990.

- "Eugene Ysaÿe." <http://members.tripod.com/~Bratschenspieler/YSAYE.HTM>. accessed 27 February 2002.
- "Franck, César (-Auguste-Jean-Guillaume-Hubert)." *The Norton/Grove Concise Encyclopedia of Music*, ed. Stanley Sadie. New York: W.W. Norton & Company, 1988. 268-69.
- "Franck, César (1822-1890)." <http://www.hnh.com/composer/franck.htm>. accessed 22 August 2001.
- Franck, César. *Sonata in A Major for Violin and Piano*. Edited by Zino Francescatti and Robert Casadesus. New York: International Music Company, 1958.
- Garofalo, Robert. *Frederick Shepherd Converse (1971-1940): His Life and Music*. Composers of North America. Metuchen, New Jersey: Scarecrow Press, 1994.
- Hatten, Robert S. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. Bloomington: University of Indiana Press, 1994.
- Historical Atlas of the World*. Editorial Project Manager: Charles J. MacDonald. Skokie, Illinois: Rand McNally & Co., 1997.
- Horton, John. *The Musical Pilgrim: César Franck*. London: Oxford University Press, 1948.
- "Hovhaness, Alan," Microsoft® Encarta® Online Encyclopedia 2000 <http://encarta.msn.com> © 1997-2000 Microsoft Corporation. All rights reserved; accessed 10 December 2001.
- "Hovhaness, Alan." *The Norton/Grove Concise Encyclopedia of Music*, ed. Stanley Sadie. New York: W. W. Norton & Company, 1988. 351.
- Howard, Richard. "Alan Hovhaness: Catalogue of Works Part I," <http://www.musicweb.force9.co.uk/music/classrev/2000/feb00/hovanessworks.htm>. 2000; accessed 10 December 2001.
- Kerman, Joseph and Alan Tyson. *The New Grove Beethoven*. New York: W. W. Norton, 1983.
- Kerman, Joseph, Alan Tyson, Douglas Johnson, and William Drabkin. "Beethoven, Ludwig van." Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 1980. Vol. II.
- Kinderman, William. *Beethoven*. Berkeley: University of California Press, 1995.

- Le Flem, Paul. "César Franck." *The International Cyclopedia of Music and Musicians* [1938], ed. Oscar Thompson. New York: Dodd, Mead & Company, 1985. 766-70.
- Misch, Ludwig. *Beethoven Studies*. Norman: University of Oklahoma Press, 1953.
- Newman, Ernest. "Johann Sebastian Bach." *The International Cyclopedia of Music and Musicians* [1938], ed. Oscar Thompson. New York: Dodd, Mead & Company, 1985. 102-110.
- Newman, William S. *The Sonata Since Beethoven: The Third and Final Volume of a History of the Sonata Idea* [1969], 2nd edition. New York: W.W. Norton & Company, Inc., 1972.
- Rosner, Arnold. "Hovhaness, Alan." *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie. New York: Macmillan Press, 1986. Vol. 2, 431-434.
- Rosner, Arnold. "Hovhaness, Alan." *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. London: Macmillan, 1980. Vol. 2, 762-765.
- Scherman, Thomas K. and Louis Biancolli. *The Beethoven Companion: A Comprehensive Guide to Beethoven -- His Life and Work*. Garden City, New York: Doubleday, 1972.
- Schmidt-Görg, Joseph. "Beethoven, Ludwig van." *Die Musik in Geschichte und Gegenwart*. Kassel und Basel: Bärenreiter-Verlag, 1949-51. Vol. I, col. 1509-1566.
- Schwartz, Steven. "Bohuslav Martinů: 1890-1959," <http://www.classical.net/music/comp.1st/martinu.html>. 1995; accessed 13 February 2002.
- Schweitzer, Albert. *J. S. Bach* [1905]. Translated by Ernest Newman. New York: Macmillan Company, 1945. Vol. 1, 384-401.
- Slonimsky, Nicolas. "Bach, Johann Sebastian." *Baker's Biographical Dictionary of Musicians*, 8th edition. New York: Schirmer Books, 1992.
- Slonimsky, Nicolas. "Beethoven, Ludwig van." *Baker's Biographical Dictionary of Musicians*. Eighth edition. New York: Schirmer Books, 1992.
- Slonimsky, Nicolas. "Franck, César (-Auguste-Jean-Guillaume-Hubert)." *Baker's Biographical Dictionary of Musicians*, 8th edition. New York: Schirmer Books, 1992.

- Slonimsky, Nicolas. "Hovhaness (Chakmakjian), Alan (Vaness Scott)." *Baker's Biographical Dictionary of Musicians*, 8th edition. New York: Schirmer Books, 1992.
- Solomon, Maynard. *Beethoven*. New York: Schirmer Books, 1977.
- Spielvogel, J. *Western Civilization*, 2nd edition. Minneapolis: West Publishing Company, 1994.
- Spitta, Phillipp. *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685-1750*. Translated by Clara Bell and J. A. Fuller-Maitland. New York: Dover Publications, 1951. Vol. 2, Books 4 and 5.
- Stowell, Robin. *Performing Beethoven*. Cambridge Studies in Performance Practice 4. Cambridge: Cambridge University Press, 1944.
- Tomita, Yo. "J. S. Bach Bibliography." <http://www.jsbach.org/biography.html>. 29 May 1997. accessed 2 February 2002.
- Trevitt, John. "Franck, César (-Auguste-Jean-Guillaume-Hubert)." *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. London: Macmillan, 1980. Vol. 6, 778-785.
- Vallas, Léon. *César Franck*. Translated by Hubert Foss. London: George G. Harrap & Co. Ltd., 1951.
- Vogt, Hans. *Johann Sebastian Bach's Chamber Music: Background, Analyses, Individual Works* [1981]. Translated by Kenn Johnson. Portland, Oregon: Amadeus Press, 1988.
- Vonkes, D. "Stuart Daniels: Classical Piano," <http://www.showgigs.com/stuardaniels>. 2000; accessed 2 March 2002.
- Wolff, Christoph. "Bach, Johann Sebastian." *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. London: Macmillan, 1980. Vol. 2, 309-382.