

Southern Illinois University Carbondale

OpenSIUC

Research Papers

Graduate School

Spring 4-27-2024

Extended Program Notes

Feliciti McKellar
feliciti.mckellar@siu.edu

Follow this and additional works at: https://opensiuc.lib.siu.edu/gs_rp

Recommended Citation

McKellar, Feliciti. "Extended Program Notes." (Spring 2024).

This Article is brought to you for free and open access by the Graduate School at OpenSIUC. It has been accepted for inclusion in Research Papers by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.

EXTENDED PROGRAM NOTES

by

Felicit McKellar

Bachelor of Music Education, Belmont University, 2022

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Master of Music

School of Music
in the Graduate School
Southern Illinois University Carbondale
May 2024

Copyright by Felicity McKellar, 2024
All Rights Reserved

RESEARCH PAPER APPROVAL

EXTENDED PROGRAM NOTES

by

Feliciti McKellar

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Music

Approved by:

Michael Barta, Chair

Dr. Isaac Lausell

Graduate School
Southern Illinois University Carbondale
April 12, 2024

AN ABSTRACT OF THE RESEARCH PAPER

Felicit McKellar, for the Master of Music degree in Music, presented on April 12, 2024, at Southern Illinois University Carbondale.

TITLE: EXTENDED PROGRAM NOTES

MAJOR PROFESSOR: Michael Barta

This Scholarly Program will be covering the history and compositions of Johannes Brahms and his *Violin Sonata No. 2 in A major Op. 100*, Wolfgang Amadeus Mozart and the *Duo for Violin and Viola in G Major K. 423* and Johann Sebastian Bach and the *Sonata for Violin and Continuo BWV 1021*.

ACKNOWLEDGMENTS

Thanks to my family for always believing in me and to my professors at SIU for creating opportunities and supporting me in my musical journey.

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
ACKNOWLEDGMENTS	ii
LIST OF FIGURES	iv
CHAPTERS	
CHAPTER 1 – Introduction.....	1
CHAPTER 2 – Bach, BWV 1021 Sonata for Violin and Continuo in G Major.....	2
CHAPTER 3 – Mozart, Duo for Violin and Viola in G Major, K. 423.....	9
CHAPTER 4 – Brahms, Piano and Violin Sonata No. 2 in A Major, Op. 100	13
CHAPTER 5 – Summary.....	22
REFERENCES	23
VITA	24

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
Figure 1 - Sonata for violin and Harpsichord No. 1, BWV 1014: I. Adagio Measures 13-18.	4
Figure 2 - BWV 1021 Sonata for Violin and Continuo in G Major. Measures 1-2.....	4
Figure 3 - BWV 1021 Sonata for Violin and Continuo in G Major, Adagio. Measures 1-2.....	6
Figure 4 - BWV 1021 Sonata for Violin and Continuo in G Major, Vivace. Measures 14-19	7
Figure 5 - Sinfonia Concertante in E-flat Major, K 364. Measures 80-103	10
Figure 6 - Duo for Violin and Viola in G Major, K. 423. Measures 35-40	10
Figure 7 - Piano and Violin Sonata No. 2, Op. 100. Allegro amabile. Measures 1-15	16
Figure 8 - Piano and Violin Sonata No. 2, Op. 100. Allegro amabile. Measures 217-232	17
Figure 9 - Piano and Violin Sonata No. 2, Op. 100. Allegro amabile. Measures 226-278	18
Figure 10 - Piano and Violin Sonata No. 2 in A major, Op. 100. Andante. Measures 72-79	19

CHAPTER 1

INTRODUCTION

These extended program notes are written for a recital that is to take place on April 27th, 2024. The recital will feature works from three different periods of the violin's literature. The concert begins with Johann Sebastian Bach's *Sonata BWV. 1021 for Violin and Basso Continuo*. The work contains the following four movements: *Adagio*, *Vivace*, *Largo*, and *Presto*. The score is comprised of a melodic part and a basso continuo. The second chapter will elaborate on the differences between continuo and obligato.

The program follows with Wolfgang Amadeus Mozart *Violin and Viola Duo in G major, K. 423*. This piece embodies the traits of the classical period and the stylistic nuances of Mozart in general. It contains three movements: *Allegro*, *Adagio*, and *Rondeau*. The third chapter will examine the considerations of authorship as well as how this work was discovered.

The proposed program will conclude with Johannes Brahms' *Sonata for Piano and Violin in A major, Op. 100*. The sonata is comprised of an *Allegro amabile*, *Andante tranquillo*, and *Allegretto grazioso (quasi Andante)*. This work is also known as 'Thun', named after the idyllic mountainous village in Switzerland, where it was composed.

CHAPTER 2

J. S. BACH - SONATA FOR VIOLIN AND CONTINUO IN G MAJOR, BWV 1021

BWV 1021 Sonata for Violin and Continuo in G Major, was written between 1715 and 1720, which was a very tumultuous time in Johann Sebastian Bach's life. Bach signed a contract with the court of Cöthen before his position at Weimar was completed. This caused him to be imprisoned for three months in 1717. After his release, Bach started working as the Kapellmeister for Prince Leopold of Cöthen, who was a musician and a supportive employer. Prince Leopold was instrumental in raising Bach's visibility as he took him to several locations across Germany to perform for other members of nobility. The position Bach held at Prince Leopold's court entailed him overseeing choir as well as several chamber groups. Upon returning from a long excursion, Bach learned that his wife, Maria Barbara Bach, had died four months before and was buried in the year 1720.

Despite these life events Bach still produced a large amount of work while also developing the resources employed in the sonata. *BWV 1021 Sonata for Violin and Continuo in G Major* is part of a collection of three sonatas for violin and continuo: *BWV 1020*, *1021*, and *1022*. These sonatas with continuo are interesting because they were written closely after the sonatas *BWV 1014*, *1015* and *1016*, which contained *obligato*. *BWV 1021* is a classic example of how sonatas with continuo were written and performed for many years. ¹“Bach had already composed violin sonatas at the court of Cöthen, in which the melody lines were given not just to the violin, but also to the harpsichord. That was exceptional, as the keyboard often had only an

¹ Netherlands Bach Society “Violin Sonata in G Major.” Bach.

accompanying role in sonatas.” In between 1715 and 1720 Bach was moving away from the looser formatting of presenting a piece with figured bass allowing the continuo players to generate their own parts, to writing down specifically what those parts would be. Hence the term *obligato*.

These sonatas are the beginning of chamber music writing. James M. Keller, writes for the *San Francisco Symphony* that in BWV 1012,

“The violinist is clearly the soloist, and the keyboard player participates in a continuo group that plays mostly a harmonic—and only incidentally a melodic—role. The other six, however, were revolutionary in the way they employed the two instruments. In those six works, BWV 1014–19, the keyboard instrument plays an obbligato role as an equal melodic partner to the violin while also fulfilling its traditional role as accompanist.”

These differences between a sonata with *continuo* and sonatas with *obligato* can be seen in *Sonata for Violin and Harpsichord No. 1 in B Minor, BWV 1014: I. Adagio*. Bach incorporates the harpsichord as an active member of the ensemble interacting with the violin instead of an instrument relegated to an accompanying role. The following example of figure 1, shows the harpsichord exchanging the protagonist role back and forth with the violin. As in given points, they accompany each other.

(Figure 1. *Sonata for violin and Harpsichord No. 1 in B Minor, BWV 1014: I. Adagio.* Measures 13-18.)



Bach's chosen title for this sonata further exemplifies the change in roles from a piece with a soloist and accompanies to a piece with two protagonists interacting with one another. By contrast, *BWV 1021 Sonata for Violin and Continuo in G Major* indicates that the violin carries the melody and the instruments involved in the realization of the figures are in an accompanying role. Bach's given title for the sonata provides a clue to understand the change in relationship of the instruments. Below is an excerpt displaying the first two measures of *BWV 1021 Adagio* where the differences can be identified.

(Figure 2. *BWV 1021 Sonata for Violin and Continuo in G Major.* Measure 1-2)

The image shows a musical score for measures 1-2 of the Sonata for Violin and Continuo in G Major, BWV 1021, Adagio. The score is written for violin and cembalo. The violin part is in the upper staff, and the cembalo part is in the lower staff. The key signature is G major (one sharp: F#). The time signature is common time (C). The violin part features a melodic line with various ornaments and a trill. The cembalo part provides a harmonic accompaniment with chords and moving lines. The cembalo part includes figured bass notation: 3 4 5 / 2 3, 6 5, 6 / 2, 5, 9, 6 3 6, 6, 5 4 5.

The presence of figures on the base line fosters a situation in which there could be a greater degree of variation from performance to performance.

Understanding the history of the sonata with the correct obligato or continuo is important as well as the overall style in which to perform. There has been an evolution in the way Bach's

works are presented on the violin. Throughout the decades, many musicians avoided open strings, used a wide vibrato, as well as imploring more weight in the bow. Historically informed performance is un-ironically the modern way to play this literature. Robert Stowell writes in *The Musical Times; Bach's Violin Sonatas and Partitas: Building a Music Library* that “With intelligent bow-apportionment, Bach's autograph bowings generally work perfectly well (particularly with 18th-century bow-types), the stronger down-bow normally coinciding with the 'good' notes requiring most stress.”

The few indications that Bach provided in his scores, as well as performance practice considerations provides the musicians a lot of information on where to emphasize or stress specific notes, as well as where to slur naturally.

There are technical considerations that informed the choices we make when approaching a work such as this. Andrew Manze, a Baroque scholar writes in the Bärenreiter Urtext 5th edition that:

“Violinists in the eighteenth century did not use chin-rests or fitted shoulder pads, and many did not contact the violin with the chin at all but used their left hand to support it. In order to ensure that the instrument did not fall, shifting downwards was done in a variety of ways: during a rest or punctuation in the phrasing; during an open string; or else by step, with the left-hand fingers and thumb ‘crawling’ down the fingerboard. This left-hand technique had several musical consequences: 1. The hand usually remained in the lowest available position. 2. Open strings were used with less inhibition. 3. Small shifts of one finger by a semitone or tone were more common.”

At first glance, some of the initial key points a performer should consider are a faster bow, open

strings, and terraced dynamics.

BWV 1021 Sonata for Violin and Continuo in G Major, begins with an *Adagio*, which is a slow and lyrical movement in binary form. The A and the B sections are repeated and equal in length. The violin carries the melody with rising and falling gestures and as seen below, the harpsichord provides harmonic support.

(Figure 3. *BWV 1021 Sonata for Violin and Continuo in G Major, Adagio*. Measures 1-2)

The binary form with the repeated sections provides the performer the opportunity to introduce further variation by employing color, timbre, dynamics, and additional ornaments.

Vivace is a faster and lively movement that provides a change of pace between the *Adagio* and the *Largo*. This movement has no repeats and moves quickly through the material. There are expressive chords in the violin that are played with a quick release. This material can be ornamented as a musician in 1700's would have done which adds an improvisatory quality that goes hand and hand with the continuo. The trill indications represented in the Figure below in measure 17, is not in the original Urtext however it would commonly have been played that way by musicians in the 1700's given that it is a cadential section.

(Figure 4. *BWV 1021 Sonata for Violin and Continuo in G Major, Vivace*. Measures 14-19)

The continuo part employs a combination of eighth notes and sixteenth notes. While providing harmonic support the base voice freely interacts with the melody at times mirroring its trajectory, and in situations of greater harmonic tension opposing it.

Regarding the tempos in a Baroque style Dorottya Fabian explains in *A Musicology of Performance: Theory and Method Based on Bach's Solos for Violin* that,

“There are artists who speed up the Allegros but take the Andante very slow, while some others choose a moderate tempo for the outer movements and perform the middle section rather fast. When one turns to eighteenth century sources for guidance in matters of tempo it becomes clear that these promote not just a lively tempo. Their advice includes a warning to avoid extremities, and to keep within an even spectrum of tempo.”

To avoid extremes in the tempo choices and to maintain cohesiveness among them, Southern Illinois University cello professor William Cernota suggested the following:

1. Adagio - quarter note = 68.
2. Vivace - dotted half note = 68
3. Largo - quarter note = 68
4. Presto - half note = 68.

Cello and keyboard begin the *Largo* and introduce E minor as the new key which is relative to the home key of this piece. This slow movement keeps movement through the texture

and the clever tension and release of the chords that are a typical attribute of J.S. Bach. This movement ends on a half cadence that leaves the movement with an unfinished feeling that adds power to the *Presto* which follows it.

The *Presto* brings a contrast to the *Largo*. It is in cut time and has no repeats. The cello starts this piece with a lively phrase that the violin echoes with the exact same rhythm two and a half measures later. The quick running lines and the accompaniment of the cello help this movement move forward as the violin melody has consistent movement throughout. The sonata ends with a firm cadence and feeling of resolution.

CHAPTER 3

W. A. MOZART - *DUO FOR VIOLIN AND VIOLA IN G MAJOR, K. 423*

Mozart wrote *Duo for Violin and Viola in G Major, K. 423* in the year 1783 for Michael Haydn who worked under the Archbishop of Salzburg. Haydn became ill and was unable to complete his set work of duos in the time allotted for him by the archbishop. Mozart knew Haydn well from his previous employment at the same position for the court, which he left in 1781. Upon a trip back to Salzburg he heard of Haydn's illness and predicament and wrote to his father to send him the two duets which were already written. Then Mozart sent them to the Salzburg court under the guise that they were written by Haydn. Upon studying these manuscripts, the duets are clearly written by Mozart compared to the other works in the body. The most compelling evidence appears to be the way the composer handles passage work in the *Duo* and how this compares to other iconic works by Mozart.

Anja Bensiack, editor for G. Henle Verlag Urtext publications writes,

“Mozart composed the two remaining pieces, and the collection was presented to the Archbishop under Haydn's name. To the present day, researchers have been unable to discover a contemporary print containing all six of the duos. One reason for this may be that Mozart's duos clearly stand apart from Haydn's, especially in the equality of the two parts and the ingenious handling of their themes.” (Anja Bensiack)

Besides the overall fingerprint of composition, style, and character to give away that this was indeed Mozart, there are many moments in the *Duo* that reflect his other works. Pictured below, is an excerpt from *Sinfonia Concertante in E-flat Major, K 364*. This was written in 1779, which was four years prior to the creation of this duo.

(Figure 5. *Sinfonia Concertante in E-flat Major, K 364*. Measures 80-103.)

The same articulations and many aspects of the melody share an uncanny resemblance in the repeating of the minor second intervals. In the *Concertante* there are groups of three sixteenths and in the *Duo for Violin and Viola in G Major, K. 423* in measure 37 there is one beat of sixteenths as seen below.

(Figure 6. *Duo for Violin and Viola in G Major, K. 423*. Measures 35-40)

There are many more similar motifs and phrases throughout the *Violin and Viola Duos* and *Sinfonia Concertante* that are not a coincidence.

Not only is this evidence that Mozart used the same ideas to write both works for Violin and Viola, but there is more evidence. Such as the letters that Mozart wrote to his father; Anja Bensiack goes on to say,

“²After returning to Vienna, Mozart wrote two letters to his father (6 and 24 December 1783) asking him to send him the duos. If we are to believe Michael Haydn’s biographers F.J. Aichinn, M. Haydn kept the autograph manuscript in his possession at least for a certain length of time. If so, the manuscript sent to Mozart in Vienna at his request can only have been written out by a copyist. There is no way of knowing whether this manuscript later served the publisher Artaria, directly or indirectly, as an engravers copy for the first edition.”

This endearing story about Mozart helping Haydn when he was sick adds background and depth to the duo as well as a lighthearted quality. This can be best expressed in a performance as a gift to a friend.

The first movement of the Duo is the *Allegro*. The Violin and the Viola join on the first beat and play in harmony, and expertly written counterpoint. The violin and viola voices trade the melodies and accompaniment roles as well as having moments of unison importance. The traditional sonata form of this movement contains a uniquely Mozartean sequence of descending sixths briefly passing through a number of keys. At this point in the form one would expect to stay in the tonic key of G major without significant detours. This appears to indicate that Mozart is the real author of this work.

The *Adagio* is a sweet and lyrical movement that is the shortest in length compared to the other two movements. This section contains the *dolce* character throughout in both voices. The viola acts as a foundation for the violin to express the higher pitches. There are moments where each voice has a chance to take time and phrase to accentuate the melody. The movement is in C

² Anja Bensiack “*Mozart Urtext, Streichduos für Violine und Viola KV 423, 424, G. Henle Verlag.*”

major, the subdominant key. Here we can observe another potential proof of Mozart's authorship: the viola part is treated as fully equal to the violin, rendering the theme in a way that has the same elaborate ornamentation. This is representative of the fully developed classical treatment of the texture as opposed to a more baroque-like method where the viola would be playing an accompanying role, similar to a *continuo*. The movement is an A B A' ternary form, frequently used for slow movements in Mozart's time.

The *Rondo* is the last movement of the Duo. The violin plays eight bars of the theme, and the viola picks up the same theme after the violin hands it off. Because the theme returns often in both instruments it is important to phrase the themes differently to keep the performance fresh. There are many moments of trading the melodies and playing accompaniment in both instruments. The musicians must be careful to pick up the musical line the other hands over. Communication is key in this duo. While the returns of the rondo theme are nearly identical each time, the central episode is in a minor key, even touching upon G minor which in Mozart's oeuvre often represents dramatic tension, laced with long chromatic passages.

In this Duo a full chamber music sound can be heard with only two instrumentalists with clarity and balance. This chamber work displays the expert composer Mozart was. The endearing story behind the *Violin and Viola Duo* as well as the partnership of playing it with a friend makes for a warm center of the concert.

CHAPTER 4

J. BRAHMS *PIANO AND VIOLIN SONATA NO. 2 IN A MAJOR, OP. 100*

Johannes Brahms was born in Hamburg Germany in 1833 to lower middle-class family. He learned piano early in life and began playing in professional settings in his teen years. Public recognition for composing and performing began when he befriended the Schumanns at the age of 20. The musical couple took him into their home, encouraged and tutored him on piano and composition. Shortly after the establishment of this friendship, Robert Schumann died, and Brahms stayed close to Clara and their children for the rest of his life. These tender relationships influenced his work and his career.

The *Piano and Violin Sonata No. 2 in A major, Op. 100* was written in the summer of 1886 during a trip to Hofstetten bei Brienz on Lake Thun, which is near Bern, Switzerland. The beautiful landscape of the Bernese mountains, bright blue rivers and idyllic atmosphere inspired this lyrical sonata as well as several other successful works of Brahms. This sonata contains unique forms, beautiful melodies, and lush textures that reflect the visual beauties of the countryside.

Brahms was 53 when he wrote this sonata. He had already written his first symphony ten years prior and was a well-seasoned composer at this time. The *Violin Sonata in A major Op. 100*, displays several characteristics of romanticism even though he was a great admirer of the classical era and its composers, especially Beethoven. Joel Lester writes in the *Oxford University Press, 'Brahms and the Violin', Brahms's Violin Sonatas: Style, Structure, Performance* that, “Starting early in Brahms’s lifetime, many musicians—both supporters of his music as well as those who were antagonistic—described him as if he were a composer of the classical era who somehow had been born too late.” Despite his admiration for the classical and baroque styles and

the deep influences in his compositions, there are a lot of aspects that reflect the romantic era as well. An example of this is Brahms' crediting inspiration to nature. The second *Violin and Piano Sonata* was written to match the atmosphere of the Bernese mountains and landscape. Brahms has been known to draw from nature in his other works as well. This sonata contains many aspects of Romanticism such as, wide dynamic ranges, a disproportionately lengthy coda and a large emphasis on melody in each movement. Another unique feature of the sonata is that the second movement combines a song-like slow melody alternating with a scherzo-like triple-metered *Vivace*, integrating what could be two separate movements into one framework.

“³Brahms was a remarkably innovative composer. He may have composed in many traditional genres and declined to compose in some of the newer genres, but he adapted those older genres to his expressive ends in ways that earlier composers had not. He cast his movements in traditional forms (sonata forms, rondos, and so forth), but frequently altered those form in ways strikingly different from Classical-Era precedents.”

Brahms developed a rich sense of tone color by utilizing hemiolas, and two against three rhythms in this sonata which creates a lush texture. These rhythmic ideas were inspired by the baroque period that he studied avidly. Brahms was one of the only composers at this time who was writing Piano and Violin Sonatas at this level. This was recognized early on. Frederick Niecks writes in *The Musical Times and Singing Class Circular* in 1902 that,

“The post- Beethoven time, so unfruitful in the department of the pianoforte solo sonata, has been happier in the department of the sonata for pianoforte and

³ Lester, Joel Oxford University Press, 'Brahms and the Violin', *Brahms's Violin Sonatas: Style, Structure, Performance*

violin. Mendelssohn, it is true, has left us nothing notable: his Op. 4 cannot claim this epithet. Schumann with his two sonatas, Op. 105 and 121, and Brahms with his three sonatas, Op. 78, 100, and 108, no doubt, surpass all similar productions of the period.”

This three-movement work, stocked with the creativity of Brahms’s signature artistic decisions and personal style make for a perfect ending to a concert.

The first movement of the sonata displays this quality by loosely following the standard forms and procedures that were perfected by composers such as Mozart and Beethoven.

“⁴The first movement is Allegro Amabile in the typical sonata form with a very long coda which is an example of a non-conventional form. The first movements of Brahms’ violin and piano sonatas are in a clear sonata form. However, “Brahms did not fill a “sonata-form mold” with formulaic music. Just like his great predecessors whose music he so dearly loved and esteemed, Brahms adapted the outer aspects of the form and the content of each section to express each movement’s unique musical narrative.”

An aspect of this sonata is that the piano part is as important as the violin part. Brahms titled this sonata as a Piano and Violin sonata for this reason. Brahms having been an accomplished pianist could have been a contributing factor to the elevated role of the keyboard part. The importance of each instrument is apparent within the first moments of the piano

⁴ Lester, Joel Oxford University Press, 'Brahms and the Violin', *Brahms's Violin Sonatas: Style, Structure, Performance*

introducing the first theme. The violin echoes the piano in one measure descending motives.

(Figure 7. *Piano and Violin Sonata No. 2 in A major, Op. 100. Allegro amabile. Measures 1-15*)

Johannes Brahms, Op. 100.

Allegro amabile.

VIOLINE.

Pianoforte.

As seen above the piano begins this sonata while the violin accompanies and expounds upon the importance and true duality of the sonata. Each movement of the sonata displays Brahms' ability to write complex melodies. Despite the difficulty, these melodies should be performed in a singing-like and lyrical manner. The effect of this writing is the feeling of effortlessness.

The second theme of the first movement is in E Major, the dominant key of the sonata and it is introduced by the piano fifty measures into the piece while the violin gently accompanies the piano. This seamlessly moves into the development section of the sonata. In measure 89 the violin plays the first theme again as if it were a memory of the beginning of the sonata. Fragments of the theme build the musical lines to the most intense moment of the sonata. The recapitulation displays the second theme in the original key of A major played again by the piano then the violin. Brahms moves into a coda that is longer than what is usual in a typical

sonata. Four measures into the figure below the Coda begins and lasts for an additional 40 measures.

(Figure 8. *Piano and Violin Sonata No. 2 in A major, Op. 100. Allegro amabile.*
Measures 217-232)

The musical score consists of three systems of staves. The first system shows the piano part with a complex texture of chords and arpeggios, and the violin part with a melodic line. The second system continues the piano part with a complex texture of chords and arpeggios, and the violin part with a melodic line. The third system shows the piano part with a complex texture of chords and arpeggios, and the violin part with a melodic line. The score includes dynamic markings such as 'fp dim.', 'col', and 'pp sempre'. The number 8751 is visible at the bottom of the score.

This coda's length displays the exploratory and experimental character of the Romantic era. After about forty measures of coda the violin comes in with a sequence that seems to be a nod to Beethoven as pictured below in measure 263.

(Figure 9. *Piano and Violin Sonata No. 2 in A major, Op. 100. Allegro amabile.*
Measures 266- 278)

The image shows a musical score for measures 266-278 of the Piano and Violin Sonata No. 2 in A major, Op. 100. The score is in A major and 3/4 time. It features a piano part and a violin part. The piano part starts with a 'poco rit.' marking and a 'poco rit.' marking. The violin part starts with an 'a tempo' marking and a 'poco rit.' marking. The score is numbered 8761 at the bottom.

The first movement ends with A major chords which secured the feeling of the original key closing and leaving the audience with a feeling of home.

The second movement is unique in form. It starts out with an *Andante tranquillo*, then moves to a brisk *Vivace* then to an *Andante*, *Vivace*, *Andante* and ends with seven measures of a *Vivace* played with pizzicato on the violin. This is a unique rondo some consider it a “double rondo” due to the multiple changes in feel.

⁵The second movement picks up this narrative of increasingly close

⁵ Lester, Joel Oxford University Press, 'Brahms and the Violin', *Brahms's Violin Sonatas: Style, Structure, Performance*

interactions between violinist and pianist, with the two instrumentalists collaborating right from the beginning to an extent that goes beyond Brahms's usual counterpoint. Indeed, at times during both the *Andante tranquillo* and *Vivace* sections, the melodies themselves seem to reside simultaneously in both instruments." Joel Lester

Aside from the changing *Andante* and *Vivace*, there are many interesting ways Brahms keeps the attention of the audience. One of these ways is by utilizing a unique key change in the second *Andante* from the F major home key to D major. The audience expects for the return of the *Vivace* to be in the same key but this movement to the D major creates a lifting effect that catches the listeners attention and elevates the melody and gently places it back in the home key.

(Figure 10. *Piano and Violin Sonata No. 2 in A major, Op. 100. Andante.* Measures 72-79)

The image displays a musical score for the *Andante* section of Brahms's Piano and Violin Sonata No. 2 in A major, Op. 100, measures 72-79. The score is written for violin and piano. The tempo is marked *Andante*. The key signature is A major (one sharp). The time signature is 3/4. The piano part begins with a *p* (piano) dynamic. The violin part begins with a *p* dynamic. The score shows a key change from A major to D major in measure 78. The piano part includes dynamics like *dol.* (dolce) and *dim.* (diminuendo). The violin part includes dynamics like *dol.* and *dim.*. The score ends with a double bar line in measure 79.

“⁶During the second *Andante* section, a few seemingly minor alterations draw the piano and violin into a yet closer partnership. The violin’s notes in measure 80 are an octave higher than in measure 9 and there is an extra note at the beginning of measure 81. It is as if Brahms is telling us, “In case you missed this when you heard these notes in a lower octave earlier in the movement, the violin’s countermelody echoes the piano’s just-played notes.” Emphasizing the point, Brahms now writes the *dolce* for the violin on the downbeat of measure 81.”

Not only the key change in this area but also the transition from slow to fast sections gives the piece contrast and balance.

The third movement is a traditional rondo form. The thematic material is rich in texture in both voices. The landscape of the Bernese mountains can nearly be envisioned within the opening of this movement. When playing this piece dynamics are one of the main factors to consider. “⁷Each pair of performers, of course, must personally decide how to interpret Brahms’s dynamic markings. But Brahms’s relative reticence to use all-out *ff* markings should probably alert us not to play every *f* passage as if it were the most important climax in the piece.” In each movement the dynamics are important. However, in the third movement Brahms writes more contrasting dynamics more frequently. This dynamic contrast makes the movement lyrical.

The *Allegro grazioso (quasi Andante)* is in the home key of A major presented by the

⁶ Lester, Joel Oxford University Press, 'Brahms and the Violin', *Brahms's Violin Sonatas: Style, Structure, Performance*

⁷ Lester, Joel Oxford University Press, 'Brahms and the Violin', *Brahms's Violin Sonatas: Style, Structure, Performance*

violin. The piano presents theme B, about twenty measures into the sonata. A prime is presented in a slightly different way by the violin further in the work supported by the piano. Theme A returns four times, each in different ways throughout the work. Theme C is presented somewhat unexpectedly at the end of the movement. It rises as the violin plays a double-stop passage while the piano plays a triplet rhythm underneath which gives the feeling of two against three which is a technique trademark of Brahms. The ending chords are A major much like the first movement the feeling of “home” is apparent and leads to a triumphant ending of the sonata and the concert.

CHAPTER 5

CONCLUSION

Each work contains its own unique beauty given its origin and historical background. Playing this concert in chronological order: Bach, Mozart, and Brahms, is a way for the audience to see how music has evolved and developed over time with only three pieces. The connecting thread between these works is the relationship between instrumentalist and accompaniment verses duo partnership.

In the Bach *BWV 1021 Sonata for Violin and Continuo in G Major* we can see how the *continuo* serves only an accompanying role and how *obligato* is not used but is developed within the same years. The overall style of the baroque era contains faster bow speed and emphasizing the musical lines as well as a straightforward continuo as accompaniment.

The Mozart *Duo for Violin and Viola in G Major K. 423*, shows how the violin and viola both share the accompaniment and the melody. This is a true duo with slightly more emphasis on violin. It is the next step in the development of character, melodies, and form. Mozart pushed the boundaries of classical music in his day with his expertise of changing the musical character within a phrase and creative writing within structured forms.

The Brahms *Piano and Violin Sonata No. 2 in A Major, Op. 100* doesn't use forms that are manipulated. The piano and violin are in a true duo relationship and the melodies, form, and composition overall represent the main qualities of the romantic era. Brahms is an example of a composer who looked back in history to composers like Bach, Beethoven, and Mozart, to further develop his own style. These ideas can be heard in the closing performance of *Piano and Violin Sonata No. 2 in A Major, Op. 100*. This repertoire is a conclusion to the performer's time spent at SIU and an encapsulation of the skills the performer has developed thus far.

REFERENCES

- Bensieck, Anja. “Mozart Urtext, Streichduos fur Violine und Viola KV 423, 424, G. Henle Verlag. (Munchen: G. Henle Verlag, 1997) Page 4.
- Fabian, Dorottya. *A Musicology of Performance : Theory and Method Based on Bach’s Solos for Violin*. Cambridge: Open Book Publishers, 2015.
- Keller, James M. San Francisco Symphony. Accessed April 6, 2024. <https://www.sfsymphony.org/Data/Event-Data/Program-Notes/J/J-S-Bach-Sonata-No-3-in-G-minor-for-Viola-da-gamba>.
- Lester, Joel. *Brahms’s Violin Sonatas : Style, Structure, Performance*. New York, New York: Oxford University Press, 2020.
- Manze, Andrew. “Bach Barenreiter Urtext” *Sonaten D-Dur, e-Moll – Fugr g-Moll*. 5th edition (Germany: Barenreiter-Verlag Karl Votterle GmbH & Co. KG, Kassel, 2005), Page 5.
- Netherlands Bach Society “Violin Sonata in g Major.” Bach. Accessed April 6, 2024. <https://www.bachvereniging.nl/en/bwv/bwv-1021>.
- Niecks, Frederick. “Professor Niecks on Sonatas for the Pianoforte and Violin.” *The Musical Times and Singing Class Circular* 43, no. 708 (1902): 98–99. <https://doi.org/10.2307/3369582>.
- Stowell, Robin. “Bach’s Violin Sonatas and Partitas”: *Building a Musical Library*: The Musical Times 128, no. 1731 (1987): 250–56. <https://doi.org/10.2307/965100>.

VITA

Graduate School
Southern Illinois University Carbondale

Felicit R. McKellar

velocity1997@gmail.com

Belmont University Nashville TN
Bachelor of Music Education, May 2022

Research Paper Title:
Extended Program Notes

Major Professor: Michael Barta