Three Dissertation Recitals: the German Romanticism in Instrumental
Music and the Baroque Instrumental Genres

by

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DEDICATION

To my mother who has made sacrifices for me every single day
To my 90-year old grandmother whose warmth I still carry

ACKNOWLEDGEMENTS

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ABSTRACT

This dissertation includes the programs and program notes of my three dissertation recitals, which were performed in lieu of a written dissertation. The first recital *Beyond Words*, performed on December 12, 2017 in Britton Recital Hall, embraced a program of nineteenth century German music; it focused on the historical background of German Romanticism and the instrumental music inspired by German Romantic literature. The program was comprised of the *Violin Sonata in G Major Op. 78* by Johannes Brahms, *Violin Sonata in G Major Op. 96* by Ludwig van Beethoven, and four pieces from *Lieder ohne Worte* by Felix Mendelssohn, arranged for violin and piano by Friedrich Hermann; performed with pianist Hyejin Cho.

The second recital *The Baroque Violin Sonatas,* performed on February 10, 2018 in Britton Recital Hall, explored the origins and development of the sonata genre. The program was comprised of three solo violin works: *Sonata in G Minor, BWV 1001,* by J. S. Bach, *Sonata in A Minor* by Johann Georg Pisendel, and the *Instrumental piece in C Major* by Francesco Geminiani; as well as the *Duo for two Violin in E♭ Major* by Pietro Nardini, performed with violinist Christina Adams, and two sonatas with continuo, performed with Prof. Joseph Gascho: *Sonata in E Minor, BWV 1023,* by J. S. Bach and *Sonata in C Major, Op. 9 No. 9,* by Jean-Marie Leclair.

The third recital *The Baroque Dances, Fugue, and Concerto,* performed on April 25, 2018 in Britton Recital Hall, was comprised of *Partita No. 1 in B Minor, BWV 1002,* the *Violin Concerto in E Major, BWV 1042,* and the *Ciaccona* from the *Partita for Solo Violin in D Minor, BWV 1004,* by J. S. Bach; the *Fugue for Solo Violin in E Minor, Op. 10 No. 6* by Bartolomeo Campagnoli, and the *Passacaglia in G Minor for Solo Violin*, by Heinrich Ignaz Franz von Biber. The orchestra part of the concerto was performed by Bram Margoles (first violin), Nathaniel Cornell (second violin), Joachim Angster (viola), and Victor Huls (cello). In order to produce the most suitable sound for

the repertoire and to explore richer colors with the modern instruments, the second and third

recitals were performed with gut strings and a baroque bow.

Dissertation Recital No.1

Beyond Words

Rita Wang, violinist
Hyejin Cho, pianist

December 12, 2017, 8pm
Britton Recital Hall

Program

Sonata in G Major, Op. 78   Johannes Brahms
(1833 – 1897)

    I. Vivace ma non troppo
    II. Adagio — Più andante — Adagio
    III. Allegro molto moderato

Lieder Ohne Worte (arr. Friedrich Hermann)   Felix Mendelssohn
(1809 – 1847)

    Op. 19, No. 1 in E Major
    Op. 53, No. 3 in G Minor

Intermission

Lieder Ohne Worte (arr. Friedrich Hermann)   Felix Mendelssohn

    Op. 67, No. 2 in F$^{\sharp}$ Minor
    Op. 53, No. 1 in A$^{\flat}$ Major

Sonata in G Major, Op. 96   Ludwig van Beethoven
(1770 – 1827)

    I. Allegro moderato
    II. Adagio espressivo
    II. Scherzo: Allegro - Trio
    IV. Poco allegretto

Beyond Words

Program Notes by Rita Wang

German Romanticism and its literary influence on music

German literature, especially poetry, was the leading force of the Romantic movement beginning in the late 18th century. As a result, the musical applications of the Romantic aesthetics had followed on from literary,[1] in the writings of philosophers and writers of the time, such as Friedrich Schlegel. It is apparent that the 19th century composers drew inspiration from poetry: Beethoven's last symphony was set to the poem Ode to Joy by Friedrich Schiller, Schubert set over 600 poems to Lieder, Schumann's entire output, especially the piano pieces and songs, was largely poetically driven; and Brahms who had said that he often thought of words when he composed.

Romanticism is generally defined as a movement or a period of cultural history, covering most of the 19th century, characterized by its emphasis on emotion and individualism as well as nostalgia and nature. It was a reaction to the Industrial Revolution, the aristocratic social and political norms of the Enlightenment, and the scientific rationalization of nature in the 17th and early 18th century. To transcend this troubling reality, the movement began by reviving the medieval characteristics.

The medieval period was seen as being filled with magic and other worldly beings, and the supernatural fascinated the Romantic poets. In fact, the meaning of the word *Romantic* stemmed from the Romance language of the medieval times. Most interestingly, the movement began with one of its most central characteristics—nostalgia—while the Enlightenment wished to reduce everything to physical matter and find logical, scientific explanations for all things; the Romantics countered this with a return to the beauty of nature, intuition, and exploring the supernatural.

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[1] Jim Samson. "Romanticism." Last revised January 20, 2001. In *Grove Music Online*. Accessed August 9, 2017. http://www.oxfordmusiconline.com/.

The introduction of the term *Romantic* as a literary and aesthetic label is attributed to the German philosophers and writers of the time, in particular Friedrich Schlegel. Writers like Schlegel discussed and critiqued the arts in their journals, which shaped the way society and musicians thought about art and its ideology. Schlegel defined Romantic poetry as the following:

> The romantic kind of poetry is still in the state of becoming; that, in fact, is its real essence: that it should forever be becoming and never be perfected. It can be exhausted by no theory and only a divinatory criticism would dare try to characterize its ideal. It alone is infinite, just as it alone is free; and it recognizes as its first commandment that the will of the poet can tolerate no law above itself. The romantic kind of poetry is the only one that is more than a kind, that is, as it were, poetry itself: for in a certain sense all poetry is or should be romantic.[2]

In addition to defining what Romantic poetry is, the intention of such poetry was further fulfilled by Schlegel's invention of the *fragments*. As the direct representation of Romantic poetry, the fragments reflect the irrational characteristics of the Romantic Movement for its incompleteness, breaking away from classicism that centered upon logic. Schlegel published his fragmentary writings through which he developed the theory of the fragment as an artistic and philosophical moment that reached beyond its own boundaries.

Fragment in the Romantic minds symbolizes unity and chaotic universality.[3] In the medieval period, fragments were often symbolic, suggesting something broken off from a divine whole. By the 19th century, readers had become so used to reading unfinished texts that it was acceptable and even fashionable to publish poems that were intentionally fragmentary. Consequently, the fragment took form in music in the 19th century, as we often come across harmonically unresolved passages interrupted by the start of a new phrase or even an entire piece that simply ends unresolved, a leit motif that recurs throughout a piece, and the so called cyclic form in which a fragmentary passage in an early movement returns in later movements

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[2] Friedrich Schlegel, *Friedrich Schlegel's Lucinde and the Fragments* translated by Peter Firchow (University of Minnesota Press, 1971), 175.

[3] Allen Speight. "Friedrich Schlegel." Last revised Novvember 30 , 2015. In *The Stanford Encyclopedia of Philosophy*. Accessed on August 10, 2017. https://plato.stanford.edu/archives/win2016/entries/schlegel/>.

Lyric poetry is another form of Romantic poetry that was influential to the development of musical aesthetics in the 19th century. The lyric poetry of the medieval period centers on the subject of love, and it was meant to be set to music. Consequently, the revival of lyric poetry at the end of the 18th century is corresponded by the increasing interest in folksong and the invention of the art song in the 19th century when the lyric became the principal poetic form.

The romantic lyric is a sincere and spontaneous expression of the poet's thoughts and feelings; it is generally short and spoken in the first person, responding or reflecting to a particular situation or occasion, and rather private or intimate in nature. The 19th century writers made the distinction that lyric poetry should be overheard, like a prayer witnessed by an eavesdropper, whereas the rhetorical nature in an 18th century prose is meant to be directly heard by a public audience. Interestingly, this distinction is also the core distinction between 18th and 19th century music—the music of the enlightenment was meant to evoke the emotions of the listener, while the music of the romantics expresses the feelings of the composer.

The characteristics of lyric poetry is thus at the core of German Romanticism. Its emphasis on subjectivity and extreme but personal emotions, may have inspired the inventions and development of many 19th century musical styles. Such as character pieces, which are spontaneous and self-reflective in character. Moreover, the manipulation of traditional forms by 19th-century composers is also a vehicle to the composer's personal emotions; for example, the effect of the cyclic return can be interpreted as nostalgia.

The poems and Brahms' portrayal of past, present, and future

Brahms waited until 1879, at the age of 46, to publish his first violin sonata. its nickname *Regensonate* ("Rain sonata") reflects its inheritance of the thematic and motivic materials from the two songs written earlier by Brahms: *Regenlied* (*Rain* song) and *Nachklang* (Echo). Having received

the reputation for being a perfectionist composer, Brahms' choice of reusing the material remains significant.

Brahms liked to think of the words of folksongs when he composed. In the finale of his Piano Sonata in C Major, Op. 1, he had thought of the words *My heart's in the Highlands*; in his Piano Sonata in F-sharp minor, Op. 2, he built the theme of the second movement on the words of an old German song.[4] Thus, one can assume that Brahms composed the sonata while thinking of the gorgeous texts of the Lieder: the poems *Regenlied* and *Nachklang* by Klaus Groth.

Regenlied

Walle, Regen, walle nieder,
Wecke mir die Träume wieder,
Die ich in der Kindheit träumte,
Wenn das Naß im Sande schäumte!

Wenn die matte Sommerschwüle
Lässig stritt mit frischer Kühle,
Und die blanken Blätter tauten,
Und die Saaten dunkler blauten.

Welche Wonne, in dem Fließen
Dann zu stehn mit nackten Füßen,
An dem Grase hin zu streifen
Und den Schaum mit Händen greifen.

Oder mit den heißen Wangen
Kalte Tropfen aufzufangen,
Und den neuerwachten Düften
Seine Kinderbrust zu lüften!

Wie die Kelche, die da troffen,
Stand die Seele atmend offen,
Wie die Blumen, düftetrunken,
In dem Himmelstau versunken.

Rain Song

Pour, rain, pour down,
Awaken again in me those dreams
That I dreamt in childhood,
When the wetness foamed in the sand!

When the dull summer sultriness
Struggled casually against the fresh coolness, And the pale leaves dripped with dew,
And the crops were dyed a deeper blue.

What bliss, in the downpour
To stand with naked feet,
To reach into the grass
And touch the foam with one's hands!

Or upon hot cheeks,
To catch the cold drop,
And with the newly awakened fragrances
To air one's childish breast!

Like the chalices that trickles,
The soul breathes openly,
Like the flowers, drunk with fragrance,
Drowning in wholesome Heavens.

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[4] Albert Dietrich, and J. V. Widmann, *Recollections of Johannes Brahms*, Translated by Dora E. Hecht (New York: Charles Scribner's Sons, 1899), 3-4.

Schauernd kühlte jeder Tropfen
Tief bis an des Herzens Klopfen,
Und der Schöpfung heilig Weben
Drang bis ins verborgne Leben.

Walle, Regen, walle nieder,
Wecke meine alten Lieder,
Die wir in der Türe sangen,
Wenn die Tropfen draußen klangen!

Möchte ihnen wieder lauschen,
Ihrem süßen, feuchten Rauschen,
Meine Seele sanft betauen
Mit dem frommen Kindergrauen.

Every cool trembling drop
Deep down to the heart's beating,
And creation's holy weaving
Pierce into inner life.

Pour, rain, pour down,
Awaken my old songs,
That we used to sing in the doorway
When the raindrops pattered outside!

I would like to listen to it again,
That sweet, moist rushing,
My soul gently bedewed
With the holy childlike awe.

Nachklang

Regentropfen aus den Bäumen
Fallen in das grüne Gras,
Tränen meiner trüben Augen
Machen mir die Wange naß.

Wenn die Sonne wieder scheinet,
Wird der Rasen doppelt grün:
Doppelt wird auf meinen Wangen
Mir die heiße Träne glühn.

Echo

The raindrops from the trees
Fall in the green grass,
Tears from my gloomy eyes,
Make my cheeks wet.

When the sun shines again,
The grass will be twice as green:
Twice as much, on my cheeks
Will my hot tears glow.

Brahms composed the sonata in the summers of 1878 and 1879, the season that the poem *Regenlied* entails. The summer air and rain may have awakened in Brahms the feelings and events embedded in the poems, as well as the events that have unfolded during those summers: Brahms' godson Felix Schumann had suffered and died from tuberculosis in February 1879. A few days before Felix's death, Clara Schumann received a consoling letter and a fragment of the first 20 measures of the sonata's slow movement from Brahms:

Dear Clara,

If you play what is on the next page quite slowly, it will say to you, perhaps clearer than I otherwise could, how sincerely I am thinking of you and Felix—even of his violin, which, however, is surely at rest.

I thank you from my heart for your letter; I did not and do not like to ask for it, but I always want very much to hear from Felix.[5]

In an earlier letter from Clara in 1873, after Brahms had just introduced to Clara the song *Regenlied*, Clara expressed how the sorrowful melody had been stuck in her head and made her melancholy. This implies that Brahms might have chosen to reuse the material from the songs because he knew that Clara had a specifically emotional association with the songs.

In *The Cambridge Introduction to Narrative*, Porter Abbott states that narrative allows the events themselves to create the order of time.[6] In these poems, the events create the three states of time—the present, past, and future. Regenlied reflects the relationship between the present and the past: the presence of rain awakens in the man the dreams and memory from childhood. Nachklang reflects the duality of the present and future with the contrast of the present sadness evoked by the rain and the joy that would come when the sun shines.

The rain, the sole subject, represents the state of the present in both poems—it is the essential presence and character of rain that had inspired the creation of the poems and the composition of the sonata. The rain appears in 2 forms in the poems: the *downpour* and the *raindrops*; it also mirrors with the *tears*, symbolizing sadness. Each of these forms of rain is paired with a verb (pour, patter, fall) that carries the sense of motion and assumes a rhythmic pulse. Brahms depicts the motion of rain with the manipulation of rhythm and by keeping a consistent pulse that propels the motion forward.

In both the first and last movements, the ever-flowing eighth notes and the continuous sense of pulse act as both the falling rain and its ongoing presence by which the events unfold. The joyous themes in the first movement depict the narrator's revisit to childhood memories and

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[5] Paul Berry, *Brahms Among Friends* (New York, Oxford University Press, 2014).
[6] H. Porter Abbott, *The Cambridge Introduction to Narrative*, 2nd ed. (Cambridge: Cambridge University Press, 2008), 4.

dreams—the past—accompanied by the ongoing pulse and running eighth notes—the presence of rain.

The consoling theme in the second movement, enclosed in Brahms' letter to Clara in regards to her son's failing health, is to be brought back in the last movement, which begins in G minor, a rather sorrowful key. The return of the *Adagio* theme in E♭ major serves as a reflection of the happy memory, or in the case of Clara, the consolation from Brahms. It is also a reminder of strength towards a brighter future, as depicted in *Nachklang*, because it is juxtaposed right away by the cheerful sixteenth notes and dotted rhythm in a new key.

As a matter of fact, the timing and order of the events surrounding Brahms and Clara may justify our interpretation of the sonata's message: the arrival of Brahms' consoling fragment, Felix's passing, and the completion of the sonata, all took place within the course of five months in 1879. If Brahms' had intended the sonata to be a musical response to Clara, the sudden return of the *Adagio* theme certainly indicates a remembrance of happiness in the midst of sorrow. The coda of the finale marks the official change of key from G minor to G major, which mirrors with the change of emotions from sorrow to joy in *Nachklang*; and in the mind of the narrator/ performer, from the past to the future.

Lieder Ohne Worte and the Romantic ideals of instrumental music

The ideology of Romantic literature eventually found its way to instrumental music. The Romantic writers came to embrace instrumental music as the ultimate representation of the Romantic aesthetics. Schlegel said in one of his fragments, "All pure music must be philosophical and instrumental".[7] The Romantic writers believed that instrumental music was capable of conveying beyond what language could not because it is free of textual and visual reference. E. T. A.

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[7] Friedrich Schlegel, "pure music," *Music for Thought* (1797-98), quoted in Janet Schmalfeldt, *In the Process of Becoming*: *Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (Oxford University Press, 2017), 6.

Hoffman in his review of Beethoven's fifth symphony said, "with this capacity for sensuous nonrepresentationality, instrumental music embodies the ultimate Romantic aesthetic."[8]

The enthusiasm might have contributed to the invention of many instrumental music genres in the 19th century, in particular the short lyrical piano pieces and the character pieces. Mendelssohn's *Lieder ohne Worte* thus acts as a clear response to that ideology—its songlike melodies without text provoke the listener's infinite imagination. To sing without words with an instrument, lyricism is probably the most primary element in these Lieder. While the phrase structure is often based on the 18th century tradition, the melody enjoys more chromaticism and suspension, corresponding to the richness of harmony. However, Mendelssohn's lyricism remains simple and elegant, often achieved by stepwise motions interjected with upheaving leaps.

The eight volumes of *Lieder ohne Worte* were written in different periods in Mendelssohn's life, each volume was published separately and each contains six *Lieder*. The transcription was made by Friedrich Hermann, a violinist and pupil of Mendelssohn. While the solo piano, for which the lieder were originally written, can successfully deliver the lyricism and poetic gestures, a string instrument may more directly capture the vocal qualities of these "songs". Serving as the voice of the player, the violin is capable of bringing out the melody clearly because its sound stands out from the texture of the piano. The continuous sound of a string instrument is not only able to sustain through the phrases, but also change colors within a single note. They are also, in my opinion, great pieces for developing a personal voice in string playing.

Beethoven, nature, and nostalgia

Sonata Op. 96, the last of the ten violin sonatas, was also one of Beethoven's last works in the middle period. Written in 1812, the same year as the letter to the "immortal beloved", the

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[8] Arthur Ware Locke and E. T. A. Hoffmann. "Beethoven's Instrumental Music: Translated from E. T. A. Hoffmann's 'Kreisleriana' with an Introductory Note." *The Musical Quarterly* 3, no. 1 (1917): 6 Accessed August 10, 2017, JSTOR, www.jstor.org/stable/738009.

sonata was dedicated to the composer's lifelong friend, student, and patron Archduke Rudolph. The slow movement closely connects with the "Farewell" piano sonata Op. 81a, also dedicated to Rudolph, for its shared *Lebewohl* ("Farewell") motto. This descending third (G-F-E^b) motto symbolizes Beethoven's love for his dear friend who was forced to leave Vienna by Napoleon's attack of Vienna. Their friendship is only emphasized by Beethoven's many other dedications to Rudolph, including the *Missa Solemnis* and the *Hammerklavier* sonata. Thus this sonata, like the other dedications, also represents their strong friendship.

The Romantics often use nature as a symbol for nostalgia, combing two of the central Romantic characteristics together. The Beethoven scholar, Maynard Solomon, compared classicism and romanticism centering on the subject of Pastoral; in regards to the pastoral character of Beethoven's op. 96, Solomon said:

> As a reminder of a harmonious world that once had flourished and that still persists in memory, pastoral style is classicism's primary image of simple contentment. But insofar as it is also the vehicle of love, loss, and longing, expressive of those things that remain forever beyond our grasp, it is central to the nostalgic concerns of romanticism.[9]

Considering the ongoing wars in Vienna and the aftereffects of the French Revolution, Beethoven thus likely felt the urgency to be inspired by nature in order to escape from reality, and console his friends and the public with nature-inspired compositions. Therefore, the sonata's pastoral elements may have served for Beethoven, Rudolph, and the audience as an escape and remembrance of the past.

In relation to the early German Romantic writers, such as Schlegel and Novalis, Alison Stone noted,

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[9] Maynard Solomon, "The Violin Sonata in G Major, Op. 96: Pastoral, Rhetoric, Structure," in *The Beethoven Violin Sonatas*, ed. Jewis Lockwood and Mark Kroll (University of Illinois Press, 2004), 110.

> The Romantics think of reconciliation [with nature] as including a dimension of alienation, in the form of an awareness that nature is greater than and exceeds the understanding of human beings, insofar as we are merely limited parts of the all-encompassing whole that is nature.[10]

This reaction is a response to the age of Enlightenment in which the human kind is capable of conquering and understanding nature by the use of logic and science. As Schlegel wrote in *Dialogue on Poetry*,

> artificial works or natural productions that bear the form and name of poems … what are they in comparison with the formless and unconscious poetry which reigns in the plant, radiates in the light … ?—Yet this is first, original, without it there could certainly be no poetry of words … All the holy plays of art are only distant imitations of the infinite play of the world, the eternally self-forming art-work.[11]

There is no evidence of Beethoven's response to these discussions by his contemporary writers, however, the inspiration behind writing the slow movement of the string quartet Op. 59 no. 2 undoubtedly shares the same consensus. According to Carl Czerny, the slow movement occurred to Beethoven as the music of the spheres while he was contemplating the starry sky.

The sonata Op. 96 elaborates many pastoral characteristics. The key G major is often used for the pastoral subject because of its warmth and openness, especially when played by the violin, whose lower two strings are the tonic and dominant of the key. The first movement is filled with lively birdcalls, horn arpeggios, drone bass and figures that resemble the "rustling, murmuring, and busy profusion of nature's sounds." (Solomon). Moreover, this return to nature corresponds to the revival of the medieval characteristics—the mystics and the supernatural.

The slow movement can be interpreted as an elegy, the most melancholic pastoral genre. Beginning with a contemplative hymn in E♭ major, the piano has a simple *legato* eight-bar phrase that moves smoothly within the bar lines; the violin joins with the *Lebewohl* motto marked *sotto voce*,

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[10] Alison Stone, "Alienation from Nature and Early German Romanticism," *Ethical Theory and Moral Practice* 17, no. 1 (February 2014): 41.
[11] Alison Stone, "Alienation from Nature and Early German Romanticism," *Ethical Theory and Moral Practice* 17, no. 1 (February 2014): 49.

echoing the ending of the hymn played by the piano. The rest of the movement depicts the emotional experiences of lament, outcry, consolation, and acceptance.

Beethoven's scherzo is often satiric and this one is no exception. Being in the dark key G minor, the repeated *Sforzando-pianos* almost give a sense of malice. The contrasting *Trio* in E$^\flat$ major resembles a waltz over a "bagpipe" drone bass. The return of the *Scherzo* is followed by a coda in G major, which prepares for the arrival of the last movement. The finale is a variation based on a folklike dance tune. The movement foreshadows the more elaborated variation written in Beethoven's late period as it explores a variety of moods and characters; from contentment to excessive exuberance, and from the folk-like tunes to the introverted rhetoric.

Dissertation Recital No. 2

Baroque Violin Sonatas

Rita Wang, violin

Featured guests:
Christina Adams, violin
Prof. Joseph Gascho, harpsichord

February 10, 2018, 7:30pm
Britton Recital Hall

Program

Sonata for solo violin in A minor   Johann Georg Pisendel
                                                                                        (1688-1755)

    I. [Largo]
    II. Allegro
    III. Giga
    IV. Variatione

Duo for two violins No. 2 in E-flat major   Pietro Nardini
                                                                                        (1722-1793)

    I. Andante
    II. Allegro

Sonata for solo violin in G minor, BWV 1001   Johann Sebastian Bach
                                                                                        (1685-1750)

    I. Adagio
    II. Fuga-Allegro
    III. Siciliana
    IV. Presto

Intermission

Instrumental piece in C major   Francesco Geminiani
                                                                                        (1687-1762)

Sonata with continuo in E minor, BWV 1023   Johann Sebastian Bach

    I. [Prelude]
    II. Adagio ma non tanto
    III. Allemande
    IV. Gigue

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Sonata with continuo in C major, Op. 9 No. 8   Jean-Marie Leclair
(1697-1764)

I. Andande ma non troppo
II. Allegro assai
III. Andande
IV. Tempo di Ciaccona

Baroque Violin Sonatas

Program Notes by Rita Wang

Sonata, originally from the Latin/ Italian word *sonare* ("to sound"), means a piece played as apposed to a *cantata* ("to sing"), a piece to be sung. The usage of the term began in the 13ᵗʰ century when it arose from the instrumental conzona, which were arrangements of imported chansons in the Renaissance period. In fact, composers before the 17ᵗʰ century often use the term *sonata* interchangeably with *conzona*. The purpose and definition of *sonata* remained unclear even well into the 17th century, the title-pages often used the term 'sonata' generically to cover all the instrumental pieces in a volume, which might contain no single work actually called 'sonata'. Moreover, composers before 1750 wrote sonatas for solo instruments as well as for the orchestra.

Sonata as an independent genre gradually emerged in the second half of the 17ᵗʰ century when Arcangelo Corelli and his contemporaries cultivated more defined characteristics and purposes for the sonata, which developed into two broad types: *sonata da camera* (chamber sonata) and *sonata da chiesa* (church sonata). The *sonata da camera* was for the use of court gatherings and often begins with a prelude and followed by three or four dance movements. The *sonata da chiesa* was suitable for the use for church services, generally in four movements in the order of slow-fast-slow-fast. The second movement is often a fugue preceded by a slow introductory movement, such as an Adagio. However, only after 1700 did the four-movement plan finally became the standard design and the emphasis began to turn towards the solo sonata (with continuo). The distinction between church and chamber sonata began to disappear as the 'chamber' sonatas were also performed in the church and the 'church' sonatas often include dance movements.

Before 1650 the Italians were the main engines of producing sonatas, only after 1650 did many non-Italian composers begin to explore the genre. Interestingly, the Austrian and German composers (Biber, Bach, Telemann) devoted more energy than did the Italians to the sonata-suite,

in which an abstract introductory movement is followed by a standard set of dances. Moreover, the Austrian and German composers were also especially fond of composing for unaccompanied solo instruments. This program focuses mostly on the sonatas by the German and French composers, written in the first half of the 18th century.

The five sonatas in the program vary distinctively from one another in their styles, even the two sonatas by Bach are each unique in their design and character); however, they share one similarity: they were all written by established violinists. It is interesting to note that the most influential composers in the 17th and first half of the 18th centuries (Corelli, Vivaldi, Leclair, Telemann, to name a few) were also accomplished violinists, corresponding with the fact that the violin became the most popular instrument during the 17th century. Even Johann Sebastian Bach (1685-1750), who was primarily a keyboard player, was documented as being a skilled violinist. His son Carl Philipp Emanuel (1714-88) recalled his father's violin playing in 1770, "In his youth, and until the approach of old age, he played the violin cleanly and penetratingly."

The Sonata in G Minor BWV 1001 is the first piece of the set of six pieces (three partitas and three sonatas) written for the solo violin by Bach. The set was completed in 1720 (according to the title page of the manuscript) but it was only first published in 1802 by Simrock. Most interestingly, both the first and second editions were titled "Six *Studies* for the violin", which reflects that these works at the time may be viewed more as technical milestones for violinists. This perspective may still be true in today's world while these works remain as one of the most technically and musically challenging repertoire for the violin.

Sonatas for the solo violin had become a popular genre by the time these works were written: Heinrich Ignaz Franz Biber's celebrated solo passacaglia and the Rosary sonatas appeared around 1676; Westhoff's collections of solo violin music were published in 1682 and 1696; Johann Georg Pisendel's solo violin sonata was composed around 1716. Consequently, polyphonic violin

writing was already well-developed in Germany, particularly by Biber, Johann Heinrich Schmelzer, and Westhoff.

Bach might have begun writing the cycle in earlier years but by 1720 he had moved to Köthen to serve Prince Leopold as Kapellmeister (director of music). The prince was a Calvinist and did not use elaborate music in his worship, as a result, most of Bach's work during this period (1717-1723) was secular. As a matter of fact, it was the only time in his profession without the duty to write for the Lutheran Church. Most importantly, he had completely embraced dance music, which was perhaps the most significant influence in his mature style, as he was providing secular suites for the court.

The G Minor Sonata is a sonata da chiesa, following the plan of an introductory slow movement, a fugue, a slow tuneful movement, and a lively finale. The key provides a resonant and dark atmosphere with the opening G minor chord played by the two lowest strings on the violin. The notation of the key signature, however, only has one flat (as in F major), suggesting that composers were still thinking in terms of modes (in this case, the Dorian mode) instead of keys. The fugues for the solo violin by Bach were the first of its kind; no composer before Corelli wrote fugue for the violin, and no one before Bach wrote fugue for the violin without a basso continuo. The fugues for the solo violin are perhaps the most technically difficult among the entire cycle because one must bring out the detailed polyphonic texture, as well as the large-scale landscape of the structure.

This fugue in particular has a specific tempo marking *Fuga Allegro*: Bach wrote two arrangements for organ and lute and only the violin original has *Allegro* (in half time). The *Siciliana* was often used for arias in Baroque operas and it is meant to evoke a pastoral mood with lilting dotted rhythm. The *Presto* has the same tonal scheme as the *Adagio*. The time signature (3/8) is particularly intriguing because Bach specifically indicated a half-bar line after each 3/8 bar followed by a full bar-line after each 6/8 bar. This perhaps suggests a general pulse and shape, as well as a

tempo that may not be too fast as one should have a sense that it is in 3/8 even with the *Presto* character.

The Sonata in E minor BWV 1023 was written between 1714-1717 in Weimar when Bach served as the organist and Konzertmeister at the ducal court. This work is the only sonata for the violin by Bach that has only three movements. and the only sonata (with continuo) that has dance movements; it is also the most violin-dominant accompanied sonata. As apposed to the more serious sonata da chiesa (such as the G minor solo sonata), this one is a more light-hearted sonata da camera.

This sonata in particular is connected with another well-known violinist-composer of the time, Johann Georg Pisendel (1688 – 1755). Pisendel was perhaps the most accomplished German violinist of the time; he had been a student of Vivaldi and served as the concertmaster of the Dresden Court Orchestra, which was one of the best in Europe of the time. He was the dedicatee of many violin works by Vivaldi and Telemann. Bach and Pisendel met for the first time in 1709 in Leipzig and Pisendel might have visited Bach in Weimar in the following years. The only manuscript copy of the sonata BWV 1023 was prepared at Pisendel's request for the music collection of the Dresden court, and scholars have suggested that Pisendel's sonata for the solo violin might have inspired Bach's solo violin works.

The *Sonata for solo violin in A minor* is one of the two surviving violin sonatas by the composer. It was written around the time Bach was composing his solo violin cycle. It is a sonata da camera with a slow introductory movement, followed by an Allegro in binary form; both the Gigue and variation are also in binary form. The opening slow movement is has a free form, and is recitative in character with written-out ornaments. The Allegro in triple meter resembles a courante. The Gigue is unusual because of the lack of the pick-up that is so common in normal Gigues. The

sonata is extremely virtuosic, with many difficult double-stops (stretching up to tenths), bowings and string crossings.

The aforementioned sonatas exhibit the typical "Baroque" styles with luscious ornamentations, expansive phrasing, and dissonant harmonies that are sometime simply for chromatic satisfaction without serving for a tonal purpose; the forms are either free or binary. The *Sonata Op. 9, No. 8* by Jean-Marie Leclair (1697 – 1764), on the other hand, foreshadows what would become the 'classical' styles while still keeping some of the Baroque characteristics. The periodic phrasing, simple harmonies, homophonic texture, and tonal contrasts in this sonata are the most obvious traits departing from the 17th-century styles; while the ornamentations and the *Chaconne* finale reflect its Baroque root.

It is first published in 1743 and it was probably written during or soon after his service at the court of the Princess of Orange in the Netherlands around 1740. Leclair dedicated his Op. 9 to the princess who was a talented harpsichordist, having trained under Handel. Leclair was an established French violinist, composer and dancer; and is considered the founder of the French Violin School. After studying dance in Turin in 1716, he married his first wife who was a dancer. He returned to Paris in 1723 and played in the Concert Sprituel, which was one of the earliest public concert series. After his first wife passed, he married an engraver who helped printing most of his music. Leclair's sonata reflects the elegance and liveliness that is associated with his own dance training and the Lully heritage, largely in contrasts with the seriousness and heaviness found in the German sonatas on this program.

Dissertation Recital No. 3

Baroque Dances, a fugue, and a concerto

Rita Wang, violin

Featured guests:
Bram Margoles, violin
Nathaniel Cornell, violin
Joachim Angster, viola
Victor Huls, cello

April 25, 2018, 7:30pm
Britton Recital Hall

Program

Partita No. 1 in B Minor, BWV 1002   Johann Sebastian Bach
(1685-1750)

    I. Allemanda – Double
    II. Corrente – Double
    III. Sarabande – Double
    IV. Tempo di Borea – Double

Op. 10 No. 6   Bartolomeo Campagnoli
(1751-1827)

    Andante Sostenuto – Fuga Tempo allo Breve

"Ciaccona" from Partita No. 2 in D minor, BWV 1004   Johann Sebastian Bach

Intermission

Passacaglia in G Minor   Heinrich Ignaz Franz von Biber
(1644-1704)

    Adagio – Allegro - Adagio

I. Allegro
II. Adagio
III. Allegro assai

The Baroque Dances, a Fugue, and a Concerto

Program notes by Rita Wang

Following my previous dissertation recital *Baroque Violin Sonatas*, this program focuses on the other genres that had originated in the Baroque period (ca. 1600-1750) and continued to be used throughout the history of western music until today: the Baroque dances, the fugue, and the concerto.

The Baroque dances – the B Minor Partita

The Baroque dances reached the height of their expression and popularity at the court of Louis XIV of France. As an exquisite dancer himself, Louis XIV cultivated these dances during elaborate balls, theatres, and other social events where he and the French royalty could display their rank. Together with the music director of his court, Jean-Baptiste Lully, they developed the styles of the noble dances, which are considered to be the precursor of the classical ballet.[12] The Baroque dances were usually comprised in a dance suite or partita with a particular order: [overture or prelude] – Allemande – Courante – Sarabande – Gigue. Although composers would sometimes insert movements between the Sarabande and the Gigue, which can be followed by a Chaccone or Passacalia, the core structure, consising of the Allemande – Courante – Sarabande, became standard throughout the 17th century. The gigue is optional, as in the B Minor Partita for solo violin, due to the fact that it was added later around 1650 after the core structure of the other three dances were established.

The term *Suite* and *Partita* were often used interchangeably in the 17th century; however, the *partita* in the 16th century, especially for the Italians, meant variations or elaborations on the bass of a traditional tune. The use of *partita* as a collection of pieces in the same key, like the *suite*,

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[12] Espie Estrella, "Baroque Dance Suites" Last revised February 9, 2018. In *ThoughtCo.* Accessed April 15, 2018. https://www.thoughtco.com/baroque-dance-suite-2456368.

became more popular among late 17ᵗʰ-century German composers. Eventually, *Partita* as a term for variation died out in the early 18th century, but it retained its meaning of suite.[13]

By the time Bach was born, Germany was still recovering from the Thirty Years of War; free of a central power, the princes of over 300 states would decide the religion and laws for their own state (except the free cities like Hamburg and Leipzig). As the reconstruction continued throughout Bach's life, French and Italian culture were imported to the German states to restore their lost culture. Therefore during the time of Bach's youth, he was exposed to the French language, dance, and theater; and since most of the German courts hired French dancing masters, Bach had the access to learn the stylized French court dances.

The *B Minor Partita, BWV 1002*, is the first partita of the cycle of six works for the solo violin by Bach; the cycle was finished in 1720 (as dated by Bach on the title page) but was only first published in 1802. Bach might have begun writing the cycle in earlier years but by 1720 he had moved to Köthen to serve Prince Leopold as Kapellmeister. As discussed in my previous program notes, most of Bach's works during this period (1717-1723) were secular because the prince was a Calvinist and did not use elaborate sacred music. As a result, Bach had embraced dance music, which was perhaps the most significant influence in his mature style, as he had to provide secular dance suites for the court.

The key of B minor suggests a sound world that is not particularly resonant on the violin (especially in comparison with the keys used for the other works in the cycle: G Minor, D minor, A Minor, E Major) but warm and dark. Considering the history of the *partita* as a term, this work seems to suggest both the function as a dance suite, as well as the characteristic of "variations", offering a 'double' variation after each dance movement. The partita is also linked by a step-wise

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[13] David Fuller and Cliff Eisen, "partita" Last revised January 20, 2001. In *Grove Music Online.* Accessed April 15, 2018. http://www.oxfordmusiconline.com/.

motif (F#- G – F#) in the 'soprano' voice in the beginning of each movement except the corrente and its double.

The *Allemanda* (Fr.: 'German Dance'), originated in the early to mid-16th century, is a duple-meter dance of moderate and step-wise movement; it was a couple dance in 16th-century French royal gatherings. Composers often write the *Allemande* for solo instruments, given the fact that Bach wrote 37 allemandes and all are pieces for a soloist and are found in his keyboard suites, two partitas for the solo violin, and all of the cello suites.[14] The reason may be because it often acts a prelude of an improvisatory nature. This particular *Allemanda* resembles a French overture with the dotted rhythm; it has a sense of procession and nobility. Johann Gottfried Walther, a German theorist, organist and composer, described in his Musikalisches Lexicon (Leipzig, 1732), that the allemande "must be composed and likewise danced in a grave and ceremonious manner."[15]

The *Corrente* (It.: 'running', 'flowing') is the Italian version of the French courante. It is in triple meter; while the French courante (usually in 3/2) is in general more stately and majestic with a more complex rhythm, the Italian corrente (usualy in 3/4 or 3/8) is faster and livelier with a more straightforward rhythm. The double of this particular *Corrente* is one of the most virtuosic pieces in the Baroque repertoire. The *Sarabande* originated in Spain and Latin America during the 16th century, and came to Italy in the early 17th century as a colorful and exotic dance accompanied by singing and instruments. The French later "tamed" it into a majestic, slow, and serious dance. It is in slow triple-meter and normally has a strong structure of four-bar phrases. It is interesting to note that Bach wrote more Sarabandes than any other dance type, in a rich variety of styles, and almost all for solo instruments. [16]

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[14] Meredith Ellis Little and Suzanne G. Cusick, "Allemande" Last revised January 20, 2001. In *Grove Music Online*. Accessed April 15, 2018. http://www.oxfordmusiconline.com/.
[15] Wikipedia contributors, "Allemande" Last revised May 25, 2017. In *Wikipedia, The Free Encyclopedia*. Accessed April 18, 2018 2018. https://en.wikipedia.org/wiki/Allemande
[16] Meredith Ellis Little and Richard Hudson, "Sarabande" Last revised January 20, 2001. In *Grove Music Online*. Accessed April 15, 2018. http://www.oxfordmusiconline.com/.

The *Tempo di Borea* is the Italian version of the French *Bourrée*. It is in duple-metre with a lighthearted and joyful character, and an 8-beat phrase structure (with half note as one beat normally). It first came into being as a folk dance in France and later became a stylized court dance. This particular *Tempo di Borea* is more rustic and resembles its folk ancestor more closely than many other existing bourrées. Within this partita, it is the only dance that cadences on D major at the double bar while the others cadence on the dominant of B minor.

It is essential to play the Baroque dances with elegance and ease. The most crucial aspect, I believe, is to be aware and reactive to the tension and release of both the harmony and the beats (strong vs. weak). Most of the time the aspects of tension and release in the harmony and rhythm coincide with one another because they are meant to reflect the movements of the dancer. The strong and weak beats must be made clear to the listeners, otherwise the dances can sound flat or 'beaty' due to the lack of rhythmic hierarchy. The player should also construct the phrasing based on the harmonies, such as providing a sense of resolution when the dissonant harmonies are resolved, or a sense of direction when the music is leading up to a new key.

The Baroque dances – the Biber Passacaglia and the Bach Ciaccona

Due to their shared musical characteristics, the differentiation between the chaconne and the passacaglia is still not officially defined. They are both variations in triple-meter with a 4-bar or 8-bar phrasing over a repeated ground bass. They are both placed at the end of a suite because of the elaborate and improvisatory nature that provides a grand and celebratory closure. The chaconne eventually adopted a dignified choreography and became a social dance placed at the end of a ball. In the case of Biber's Mystery Sonatas, the passacaglia serves as both a metaphorical and monumental closure to a sacred work of art.

The chaccone is thought to have originated in Latin America as a dance-song whereas the passacaglia originated in Spain (as a brief improvisation that guitarists play between strophes of a

song). The chaconne also has more surviving dance notations than the passacaglia, suggesting that the former was meant more as a dance, especially given its background. The old dance notation of the chaconne also shows the use of castanet. During the early 1600s the chaconne became Spain's most popular dance, overshadowing the sarabande, with which it was often associated. Moreover, the chaconne is often longer than the passacaglia and has three distinctive three sections, usually major – minor – major.

Biber's ability as a composer and a violinist was well known and imitated throughout Europe, both during and after his lifetime. He was born in Bohemia (today's Czech Republic) and settled in Salzburg where he was employed by the archbishop Gandolph of Salzburg. He was appointed Steward by the archbishop, the highest social rank he could attain, and was raised to nobility by Emperor Leopold I. Music historian Charles Burney named Biber as the best violin-composer of the 17th century.

His compositions are extremely virtuosic (reaching 6th and 7th positions) and polyphonic, which is rare at the time for a solo instrument. He wrote many sacred works that are symbolic, such as the Mystery Sonatas, which are 15 sonatas for the violin and continuo, finished with the Passacaglia for solo violin. The cycle is dedicated to his employer Archbishop of Salzburg Gandolph, dated 1678 in the autograph manuscript; however, it remained unpublished until 1905. The sonatas are based on the 15 mysteries of the Rosary—Rosary processions (a ritual based on the important life events of Christ and the Virgin Mary) since the 13th century. The passacaglia might refer to the Feast of the Guardian Angel, which was a celebration near the dates of the Rosary processions in September/October. These works might have been played during the ritual.

Fig. 1, The engraving of the Guardian Angel (printed in the manuscript of the Mystery Sonatas by Heinrich Ignaz Franz von Biber)

All the pieces in the cycle are played with scordatura except for the first sonata and the Passacaglia, giving a sense of unity if playing the entire cycle all at once. In the manuscript, each sonata is introduced by an engraving appropriate to the devotion to the Life of Christ and the Virgin Mary; in the case of the Passacaglia, it received an engraving of the Guardian Angel (see Fig. 1). A Guardian Angel is an assigned angel by God to protect and guide a particular person, group, or country. The Passacaglia is in a loose ABA form, beginning in G minor and ending in G major. It beings with the baseline on the D string of the violin and at the climax of the movement, the baseline is played an octave higher; the two baselines with one octave apart might correspond to each other metaphorically as well.

Biber's works had spread throughout Europe during and after his lifetime and it is likely that Bach had come across his sonatas and passacaglia. It has been suggested that Bach wrote the chaconne after his first wife passed away. Given this programmatic background, the chaconne automatically becomes a personal and emotional journey. Nonetheless, the intensity and drama resulting from the grand structure and the elaborated ornaments make this a majestic work of art that none of the surviving works from the earlier times could match.

This chaccone combines the French style—the emphasis on the second beat that is typical of the sarabande, and the dotted rhythms—and the Italian style—the virtuosic and vigorous passages. The variations are in pairs of two and the tonal structure follows the scheme of three sections: D minor – D major – D minor. Bach uses certain textures and rhythms as structural blocks,

such as the arpeggiated chords towards the end of the first and second section, and the dotted rhythm used in the beginnings of every section; and most obviously, the return of the beginning theme at the end of the first and last sections.

The fugue in the time of violin pedagogy: Campagnoli's Op. 10 No. 6

Bartolomeo Campagnoli (1751-1827) lived in the period when the fugue had passed its golden age—both Handel and Bach died in 1750; however, composers throughout the 18th century continued to study the great works of their predecessors and incorporated the fugue in the new style. Campagnoli was an Italian violinist and composer, as well as a student and colleague of Tartini. Between the years of 1776 to 1797 he was appointed Kapellmeister to a Bishop in Bavaria, played in the Dresden court, and toured extensively over Europe. He claimed for his own playing and writing the fusion of 'German learnedness with Italian soul'; in 1797, he published "Metodo per Violino", a treatise on violin playing; it can be regarded as demonstrating the style of a transitional period between the Baroque and Classical era. In the same year he was appointed concertmaster of the Gewandhaus Orchestra in Leipzig.

The second half of the 18th century saw a flourish of pedagogical methods for mastering the violin on an unprecedented level. Leopold Mozart published the "Versuch einer gründlichen Violinschule ('A Treatise on the Fundamental Principles of Violin Playing') in 1756, Kreutzer's 42 Etudes were published in 1796, and Viotti wrote more than 25 violin concertos by the turn of the century. Campagnoli's Op. 10, a set of six fugues written in the 1800s, thus serves as both a violin study and a compositional milestone. By the 1800s, Bach's Well-Tempered Clavier had become compositional models for composers of the time, including Mozart, Haydn, and Beethoven. It is therefore likely that Campagnoli had not only studied the Well-Tempered Clavier, but also Bach's solo violin works which were first published around the same time as his own Op. 10. Moreover, as mentioned in the previous program notes, Bach's solo violin works were first published as 'studies'

for the violin, probably due to their technical difficulty, disregarding the lack of such indication by the composer; this further demonstrates the trend of the mastery over the violin at the time.

Given the possibility that Campagnoli had studied Bach's fugues for the solo violin, it is no surprise that the Fugue No. 6 in E Minor resembles the fugue from Bach's C Major violin sonata in many aspects. The subject in both fugues is constructed by the step-wise falling and rising scales, while the countersubject in both fugues is constructed by half-steps.

Fig. 2, Opening measures of the fugue from *Op. 10, No. 6* by Bartolomeo Campagnoli

Fig. 3, Opening measures of the fugue from *Sonata No. 3, BWV 1005*, by J. S. Bach

The similarities also persist throughout the movement. However, Campagnoli's fugue is undoubtedly less refined in its harmonic, melodic, and tonal structure. Its contrapuntal texture is also less rich—although it is still polyphonic, only one voice has a truly melodic line. Whereas in the fugues by Bach, the polyphony is so well constructed that there can be more than two or three melodic lines happening all at once, resulting in a rich counterpoint. Campagnoli's fugue thus seems to focus more on the violinistic aspects, since the piece is comprised of difficult passages of tenths, sixths, and thirds.

The Baroque Concerto and the BWV 1042

  The term concerto was originally used to refer to sacred vocal and mixed vocal and instrumental pieces in the late 16th century, as reflected by Bach's usage of 'concerto' for what we know now as 'cantatas'. The instrumental concerto became prominent in the last two decades of the 17th century, beginning with the concerto grosso by Corelli and the violin concertos by Vivaldi. Through Vivaldi's innovations, the ritornello form for the outer fast movements was developed in which the orchestra plays a recurring tutti that alternates with the soloist.

  The E Major Violin Concerto, BWV 1042, is suggested to have been written during Bach's employment at Köthen (1717-1723) where the court had an orchestra of 17 players. The first movement *Allegro* is in cut time and, on top of the ritornello refrains, it is in ABA form, which a highly unusual form for a concerto and is often used in arias. The *Adagio* is in 3/4 with an ostinato bass and in the relative C♯ minor. The finale *Allegro assai* is in a rondo form, which is unusual for Bach. This concerto was re-used by Bach for his Harpsichord concerto in D major, BWV 1054.

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