

/A VIOLIN RECITAL/

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MARY LYNDAL NYBERG

B. M. E., University of Wichita, 1957

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1984

Approved by:


Major Professor

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Department of Music

Graduate Series
Season 1983-84

presents

MARY LYNDAL NYBERG, violin
B.M.E., University of Wichita (1957)

assisted by

SARAH ELIZABETH ROYALL, piano

April 18, 1984

All Faiths Chapel

8:00 p.m.

A MASTER'S RECITAL
presented in partial fulfillment of the requirements
for the degree of
MASTER of MUSIC

PROGRAM

Sonata for Violin and Piano, "F.A.E." (1853)

Allegro *Albert H. Dietrich*
(1829-1908)

Intermezzo: Markiertes, ziemlich
lebhaftes Tempo *Robert Schumann*
(1810-1856)

Scherzo: Allegro *Johannes Brahms*
(1833-1897)

Bewegt, doch nicht zu schnell *Robert Schumann*

Concerto No. 2 for Violin and Orchestra,

Opus 22, in D minor *Henri Wieniawski*
Romance: Andante non troppo (1835-1880)

Intermission

Concerto for Violin and Orchestra,

Opus 61, in D major *Ludwig van Beethoven*
Allegro ma non troppo (1770-1827)
Larghetto
Rondo

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INTRODUCTION

The works discussed herein are those performed publicly by the writer (tape cassette bound herewith) on April 18, 1984. A program of the recital is included as part of this report.

I first encountered the "F. A. E." Sonata as the "B" side of a recording, by Isaac Stern and Alexander Zakin, of Brahms's A Major Violin Sonata, purchased in 1956 or 1957. It is a beautiful work, despite its unusual provenance, which deserves to be heard more often than it is.

The Romance from Wieniawski's Violin Concerto in D minor is a worthy representative of a particular genre, to which it may be argued that the second movement of the Beethoven Concerto also belongs. To my ears, the Schumann Intermezzo, second movement of the "F. A. E." Sonata also answers in some ways to the Rousseau description of the romance, as will be discussed. No direct comparison of these three movements need be attempted, but one cannot ignore their similarity in certain respects.

Thematic unity is the very reason for the existence of the "F. A. E." Sonata, and the efforts of the three composers to achieve this goal, though in perhaps not the best work of their lives, is yet worthy of note. Thematic unity was also a matter taken quite seriously by Beethoven during the period in which the Violin Concerto was written, though not to the extent found in later compositions. I shall simply point out in the course of my discussion some of the more obvious manifestations of the technique.

Special thanks are due to Professor Ralph Winkler, without whose patient and tactful teaching I could never have performed these works, who encouraged an attitude of reverent humility toward this music, but who also

inspired enough self-confidence, bit by bit, to make the recital actually possible.

I wish also to thank my accompanist, Sarah Elizabeth Royall, whose patience and hard work make her a friend and co-worker to treasure.

Thanks are also due to Dr. Robert Steinbauer, Dr. Hanley Jackson, Ms. Ingrid Johnson, Dr. Craig Parker, Dr. Mary Ellen Sutton, and Professor Warren Walker, for various kinds of aid and inspiration.

I cannot adequately express my sense of gratitude to Dr. Chappell White, who encouraged me to embark on this venture over two years ago. Without his aid and the inspiration he dispenses (to all within his reach), as well as a good deal of practical advice, I could not have finished this project.

My thanks to family members I will give in private. They know how much they have helped and (I hope) how much I appreciate them.

CHAPTER I

Romance, from Concerto No. 2 in D minor

by Henri Wieniawski

Henri (Henryk) Wieniawski (1835-1880) was one of those post-Paganini violin virtuosi who followed in the steps of Viotti and his disciples of the French Violin School,¹ thrilling audiences all over the world. The compositions Wieniawski is known for are all for the violin: a book of brilliant etudes, several display pieces, and the Second Concerto. He receives very little notice in music history texts, but every violinist of fairly moderate virtuosity is familiar with his Concerto No. 2, in D minor, opus 22. Lovers of violin music are captivated by the elegant lyricism of the first movement, and violinists are usually gratified to discover that the "scintillating"² virtuoso effects lie well in the hands, and though requiring a good deal of well-trained technique, are within the grasp of a conscientious and talented amateur player.

One theme dominates the first movement of the concerto but the fireworks in the solo are based on the secondary themes also. The solo ends with a high ascending scale of trills, and the final orchestral ritornello settles down gradually into a clarinet solo which leads directly into the second movement, Romance: Andante non troppo.

1 For more on the French Violin School, see pp. 27-30 in my chapter on Beethoven's Violin Concerto.

2 Abraham Veinus, Victor Book of Concertos (New York: Simon and Schuster, 1948), pp. 422-23.

Like the slow movement of the Beethoven Violin Concerto, this movement fits rather imperfectly the pattern of the romance that Rousseau describes³ (see p. 43 in my chapter on the Beethoven Concerto), yet there are enough similarities that we may accept Wieniawski's own placement of the movement in this genre. The chief irregularity is its extreme chromaticism, which produces a rapid harmonic rhythm. But aside from this, it displays a number of romance-like characteristics. The melody itself is an eight-bar theme of four-bar phrases, with a two-bar extension, having a modulation before the second phrase, the same construction as the theme of the second movement of the Beethoven Violin Concerto. Surely Wieniawski knew the Beethoven Concerto.

This movement is indisputably strophic in form. There is no "B" section, and the recurrences of the single theme are scarcely varied. The melody itself could perhaps be termed pastoral, even though its lofty serenity in the first two appearances is rather sophisticated. Certainly the passionate third appearance and the embellished fourth appearance, carrying on to the lush octaves and sixths at the end of the phrase, could hardly be termed rustic.

In regard to other characteristics of Rousseau's prototype, it does not seem to hark back to antiquity at all. But though the harmony is rich, the ornamentation is very moderate, even in the embellished appearance beginning at measure 49. One may find a certain narrative quality, passionate, tragic or sentimental, in this movement. Certainly one can be moved by this lovely and popular piece.

3 Owen Jander, "Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto," The Musical Quarterly, LXIX, No. 2 (Spring, 1983), p. 162.

This movement is in B-flat major, though the Concerto's key is D minor. The two-phrase chromatic theme of eight measures, followed by its two-measure extension, is played simply by the solo, over soft chords and a pattern of alternating triple and duple rhythm in the violas. This accompanying figure is later used to beautiful effect as embellishment in the solo part. Then come five measures of modulating and intensifying material, followed (at measure 16) by a repetition of the theme, very slightly varied, with its two-measure extension exactly as before. The next five measures use quite different materials, based on the first phrase of the theme, modulating to G major. At measure 31, the eight-measure theme appears again, this time in the key of G and without the two-measure extension.

Wieniawski further intensifies and modulates for ten bars with materials based on the second phrase of the theme, and at measure 49, back in the home key of B-flat, gives the melody to the orchestral violins. The solo embellishes the theme in a delightful way, using material from the opening accompaniment. The theme is interrupted at its sixth measure by a two-measure "holding pattern," whereupon the solo literally swoops to the high register and dramatically gives forth the second phrase of the theme in octaves, then sixths. Once again (measures 61-62) the two-measure extension is heard, precisely as it appears in measure 9-10 and 24-25. This extension has the same calming effect here as in its two previous appearances. There follows the ten-measure coda, which ends on a long high B-flat in the solo over pizzicato strings.

The dynamics in this movement have been largely left up to the performer, as self-evident, except for piano at the opening and the end,

at the calming two-measure extension of the theme, and at the second half of the theme in the G major repetition (measure 35). Fortissimo is marked at the second half of the theme (the octave passage) in the last appearance (in the tonic, measure 57). A forte is marked midway in the ten-measure modulating section between the third and fourth appearances of the theme. There are a few crescendos and such directions as espressivo, sonore, molto sonore, and dolce; and only two diminuendos (at measure 48, leading into the orchestral presentation of the theme, and at the very end of the coda).

After the quiet close of the Romance, the final movement (Allegro moderato) begins with a fiery preamble, climaxed by a cadenza (the first movement of this concerto, oddly, does not have a cadenza). The orchestra enters, and the violin then presents the gypsy-like theme. It is an exceedingly brilliant movement, in more or less rondo form (both episodes are heard twice). It is said to have "brought the house down in Wieniawski's time, and still does in our own."⁴

Wieniawski was born in Lublin, Poland, into a cultured family (his mother was the sister of pianist Edward Wolff). He began violin study at the age of five in Warsaw and later studied with Serwaczynski, who also taught the young Joachim. Henri was a spectacular prodigy. He gained admittance to the Paris Conservatoire at the age of eight, and won the first prize for violin playing at eleven. He went on tour in Poland and Russia at thirteen, and in the Netherlands, France, England and Germany two years later (1850). He was appointed in 1860 to the coveted position of solo violinist to the Czar in St. Petersburg.⁵

⁴ Veinus, p. 423.

⁵ Margaret Campbell, The Great Violinists (Garden City, N.Y.: Doubleday, 1981), pp. 69-70.

He and his close friend, pianist Anton Rubinstein, toured the United States with a small group of instrumentalists in 1872, giving 215 concerts in 239 days, of which, despite his fragile health, Wieniawski missed not one. They received \$200 per performance; their contract contained a severe monetary penalty for any non-appearance. Wieniawski's and Rubinstein's friendship suffered from the strain (for one thing, the fiery violinist objected to Rubinstein's name being billed in larger type), and, though they performed Beethoven's Kreutzer Sonata some seventy times, moving audiences to tears, they maintained for long periods of time an unbroken, acrimonious silence in private.⁶

Joachim was the only violinist of the day who was compared favorably with Wieniawski. A touching story says that at what was to have been the first performance of Wieniawski's second violin concerto, in Berlin, Joachim was in admiring attendance with a group of his own students. Wieniawski became ill on the platform and asked for a chair, from which he continued to play until overcome by a choking asthma attack, whereupon he was forced to stop playing. Joachim rushed backstage to offer his assistance, and re-emerged with Wieniawski's violin. He humbly apologized in advance to the audience for not being able to play Wieniawski's concerto, and proceeded to complete the concert by playing the D minor Chaconne of Bach. The audience was of course ecstatic, but when Wieniawski "staggered on to the stage and embraced Joachim, with tears of gratitude pouring down his face, the enthusiasm of the audience knew no bounds."⁷

6 Campbell, p. 70.

7 Ibid., p. 72.

Despite his dazzling technique, including a control of the bow which left other violinists gaping in astonishment, neither his health nor his finances could thrive, for he drank to excess and was a compulsive gambler. His faltering health improved in the two years during which he took over the teaching position of the ailing Vieuxtemps at the Brussels Conservatory, but when Vieuxtemps became well enough to return, Wieniawski went back to his old life style, and died subsequently from heart disease, "impecunious and alone, in a Moscow hospital at the age of forty-four."⁸

⁸ Campbell, p. 72.

CHAPTER II

"F. A. E." Sonata

by Johannes Brahms, Albert Dietrich and Robert Schumann

In 1853, while on a concert tour with the violin virtuoso Remenyi, Brahms was introduced by him to another great violin virtuoso, Joseph Joachim. Joachim, sensing that this serious, shy young man (Brahms was twenty that year) would hardly be able to sustain a long relationship with the "self-satisfied, fantastic virtuoso"¹ Remenyi, invited Brahms to return to him at Hanover should he break with Remenyi.

Though only twenty-two at the time of this meeting, Joachim himself was already respected and admired not only for his virtuosity but also for the depth of his musicianship and his understanding of the works he played. He provided Brahms and Remenyi with an introduction to Liszt at Weimar, whence they eagerly proceeded. Liszt recognized Brahms's talent immediately, but the more Brahms listened to Liszt's music and his philosophy, the more he realized he did not belong in this coterie. Remenyi eagerly joined the Liszt circle, but Brahms set out to "look after himself."²

Brahms found Joachim at Göttingen, where they cemented a life-long friendship. Joachim was anxious for Brahms to meet his friend Schumann, but Brahms, afraid to risk another disappointment, went on a walking tour by himself in August. Finally, he decided in September to go to the Schumanns in Düsseldorf.

1 Peter Latham, Brahms, Master Musician Series (London: J. M. Dent & Sons, 1966), p. 10.

2 Ibid., p. 12.

The year 1853 had been a bleak one for Robert Schumann. His health was deteriorating; he had suffered a paralytic stroke in July. The Orchestra Committee was dissatisfied with his work as director. Brahms's arrival in late September, with his letter of introduction from Joachim, was "a shaft of light."³

Walker calls this meeting "one of the great moments of musical history."⁴ The scene is fairly well known: Brahms began to play one of his compositions, but after only a few bars, Schumann called Clara and told her she would "hear such music as you never heard before."⁵ Thus began the fateful, faithful friendship among these three musicians.

Joachim was engaged to perform at the opening concert of the season in Düsseldorf, on October 27. Schumann suggested, at a "high-spirited gathering," that he himself, his student Albert Dietrich, and Brahms collaborate on a sonata for Joachim, based on the theme F-A-E, the initials of Joachim's personal motto, "frei aber einsam," ("free yet lonely"). Dietrich was a frequent visitor at the Schumanns'; he and Brahms had very quickly become friends.⁶ The three composers set to work on their project.

The day after the concert, Joachim was presented the manuscript, with a dedication written by Schumann, and read it at sight with Clara Schumann at the piano. Then he was required to guess the composer of each movement, which he did "without the slightest difficulty."⁷

3 Alan Walker, "Schumann and His Background," in Robert Schumann: The Man and His Music, ed. Alan Walker (London: Barrie & Jenkins, 1972), p. 34.

4 Ibid.

5 Ibid.

6 Erich Valentin, Preface to Heinrichshofen Edition of F.A.E. Sonata by Johannes Brahms, Albert Dietrich and Robert Schumann (Magdeburg: Heinrichshofen, 1935), p. 2.

7 Latham, p. 14.

No mention is made of any public performances of the Sonata, and Joachim retained the manuscript until his death, when it became the property of the Prussian State Library.⁸ He allowed the Scherzo movement composed by Brahms to be published after Brahms's death, but the rest of the Sonata remained unknown to the world until publication in 1935 by Heinrichshofen in Magdeburg. Valentin states that apart from the manuscript, "there exists only one copy of the violin part which, however, digresses from the manuscript in a number of places; the manuscript itself is most difficult to decipher in various places so that the violin part had to be made use of" in preparing this edition, which was edited by Otto Kobin.⁹

Brahms signed his movement "Joh. Kreisler, Düsseldorf, October 53." Kreisler is a character (invented by E. T. A. Hoffmann) whose name Brahms "adopted in his early student days, probably before he knew that Schumann had celebrated Kreisler in his Kreisleriana."¹⁰ But surely the composers would have discussed Hoffmann and Kreisler at this time, and enjoyed their independent parallel discovery.

Another interesting sidelight on the Brahms movement is that though it does not utilize the agreed-upon F-A-E theme, this theme does appear in the Finale of his F minor Piano Sonata, opus 5, written in 1854.¹¹

Schumann later wrote first and third movements to go with his contributions to the "F. A. E." (the Intermezzo and Finale), as a Sonata in A minor. It was never published until 1956. John Gardner feels this sonata is inferior to Schumann's two other violin sonatas, "though here and there

8 Valentin, p. 2.

9 Ibid.

10 Latham, p. 34 n.

11 Valentin, p. 2.

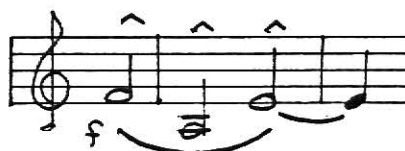
with a remarkable intensity of feeling. . . . Regrettably, the other movements do not reach [the level of the Intermezzo]."¹²

The first movement of the Sonata, written by Albert Dietrich, is in fairly orthodox sonata form. It is in A minor, and begins with a motive in the violin (Ex. 1) built on minor seconds and octaves, over tremolo in the piano. This motive is the dominant one in the movement. (It also appears in Brahms's movement.) At measure 19, this motive appears in the piano; against it, as a sort of counter-motive, the F-A-E motive (Ex. 2) is played in the violin. The F-A-E motive can hardly be called a theme in this context. It appears only this once in the exposition, and again in the identical place in the recapitulation. It is used once again with a certain dramatic impact in measures 181-82, just before the recapitulation, and at the very end of the movement, obviously as a link to the Intermezzo, but still in an effective manner. Dietrich seems to have wanted Joachim to have no chance of overlooking it. It does not occur in the piano in this movement. One lyrical motive seems to grow out of another, the piano and the violin taking turns with accompanying figures.

Example 1. Theme I, first movement.



Example 2. "F. A. E." motive, first movement.



¹² John Gardner, "Chamber Music," in Robert Schumann: The Man and His Music, ed. Alan Walker, p. 215.

What appears to be a bridge passage at measure 47 (Ex. 3) leads to a new theme, in C major (Ex. 4). The development section begins in C major, goes immediately to E minor, and moves around the tonal palette to arrive at a wholly new theme in the piano (Ex. 5) in B minor, then in B major, with the violin partly doubling, partly dramatizing. The violin plays this theme independently first at measure 138, in G major. Material from the bridge takes on a new dramatic role in accompanying, embellishing the Example 4 theme, up to the pianissimo use of the F-A-E motive, which ushers in the recapitulation, an exact repetition except for the bridge, which modulates this time to A major. The second group parades past in that key; at measure 273 the coda begins; it quickly modulates to D minor, then to A minor. The drama winds down to the poignant statement, pianissimo, of "F-A-E." The fifth of the tonic chord in the violin, pianissimo, is of course a suspenseful point, and the audience is richly rewarded with the opening of Schumann's lovely Intermezzo, which is almost entirely based upon the F-A-E motive.

Example 3. Bridge, first movement.



Example 4. Theme II, first movement.



Example 5. New material in development, first movement.



But first a few further comments on Dietrich's movement. He has created several quite lovely themes, of both lyrical and dramatic nature, and has put them together organically so that one beautiful melody after another seems to grow out of what preceded it. I do not know what to make of the entirely new material which appears in the development section, but themes from the first part of the movement are being developed right alongside it, above and below it, and the harmonic structure of both the exposition and recapitulation sections imply sonata form. It must be confessed that the movement is not a work of mature genius. Much of the material is undeniably recognizable as "filler," and the dramatic climax of the movement comes too early (in the development section, to my ears). With much repetition, the movement begins to seem a bit long, particularly with the repeat. Undoubtedly other complaints might be enumerated. Nevertheless, it is a beautiful creation, one which its youthful composer could justly be proud of. It has thrilling moments, great momentum, Romantic joie de vivre.

Dietrich, born just four years before Brahms, is not a well remembered composer. Wilhelm Altmann, in his article on Dietrich in Cobbett, praises Dietrich's Opus 14 Piano Trio, in A major (1863), "in which the influence of Schumann is undeniable,"¹³ and says that the piano part is "splendidly

¹³ Wilhelm Altmann, "Albert Hermann Dietrich," Cobbett's Cyclopedic Survey of Chamber Music, compiled and edited by Walter Willson Cobbett, Second Edition (London: Oxford University Press, 1963), Vol. I, p. 326.

written."¹⁴ Also mentioned are another Piano Trio, Opus 9 in C major (1885), and a Sonata for Piano and Violoncello in C major, Opus 15 (1870). For my part, I feel Dietrich has earned a place in our hearts with his "F. A. E." movement, as well as by his devotion to Schumann in his final painful years. Dietrich was one of the pallbearers at Schumann's funeral.¹⁵

Schumann's second movement for this sonata, Intermezzo, in F major, though only 45 measures long, is a completely satisfying entity--one might say, a "little gem." The F-A-E motive (Ex. 6) is all-pervasive; Gardner says the motto is used "as an *idée fixe*."¹⁶ The motive does appear ten times in this brief space, in both piano and violin. This does not count the times the theme intervals appear at other pitches. The motto is the melody. That is to say, it makes up the first two bars of a ten-bar phrase of singular lyrical loveliness, which appears in its entirety only once.

Example 6. "F. A. E." motive, second movement.



The F-A-E motive appears first in the bass of the piano introduction of two measures, fairly secure in F major despite a passing C sharp, but by the third measure entry of the violin, D minor seems clear, giving new poignancy to the F-A-E. Ambiguous tonality is found throughout the movement. The third F-A-E is in the middle voices (in octaves) of the piano part

14 Altmann, p. 326.

15 Walker, p. 429.

16 Gardner, p. 215.

(measures 7-8), while the violin plays D, F, B-flat. In measure four the violin plays the only rhythmically varied presentation of the F-A-E motive, this time in quarter notes. (All other appearances are half notes.) The piano plays F-A-E again in measures 12-13, and a new, triplet figure (Ex. 7) appears in the violin in measure 13, which could perhaps be called a second theme (if it is necessary to have one). The tonality here is A minor, which slides into E minor, where the figuration is repeated. At bar 18, the violin gives F-A-E again, this time with the figuration theme in the piano, in a form of counterpoint, in D minor and then A minor, with a deceptive cadence back into F major. At bar 23, the violin part begins again on its first presentation of F-A-E, only this time definitely in D minor instead of ambiguous F major. This time in the third bar of the melody (bars 25-26) the piano does not have the octave F-A-E motive as it did in measures 7-8. Schumann sets about establishing F major, totally ignoring the F-A-E theme for thirteen bars (except for one appearance as G, B-flat, F at measures 34-35), holding to a low C pedal tone in the piano, hammering away at F major's dominant, over which the figuration "theme" appears once again. The resolution of the pedal tone to F is almost diverted by the piano's insidious move, C, C-sharp, D, G, C, but finally settles to F major in bar 38, where the violin gives the F-A-E motive at the pitches A-C-G in the higher octave. Finally the motive F-A-E appears in the lowest octave of the violin in measures 42-43, followed by a rhythmic remembrance of the eighth-note segment of the figuration "theme," and the last pathetic downward fifth, a feminine ending further feminized by the grace-note in the piano. So sweet, so sad, so smilingly tearful.

Example 7. Decorative figure, second movement.



As for this movement being a romance, one can certainly imagine words being written for the violin part. It is very lightly ornamented, sweet, simple, natural, though perhaps not pastoral. It fails the criterion of being strophic, and I cannot determine if it is in "somewhat antique taste." The range of the violin part goes down to A below the staff and up to C above the staff, not quite within the comfortable range of even a moderately good singer. There is but one trill, and even the "figuration theme" is certainly not impossibly un-vocal. Surely it is possible that the cumulative effect of this movement might move the listener to tears without his being able to "say where the charm lies that has produced this effect."¹⁷

After the gentle link in both theme and mood between the first two movements, the opening of the Scherzo is nothing short of a shock. Brahms begins with a violent dominant tattoo, on the open G string, which is followed by an accompanying figure of octaves and minor seconds, an inverted reminder of the first movement (Ex. 8). Against this figure the piano plays the first theme (Ex. 9), so decisive rhythmically and so ambiguous harmonically as to make the listener uneasy. At bar 13, the violin joins in this theme a third above, and C-flat is added to the confusion (the movement

¹⁷ See p. 43 in my chapter on the second movement of Beethoven's Violin Concerto.

is nominally in C minor). If the tonality was ambiguous in the Intermezzo, it is even more so here. There is scarcely a cadence in C minor. We get a strong E-flat major cadence in measure 26, followed by a move into G minor, which quickly becomes the dominant of C, for the repeat (the only repeat in the movement). After the repeat, the tonality remains in E-flat, in which the theme of the "B" section (of the basically ternary form) enters. This theme (Ex. 10) is the strongest link with Dietrich's movement. There is no way of ignoring the deliberateness of the similarity, though in the E-flat tonality, with the different rhythm and meter, and at the fortissimo rather than piano dynamic level, it produces an entirely different effect than does Dietrich's first use of it. It is a remarkable example of thematic transformation. (We should remember that Berlioz's Symphonie Fantastique, written in 1831, had received favorable notice from Schumann, in his 1835 analysis.¹⁸) Brahms's theme is exposed also in C major (beginning measure 43). The 6/8 eighth-note triplets are scarcely ever far away in this movement. Against eighth-note accompaniment in the piano, then, comes what is scarcely a real theme, but rather might be classed as "closing material," again utilizing half-steps and octaves (Ex. 11). With this we arrive at the return of the "A" section, which begins like the opening of the movement, but instead of the C-flat (as at measure 13), we have C natural, the consequence of which is that our cadence ends up being in C minor.

18 Walker, p. 426.

Example 8. Dominant tattoo figure, Scherzo.



Example 9. Theme I, Scherzo.



Example 10. Theme II, Scherzo.



Example 11. "Closing material," Scherzo.



The Trio, so short (37 measures) that it scarcely needs a form, arrives, via C, the subdominant, at G major. The time signature is changed to 2/4, and the markings are Piu moderato, forte, and espressivo. A whole different world from the scherzo, but the agitated triplets in the piano, though fairly tame here, remind us of where we really are. The lyric quality of

this theme (Ex. 12) barely spreads itself out before we hear the insistent tattoo in the bass, and an accompanying figure based on (what else?) half-steps and octaves keeps the violin occupied while the piano gives the lyric theme again, this time with more drama, but in essentially the same harmony. Then, all too soon, this lyric interlude is finished and we are back to the Scherzo, this time beginning pianissimo, but otherwise identical to the first time until the coda, which makes use of the lyrical theme of the Trio, this time sempre fortissimo e grandioso, and in C major (again arriving via the subdominant, F). In this queenly costume, the little lyric theme does achieve a certain majesty, but one might excuse an audience unarmed with programs or notes for thinking that surely this is a finale, perhaps too grand an ending for a mere Scherzo.

Example 12. Trio theme.



The real finale of this Sonata, by Schumann, is to my mind the weakest part. I am very grateful to have the delicious perfection of the Intermezzo to think about so that I can appreciate Schumann's contribution to the sonata, for this last movement is not only regrettably somewhat unsatisfying musically, it is also rather difficult both for the piano and for the violin. The F-A-E motive appears five times in this movement, the first time being the opening three chords, in which F-A-E form the bass (not roots) in the piano. The tonality is again ambiguous: nominally in

A minor, the first chord is an augmented six-four-three chord (F, A, C, D-sharp), which moves to the dominant, (E, G-sharp, B). There is no resolution to the tonic chord until bar 5. A definite A minor tonality is established, however, which causes one to wonder how thoroughly Cobbett can have looked at this sonata when he says that this movement is in F minor!¹⁹ His statement that the sonata was written "with humorous intent"²⁰ gives us an indication of his attitude about the importance of the work.

Chords of ambiguous tonality, then, comprise the two-bar introduction; the first theme (Ex. 13) is heard in bar three, for six bars in the violin, followed by a repetition in the piano for six bars, during which the violin plays rather inconsequential accompanying figures. During the next four bars, a bridge to D minor, the F-A-E theme appears, seeming to peek out from its hiding place amidst accompanying figures. The first theme (Ex. 13) is played again by the piano, in D minor, before the second theme makes its appearance (Ex. 14) at bar 25, in F major. There has already been a certain amount of counterpoint, with scraps of themes alternating between the two instruments, and this type of activity is abundant in the development section. Unfortunately, it is all rather unfocussed, and somehow lacks the cumulative momentum we might expect. At bar 79, things seem to come to a sudden halt for two bars on the same augmented sixth chord that opened the movement, this time with the sense of a fanfare, and then off we go into the recapitulation, in which the second theme appears in A major. Nothing is omitted or altered except for the transposition, until bar 139. The last appearance of the F-A-E theme, in bar 137, is actually F-sharp, A, E, in

¹⁹ Cobbett, p. 326.

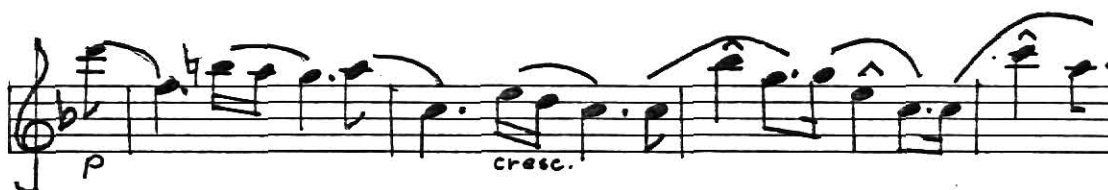
²⁰ Ibid.

conformance with the current key of A major. It loses the special tension of the augmented intervals in this guise, of course.

Example 13. Theme I, finale.



Example 14. Theme II, finale.



In this coda, Schumann proves his ability to produce a rousing build-up to a spectacular finish. He had to do something to cap the grand finale to Brahms's Scherzo. During the few bars in which the violin drops its great flourishing sweeps of scales and arpeggios to play quarter notes (many of which are trills, at that), the piano takes over the flourishes, so that there is rapid movement on every beat. Meanwhile, the dynamic marking at bar 139, piano, with proddings and reminders (crescendo) every few bars, becomes forte at bar 157, and fortissimo at bar 163. In the middle of bar 147, he begins a pedal point on E which persists through eight bars, during two and a half of which the violin insists (on each beat) on a D. When the piano finally arrives at its A (measure 156), the violin pounces on a high B, led into by a thrilling A-sharp at the top of its figuration. But all hesitation is finally banished, and everyone finally agrees on A. The lone violinist may very well wish he were an orchestra, as perhaps Schumann also wished, to judge by the use of such orchestral effects as tremolo. The

ending is perhaps too large for a sonata, but never mind, chamber music should be at least partly for the performers, and this is very exhilarating and rewarding to play.

Undoubtedly scholars experienced in these things could tell at a single hearing that this is a pastiche by more than one hand. But knowing in advance who wrote what, I cannot judge whether any sense of cohesiveness in the Sonata is discernible. I am satisfied that the composers made a conscientious effort to unify the work by thematic means and also by certain harmonic factors such as the A major appearances in the recapitulations of both A minor movements. Certain biographical facts may cause us to make assumptions. For instance, knowing that Dietrich was a young student of Schumann's, we may find it difficult to resist finding "Schumannesque" touches in Dietrich's movement. There is obviously collaboration on the link of the first movement and the Intermezzo. Whether Schumann simply picked this up and composed his movement upon Dietrich's final inspiration (which I doubt) or whether Dietrich brought in the soft F-A-E after he saw Schumann's part, or whether it was all planned in advance, really does not matter.

It is my feeling that the Dietrich movement was done before Brahms's. Somehow Brahms's unexplained resistance of the F-A-E motive and his ingenious use of Dietrich's main theme in more than one place in his Scherzo and Trio, seem plausible. But it does not seem plausible that Dietrich could possibly have seen Brahms's movement and from that have thought up his opening theme.

Biographical evidence would surely suggest that the mentor Schumann's hand is everywhere here, but less so in the movement of Brahms, who had so

impressed him, and whom he had met scarcely two months before the Sonata was completed and performed.

Let us not forget the thanks we owe to Joachim, who inspired the writing of the Sonata, and who preserved the manuscript away from Brahms's hands, for Brahms might have done away with this work of his youth.

CHAPTER III

Concerto in D major, opus 61

by Ludwig van Beethoven

Beethoven wrote his only violin concerto in 1806, a very productive year. A revision of his opera Fidelio was completed in the first half of the year. The sketches indicate that he was also working on the Fourth Piano Concerto, (G major), opus 58, the "Razumovsky" String Quartets, opus 59, and both the Fourth (opus 60) and Fifth (opus 67) Symphonies, as well as Leonore Overture versions No. 2 and No. 3, various works for piano, and one song, "Als die Geliebte" or "Empfindungen bei Lydiens Untreue." Thayer comments,

It affords a striking example of Beethoven's habit of working on several compositions at the same time, and moreover, as we believe, of his practice in such cases of giving the works opus numbers in the order of their completion.¹

He was well into his "middle period," with the great "Eroica" Symphony out of his system, and pausing in the struggle of Fidelio. On publication of the concerto it was pointed out that this was "N. B. le premier qu'il a composé."² As we know but as he did not, it proved to be his only solo concerto for violin. The "Triple Concerto," for violin, violoncello, pianoforte and orchestra, though written on quite a grand scale, is simply not one of his most successful works, and is seldom played.

¹ Elliott Forbes, Thayer's Life of Beethoven (Princeton, N. J.: Princeton University Press, 1964), pp. 406-7.

² Alan Tyson, "The Text of Beethoven's Op. 61," Music and Letters, XLIII, No. 2 (April, 1962), 105.

Beethoven played both violin and viola, but it is generally accepted that he was by no means a virtuoso on them, as he was on the piano. Tovey implies that Beethoven deferred in its writing to his friend the violinist Franz Clement, to whom the Concerto is dedicated. He calls the autograph of the Concerto "a lesson on the correct attitude of a composer towards a player. . . . The score assigns four staves to the violin solo, in order to leave room for alterations; and in many places all the four staves have been filled."³

This manuscript, now in the Nationalbibliothek in Vienna, is not the final version of the Concerto, Alan Tyson claims. At this stage the final decisions had not been made, and there are "many places in which the solo violin part of the first edition is quite different from any of" the alternative versions available.⁴ A manuscript copy which W. H. W. Meyerstein bequeathed to the British Museum in 1953 is the "immediate source for the first edition" (Vienna, 1908).⁵ Tyson reaches this conclusion by analyzing the differences between the Meyerstein manuscript and the autograph in Vienna, as well as by comparing the versions as Violin Concerto and Piano Concerto published by Muzio Clementi and his partners in London in 1810.⁶

Transcriptions of violin works for piano were not at all unusual in this period. Viotti himself transcribed for violin certain concertos

3 Sir Donald Francis Tovey, Essays in Musical Analysis: Concertos and Choral Works (London: Oxford University Press, 1935), p. 70.

4 Alan Tyson, "Text," p. 107.

5 Ibid., p. 108.

6 For full comparisons and discussions of the violin and piano versions of the concerto, the interested student may see O. Jonas, Das Autograph von Beethovens Violinkonzert, in Zeitschrift für Musikwissenschaft, 1930-31, (N.V.), p. 443f.; also F. Münster, Beethovens Bearbeitungen eigener Werke, in Neues Beethoven-Jahrbuch, VI (1935), 159f.

originally written for piano, and other pianists transcribed Viotti's violin concertos for piano.⁷ Beethoven's transcription for piano is virtually unplayed. Rosen refers to it as "financially motivated."⁸ Tyson, in discussing the piano transcription, says

we are presented with a somewhat ironical situation: we smile at Beethoven's readiness to oblige Clementi by attempting the artistically impossible task of arranging a violin concerto for the piano, and yet Beethoven's difficulty in Op. 61 may have been just the reverse: that of a virtuoso pianist-composer endeavouring to adapt his keyboard passagework to the violin.⁹

His conclusion is that there is in fact "a missing stage somewhere between the autograph and the Meyerstein copy, in which the solo violin part was given its final form."¹⁰ The manuscript versions available for our study indicate to Tyson that Beethoven obviously had difficulty making up his mind about certain details, and made corrections "with differing degrees of impatience," and that therefore we must "make up his mind for him, keeping a sense of proportion but not relying too slavishly on what we find in the first edition."¹¹

Joseph Szigeti, commenting on Tyson's conclusions, is particularly delighted with the opportunity this gives to the performer. He discusses various interpretations of the proper bowing and fingering marks, particularly in the third movement, in light of Tyson's findings. Szigeti

7 Boris Schwarz, "Beethoven and the French Violin School," The Musical Quarterly, XLIV, No. 4 (October, 1958), p. 443 n.

8 Charles Rosen, The Classical Style: Haydn, Mozart, Beethoven (New York: The Viking Press, 1971), p. 446.

9 Tyson, "Text," p. 109.

10 Ibid.

11 Ibid., p. 112.

talks of problems presented by various versions, one creating an unwanted slide, another producing an ungainly accent, and so on.¹²

Beethoven dedicated the Concerto to Clement, with a pun on his name: "Concerto par Clemenza pour Clement . . . ,"¹³ pleading for clemency. Obviously to no avail, since several reliable sources report that at the premiere (December 23, 1806, in Vienna), between the first and second movements of the concerto, Clement performed a set of variations of his own, on one string, with the violin upside down!¹⁴ These sources are also pretty much in agreement that Clement had little or no rehearsal previous to the concert. Thayer quotes Dr. Bertolini as saying that "Beethoven as a rule never finished commissioned works until the last minute," and naming the Violin Concerto as a case in point.¹⁵

In spite of these handicaps, the Concerto was received well by both critics and audience at its premiere, praised for its "originality and manifold beauties," but not without some carping that "the continuity often seems broken . . . endless repetition of some trivial phrases may become tedious." Clement, with his "proven skill, his grace, . . . and absolute power over his violin, which is indeed his slave, called forth the ringing cheers of the audience."¹⁶

As far as is known, the Concerto was performed publicly only once more during Beethoven's life, by Tomasini in 1812, in Berlin. Baillot performed

12 Joseph Szigeti, "Chapter 22 Examines Some More Textual Problems--and Beethoven's Changes of Mind in the Violin Concerto," Szigeti on the Violin (New York: Praeger, 1969), pp. 143-49.

13 Forbes, Thayer, p. 410.

14 Rosen, p. 104; Tovey, Concertos, p. 71, et al.

15 Forbes, p. 410.

16 Wienertheaterzeitung, December 1806. Quoted in Margaret Campbell, The Great Violinists (Garden City, N. Y.: Doubleday, 1981), p. 31.

it in Paris in 1828 and Vieuxtemps in Vienna in 1834, but it failed to win popularity until Joseph Joachim played it in London in 1844, with Mendelssohn conducting.¹⁷ Another notable performance by Joachim was under the baton of Robert Schumann, in Düsseldorf, in May, 1853.¹⁸

We know that Beethoven was acquainted with the works of the French Violin School. He admired Kreutzer personally, although Kreutzer did not return the admiration. Kreutzer never played the sonata (Opus 47) dedicated to him, and even called it, by Berlioz's report, "outrageously unintelligible."¹⁹ Beethoven wrote the Violin Sonata Opus 96 specifically for Rode, trying, not totally successfully, to write for Rode's preferred style. Baillot, however, was an admirer of Beethoven's music.

Schwarz gives examples of stylistic similarities between Beethoven's passage work and that of Kreutzer, Viotti, and Rode: such violinistic figures as broken octaves in arpeggios and scales, decoration of the melody with triplet figures, and broken thirds. The technical demands, however, are more modest in Beethoven than in the French models, probably as a direct result of his interest rather in the musical qualities of his elaborations of orchestral themes than in display of virtuoso technique. He demonstrates very little interest in complicated bowing patterns, a field in which, according to Schwarz, Rode was "undisputed master."²⁰ Most of the bowings now used in Beethoven's Concerto have been added by editors following standard virtuosic patterns. Perhaps Beethoven assumed that the performers would simply utilize the bowing patterns comfortable to their

17 Schwarz, p. 442.

18 Abraham Veinus, Victor Book of Concertos (New York: Simon and Schuster, 1948), p. 66.

19 Hector Berlioz, Voyage musical en Allemagne et en Italie (Paris, 1884), p. 263f. Quoted in Schwarz, p. 440.

20 Schwarz, p. 445.

individual styles. The musical quality of the solo part is fully capable of sustaining a wide variety of performance styles, provided the tone of the music is not violated, and that the performer maintains a certain consistency.

Tovey complains that the concerto as a form exists in "hardly thirty perfect examples,"²¹ among which he includes a number of Mozart Piano Concertos and four concertos of Beethoven, including the Violin Concerto. In this complaint he seems to demonstrate his lack of familiarity with the classical concertos for violin which Viotti and his followers in the French Violin School composed. Viotti himself composed twenty-nine violin concertos. His three most famous disciples also contributed to the literature: Rodolphe Kreutzer wrote nineteen, Pierre Rode thirteen, and Pierre Baillot nine.²²

The French Concerto followed the established three-movement pattern. Sometimes the second and third movements were linked, though usually not. First movements generally had four ritornellos in the orchestra and three solo sections. The opening was traditionally march-like (this military influence existed before the Revolution), but sometimes the concerto began lyrically or in the agitated manner of the French opera overture.²³ The four timpani notes that open Beethoven's Concerto might be considered a concession to this custom, but though it is perhaps march-like, it is not even remotely military.

The long-delayed entrance of the soloist is a characteristic of the French Concerto form which Beethoven's Concerto utilizes. In the French

21 Tovey, Concertos, p. 27.

22 Schwarz, p. 432.

23 Ibid., p. 436.

concertos this solo entrance

was treated with great brilliance and was usually based on new thematic material, although occasionally the first orchestral theme was used. The second solo stressed a contrast in mode and an intensification of expression and brilliance; it was customarily a free fantasia, very rarely a "development" of preceding material.²⁴

In this Beethoven differs, for his middle section, though containing fresh material, is definitely a development of preceding themes.

In the French concerto, the last solo "contained a shortened recapitulation and a cadenza within the coda of the orchestra."²⁵ Schwarz also notes that in Viotti's Concerto No. 20 there is a thematic link between the first and third movements, and that ten of his concertos are in minor mode. As early as the C minor Piano Concerto (No. 3) Beethoven had

freed himself from most contemporary conventions. . . . He broadens the scope of the first movement and expands it to symphonic proportions; he combines the thematic development with the free fantasia of the French; he restores and strengthens the principle of equality and rivalry between orchestra and soloist. At the same time he achieves greater concentration and economy of thematic material, which is shared by orchestra and soloist.²⁶

We shall see in the discussion following how these principles apply to his Violin Concerto.

In the French concertos, the second movements were generally brief and comparatively unadorned: first a ritornello in the orchestra, followed by an embellished solo, most often added by the composer-performer (they mostly performed their own works), and then another orchestral ritornello.²⁷

24 Schwarz, p. 436.

25 Ibid.

26 Ibid., p. 438.

27 Ibid., p. 439.

As we shall see, Beethoven's Larghetto is much more elaborate in structure and much longer, as well as more imaginative. He has already carefully worked out the elaborations for the solo as he wants them, and they do not admit of improvisation.

The final movements of Beethoven's concertos are much closer to contemporary models. The virtuoso composers had in their travels brought back tunes and rhythms from other parts of Europe, and delighted to incorporate such piquant elements into their finales. Schwarz believes Beethoven acknowledged this trend in his Piano Concerto No. 1, in the Triple Concerto, and in the Rondo of the Violin Concerto "with its perhaps slightly trivial G minor episode."²⁸

Though Beethoven did tamper with the concerto form which he found in the French models, he did not use the concerto form to experiment to any great extent or to advance his compositional techniques in the way that he used the symphony, the piano sonata, and the string quartet. Chappell White suggests that perhaps the "incredible mastery of Mozart's piano concertos daunted him. . . ."²⁹

First Movement: Allegro ma non Troppo

It would be difficult to find in all the Classical literature an opening so momentous, so remarkable as the opening of this concerto. The four fateful drum beats never escape comment when the Concerto is discussed. They cannot escape comment, because if there is a "point" in the first movement, those beats are that point. Menuhin claims that the entire movement derives its rhythmic impulse from those beats, and that, because

²⁸ Schwarz, p. 439.

²⁹ Personal communication to writer, June, 1984.

they are "almost pure rhythm without melody, without harmony," they "propel" the movement.³⁰

Rosen, in discussing one unique feature of classical style, the "clarity of the audible and symmetrical pattern given to the phrase and reflected in the structure as a whole," calls the thematic treatment of these drum beats "perhaps the most spectacular instance" of the way "motifs which make up the classical phrase are isolated and set in relief."³¹

Thus, then, the Concerto begins: the all-pervasive, steady, unifying factor, four quarter-notes on the timpani, on the Tonic, D. An attempt to quantify the effect by counting the number of measures of this (535-measure) movement in which it does or does not appear would be fruitless, since it might be argued, among other things, whether just any four quarter-notes in a measure constitute an appearance. But counting only the more obvious appearances of this motive will still produce a surprisingly large number.

The figure is really five notes, for the fifth timpani beat, upon which Theme I begins in the woodwinds, is an integral part of the effect (Ex. 15a). In this pure original form it appears but once again, at measure 101, the point at which the solo first plays Theme I (Ex. 16), following its opening flourish. The timpani plays the motive at other points, but never solo, except here.

³⁰ Yehudi Menuhin and William Primrose, Violin and Viola (New York: Schirmer Books, 1976), p. 121.

³¹ Rosen, p. 89.

The most significant appearance of the motive, aside from the opening, is at bar 10, where it comes on D-sharp (Ex. 15b), the introduction of the Neapolitan degree into the harmony (D-sharp = E-flat). This was one of Beethoven's preoccupations at this period. For instance, throughout his discussion of the E minor Quartet, Opus 59, No. 2, Kerman speaks of the Neapolitan coloration. "All four movements stay in E (minor and major), even the trio, and all of them stress the Neapolitan relationship F-E and its upper parallel C-B. This makes for a heavy unity of effect. . . ." ³² Thus at bar 10 of the Concerto, both a rhythmic and a harmonic tension are set up for long-term exploration in the movement. Other rhythmic versions of the drum beats are given below for purposes of comparison, and will be referred back to later as necessary (Ex. 15b-e).

Sir Donald Francis Tovey, in discussing Beethoven's "characteristic way of putting two keys together by cutting away part of a chord and replacing it by notes which transform the remainder into a new key," (what Rosen calls the "classical harmonic pun" ³³) mentions this

mysterious D sharp in the all-pervading rhythm previously announced by the drums. The chords which follow this mysterious note resolve it correctly enough on the dominant as far as key is concerned, but they take a position which, evidently of set purpose, avoids resolving the mysterious note melodically. Later on (bars 65-70), the D sharp appears as part of a fully harmonized melody and sweetly explains itself away. ³⁴

Two bars before the first appearance of the second theme (Ex. 17), Beethoven uses one of his typical "preparatory gestures" by giving the

32 Joseph Kerman, The Beethoven Quartets (London: Oxford University Press, 1966), p. 133.

33 Rosen, p. 454.

34 Sir Donald Francis Tovey, Beethoven (London: Oxford University Press, 1944), p. 52.

Example 15a-e. "Drum beat" motive.

a. *Allegro ma non troppo*
Timpani

b. Violin I

c. Violin I

d. Violin I

e. Cello

Example 16. Theme I, first movement.

first violins a downward scalar figure with the identical rhythm of the theme it leads to. At the moment when the woodwinds are introducing this scale theme, the strings are foreshadowing, in the piano sixteenth-note tremolo, the next big event in the movement, the fortissimo tutti passage which comes crashing in (after a diminuendo to pianissimo on a dominant seventh of D), upon the deceptive flatted VI, B-flat (Ex. 18). In the midst of this impressive passage, the strings give one of the rhythmic variations of the drum-beat motive (Ex. 15c). This rhythm is used in the first violins, soli, to arrive back at D major, where Theme III is expansively presented in the winds (Ex. 19), over the punctuation of the strings in another drum-beat variation. The horns take up the punctuation as the violins give the melody in D minor while the violas and cellos decorate in triplets (this is a foreshadowing of the solo's triplet elaborations to come).

Example 17. Theme II, first movement.



Example 18. Tutti theme, first movement.



Example 19. Theme III, first movement.



When the "magical" D-sharp reappears at bar 65, it heightens the suspense and leads to resolution back in D major again for what I call the "closing theme" (Ex. 20), played fortissimo alternately by the violins and cellos. As this theme dies down into the dominant seventh of D, the orchestral exposition ends and the solo enters.

Example 20. "Closing theme," first movement.



This long foreground by the orchestra conforms to Tovey's explanation of Beethoven's practice in what he judges to be Beethoven's three greatest concertos (the Violin Concerto and the Piano Concertos No. 4 in G major and No. 5 in E-flat). Tovey claims that we can prepare ourselves to understand these concertos if we consider that the orchestra functions like the chorus in Greek drama. In these concertos

every element is at its highest power. The orchestra is not only symphonic, but is enabled, by the very necessity of accompanying the solo lightly, to produce ethereal orchestral effects that are in quite a different category from anything in the symphonies. On the other hand, the solo part develops the technique of its instrument with a freedom and brilliance for which Beethoven has no leisure in sonatas and chamber music.³⁵

Briefly:

In the first movement of a concerto, the orchestra gives out a large procession of themes--in other

³⁵ Tovey, Beethoven, pp. 114-15.

words, the Bach-Handel aria ritornello has expanded into quite a long story; but . . . this procession of themes is not a sonata exposition. . . .³⁶

One of the things which Beethoven did develop, notably in the Violin Concerto "acting on a hint only twice given by Mozart,"³⁷ was to make his solo enter on a long preludial passage. In the great opening tutti, the "procession of themes arouses the expectation that some master is coming whose words will hold us spellbound."³⁸ When the solo arrives, it produces a sonata form upon the themes given in the tutti. Thus, Tovey feels, "first and second group, and other elements of sonata form, do not, in fact, come into existence until the solo instrument creates them."³⁹

We have then, in effect, a new beginning at measure 101, where the four (five) drum beats, solo, announce the violin's exposition of Theme I, which arrives at this psychological peak following the preludial flourish based on the dominant. Let there be no mistake about the conspicuous eloquence of this setting. It is in the very high, silvery range of the E string, a tone unlike any other on earth, where violinists cease to envy singers. The higher woodwinds are playing the melody an octave lower, simply harmonized, unadorned. The violin toys with the melody, adding delicate elaboration to the dolce tune. After the long orchestra section, the suspenseful curtain-raising flourish on the dominant, the drum beats, even the triplet up-beat, we arrive at a tonic chord with this celestial tune floating above it. Here in eight bars is the epitome of this "concerto of all concertos,"⁴⁰ as Joachim called it. Conscientious

36 Tovey, Beethoven, p. 115

37 Ibid., p. 117.

38 Ibid., p. 116

39 Ibid.

40 Szigeti, On the Violin, p. 143.

violinists know the truth of Tovey's statement, "Nothing is more false than the doctrine that great music cannot be ruined in performance."⁴¹ Perhaps the delicate balance of this "perfect" eight-bar melody may be a factor in the fear and humility with which this Concerto is regarded by violinists, specifically including the present writer.

But Beethoven breaks this spell with the reappearance of the mysterious D-sharp, in the drum-beat motive, and the violin comments with an arpeggio on the dominant seventh made peculiar by the absence of the root, A, thus emphasizing the augmented fourth between G and C-sharp. (This memorable chord makes a reappearance in the last movement.)

Before Beethoven allows the solo to have its turn at Theme II, he lets the orchestra give it again, first piano, dolce, and then forte. The violin plays the theme in broken octaves, in D minor, then expands and decorates, or perhaps more properly, develops it, ending on a trill on E, while the winds play Theme III in A major. This trill exemplifies what Rosen describes as the structural use of the cadential trill. He states that in Beethoven's later work, the trill "lost its decorative status," and became "either an essential motif . . . or a suspension of rhythm, a way of turning a long sustained note into an indistinct vibration which creates an intense and inward stillness."⁴²

The solo climbs from the trill again into the silvery E-string register to play the second phrase of the theme, and then back down for a chromatic scale into its extended decorated passage, in counterpoint to the orchestra's fairly full treatment of the theme, during which the

41 Tovey, Beethoven, p. 132.

42 Rosen, p. 108.

D-sharp function is played by the Neapolitan degree (A-sharp = B-flat) of the new key. Since this theme is exposed quite thoroughly in the dominant, it is surely safe to say that it functions as Second Group. As the solo winds down its virtuosic section, the violins and cellos again begin to give the "closing theme" in alternation, this time in A major, in which the violin again joins with its decorative figures, rising to a dramatic climax and another structural trill, this time on B (measure 205), the ordinary second degree of the present key (A), into which Beethoven slips the drum beats on E (in the violins) and, while the violin solo merrily trills on (a whole note trill B to C-sharp), a mysterious F-natural in the bass. Again the four E's; the tutti violins play the F-natural the second time, as the solo alters the trill to C-natural, then trills up the scale to E. It plays its figuration down and up, above a dominant seventh of A, which comes at the peak of the crescendo to the tutti theme, in A's flattened VI, F major.

This tutti passage is virtually a duplicate of the previous one, this time in the appropriate keys related at the fifth, but at bar 263 Beethoven changes the notation of the A-sharp to B-flat, and moves through F to C for the "closing theme," and the solo makes its second grand entrance on the octave arpeggios and flourishes, ending up suspended on a high F-natural. Beethoven slips in a tentative G in the bass. We wait while the violin holds high F, the bass holds low G, pianissimo, the solo crescendoing, a whole four-beat measure. Both voices resolve to F-sharp, the cellos in the drum beat motive, and we are back at Theme I, for an extensive development that begins in B minor and traverses the circle of fifths while the drum beats nearly become an ostinato in various voices

of the orchestra and in various rhythms. This development is divided into two segments by means of the trill on A (to B-flat) at measure 329, in the second measure of which the horns bring in (pianissimo) the drum-beat motive. We shall refer back to this place in the discussion of the second movement.

A poignant quality pervades the solo figures in this segment, which begins in G minor, but this quality is gradually shed by the end of the solo at the fortissimo entrance of the entire orchestra at bar 365 on the drum-beat motive, and the fortissimo presentation of Theme I in D major, followed by the fortissimo presentation of Theme II in D major. The violin takes up Theme II in D major, and even though we know full well by this time that we have entered the recapitulation, Beethoven cannot resist giving fairly full treatment again to this theme, since it was neglected in the development section. This includes a brief dip into the flatted VI (B-flat) again (which is also the Neapolitan degree of the Dominant), and ends on another structural trill, A to B-natural, which leads into the recapitulation of Theme III, this time in the home key of D (both major and minor).

The "closing theme" follows in due course, as before alternating between violins and cellos, of course in D major this time. But the bag of tricks is not empty yet. Again we have a long trill on E, moving up the scale to A over the play of drum-beat motive and modulations, then the flourishing scales over the pedal A, resolving again deceptively to B-flat for a return of the orchestral tutti theme (in which, incidentally, the solo never participates). This inches its way back up to D major for the cadenza pause. Beethoven was not about to give any cadenza writer or

"creative" performer the last say in his concerto. He takes control again by means of scoring the orchestra's entrance with soft pizzicato chords in the strings, over which the violin "re-enters" (shall we say) piano, dolce, in the low D-string range which has little carrying power, on the simple, at this point exquisite, Theme III. This short coda is a fine example of Beethoven's power to subtly tantalize the listener. In this instance he uses the third of the chord instead of the root to end the second phrase of the theme, once in the low register, again up one octave, and finally (doubling the time values to half-notes and incorporating a diminuendo) gives us the root in the highest octave repetition. From there, the "closing theme" takes over, and with crescendo and (unmarked but utterly irresistible) accellerando, the movement rushes to its end on three short chords.

I have attempted to avoid a close measure-by-measure harmonic analysis of this movement, for that would not reveal the essence of the music in any case. I have tried to discuss those harmonic details which seem to have structural significance or importance in the thematic unity of the concerto, or which seem to have a peculiarly Beethovenian flavor. Rosen, in commenting on the sometimes deceptively simple means Mozart uses to achieve his effects, says that Beethoven in this movement "uses . . . emphasis on the root of the tonic triad and a series of changes from major to minor, for its expansive effect of power and tenderness."⁴³ I hope I have clarified some elements in that effect.

43 Rosen, p. 258n.

Second movement: Larghetto

Owen Jander, in his very interesting article, discusses the second movement of Beethoven's Violin Concerto from an unusual angle. He calls the movement

one of the most mysteriously serene pieces of music ever composed. It gives the impression of being very simple; yet it has a hauntingly poetic and subjective quality which is the essence of Romanticism and which challenges, even defies, description. Small wonder, then, that some of the most distinguished writers on music, in discussing this work, have produced some of their most sensitive and eloquent prose.⁴⁴

Among those bits of prose must be counted Sir Donald Francis Tovey's comments:

In . . . the Violin Concerto . . . Beethoven uses variation form in order to express a sublime inaction in his slow movements. . . . The theme is a single strain with an echo, and the inaction is the more impressive by reason of two episodic themes which intervene between the later variations, and which are even more confined to the home tonic than the theme itself. Vincent d'Indy, who had his own highly intellectual aesthetic philosophy, considered this not one of Beethoven's best movements, because its key-system is monotonous and its ornamentation exaggerated. The critic who finds the key-system monotonous cannot compel us to accept his judgement of ornamentation as final. We all have to learn by living, and even arbiters of taste are born, not made. In the long run, it will save time if we take Beethoven as an authority on ornamentation and consider it more probable that the fault is in us if we do not like the way in which he fills out a space. . . .⁴⁵

Though Tovey simply states that the movement is in variation form, others resist the term. Hans Joachim Moser, in his article, "Die Form des

44 Owen Jander, "Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto," The Musical Quarterly, LXIX, No. 2 (Spring, 1983), 259.

45 Tovey, Beethoven, p. 132.

Beethovenschen Violinkonzerts," (Neues Beethoven Jahrbuch (1939), pp. 16-25),⁴⁶ speaks of the ten-measure phrase as a "ritornell-Thema," which forms a "Strophe" that is repeated four times in a songlike manner. Roger Fiske, in Beethoven Concertos and Overtures (Seattle, 1971), p. 31,⁴⁷ invents the term "semi-variations," and Basil Deane, in the concerto chapter in The Beethoven Companion,⁴⁸ speaks of the repetition of the phrase, without mentioning variation. Sir George Grove describes the theme as "a simple strain of eight bars with two more to close it, as if by happy afterthought." In describing subsequent events in the movement he nowhere mentions the word "variation."⁴⁹

Despite this hesitancy about the term on the part of some scholars, Jander yet concedes, "All writers commenting on the slow movement have of course revealed their awareness that the basis of its form is variation."⁵⁰ He explains their hesitancy to use the term "variation" as a wish to "avoid the associations of that word," since the present movement is so unlike the usual Classical theme-and-variations, "based on themes in binary form, or on opera airs or popular tunes."⁵¹ The point Jander wants to make in his article is that

the unusual and highly individualistic character of this movement results, in fact, from three features which have thus far escaped identification. This work is, to begin with, fundamentally influenced by the contemporaneous Romanze. Second, underlying the variation process is an ingenious manifestation of

46 Quoted in Jander, p. 160.

47 Quoted in Jander, p. 159.

48 Quoted in Jander, pp. 159-60.

49 Sir George Grove, "Beethoven's Violin Concerto," Musical Times, XLVI (1905), 459-71. Quoted in Jander, p. 160.

50 Jander, p. 159.

51 Ibid., p. 160.

the venerable chaconne bass. And finally, the poetic nature of the interaction of the orchestral and solo partners is due to the existence of a quasi-programmatic dialogue.⁵²

Rousseau's Dictionnaire de Musique (Paris, 1768) was a standard text in Beethoven's time, and undoubtedly known to him. In it Rousseau describes the vocal genre romance:

An air to which one sings a little poem of the same name, divided into strophes [couplets], the subject of which is ordinarily some amorous, and often tragic, story. Since the romance should be written in a style that is simple, affecting, and in a somewhat antique taste [d'un goût un peu antique], the air should respond to the character of the words: not at all ornamented [point d'ornemens], devoid of mannerisms, a melody that is sweet, natural, and pastoral [champêtre], and which produces its effect all by itself, independent of the manner of the singer. It is not necessary that the song be lively; it suffices that it be naïve, and that it in no way obscure the text, which it should allow to be clearly heard, and that it not employ a large vocal range. A well-made romance, having nothing striking about it, does not move one right at the outset. But each strophe adds something to the effect of the preceding ones, and the interest grows imperceptibly; and the listener finds himself moved to tears without being able to say where the charm lies that has produced this effect.⁵³

Jander makes a very convincing case for classing this Beethoven Larghetto as a romance. He lists five respects in which the movement reflects Rousseau's description. First, it is essentially in strophic form:

At first it would seem to make little sense to speak of strophic form in an instrumental composition, without text. In the present case, however, "strophic form" quite aptly explains what occurs in the music. As Beethoven proceeds from strophe to strophe, he passes the original melody from orchestral instrument to instrument (strings, horn, clarinet, bassoon, then back to the strings). In this sequence he alters not

52 Jander, pp. 160-61.

53 Ibid., p. 162.

a single note of his original melody. (As Rousseau says: "point d'ornemens.")⁵⁴

Second, the pastoral atmosphere of the movement is evident in the serene quality of the melody itself and in the almost static harmonic treatment, as well as in the soft dynamic range. The most obvious evidence of pastoral quality is in the use of the horns, which "gives a special character to the opening gesture of Beethoven's song."⁵⁵

The third Romantic factor is the use of certain musical details that suggest the "goût un peu antique." At this point Jander makes his presentation of evidence that the movement is built on a chaconne bass, certainly an "antique taste." He finds that the bass line under the melody uses the "venerable four-note descending tetrachord, plus the conventional four-note consequent":⁵⁶

Example 21. Tetrachord pattern, second movement.

(8 - 7 - 6 - 5	3 - 4 - 5 - 1)
G F# E D	B C D G

Though the chaconne was certainly out of style in 1806, the date of Beethoven's Violin Concerto, it still did appear in his generation, particularly in slow movements of violin concertos. Jander cites Boris Schwarz's article, mentioned elsewhere in this paper, as evidence that Beethoven "had studied the works of Viotti and other members of the so-called French Violin School." Jander finds echoes of the tetrachordal bass formula in "a few of the concertos of Viotti."⁵⁷ Jander then cites

54 Jander, p. 164.

55 Ibid., p. 165.

56 Ibid.

57 Ibid., p. 166.

three other uses of the tetrachordal bass in works of Beethoven, written in the same period as the Violin Concerto.

The particular example of tetrachordal bass in the Violin Concerto departs from the "norm" so greatly that Jander lists ten departures from the historical pattern, such as that the theme is ten measures long, not eight; that the descent from pitch 8 to pitch 7 is delayed until bar four; that the meter is common time, not the usual triple; and so on. He then explains away each of these ten departures as "ingenious manipulations . . . so common that one can only conclude that innovative treatment is as essential to the tradition as are the original patterns themselves."⁵⁸ I do not mean to denigrate Jander's efforts, though the point seems to be stretched about as far as it can be. But he is quite methodical, thorough and conscientious. Furthermore, his intentions are strictly honorable, as can be seen in his own statement:

The claim that the slow movement is a chaconne can become meaningful, of course, only through listening. Learning to hear this movement as a chaconne adds to our intellectual awareness of Beethoven's musical ingenuity. But more importantly, it causes us to savor it in a new way. I have discovered that--hard as it is to imagine at first--in listening to it as a chaconne, the work actually becomes more beautiful.⁵⁹

The fourth criterion in Jander's list, the quasinarative character of the movement, is so obvious to any listener that it scarcely needs defending. Jander makes his case first by mentioning two statements which Beethoven is supposed to have made to Schindler, which indicate that dramatic dialogues are quite within Beethoven's intentions. The first is his statement regarding his "poetic intentions in the Piano Sonata in

58 Jander, p. 167

59 Ibid., p. 170.

D minor, Opus 31, No. 2--'Just read Shakespeare's Tempest.'"⁶⁰ The other reported statement of Beethoven's is that "everyone had recognized in both Opus 14 sonatas the dispute in dialogue form between two principles, without the aid of words written above the score."⁶¹ Knowing as we do that Beethoven was working on the Piano Concerto in G major, Opus 58, at the same time as the Violin Concerto, we are not surprised that the two concertos "should bear certain relationships to each other."⁶² Carl Czerny likens the slow movement of the Piano Concerto to "an antique tragic scene" based on lines from the Orpheus narratives of Ovid and Vergil. The solo piano takes the role of Orpheus, who must persuade the Eumenides (played by the orchestra) to grant "the return of Euridice."⁶³ Thus Orpheus proves the Power of Song, which was a favorite subject in the early nineteenth century.

In the Violin Concerto, the Power of Song is again proved by the second movement dialogue between the orchestra and the solo violin. In Jander's analysis, the orchestra is here the persuader, and the solo violin the one to be persuaded. My own instincts and reactions to this movement coincide so closely with Jander's on this point that I feel obliged to admit that I had come to a (vague and less cohesive) version of his interpretation before I saw his article. His phrase-by-phrase explication of the dialogue between the solo and the orchestra will richly reward any interested student, but his basic point seems in no need of proof.

60 Beethoven as I Knew Him: A Biography by Anton Felix Schindler, ed. Donald W. MacArdle, trans. Constance S. Jolly (Chapel Hill, N. C., 1966), p. 406. Quoted in Jander, p. 172.

61 Jander, p. 172. (Emphasis his.)

62 Ibid., p. 173.

63 Carl Czerny, On the Proper Performance of All Beethoven's Works for the Piano, ed. Paul Badura-Skoda (Vienna, 1970), p. 110. Quoted in Jander, p. 173.

To summarize briefly, the orchestra (muted strings) states its case (Strophe I, measures 1-10) (Ex. 22) while the solo silently listens. The horns re-state the case (Strophe II, measures 11-20), while the violin reacts (with lingering attention and sensitive response"⁶⁴ (Ex. 23). In Strophe III (measures 21-30), the bassoon takes up the tale, and the violin continues to react, this time a bit more elaborately, and always on after-beats, as if actually responding. The strings play forte, with comments by the woodwinds, in Strophe IV (measures 31-40), while the violin is again silent (but not passive, surely, for this urgent plea requires an active ear). At measure 40 the solo begins a meditative, cadenza-like passage for four bars, which leads to its own (new) melody (Ex. 24), which it sings while the orchestra politely waits (listens?) with soft, almost motionless harmony in the strings. Within this passage occurs a remarkable reference (measures 51-53) back to Theme II of the first movement, an upward scale with the same rhythm, followed by a nostalgic touch, a trill on A, in which the violin seems to wait (a whole bar) breathlessly for the four drum-beats. It trills another whole measure, on the next octave up ("Please!"). But the timpani--the whole orchestra--is silent. I do not understand how all the commentators I have read miss this poignant touch, or at least fail to comment on it!

Example 22. "Romance" theme, second movement.



64 Jander, p. 174.

Example 23. Decoration, solo, second movement.



Example 24. Solo's first tune, second movement.



When the drum-beats do not come, the solo resignedly continues its "recitative," and the romance melody returns, pizzicato, sempre perdendosi, piano, in the strings of the orchestra, with the solo actually participating in the melody, for the first and only time in a decorated form. (Strophe V, measures 56-65). The solo has been moved by the Power of Song to become a singer of it. The orchestra again listens, providing the slightest harmonic background (only the horns in the first three measures reminding rhythmically of the first three notes of the romance melody), while the violin sets forth yet another new idea (measures 65-70) (Ex. 25) of its own, which winds back (measures 71-79) to its own first theme, the material from measures 45-55. Instead of coming to the nostalgic trill on A, however, this time the solo plays three short (one beat) trills, and returns to its second theme (measures 79-83), this time slightly more ornate, with the horns again reminding of the original romance melody. A cadenza-like passage leads back to the opening statement of the romance melody in the horns, then the violins. The violin solo comments on it as in its first entrance, only an octave higher. To me this is the final

"yea-saying" of the solo, a delicious yielding. Jander speaks of it as a resolution in "transfiguration," a concept rare in 1806, but which was to become "ubiquitous in Romantic literature and music in the following decades of the nineteenth century. . . ." ⁶⁵ This answers to Jander's fifth criterion for the Romance, "its touching and extremely Romantic final experience." ⁶⁶

Example 25. Solo's second tune, second movement.



The only problem left is how to end the movement. What happens (measures 89-91) is an abrupt interruption of the mood by unmuted strings, fortissimo, beginning with the rhythmic figure of the first three notes of the romance melody, then chords in double-dotted rhythm, modulating from the stable G major of the movement to the dominant of D, for the cadenza or Eingang leading into the Rondo. One cannot but notice the abruptness of treatment. Jander says that it "forces us back to reality." ⁶⁷ Tovey, whose analysis of the movement has emphasized the dreamy quality throughout, says:

Nothing can be really final in a movement so ethereal and so static as this larghetto has been from the outset: there is only one way to prove that the vision is true, and that is to awaken in the light of common day and enjoy that light with the utmost vigour and zest. Accordingly the orchestra breaks in with a purposely conventional modulation to the

⁶⁵ Jander, p. 178.

⁶⁶ Ibid., p. 164.

⁶⁷ Ibid., p. 179.

dominant of D. The violin extemporizes a cadenza and plunges into a finale. . . .⁶⁸

Third movement: Rondo

Beethoven did not have a "finale problem" with the concertos, as he and other Classical composers did with their quartets and symphonies. It was plainly assumed that the weight of the concerto would rest heavily on the first movement. It was simple enough to devise an appropriately gloomy, serene, or contemplative slow movement, to be followed by a fast movement designed to release any tension and dispel any gloom remaining, to display certain virtuosic capabilities of the performer, and to send everyone home humming a happy tune. Beethoven had no qualms about selecting rondo form to carry this responsibility (all seven of his concertos have rondo finales). I do not mean to imply that there are no depths in the concerto finales; certainly the rondos of the great Piano Concertos No. 4 in G major and No. 5 in E-flat major have a dignity and profundity inescapable amidst the general jollity. I cannot resist quoting just two small snippets of Tovey's remarks about these rondos: On the G major:

. . . ending this audacious masterpiece of gigantic and inexhaustibly varied proportions with that astronomical punctuality which gives solemnity to Beethoven's utmost exuberance of high spirits.⁶⁹

And on the E-flat major: "The drum passage at the end reveals the sublime depths from which all these outbursts of hilarity spring."⁷⁰

⁶⁸ Tovey, Concertos, p. 77.

⁶⁹ Ibid., p. 67.

⁷⁰ Ibid., p. 70.

The charming and delightful Rondo which concludes the Violon Concerto is admittedly less profound than those two for piano, but, to quote Tovey again:

In no art-form is it so constantly a mistake to expect the last part to be the "finest" as in the concerto form. To find the right finale to a scheme so subtle and delicate as that of a classical concerto is of itself a crowning stroke of genius. And there is no finale which more boldly and accurately gives the range, so to speak, of the whole, than this most naïvely humorous of rondos.⁷¹

At the end of the ethereal second movement of the Violin Concerto, Beethoven does take the trouble to awake us from our dream and bring us back to reality before he plunges us into the Rondo. Perhaps we have here an example of that humor of Beethoven's which made him "extemporize with such effect that his listeners were in tears, whereupon he would burst into a loud guffaw and call them fools."⁷² In speaking of Samuel Butler's reaction to this rondo, Tovey, showing a bit of his own ironic humor, says:

he ought to have put himself into one of his own books as a comic character as a penance for his priggishness at being scandalized by the theme. . . . A critic who wishes the finale of that, or of any, concerto to be as great or greater than the first movement is in any case beyond redemption.⁷³

If we compare certain arpeggio figures in this concerto, we can see a certain thematic relationship among the three movements. The tutti theme in B-flat beginning at measure 28 of the first movement (Ex. 18), the first decorating entry of the solo in the second movement (Ex. 23), and the principal theme of the Rondo (Ex. 26) bear a resemblance that surely cannot be accidental. Other thematic relations occur, which we will discuss later.

71 Tovey, Concertos, p. 78.

72 Tovey, Beethoven, p. 133.

73 Ibid., p. 134.

Example 26. Rondo theme, third movement.



The snappy opening theme is very lightly accompanied by the orchestra. Its first appearance, piano, is marked sul G, a small touch which adds greatly to its charm, at the same time making it approximately twice as difficult to play. Then it is repeated in the E string range, marked delicatamente, pianissimo. The theme consists of two four-bar phrases, with a two-bar extension, as in the second movement theme (and also, incidentally, the Wieniawski Romance discussed earlier). To be sure there is no question about it, Beethoven then gives the entire theme again in the full orchestra, and continues with the tutti passage that finishes the first ("A") section of the movement. This is conventional procedure. The orchestra plays its "vamping" figure on A and D, to which the solo "replies," and continues with a transitional passage, opening the first episode ("B"). When the dominant key of A is sufficiently established amid some quite delightful filigree work for the solo, the orchestra brings in the theme of the episode (measure 60) (Ex. 27), to which the solo replies. Another exchange occurs, first the orchestra in clearly A minor, then the solo ambiguous between A minor and E minor, and moving on into more passagework, including a rather shocking drop via a dominant chord with the seventh in the bass into E-flat minor (again the Neapolitan

relation). This strange progression occurs over a crescendo to forte. The E-flat tonality slips away after one beat, enharmonically (B-flat = A sharp); two bars later, as if to be sure we didn't miss the point of a good joke, Beethoven repeats the little game once more, but we then end up in A major again with an arpeggiated figure in the solo over reminders in the orchestra of the Rondo theme. The solo rises in a dominant seventh without the root, reminding of bars 111 and 113 of the first movement, and comes to rest on a high G, then a trill on C-sharp (over a dominant-seventh of D major) which ends in a written-out embellishment suspiciously reminiscent of similar figures in the second movement embellishments (bars 14 and 24).

Example 27. First episode theme, third movement.



The solo takes a breath, and plunges back to the Rondo theme again, and this old friend is re-introduced to us, unchanged through both octaves of the solo presentation. The tutti passage is considerably shortened this time, and moves quickly through several keys as if to warn us that something new is coming, but comes back to D major before finally settling (D becoming the dominant) into G minor for the theme of episode two (the "C" in the rondo structure). The theme (Ex. 28) soon is given to the bassoon while the solo performs filigree ornamentation. A second strain appears (measure 142) in the solo, taking on a still more pathetic air. Perhaps the episode as a whole could be considered sentimental, but it never degenerates into silliness, and it always retains a certain degree

of dignity. The bassoon takes up this strain as the solo lovingly embellishes again. At measures 158-161, the solo four times repeats a little figure as the tutti strings modulate, as if the solo were trying helplessly to remember what key it is in. Then it discovers where it is and continues its ornamentation in the key of D minor. At measure 167 the orchestra announces a dominant version of the Rondo theme, to which the solo replies in decorative broken octaves, rhythmically related to the Rondo theme. The orchestra "raises the ante" (the bass moves to B-flat). The solo replies with octaves in B minor. The orchestra comes back with C major. Each entrance has retained the Rondo rhythm, and a crescendo has been building. The solo finishes this dialog, fortissimo, with the magnificent octave arpeggio heard at its first entrance on the dominant of D in the first movement, an authoritative statement which quells all other voices. Then it goes directly (might we say smugly?) into the Rondo theme, which is repeated exactly and fully this time, as at the opening (structural "A").

Example 28. Second episode theme, third movement.



The last episode begins with the oft-commented-upon two pizzicato notes (the only pizzicato for the solo in the entire Concerto), which Tyson describes as "witty."⁷⁴ We are back again with the structural "B"

⁷⁴ Tyson, "Text," p. 112.

section; this time we do not move off into A major, but play the transitional material in D major, and the thematic material in the same relation, D major and D minor. This time the Neapolitan relation is also a fifth lower, and this time E-flat = D-sharp in two brief appearances. The passagework this time leads to a two-measure trill on A, two more measures at the next octave up (remember the A trills in both other movements), and the orchestra plays its excitement-building passage leading to the cadenza. The cadenza ends, by Beethoven's order, on a long trill on E to F-sharp (nine bars), during which the basses and cellos play the first snatch of the Rondo theme, first on the dominant of D, forte, then less certainly, with a diminuendo, hesitant, modulating. The violin trills for two bars E to F-natural (participating in the diminuendo), then two bars pianissimo, E-flat to F. This trill is structurally motivated, like the others in this concerto, for it marks the line between the Rondo as such and the very extensive coda Beethoven has prepared for us. These thirteen bars of trill have a rather dreamy quality about them on account of the unusual harmonic treatment, whereby one simply seems to wake up in the very remote key of A-flat major. When asked why he selected such a remote key, might Beethoven have replied, "Because it was there!"? Again we have delightful passagework for the solo over harmonic changes in the tutti, ending on the dominant of D major under the solo's long ascending scale to a trill on E, which ends by going into the heart-wrenchingly beautiful backward look at all the related themes in one (Ex. 29), including the Rondo theme itself in augmentation and inversion. The oboe gives two bars of the Rondo theme. The solo replies in inversion. Again the oboe; again the solo, a friendly agreeable dialogue. The momentum begins to build. The orchestra plays its figures fortissimo, the solo flourishes its scales

and arpeggios, including the reappearance, at bars 334 and 340, of the rootless dominant seventh from the first movement. Beethoven's writing here so perfectly demonstrates the contrast between the massed forces of the orchestra and the majestic power of the single authoritative voice that one might say the concerto principle is ideally displayed. One small violin can have its say over the strong tutti group because of the importance (beauty) of its message. The solo feels so confident of its dominance that it can afford the arrogant subito piano at the top of its passage (at measures 344 and 348). The solo rests for eight bars (measures 349-356) while the orchestra winds itself down, seemingly at a loss to find a way to end. Back comes the solo, entering pianissimo, and shows the way to the end, everyone together on the two final chords, fortissimo. This is an extremely exhilarating finale, certainly a most happy ending for an evening, for players and audiences alike.

Example 29. Augmented, inverted "farewell," third movement.



A little more needs to be added in regard to the thematic relations in this Concerto. Menuhin finds relations lurking around every corner, and gives several rather convincing examples and some less convincing ones, in the chapter on "Repertoire and Interpretation" of his interesting book.⁷⁵

One thematic relation which I find interesting is among several appearances of a figure consisting of a downward arpeggio (three notes)

⁷⁵ Menuhin, pp. 102-125.

followed by one note upward and then one final note which goes sometimes up and sometimes down, depending on context. These are not exact intervallic repetitions, but they seem similar enough to bear significance. These figures appear in all three movements. The first is quite prominent, as it is the ending of the second phrase of what I have called Theme III in the first movement (measure 49) (Ex. 19, notes bracketed). The solo plays it again at bar 148 and bar 424 and the tutti again at bar 245. These are of course repetitions in orderly succession, and not remarkable. The fourth appearance is perhaps questionable (Menuhin notices and defends it).⁷⁶ Here (measures 301-4) the violin plays its B minor version of Theme I, beginning the development section. Menuhin has picked out certain notes (marked X in the example, Ex. 30) in the theme as given here which may be allowed to suggest the skeleton of the figure we are discussing, but since the selected notes are not even harmonically significant the inclusion may be hard to justify. The final appearances of this figure (in the coda) in the first movement have already been discussed, with the tantalizing third of the chord in the solo, the last time doubling the time value to half-notes and finally the root in the solo voice.

Example 30. Solo restatement of Theme I in development, first movement.



⁷⁶ Menuhin, p. 123.

None of these appearances in the first movement is particularly remarkable, since they appear quite in the order of things in a sonata form movement. The appearances of this figure in the second movement (Ex. 22, notes bracketed) are also not remarkable within the movement, as they are simply the last five notes of the antecedent four-bar phrase (it will be remembered that the theme is composed of two four-bar phrases and a two-bar extension). The appearances, one in each of the five strophes, the first of which is at bar 3, are all the same in this static movement, except for instrumentation and the octave changes (the last appearance slightly decorated with syncopation in the solo). The relation to the first movement theme is worthy of notice, however.

All except one of the appearances of this figure in the Rondo movement are possibly arguable. The first (bars 7-8) can be detected in the Rondo theme itself, the notes marked X (Ex. 26). The notes fit so neatly that it is tempting to ignore the rhythmic stress pattern which hides the figure. For the second appearance in this movement, one has to ignore only two notes of the first episode theme (bars 58-60, notes marked X in Ex. 27) to see the figure clearly. In the G minor episode (bar 127), the first four notes fit quite well into our Procrustean bed (Ex. 28). The final appearance, however, will brook no argument. At bar 311-15, following a trill (a clue to significance) the "backward look" mentioned before appears. It is not only an inversion of the Rondo theme, but I believe intentionally related to all these other themes. Each note is a whole measure. The solo is all by itself, following a trill; this is our last chance to look back before plunging into the final mad rush to the end. This is no cheap moment, but a very memorable "wrapping up" of all that has gone before, and I treasure it; I find it deeply moving, yet joyful.

Literary people are accustomed to claiming anything in their poems or pieces of fiction which a reader may find, whether they consciously put it there or not. I see no reason why a composer should not have the same right if he wishes it. Since we cannot ask Beethoven if he wants to claim these thematic relations, the question must remain unresolved. It is not my intention to argue strongly for these somewhat tenuous relations, but merely to point them out as observations which I find helpful in understanding the work, and perhaps performing it more authentically, giving greater enjoyment thereby to listeners, as with Jander's chaconne idea in the second movement.

Menuhin comments upon the responsibility of the performer to understand what he is playing:

It must be readily understood that an interpretation can only convey the music of Beethoven if it transmits what lies behind the notes: if the interpreting musician bears in mind the symbolic value of each note and can communicate it, without impediment, to the public. . . . Here is not the result of thought or of deliberation, but of living the moment; one is carried by the life of the work and one's own complete identification with it. There is not a single note that does not carry its own right to live and which does not at the same time have a proportionate relation to all the other notes in its vicinity, whether in time or space.⁷⁷

One last defense of the digging for thematic relationships is given eloquently by Rosen:

Musicians become indignant at the idea that there are thematic relationships in a work of Beethoven, for example, which they think they are unable to hear. Tovey, with a lack of sympathy rare for him, denied the importance of thematic relations if the actual mechanism was not directly audible as an effect: that is, if one could not hear one theme being derived from the other step-by-step during the

⁷⁷ Menuhin, pp. 124-25.

course of the piece. But a composer does not always want his developments, however carefully he may have worked them out, to take the form of a logical demonstration; he wants his intentions made audible, not his calculations. A newly introduced theme may not be intended to sound logically derived from what precedes it, yet one may reasonably feel that it grows naturally out of the music, fitting in an intimate and characteristic way with the rest of the work.⁷⁸

In conclusion, it must be said that one ought never to try to write about music one doesn't like, just as, ideally, musicians should not perform music they do not like. I feel very fortunate to have had the privilege of treating, both to play and to write about, music that I like, by composers whom I find interesting.

One presence hovers over these pages who was surely in his lifetime unaware of the far-reaching consequences of his actions: Joseph Joachim. It was he who was the inspiration for the "F. A. E." Sonata, not to mention that he was responsible for the meeting of Brahms and Schumann. He was unselfishly admiring of Wieniawski, and lent his help at a crucial moment to his suffering fellow violinist. And he was, of course, the champion of all champions of Beethoven's "concerto of all concertos." One cannot help but think that Menuhin and Szigeti likewise are making contributions of a similar historical value, through their writings and teaching, as well as their championship of certain composers, living and dead. With all his faults, widely reported down the years, Paganini was kind to Berlioz at a desperate time. There is something about a violinist.

The regard with which the Beethoven Concerto is favored is a strong contrast to the total disregard of the "F. A. E." Sonata. I am glad that

⁷⁸ Rosen, p. 38.

it has been made available to the public, and hope that it will be played often. Beethoven's Concerto is very long, and requires a certain degree of musical maturity along with physical stamina to perform. Consequently it too, though much admired, is not often performed, especially by amateurs. The Wieniawski D minor Concerto is seldom played any more by concertizing professionals, though university students do keep it alive at least in academic circles.

It has been a pleasure to perform this beautiful music, and to study it as well from other aspects than just the performance. Such experiences keep the humility warm and the gratitude alive in one's character.

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A VIOLIN RECITAL

by

MARY LYNDAL NYBERG

B. M. E., University of Wichita, 1957

AN ABSTRACT OF A MASTER'S REPORT

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This report consists of historical and analytical discussion of the works performed in recital April 18, 1984. Works performed were the "F. A. E." Sonata, by Johannes Brahms, Albert Dietrich and Robert Schumann; Romance, from the Concerto in D minor, opus 22, by Henri Wieniawski; and the Concerto for Violin and Orchestra, opus 61, in D major, by Ludwig van Beethoven.

The chapter on the "F. A. E." Sonata deals with the circumstances of its writing as a gift for the violinist Joseph Joachim by his three friends--Brahms, Schumann and Dietrich--based on the notes F-A-E, for Joachim's personal motto, "frei aber einsam" ("free but lonely"). Certain efforts at thematic unity by the three composers are commented upon, and the slow movement, by Schumann, is measured against Rousseau's criteria for a romance.

A brief summary of Wieniawski's life and a few comments about the first and last movements of the Concerto in D minor are included in the chapter on the Romance, which is the second movement. An analysis of the movement and a discussion of its status as a member of the genre romance are provided.

In the chapter on the Beethoven Violin Concerto, the Concerto has been placed chronologically with regard to Beethoven's other works. Beethoven's treatment of concerto form, and the influence of the French Violin School upon his writing for the violin have been discussed as well as the structure and style of each of the three movements. Some features have been related to various of his other works. The second movement is examined in relation to three standards: (1) Rousseau's criteria for a romance, (2) as a chaconne and (3) as a dialogue. A certain amount of space has been devoted to thematic relations within and among the movements of the Concerto.