GUIDE TO PERFORMANCE

Recital 5: December 10th, 2002

1) Brahms, Johannes — Sonata No. 1 in G major Op. 78

i) Vivace ma non troppo

ii) Adagio

iii) Allegro molto moderato

2) Brahms, Johannes — Sonata No. 2 in A major Op. 100

i) Allegro amabile

ii) Andante tranquillo

iii) Allegretto grazioso

3) Brahms, Johannes — Scherzo in C minor

Allegro

Players

Violin: Sohyun Eastham

Piano: Helen Smith

Concert 5

Aims of the concert

This concert is the fifth and final in the series.

This recital completes the series of sonatas written by Brahms. Sonata Op. 108 was performed in Concert Three.

During the preparation for this recital, I was also researching chapter 7 of my thesis, 'Tone production' (bow speed, bow pressure, sounding point and finger stroke), and began writing about 'violinists and their contribution', which was subsequently not included in this project.

As I was researching tone production certain facts came to light. In particular, there was the technique of finger stroke. This technique allowed me to improve my legato playing, which allowed my bow to stay 'glued' to the string, resulting in a more resonant sound.

Reviewing the performance

Sweet warm sounds were produced, but I could have used more variety in my choice of vibrato to give more colourful expressive sounds. I played the two sonatas together, which the audience found a little monotonous. There were suggestions that I should have played the Scherzo in between them, or maybe added a short contrasting piece. This is certainly something to keep in mind for future concerts.

The communication between the pianist and myself was very good. After overcoming my initial nerves I settled into a nice rhythm and felt that I had command of the stage.

The execution of some of the climaxes could have been better performed, for example in the third movement of Op. 78 at bars 92-93 and in the third movement of Op. 100.

In the second movement of Op. 100, I could not detect the pizzicato from the recording. It appears that I could have played it louder or the piano could have been softer. The third movement should have been played with more contrast between the dynamics.

Performance notes

1. Sonata No. 1 in G major Op. 78 – Johannes Brahms (1833-1897).

(Disc: 5 Tracks: 1-3)

Background

Although this was the first violin sonata of Brahms's that was published, it was the fourth that he completed. The first one in A minor was finished before October, 1853, but was lost. Two others were destroyed by Brahms as being unsatisfactory (Drinker, 1932, p. 49). He wrote two more after the G major.[96]

This sonata was composed shortly after the untimely death of Brahms's 24-year old godson, the violinist and poet Felix Schumann. Brahms's attachment to the Schumann family was of particular importance to his emotional and musical life. Although the sonata reflects Brahms's sadness, the overall effect of the work could be described as tender rather than despondent. (Midori, Sym Co. Ltd, 2003; www.gotomidori.com/ english/musicnote-200302/musicnote-21brahms1.html).

The three violin duet sonatas are all late works of Brahms. The first of these was the Sonata in G and was written in 1878. It is often called the *Regenlied* sonata because Brahms based a good deal of the music on his song of that title (Op. 59, No. 3) (Ferguson, 1964, pp. 176-177). It was first played by Brahms and the violinist Hellmesberger on November 29, 1879 to mixed reviews. However, it was soon performed again in London, and often, with increasing favour (Newman, 1969, p. 341). Brahms and Joachim performed it in early 1880 on a concert tour of the Austrian provinces. Joachim played it wherever he went, with the result that it brought Brahms more new friends than perhaps any of his other works (Drinker, 1932, p. 49).

The sonata in G is one of the few pieces in which Brahms carries his themes on from one movement to another. The *Regenlied*, which declares itself in the Finale, gives a hint of its presence in the first drooping phrase uttered by the violin in the first

[96] These were Op. 100, performed in Recital 5, and Op. 108, performed in Recital 3.

movement against the simple chords of the piano. That phrase appears note for note, though in the minor key and in slow time, in the piano's introduction to *Regenlied*. It leads in the sonata to a movement glowing with a warm lyrical feeling. This is produced by the 'cantabile' style of the violin music. This is as far removed from the plaintive song as anything could be.

The *Adagio* in E flat also makes its contribution to the ultimate issue of the Finale, for its theme returns at the height of the development of the *Regenlied*, not as an interpolation but as an integral part of the last *Allegro*. The confluence of the two themes is a unique inspiration (Colles, 1933, pp. 43-4).

In this sonata Brahms introduces the principal theme of the first movement in the coda of the last. The principal theme of the finale is, therefore, a transformation of that with which the sonata began. The final coda summarises the whole work with unbelievable simplicity (Drinker, 1932, p. 51).

i) Vivace ma non troppo

Background

The opening of this first movement (after bar 8) contains typical illustrations, both of Brahms' cross-rhythms and of his use of arpeggios in the piano part, not as a mere brilliant accompaniment, but as an essential and integral part of the music conception (Drinker, 1932, p. 50). He deploys the natural *cantibile* of the violin and the natural but quite different sonorities of the piano with perfection. Often in Brahms' music there is the feeling of struggle, but here the limpid, perfectly balanced texture and the gentle but irresistible flow of varied but cognate ideas, make for an extraordinary experience (Keys, 1974, p. 54).

The movement opens with the main theme in the violin over a deceptively simple accompaniment of two chords to a bar. However, the elastic reiteration of these supports a melodic line of wonderful ease and fluidity, with the rhythm coming directly from the song (Ferguson, 1964, p. 177). In fact, the characteristic cross-rhythm and rest

(*Atempause*) of the Viennese waltz (𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅘𝅥𝅮| 𝅗𝅥) haunts the music from its first bar, and with the rests removed (𝅗𝅥 𝅗𝅥. 𝅘𝅥𝅮| 𝅗𝅥) it begins both the subsidiary subjects (Keys, 1974, p. 54). The high tranquillity of the theme is presently amplified by wide-ranging arpeggio figures in the piano. These first accompany the continuation of the theme and then the repetition of it.

The second subject begins at bar 36, but it offers such little contrast that it seems like another continuation. It ends with a reminiscence of the first subject. The closing subject that ends the exposition is a leisurely episode. Bar 82 sees the beginning of the development and begins with the first subject in the piano, accompanied by the two-chord rhythm in the violin, but now in pizzicato (Ferguson, 1964, p. 177). The music has settled into the home key but is very leisurely about diverging into development (Keys, 1974, p. 54). However, it soon grows to a high sonority (*più sostenuto*) on the running passages, and contrives an intricate inter-rhythming of the episode figure from the first subject. The exposition is enriched somewhat by the recapitulation, but only enough to heighten the charm of the experience whose portrayal is the real objective of the music (Ferguson, 1964, p. 177).

Geiringer[97] (cited in Loft, 1973, p. 112) makes the point that Brahms may have realised that if even treatment is given to both instruments, the violin is at a disadvantage when opposed by a full piano part. Hence, in writing this violin sonata, the piano part was made thin and transparent, and as the violin part generally has the leading melody, the balance is displaced to the advantage of the violin. However, this view of the music depends on where one reads, and how it is played.

In the opening of the sonata (see example 5-1) all is transparent and light, and indeed the violin is prominent. Just ten bars later, though (see example 5-2), the piano part, while only consisting of two lines of sound, has the aural effect of some thickness. This is because of the convolutions of the individual lines, the wide spacing between them, and the opposing motion of one to the other. Further thickening occurs because of the friction of contrasting phrase lengths and rhythmic groupings heard simultaneously between the piano and violin lines. In bars 11-13 (see example 5-3), the violin statements occupy one and a half bars each:

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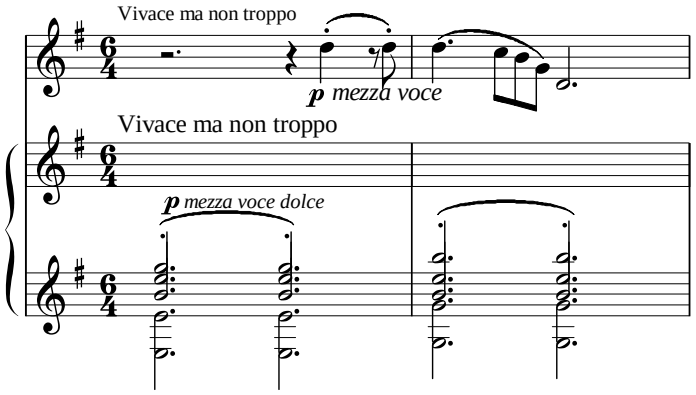
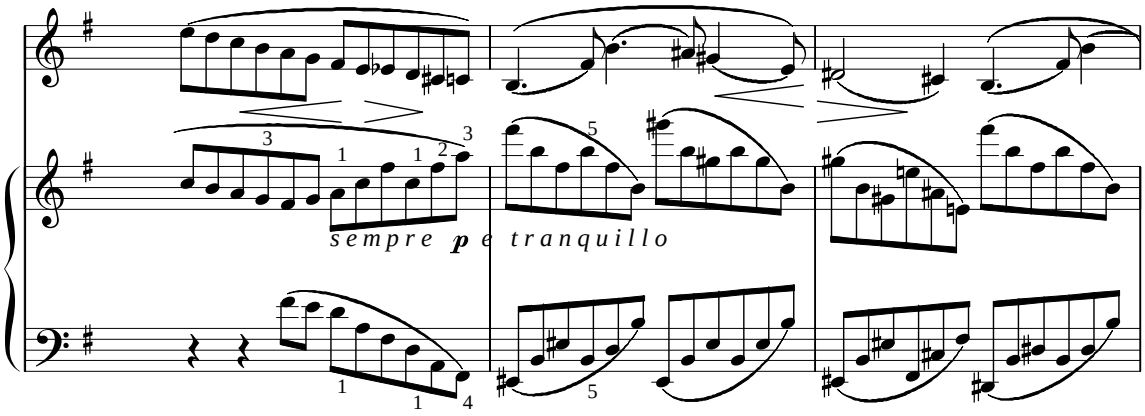
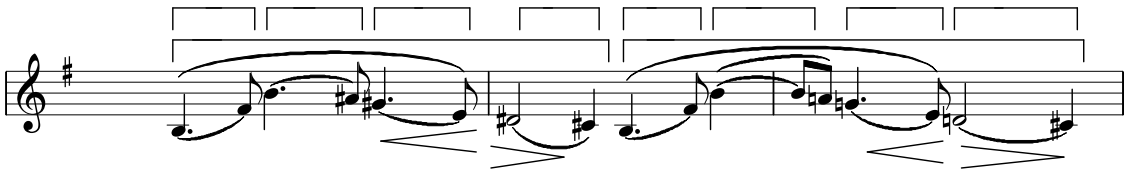
[97] Karl Geiringer (1899-1989).



Example 5-1 Bars 1-2.

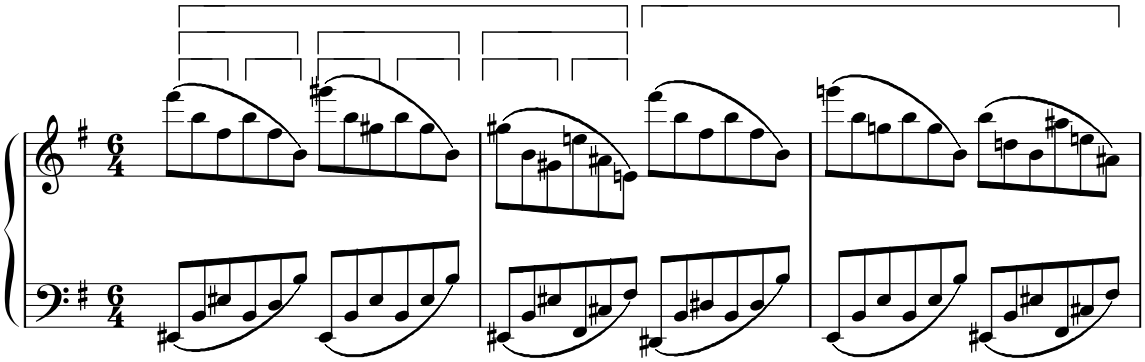


Example 5-2 Bars 10-12.



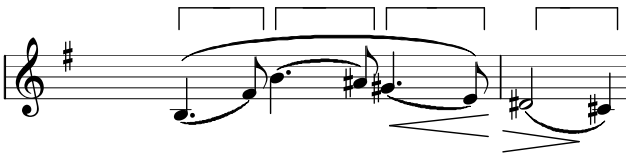
Example 5-3 Bars 11-13 violin.

As can be seen, each statement divides its first six beats into three groups of two beats each, followed by a concluding group of three beats. Simultaneously, the piano, which is also proceeding in the same units, paces itself by the half bar, that is three beats, but divides each such group in half again (see example 5-4). The resultant effect, especially as emphasised by the repeated opposite-direction playing in treble and bass, is of tight, triplet quaver-note groupings. This is in contrast to the broader, dotted-figure rhythms of the violin.



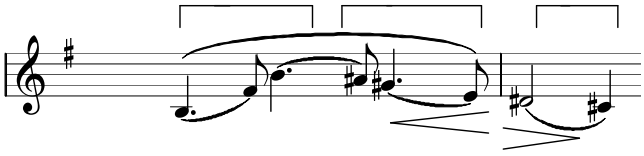
Example 5-4 Bars 11-13 piano.

The cross-grained rhythms must be brought out rather than being neutralised by the differences between lines by playing for the unchanging 6:4 pulse. To move in that direction would produce a lumpy, ‘counted’ effect. In bars 11 and 12, for example, this should be heard:



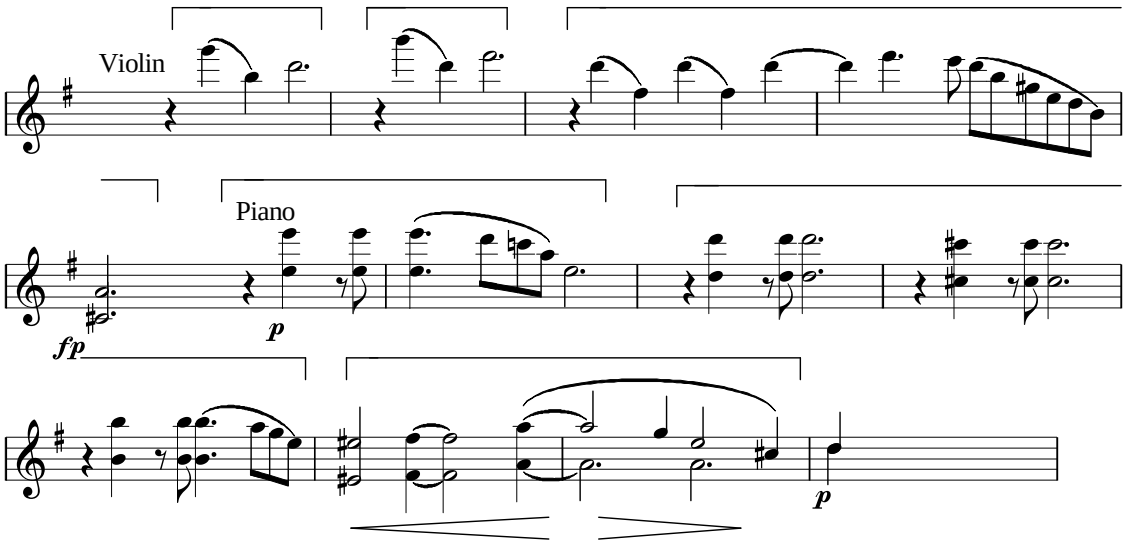
Bars 11-12 violin.

not this:



Example 5-5 Bars 11-12 violin.

It is also important to know when to count by the bar, when by the larger unit. In bars 25 to 35 (see example 5-6), for example, the phrasing scheme is cast in a sequence of 1-1-2½-1½-5[(3+2)] bars.



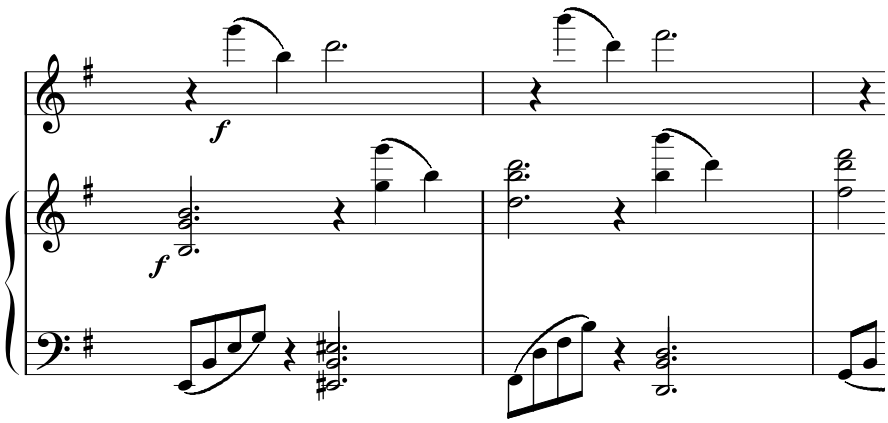
Example 5-6 Bars 25-36.

It may be noted that the violin rarely has the melody all to itself. For example, in passage between bars 70 to 81, the melodic prominence is distributed as follows:

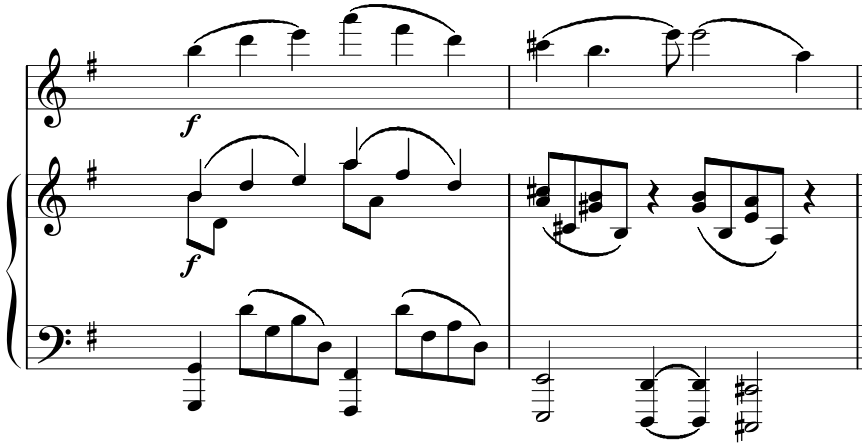
Violin and bass line	2 bars
Piano	2 bars
Violin and bass line	2 bars
Piano alone	1 bar
Violin alone	4 bars

One can see the great richness of detail that Brahms built into his music. It is therefore important that the players work as diligently as possible to keep the labour – the composer's and their own – from showing.

Perhaps to some degree then, the violin does predominate. However, there are many passages (see example 5-7) where the melodic line is obviously a team presentation. Also, there are passages (for example, those following immediately from the preceding example), where the piano takes over the solo role, while the violin assumes the accompaniment. In other passages (see example 5-8) both instruments double each other for the resultant richer sonority.

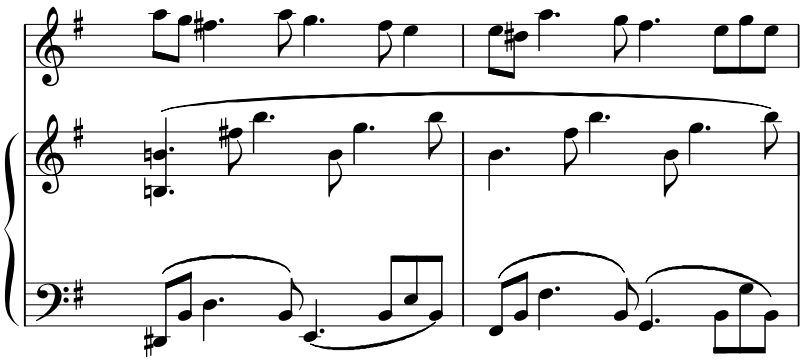


Example 5-7 Bars 25-27.



Example 5-8 Bars 42-43.

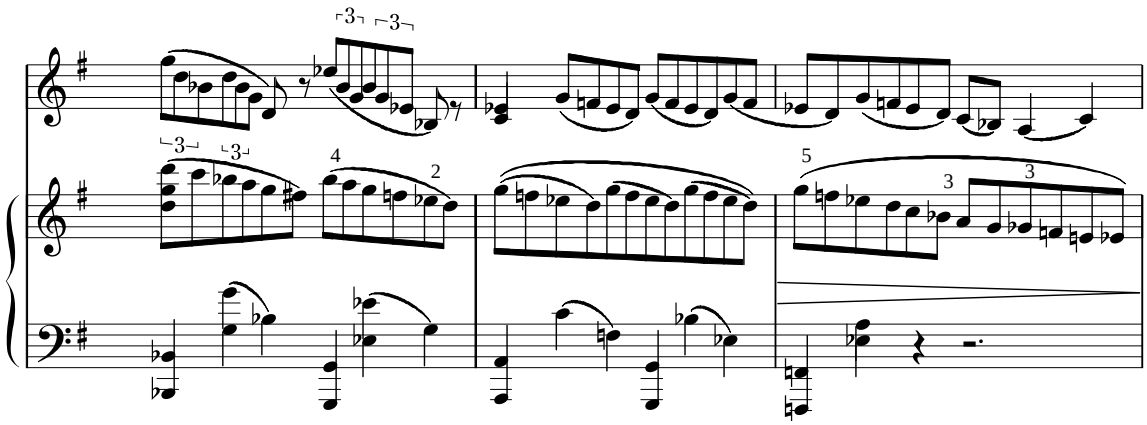
Or there is the passage (see example 5-9) midway though the movement that demonstrates equal rights for both instruments. Here, there is almost a note-by-note interchange between the two instruments.



Example 5-9 Bars 123-124.

As can be seen, the violin and piano treble account for a continuous braided line, while the piano bass supports this activity, but at the same time adds a rhythmic-harmonic strand of its own to the musical web.

In the development some musical lightening can be found – mostly concentrated in bars 107-133. The easing-off, however, should be moderate and keyed to the realistic limits of violin sound. Note, for example, how the violin's middle register is used in bar 115 and subsequent bars (see example 5-10). It is important that the balance of sound be gauged to let the violin be a truly audible third voice.



Example 5-10 Bars 115-117.

Immediately after the peak of activity in bars 131 to 133, there is a fortepiano, a dramatic drop in excitement, and the composer's instruction leggiero ("lightly, easily") appears in the score. A long, ruminative transition follows, that takes the music back to the movement's beginning (Loft, 1973, pp. 112-118).

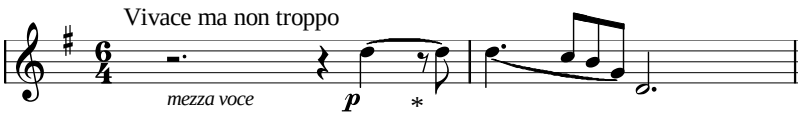
Performance considerations

The edition used for this performance was published by Carl Fischer Inc., New York in 1926. This was the available edition from the University of Newcastle library. Since the performance, a more scholarly edition has come to my attention. This is a 1973 Wiener Urtext Edition edited by Bernhard Stockmann. It was edited from the autograph and original edition. The Violin part was edited by G. Kehr. In the preface written by Stockmann it states:

> In the same year Brahms delivered the sonata to his publisher Simrock. It was not the autograph but a duplicate made by one of Brahms' copyists which served as the engraver's copy for the original print. There is no knowledge of it today (Stockmann, 1973, p. III).

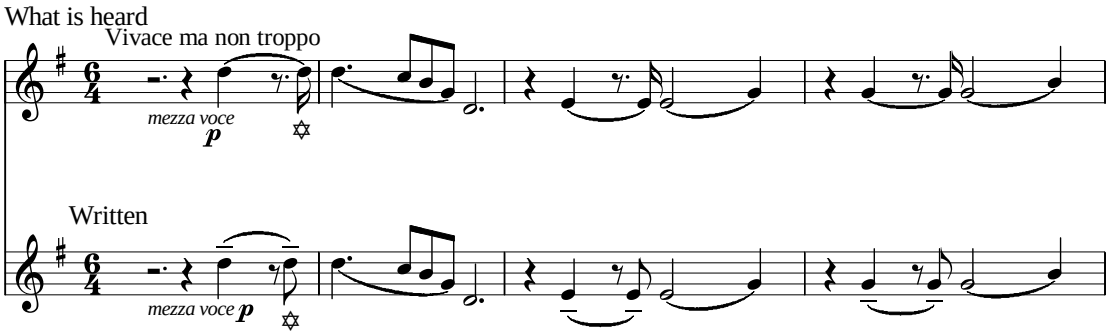
On the inside first page of the piano part there is a copy of the "first page from the autograph (Wien, Stadtbibliothek)." It shows no finger numbers or bow markings.

'Vivace ma non troppo' means lively and brisk but not too much, while *mezza voce* means "half voice", quietly. With this character in mind, I decided to lift the bow off the string between notes, especially since there is a rest indicated (*) between the two notes (see example 5-11). Also I had to use a combination of fast and slow bow speed[98] in this opening passage. In bar 1 I use fast bow speed, while in the second I used slow bow speed.



Example 5-11 Bars 1-2.

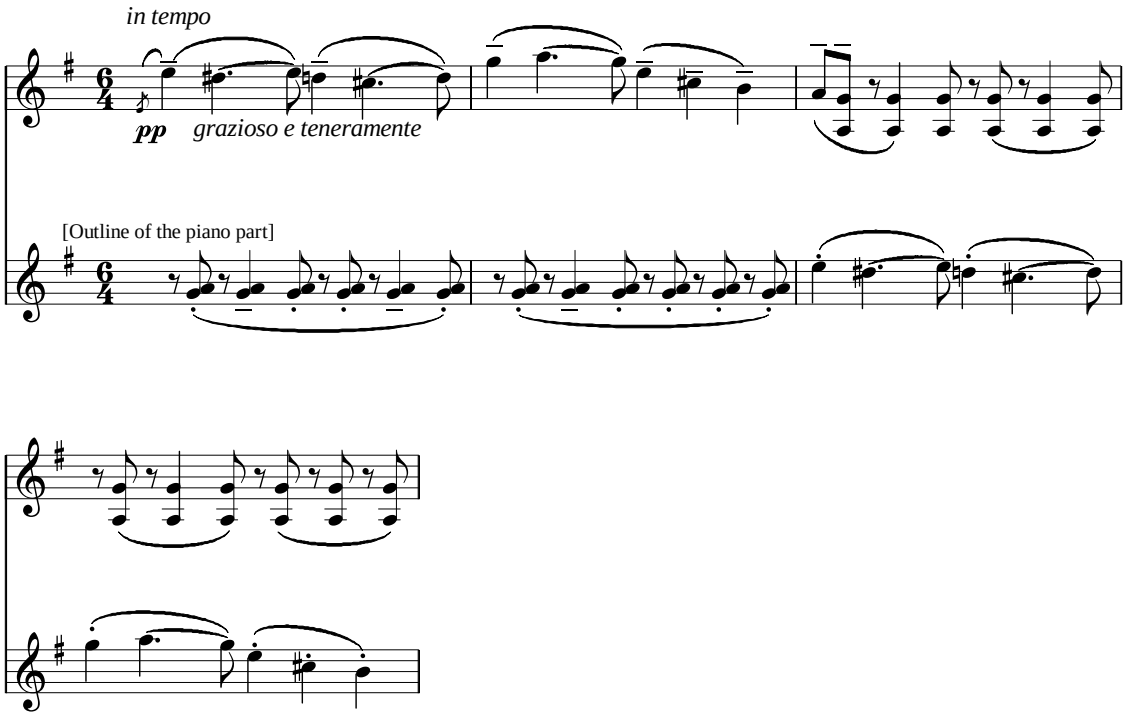
I may have been threatened by the unjustified curtailment or prolongation of the shorter note (*) in the rhythm. If I tried too hard to produce the correct rhythm, I tended to play the quaver note too short. Hence, instead of hearing the written rhythm, the rhythm in example 5-12 was produced. With continuous practice I found I was able to produce the correct rhythm.



Example 5-12 Bars 1-4.

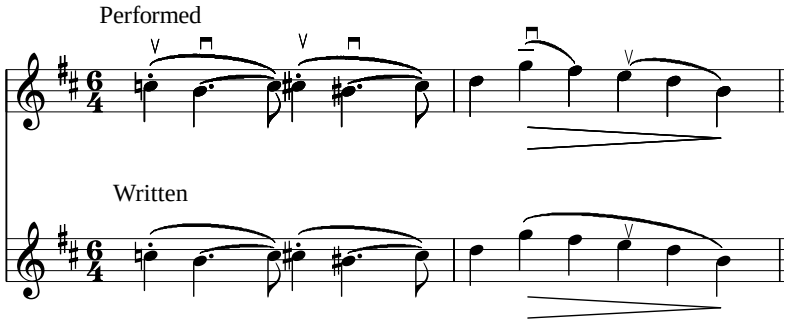
[98] See Baillot, 1835, pp. 167-170 and Chapter 7.2B *Bow speed*, p. 253-254.

Syncopated notes[99] must not be confused with ‘after-beats’, where the first half of the beat is a rest (that is, silence): ד♪ד♪ד♪ד♪ as opposed to: ♪♩ ♩ ♩ ♪. An original and very imaginative combination of syncopated notes and ‘after-beats’ serves as the accompaniment to the closing theme, shadowing and imitating its rhythm elsewhere in the sonata:



Example 5-13 Bars 70-73.

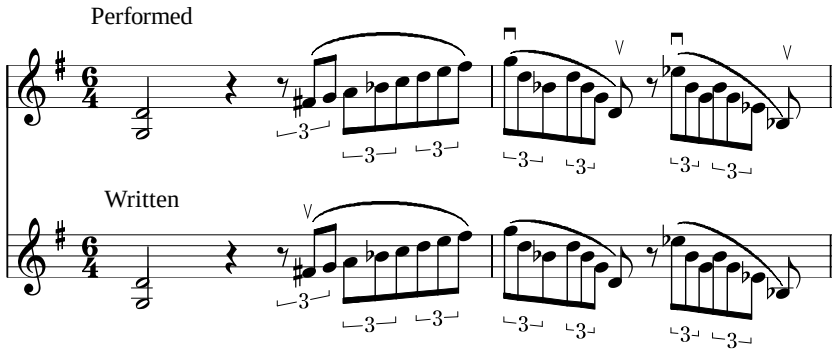
I used a combination of fast and slow bow stroke[100] in bar 74 (see example 5-14) and I played a little tenuto on note G because the music seems to flow toward it.



Example 5-14 Bars 74-75.

[99] See Chapter 5.1 *Rhythm*, p. 55.
[100] See Baillot, 1835, pp. 167-170 and Chapter 7.2B *Bow speed* (Alternating fast and slow bow), p. 253.

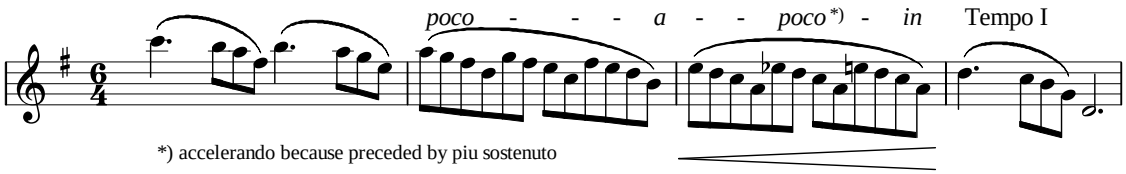
This climax passage (see example 5-15) needs to be kept loud and it was important that the end of the slur did not become weak. So I used an up-bow on the last note to keep it strong.



Example 5-15 Bars 114-115.

When returning to the Tempo primo, care must be taken to ensure that the violin takes a low profile. This may mean using a precedent ritardando or stringendo.

“poco a poco” means little by little, and “più sostenuto” means more sustaining the tone beyond its nominal value. It is possible to interpret, incorrectly, this “poco a poco Tempo I” (see example 5-16) in the form of a *rit*. However, because the previous tempo modification was a “poco a poco più sostenuto”, the Tempo I to follow supposes an acceleration, an *accelerando*. Therefore the immediately preceding passage must not have been played too rapidly (Flesch, 1930, p. 54). I accomplished this by extending somewhat bar 144.



Example 5-16 Bars 144-147.

Some transcriptions of Brahms’ music have the terms ‘*piu f*’ (stronger) or *poco f* (somewhat, not very loud), which are frequently indicated by *pf*, at bar 174 – for example, the 1918 edition edited by Bauer and Kneisel. However, Brahms, in accordance with tradition, is thought always to have meant *poco f* (Flesch, 1930, p. 42).

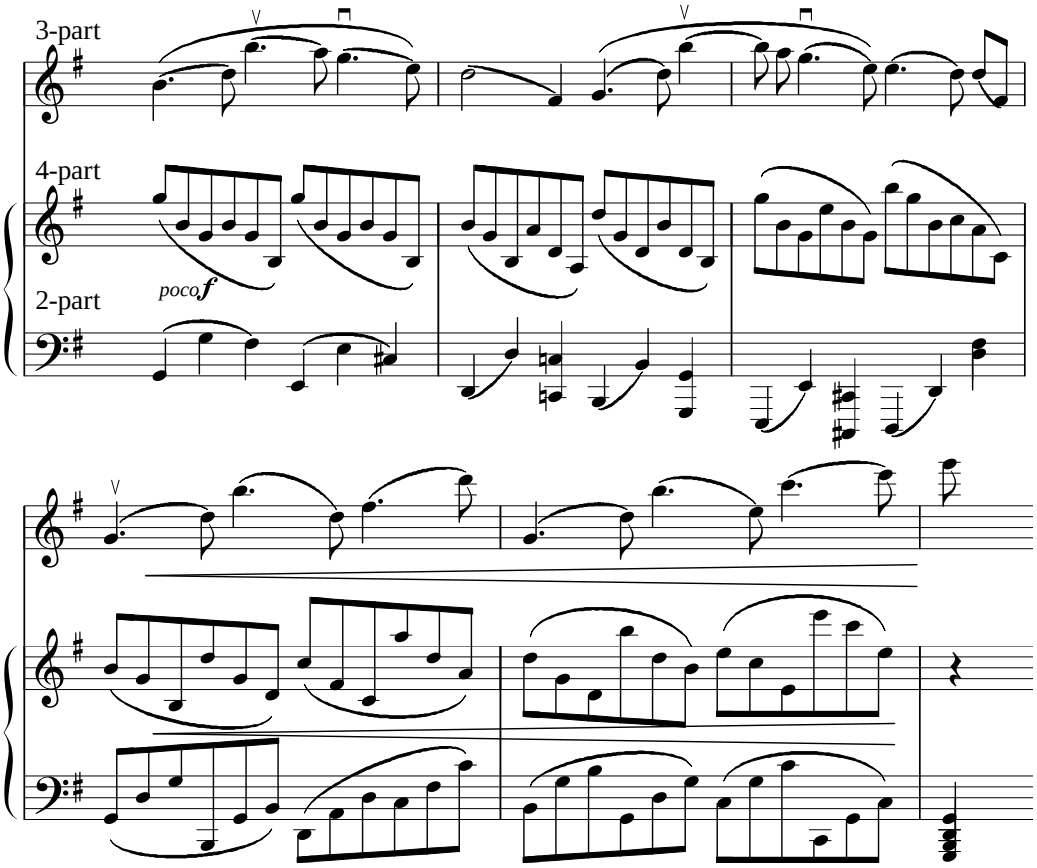
The urtext edition (see example 5-17) is only marked *pf*. My edition has the term *poco f* indicated (see example 5-18) and hence this is the way I played it.[101]

Example 5-17 Bars 172-175 – urtext edition.

Example 5-18 Bars 172-175 – 1926 edition.

The following passage (see example 5-19) is a mixture of bi-partite, quadripartite and tripartite rhythm and offers the players a tricky combination. It is a polyrhythm (cross-rhythm) passage[102] consisting of silvery washes of pianistic colour with rapid, irregularly grouped notes in the piano's right hand against a steady beat in the left. This was a common element of nineteenth-century chamber music.[103] I found the best way to perform this was to listen to the left hand of the piano.

[101] Also at bar 84 in the second movement.
[102] See chapter 5.1 *Rhythm*, pp. 52-53.
[103] See Apel, 1970, p. 382 and Chapter 5.1 *Rhythm* p. 54 Example 5.1-3.



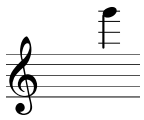
Example 5-19 Bars227 – 232.

ii) Adagio

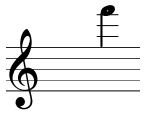
Background

The key of this movement is E flat. It begins with a contemplative theme to which the violin refers only after it has made excursion into a darker episode (Ferguson, 1964, p. 176). The seemingly sophisticated figuration with which the violin's song is clothed is basically a simple shape (ABABA). The *Atempause* recurs in the 'B' of the design, but now more in the manner of a funeral march (Keys, 1974, p. 54). What follows is dark – a funeral rhythm (*più andante* – that is, somewhat faster) in the piano, which again is on the motive from *Regenlied*. This is answered by a tense melodic strain in the violin. These things make up the middle section and lead back to the much enriched repetition of the first subject. The coda recalls both march and first subject (Ferguson, 1964, p. 177).

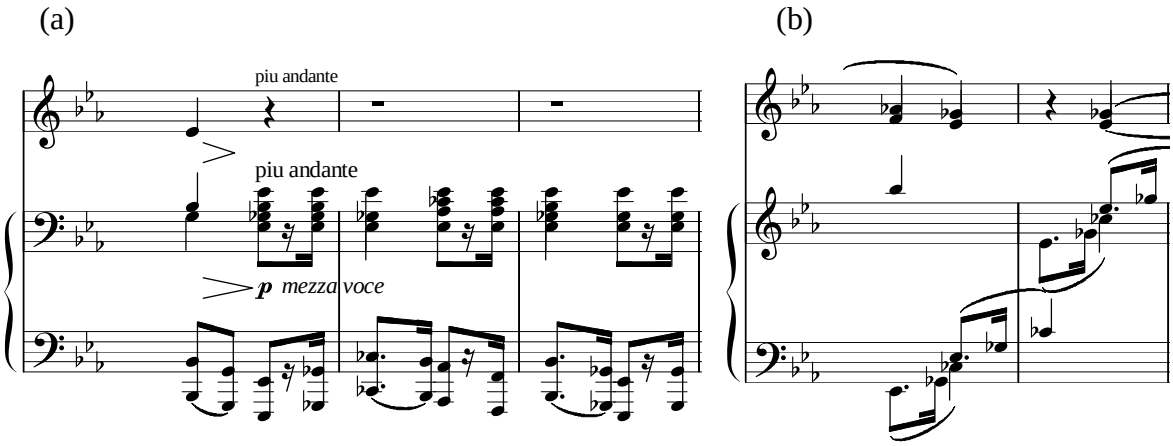
For the Adagio of this sonata, Brahms deliberately chose to use the middle and lower registers of the violin and piano because they have brilliant high registers. The brief episodes that do go into the higher layers of sound are set off in relief against the prevailing sobriety of tone. In fact, the highest note is found in bar 41 in the piano part:



It is only a brief peak in the music, and is an octave doubling of a fanfare figure played in lower register by both violin and piano. The music only reaches peaks in the E string register of the violin in eleven other bars, and never higher than:

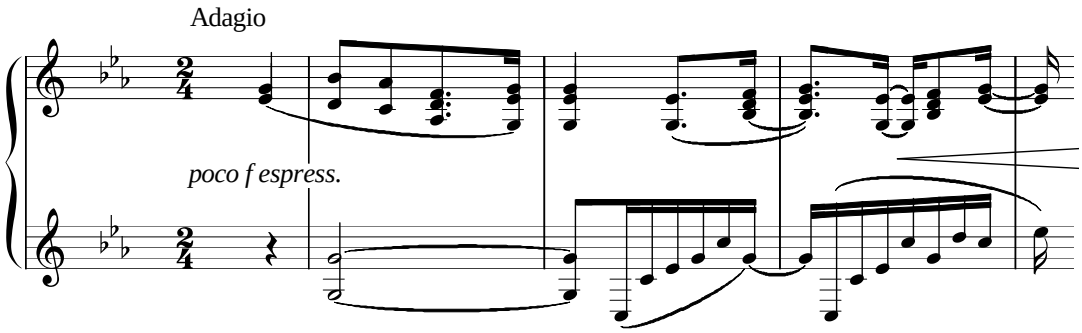


The fanfare motive referred to above contains some of the high points. The feeling for light and shade in the writing can be seen in the different kinds of coloration of register and profile in which that motive is presented to the listener (Loft, 1973, pp. 118-119):



Example 5-20 (a) Bars 24-26, (b) Bars 61-62.

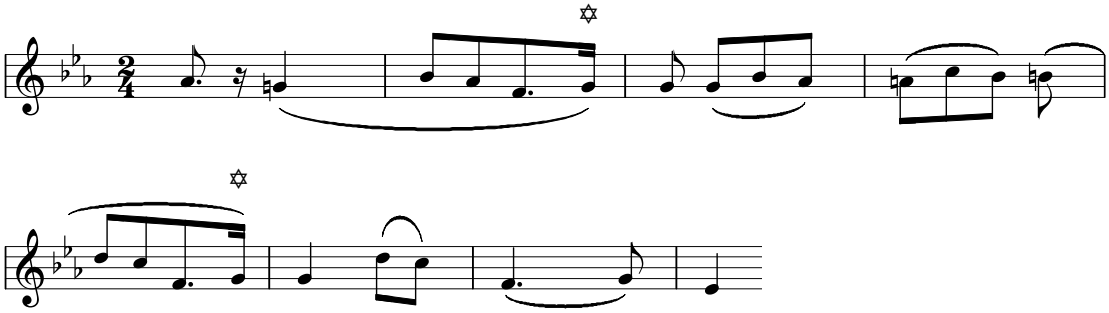
Of course, there is one more version. This is the most important because it is the origin of the fanfare. It is the completely limpid and tranquil use of the dotted-quaver-semiquaver rhythm in the principal subject of the movement:



Example 5-21 Bars 1-4, piano.

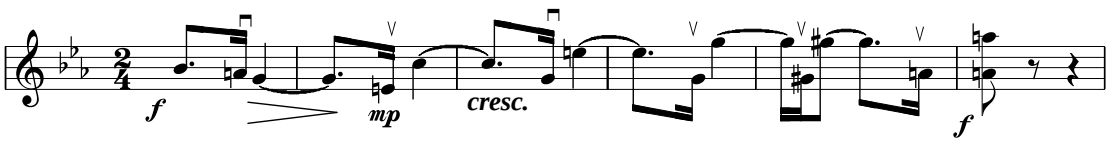
Performance considerations

The semiquavers (indicated by the *) had to be treated in a gentle, light manner – musically lifting on the semiquaver G and landing on the subsequent G:

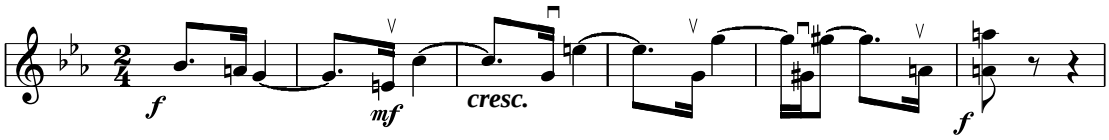


Example 5-22 Bars 17-24.

At bar 53, my edition (see example 5-23) is marked *mp*. I agreed with this marking as it gave a better crescendo approaching the *f* at bar 57. It also gave a better contrast in the dynamics making it less monotonous after the key change. The *mf* in the urtext edition (see example 5-24) would mean that the crescendo would not be executed as well.

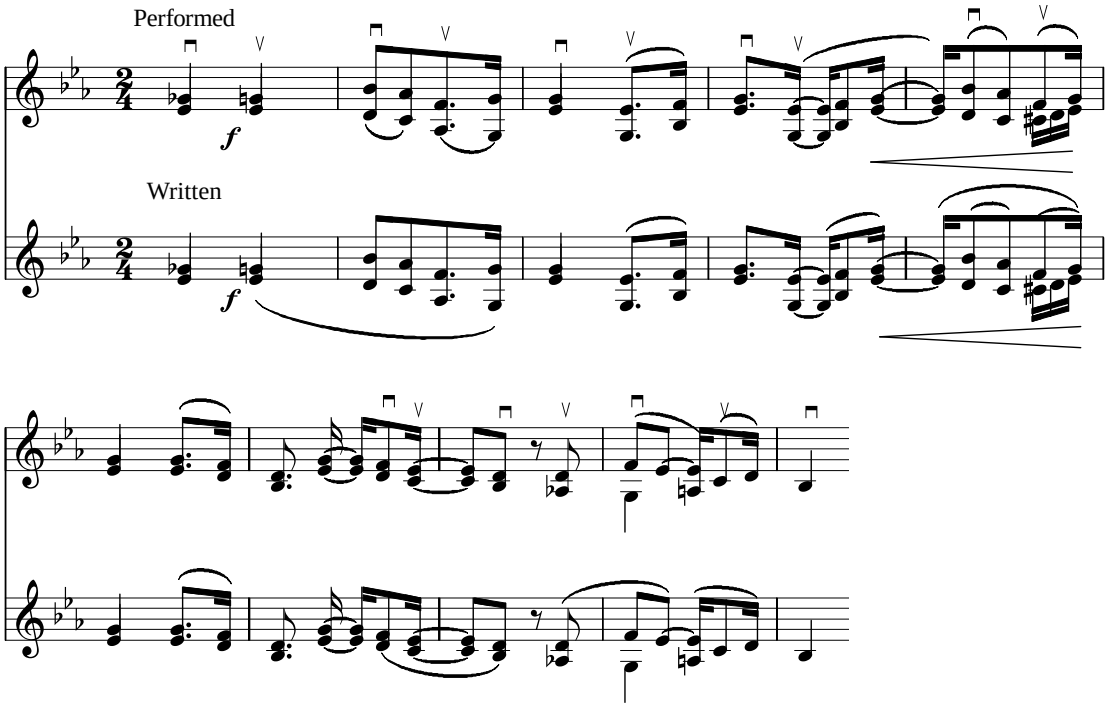


Example 5-23 Bars 52-57 – 1926 edition.



Example 5-24 Bars 52-57 – urtext edition.

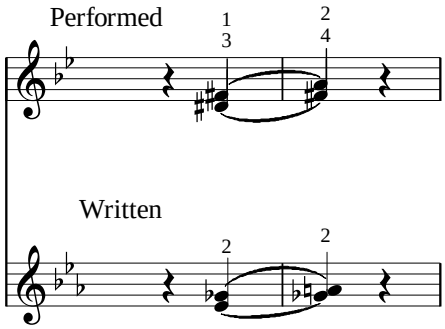
This movement is marked[104] adagio with ♪ = 60. To execute the forte in this slow passage (see example 5-25), I found that more bow changes were necessary than were indicated on the music. Therefore I changed bow direction as often as possible. The speed involved in *forte* playing is such that it was very difficult to play all the indicated notes (in bars 61-62) in one bow stroke. I may have been able to increase the bow pressure to lessen the speed[105], but this may have produced extraneous sounds.



Example 5-25 Bars 61-70.

Sometimes there may be harmonically complicated note sequences in the passage. It is possible to simplify noticeably the movements of the left hand by utilising *enharmonic changes* in the fingering. For example:

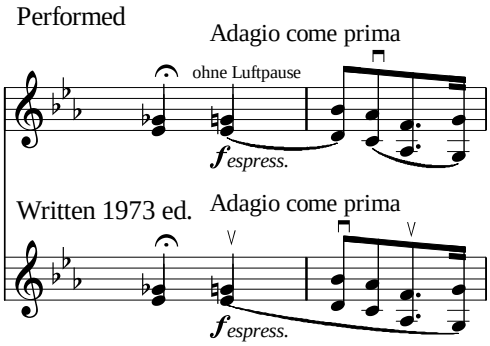
[104] The metronome mark does not appear on the urtext edition.
[105] See Gerle, 1991, p. 43 and Chapter 7.2 *Tone Production*, p. 238 f_1 and f_2.



Example 5-26 Bars 65-66.

As stated in Chapter 6.2D *Thirds*, p. 167 using the same pair of fingers in succession should be avoided. Hence, I used 1-3 and 2-4 instead.[106]

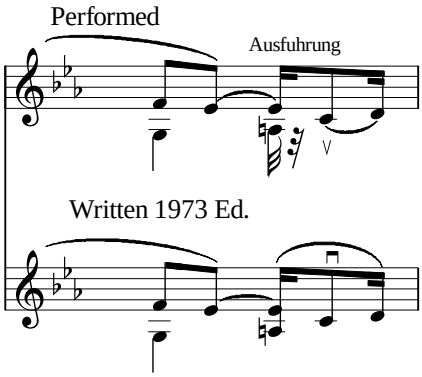
“ohne Luftpause” means without interruption. The 1973 Wiener Urtext edition does not have this mark. It does appear, however, on my 1926 edition. I did include the mark in my performance and performed this passage by “sliding” to the next note without a breath:



Example 5-27 Bars 67-68.

“Ausführung” means execution (the 1973 urtext edition does not have this mark. For my performance I played this passage as written in my edition):

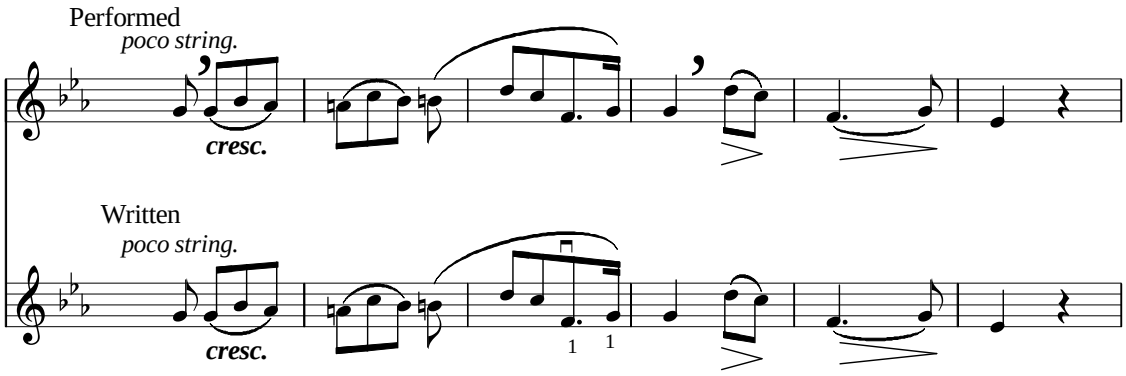
[106] See also Yampolsky, 1967, p. 73.



Example 5-28 Bar 75.

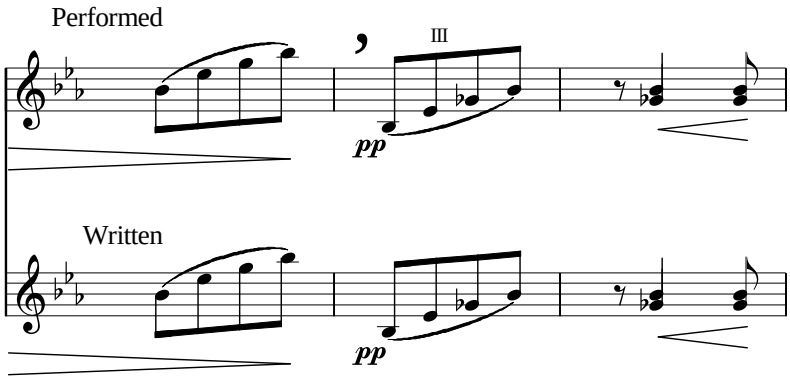
The general habit of introducing a breathing pause before a sudden change in dynamic level immediately after an enhancement may first of all be explained by acoustic considerations. In the case of an immediate succession, the after-sound of the more powerful tone-waves reabsorbs the weaker ones, and makes them appear indistinct or even inaudible. Hence, a breathing pause is desirable to improve tonal purity. However, it should never last longer than is necessary to allow the intended separation to develop (see example 5-29).

The combination of the *cresc.* and the *accel.* forms the most complete and natural kind of enhancement, that of the *dimin.* and the *ritard.* the typical retrogressive movement. The dynamic nuance, however, need not necessary be paired with the agogic. The art of phrasing is the ability to unite and separate these two elements. The musician must be able to increase in strength without at the same time *having* to move more rapidly – and the same applies to the contrary (Flesch, 1924, p. 50).



Example 5-29 Bars 87-92.

I took a breath before starting bar 111 and the *pp* section:



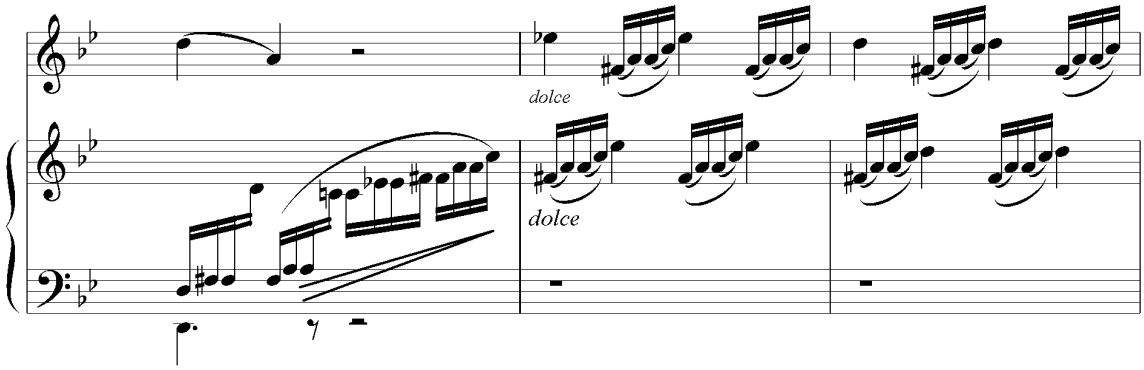
Example 5-30 Bar110-112.

iii) Allegro molto moderato

Background

The Finale borrows directly from the *Regenlied*, taking motives intended to suggest rainfall and tears. Brahms devised continuations suitable for an instrumental finale (Hefling, 2004, p. 264). However, there is a visual change. The note values have been halved (sixteenth taking the place of eighth, and so forth), and the music has been rebarred so that two bars of the song now occupy but one bar of the sonata. The tempo indication means that the sonata is played faster than the song (Loft, 1973, p. 120). The movement starts in a quiet *moto perpetuo* in the piano against which the violin turns the song into the main theme (Keys, 1974, p. 55). It begins with the *Atempause* (here) yet again, with the rhythm never being far away (Ferguson, 1964, p. 177). The second subject begins at bar 29 and has a lighter second strain. It then reverts, rondo fashion, to the first subject. However, the third subject is of rondo form and is a reminiscence of the main theme of the *Adagio*. It is not slowed to that tempo, but is fragmented so that it may also bear reference (*tranquillo*) to the march rhythm of that movement. The first subject returns and the Coda (*più moderato*), again reminiscent, ends almost nostalgically on an augmentation of the first subject (Keys, 1974, p. 55).

The patter of the semiquaver-note accompaniment is rarely absent and serves as protagonist as much as in a supporting role. It should be noted though, that both parts are of equal importance, because it is the blended texture of both that comes to the ear. This equality is stressed by Brahms in a particular passage that recurs several times. The crotchet-note pulse derived from the violin line is heard constantly, as is a constant semiquaver-note pattern from the piano voice. And as example 5-31 shows, the two patterns are built up from a composite of the two instruments, intertwining with each other, interchanging roles in a regularly alternating fashion.

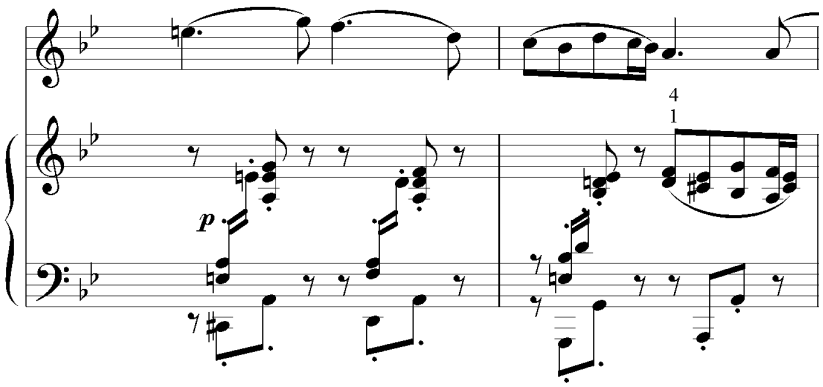


Example 5-31 Bars 9-11.

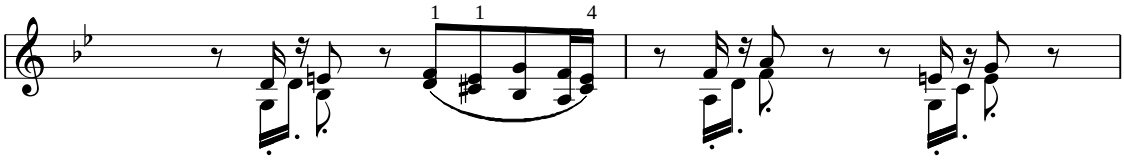
Looking closer at this passage, it may be seen that each group of semiquavers leans towards, and resolves its motion on, the following crotchet note. Thus there is a larger pattern that arises from the overlapping of the two-beat units, in addition to the beat-by-beat pattern. This gives the feeling of small wavelike motions in these bars.

In some passages, see example 5-32, a pianistic rhythmic figure is assigned to both piano and violin. Therefore, the violinist must contrive to play the figure with the same ease and crispness that the pianist will naturally afford.

a) Bars 29-30 (full score)

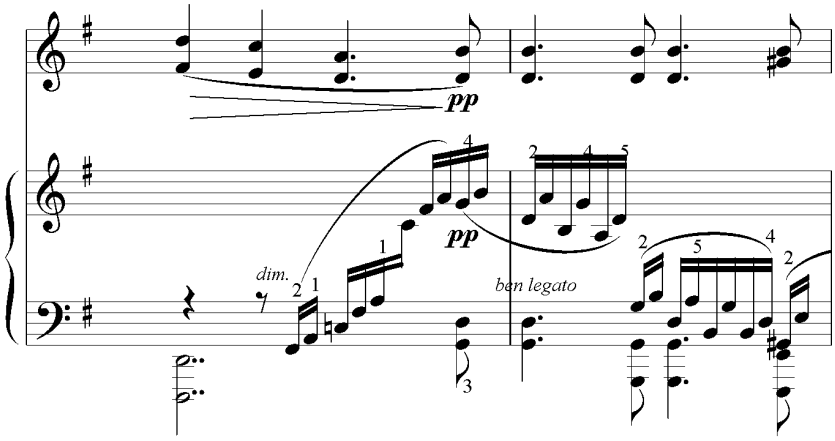


b) Bars 34-35 (violin)



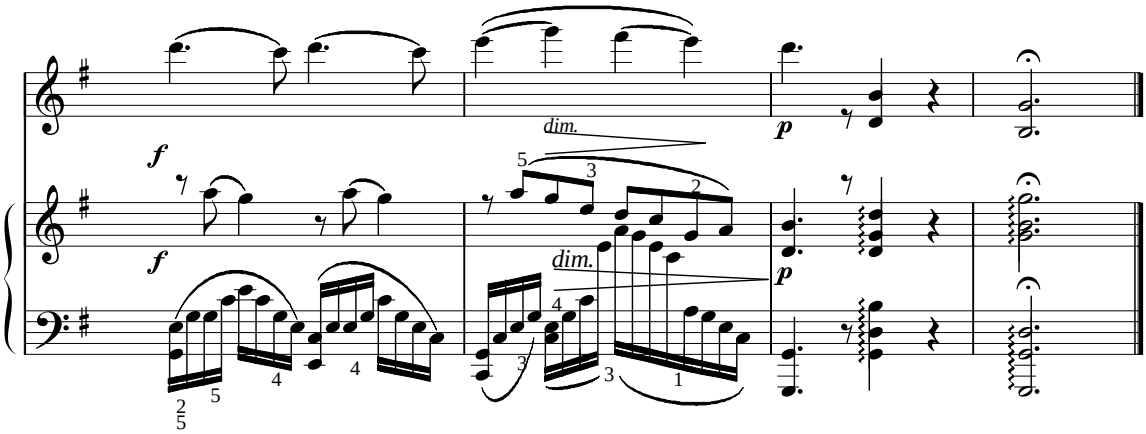
Example 5-32 A pianistic rhythmic figure is assigned to both piano and violin.

The main subject of the second movement reappears at bars 83 and onwards and bar 149 and onwards (see example 5-33). Note that the treble line of the piano part is consistent with the semiquaver-note figuration that has been consistent throughout the movement. Note also, that it reflects the accompanying rhythm in the second movement (see example 5-21). Further, the rhythm actually goes back to the melodic-accompanying eighth notes of the first movement (see example 5-2). The conclusion to be drawn is that there is an attachment of the entire sonata to the precepts of the song model.



Example 5-33 Bars 149-150.

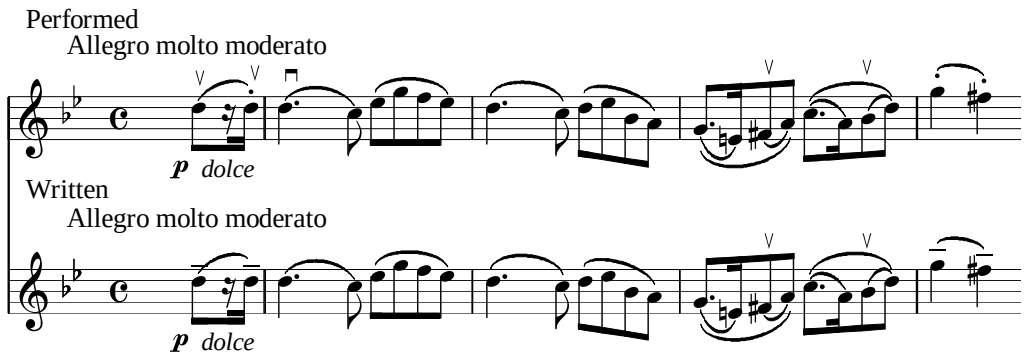
The last episode, *Più moderato*, does much to bind the several aspects of the sonata into one last, nostalgic summation. The performers must make apparent the feeling of quiet, yet yearning ease, especially at the hushed close (see example 5-34).



Example 5-34 Bars 161-164.

Performance considerations

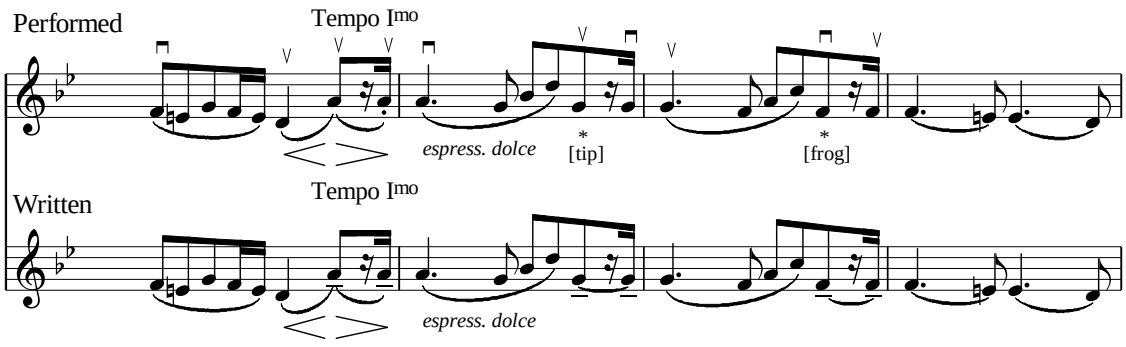
The three "D"'s from the first movement make an appearance again with the melody that begins with the dotted rhythm. To play this passage I had to know in advance, for the sake of equal bow distribution, how much bow I would need. For the following passage (see example 5-35), I started with the up-bow slightly below the middle, so that I would have the whole bow available for the following down-bow.[107]



Example 5-35 Bars 1-5.

[107] See p. 13 and Baillot, 1835, p. 167 – Remark concerning bow division.

In this passage (see example 5-36), I found that it was better to play the last two notes of bar 53 and 54 with separate bows in order to have the whole bow for the next, longer phrase, first at the tip, then at the frog:

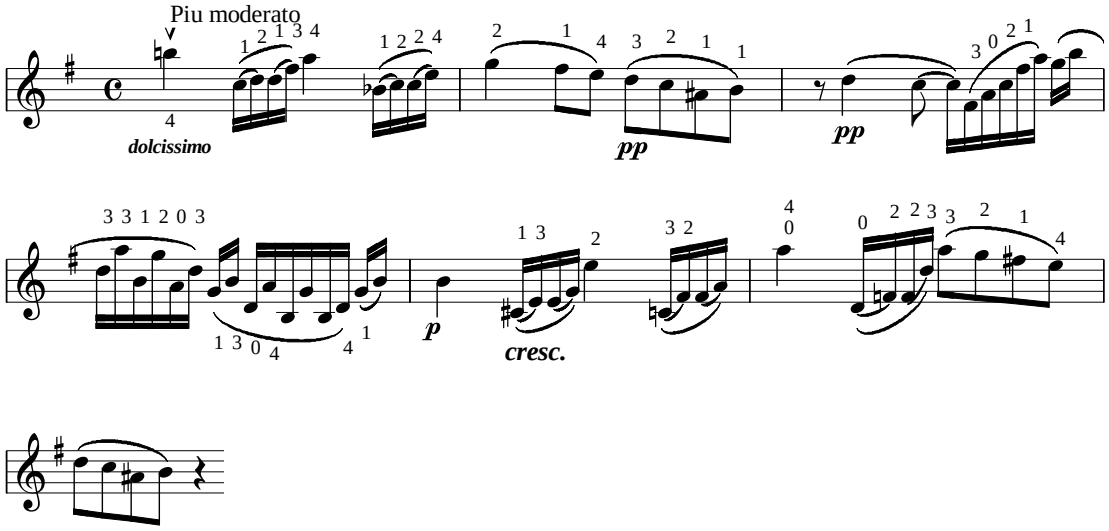


Example 5-36 Bars 52-55.

At the start of bar 56 in my edition there is a small *pp* marked. It would seem that the editor was trying to make the music sound more romantic. I chose not to perform this because it would have made the music too soft by the time I reached the decrescendo at bar 60. It was interesting to note that the *pp* does not appear in the urtext edition.

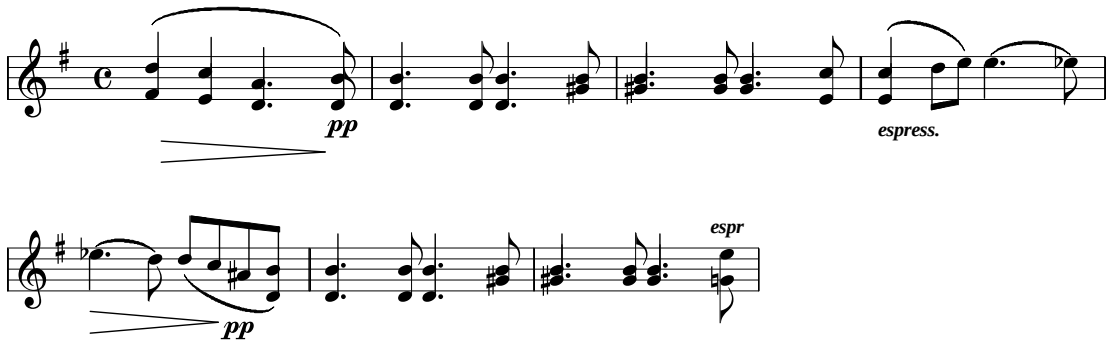
The passage in example 5-37 should be played with different string colours and string characters and hence I used the indicated finger numbers after experimenting with them. For the b in bar 140 I needed to play a brighter sound so I used the E string but on the following notes I needed to play with a darker sound so I used the A string. For the g, f♯, e notes in bar 141 I played on the E string to get a bright sound and then for the following notes, played on the A string again to get the darker sound. The first f♯ in bar 142 was played on the D string using the 3rd finger instead of the 2nd or 1st because I wanted to make that particular note a darker sound. In bar 143 I alternated each note between the two strings to make a combination of dark-bright-dark-bright et cetera. Bar 144 is an octave lower than bar 140 and this gives the effect of an even darker sound using the G and the D string. The last four notes of bar 145 were played on the E string to contrast with the previous notes which were played on the D and A string.[108]

[108] See p 160 and Flesch, 1924, p. 99 for a discussion on the different string colours and characters.



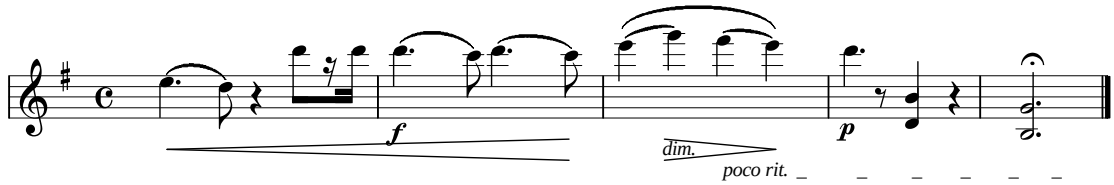
Example 5-37 Bars 140-146.

For the double stop passages in example 5-38, I was looking to produce a deeper, darker sound colour and hence I put more pressure on the D string with the bow.



Example 5-38 Bars 149-155.

Flesch suggests that the notes on the E string possess the charming lightness of the coloratura soprano and have a very bright sound colour.[109] However, I played the passage with a slightly darker sound colour to give a sad tone to the end of the piece.



Example 5-39 Bars 160-163.

[109] See page 160.

2. Sonata No. 2 in A major Op. 100 – Johannes Brahms (1833-1897). (Disc: 5 Tracks: 4-6)

Background

This sonata was written in the summer of 1886 and was first performed, by Brahms, on December 2, 1886, with Hellmesberger (Newman, 1969, p. 344). Brahms also wrote Op. 99 and Op. 101 that summer, but this sonata is the best known of the three, and the easiest to grasp at first hearing. The first movement is in a contented and thoroughly comfortable mood. The second theme gives an echo of the song *Wie Melodien* while the last echoes *Auf dem Kirchhofe*, Op. 105, No. 1 and No. 4 respectively (Drinker, 1932, p. 71).

The second movement coalesces the usual slow movement and the scherzo by alternating the quiet meditative mood of the opening theme in F major with the lively vivace in D minor. Drinker (1932, p. 72) describes the "little coda" as "utterly satisfactory".

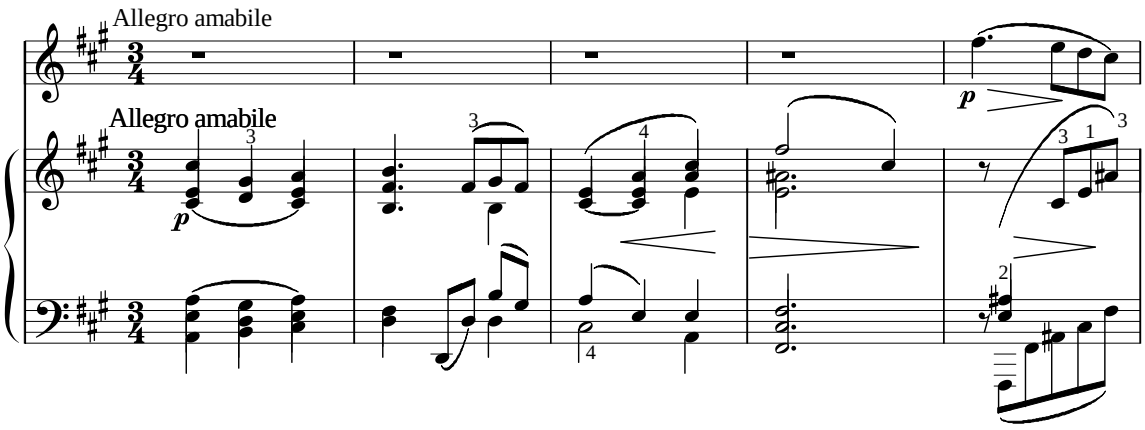
The final movement is a broad, luscious theme of easy spaciousness and saturated intensity. This movement was originally longer, but Brahms shortened the coda (Drinker, 1932, p. 72). The rich tune on the violin's fourth string brings a more purposeful mood to the Finale. The time signature of 2:2 is apt to be a little misleading, and it is important that the two beats are not quick ones. Brahms appears to have been aware of this difficulty, because he qualified his direction with the words *quasi andante*. The movement is a rondo in which each recurrence of the melody leads to a fresh development of untrammelled spontaneity (Colles, 1933, pp. 50-51).

The serenity of many of Brahms's later works is tempered by the suggestion of pensive regret. This sonata is peculiar in its absence of this, instead having an air of unblemished happiness (Colles, 1933, p. 50).

i) Allegro amabile

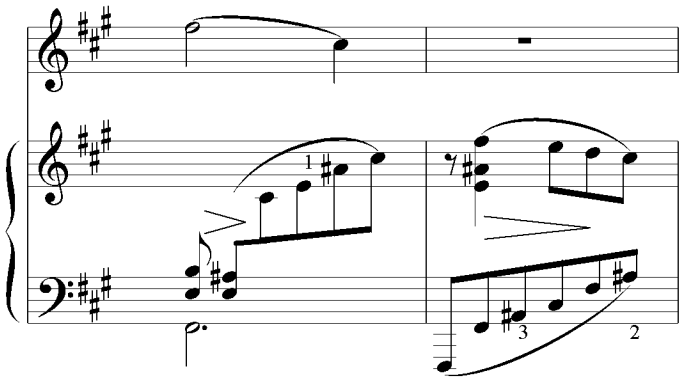
Background

In this first movement, the piano sets forth the main theme, apparently casting it into simple four-bar periods. However, they are turned into five-bar groups because the violin echoes the fourth bar (see example 5-40).



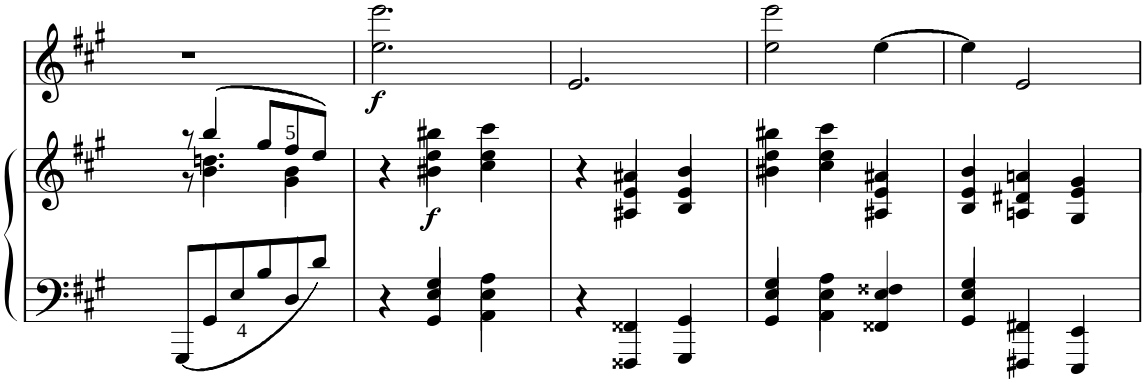
Example 5-40 Bars 1-5.

Piano and violin reverse their roles for two periods (Ferguson, 1964, p. 178), though the pianist has the more difficult task of assuming the echo role in midstream (see example 5-41) (Loft, 1973, p. 125).



Example 5-41 Bars 24-25.

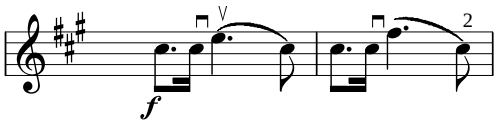
This movement combines its tenderness with such free and open gesture. The range and lift of the principal theme, as outlined in example 5-42, are fulfilled, extended, and realised in the simple, yet energetic, phrase that bursts forth in bar 31.



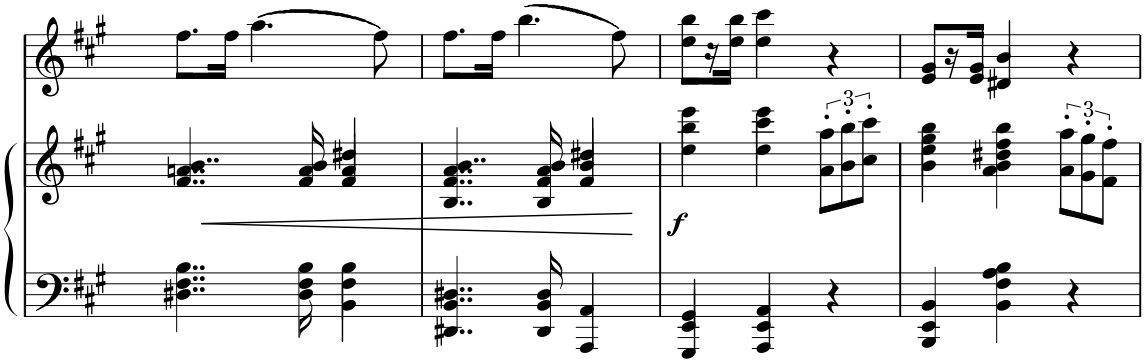
Example 5-42 Bars 30-34.

The violin line brings together stability, in the first two bars, with forward energy, from the last two bars. Concurrently, the piano underscores the gesture of the violin part with the close chordal responses in each bar (Loft, 1973, p. 125).

A short vigorous transition precedes the second subject (bar 51 onwards), which is even more songful than the first, the piano again leading (Ferguson, 1964, p. 178). The faithful collaboration between the two instruments continues as the violin eventually takes over the lead, including (just as the piano had) a rhythmic subepisode that serves well in the middle section of the movement (see example 5-43) (Loft, 1973, p. 126), and after the more energetic continuation the violin repeats the theme, suavely accompanied (Ferguson, 1964, p. 178), and both instruments go on to introduce a codetta motive of similar importance (see example 5-44). The continuation becomes the closing subject (bar 79) (Loft, 1973, p. 126).



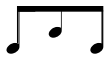
Example 5-43 Bars 75-76 (violin).



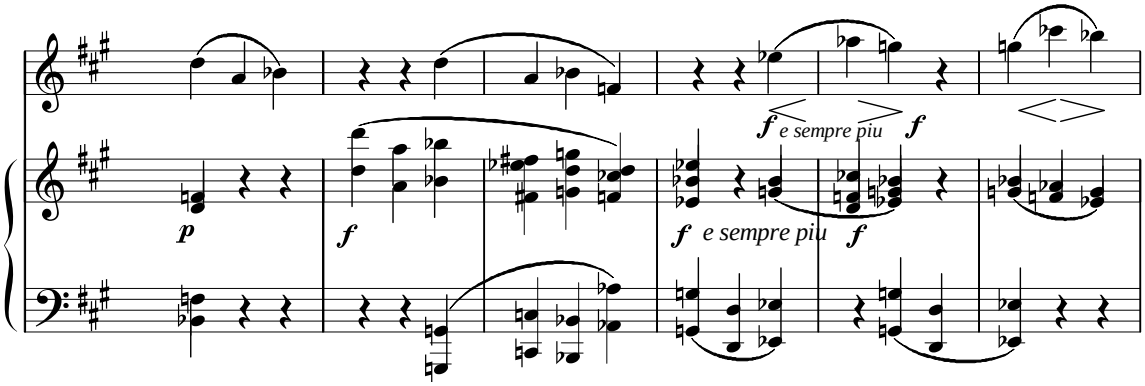
Example 5-44 Bars 77-80.

The first and codetta subjects are utilised in the development sections, not only in their entirety, but also with singling out of the component elements of each theme. For example, the first theme yields two rhythmic ingredients:

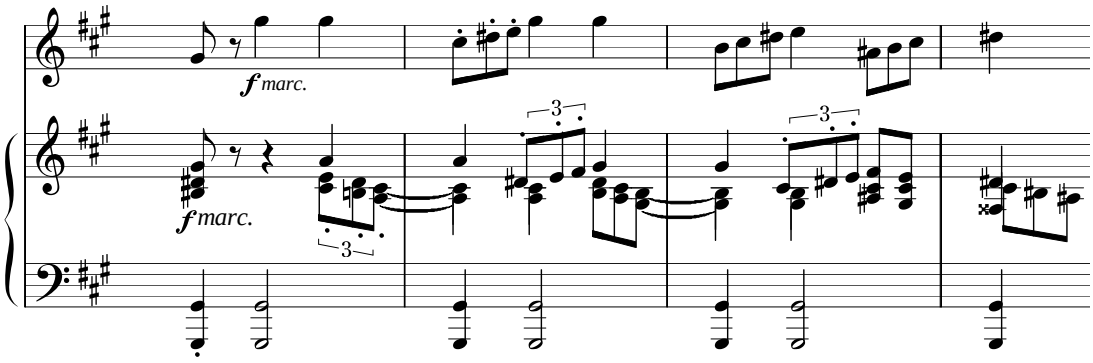
and


,

each of which is given separate emphasis in the development. The pacing of intensity is very carefully controlled (Loft, 1973, p. 126). The development starts with a quiet and contemplative musing on the first subject, but it is activated when some quite intricate imitations appear on the three-note motive of the first bar of the movement (Ferguson, 1964, p. 178). There is a forte outburst on the broader rhythm of the theme (see example 5-45), and then even more forceful exploitation of the codetta theme (see example 5-46).



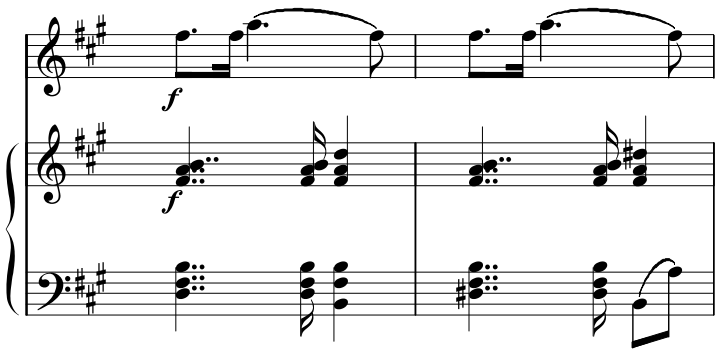
Example 5-45 Bars 108-113.



Example 5-46 Bars 124-127.

From this peak, and always on the codetta subject, the music descends, more in volume level than in density of texture, through the rest of the section (Loft, 1973, p. 127). The closing subject is imitated canonically at the 9th below and at the distance of a single beat. It is then expanded with charm to form the end of the development. The recapitulation of the first subject is shortened, however that of the second subject is complete. It subsides into a passage of highly percipient contemplation at bar 219 and onwards before the Coda (Ferguson, 1964, p. 178). The Coda rhythm is enlarged to ruminative proportions, as can be seen in example 5-47. The music is then driven on more quickly than ever, almost in compensation, in a Vivace section that carries through triumphantly to the end of the movement (Loft, 1973, p. 127).

(a)



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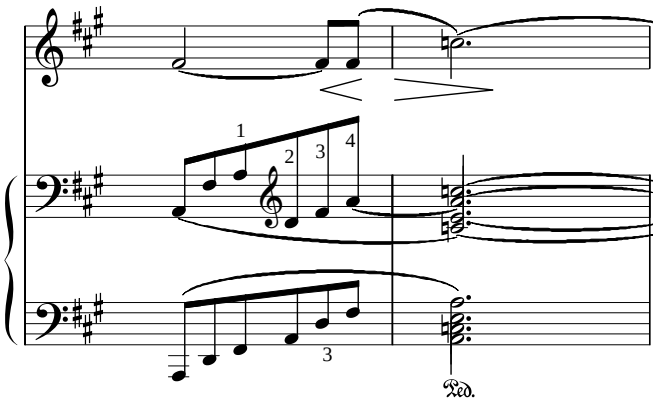
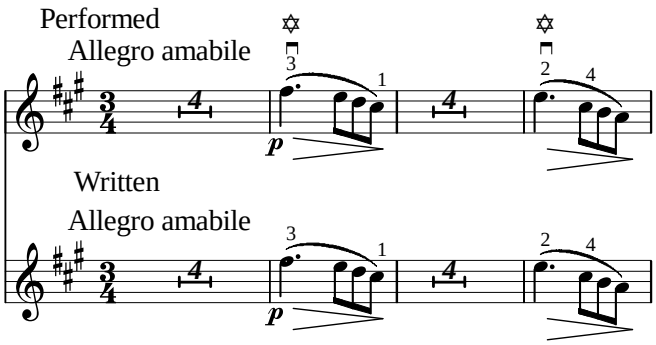


Example 5-47 (a) Bars 211-212 (b) Bars 229-230.

Performance considerations

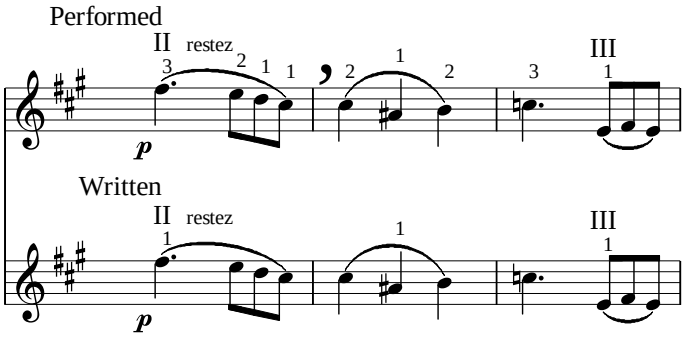
The edition I used for this performance was published by Augener Ltd. in 1954 in England. The urtext edition used for comparison is the Wiener Urtext Edition published in 1973. It was edited from the original edition by Kehr and Demus.

This movement is marked *Allegro amabile* (lively and gently). For the first note in bar 5 and 10 (see example 5-48), I prepared my bow on-the-string instead of playing from off-the-string. This allowed me to perform the decrescendo because I could make the first note the loudest in the same bow stroke.



Example 5-48 Bars 1-10.

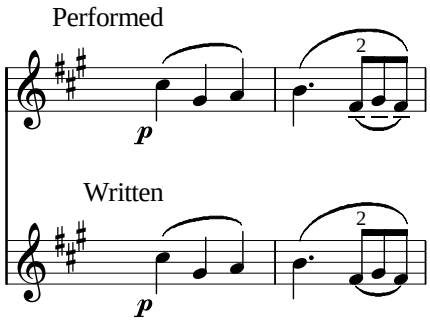
I took a breath between bars 162 and 163 (see example 5-49). The written score shows that I should cross the strings at bar 162. However, I decided to stay on the A string and use the finger numbers 3-2-1-1.



Example 5-49 Bars 162-164.

It should be noted that there are no string indications in the urtext edition, for example as shown in bars 162 and 164.

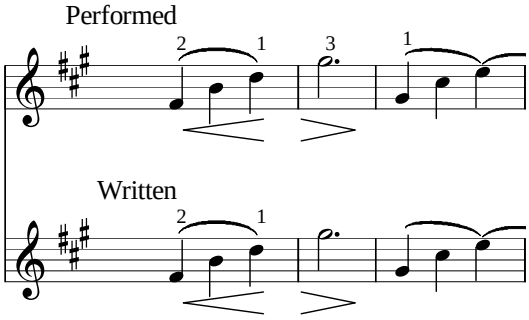
The last three notes of bar 260 (see example 5-50) were played with tenuto. This gave a longer length to each of the notes. I felt it necessary to stress those notes because the next few bars were played in a flowing manner.



Example 5-50 Bars 259-260.

I used an extension to use the third finger in bar 264, and then extended back to play the first finger on the first note of bar 265 because of the crescendo on bar 263. I used fingertip vibrato[110] with the third finger to express and execute the crescendo:[111]

[110] See Chapter 6.1G *Vibrato and portato*, p. 127.
[111] See p. 101 and Baillot, 1835, p. 269.



Example 5-51 Bars 263-265.

Other differences between the original and my edition:

- Bars 31-37 and 172-174: The accent marks do not appear in the urtext edition.
- Bars 45-46, 162, 208-211 and 242: The **restez** mark does not appear in the urtext edition.
- Bars 71-72 and 203-204: The urtext has a slur over all the notes in the bar. My edition has the slur only under the quavers.
- Bars 79-80: Urtext edition:  ; my edition: 
- Bars 81-82: The accents and slurs do not appear in the urtext edition.
- Bars 83 and 85: The urtext edition has a slur on the last triplet – my edition only slurs the last two notes of the triplet.
- Bar 84: The slur does not appear on the triplet in my edition.
- Bars 117-118: The accents and slurs do not appear on the triplets in the urtext edition.
- Bars 219-226: The urtext edition has an additional slur over all these bars.
- Bars 231-234 and 239-242: The urtext edition has a slur over all bars – my edition has two separate slurs.
- Bars 235: The *cantabile* mark does not appear in the urtext edition.
- Bar 254 and 258: The urtext edition has an addition slur over the whole bar.
- Bar 260: The slur over the whole bar does not appear in the urtext edition.
- Bar 268: The *sostenuto* mark does not appear in the urtext edition.
- Bar 276: The *piu forte* mark does not appear in the urtext edition.

ii) Andante tranquillo

Background

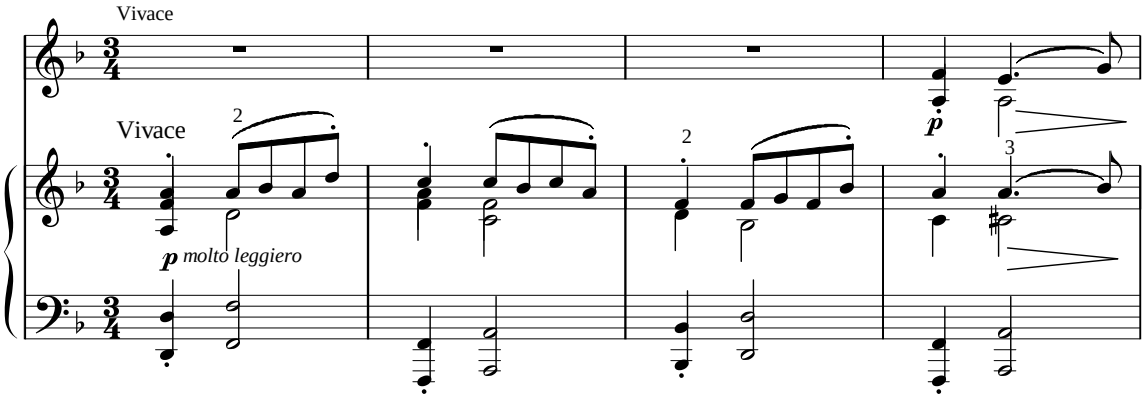
This movement is the familiar one of slow movement and scherzo elements, although it contains subtle contrasts in their treatment (Keys, 1974, p. 56). The movement begins (in F major, 2:4) with a fervent song in the violin. However, this lasts only 15 bars before a *scherzando* theme begins. It is piquant and gently mischievous, and is much more extended (Ferguson, 1964, p. 178). Brahms uses an A-B-A-B-A sequence where an Andante (F major – though the second A-section begins briefly in D major) and a Vivace (D minor) section are alternated (Loft, 1973, p. 128). Except for the brief throw-away *vivace* at the end, the other two 'scherzo' passages are identical, bar for bar, in structure, harmony and key. However, the second one moves faster and forms a strict variation of the first, using pizzicato and syncopation freely. Each andante arranges a melody in different ways and keys, fluctuating between the twin poles of the movement, F (major) and D (major and minor) (Keys, 1974, p. 56).

After the first scherzando theme, the Andante returns, remaining a little longer, before the gay theme comes back, *vivace di più* (a little faster) which is very hard to play as delicately as is essential if its fine humour is to be projected. Lastly the Andante, *sempre più dolce*, ends the movement with a final hint of the Scherzo (Ferguson, 1964, p. 178).

Relating alternating sections of contrasting mood and tempo and metre within the frame of a single musical chapter may give rise to much anguish for many musicians. However, Brahms eases the transition from Vivace to Andante by composing a slow-up into the end of each Vivace section (see example 5-52).

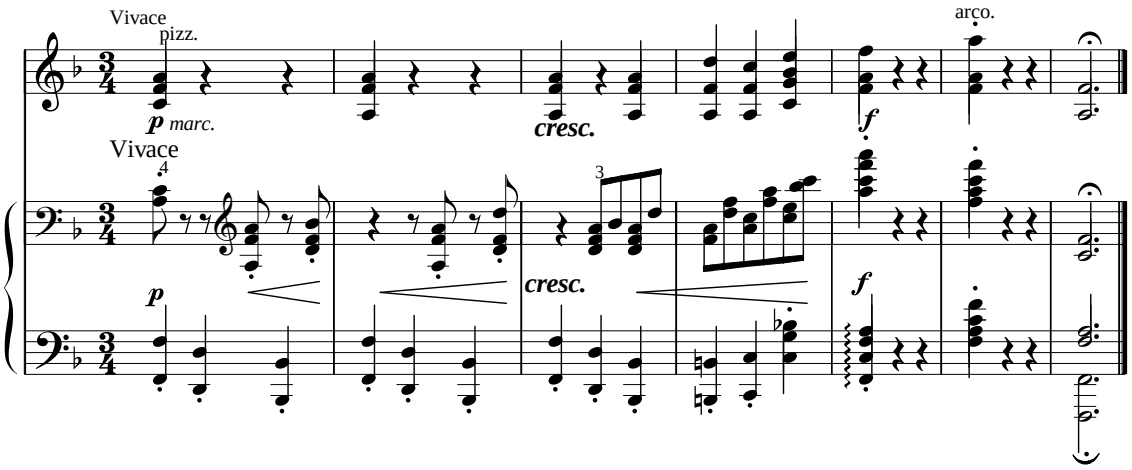
Example 5-52 Bars 62-71, violin.

The handling of mood is even more difficult. The slow sections are actually the radiant ones, though reflective and deliberate, while the Vivace episodes are more bittersweet than joyful, despite tempo and the dance-like snap of the rhythmic pattern, as seen in example 5-53.



Example 5-53 Bars 16-19.

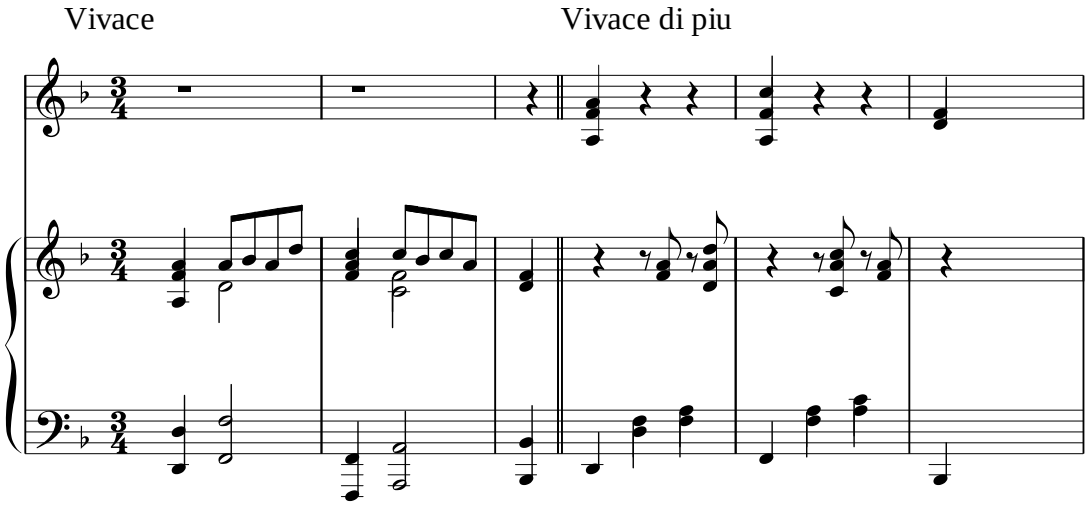
In practice, the contrasting segments must be played as though there is some cross-influence between them. This kind of movement has a mysterious quality, an ambivalence, that is compounded rather than resolved by the way the final snatch of vivace moves suddenly and at last irrevocably (in bar 165) away from D minor to F major (see example 5-54) (Loft, 1973, p. 128).



Example 5-54 Bars 162-168.

Performance considerations

The composer's tempo indication is the basis on whose foundation the performer's fundamental tempo is established. If the fundamental tempo is not correct, the whole emotional character may be falsified. Different aesthetic impressions can be produced by even quite minimal deviations. Therefore it is of utmost importance that the tempo corresponding to the character of the work be established from the very start, without prejudice to the agogic changes called forth by the changing moods of the author, or the interpreter (Flesch, 1930, p. 51). It is not often that one sees a difference in the tempo of a movement like that observed in this second movement:

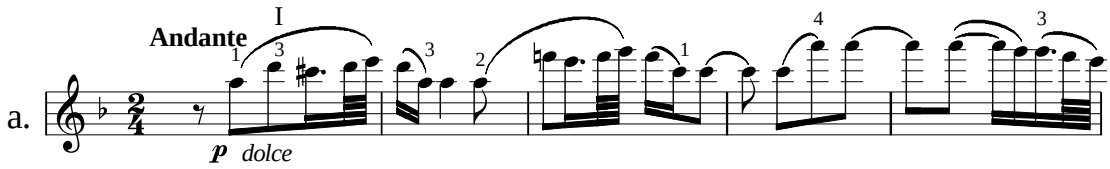


Example 5-55 Bars 16-18 and 94-96.

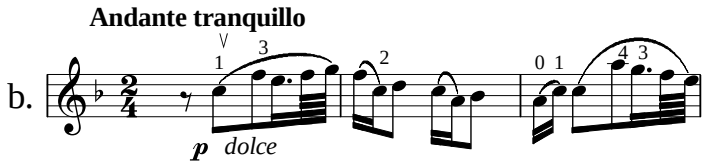
This movement also lends itself to many and varied tone colours. One of the distinguishing aspects of the violin that sets it apart from all other instruments is the fact that owing to the multitudinous nature of its tone colours, it bears within itself a multiplicity of voice registers and musical instruments. Carl Flesch (1873-1944) describes some of these:

> "The *E string* possesses the fresh keenness of the dramatic as also the charming lightness of the coloratura soprano [see example 5-56a]; while the *A string* approaches the mezzo-soprano in its tonal colouring [see example 5-56b]. Does not the *D* suggest a well-nourished contralto voice [see example 5-56c], and cannot the *G string* measure itself with the heroic or the lyric tenor, without being limited to the high C in its urge for expansion? In the wonderful

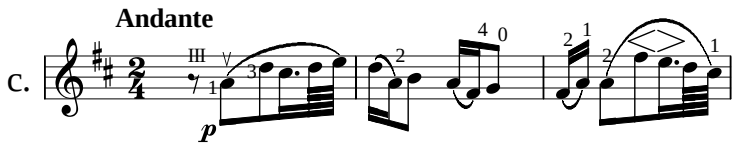
polyphony of the *Bach* fugues does not our instrument resemble the organ? And in respect to its artificial harmonics is it not possible for us to challenge even the feathered songsters? Its mysterious charm, however, rests in its possibility of giving one and the same note, even when not transferring it to another string, three different tone colours, whose origin is due only to change of the point of contact between bow and string. It is possible for us to give a note the tone colour of a *flute*, when we play it near the fingerboard. When taken close to the bridge the tone assumes the warm, incisive character of the *oboe;* while on the parts lying in the middle a *clarinet*-like timbre may be secured." (Flesch, 1924, p. 99).



Bars 151-155 (CD: 5 Tr: 5). I played this on the E string with the fresh keenness of the dramatic.



Bars 1-3 (CD: 5 Tr: 5). I played this passage on the A string to approach the mezzo-soprano in its tonal colouring.



Bars 72-74 (CD: 5 Tr: 5). I played this on the D string to achieve a well-nourished contralto voice.

Example 5-56 (a)-(c) The variation of tone colours in this second movement.

The application of the various tone colours must not be carried out, however, in arbitrary fashion just for the purpose of pleasing. Their use can be justified only when

the artistic purposes of the composer are made more clearly conscious to the listener. Flesch asserts, “The admixture of tone colours always and invariably should be the consequence of a powerful inner need on the part of the interpreter, called forth by the individual content of the tone poem. Hence, to be exact, it cannot be taught.” (Flesch, 1924, p. 99).

Differences:

- Bars 60-71 and 138-149: The crotchets that are marked staccato in the urtext edition are marked tenuto in my edition.
- Bar 82: The urtext edition has an *espress.* mark that does not appear in my edition.
- Bars 102-106: The staccato marks do not appear in the urtext edition.

iii) Allegretto grazioso

Background

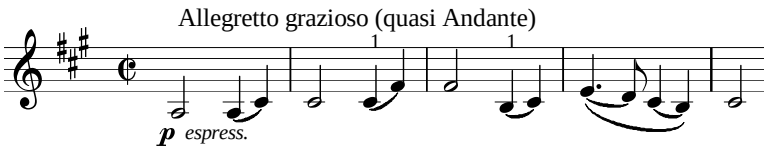
The Finale may be said to be on one theme, for the interludes between its recurrences are hardly more than episodes or contrast sections. That theme is another song, first sung by the alto voice of the violin's G string (Ferguson, 1964, p. 178). In fact, the entire opening of the movement, at least to bar 34, is focused almost exclusively on the G string. It is not until bar 132 that the violin reaches high G on the E string. The upward progression is slow and measured as the following table shows:

Note	Bar
E (i.e. "open" E pitch)	38
A	45
G	78
A and C♯	93 and 94, 107 and 108
D	128

Figure 2 The upward progression of the music.

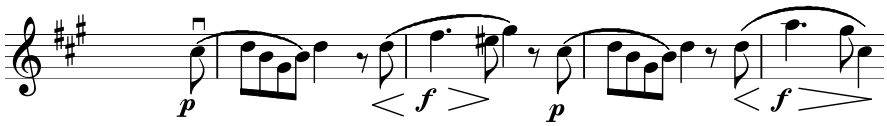
It would seem that Brahms is intent on emphasising, at least for the violin, the rich colour of the low register, rather than the brilliant sound of the higher notes. One gets the impression that Brahms may have been thinking of a trio setting when he composed this movement because the violin often takes a prominent role, but is placed in the centre of the trio sound, with the treble and bass lines of the piano providing a frame of sound around the violin line.

The principal theme area recurs three times, framing the movement and alternating with two contrast sections (see example 5-57) (Loft, 1973, p. 129).

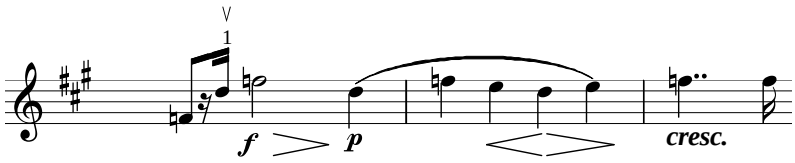


(a) Violin, bars 1-5.

(b) Violin, bars 36-39 (first contrast theme).



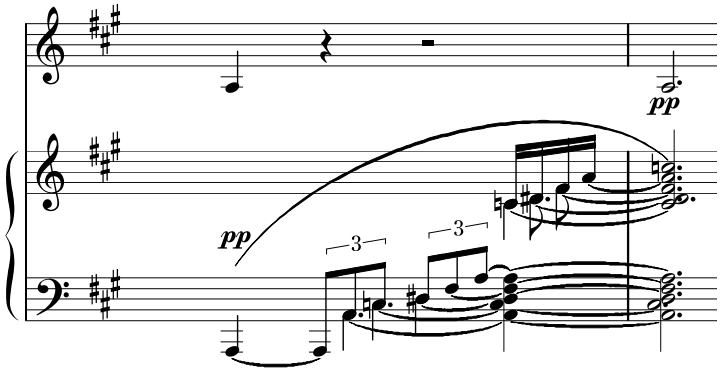
(c) Violin, bars 90-93 (second contrast theme).



(d) Violin, bars 125-127 (first contrast theme, modified by elements from the second contrast theme)

Example 5-57 The theme and its contrasts.

The opening thirty bars of music have a flowing tune, but at this point it enters a passage whose rhythms and harmonies are clouded with piano arpeggios (see example 5-58). The music sounds as if it is a transition preparing for a second subject tune, but suddenly the music slips back to the home key and the main tune. The listener is left to ponder that the ‘cloud’ passage was not a transition, but an event in itself – a ‘subject’ (Keys, 1974, p. 56).



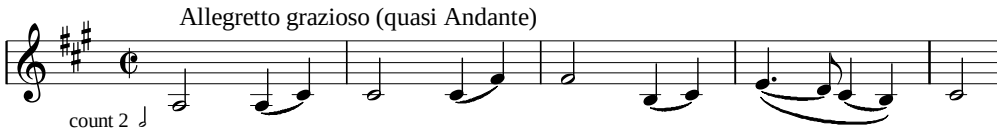
Example 5-58 Bars 31-32.

The first episode begins on the questing diminished seventh, but at bars 45-46 the violin cadences on the descending phrase from bars 19-20 of the second Andante. The piano then finds a tranquil figure in its high register to which the violin plays the bass. As the piano descends to a lower level, this same line is taken by the violin to form a new counterpoint to the returning theme at bar 63. The continuation is a development of phrases of the theme, in particular its first phrase. A new variant of the theme appears in bar 112 in the piano part. It has detached and syncopated phrases and a delicate leggiero staccato bass. The diminished seventh interlude follows, shortened, and the theme, in obviously cadential fragments, makes the close (Ferguson, 1964, p. 178).

The prevailing tone of this movement is ruminative rather than riotous, even though the piano adds substantial colouration through the movement, especially in its ascending pyramids of sound in the sections beginning at bars 31 (see example 5-58) and 123, and both instruments stir up a fair amount of excitement in the music around bar 90. This must be recognised by the musicians, and the warmth and lyricism of the movement played for all it is worth. “When Brahms reflects, he is not to be jarred or stung into false frenzy.” (Loft, 1973, p. 130).

Performance considerations

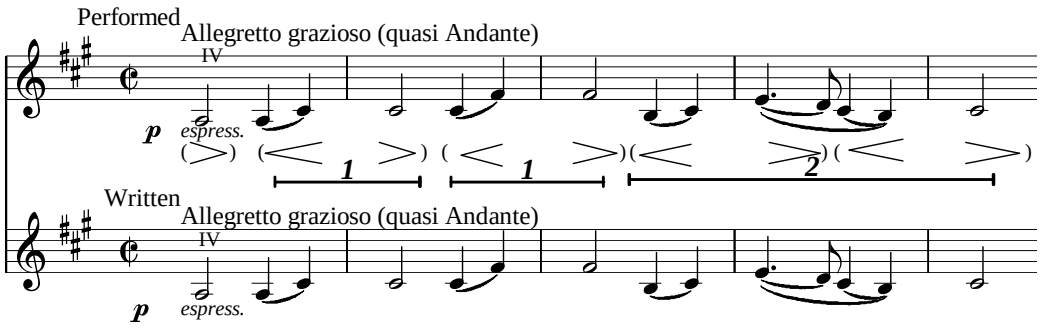
The *alla breve* sign is especially important in slow movements, because it signifies the preservation of the prescribed measure-unit, and forbids any possible “halving” (see example 5-59). In a fast tempo, on the other hand, the alla breve sign always results in the condensation of two-measure units into a single one (Flesch, 1930 p. 51).



Example 5-59 Bars 1-5.

The phrasing in the first half of the first theme consists of two one-bar units and a related, extended two-bar unit, which cross the bar-lines (see example 5-60). This can be brought out by articulation without agogics or changes in tempo, and by changes in

dynamics and bow-speed. To do this, I used a very slight diminuendo on the minims and a very slight crescendo leading up to them. I kept the differentiations to a minimum so that the effect was as natural as breathing:



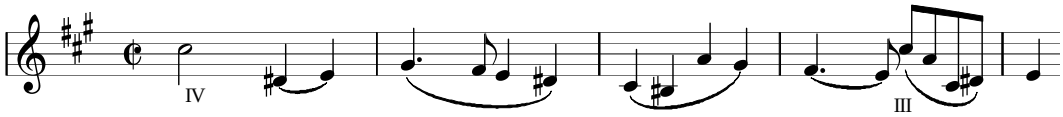
Example 5-60 Bars 1-5.

The string marking in bar 1 (IV) does not appear in the urtext edition. If I had have known that I did not have to play the passage (13 bars) on the G string only, I would have experimented with different ideas on which strings to use for each note. This would have meant that the execution of the intonation and sounding point would have been much clearer and more precise.

Baillot discusses the *natural* in art and reaches the conclusion with regard to technique that it consists of making only the movements that are necessary. Also, with regard to the intellect, the *natural* means giving free reign to feeling, which must dominate the musician. This is a freedom equally necessary in the musician who is imbued with their subject, a freedom which renders affectation or effort unnecessary in the processes of the art with which s/he has familiarised him or herself.

> "If [musicians] distance themselves from the natural, we fall into exaggeration, harshness, bombast or affectation, all enemies of truth, which needs no effort to appear and which is never better recognised than when it is presented under the appearance of the natural." (Baillot, 1835, p. 350).

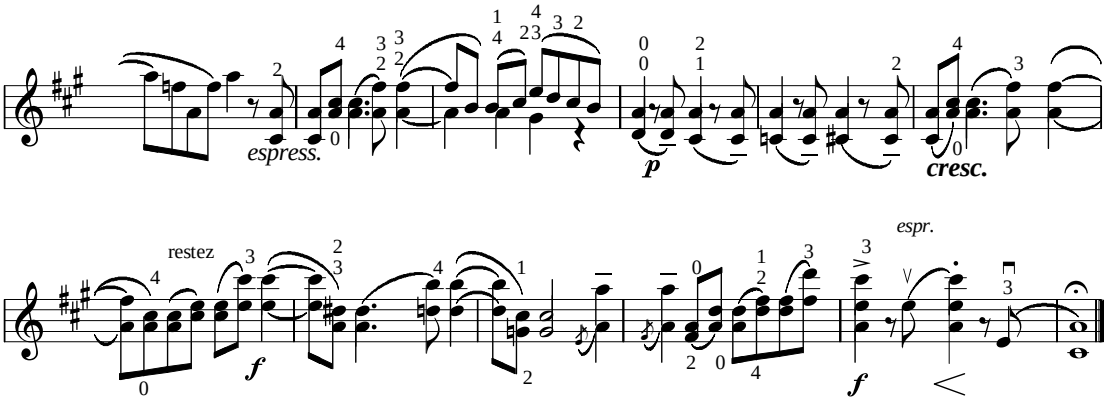
I needed to be careful with this passage in example 5-61 as the homogeneity of the tone-colour can be interrupted if I worry too much about playing out of tune or if I force the tone:



Example 5-61 Bars 26-30.

As discussed in Chapter 7.2 *Tone production*, p. 236, intonation contributes to purity of tone and increases its intensity. Thus the violinists must draw from the instrument full, strong, and round sounds, but without forgetting that sweetness and delicacy must accompany a broad sound. Baillot suggests that force must be saved for contrasts or for special effects, and that to move and persuade requires sweetness and grace (Baillot, 1835, p. 227).

Following are my fingerings for mixed types of double stoppings:



Example 5-62 Bars 147-158.

Other differences between the urtext and my edition:

- Bars 4, 11, 23, 73 and 142: There is an additional slur over the whole bar in the urtext edition.
- Bars 46 and 86: The restez mark does not appear in the urtext edition.
- Bars 48-49: The *ma espress.* does not appear in the urtext edition.
- Bar 85: The *mf* mark does not appear in the urtext edition.
- Bar 148: The crescendo mark starts from the second quaver in my edition, but in the urtext edition it starts from the second last note of the bar.

3. Scherzo in C minor – Johannes Brahms (1833-1897).

(Disc: 5 Track: 8)

Background

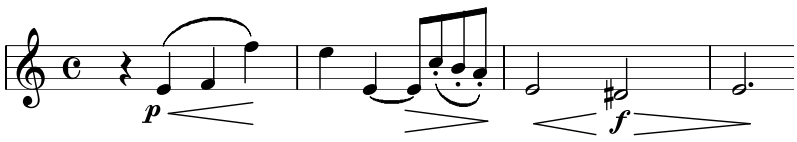
This is the earliest specimen of Brahms's concerted chamber music now in existence (Colles, 1933, p. 5). It was written in 1853, which was the same year that Brahms was introduced to the Schumann circle (*ibid.* p. 8). Brahms had met Joachim in the spring of 1853 in Hanover, where Joachim had just been appointed Royal Concertmaster. Brahms then stayed with Joachim in Göttingen for two months that summer. This is when their lifelong, though not always untroubled, friendship began. Moser, Joachim's pupil and biographer, wrote that Joachim was the first to recognize the full scope of Brahms' genius. Joachim travelled to Düsseldorf in May, August and September 1853 to meet with Schumann, who held the position of municipal music director. Their music-making undoubtedly also helped to deepen their friendship. Joachim's enthusiasm about his new friend Brahms also piqued Schumann's curiosity to meet Brahms, whom he did not know at all yet. Brahms arrived in Düsseldorf on 30 September intending to stay only one day. However, Schumann urged him to stay until Joachim was ready to take him back to Hanover with him. Schumann was overwhelmed by Brahms's personality, his piano playing, and above all by the works which the young composer played to him. Brahms had only acquainted himself with Schumann's music shortly before meeting the composer, but was fascinated by him. In a letter to Joachim, Brahms praised the good and divine artist. Thanks to Schumann, however, Brahms soon became a familiar figure amongst Düsseldorf's musicians. One of them was the composer and conductor Albert Dietrich (1829-1908), who was a friend of Joachim and a pupil of Schumann. Brahms and Dietrich also became good friends.

These dense bonds of friendship and artistic affinity gave rise to the idea of composing a violin sonata together (Mahlert, 1992, p. 3). Joachim was coming to visit the Schumanns at Düsseldorf and Schumann wanted to compose a sonata as a welcoming gift. He asked Dietrich and Brahms to help him in its writing. The first movement, an Allegro in A minor, was written by Dietrich. Schumann wrote the second, an Intermezzo in F major, while Brahms followed with his Scherzo in C minor, and the

work was finished by Schumann with a Finale in A minor and major (Colles, 1933, p. 8). The piece was to be called the "F-A-E" Sonata, the three notes (*F-A-E*) standing for Joachim's motto, *Frei aber einsam* – "Free but lonely" (Fuhrmann, 1996, p. 5).

The fact that Brahms began the movement with a reiterated 'fiddle G', and his choice of key, suggest that he had little thought about fitting into the context. Since the context was not published that is of little consequence (Colles, 1933, p. 8).

The Scherzo is indeed coloured by a Romantic spirit. Furthermore, the brisk and fiery flow of its writing is reminiscent of the Scherzi (also in 6:8 time) of the early Piano Sonatas Opp. 1 and 2. While Schumann and Dietrich thematically elaborated the central tone sequence F-A-E, Brahms did not. He instead, derived two different themes from the first theme of Dietrich's opening movement (see example 5-63) which first enter in bars 32 onwards and 54 onwards, respectively (Mahlert, 1992, p. 3).

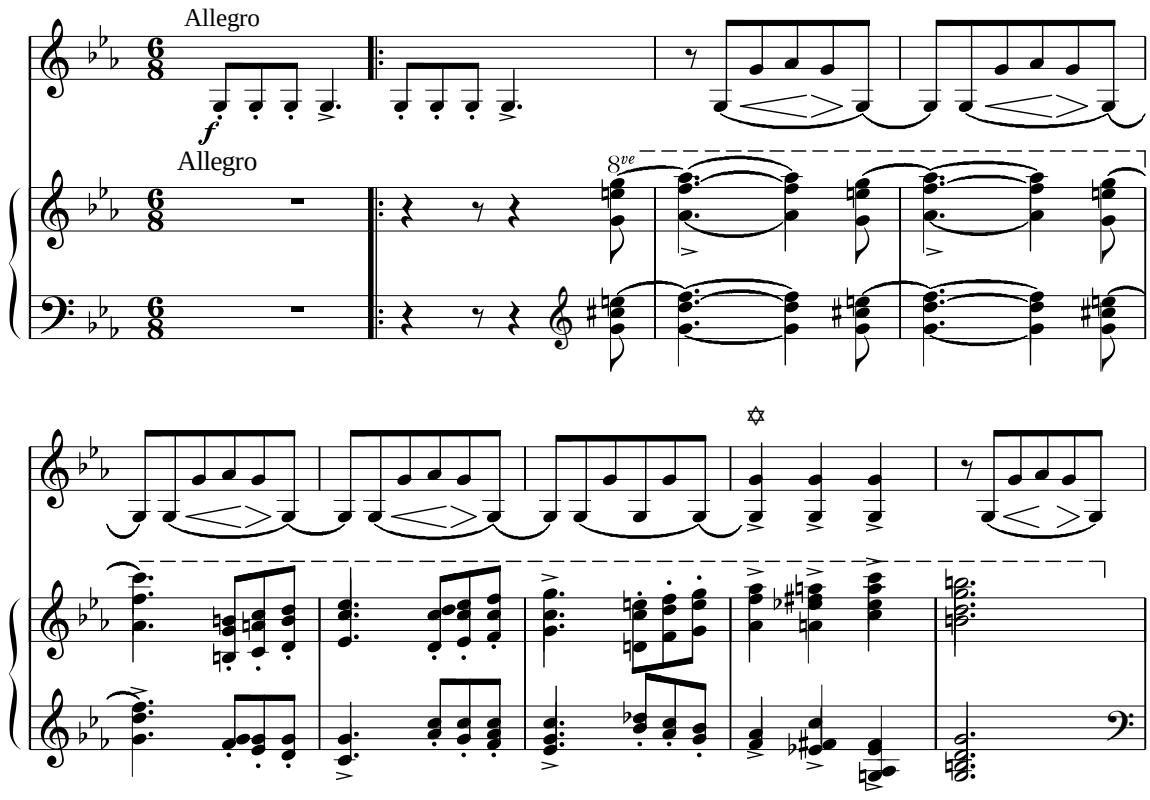


Example 5-63 Dietrich's opening movement.

The rhythm of the opening of the Scherzo is one which haunts a great deal of Brahms's music, and its triplet always seems to suggest a fateful grip from which the melodic ideas strive to free themselves (Colles, 1933, p. 9). The movement pounds along in unmistakable style, though the violin sometimes has an unequal struggle on its hands (Keys, 1974, p. 58).

<u>Background of the Piece</u>

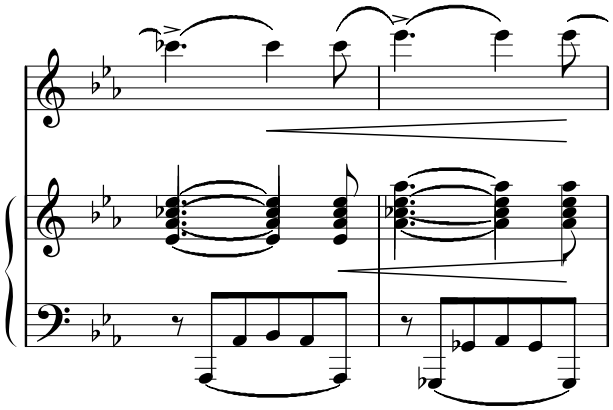
This movement, unlike the F-A-E movements of Schumann, conceals its dedicatory motive. The listener must guess its hiding place. One possible place to find the motto is the accented crotchet-note chords in the piano part in bar 8. It is found in the form of F, E♭, A. However, if E♭ does not serve, then at least E♮ has been heard enough in the preceding bars to merge it in sonority with the E♭ (see example 5-64).

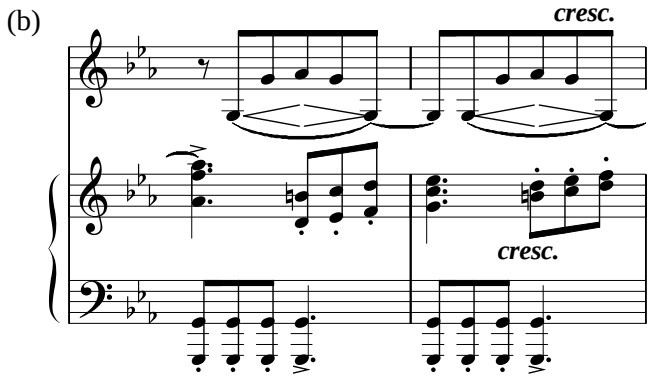


Example 5-64 Bars 1-9.

The Scherzo stands out visually from Brahms' other violin sonatas. It looks thinner on the printed page than any other movement in the scores, even corresponding scherzo-type movements from other sonatas. The piano figuration is not at all luxuriant, never progressing beyond such flourishes as those seen in example 5-65.

(a)





Example 5-65 (a) Bars158-159 (b) Bars 213-214.

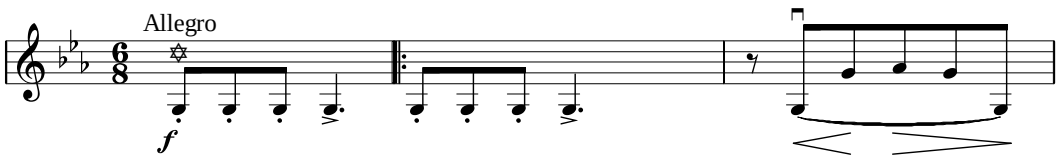
Partially as a consequence of this spareness of texture, there is a good deal less of the friction of opposing rhythms than in Brahms' later works. The intersectional contrast offered by the trio portion is limited by the Mendelssohnian congeniality of tone in that episode (Loft, 1973, pp. 110-111).

Performance considerations

The edition used for this performance was published by Breitkopt and Härtel, Leipzig. It was printed in Germany. The original was published posthumously in 1906 by HBG publishing house. I was not able to obtain this edition. However, an Urtext edition published in 1995 was available. Upon comparison, my edition and the urtext were found to be almost identical except for some minor bowings.

This piece requires a clear and brilliant tone, with many accents. It is marked allegro which implies a steadiness of tempo.[112] The vivacity of the piece is achieved through these accents and articulations. From bar 32, I have endeavoured to retain a legato line. The impression of ongoing impetus is obtained by a feeling of joining the final note of each bar to the first note of the subsequent bar.

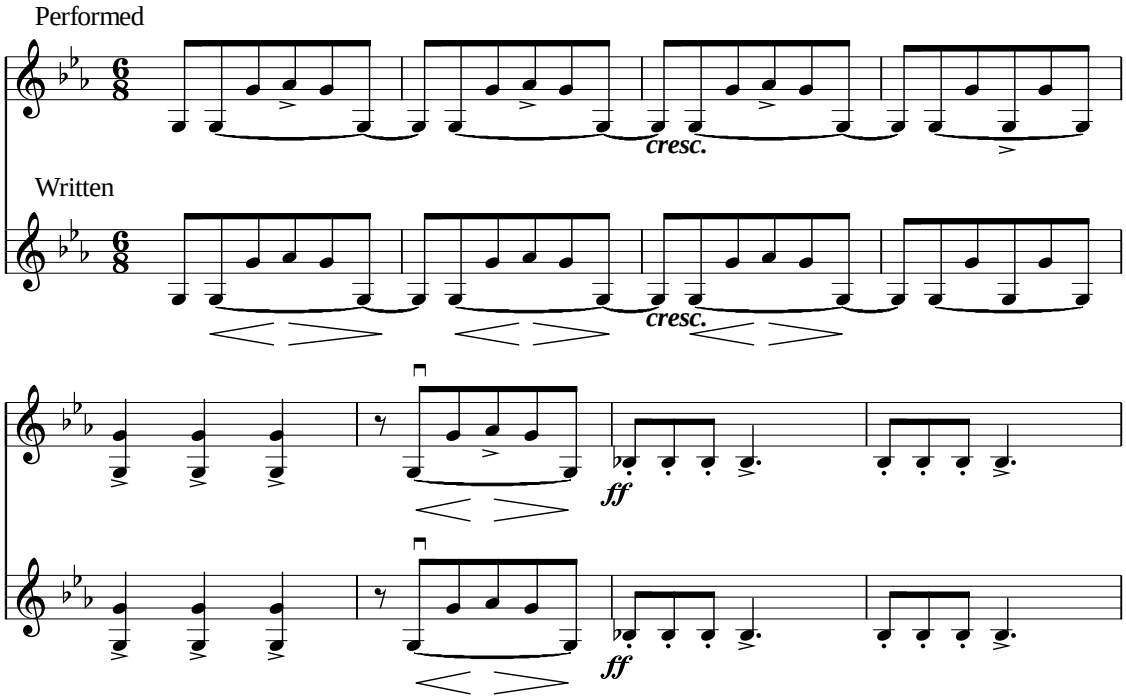
For the first note of the passage, I played on-the-string instead of off-the-string:



Example 5-66 Bars 1-3.

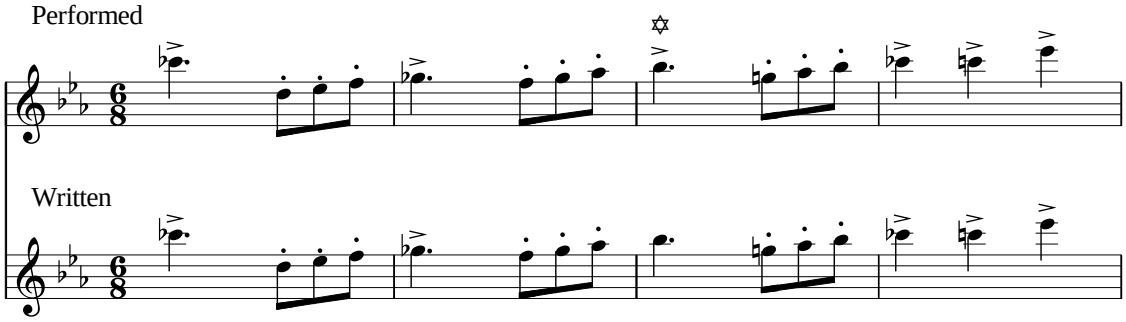
[112] See Baillot, 1835, p. 478.

I used an accent on the second beat of each bar (see example 5-67), except bar 8, which was played in *hemiola*.



Example 5-67 Bars 4-11.

At bar 14 (see example 5-68) the accent changes to be on the first beat of the bar (except the hemiola in bar 17).



Example 5-68 Bars 14-17.

The languishing tone of this passage (see example 5-69) is assisted by the rising and falling dynamics, by the way certain phrases simply die away. In playing this passage, I used the full width of the bow hair.

The concept of the width of the bow hair[113] appears not to have surfaced until the mid-twentieth century. As such the researcher did not include it in the main part of the thesis. However, a brief mention of it is made here because the technique was used.

Assuming that all other factors of tone production are constant, it is still difficult to draw a tone of steady intensity from the tip to the frog because of the unequal distribution of weight of the bow. By drawing the hair flat through the whole length of the bow with a constant pressure one would have the dynamic marking for a down bow, in the reverse for an up bow . This is because the weight of the bow is the least at the tip and increases with a relative evenness toward the frog (see figure 3).

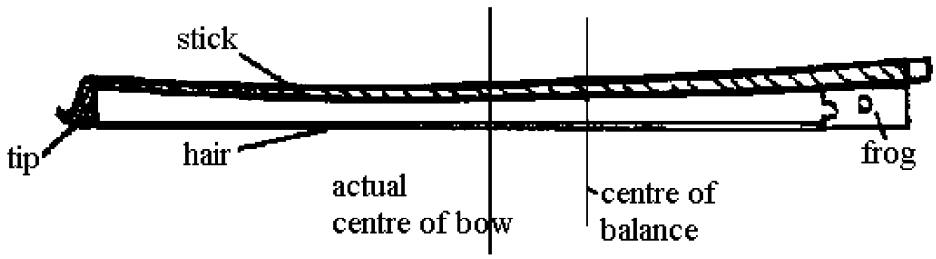


Figure 3 Distribution of Weight of the Bow

Krauss (1951, p. 39) suggests that to compensate for this, it is necessary to turn the vertical plane of the bow stick toward the fingerboard, thus tilting the hair so as to provide a small surface for grasping the string upon approaching the nut of the bow (figure 4a). At the upper half of the bow, however, the former must flatten the hair to compensate for lack of weight by turning the vertical plane of the bow perpendicular to the string plane, giving the hair a larger surface to grasp the string (figure 4b). This makes it possible for the performer to produce tones of constant intensity.

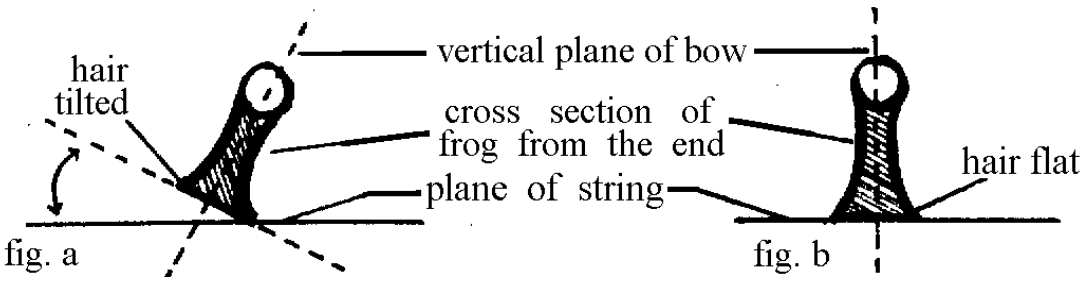
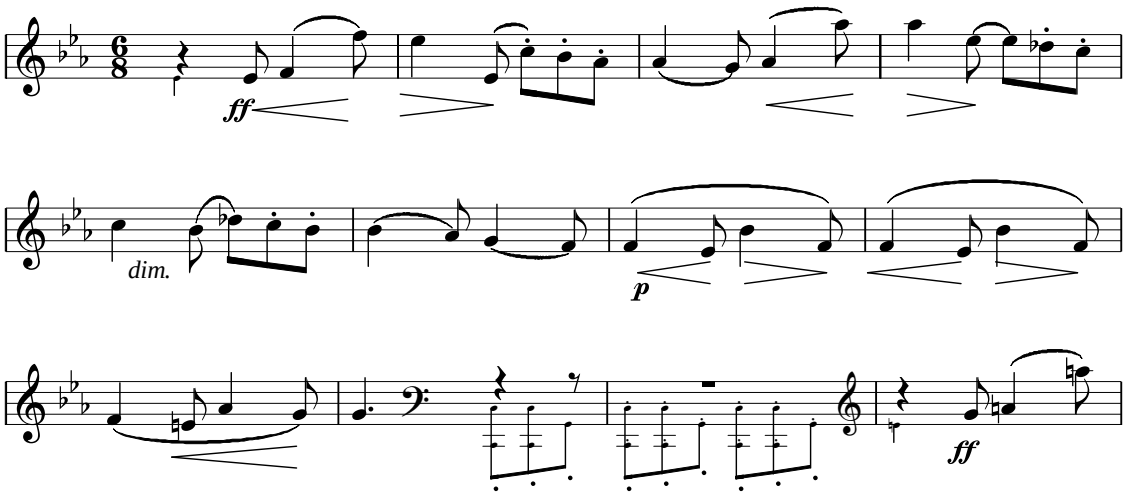


Figure 4 Cross-section of bow showing tilting.

[113] See p. 84 example 3-8 and p. 117 example 4-3.

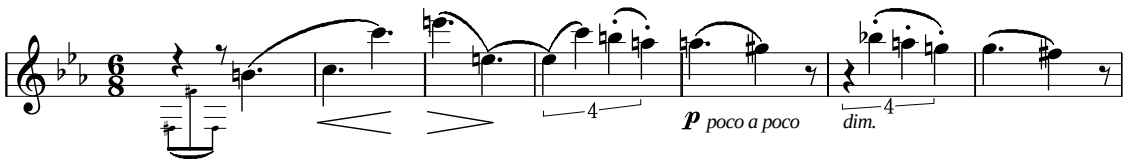
Since a rising and falling dynamic was required, the full width of the bow hair was used through the length of the bow strokes:



Example 5-69 Bars 32-43.

I listened to a recording of this piece played in 1920 by Kennedy.[114] He played in a very disconnected style in bars 32-37. However, for bars 38-40 he played with a smooth legato style. When I played the passage I played it with a slightly more connected style in bars 32-37.

The music has a different tone colour from bar 60. It has a dull, sombre and serious tone:



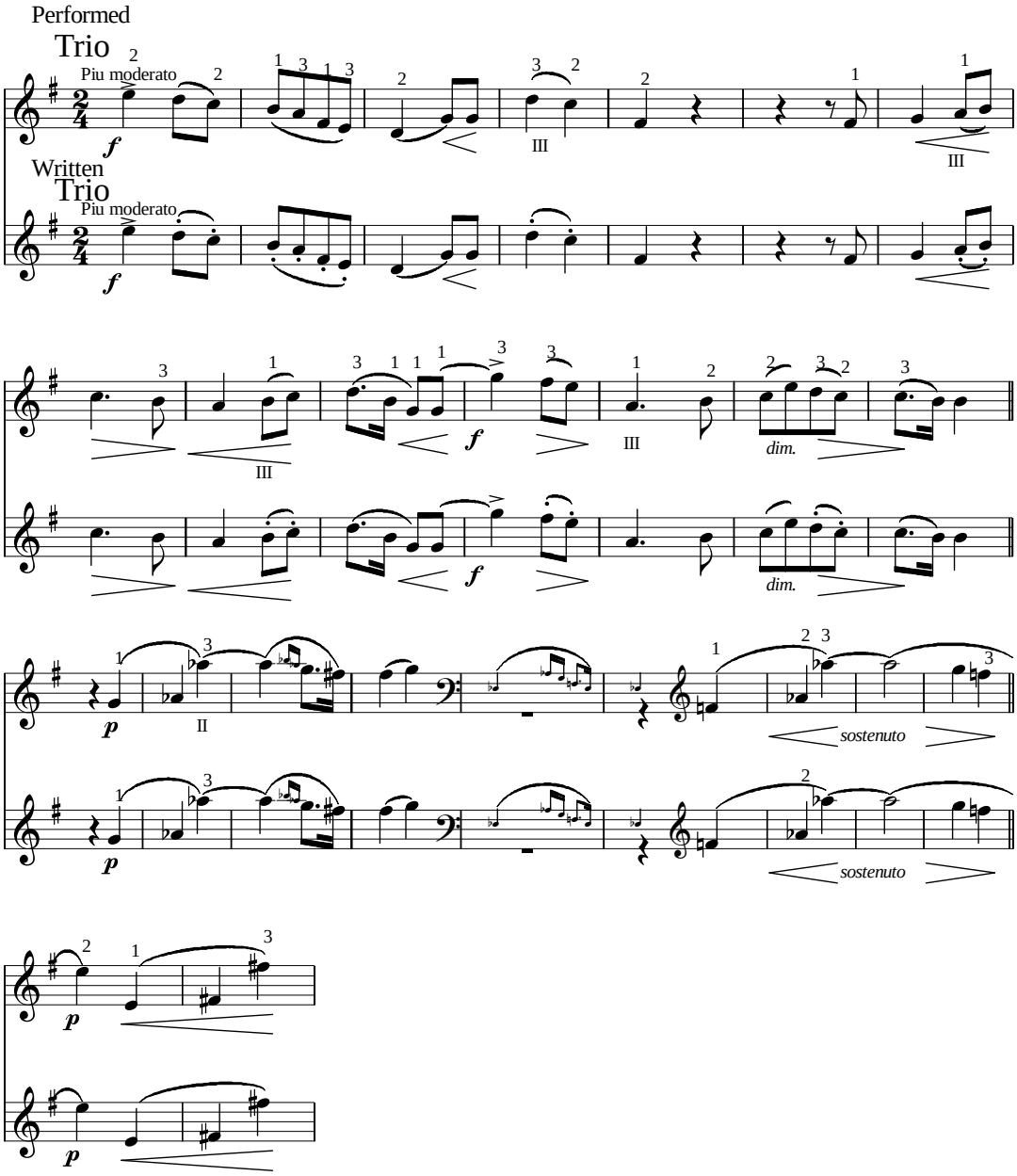
Example 5-70 Bars 60-66.

The contrasting Trio section (see example 5-71) has a very cantabile line. Hence I played without the slurred staccato. Because the D string has the tone of a well-nourished contralto voice, I chose to use it in this passage, as it matches the character of the music. The fingerings, of course, also reflect this choice.[115] Also Baillot (1835, p.

[114] *The Recorded Violin: The History of the Violin on Record*. (1993) Pavilion Records Ltd. (Rec. 1920. Mat. 76512; Col. L 1337.)
[115] See p. 101 and Chapter 6.2 *Fingering in Romanticism*, p. 137 (iii).

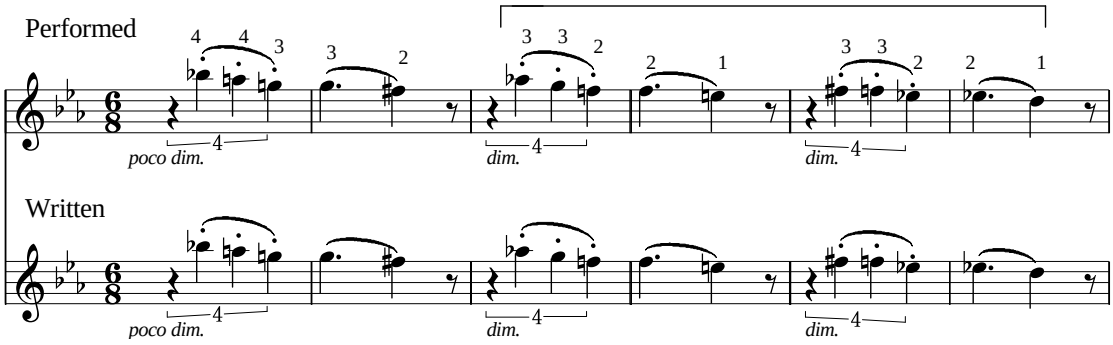
511) treats fingering not only as a technical subject but as a means of expression. He also lists in his book (1835) eight means of expression through fingering on pages 269-275.

Kennedy played the passage with quite a fast tempo with less vibrato and expression. I decided to play it slower than any other sections in the piece and to use expressive vibrato.



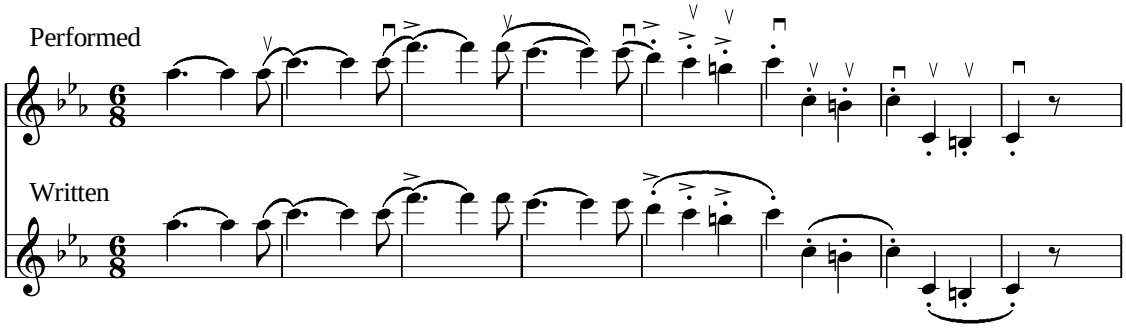
Example 5-71 Bars 103-127.

I tried to keep the same finger pattern (see bracket in example 5-72), that is, a recurring finger pattern.[116] I also used moving to an adjacent position by means of sliding one finger a semi-tone.[117]



Example 5-72 Bars 65-70.

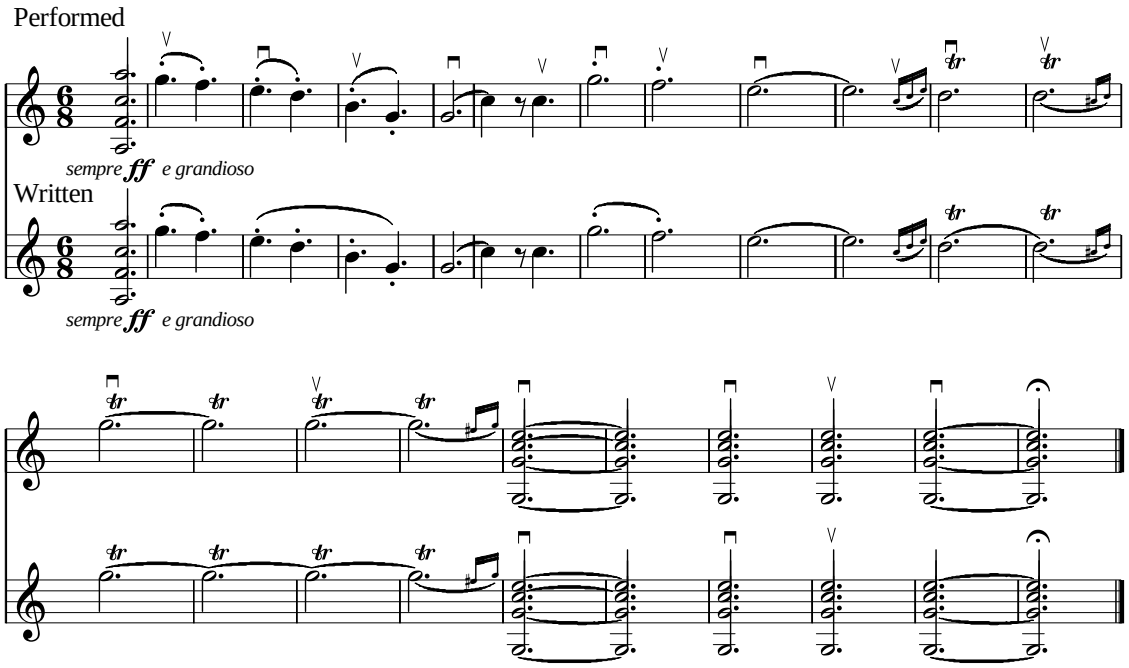
This is the bowing that I used in the passage in example 5-73. For the successive up-bows, I used the upper half of the bow for the first, and the lower half of the bow for the second. On the down-bow, I used the whole bow.



Example 5-73 Bars 227-234.

Sempre grandioso means always grand. Because of this character, I chose to use separate bow strokes, using as much bow as possible:

[116] See Chapter 6.2F *Recurring finger patterns*, p. 175.
[117] See Chapter 6.2A *Changes of position*, p. 142.



Example 5-74 Bars 238-259.