

CADENZAS WRITTEN FOR THE BRAHMS VIOLIN CONCERTO:
INTERPRETATION AND TECHNICAL COMMENTARY

by

MING-SHI DU

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Ora Frishberg Saloman

Date

Chair of Examining Committee

Norman Carey

Date

Deputy Executive Officer

Ruth DeFord

John Graziano

Raymond Erickson

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

Abstract

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Adviser: Professor Ruth DeFord

Brahms' decision to leave the creation of the cadenza in his violin concerto to the soloist sets his work apart from most concertos of his time. Although the Joachim and Kreisler cadenzas are still the most commonly used for the Brahms concerto, a large number of cadenzas were written by virtuoso violinists and eminent musicians during the late nineteenth and early twentieth centuries; most of these remain obscure and unexplored by performers and scholars alike.

In this project, I analyze six cadenzas written by violin virtuosos and composers and examine stylistic and aesthetic features of each writer's approach. Although violinists who wrote cadenzas for the Brahms concerto were also composers to some extent, the underlying plan and characteristics, especially individual markings for bowings and fingerings, reveal fundamental differences from those created by musicians who were primarily composers. These kinds of markings are crucial to the musical interpretation and exploration of technical possibilities in executing the cadenzas, especially in making more instrumentally feasible and natural passages created by non-violinists. Each analysis contains my technical suggestions for bowings and fingerings, and commentary on important performance practice points.

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Introduction

Since Joseph Joachim's (1831-1907) first performance under the composer's baton on New Year's Day, 1879, Brahms' violin concerto has been one of the most important and performed compositions in the violin repertoire. With the invention and advance of recording technology, the concerto has also remained, and continues to be, one of the most recorded of works for the violin. A large number of cadenzas were written for the concerto by virtuoso violinists and eminent musicians during the later part of the nineteenth and the first half of the twentieth centuries. Most of these cadenzas remain relatively unknown to performers and unexplored by scholars. In the past, top-ranking violinists would play their own cadenza if they had written one, as we can hear in the recordings of Fritz Kreisler (1875-1962), Adolf Busch (1891-1952), Albert Spalding (1888-1953), Jascha Heifetz (1900-1987), and Nathan Milstein (1903-1992). Others used cadenzas that were written by their teachers. Bronislaw Huberman (1882-1947), for example, played one by Hugo Heerman (1844-1935), and Wolfgang Schneiderhan (1915-2002) played Julius Winkler's (1855-1938) cadenza. Contemporary performers such as Gidon Kremer and Rachel Barton Pines have experimented with different

cadenzas in their recordings,¹ but the majority of performers play either Joachim's or Kreisler's cadenza. In a 1991 recording, Ruggiero Ricci (1918-) came up with something entirely new: in addition to the recording of the concerto, he provided sixteen different cadenzas written by musicians of the previous generation.² The cadenzas include those by:

- 1) Leopold Auer (1903)
- 2) Adolf Busch (1933)
- 3) Ferruccio Busoni (1914)
- 4) Hugo Heermann (1896)
- 5) Jascha Heifetz (1947)
- 6) Joseph Joachim (1902)³
- 7) Franz Kneisel (1926)
- 8) Fritz Kreisler (1928)
- 9) Jan Kubelik (1935)

¹ In a 1983 live performance, Kremer went as far as inserting Reger's Prelude for solo violin, op. 117 no. 6, into the first movement of Brahms' violin concerto in place of a cadenza. The only thematic relation to Brahms' concerto in Reger's prelude is the constant appearance of the first measure of the soloist's opening statement from the first movement of the concerto.

² Johannes Brahms, *Ruggiero Ricci Plays Brahms Violin Concerto*, Sinfonia of London, conducted by Norman Del Mar, Biddulph records LAW002, 1991, CD.

³ Joachim's cadenza was initially written for the premiere of the concerto on New Year's Day, 1879, but the final version was not printed until 1902.

- 10) Henri Marteau (1905)
- 11) Nathan Milstein (1977)⁴
- 12) František Ondříček (1900)
- 13) Ruggiero Ricci
- 14) Edmund Singer
- 15) Donald Francis Tovey (1937)
- 16) Eugène Ysaÿe (1938)⁵

More recently, Bärenreiter published an urtext edition of Brahms' violin concerto⁶ in which cadenzas by Auer, Busoni, Joachim, Carl Halíř (1895), and Hugo Heerman (1896) are included.

In addition to the ones mentioned above, I have found twenty-three additional cadenzas listed in various sources. They were written by:

- 1) Leopold Auer (1916)⁷
- 2) Tor Aulin (1908)

⁴ Although the copyright of Milstein's printed cadenza has a relatively recent date of 1977, he had been using his own cadenza in recorded performances as early as 1950.

⁵ The cadenza was published after Ysaÿe's death.

⁶ Johannes Brahms, *Concerto in D major for Violin and Orchestra* (Kassel: Bärenreiter, 2006).

⁷ There are two printed versions of Auer's cadenza.

- 3) Alberto Bachmann
- 4) Wassily Besekirsky (1909)
- 5) Georges Enescu (1903)
- 6) Wladislaus Górski (1914)
- 7) Gustav Havemann (1938)
- 8) Eduard Herrmann (1908)
- 9) Joseph Joachim-Marie Soldat (1885)⁸
- 10) Karl Klingler (1928)
- 11) Béla Loblov (1943)
- 12) Charles Loeffler (1897)
- 13) Alfred Marchot (1909)
- 14) Adolf Margulies (1907)
- 15) Maud Powell (1891)
- 16) Manuel Quiroga (1940)
- 17) Charles Rychlik (1935)
- 18) Albert Sammons (1920)

⁸ In preparation for the Viennese première of Brahms' violin concerto, Marie Soldat, a Joachim pupil, wrote out a cadenza based on the original version by Joachim and showed it to Brahms, who made cuts and alterations in the cadenza. She subsequently made further revisions according to Brahms' suggestions.

19) Henry Schradieck

20) Albert Spalding (1948)

21) Julius Winkler (1928)

22) Florian Zajíc (1905)

23) Efrem Zimbalist (1920)

From the above lists, one can see that a large number of cadenzas were written during the period immediately following the premiere of the concerto up to the mid-twentieth century. For performers and scholars, the cadenzas written by the above-mentioned musicians not only provide a diversity of compositional style, but also interesting and useful information for the historical study of violin performance practice.

Most of these cadenzas present problems from a technical point of view. The main focus of this project is to discuss these technical problems and provide suggestions for solving them. The first issue is that most of these cadenzas feature virtuosic elements, which require well-planned fingerings and bowings to achieve an effective performance. Fingerings and bowings are fundamental and crucial elements which can impede one's musical interpretation. Besides containing some editorial errors, the markings given in the printed cadenzas are either very few (sometimes none) or very personal in a way not

suited for most performers. For example, violinists of the late nineteenth-century tend to apply *glissando* during positional shifts. A player who uses the fingerings suggested in some of these cadenzas will inevitably produce *glissandos* that may not be desirable for modern performers. Regarding bowings, one cannot assume that the slurs always represent bowings, because slurs are sometimes meant to indicate phrasings. For practical reasons violinists often need to break up a long slur, especially when volume becomes an issue on a concert stage.

It is my hope to make this dissertation a useful reference for those interested in a neglected but important part of the violin repertoire, one that was created by influential figures in the history of violin playing. Moreover, from a pedagogical point of view, these cadenzas are good studies for teaching students ways to solve technical problems, a first step towards any musical interpretation. From experience, I have learned that most students take the suggested markings in printed editions without considering that there might be more suitable ways for them. It is always preferable for a student to come up with imaginative bowings and fingerings according to individual physique and style, rather than presuming that what is printed in the music is the best way.

Chapter 1

Cadenzas in the Nineteenth Century

The cadenza played an important role in instrumental music and vocal arias during the Classical period; it was generally considered, especially in concertos and arias, the climax of a composition where performers were expected to exhibit virtuosity through improvisation. As musical taste and compositional technique changed in the nineteenth century, the cadenza went through changes as well. Although the improvisational and virtuosic elements were retained, the content and function that it served in compositions went into a new phase.

The cadenza (literally “cadence” in Italian) was essentially an elaboration of the practice of ornamenting cadences. Although the practice of elaborating the penultimate note had existed since the thirteenth century, the cadenza became important in instrumental music later, during the emergence of the concerto and solo sonata in the late seventeenth century.¹ The first transcribed instrumental cadenzas appear to be by

¹ David D. Boyden, *The History of Violin Playing from its Origins to 1761: and its Relationship to the Violin and Violin Music* (New York: Oxford University Press Inc., 2002), 461.

Giuseppe Torelli (1658-1709).² Cadenzas in the first years of the eighteenth century were largely ornamental, consisting of elaborations of the final cadence.³ Gradually the cadenza emerged as a form of improvisation (sometimes lengthy). The cadenza provided singers and instrumentalists a vehicle with which to display their technical virtuosity near the end of an aria or a concerto, generally preceding the final ritornello or the coda. It became a standard feature and an indispensable part of performances in the second half of the eighteenth century.

In published writings and treatises, a number of noted musicians have devoted chapters to discussing the details on the art of improvisation during a cadenza. In *On Playing the Flute*, the eighteenth-century German flautist and theorist Johann Joachim Quantz defined the cadenza as “that extempore embellishment created, according to the fancy and pleasure of the performer.”⁴ He described the desirable features of a cadenza as follows:

² Sang-Ha Kim, “Two performances and a stylistic study of the five complete violin concerti by W. A. Mozart with cadenzas composed by five celebrated violinists.” (D.M.A. diss., University of Maryland, College Park, 2000), 22-23.

³ Boyden, 462.

⁴ Johann Joachim Quantz, *On Playing the Flute*, 2d ed. Translated by Edward R. Reilly (New York: Schirmer Books, 1985), 179.

The greatest beauty lies in that, as something unexpected, they should astonish the listeners in a fresh and striking manner and, at the same time, impel to the highest pitch the agitation of the passions which is sought after. You must not believe, however, that it is possible to accomplish this simply with a multitude of quick passages. The passions can be excited much more quickly with a few simple intervals, skillfully mingled with dissonances, than with a lot of motley figures.⁵

Some composers considered the ability to improvise a necessity for a performing artist. C.P.E. Bach, who came from a family of improvisation masters, devoted the last, culminating chapter to improvisation in his famous *Essay on the True Art of Playing Keyboard Instruments*. It seems that Bach expected anyone who wished to be a true artist of the keyboard also to be an artist of improvisation:

These latter [improvised in meter] require a comprehensive knowledge of composition, whereas the former [composed in meter] requires only a thorough understanding of harmony and acquaintance with a few rules of construction. Both call for natural talent, especially the ability to improvise.⁶

Beethoven went so far as to say that no artist deserved the title of “virtuoso” unless his improvisations could pass for written compositions.⁷ Mozart not only improvised the cadenzas and lead-ins (Eingänge) but also wrote out some of his improvisations,

⁵ Quantz, 180.

⁶ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell (New York: Norton, 1949), 430.

⁷ Sir Donald Francis Tovey, *Essays and Lectures on Music* (New York: Oxford University Press, 1949), 315.

possibly for his students or performers with inadequate improvisational skills. In a letter to his father dated January 22, 1783, Mozart wrote:

I shall send the cadenzas and lead-ins [Eingänge] to my dear sister at the first opportunity. I have not yet altered the lead-ins in the rondo [for K. 382], for whenever I play this concerto, I always play what ever occurs to me at the moment.⁸

At variance with improvisation proponents were those composers who believed that although a cadenza should *sound* improvised, a better solution would result if the music were prepared prior to performance. The early eighteenth-century Italian composer and writer Benedetto Giacomo Marcello suggested that a vocal cadenza could be “seemingly improvised but in reality worked out.”⁹ In the late eighteenth century, another famed German theorist and composer, Daniel Gottlob Türk, warned that:

A cadenza should be performed as though it had just occurred to the performer. Nevertheless, it is risky to improvise a cadenza on the spot, and much safer to write it down or at least sketch it in advance.¹⁰

⁸ Emily Anderson, ed., *The Letters of Mozart and his Family*, 3d ed. Translated by Emily Anderson (New York: Norton, 1985), 837.

⁹ Eva Badura-Skoda and William Drabkin: 'Cadenza: 3. The Classical Period', *Grove Music Online*, ed. L. Macy (Accessed 28 March 2008), <http://www.grovemusic.com>.

¹⁰ *Ibid.*

As social conditions changed in the nineteenth century, musical tastes changed as well. The number of public recitals increased, producing many performing virtuosos, the most famous among whom were pianist Franz Liszt and violinist Nicolò Paganini. As composers, these instrumental virtuosos also wrote brilliant concertos that demanded very advanced technical skills. Their newly fashioned “virtuoso concertos” often left no room or reason for additional display of technical bravura, which had been reserved for the inserted cadenzas in Classical concertos. As a result, the convention of *ad libitum* inserted cadenzas went out of favor. Hummel wrote in 1828:

The pause denoting that an extemporaneous embellishment was to be introduced, appeared formerly in concertos &c. generally towards the conclusion of the piece, and under favour of it, the player endeavoured to display his chief powers of execution; but as the concerto has now received another form and as the difficulties are distributed throughout the composition itself, they are at present but seldom introduced. When such a pause is met with in sonatas or variations of the present day, the composer generally supplies the player with the required embellishment.¹¹

A prevalent compositional characteristic of the Romantic period is the experimentation with formal design, which affected the treatment of cadenzas. In violin concertos, such as Schumann’s D minor, WoO (1853) and Bruch’s no. 3, op. 58 (1891),

¹¹ Philip Whitmore, *Unpremeditated Art: The Cadenza in the Classical Keyboard Concerto* (Oxford: Clarendon Press, 1991), 59.

no cadenzas of any sort appear because, as Hummel pointed out, there is simply no room for more virtuosic display.

The majority of Romantic composers who employed cadenzas in violin concertos explored new ways of integrating written-out cadenzas of various lengths at different points of the composition. By this time, the cadenza was no longer a highlight in a separate section, but a part of the structural design. In his concerto no. 22 (1793-7), Viotti, whose violin music exerted a strong influence on nineteenth-century violin writing, treats the cadenza in two ways: a conventional *ad libitum* cadenza with tonic 6-4 chord preparation in the first movement, and, in the third, a fully written-out cadenza (by the composer) with orchestral accompaniment. Both Mendelssohn and Tchaikovsky wrote out full cadenzas to the first movements of their violin concertos (1844 and 1878, respectively) without the conventional *tutti* preparation ending on the tonic 6-4 chord; moreover, their cadenzas are placed before the recapitulations. In the first movement of Bruch's G-minor violin concerto (1866), the soloist begins with cadenza-like passages before the main themes are introduced. These passages reappear at the end of the first movement followed by an orchestral ritornello linking the first two movements, without pause between them. Sibelius' D-minor concerto (1905) features a technically brilliant cadenza prior to its orchestral ritornello that connects to the secondary-theme zone. In a

more purely virtuosic concerto such as Wieniawski's D minor (1862), the cadenza in the first movement is omitted; instead, one that is written out appear at the beginning of the third movement. Vieuxtemps' Fifth (1861) requires an inserted cadenza with full *tutti* preparation, although the *tutti* ends on the dominant chord. It is interesting to note that only half of the cadenzas from the aforementioned works are thematically related to the movements in which they appear.

In the face of new developments, Brahms revives and continues the Classical practice in the treatment of the cadenza in his violin concerto, as he provides performers the freedom to create their own cadenzas. In the first movement of the concerto, Brahms adapts the principles of Classical concertos in his use of an *ad libitum* inserted cadenza after a fully prepared orchestral ritornello that ends on a tonic 6-4 chord. The cadenza then connects to an extended coda which ends the movement. In an essay discussing the unusual features of Brahms' concertos, Malcolm MacDonald points to the violin concerto: "...Brahms's most striking homage to the virtuoso tradition...is his decision to leave the first-movement cadenza to be supplied by the performer."¹²

As Brahms' violin concerto became one of the most important and performed works in the repertoire, numerous violinists, and even pianists and musicologists of the late

¹² Malcolm MacDonald, "'Veiled symphonies'? The concertos." In *The Cambridge Companion to Brahms*, ed. Michael Musgrave, 156-70 (Cambridge: Cambridge University Press, 1999), 164.

nineteenth and first half of the twentieth centuries, wrote cadenzas for it. The tradition in which virtuoso violinists created their own stylized cadenzas originated with Joseph Joachim, who, along with his pupils and violin virtuosos such as Eugène Ysaÿe, Fritz Kreisler, George Enescu, Adolf Busch, Jascha Heifetz, and Nathan Milstein (and also pedagogues such as Leopold Auer and Henri Marteau) all made contributions to the repertoire through their cadenzas for Brahms' violin concerto.

As is well known, Brahms worked closely with Joachim from the first sketches up to the first performances of the concerto. That Brahms respected and valued the technical expertise that violinists contributed to the concerto is evident in a letter to Clara Schumann, dated August 1887:

I really should have passed the idea on to someone who knows strings better than I (Joachim, unfortunately, has given up writing, of course). After all, it is quite different to write for instruments whose character and sound is only approximately in one's ear, which one hears only in the mind – instead of writing for an instrument one knows through and through as I know the piano, where I know precisely what I write and why I write this way or that.¹³

During the mid-to-late part of the twentieth century, with the rising revival of historical performance practice, cadenzas composed by nineteenth-century virtuosos were

¹³ Styra Avins, ed., *Johannes Brahms: Life and Letters*. Translated by Josef Eisinger and Styra Avins (New York: Oxford University Press Inc, 1997), 649.

increasingly criticized by scholars as excessively showy and stylistically inconsistent with the original compositions (especially to those by Mozart). A number of performers during the post-war years, such as Eva and Paul Badura-Skoda, attempted to write cadenzas in the style of the composers whose works they performed. They also offered guidelines for imitating Mozart's style of cadenza-writing in their book *Interpreting Mozart on the Keyboard*.¹⁴

A discussion of appropriate ways of writing cadenzas is beyond the scope of this project; however, I would like to point out that in an age when virtuoso performers dominated, these overwhelming personalities were quintessentially expressed in their interpretations of the classic works. As exemplified by recordings of Ysaÿe, Kreisler, and pupils of Liszt, among others, each performer displayed a unique musical personality. The cadenzas they wrote became the medium through which these great instrumentalists expressed their technical and musical creativity; they reveal essential styles of nineteenth-century performance practice. Every uniquely designed miniature piece provides a glimpse of how these masters viewed the concerto as a whole. In comparing cadenzas written by Beethoven for his G-major concerto with those written by nineteenth-century virtuoso pianists, Kelina Kit Hing Kwan comments that:

¹⁴ Tran. Leo Black, New York: St. Martin's Press, 1962.

It is perhaps more fruitful, though, to respect them for what they are, namely, the 19th century's artistic response to the masterpieces of an earlier age and an insight into the way virtuosos understood and appreciated the classics.¹⁵

Brahms' original concept is re-created in the cadenzas of the great violinists who knew the technical and sonorous capabilities of the instrument. Through these cadenzas one rediscovers some of the violin masters of previous generations, along with a neglected but worthy part of the violin repertoire that provides valuable pedagogical examples replete with technical and expressive lessons.

¹⁵ Eva Badura-Skoda and William Drabkin: 'Cadenza: 4. Beethoven and the 19th century', *Grove Music Online* ed. L. Macy (Accessed 28 March 2008), <http://www.grovemusic.com>.

Chapter 2

Historical Background of Brahms' Violin Concerto, op.

77

Brahms began to work on his only violin concerto, op. 77, during the summer of 1878 at the Austrian resort of Pörtlach. Among other works that were composed in 1877-79 are his twenty-three songs, op. 69-72; Symphony No. 2 in D major, op. 73; five of the eight piano pieces of op. 76; Sonata for Piano and Violin No. 1 in G major, op. 78, and Two Rhapsodies for Piano, op. 79.

Brahms conducted the first performance of the violin concerto on New Year's Day, 1879, at the Gewandhaus in Leipzig with Joachim as soloist. Joachim played an important role in the genesis of the concerto, as Brahms maintained a close collaboration with the great violinist throughout the compositional process. In fact, the composer held off publication of the work until October, 1879, owing to constant revisions worked out between himself and Joachim well beyond the premiere.

One can understand the doubt and insecurity with which Brahms viewed this composition after receiving opinions from other famous musicians at that time. The

violin virtuoso Pablo de Sarasate (1844-1908) flatly rejected the concerto, saying it was too “symphonic.” Hans von Bülow (1830-94) made the famous remark that “Bruch’s more conventionally idiomatic G-minor concerto was for the violin, but Brahms’ was *against* it.”¹ In a letter to Joachim dated March 1879, already two months after the premiere, Brahms asked: “Briefly, is this piece really good and practical enough to be published?”²

Brahms’ violin concerto stands out from others written at that time for several reasons. Seldom had a composition been written in such close collaboration and consultation between composer and performer. During the genesis of the concerto Joachim and Brahms had several meetings, some of which lasted days. It is easy to imagine how convenient it was for Brahms to have Joachim at his side, with violin in hand, to experiment with technical possibilities. After the premiere they met to work on further improvements based on experiences from subsequent performances. When Joachim was away on concert tour, their correspondence relating to the concerto resulted in a total of thirty-three letters and postcards. Boris Schwarz, who traced the progress of the work prior to the premiere up to the final publication, notes that the two men worked

¹ Leon Botstein, “Violin Concerto in D, opus 77,” in *The Complete Brahms: A Guide to the Musical Works of Johannes Brahms*, ed. Leon Botstein (New York: Norton, 1999), 52.

² Andreas Moser, ed. *Johannes Brahms im Briefwechsel mit Joseph Joachim* (Berlin: Deutsche Brahms-Gesellschaft m.b.H., 1912), II, No. 383.

so closely together that personal idiosyncrasies of the instrumentalist were reflected in the emerging work.³

Many nineteenth-century concertos were composed by virtuoso instrumentalists who focused on displaying instrumental brilliance rather than the development of form and theme. This change in emphasis often resulted in simplistic and thinly textured orchestral accompaniment. Among the violinist-composers who wrote this type of concerto were Nicolò Paganini (1782-1840), Heinrich Wilhelm Ernst (1814-65), Henry Vieuxtemps (1820-81) and Henryk Wieniawski (1835-80). These violinists occupy important places not only in the history of violin performance, but also in the development of idiomatic writing for the violin.

On the other hand, Brahms' Violin Concerto carried on the tradition of Beethoven's Violin Concerto in seriousness, lack of virtuoso brilliance for its own sake, symphonic nature, and balance between the soloist and the orchestra. Because of Brahms' musical objectives, the solo violin part of his concerto presents technical challenges new to violinists. In a letter dated Aug. 24, 1878, Joachim wrote of the last movement that "Much of it [the solo part] is manageable, some of it even violinistically original."⁴ The

³ Boris Schwarz, "Joseph Joachim and the Genesis of the Brahms's Violin Concerto" *The Musical Quarterly* 69 no. 4 (1983): 503.

⁴ Avins, *Johannes Brahms*, 541.

eminent violinist Fritz Kreisler once said that he had to learn a new technique in order to play the concerto.⁵

Beyond the fact that Brahms takes a different direction in writing for the violin, his treatment of the cadenza sets him apart from virtuoso concerto composers. As musical forms changed in the Romantic period, composers sought new ways to manage the cadenza. Some wrote out their own, out of a concern for performers' lack of improvisational or compositional skills. Others omitted them entirely, in the belief that no further virtuosic display was necessary. Still others, such as Paganini and Brahms, followed the practice from the Classical tradition that performers should be given the freedom to provide their own cadenzas.

A consideration of the structure of the movement, especially the principal themes and their interrelation, is necessary before discussing the cadenzas in the latter part of this dissertation. In the following chapter, I provide an analysis of the first movement of Brahms' violin concerto.

⁵ Lawrence Sommers, "Centenary of the Brahms Violin Concerto (1879-1979)" *The Strad* 89 (Feb. 1979): 905.

Chapter 3

Analysis of the First Movement of Brahms' Violin Concerto, op. 77

Brahms' deep respect for the Classical tradition is evident in the first movement of his violin concerto. The composer rigorously followed the norms of the Classical concertos, such as the overall formal structure, tonal scheme, and the freedom for performers to provide their own cadenzas. In addition, the symphonic nature of the concerto makes this work stand out from other Romantic concertos. The multi-layered orchestration, the polyphonic writing, and the presentation of most of the principal themes by the orchestra demonstrate the symphonic nature of the concerto. The soloist relates to the orchestra in a variety of ways. Sometimes he competes against the orchestra and sometimes he accompanies it, but seldom does he present pure melodies or mere virtuosic display over light orchestral accompaniment, as in some virtuosic concertos. Despite the fact that Brahms did not intend to write for the violin in a virtuosic manner, certain passages in the movement present technical challenges for the performer. These challenges stem from the composer's musical objectives, rather than a

desire to display the technical prowess of the soloist.

The form of the first movement of Brahms' violin concerto corresponds to the typical Classical concerto form. Figure 1 shows an overview of the first movement:

Figure 3-1¹

<u>Exposition:</u>	R1						S1					
Measure:	1	17	27	41	61	78	90	136	164	178	206	246
Theme:	P ¹	P ²	TR	S ¹	lead-in & closing material to S ²	C	intro. material	P ¹	P ²	S ¹	S ²	C
Key:	D						d	D	A			a
<hr/>												
<u>Development:</u>		R2					S2					
Measure:		272			288		304		348		361	
Theme:		S1:\P ¹			S ²		S ²		P ²		S1:\P ¹	
Key:		a-C			C		c		various		A	
<hr/>												
<u>Recapitulation:</u>	R3	S3						R4	Cad.		S4	
Measure:	381	405			419	445	487		513		527	
Theme:	P ¹	P ²			S ¹	S ²	C		trans. material		P ¹	
Key:	D					F [#] -D	d		B-flat-D		D	
									(flat VI / I – I ₄ ⁶)			

R1: the initial ritornello. Similarly, R2, R3 and R4 stand for the second, third and fourth ritornellos.

S1: the first solo section. Similarly, S2, S3 and S4 stand for the second, third and fourth solo sections.

P¹: the first theme of the primary-theme zone.

P²: the second theme of the primary-theme zone.

TR: transition.

S¹: the first theme of the secondary-theme zone.

S²: the second theme of the secondary-theme zone.

C: closing zone.

¹ The zonal and thematic labeling system used in the analysis is based on the suggestions made by James Hepokoski and Warren Darcy in their book *Elements of Sonata Theory* (New York: Oxford University Press, Inc., 2006), 442, 451-453.

Most of the thematic and motivic material appears in R1. The only thematic idea that Brahms leaves out in R1 is S^2 , which the composer reserves for the soloist to present in S1. Following the Classical concerto practice, Brahms keeps the thematic ideas in R1 in the tonic key, with occasional harmonic digressions for coloristic effects.

Most of the principal themes are based on an eight-measure-phrase stereotype, with extensions and elisions in many of the phrases. They are constructed almost exclusively with pairing of measures. R1 features rhythmic devices such as *hemiola*, metrical non-alignment, and irregular note groupings. In addition, the movement reveals the composer's characteristic technique of spinning themes, sections, and the entire movement from small motives. Because of the way Brahms continuously develops material, all motives and themes are related and organically connected.

The opening theme of the movement (ex. 3-1) is divided into two phrases with an antecedent/consequent relationship. Whereas the first phrase (mm. 1-8, labeled $P^{1.1}$) is based on an arpeggio idea and is placid in mood, the second (mm. 9-16, labeled $P^{1.2}$) features a stepwise melody with an intensifying feeling.

Ex. 3-1 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 1-17 (R1:\P¹)

Allegro non troppo

Flute
Oboe
Clarinet in A
Bassoon *mp*
Horn in D *mp*
Horn in E *mp*
Trumpet in D
Timpani
Solo Violin
Violin I
Violin II
Viola *mp*
Violoncello *mp*
Contrabass *mp*

Fl. *p*
Ob. *p dol.*
A Cl. *p*
Bsn. *f*
Hrn. (D) *p*
Hrn. (E) *p*
Tpt. (D) *p*
Timp.
Vln.
Vln. I *p dol.*
Vln. II *p dol.*
Vla. *p dol.*
Vc. *p dol.*
Cb. *p dol.*

motive A
motive B

P^{1.1} is essentially an unharmonized arpeggiation of the tonic triad until the move to the dominant chord in m. 7. Arpeggiated figures are an important source for development throughout the movement; much of the material in the movement is based on either arpeggiated dominant or diminished chords.

Brahms introduces two motives in P^{1.2}. Motive A features a lower neighbor-note motion² and motive B consists of an ascending, stepwise motion (see red squares in ex. 3-1). These motives will be prominent features in subsequent themes, especially in the second-theme zone.

The *pesante* P² theme (ex. 3-2) begins with leaping octaves in unisons followed by descending, stepwise motion in syncopated rhythm. The syncopation creates *hemiola* (mm. 21-26), a trademark compositional device of Brahms' that is used throughout the movement. As more instruments join in, P² pushes forward and gains energy to reach the transition in *fortissimo*.

² For the sake of convenience, motive A is labeled here. The three notes containing a neighbor-note motion do not stand out as a distinct motive in the P^{1.2} theme, but they come to be treated as such later in the movement.

Ex. 3-2 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 17-27 (R1:\P2)

17 *f* *ff*

Fl.

17 *f* *ff*

Ob.

17 *f* *ff*

A Cl.

17 *f* *ff*

Bsn.

17 *f* *ff*

Hm. (D)

17 *f* *ff*

Hm. (E)

17 *f* *ff*

Tpt. (D)

17 *tr* *ff*

Timp.

17 *ff*

Vln.

17 *f* *ff*

Vln. I

17 *f* *ff*

Vln. II

17 *f* *ff*

Vla.

17 *f* *ff*

Vc.

17 *f* *ff*

Cb.

f *ff*

The transition zone (ex. 3-3) in R1, like a typical eighteenth-century transition in a sonata-form movement, shows full force with rhythmic verve and drives towards the dominant degree. The material in TR is derived from P^{1.1}, here made much more dramatic. Whereas in P² the rhythmic pattern is vertically aligned with all instruments, in TR accents are assigned to different beats in different instrumental groups. The non-alignment enhances rhythmic vitality.

Ex. 3-3 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 27-41 (R1:\TR)

4

27

Fl. *ff*

Ob. *ff* *fp*

A Cl. *ff*

Bsn. *ff* a 2

Hrn. (D) *ff* *fp*

Hrn. (E) *ff* a 2

Tpt. (D) *ff*

Timp. *ff* tr

Vln. *ff*

Vln. I *ff* *8va*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

The second-theme zone of the movement (S^1 - S^2) also contains two main themes, the second of which does not appear in R1, although the lead-in and closing materials surrounding it are introduced here. Compared to the P themes, the S themes are more eloquent and expressive. I have divided S^1 (ex. 3-4) into two subsections: the second subsection begins at m. 53, where the harmony temporarily stays on the subdominant, with a *pianissimo* marking (labeled $S^{1.2}$). Following $S^{1.2}$ and prior to the closing zone, there is a transitional section consisting of material that is in fact part of S^2 (mm. 61-77 in ex. 3-4). When S^2 makes its appearance in S1, the material in mm. 61-68 and mm. 69-77 become lead-in and closing material to S^2 . Example 3-4 shows the entire S^1 zone and the material relating to S^2 :

Ex. 3-4 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 41-77 (R1:\S¹) and material relating to S²

The musical score is presented in two systems. The first system (measures 41-56) features the following parts and markings:

- Flute (Fl.):** *p*, *poco cresc.*, *pp*. Motives: *motive B*, *inversion of motive B*.
- Oboe (Ob.):** *sf*, *p*, *cresc.*, *pp*. Motives: *motive B*, *inversion of motive B*.
- Clarinet in A (A Cl.):** *sf*, *p*, *cresc.*, *pp*. Motives: *inversion of motive A*.
- Bassoon (Bsn.):** *sf*, *p*, *cresc.*, *pp*.
- Horn (D) (Hrn. (D)):** *sf*, *p*, *cresc.*, *pp*. Motives: *inversion of motive A*.
- Horn (E) (Hrn. (E)):** *p*, *cresc.*, *pp*.
- Trumpet (D) (Tpt. (D)):** *p*, *cresc.*, *pp*.
- Timpani (Timp.):** *pp*.
- Violin (Vln.):** *pp*.
- Violin I (Vln. I):** *p*, *div.*, *poco cresc.*, *pp*.
- Violin II (Vln. II):** *p*, *div.*, *poco cresc.*, *pp*.
- Viola (Via.):** *p*, *div. 1*, *poco cresc.*, *pp*.
- Violoncello (Vc.):** *p*, *poco cresc.*, *pp*.
- Contrabass (Cb.):** *p*, *poco cresc.*, *pp*.

The second system (measures 57-77) features the following parts and markings:

- Flute (Fl.):** *p*, *dol.*, *p*.
- Oboe (Ob.):** *p*, *dol.*, *p*.
- Clarinet in A (A Cl.):** *p*, *dol.*, *p*.
- Bassoon (Bsn.):** *p*, *dol.*, *p*.
- Horn (D) (Hrn. (D)):** *ppp*, *p*, *dol.*, *dim.*.
- Horn (E) (Hrn. (E)):** *p*, *dol.*, *dim.*.
- Trumpet (D) (Tpt. (D)):** *p*, *dol.*, *dim.*.
- Timpani (Timp.):** *tr*, *p*, *dol.*.
- Violin (Vln.):** *p*.
- Violin I (Vln. I):** *ppp*, *p*, *dim.*.
- Violin II (Vln. II):** *ppp*, *p*, *dim.*.
- Viola (Via.):** *ppp*, *div. 1*, *p*, *dim.*.
- Violoncello (Vc.):** *ppp*, *p*, *dim.*.
- Contrabass (Cb.):** *ppp*, *p*, *dim.*.

In S^1 , Brahms demonstrates his skill in deriving new material from previous ideas. Much of the S^1 material is derived from motives A and B. The main melody in the oboe part is created from motive B and the inversion of both motives A and B, as shown in red squares in example 3-4. These motives are also integrated throughout mm. 45-52 in different parts of the strings and the horns in accompanimental role. As the melody starts a sequence in m. 49, the cello and bass parts create contrary motion with the melody by presenting motive B. Soon the two motives are combined to form a six-note figure, as seen in the bassoon, second violin, and second viola parts in mm. 57-60. These two motives dominate the entire section of the closing material to S^2 (mm. 69-77), distributed among three instrumental groups in irregular rhythmic groups of five and six beats (woodwinds, upper strings, and lower strings).

Mm. 53-56 in $S^{1.2}$ also illustrates Brahms' characteristic writing in creating conflict between meter and note grouping. In this passage, the basic idea of $S^{1.1}$ (oboe part in mm. 43-44) is altered, reducing it to five beats by replacing the half note with a quarter note. With a written slur over four measures, a feeling of suspension is created by the metrical ambiguity.

The closing zone (ex. 3-5) presents a sharply contrasting mood from the previous zones. Compared to the *legato* S^1 theme, C is forceful and vigorous in character and in

minor mode. I have also divided C into two subsections. C^{1.1} (mm. 78-81) features mainly dotted rhythm with markings of dots and a written *marcato*, and C^{1.2} (mm. 82-89) shows sixteenth-note figures in the upper strings against the lower strings' and woodwinds' syncopated rhythm. This rhythmic pattern is taken directly from the second half of P² (see mm. 21-26 in ex. 3-2).

Ex. 3-5 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 78-90 (R1:\C)

78
Vln. I
f marc.

Vln. II
f marc.

Vla.
f marc.

Vc.
f marc.

Cb.
f marc.

82
Fl.
f a2

Ob.
f a2

A Cl.
f

Bsn.
f a2

Hrn. (D)
f

Hrn. (E)
f

Tpt. (D)
f

Timp.
fpp

Vln. solo
fpp

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cb.
f

Although the strong rhythmic idea in C^{1.1} is new, the C zone is related in subtle ways to the preceding zones. The red square in example 3-5 shows the neighbor-note motion of motive A. Conflict between rhythm and meter increase the tension as C^{1.2} closes in on the entrance of S1. Beginning at m. 86, the strings and brass reinforce the meter while the woodwinds stay in opposition to the meter through the use of *hemiola* and syncopation. The strings in C^{1.2} feature a descending, stepwise, four- sixteenth-note *ostinato* that will play a large part in the closing zones of the exposition and the recapitulation.

As in most Classic concertos, S1 (the solo exposition) of the movement displays the thematic ideas in the order in which they appeared in R1. In addition, following the typical tonal scheme of a Classical sonata and related forms, there is a modulation to the dominant key in this section. Compared to R1, the phrases of most of the principal themes in S1 are extended, and the orchestration is thinner. Most of the thematic material in S1 is presented by the orchestra, while the soloist enhances it with embellished passages. The two themes that are presented by the soloist are P^{1.1} and S².

S1 begins with a lengthy introductory section, which Joachim calls a “prelude”³, before the expositional rotation begins. Much of its material is used in the cadenzas.

³ Clive Brown, “Joachim’s Violin Playing” *Performing Brahms: Early Evidence of Performing Style*, ed. Michael Musgrave and Bernard D. Sherman (Cambridge: Cambridge University Press, 2003), 92.

Because of its rhythmic freedom, embellishing nature, and a constant pedal point under the soloist, the writing of the solo violin part in this section is very much cadenza-like.

Example 3-6 shows this section of S1 in its entirety:

Ex. 3-6 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 90-101 (S1: introductory section)

90

Fl.

Ob.

A Cl.

Bsn.

Hrn. (D)

Hrn. (E)

Tpt. (D)

Timp.

90

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

fpp

f marc.

90

Fl.

Ob.

A Cl.

Bsn.

Hrn. (D)

Hrn. (E)

Tpt. (D)

Timp.

90

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

fp

fp

fp

fp

fp

fp

Ex. 3-6 (continued) Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 102-111 (S1:\introductory section)

Musical score for measures 102-111. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (A Cl.), Bassoon (Bsn.), Horns (Hrn. (D) and Hrn. (E)), Trumpet (Tpt. (D)), Timpani (Timp.), Violin solo (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major and the time signature is 4/4. The solo violin part features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamics include *sp* (sforzando) and *f* (forte).

Musical score for measures 108-111. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (A Cl.), Bassoon (Bsn.), Horns (Hrn. (D) and Hrn. (E)), Trumpet (Tpt. (D)), Timpani (Timp.), Violin solo (Vln. solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D major and the time signature is 4/4. The solo violin part continues with a complex rhythmic pattern. Dynamics include *sp* (sforzando).

Ex. 3-6 (continued) Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 112-127 (S1:\introductory section)

112

Fl. *p*

Ob. *pp*

A Cl.

Bsn. *p*

Hrn. (D) *dim.*

Hrn. (E)

Tpt. (D)

Timp. *pp*

Vln. solo *p* *dim.*

Vln. I

Vln. II

Vla. *dim.*

Vc. *dim.*

Cb.

120

Fl. *pp*

Ob. *pp*

A Cl. *pp*

Bsn. *pp*

Hrn. (D) *pp*

Hrn. (E)

Tpt. (D) *pp*

Timp. *pp*

Vln. solo *pp* *espress.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Ex. 3-6 (continued) Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 128-135 (S1:\introductory section)

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score begins at measure 128. The solo violin part (Vln. solo) starts with a dynamic marking of *pp* and features a complex melodic line with triplets and rapid sixteenth-note passages. The other instruments (Fl., Ob., A. Cl., Bsn., Hrn. (D), Hrn. (E), Tpt. (D), Timp., Vln. I, Vln. II, Vla., Vc., and Cb.) provide a rhythmic accompaniment, with the strings playing a sustained, rhythmic pattern in a minor mode. The dynamic marking for the strings is *pp*, and the overall dynamic for the section is *p*.

Despite the dominance of the soloist in this section, the involvement of the orchestra demonstrates the symphonic nature of the concerto. The soloist begins with a dramatic and intense statement, which is a variant of $P^{1.1}$ in minor mode consisting mainly of neighbor-note motions embellishing the minor tonic triad. Immediately the strings

answer the statement with a fragment of $C^{1.1}$ (m. 94). In the sequential passage in mm. 98-101 tension is generated from the conflict of the down-beat emphasis between the soloist and the orchestra (soloist on the first beats and orchestra on the second). In mm. 102-115, the solo violin presents broken chords in an accompanimental role to fill in the harmonies of a succession of diminished chords. These chords are outlined by different groups of woodwinds as they develop $P^{1.1}$. As the harmony stabilizes in the tonic in m. 120, the strings take over the presentation of $P^{1.1}$ fragments. Beginning in m. 128 the strings hold a long V^7 chord while the soloist presents running passages in an improvisatory style in preparation for the start of the expositional rotation. Almost all the composers of cadenzas adapt the ending measures of the S1 introductory section to end their cadenzas.

Brahms' characteristic manipulations of rhythm are again in evidence in this section. Without altering the basic pulse, Brahms is able to make motional and emotional implications within a phrase by manipulating the rhythmic patterns. In mm. 90-93, the rhythmic pattern in the solo violin part alternates from quintuplets to quarter notes, to eighth notes, and to triplets. The changes from quarter notes to eighth notes and triplets give the phrase an increasing forward motion. In addition, in order to decrease the intensity accumulated from R1:\C, throughout the S1 introduction Brahms gradually

reduces the number of notes in each measure, from sextuplets to quintuplets, sixteenth notes and triplets, in the soloist's part. The gradual relaxation creates a smooth connection between the introductory section and the expositional rotation.

After the long dominant preparation at the end of the introductory section, the exposition begins in the tonic in major mode as the soloist presents $P^{1.1}$ in its entirety. Unlike $R1:P^{1.1}$, the melody is harmonized here (ex. 3-7). There are eight extra measures in $S1:P^{1.1}$ compared to $R1:P^{1.1}$. In these eight measures (mm. 142-149), the soloist introduces sequential material containing ascending half-steps that cover a wide range.

Ex. 3-7 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 136-152 (S1:\P^{1.1})

136
al tempo

Fl. —
Ob. —
A. Cl. —
Bsn. —

Hrn. (D) *pp*
al tempo
pp

Hrn. (E) —
Tpt. (D) —

136
al tempo

Timp. —

Vln. solo *al tempo*
p

Vln. I *al tempo*
p

Vln. II *al tempo*
p

Vla. *pp*
express

Vc. *p*
pizz.

Cb. *al tempo*

146

Fl. —
Ob. —
A. Cl. —
Bsn. —

Hrn. (D) **146**
Hrn. (E) **146**
Tpt. (D) **146**

Timp. —

Vln. solo **146**
pp
arco
dol.

Vln. I *pp*
arco
dol.

Vln. II *pp*
arco
dol.

Vla. *pp*
arco
dol.

Vc. *pp*
arco
dol.

D.B. *pp*
arco
dol.

Throughout $S1:P^{1,2}$, P^2 and S^1 , the soloist plays neither pure melodies nor mere accompaniment figures. In these sections the soloist becomes part of the orchestra; it enhances and embellishes the thematic material presented by different families of the orchestra. Examples 3-8, 3-9 and 3-10 show the relationship between the soloist and the orchestra in these sections:

Ex. 3-8 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 152-163 (S1:\P^{1.2})

The musical score for Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 152-163, is presented in a standard orchestral format. The score is in D major and 4/4 time. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in A (A Cl.), Bassoon (Bsn.), Horns in D (Hrn. (D)) and E (Hrn. (E)), Trumpet in D (Tpt. (D)), Timpani (Timp.), Violin solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 152. The solo violin part features a melodic line with triplets and a crescendo. The cello and double bass parts play a rhythmic pattern of eighth notes, with the cello part marked 'arco' and 'p dol.'.

In S1:\P^{1.2} the tonality begins to modulate to the dominant key. As shown in example 3-8, the cellos take over the thematic presentation in m. 156 and begin the melody on a B-natural. This sets up P² in E major, which is V/V, and in turn prepares S¹ in A major. The effect of the modulation is intensified by the change from eighth notes to triplets in the solo violin part and a *crescendo* near the end.

S1:\P² (ex. 3-9) shows the soloist embellishing the leaping octaves in two contrasting ways: triple-stops in mm. 164-169 and broken chords in sixteenth-notes in mm. 170-175, both of which contain an E pedal. In mm. 164-169, the soloist and orchestra have different accentuation patterns: the orchestra on the first beats and the soloist on the third beats. This conflict creates a sense of the two competing against each other.

Ex. 3-9 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 164-180 (S1:\P²)

164

Fl.

Ob.

A Cl.

Bsn.

Hrn. (D)

Hrn. (E)

Tpt. (D)

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

174

Fl.

Ob.

A Cl.

Bsn.

Hrn. (D)

Hrn. (E)

Tpt. (D)

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

R1:\TR is omitted in S1. Brahms slows down the forward-driven momentum of S1:\P² by changing the rhythmic pattern in the solo violin part (mm. 178-179 in ex. 3-9). The change of agitated sixteenth-notes into triplets, in addition to a written-out *dolce* and the *legato* slurs, connects the accented and *pesante* P² section smoothly to the lyrical section of S¹.

In S1:\S¹ (ex. 3-10), the relationship of the soloist to the orchestra is similar to what it was in the preceding sections. The soloist continues its embellishing triplets, but most of the time the melodic notes of the theme appear on the first note of each triplet group.

Ex. 3-10 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 178-185 (S1:\S^{1.1})

In S² (beginning at m. 206 in ex. 3-11), which did not appear in R1, the soloist gets a rare chance to present a thematic melody over light accompaniment (long held notes in the winds and *pizzicato* from the strings). Both the four eighth-notes in the theme and the figures of the strings' *pizzicato* accompaniment are derived from the lead-in material (mm. 202-205), which was already introduced in R1. The grouping of these eighth

notes creates *hemioles* in both the lead-in and the main theme. The G-sharp *appoggiaturas*, which fall at the beginnings of the pairs of measures joined by the *hemiole*, are emphasized by hair-pins.

Ex. 3-11 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 202-217 (S1:\S²)

202

Fl. 1

Ob. 1

A. Cl. 1

Bsn. 1

Hrn. (D) 1

Hrn. (E) 1

Tpt. (D) 1

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vcl.

D.B.

210

Fl. 1

Ob. 1

A. Cl. 1

Bsn. 1

Hrn. (D) 1

Hrn. (E) 1

Tpt. (D) 1

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Ex. 3-11 (continued) Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 218-227 (S1:(S²))

218

Fl. $\frac{3}{4}$

Ob. $\frac{3}{4}$

A. Cl. $\frac{3}{4}$

Ban. $\frac{3}{4}$

Hrn. (D) $\frac{3}{4}$

Hrn. (E) $\frac{3}{4}$

Tpt. (D) $\frac{3}{4}$

Timp.

Vln. solo $\frac{3}{4}$

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Cb. $\frac{3}{4}$

224

Fl. $\frac{3}{4}$

Ob. $\frac{3}{4}$

A. Cl. $\frac{3}{4}$

Ban. $\frac{3}{4}$

Hrn. (D) $\frac{3}{4}$

Hrn. (E) $\frac{3}{4}$

Tpt. (D) $\frac{3}{4}$

Timp.

Vln. solo $\frac{3}{4}$

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

D.B. $\frac{3}{4}$

Ex. 3-11 (continued) Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 230-245 (S1:\S²)

230

Fl.

Ob.

A Cl.

Bsn.

Hrn. (D)

Hrn. (E)

Tpt. (D)

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

236

Fl.

Ob.

A Cl.

Bsn.

Hrn. (D)

Hrn. (E)

Tpt. (D)

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Brahms extends the S1:\S² zone by developing fragments of the S² theme in the solo violin part. Following a brief *tutti* interjection in mm. 214-217, where the first violins restate the S² theme, Brahms develops the thematic fragment in mm. 210-211, turning it into an ascending sequence (mm. 217-223). From m. 223, the rhythmic pattern in mm. 212-213 is extended and forms a long sequence of exchanges between intervals of tenths and sixths. At this point, the accompaniment is provided almost exclusively by the strings. The low energy level carries on into the S² closing section (mm. 236-245), where the soloist provides counterpoint against the strings with different rhythmic groupings.

The rhythmic, vigorous S1:\C zone (ex. 3-12) again reveals the symphonic nature of the concerto, as the soloist and orchestra take turns in presenting the *ostinato* sixteenth-notes against the syncopated rhythm (mm. 250-264). In mm. 262-264 these two ideas are joined together along with the addition of an ascending chromatic scale in the solo violin part which increases tension.

Ex. 3-12 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 246-249 (S1:\C^{1.1})

246

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hrn. (D) 1 2

Hrn. (E) 1 4

Tpt. (D) 1 2

Timp.

246

Vln. solo

f

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

D.B.

Ex. 3-12 (continued) Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 250-261(S1;\C^{1,2})

250

Fl. \uparrow

Ob. \downarrow

A. Cl. \downarrow

Bsn. \downarrow

Hrn. (D) \downarrow

Hrn. (E) \downarrow

Tpt. (D) \downarrow

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vcl.

D.B.

256

Fl. \uparrow

Ob. \downarrow

A. Cl. \downarrow

Bsn. \downarrow

Hrn. (D) \downarrow

Hrn. (E) \downarrow

Tpt. (D) \downarrow

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Ex. 3-12 (continued) Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 262-272 (S1:(C^{1,2}))

262

Fl. 1

Ob. 1

A. Cl. 1

Bsn. 1

Hrn. (D) 1

Hrn. (E) 1

Tpt. (D) 1

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

268

Fl. 1

Ob. 1

A. Cl. 1

Bsn. 1

Hrn. (D) 1

Hrn. (E) 1

Tpt. (D) 1

Timp.

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

In the development section (S2) of the movement, the soloist and orchestra independently develop thematic and motivic material from the previous zones. S2 begins in C minor, and, through various modulatory harmonies, ends with an extended dominant prolongation.

S2 can be divided into two main sections distinguished by contrasting characters. The first section (ex. 3-13) features contents that are lyrical and melancholic in mood, consisting mainly of developed material from the closing material of S² and motive A. The second section (ex. 3-14) shows ideas with muscular and robust qualities derived from motive A and P².

The solo violin part in S2 features new elements that frequently appear in the cadenzas. The first of such is the accompanimental figures (from m. 312 of ex. 3-13), which are developed from motive A, in the rhythmic pattern of an eighth note followed by two sixteenth notes. The second is shown in the second part of S2 (ex. 3-14), where the soloist introduces another variant of motive A in large leaps of a ninth. The leaping ninths are in groups of two eighth-notes, covering a range of three octaves in rise-fall motion.

A few cadenza creators also adapt the material from the transition (ex. 3-15) that connects the two sections in S2. The solo violin part in this section introduces for the first time chains of trills over ascending triadic notes, while the strings provide counterpoint with a variant of motive A in *marcato* fashion.

Ex. 3-15 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 332- 340 (S2)

332 *in tempo*

Fl. $\frac{1}{4}$

Ob. $\frac{1}{4}$

A Cl. $\frac{1}{4}$

Bsn. $\frac{1}{4}$

Hrn. (D) $\frac{1}{4}$

Hrn. (E) $\frac{1}{4}$

Tpt. (D) $\frac{1}{4}$

Timp.

Vln. solo *in tempo*

332 *f* *cresc.*

Vln. I *mf marc.* *cresc.*

Vln. II *mf marc.* *cresc.*

Vla. *mf marc.* *cresc.*

Vc. *mf marc.* *cresc.*

Cb. *in tempo* *mf cresc.*

338

Fl. $\frac{1}{4}$

Ob. $\frac{1}{4}$

A Cl. $\frac{1}{4}$

Bsn. $\frac{1}{4}$

Hrn. (D) $\frac{1}{4}$

Hrn. (E) $\frac{1}{4}$

Tpt. (D) $\frac{1}{4}$

Timp.

Vln. solo *in tempo*

338 *f*

Vln. I *f marc.*

Vln. II *f marc.*

Vla. *f marc.*

Vc. *f marc.*

Cb. *f marc.*

The writing of the solo violin part and its relation to the orchestra in S3 (the recapitulation) is similar to that of S1, with occasional changes of instrumental distribution in the orchestra. As expected in the recapitulation of a sonata-form movement, the tonality of S3 is maintained in the tonic key of D. Brahms makes a surprising move in S3:\S², where the theme is presented in F-sharp major, but the tonality quickly returns to the tonic key through a brief *tutti* interjection. The entrance of the solo violin in S3 is also interesting in that it enters with P^{1.2} instead of P^{1.1}. The reason for this is that the orchestral ritornello prior to S3, which traditionally functions as a set-up for the soloist's entrance, already starts the thematic rotation of the recapitulation (ex. 3-16).

Ex. 3-16 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 381-391 (S3)

381 *a tempo*

Fl. *ff*

Ob. *ff*

A Cl. *ff*

Bsn. *ff*

Hrn. (D) *a tempo*

Hrn. (E) *a tempo*

Tpt. (D) *a tempo*

Timp. *a tempo*

381

Vln. solo *a tempo*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Ve. *ff*

Cb. *ff*

a tempo

386

Fl. *pp*

Ob. *pp dim.*

A Cl. *pp dim.*

Bsn. *pp dim.*

Hrn. (D) *pp*

Hrn. (E) *pp dim.*

Tpt. (D) *pp dim.*

Timp. *pp*

386

Vln. solo *pp*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Ve. *pizz.*

Cb. *pizz.*

R4, which sets up the soloist's cadenza, begins with a deceptive cadence in *fortissimo*. In terms of its power and rhythmic displacement, R4 is similar to TR from the opening ritornello. Brahms prepares the final 6/4 chord by making the descending triadic notes from the opening theme into *staccato* for three consecutive measures (ex. 3-17).

Ex. 3-17 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 522-525 (S3)

The musical score for measures 522-525 of Brahms's Violin Concerto in D, op. 77, Mvt. I, is presented. The score is in D major and 6/4 time. It features a deceptive cadence in measure 522, which is marked with a large '522' and a 'Kadenz' marking above the solo violin part. The music is characterized by a *fortissimo* dynamic and a rhythmic displacement. The score includes parts for Flute, Oboe, Clarinet in A, Bassoon, Horns in D and E, Trumpet in D, Timpani, Violin solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The solo violin part in measure 522 shows a descending triadic figure that is played *staccato* for three consecutive measures.

Most of the cadenza writers finish their cadenzas with adaptations of the ending measures of the S1 introduction, which dissipate the energy and prepare for the coda of the movement. The *tranquillo* and *dolce* coda is a harmonic and melodic transfiguration of P^{1.1}. With a steadily increasing drive, the movement concludes exuberantly.

Although Brahms did not intend to compose a violin concerto in a virtuosic manner, the concerto poses technical challenges for the soloist, especially in passages that contain rhythmic pattern changes and large leaps. The opening statement of the S1 introduction and the rest of the section show extensive changes of rhythmic patterns. This section constitutes a difficult task for the soloist because, in continuous motion, he or she has to distinguish the rhythmic difference with precision. At the same time the soloist cannot take liberty with the tempo because the embellished notes must adhere to the thematic material from the orchestra.

The large leaps can be problematic for the performer in terms of intonation accuracy and time adherence, since most of them appear on high registers. Below are some examples from the solo violin part that contain large leaps:

Ex. 3-18 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 156-163 (S1:\P^{1.2})

Vln. Solo

Ex. 3-19 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 228-231 (S1:\S²)

Vln. Solo

Ex. 3-20 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 266-268 (S1:\C^{1.2})

Vln. Solo

Ex. 3-21 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 314-315 (S2)

Vln. Solo

Ex. 3-22 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 348-357 (S2)

Vln. Solo

Furthermore, because of the symphonic nature of the concerto, it is necessary for the soloist to pay constant attention to the details of the orchestral parts so that both soloist and orchestra may accommodate each other effectively. As demonstrated throughout the analysis, most of the principal themes are presented by the orchestra. Joachim, in his introduction to the concerto, points out some difficulties one must overcome in order to achieve a satisfactory performance:

The performance of this concerto, a work as difficult as it is important, presents the player with an especially interesting task, because of the necessity for the most intimate co-operation with the equally important orchestra. Only one who is properly conscious of this partnership and while playing can be inwardly aware of it, will be able to give a perfectly satisfactory rendering of the piece. The performer must feel precisely where he is to dominate and where subordinate himself. Strict adherence to the beat, and at the same time a free grasp of the expression, ability to retire without however sinking into insignificance, these apparent contradictions he must know how to reconcile.⁴

From a practical point of view, the tonal projection of the soloist against the orchestral force in a concert hall usually creates a problem. The multi-layered orchestration and polyphonic writing in the orchestral part can easily drown the single-voiced solo violin. Finding a reasonable balance in a concert hall between the soloist and the orchestra is a crucial factor in achieving a satisfactory performance of this

⁴ Ibid.

concerto.

Chapter 4

Analyses of selected cadenzas written for Brahms’ Violin Concerto

The tradition in which virtuoso violinists created and performed their own cadenzas occupies an important place in the history of violin performance. Although virtuoso violinists who wrote cadenzas for the Brahms violin concerto were also composers to some extent, the underlying plan in their cadenzas shows fundamental differences from those created by musicians who were primarily composers.

Most of the cadenzas that I found were written by violin virtuosos, and many of the works contain virtuosic elements that require advanced technical skills from the player. While some of these cadenzas show interesting and thoughtful musical contents, others emphasize technical display. For the purpose of this project in examining the different approaches between virtuoso violinists and composers in writing a cadenza, I have selected six cadenzas that best represent the two categories of musicians. Of these six cadenza writers, Ondříček, Heifetz, and Milstein achieved enormous fame as violin virtuosos, while Enescu, Busoni, and Tovey enjoyed successful careers as composers.

Enescu presents an interesting case as both a violinist and composer. I have avoided selecting cadenzas that are already familiar to violinists, such as the Joachim and the Kreisler. The reason for selecting the Heifetz and the Milstein among the many virtuoso cadenzas is that these two violinists left many recordings of their interpretations of their own cadenzas. Ondříček's cadenza represents an appropriate example for the virtuoso category because it contains extensive virtuosic elements which make it perhaps the most difficult of all the cadenzas.

The six cadenzas vary in lengths and level of difficulty. The cadenzas written by Ondříček, Heifetz, and Milstein project a virtuoso mentality in their emphasis of violinistic effects over thematic manipulation. Generally speaking, Ondříček and Milstein have a tendency to present their cadenzas in the manner of an improvisation; they elaborate passages from a small selection of materials to demonstrate instrumental brilliance. Heifetz, on the other hand, exhibits a more literal presentation of a wider variety of thematic ideas. All three virtuoso violinists possess awe-inspiring individuality, and elements of their personal performing styles are reflected in the writing of their cadenzas.

In contrast to the virtuosic-minded cadenzas, Enescu, Busoni, and Tovey deemphasized display of instrumental bravura; their cadenzas reveal concepts that

counteract the conventional understanding of a cadenza. In creating a cadenza, each of these men had a specific compositional intent, and wrote uniquely in order to present that intent.

For each cadenza I provide technical commentary and suggestions for bowings and fingerings along with performance practice points. These bowings and fingerings are intended as an aid in navigating technical intricacies in the more difficult cadenzas, and in making passages more instrumentally natural in the cadenzas created by non-violinists. In elucidating my points I also transfer some of the expression and articulation markings from the main body of the concerto to similar passages in the cadenza where the writers have omitted them. Since the cadenzas by Busoni and Tovey (both pianists) are free of any bowing and fingering markings, suggestions are necessary for improved violinistic effects. Some of the slurs marked by Tovey in his cadenza, for example, would be unviolinistic if a performer interpreted them as bowings. The cadenzas by Heifetz and Milstein are marked with personalized bowings and fingerings that may not be suitable for most performers. Fortunately, we have recordings of the cadenzas played by these two writers that illuminate the reasons for their markings. Along with explanations for them, using the recordings as a source of reference, I have provided options from a more objective and practical point of view.

Analysis of František Ondříček's Cadenza (1900)

The great Czech violinist František Ondříček (1857-1922), best remembered for his premiere of Dvořák's violin concerto in 1883, attempted to widen the violin repertoire of Czech music by composing pieces for violin and piano in Bohemian style, and by writing paraphrases and fantasias based on themes by other Czech composers such as Smetana, Dvořák, and Suk.

Ondříček was praised by contemporaries for his “brilliant and flawless technique, the richness of his tone, and the sensitivity and spontaneity of his expression.”¹ The immense technical demands, rich sonority, and the improvisatory character in the beginning of Ondříček's Brahms cadenza are elements that reveal the violinist's performing style.

Ondříček's cadenza for the concerto lasts eighty-six measures and contains extensive display of instrumental bravura, much of it demanding a high level of technical skill.

The cadenza is created from a small selection of Brahms' thematic material and shows

Ondříček's emphasis on instrumental effects over thematic presentation. Below is a

table outlining Ondříček's use of thematic material from the concerto:

¹ Jiří Vysloužil: ' Ondříček: 3. František Ondříček ', *Grove Music Online* ed. L. Macy (Accessed 10 September 2008), <http://www.grovemusic.com>.

Table 4-1 Use of Brahms' Thematic Material in Ondříček's Cadenza

Measures	1-11	12-31	32-49
Thematic zone from the concerto	S1 introduction	C	S ¹

Measures	50-51	52-end
Thematic zone from the concerto	transitional material	C+lead-in material to S ²

The cadenza revolves around D major and D minor, much of it of an aggressive, fiery character. Besides the rapid flourishes, almost all other passages are constructed in multiple-stops that create a full-bodied sonority from the instrument.

Ondříček establishes the cadenza's vigorous character immediately in the first three measures (see ex. 4-3). Giving a sense of improvisation and spontaneity, the material in these measures is adapted from a small fragment of the S1 introduction (m. 124 of ex. 4-1); Ondříček generates immense energy in his opening by adding accents to every note of the fragment. The sudden change of rhythm, from triplets to quintuplets on the last beat of m. 2, further enhances the improvisatory nature of the opening statement.

Ex. 4-1 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 124-27 (solo violin part from S1 introduction)

Following an abrupt break, Ondříček inserts ascending, rapid flourishes covering a three-octave range. As in mm. 1-3, the flourishes in mm. 3-4 seem like improvised free material, but in fact are adapted from another part of the same passage (mm. 125-26 of 4-1).

In mm. 5-7 Ondříček features a brief passage of figures reminiscent of a fragment from the S1 opening statement (ex. 4-2).

Ex. 4-2 Brahms Violin Concerto in D, op. 77, Mvt. I, mm. 98-102 (solo violin part from S1 opening)

The rhythm, articulation, and vigorous character of mm. 5-6 are identical to the passage shown in example 4-2. The sixteenth notes in the example are modified into broken octaves in the cadenza, also marked with an accent for every note. In addition, the leaps in this passage are much larger than those shown in example 4-2. The broken octaves, commonly featured in virtuosic pieces, continue in succession from m. 7, presenting pitches of a diminished seventh chord. As these broken octaves move up in register in a *crescendo*, the passage generates more energy for the entrance of a section consisting of fragmented material from $C^{1.2}$ (see ex. 3-5) in *fortissimo* (m. 12).

The persistent appearances of the accented A's throughout mm. 12-17 provide a robust, *pesante* character, and indicate the emergence of the dominant after an extended display of material based on diminished seventh chords. Because of their fantasia-like character, the first seventeen measures of the cadenza give the impression of a prelude setting up the dramatic entrance of the *resoluto* $C^{1.1}$ theme (see ex. 3-5) in mm. 18-21.

The only *dolce*, lyrical section of the cadenza takes place in mm. 32-49 after a succession of double-stops in thirds based on $C^{1.1}$ material (mm. 22-28). Ondříček presents the lyrical S^1 theme (see ex. 3-4) almost in its entirety. In mm. 32-43, the melody of $S^{1.1}$ theme is combined with accompaniment figures, creating double and triple-stops in the entire passage. The triple-stops are created from the addition of a bass

voice, which provides contrary motion with three descending, stepwise quarter-notes. Ondříček features another virtuosic element for the remainder of the S¹ theme in mm. 44-49, where S^{1.2} is presented in thirty-second notes in broken chords, with contrary motion between the lowest and highest notes of the passage. The *pianissimo* marking of mm. 44-49 produces a special timbre from the instrument.

Ondříček uses a wide range of registers, especially in rapid runs, to introduce a variety of sounds from the instrument. The opening statement features a dark, robust tone from the G string, and the flourishes in the following measures cover a range of three octaves. In mm. 12-17, Ondříček repeats a C^{1.2} fragment in three different registers. Towards the end of the cadenza, the rapid flourishes, especially those in mm. 73-78, begin from the low notes of the G string and end on high notes of the E string. When a thematic fragment is used, Ondříček provides a contrast of colors by repeating the same motive in both the lower and upper registers, as is demonstrated in the developmental passage of C^{1.1} material from m. 22 to m. 31. A similar pattern is shown in mm. 52-55.

In sum, Ondříček's cadenza presents a difficult task for performers from beginning to end. As mentioned before, besides rapid flourishes many of the passages contain multiple stops. Ondříček raises the stakes of virtuosity by his *legato* marking of the

successions of double-stops in mm. 56-58 and mm. 60-62. Also, the *subito piano* markings of these passages require performers to reduce the weight of the bow and pressure from the right arm to instantly create subtle shadings of color, as well as a difference of character from the preceding $C^{1.2}$ material marked *fortissimo*. In mm. 50-51, perhaps the most difficult passage in the cadenza, Ondříček combines two essential elements of a virtuosic piece: rapid flourishes and double-stops. This brief passage is made more difficult by the *presto* marking and the *staccato* enhancement for instrumental brilliance. Such elements combined in mm. 50-51 demand great flexibility and coordination from both hands. Perhaps because Ondříček thought these two measures would create problems for some violinists, he wrote a much simpler alternative that is almost equally brilliant.

Ex. 4-3 (Continued) Ondříček's Cadenza for Brahms' Violin Concerto

41 *pp*

45 *cresc.*

47

49 *Presto* *ff* *Ossia*

52 *ff*

59 *ff* *poco accelerando*

66 *ritard*

69 *Più Allegro.* *p*

73

77 *V* *f* *tr* *(13 1 1)*

81 *tr* *ritard*

Detailed description of the musical score: The score is written for a violin in G major. It begins at measure 41 with a piano (*pp*) dynamic. Measure 45 marks the start of a crescendo. Measure 49 is marked *Presto* and *ff*. A section labeled *Ossia* begins at measure 52. Measure 59 is marked *ff* and *poco accelerando*. Measure 66 is marked *ritard*. Measure 69 is marked *Più Allegro.* and *p*. Measure 77 features a *V* (vibrato) marking and a *f* dynamic. Measure 81 ends with a *ritard* marking. The score is heavily annotated with red fingerings and bowings throughout.

Technical Commentary

Ondříček's cadenza (example 4-3) is one of the most difficult among those written for Brahms' violin concerto. Although the slurs Ondříček marked in the cadenza generally serve well as bowings, well-planned fingerings are necessary in order to solve problems for the left hand posed throughout the cadenza.

Mm. 1-3: A slight *rubato* in the opening statement is encouraged to create a sense of spontaneity. It is also suggested that these figures be played at the lower part of the bow, which would draw a stronger tone on the G string and make easier the execution of accents. If one takes this suggestion, a retake of a down-bow at the start of the triplet groups is necessary in order that the ending note fall on a down-bow. The down-bow on the ending note is preferable because in order to execute a *sforzando* one needs the weight and attack from the lower part of the bow.

Mm. 5-7: If violinists used a shift from the second to seventh position for these extremely large leaps, they would risk playing the chords inaccurately. The fingerings I propose not only produce a robust tone from the G and D string, but also set up the broken octaves of F-natural and D in the same position as the chords. Players might

play these broken octaves with slightly detached strokes to provide a rough character.

Mm. 7-11: The forward-moving momentum of these broken octaves does not allow time for excessive string-crossing. Players should stay with the same two strings (D and A) in mm. 9-10 to keep the momentum.

M. 15: Unnecessary string-crossing should be avoided in fast passages. In this case, an open E string is recommended for the last sixteenth-note of the second beat (which would normally be played with a fourth finger) to steal the slightest time for the fourth finger to be quickly and firmly placed on the accented A, the lower voice of the third beat.

Mm. 34, 40, 42: Players should place the bow arm at a higher position in advance to prepare for greater sonority in the bass notes.

M. 38: Ondříček provides a solution for the problem of executing the B in the lower voice. An alternative for the perfect fifth is to use the same finger as the F-sharp in the upper voice, and to move the hand and elbow positions in advance toward the D string.

Mm. 32-43: As players concentrate on the technical demands from the left hand and right arm, an expressive phrasing for the S^{1.1} theme must simultaneously be conveyed. The expression markings shown in red suggest dynamic fluctuations, some of which are transferred from corresponding points in the concerto.

Mm. 44-49: These broken chords move so quickly that players need to place the fingers in advance in chord positions. Each position needs to be changed quickly in order to meet the speed of this passage. The priority of the fingers placed in chord positions leaves no choice except the awkward, tightly squeezed fingerings Ondříček provides.

Mm. 57-58: Double-stops in *legato* often create immense difficulty for performers. As a general suggestion in maintaining the *legato* character, players should try to avoid using the same finger consecutively between upper and lower voices when staying in the same position. For example, if one stays in the first position for the first four sets of thirds in m. 57, the second finger on the C sharp must cross the string to play the G in the next set. This creates a slight break between these two sets of thirds and, if one is not careful, might result in sounding the open A string while placing the finger on a different string.

Mm. 60-61: The half-positioned fingerings suggested are designed to keep the left hand in one position, and to avoid successive positional shifts created by Ondříček's fingerings. As shown in the red markings, the second finger stays on the F natural, acting as a pivot.

M. 77: Another bow is needed for the extended flourishes beginning at m. 76 and for

the *crescendo* at m. 78.

M. 80: If players keep to the text and hold the bottom note of the first beat, a problem arises with fingering. The only solution is for the trill to be played by the first and third fingers.

Analysis of Jascha Heifetz's Cadenza (1947)

The name Jascha Heifetz (1900-1987) has become synonymous with violinistic perfection. Ever since his Carnegie Hall debut in 1917, the Russian-born American virtuoso violinist has been one of the most idolized instrumentalists around the world. Aside from his performing career, Heifetz consistently added literature to the violin repertoire. During his lifetime, he transcribed and arranged over 150 works for violin and piano from repertoire of the Baroque period to the twentieth century.

From his vast discography, there are three performances of the Brahms violin concerto, one of which is a live recording. In the earliest of these, a 1940 studio recording, Heifetz played an arrangement of a cadenza written by Leopold Auer, his former teacher. In the later recordings from the 1950s, Heifetz used his own version of the cadenza. On listening to the 1950s recordings, one is struck by the fact that Heifetz rigorously followed the markings he made in the score down to the smallest detail. A comparison of the studio recording to the live performance shows these interpretations of the cadenza to be almost identical, especially in terms of timing and nuance. This presents a sharp contrast to Milstein's performance of his own cadenza, as we shall see in

my analysis of Milstein, who exhibited an overwhelming sense of freedom and spontaneity.

Heifetz's soloist mentality is well known to audiences or listeners of his recordings; whether in the sonata, chamber music, or concerto repertoire, he showed complete dominance in the manner of a soloist, even during accompanimental passages. In his cadenza, the frequent adaptation of fragments from the concerto's solo part indicates his soloist frame of mind, and perhaps also reveals that Heifetz thought the solo part of Brahms' concerto more significant, as he refrained from presenting it in the manner of a "most intimate co-operation with the equally important orchestra," as Joachim advised.

Heifetz's cadenza lasts for ninety-three measures, and its contents are predominantly made up of thematic fragments. He tends to present new thematic material before completing a thematic phrase or sequence; in fact, the only complete theme adapted in the cadenza is in mm. 11-19, where P^{1.2} (see ex. 3-1) is quoted. Table 4-2 shows the thematic zones from which Heifetz extracted the fragments:

Table 4-2 Use of Brahms' Thematic Material in Heifetz's Cadenza

Measures	1-3	4-7	7-19	19-22
Thematic Zone	S1:\P ^{1.1}	R3	S3:\P ^{1.2}	solo part of S1:\P ²

Measures	23-30	31-38	39-44	45-54
Thematic Zone	C	solo part of S1:\P ²	solo part of S1:\S ^{1.1}	S2

Measures	55-74	75-80	81-85	86-end
Thematic Zone	solo part of S2:\C+P ^{1.1}	S1 intro.	S1 intro.+P ^{1.1}	end of S1 intro.

Heifetz's cadenza features adaptations of Brahms' thematic material that are rarely found in other cadenzas written for Brahms' violin concerto. Like most of them, Heifetz's begins with the opening statement of the S1 introduction, but the descending quarter-notes continue in succession (mm. 2-4) and connect to the ending measures of R3 (see ex. 3-16). Following the *pizzicato*, Heifetz prepares the entrance of P^{1.2} by using the same lead-in material in the solo violin part from the recapitulation of concerto (mm. 389-91 in ex. 3-16).

Another passage containing rare thematic material is at mm. 19-22. By holding to the key of A, Heifetz makes this passage almost a literal quotation of the solo violin part in S3:\P², with altered pitches in each chord to create half-step relations. Mm. 164-69 in example 3-9 show the corresponding passage in S1, where the harmony is in E. It is not difficult to understand the avoidance of the passage by most of the cadenza writers. As shown in example 3-9, the solo violin part functions as embellishment and energy enhancement to P², a theme that is presented by the lower strings in the orchestra. In mm. 31-36 of the cadenza, Heifetz also adapts the other set of embellishing figures from the second half of S1:\P² (mm. 170-75 in ex. 3-9). Tovey would find these passages problematic for unaccompanied violin. For the same reason that Tovey criticized Joachim's cadenza, stating that it "has the serious technical defect of presenting without a bass certain themes which cannot stand unsupported,"² Heifetz's cadenza shares a similar difficulty.

More unusual adaptation of thematic material in mm. 69-74 also demonstrates Heifetz's preference in deriving material from the solo violin part. Again, this passage is very similar to that of the concerto, but Heifetz finds a way to integrate the counterpoint, a neighbor-note figure based on motive A, in between the continuing trills.

² Donald Francis Tovey, *Cadenza to Brahms's Violin Concerto* (London: Oxford University Press, 1937), preface.

Although the passage is similar to the corresponding passage in the concerto (see ex. 3-15), the contrapuntal action stops at m. 73 in the cadenza, as Heifetz leaves out the counterpoint in m. 73 and m. 74.

It is not uncommon to combine different thematic materials simultaneously, as several cadenza writers have also attempted. Heifetz uses this device four times in his cadenza. The first of such features appears in mm. 69-74, as discussed in the previous paragraph. In the second (mm. 11-18), P^{1.2} is combined with the accompaniment figures from the opening ritornello. The third, which is technically more challenging, begins at m. 47, where the top voice presents the S2 opening theme (ex. 3-13) followed by its counterpoint in m. 48, while the bottom voice uses accompaniment figures derived from motive A. From m. 49, the two voices are inverted and continue a sequence based on motive A. The final combination appears towards the end of the cadenza (mm. 81-85), when an incomplete P^{1.1} (ex. 3-1) appears simultaneously with triplet figures from the ending measures of the S1 introduction (ex. 3-6).

Heifetz tends to connect sections differently from other composers. Generally speaking, cadenza writers use the sequencing or development of a particular theme or thematic fragment as a transition to a new theme. Heifetz, in numerous places in his cadenza, and without a transition, enters a new area with rhythmic pattern identical to the

previous area. This device is shown a few measures into the cadenza, where the descending three quarter-notes in mm. 2-3 conveniently connect to the ending measures of R3, also in quarter-notes, making the entrance of the P^{1.2} adaptation in m. 11 appear in context to the recapitulation rather than the exposition. A more abrupt connection using such a device appears in mm. 30-31, where the rhythmic patterns from two different thematic zones both happen to be in sixteenth-notes. In mm. 74-75, the change of thematic zones, from the development section to the ending measure of the S1 introduction, also contain identical rhythmic patterns, and even identical melodic curves. These examples explain why Heifetz seldom completes a thematic phrase: because he needs various points of the theme to make the connections. Perhaps this also explains why Heifetz chooses to adapt solo violin parts that are unsupported by principal themes.

As with most of the other cadenzas, there are a few passages displaying instrumental brilliance based on diminished seventh chords. Aside from these passages, Heifetz's extensive use of near literal quotations of thematic fragments impresses one with a sense of thematic transcription rather than expansion or development of thematic ideas.

Ex. 4-4 Heifetz's Cadenza for Brahms' Violin Concerto

Cadenza

For the Violin Concerto
by Johannes Brahms, Op.77

Violin

JASCHA HEIFETZ*

The image displays a musical score for the Cadenza section of Brahms' Violin Concerto, as performed by Jascha Heifetz. The score is written for a single violin part in G major, 2/4 time. It consists of eight staves of music, numbered 1, 7, 12, 17, 21, 25, 28, and 31. The notation includes various musical elements such as dynamics (f, mp, dolce, ten.), articulation (pizz., arco), and performance instructions (mf, dolce, ten.). Fingerings are indicated by numbers 1-4, and bowings are marked with 'V' and 'v'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a final measure at measure 31.

Ex. 4-4 (Continued) Heifetz's Cadenza for Brahms' Violin Concerto

VIOLIN

34

37 *String.*

40

44 *rit.* *a tempo*

48

51

54 *marcato* *ff*

59

63

Technical Commentary

In the cadenza (example 4-4), Heifetz left meticulous bowings and fingerings, all of which he followed rigorously in performance. These markings, however, are personal in a way that may not be suitable for most performers. Considering the fact that Heifetz usually chose fast tempos, one should keep in mind that, selections of fingerings and bowings, especially the latter, should be decided according to one's chosen tempo and musical interpretation.

M. 1: One should pay careful attention to the *fermata* marking on the first note, as this marking does not appear in all cadenzas that begin with this thematic idea. By starting the cadenza on the pitch A with a *fermata*, Heifetz provides a brief continuation from the preceding *tutti* 6/4 chord.

Mm. 2-4: In the two recordings in which Heifetz played this cadenza, he used all down-bows for the succession of chords. These bowings are suggested for such passage because down-bows draw stronger and more energetic articulation than separate bows would. I have inserted dots over these chords according to similar passages in the concerto. It is difficult to imagine any reason for which Heifetz would have wanted

these chords played long, especially since the succession of down-bows would in any case create shorter values than quarter notes.

Mm. 6-7: These *pizzicato* notes should be given more volume than a normal understanding of *mezzopiano*. A plucked chord, especially in a concert hall, always draws a softer sound than a bowed chord when applying the same dynamic marking.

Mm. 15-16: These stepwise positional shifts are suggested in place of the larger shift from third to first position. They provide a more continuous phrase motion than the larger shift, which might cause a break at the bar line.

Mm. 19-22: I have added dots to these chords according to corresponding passages in the concerto, for the same reasons as mm. 2-4.

Mm. 29-30: Players should take the given bowings with caution. The slurs added by Heifetz are a technical device to add an *espressivo* character to m. 29 with a tempo stretch.

M. 38: Heifetz played these notes in *staccato* and rushed them into the next measure. The *staccato* creates a brilliant instrumental effect and the *stringendo* provides a sense of urgency from the diminished harmony into the dominant.

Mm. 42-43: Heifetz's suggested bowings and fingerings are made for the same reason as mm. 29-30. If one wished to maintain the same tempo throughout the section

and create a continuous *diminuendo*, reserving the *espressivo* character for the following section, Heifetz's markings are not suggested.

M. 48: The bowing is suggested to avoid a down-bow accent on the third beat.

M. 49: The bowings on the first two quarter notes are suggested according to the given bowings in m. 47. This reserves the separate bows for the third beat in preparation for the following sequence.

Mm. 70-72: The markings for the notes in the bottom voice are transferred from the corresponding passage in the concerto, where dots and *marcato* are instructed for these notes. The three notes should be well articulated with a rigorous character.

M. 76: These fingerings are suggested for those who do not wish to make a large *glissando* on the last sixteenth note. The open D string gives the left hand time to move up to the fifth position without a *glissando*, and prepares for the next measure, which begins in the sixth position.

M. 88: With a slight stretch of the first finger on the third beat, these fingerings have the advantage of maintaining one position for this run.

Analysis of Nathan Milstein's Cadenza (1977)

Nathan Milstein (1903-1992), a Russian-born American violinist, was widely regarded as one of the greatest virtuosos of the twentieth century. Aside from his career as a concert artist, Milstein arranged numerous works for the violin and wrote cadenzas for concertos by Mozart, Beethoven, and Brahms.

Milstein's cadenza for the Brahms violin concerto sounds brilliant without technical ostentation, an unusual characteristic when compared to ones created by other violin virtuosos. Although not many virtuosic elements are found in this cadenza, Milstein achieves a dazzling instrumental effect simply by applying his immense knowledge of the violin; all passages are constructed to fit the violin naturally. Whereas Joachim and Kreisler strove for a full-bodied sonority in their cadenzas, which inevitably requires more chords, double stops, and a certain amount of contrapuntal material, Milstein's cadenza sounds transparent and pure. All the elements found in this cadenza correspond to Milstein's own performance style: improvisatory, brilliant, polished, transparent, and effortless.

The first impression many receive on listening to Milstein's cadenza is the idea that it resembles an improvisation more than a composed piece. One might then assume that

the cadenza has not been well thought out; however, Milstein more likely intends his cadenza to sound as if the performer had just improvised it on the stage (in a manner suggested by eighteenth-century theorists, as described in chapter 2). In each of the two studio recordings and two live performances I have heard, Milstein varies the cadenza considerably, though basing it on the principles of this published version. Each time the violinist sounds as though he had just improvised it on the spot, especially in the live performances.

The cadenzas heard in the recordings and the published version cover a time span of more than twenty years, and the thematic ideas in them remain the same, although Milstein varies his cadenza in other interesting ways. In each version, he finds a way to display the thematic groups in a different order. For example, in the printed version, the thematic groups are ordered ABCDEF, but in the performance of the 1950s he arranges them as ACEBDF, and, in the studio recording of the 1960s, AEDBCF, etc. There is no question that Milstein improvised somewhat during each performance of his cadenza; one can hear him experimenting with non-thematic material in order to connect different groups. Smooth transitions demonstrate not only Milstein's improvisational skills, but also the amount of freedom he takes in performance. This makes Milstein's performances of his own cadenza unique because the other violinists who recorded their

cadenzas did not vary much from what they wrote down. The present analysis will deal only with the published version of Milstein's cadenza.

Milstein's cadenza totals seventy-eight measures made up largely of sequences of fast, arpeggiated figures. Instead of developing themes, Milstein prefers to make small thematic fragments into sequences of ascending and descending arpeggiated flourishes.

He makes clear where he pulls material from the concerto. Below is a table showing the derivation of thematic fragments from the concerto:

Table 4-3 Use of Brahms' Thematic Material in Milstein's Cadenza

Measures	1-7	8-11	12-16	17-23
Theme from the Concerto	P ^{1.1}	C ^{1.1}	S1 intro	solo part of S2

Measures	24-35	36-47	48-60	61-71
Theme from the Concerto	lead-in material to S ²	solo part of S2	C	P ^{1.1}

Measures	72-75	76-end
Theme from the Concerto	ending measures of S2	ending measures of S1 introduction

In most of these sections Milstein shapes passages into curves, alternating between high and low registers of the instrument. This design creates a constant feeling of swelling and shrinking throughout the cadenza. The extensive use of rapid, arpeggiated flourishes enhances the improvisatory character of the cadenza.

Straightforward melodic direction and smooth thematic transitions give the cadenza a flowing quality. The texture is transparent, mainly because no counterpoint is used. It is apparent that Milstein wants to explore all registers of the violin as the arpeggiated figures and double-stops cover a wide range of the instrument. The fast pace of the cadenza slows only once, at m. 17, where the *dolce* theme from the development section of the concerto appears in D minor (C minor in the concerto). Compared to Brahms' version, Milstein's is modified and shortened, and does not resolve back to the tonic, instead continuing with more arpeggiated flourishes based on diminished chords.

One of the more difficult passages appears at m. 36, where the accompanimental figures, based on motive A from the development section, are arranged into double-stops of thirds, in addition to the *ricochet* bowing. Soon afterwards, Milstein adapts Brahms' use of the challenging leaping ninths (m. 42-43, 46-47).

The only clear shift of tonality in the cadenza comes after the climax. Beginning at m. 56, a D pedal point supports a sequence of the *ostinato* of a four-note motive from C^{1,2}

(see ex. 3-5), the latter beginning a descending motion in the following measure. With all its driving momentum, the cadenza reaches its climax at m. 61 with a *fortissimo* on a Neapolitan Sixth. Following the *fermata*, arpeggiated figures based on P^{1.1} prolong the E-flat major chord for five measures. The soloist prepares for the entrance of the coda as the harmony gradually progresses to V⁷ near the end of the cadenza.

Ex. 4-5 Milstein's Cadenza for Brahms' Violin Concerto

CONCERTO in D, op. 77

Johannes Brahms
Cadenza by Nathan Milstein

8

f

ff

f

sim.

dim.

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Ex. 4-5 (Continued) Milstein's Cadenza for Brahms' Violin Concerto

7

16 *p* **Rall.** *dolce espress.*

21

26

29

32

35

38

41

45

47497

Ex. 4-5 (Continued) Milstein's Cadenza for Brahms' Violin Concerto

0

50

54

57

60

64

67

70

72

75

ff

largamente

tr

Technical Commentary

Milstein's brilliant cadenza (example 4-5) is very effective in performance.

However, there are technical details one needs to work out carefully in order to maintain the flow in this piece.

The great violinist once commented that he was always inventing new bowings and fingerings for better effects, to the extent that he would improvise them during performance.³ Perhaps for this reason he did not leave many markings in the published version of the cadenza. I have suggested detailed fingerings and bowings, along with a few necessary expression marks, which he left blank.

In approaching a work of such advanced technical demands, the first issue that commands our attention is whether to begin phrases with down- or up-bows. These decisions almost always make a noticeable difference where phrasing and dynamics are concerned since the frog of the bow is stronger and heavier than the tip. Where Milstein left fingerings, they tend to be distinctive, showing his individual interpretation. One should use them only with a thorough understanding of his intentions. In the following commentary, I will provide explanations where these intentions are suggested.

³ From *Nathan Milstein, Master of Invention: Some Memories of a Quiet Magician*, dir. Christopher Nupen, 115 min., Teldec Video, 1993, videocassette.

M. 1: It is important to begin the cadenza strongly after the powerful R4 *tutti*, especially where the opening measures of the cadenza lie in the lower register of the violin.

Mm. 4-5: Use of harmonics is suggested for the perfect fifths. Milstein often uses harmonics to achieve a pure and transparent sonority, as one can hear in his recordings. In a fast passage like this, the harmonics can also solve intonation problems in executing fifths.

M. 6: One can better emphasize the notes in a fast passage such as this by staying on the E and A strings (as compared to A and D strings), which also achieves more open brilliance.

M. 12: If one takes the printed fingering on the dotted eighth-note, it would be more logical for the sixteenth-note before the *fermata* to be an octave higher. Probably a printing error.

Mm. 12-16: These bowings are suggested because, during string-crossing, it is always a more natural motion for the bow arm to start the lower note on a down-bow and the upper note on an up-bow.

M. 16: A *rallentando* is suggested in preparation for the entry of the slow, lyrical theme.

M. 34: Fingerings using a half-position are suggested. In fast runs like those seen in this cadenza, one needs to avoid unnecessary string-crossing and positional shifts.

The half-position is designed to eliminate extra positional shifts simply by stretching the fingers, so that the left hand never moves out of position.

Mm. 37-38: If one uses the *ricochet* bowings throughout m. 37, the first chord of m. 38 ends on an up-bow. Some of these bowings are likely a printing error. An alternative bowing is to play the last two sixteenth-notes in m. 37 and m. 38 on two separate bows, as Milstein suggests in m. 39.

Mm. 62-66: This bowing is suggested for the bow-direction issue discussed previously. As printed, the extra change of bow would land on an up-bow later, in m. 72.

Mm. 65-66: On the third beat of m. 65, and the first beat of m. 66, Milstein suggests a fingering which slides back and forth between the first and sixth positions using the fourth finger. This set of fingerings is idiosyncratic and makes sense only when one hears Milstein's rendering of it. He takes a big tempo stretch on these two sets of arpeggios and emphasizes the sixths between the high G and B-flat in mm. 65-66. If one plans to play this entire sequence in tempo, Milstein's fingerings are not

recommended; they would result in quick and very wide *glissandos*. The fingerings that I suggest are not only less idiosyncratic but they also conform to more current views.

M. 72: In a fast passage, using a harmonic on the first finger is sometimes suggested to avoid an undesired *glissando* when shifting downward. The harmonic allows more time for the left hand to reach the desired position. From Milstein's recordings of this cadenza, and of similar passages in other pieces, one can hear that this is a technical device he uses extensively.

Analysis of George Enescu's Cadenza (1903)

George Enescu (1881-1955) is regarded as one of Rumania's greatest musicians of the first half of the twentieth century. Even with his reputation as an accomplished violin virtuoso, Enescu, who was also a pianist, conductor and teacher, most desired to be a composer.

Enescu studied composition with eminent composers such as Robert Fuchs (1847-1927), André Gédalge (1856-1926), Jules Massenet (1842-1912), and Gabriel Fauré (1845-1924). Among those who wrote cadenzas for Brahms' violin concerto, Enescu was most prolific in writing large-scale works. His music often contains the exotic flavor of Rumanian folk elements. Noel Malcolm also points to his intricate formal design: "ceaseless motivic development is woven into elaborate adaptations of sonata form, variation-sequences and cyclical re-combinations."⁴ The cadenza to Brahms' violin concerto was written in 1903, during which year Enescu also wrote his First Orchestral Suite and the Second Piano Suite.

Compared to his other compositions for the violin, Enescu's cadenza for Brahms' violin concerto has little musical and technical complexity, and its harmonic language is

⁴ Noel Malcolm: 'Enescu, George: 2. Works', *Grove Music Online* ed. L. Macy (Accessed 21 April 2008), <http://www.grovemusic.com>.

conservative, lacking the exotic flavor one tends to find in his mature works. Below is a table showing Enescu's adaptations of themes from the concerto and the harmonic structure for each section:

Table 4-4 Use of Brahms' Thematic Material in Enescu's Cadenza

Measures	1-9	10-17	18-27	28-36
Theme from concerto	P ^{1.1}	P ^{1.2}	P ²	S ²
Harmony (in D)	I	IV/IV	V	various

Measures	36-40	41-50	51-end
Theme from concerto	R4:\P ^{1.1}	C	ending trills
Harmony (in D)	I	V-vii ^{o7}	V ⁷

The first three adapted themes in the cadenza are presented in their entirety with modification, and appear in the same order as they do in the concerto. Following these themes, Enescu begins to develop fragments from various thematic zones. For a cadenza that centers on adapting much of the concerto's thematic material, it is interesting to note that Enescu avoids using any material from the development section.

Enescu manages to maintain the symmetry of phrase structure throughout the

cadenza, while sustaining extensive thematic modification and development. This striking feature counteracts the sense of improvisatory freedom and spontaneity that one usually associates with cadenzas. In a more virtuosic cadenza, technical brilliance is emphasized over thematic presentation, which creates asymmetrical phrasing and in turn provides the effect of improvisation. Most of the passages in Enescu's cadenza contain extended phrases based on an eight-measure phrase pattern. Although the phrases are not strictly in eight-measure units, the underlying pattern is always clearly audible.

Another feature that appears in several places in the cadenza is the simultaneous combination of themes or thematic fragments. The first appearance of such combinations also functions as a device to maintain the symmetry of an eight-measure phrase pattern. The cadenza begins with material from S1's opening statement, but in major mode, the first note being the fifth degree of the tonic. At the third beat of m. 6, two fragments of P^{1.1} (see ex. 3-1) are combined. As the top voice continues the ascending motion with the triadic notes of A, D, and F-sharp (m. 4 of P^{1.1}), the bottom voice descends into D, A, and then a leap to F-sharp (m. 6 of P^{1.1}). Although Brahms' original pairing of measures is eliminated, Enescu manages to maintain a symmetrical, eight-measure phrase pattern by combining these fragments. This allows the dominant degree to fall in m. 8 of the cadenza.

Immediately following the first phrase, Enescu presents another combination of thematic ideas in mm. 10-13. The material for the entire passage of mm. 10-17 is taken from P^{1.2} (ex. 3-1), and mm. 10-13 contain literal quotations of both solo and orchestral parts in simultaneous motion: the top voice shows the orchestral presentation of P^{1.2}, while the bottom voice gives the soloist's accompaniment figures to the melody. Beginning in m. 14, the rest of theme P^{1.2} is modified and becomes a single voice in triplets, the melodic notes integrated within the triplet groups.

Enescu omits the transitional material after m. 27 and, surprisingly, introduces the *cantabile* S² theme with a deceptive cadence. This section (mm. 28-33) demonstrates Enescu's ability to integrate both the main melody and the orchestral accompaniment smoothly and organically for solo violin. The *pizzicato* figures from the concerto change into *legato* notes, which are integrated into the melody and form a continuous, flowing conversation with the theme. When the two voices appear at the same time (the first notes of m. 30 and m. 32), Enescu creates *appoggiaturas* (C-sharp to D, A to B-flat), as Brahms intended at the corresponding points.

After the *cantabile* section of mm. 28-33, Enescu again integrates material from different parts of the closing theme (ex. 3-5) in mm. 42-47. M. 41 shows the vigorous, dotted-rhythm motive, from which Enescu takes only the first measure before abruptly

connecting it to the end of the closing theme; this latter consists of repetitions of the four descending, step-wise sixteenth-notes. The notes of the ascending, syncopated, diminished arpeggios lie, in octaves, on the first note of each of the four sixteenth-note groups. From the second beat of m. 44, the octaves progress in half steps, each of which lasts three beats, while the bottom voice shows descending, triadic notes. The *sforzandos* emphasize the first notes of each descending arpeggiated triad.

At m. 51 the cadenza reaches the ending trill on the dominant, which would normally finish the cadenza. However, Enescu extends the trill for another six measures, in different guises, before resolving to the tonic. In mm. 53-54 double-stops are added to the trilled notes with a *crescendo*, followed by the addition of *sforzando* notes on every two beats in *hemiola*. In the next two measures the trill returns to single-stops, and Enescu reduces the number of trill notes, along with a *decrescendo* and *moto ritardando*, in order to slow the momentum. Following his principle of phrase structure, Enescu turns even the ending trill into a strict, eight-measure phrase in pairs.

Ex. 4-6 (Continued) Enescu's Cadenza for Brahms' Violin Concerto

29

32 *animando*
cresc.

35 *pesante* *ff*
0
1 2
3

38 *pesante* *sf* *tr* *tr*
a tempo

42 *tr* *meno f* *cresc.* *sf*

45 *sf sempre cresc.* *sf* *sf* *ff*

48 *tr* *largando* *a tempo*

51 *sf* *mf* *sf* *sf* *pesante* *sf*

56 *molto rit.* *sf* *p*

Technical Commentary

Enescu's cadenza (example 4-6) is not virtuosic in the conventional sense; he avoids writing rapid scalar and arpeggiated passages that most virtuosic violinists include. One reason for this is its unusual design, which keeps the cadenza almost exclusively in eight-measure phrase patterns. However, Enescu's use of wide intervals and spacing of chords are at times difficult for the left hand to execute. Another element that adds to the technical difficulty is the combination of thematic material in counterpoint. In an unaccompanied violin part, playing two moving melodic lines simultaneously is much more difficult than playing successions of chords. Enescu stated in his autobiography that: "I'm not a person for pretty successions of chords . . . a piece deserves to be called a musical composition only if it has a line, a melody, or, even better, melodies superimposed on one another."⁵

Enescu left detailed expression markings in his cadenza to provide clear guidance for interpreting the piece. In addition, fortunately for performers, the great instrumentalist left fingerings and bowings that solve technical problems posed in some passages. These suggested markings favor practicality and are easy to understand; they

⁵ Noel Malcolm: 'Enescu, George: 2. Works', *Grove Music Online* ed. L. Macy (Accessed 4 May 2008), <http://www.grovemusic.com>.

are without idiosyncrasies, especially when compared to, for instance, Milstein's or Heifetz's suggestions on this issue. Hence, the markings that I suggest are intended to either fill in blanks where Enescu left them, or to provide options in addition to the composer's.

M. 1: A shift to the third position on the second beat provides a stronger, deeper tone for the notes in the second beat.

M. 9: The shift to the third position on the last two sixteenth-notes not only provides an earlier preparation to the next measure, which begins on the third position, but possesses a softer D-string sound that corresponds to the *dolce cantabile* character of the following section.

M. 10 & m. 12: Players should attempt to change the bow carefully, as a *sostenuto* effect is required in these measures. The notes in the top voice in m. 10 and m. 12 were originally dotted half-notes; the bowing is designed to give the bottom voice enough sound.

M. 13: The printed fingerings on the third beat require that the bow cross strings back and forth. The suggested fingerings allow the bow to stay on the D string

following the triple-stop.

Mm. 14-15: As mentioned before, the melodic notes are integrated within arpeggiated triplets. Performers should make an effort to bring out these notes where Enescu marked *tenutos*. Otherwise, especially continuing from the previous measure, mm. 14 and 15 would sound as mere groups of arpeggiated triplets.

M. 17: The fingering is suggested to avoid string-crossing.

Mm. 33-36: Following the *animando*, a slight *rallentando* is suggested at m. 36, along with Enescu's marking of *pesante*. The tempo stretch and the *pesante* emphasize the return of the tonic after a sequential display in various keys.

Mm. 51-52: Another bow is suggested on m. 52, especially because the *sforzando* note on m. 51 takes up much of the bow. The bow change should be done carefully so the *legato* lines do not sound broken up.

Mm. 53-54: Although written with a slur over two measures, a bow change is needed for the *crescendo* in order to create more sound.

Analysis of Ferruccio Busoni's Cadenza (1914)

Ferruccio Busoni (1866-1924), a German-trained Italian, enjoyed a successful career as both composer and keyboard virtuoso. Among his prolific output of compositions, Busoni wrote several works for the violin that include two sonatas, a concerto, and cadenzas for Beethoven's and Brahms' violin concertos.

Busoni was widely regarded as a composer of visionary ideas; rather than following the convention of writing for the soloist alone in his cadenza for Brahms' concerto, he employed a unique feature of added *obbligato* parts for timpani and strings (one which he also used in his cadenza to Beethoven's violin concerto). In the Brahms cadenza, the timpani hold a pedal point for the first thirty-six measures, which, towards the end the accompaniment, is taken up by the strings. The timpani reappear in the last measure of the cadenza to join soloist and strings on the dominant.

Busoni was not the first to present this feature in a cadenza. In the first movement of the piano transcription of his own violin concerto, op. 61a (1807), Beethoven provides a cadenza in which a timpani part is included, presenting the four-note motive.⁶ Florian

⁶ Beethoven's own cadenzas and lead-ins for the piano version were subsequently transcribed for the violin by Wolfgang Schneiderhan.

Zajíc (1853-1926), who wrote a cadenza to Brahms' violin concerto in 1905, also adds timpani and cello pedal points under the soloist.

Although they share this feature, other characteristics differentiate Busoni's and Zajíc's cadenzas for Brahms' violin concerto, mainly in terms of the function of additional parts. Whereas Zajíc uses the timpani and the cellos strictly as an accompaniment, Busoni makes timpani and strings into a counterpart to the soloist. The expression marks in the timpani and the polyphonic writing of the strings toward the end of his cadenza demonstrate Busoni's intention of treating the voices as equals. In the Zajíc cadenza, eight measures of introductory material are devoted to the violin alone; the entrance of the timpani and cellos, both on the root of the tonic, creates the sense of a new beginning in the cadenza. In Busoni's cadenza, by contrast, the immediate appearance of the timpani presenting an A pedal point suggests a continuation and extension of the *tutti* 6/4 chord prior to the cadenza.

The unusual feature of integrating the timpani *obbligato* creates a unique mood in Busoni's cadenza because of unsettled harmonies over the pedal point. The brevity of the cadenza and the feeling evoked from these harmonies convey Busoni's ideal that "the

inserted cadenza should sound like a parenthesis after which the music takes up its course on the same note on which it was left . . .”⁷

Busoni’s cadenza contains no virtuosic elements other than moderately modified thematic ideas; in fact, he deliberately avoids adapting the more technically challenging passages from the concerto. A paragraph from the preface of Busoni’s cadenzas to each movement of Beethoven’s violin concerto describes Busoni’s attitude and intentions in creating a cadenza:

They are published for the first time in the same edition with the revision of the Concerto, in order to present to the fiddlers some cadenzas which are rather unknown and which, for their concise form, their moderate technical virtuosity, and also for the parsimony the main themes of this work are repeated with, are different from the most usual Cadenzas in which the technical ostentation or the excessive paraphrases of the themes are often in evident contrast with the ideal purity of the musical contents of this masterpiece.⁸

Busoni’s cadenza is the shortest of those that I found, consisting of only fifty-two measures. The thematic ideas taken from the concerto are not developed but are occasionally modified. It is easy to recognize the derivation of the themes, because

⁷ Rosamond Ley, tr.: 'Ferruccio Busoni: Letters to his Wife 1895-1907', *Ferruccio Busoni Home Page* (Accessed 11 September 2008), <<http://www.rodioni.ch/busoni/bibliotechina/lettereagerdaEN/gerdaEN1.html>>.

⁸ Ferruccio Busoni, *3 Cadenze per il Concerto op. 61 per Violino e Orchestra di L. van Beethoven* (Milano: Edizioni Curci, 1915/43), preface.

Busoni leaves the themes largely in their original form. Table 4-5 shows the themes from the concerto:

Table 4-5 Use of Brahms' Thematic Material in Busoni's Cadenza

Measures	1-22	23-28	29-36	37-end
Theme from concerto	S1:\introduction	lead-in material to S ²	S ²	C+coda

Mm. 1-22 are based on the introductory material of S1 (see ex. 3-6). The soloist begins by playing a short, D-major chord in the 6/4 position, which is immediately interrupted by the timpani with a *sforzando* on the second beat. The soloist then completes the first phrase, just as in the opening phrase of S1, but in the major mode, starting with A. Immediately following it, the second phrase (mm. 7-10) abruptly changes to the minor mode, replicating the second phrase of S1. The agitated, dotted figures (m. 6 and m. 13), presented by the strings in answer to the soloist's statement in S1, are given to the soloist in the cadenza.

The main difference between the opening measures of S1 of the concerto and Busoni's cadenza is one similar to that between the Busoni and the Zajíc. Whereas in

the concerto, Brahms uses the timpani and the horns to sustain a D pedal point (the root of D-minor) Busoni's timpani hover on an A pedal point, avoiding root-position chords in the first thirty-six measures. These ongoing inversions prolong the unresolved feeling that begins at the sustained 6/4 chord preceding the cadenza.

Although only a few thematic ideas are used in the cadenza, Busoni finds interesting ways to modify them. The rising, chromatic sequence, from m. 11 to the first beat of m. 13, is varied from mm. 98-102 of the concerto (ex. 3-6) by the omission of rests between the seven-note groups, which compresses and intensifies the phrase with forward-moving momentum. This modification heightens the *agitato* character of the passage from which it is derived.

After a series of descending waves in sixteenth-notes based on material from S1's introductory section, the passage beginning at m. 23 transforms the lead-in material of S² (see ex. 3-11). From m. 25, Busoni slows the momentum by changing rhythmic patterns. After two measures of triplets, the original rhythmic pattern in eighth-notes returns in m. 27 as the harmony arrives on the dominant in preparation for the S² theme (ex. 3-11) to appear on the tonic at m. 29.

As the strings replace the timpani for the last section of the cadenza, the non-alignment between solo violin and strings lends the passage a contrapuntal character.

The diminished-seventh harmony in this section prolongs tension until the last measure of the cadenza, when the timpani reappear to join the soloist and strings on a V^7 chord, and the harmony resolves to the tonic for the coda.

Ex. 4-7 Busoni's Cadenza for Brahms' Violin Concerto

An Arrigo Serato.

Kadenz
zum
Konzert für Violine
von
Johannes Brahms.
Ferruccio Busoni.

Violine. 2

Pauken.

Viol. 6

Pauken.

Viol. 10

Pauken.

Viol. 14

Pauken.

Viol. 17

Pauken.

Viol. 20

Pauken.

Ex. 4-7 (Continued) Busoni's Cadenza for Brahms' Violin Concerto

3

Viol. 23
Pauk.

Viol. 27
Pauk.

Cresc. Poco Rall. Esp.

Viol. 32
Pauk.

dim. - - - rall. - - -

poco

Viol. 37
Viol. I.
Vcelli.
C.Bassi.

pp

Viol. 45
Viol. I.
Viol. II.
Vcelli.
C.Bassi.
Pauk.

pp

Technical Commentary

Since most passages in Busoni's cadenza (example 4-7) are similar to corresponding points in the concerto, I have written in markings based on the concerto where applicable. And because Busoni did not indicate any bowings or fingerings, I have provided suggestions for better violinistic effect.

Mm. 3-13: Brahms' notated articulations in the opening measures of S1 are not transferred into this passage. The dots over the third beat of m. 11 and the second beat of m. 12 are crucial for retakes of down-bows.

M. 6 and m. 10: These forceful, rhythmic figures, originally presented by strings, need to come out strongly and aggressively, especially when played over the timpani's dynamic swells.

Mm. 16-22: One should keep in mind that, although applying a *decrescendo* in a descending passage like this is likely to make musical sense, care should be taken in executing the notes on lower strings; they must be soft but not inaudible.

M. 20 and m. 22: These fingerings are suggested to avoid excessive string-crossing.

Mm. 27-28: The player should find a way to emphasize these two measures since they comprise the first appearance in the cadenza of a clear, root-positioned dominant chord. A *poco rallentando* is also suggested in preparation for the S2 theme.

Mm. 29-32: A slight stretching of the tempo is suggested here because the S2 theme needs a broad, warm tone with an expressive character.

M. 42: Another down-bow on the C-sharp is suggested to avoid a false accent.

This way the last measure will also fall on an up-bow.

Analysis of Donald Francis Tovey's cadenza (1937)

Sir Donald Francis Tovey (1875-1940) was a music scholar, pianist and composer.

As a pianist he played with Pablo Casals, Adolf and Herman Busch, Jelly d'Arányi and the Joachim Quartet. His association with Joachim is especially important, because the violinist's cadenza to Brahms' concerto has often been regarded as the yardstick by which all others are measured. Tovey, in the preface to his own cadenza written for Brahms' concerto, explained clearly what he wanted to achieve:

I aim at producing the features of a symphonic coda. The difficulties of this task are enormously greater with an unaccompanied violin than with the self-sufficient pianoforte; and unaccompanied violin music that conveys a sense of symphonic harmony cannot lie technically within the possibilities of extemporisation.⁹

This objective creates a difficult compositional task for Tovey. In addition to the lack of harmonic support, the absence of counterpoint in Joachim's cadenza led Tovey to criticize the violinist's efforts. Joachim admitted to Tovey that some passages in his own cadenza were "disagreeable," and Tovey wrote specifically of his own views on the matter:

⁹ Donald Francis Tovey, *Cadenza to Brahms's Violin Concerto* (London: Oxford University Press, 1937), preface.

Joachim's cadenza has the serious technical defect of presenting without a bass certain themes which cannot stand unsupported. One of these themes, the figure of ninths near the end of the development, gives rise to the 'disagreeable' passage which Joachim explained to me: and I cannot find any means of making it intelligible in unaccompanied violin writing at all. The other is, of course, the plaintively cajoling episodic counterpoint in the C minor episode of the development. It certainly ought to play a large part in the cadenza, but it ought not to try to exist without its bass.¹⁰

The solo violin part in example 3-14 displays the passage that contains the ninths figuration, and mm. 304-12 in example 3-13 show the plaintive theme which Tovey believes reprehensible without bass support.

It is interesting to note that many cadenzas use the ninths figuration; some even begin with it. The difference in approach clearly depends upon whether the writer comes from a composer's or a virtuoso's point of view. As he himself states, Tovey aims to produce the features of a symphonic coda; other writers regard this figuration as a device for technical display. On examining the score, it is clear that the ninths figuration cannot stand as a melody by itself, regardless of the fact that it features innovative and impressive violinistic effects. The solo violin here functions to build the energy and fills in harmonies as the orchestra presents a development of the P² theme. As Tovey's purpose indicates, this passage resists being reduced to unaccompanied violin for two

¹⁰ Ibid.

reasons: A solo violin alone cannot encompass the full harmonic progression, and, instrumentally speaking, the violin simply cannot achieve the necessary *sostenuto* effect of P² while playing the already very busy (and strenuous) leaping ninths.

Tovey's cadenza, with a total of ninety-one measures, shows heavy reliance on the thematic and motivic ideas from the concerto. Unlike other cadenzas written for this concerto, a substantial portion of Tovey's cadenza contains contrapuntal material from the development section, as he describes in the preface. Table 4-6 shows Tovey's thematic derivation and use of keys:

Table 4-6 Use of Brahms' Thematic Material in Tovey's Cadenza

Measures	1-4	5-14	15-45
Themes from concerto	S1:\P ^{1.1}	C	S2 (development section)
Key	D		g (15)-E flat (30)-D (38)

Measures	46-55	56-69	70-75	76-end
Themes from concerto	C	S ²	P ^{1.1}	ending measures of S1 introduction
Key	g		D	

The cadenza begins with a mix of materials from the opening measure of S1 and the ending measures of the orchestral *tutti* prior to the cadenza (see ex. 3-17). Instead of beginning anew, Tovey's first four measures create a feeling of brief continuation from the 6/4 *fermata*: the soloist begins on an A, and the sequence of a descending three-note motive in mm. 2-4 are adapted from the ending measures prior to the cadenza. Tovey invents a new harmonic progression to substitute for the original sequence. Within the new harmonic context, the first four measures of the cadenza resemble an immediate melodic and rhythmic repetition of the ending measures of the orchestral *tutti*.

For a composer whose primary instrument was the piano, Tovey's cadenza possesses surprisingly impressive passages, including double-stops that are found more frequently in cadenzas created by virtuoso violinists. A few measures into the cadenza, such passages of double-stops in thirds, sixths and octaves dominate mm. 5-14 with a mixture of the neighbor-note motive A and the rhythmic motive from the closing themes. Again, Tovey's objective comes to mind where the extensive use of double-stops throughout the cadenza operates to fill in harmonies of the themes, rather than merely for virtuosic display.

Mm. 15-45 illustrate Tovey's inclination to give the melody harmonic support in the bass. Within the thirty-one measures, the lyrical opening theme from the concerto's

development section is presented in three distinct forms. Mm. 15-23 resemble a conversation between two voices in contrasting registers, appearing either separately or simultaneously: in mm. 15-16 and mm. 19-20 the lower voice replies immediately following three descending, stepwise quarter-notes, and in mm. 17-18 and mm. 21-22, the top voice holds while the bottom voice continues the motion. From m. 30 Tovey, beginning in E-flat major, transforms the same theme into groups of sixteenth-notes, integrating motive A as well as the two-voice conversation. *Tenuto* lines, accents and hairpins are written out to emphasize the melodic notes. In the next section (mm. 38-44) the theme returns to its original form, but in D major.

Although all three sections are based on the same theme, they differ in mood and character. In the first section the original idea is restated in the same key as in the concerto, with added tension from the extensive use of diminished chords. The running sixteenth-notes beginning in E-flat major (marked *tranquillo, dolce lusingando*) are expressed quietly and continuously. The D-major section provides a majestic, resolute character and indicates that the music is at last transitioning.

Tovey employs diminution and augmentation of note values in order to change the pace or character of a passage. In m. 5, the note values of the rhythmic motive begin with a sixteenth, followed by a dotted-quarter and eighth. As the sequence moves up in

register, the pace moves forward and the note values of the motive change to a sixteenth followed by two eighths. In the next measure, these values of the same motive are diminished further to three sixteenths. Further on, in mm. 54-58, the momentum of the agitated, *ostinato* sixteenths, in an *accelerando*, must slow in order to connect smoothly to the subsequent lyrical, *dolce* theme. Tovey uses rhythmic augmentation to achieve this end as the eighths in m. 58 fit neatly into the following section (which consists almost exclusively of eighths).

Ex. 4-8 (Continued) Tovey's Cadenza for Brahms' Violin Concerto

VIOLIN

45

50

55

60

65

70

75

80

85

90

etc.

vivicissimo

accelerando

raddolcendo

sempre più dolce

decresc.

cresc.

largamente

p espressivo

ff

tr

Technical Commentary

Tovey's cadenza (example 4-8) is carefully planned with specific expression marks. Musically speaking, this piece is straightforward, as Tovey makes his expectations clear through detailed instructions. However, the writing is instrumentally awkward and unidiomatic for violin. For example, in mm. 30-36, Tovey integrates Brahms' melodic notes into running sixteenth-note patterns, creating unnatural string-crossings, thereby making it difficult to execute the melodic notes at the standard tempo. Furthermore, Tovey's use of extensive counterpoint throughout the cadenza (to make up for the perceived lack of self-sufficiency of unaccompanied violin) adds technical challenges for the performer. By way of ameliorating or solving these and other technical problems, I make suggestions and comments regarding bowing and fingering that might improve the performance effectiveness of this cadenza.

Mm. 5-10: If not for the accented sixteenth-notes in m. 7 and m. 10, the opposite bowing from my suggestion could also work. The suggested markings are designed to lead to a down-bow on the second beats of both mm. 7 and 10. Down-bows would

provide a stronger attack on the accented notes.

Mm. 30-36: The bowings are designed to better emphasize the *tenuto* and accented notes which make up the melodic line. If one takes Tovey's slurs as bowings in mm. 30-32, the melodic notes would fall on the second notes in each bow. These bowings make it more difficult to bring out the melodic line, since each bow change inevitably makes a slight accent on the non-melodic notes. It is clearer and easier to stress the melodic notes as the first note of each bow.

Mm. 34-35: The fingerings are suggested to avoid unnecessary string crossing and abrupt positional leaps.

Mm. 38-44: These bowings are suggested for a number of reasons. This theme is one about which Tovey writes, "it certainly ought to play a large part in the cadenza, but it ought not to try to exist without its bass." The bowings I propose emphasize both the three descending notes and their counterparts. This section should be played *forte*, in a broader tempo with *sostenuto* effect, demands that can be met only by breaking up the long slurs. Moreover, these bowings provide natural phrasing for the opposing upper and lower voices.

M. 52: Another down-bow on the second sixteenth-note is necessary for m. 54 to begin on a down-bow.

Mm. 58-62: Tovey's slur markings solve the problem posed in mm. 30-36, but make undesirable accents due to disproportional bow distribution. The accents also spoil the *dolce* character of the S^2 theme and disrupt the continuous motion of the rest of the eighth-notes. For these reasons I have provided an alternative of bowings.

M. 72: Another down-bow is necessary on the F-sharp/D double-stop for the following passage in sixteenth-notes to fall into a natural bowing direction.

Mm. 72, 73, and 75: The suggestion for using the third finger and a fourth-finger harmonic on some of the double-stopped notes avoids back-and-forth positional shifts. In rapid passages such as these, the suggested fingerings not only allow the performer to stay in the same position by simply stretching the fourth finger, but also to clean up any intonation problems.

Mm. 80-82: These fingerings are suggested to avoid unnecessary positional shifts.

Chapter 5

Conclusion

The large number of cadenzas written for the Brahms violin concerto present an interesting but neglected part of the violin repertoire for both performers and scholars. Through thorough study, one might better understand stylistic and aesthetic differences among their composers. In the minds of these musicians, the cadenza had gone beyond the state of a prolonged and elaborated cadence. For the virtuosic violinists, the cadenza became a medium for exhibiting modern techniques; for the composers, it constituted a miniature form into which they could pour individualistic statements, introducing unique compositional features.

I have paid close attention to the planning of bowing and fingering in the technical commentaries. For the performer, selecting these is a mind- and time-consuming task, but an indispensable part of performance preparation, a necessary process in becoming an independently-minded musician. The bowings and fingerings suggested in the technical commentary portion of my analyses are intended to make difficult passages more manageable, and they serve as a starting point for performers who seek to explore other

possibilities, inventing bowings and fingerings themselves. One could simply rely on the suggestions provided by the printed edition or consult teachers and experts, but even the most considered sets of markings in a piece would not be suitable for every performer. Each performer's physical build and musical taste are unique. A violinist might envision insightful and convincing ideas through his musical instincts or in-depth analytical study, but without suitable bowings and fingerings these ideas and emotions would be difficult to convey fully and properly.

By introducing these relatively unknown cadenzas, I hope that performers and scholars will be encouraged to explore the engrossing and substantial catalog of cadenzas for Brahms' violin concerto. Those created by virtuoso violinists and musicians of his day, some of whom had direct contact with Brahms and Joachim, can show us more about performance practice and musical preferences of the period that can perhaps lead to new insights in Brahms studies. I also hope that this detailed study will provide further impetus for research of this kind.

7) closing material to S^2



8) $C^{1.1}$



9) $C^{1.2}$



10) $S1$:\introduction (opening statement)



11) $S1$:\introduction



12) $S1$:\introduction



13) $S1$:\introduction



14) S1:\introduction (ending measures)



15) S2 (opening theme of the development section)



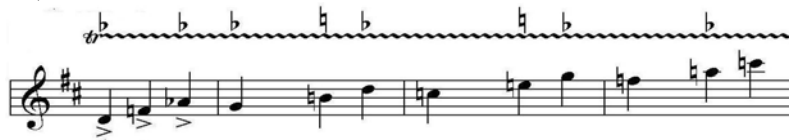
16) S2



17) S2 (ninths figuration)



18) S2



19) R4 (*tutti* prior to the cadenza)



Appendix B

List of Selected Historical Recordings

Violinist	Conductor/Orch.	Cadenza used	Year rec.	Label/No.
A. Busch	W. Steinberg/Phil.-Sym. Orch.	Busch	Live, 1943	Music & Arts CD-1107
	H. Münch/Basel Orch.	Busch	Live, 1951	Arbiter 117
J. Heifetz	S. Koussevitzky/Boston Sym. Orch.	Auer-Heifetz	1940	Naxos 8.110936
	G. Szell/Phil.-Sym. Orch.	Heifetz	Live, 1951	Music & Arts CD-1101
	F. Reiner/Chicago Sym. Orch.	Heifetz	1955	Sony BMG 82876-67896-2
B. Huberman	A. Rodzinski/Phil.-Sym. Orch.	Heerman	Live, 1944	Music & Arts CD-1122
F. Kreisler	L. Blech/Berlin State Opera Orch.	Kreisler	1927	Music & Arts CD-290
	J. Barbirolli/London Phil. Orch.	Kreisler	1936	Opus Kura OPK 2048
N. Milstein	V. De Sabata/N. Y. Phil.	Milstein	Live, 1950	Tahra Tah 449
	P. Monteux/Concergebouw Orch.	Milstein	Live, 1950	Tahra Tah 176
	I. Kertesz/ORTF	Milstein	Live, 1963	Music & Arts CD-1168
W. Schneiderhan	K. Böhm/Saxon State Orch.	Winkler	1940	Opus Kura OPK 2020
	P. van Kempen/Berlin Phil.	Winkler	1953	DG 4775263
A. Spalding	W. Loibner/Vienna Tonkünstler Orch.	Spalding	1952	Pearl 0224
E. Zimbalist	S. Koussevitzky/Boston Sym. Orch.	Zimbalist	Live, 1946	Doremi DHR 7739

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Recordings

A list of selected historical recordings is shown in Appendix B.