

## ABSTRACT

Title of Document: THE EARLY, MIDDLE, AND LATE STYLES  
OF WOLFGANG AMADEUS MOZART AND  
LUDWIG VAN BEETHOVEN IN THEIR  
SONATAS FOR PIANO AND VIOLIN

Elizabeth E. Kim, Doctor of Musical Arts, 2015

Directed By: Professor James Stern, School of Music

Wolfgang Amadeus Mozart's (1756–1791) and Ludwig van Beethoven's (1770–1827) personal backgrounds influenced their compositional styles in different stages of their lives. Their sonatas for piano and violin show the evolution of their styles in early, middle, and late periods. Mozart's early period (1761–1773) keyboard sonatas with violin accompaniment, such as K. 9, show experimentations of a child prodigy and little equality between the piano and violin. In contrast to these early sonatas, his middle period (1774–1778) piano-violin sonatas, including K. 301 and K. 305, display the equal relationship between the two instruments found in Joseph Shuster's violin-harpsichord duets, which Mozart studied. The K. 378 sonata from Mozart's late period (1779–1791) shows a significant advancement in the flowing, virtuosic treatment of the piano and violin parts. Mozart's K. 454, composed for the virtuoso violinist, has a much more *concertante* style. Beethoven's Op. 12 sonatas from his early period (1770–1802) show his craftsmanship of the genre and unique personal

voice. His Op. 23 is a transitional work that depicts his strong personality through explosive dynamics and melodies. The Op. 30, No. 2 sonata illustrates Beethoven's heroic middle period (1803–1814) where he triumphed over adversity. Beethoven's Op. 96, a transitional period work moving toward his late period (1815-1827), shows elements of his late style. The thoughtful mood reflects his personal relationships. The different periods in their piano-violin sonatas have different meanings for Mozart and Beethoven. Yet both composers' life events influenced the evolution of their piano-violin sonatas.

THE EARLY, MIDDLE, AND LATE STYLES OF WOLFGANG AMADEUS  
MOZART AND LUDWIG VAN BEETHOVEN IN THEIR SONATAS FOR PIANO  
AND VIOLIN

By

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## Dedication

This dissertation is dedicated to my mother, who introduced me to and nurtured my love of classical music.

## Acknowledgements

I would like to express my gratitude to my committee chair, Professor James Stern, for his generous support in every step of my dissertation. His valuable insight, knowledge, and commitment to teaching have been an inspiration to me. A sincere thank you goes to my teacher, Professor Kimberly Fisher, for her continued guidance, wisdom, and mentorship. I would also like to thank Professor Charles Fenster, my dean's representative, for taking an interest in this project and attending my recitals. Special appreciation is directed to Professor Chris Gekker, Professor Larissa Dedova, and Professor Cleveland Page for serving on my dissertation committee.

I am especially grateful to my mom and dad for their unconditional love. I am forever thankful to my sister Grace, who encourages and supports me to pursue my dreams. Finally, I would like to thank my boyfriend Michael, for his love and understanding throughout this journey.

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# Chapter 1: Dissertation Recital 1 Program

*Middle Period of Mozart and Early Period of Beethoven*

Elizabeth Kim, Violin  
Elizabeth Brown, Piano

December 12, 2014. 8:00 PM  
Ulrich Recital Hall, Tawes Fine Arts Building

Sonata for Piano and Violin in G Major, K. 301 W. A. Mozart  
(1756-1791)

I. Allegro con spirit  
II. Allegro

Sonata for Piano and Violin in A Major, Op. 12, No. 2 Ludwig van Beethoven  
(1770-1827)

I. Allegro vivace  
II. Andante più tosto Allegretto  
III. Allegro piacevole

Intermission

Sonata for Piano and Violin in A Major, K. 305 W.A. Mozart

I. Allegro di molto  
II. Thema: Andante grazioso –  
Variations I, II, III, IV, V –  
Variation VI: Allegro

Sonata for Piano and Violin in D Major, Op. 12, No. 1 Ludwig van Beethoven

I. Allegro con brio  
II. Tema con Variazioni: Andante con moto  
III. Rondo: Allegro



## Dissertation Recital 1 CD Track List

W. A. Mozart (1756-1791)

Sonata for Piano and Violin in G Major, K. 301

[ 1 ] I. Allegro con spirit

[ 2 ] II. Allegro

Ludwig van Beethoven (1770-1827)

Sonata for Piano and Violin in A Major, Op. 12, No. 2

[ 3 ] I. Allegro vivace

[ 4 ] II. Andante più tosto Allegretto

[ 5 ] III. Allegro piacevole

W. A. Mozart

Sonata for Piano and Violin in A Major, K. 305

[ 6 ] I. Allegro di molto

[ 7 ] II. Thema: Andante grazioso – Variations I, II, III, IV, V – Variation VI: Allegro

Ludwig van Beethoven

Sonata for Piano and Violin in D Major, Op. 12, No. 1

[ 8 ] I. Allegro con brio

[ 9 ] II. Tema con Variazioni: Andante con moto

[10] III. Rondo: Allegro

## Chapter 2: Dissertation Recital 2 Program

*Late Period of Mozart and Middle Period of Beethoven*

Elizabeth Kim, Violin  
Hsiang-Ling Hsiao, Piano  
Matthew Daley, Piano

February 8. 5:00 PM  
Ulrich Recital Hall, Tawes Fine Arts Building

Sonata for Piano and Violin in A Minor, Op. 23

Ludwig van Beethoven  
(1770-1827)

I. Presto  
II. Andante scherzoso più Allegretto  
III. Allegro molto

Sonata for Piano and Violin in B-flat Major, K. 378

W. A. Mozart  
(1756-1791)

I. Allegro moderato  
II. Andantino sostenuto e cantabile  
III. Rondeau: Allegro

Hsiang-Ling Hsiao, Piano

Intermission

Sonata for Piano and Violin in C Minor, Op. 30, No. 2

Ludwig van Beethoven

I. Allegro con brio  
II. Adagio cantabile  
III. Scherzo: Allegro (La prima parte senza repetizione) – Trio  
IV. Finale: Allegro – Presto

Matthew Daley, Piano

## Dissertation Recital 2 CD Track List

Ludwig van Beethoven (1770-1827)

Sonata for Piano and Violin in A Minor, Op. 23

[ 1 ] I. Presto

[ 2 ] II. Andante scherzoso più Allegretto

[ 3 ] III. Allegro molto

W. A. Mozart (1756-1791)

Sonata for Piano and Violin in B-flat Major, K. 378

[ 4 ] I. Allegro moderato

[ 5 ] II. Andantino sostenuto e cantabile

[ 6 ] III. Rondeau: Allegro

Hsiang-Ling Hsiao, Piano

Ludwig van Beethoven

Sonata for Piano and Violin in C Minor, Op. 30, No. 2

[ 7 ] I. Allegro con brio

[ 8 ] II. Adagio cantabile

[ 9 ] III. Scherzo: Allegro – Trio

[10] IV. Finale: Allegro – Presto

Matthew Daley, Piano

## Chapter 3: Dissertation Recital 3 Program

*Early & Late Periods of Mozart and Late Period of Beethoven*

Elizabeth Kim, Violin  
Wanching Liu, Piano

April 6, 2015. 8:00 PM  
Gildenhorn Recital Hall, Clarice Smith Performing Arts Center

Sonata for Piano and Violin in G Major, Op. 96 Ludwig van Beethoven  
(1770-1827)

- I. Allegro moderato
- II. Adagio espressivo
- III. Scherzo: Allegro – Trio
- IV. Poco Allegro – Adagio espressivo –  
Tempo I – Allegro – Poco Adagio – Presto

Piano Sonata with Violin Accompaniment in G Major, K. 9 W. A. Mozart  
(1756-1791)

- I. Allegro spiritoso
- II. Andante
- III. Minuet I – Minuet II

Intermission

Sonata for Piano and Violin in B-flat Major, K. 454 W. A. Mozart

- I. Largo – Allegro
- II. Andante
- III. Allegretto

## Dissertation Recital 3 CD Track List

Ludwig van Beethoven (1770-1827)

Sonata for Piano and Violin in G Major, Op. 96

[ 1 ] I. Allegro moderato

[ 2 ] II. Adagio espressivo

[ 3 ] III. Scherzo: Allegro – Trio

[ 4 ] IV. Poco Allegro – Adagio espressivo – Tempo I – Allegro – Poco Adagio –  
Presto

W. A. Mozart (1756-1791)

Piano Sonata with Violin Accompaniment in G Major, K. 9

[ 5 ] I. Allegro spiritoso

[ 6 ] II. Andante

[ 7 ] III. Minuet I – Minuet II

W. A. Mozart

Sonata for Piano and Violin in B-flat Major, K. 454

[ 8 ] I. Largo – Allegro

[ 9 ] II. Andante

[10] III. Allegretto

## Chapter 4: Program Notes

### Introduction

The purpose of this dissertation is to examine Wolfgang Amadeus Mozart's (1756–1791) and Ludwig van Beethoven's (1770–1827) historical backgrounds and their compositional styles in different stages of their lives. Their sonatas for piano and violin illustrate three styles of early, middle, and late periods. In order to find out if the three designations apply similarly for the two composers, the influences of their life events and experiences on their compositional output were carefully analyzed. The distinct musical characteristics featured in each period and their correspondence to the respective biographical elements delineate both similarities and differences between Mozart and Beethoven.

It is generally accepted that Beethoven's career and works can be divided into the three periods. In his early period (1770–1802), Beethoven mastered musical language and genres of his time and found his personal voice, as represented by the *Pathétique* Piano Sonata, Op. 13, the six Op. 18 string quartets, and the First Symphony in C Major. His middle period works (1803–1814) depicted a new development of drama and expression, as are in the *Eroica* Symphony in Eb Major, the Fifth Symphony in C Minor, and the *Emperor* Piano Concerto in Eb Major. Beethoven's late period music (1815–1827) characterizes introspection and complexity, as portrayed in the late string quartets—Op. 130 in Bb Major, Op. 131 in C# Minor, Op. 132 in A Minor, and the *Grosse Fuge*, Op. 133—and the Ninth Symphony in D Minor.

Similarly, the same idea of these “three periods” can outline Mozart’s piano-violin sonatas, albeit in a different way from Beethoven. For instance, Mozart’s early period (1761–1773) keyboard sonatas with violin accompaniment—K. 6–9, K. 10–15, and K. 26–31—show the infancy of musical forms and experiments of child prodigy. During his middle period (1774–1778), Mozart illustrates the intellectual and emotional development of his early manhood, as shown by the Kurfürstin sonatas K. 301–306. The sonatas of his late period (1779–1791), such as his Auernhammer sonatas (K. 296 and K. 376–380) and late Viennese sonatas (K. 454, K. 481, K. 526, K. 547, and K. 570), reflect maturity and virtuosity.

The relationship between keyboard and violin has been an important feature throughout the Classical and Romantic eras of the Western music history. For centuries, the genre of piano-violin sonata had been loved by performers and composers alike, including Mozart and Beethoven. Their works in sonatas for piano and violin echo the individual’s progressive development in style, form, and structure. Their life events and experiences also influenced their compositional output. Although Mozart and Beethoven did not categorize their works into specific designations themselves, it is clear that their compositional styles have evolved throughout their lives and that these can be analyzed into different tiers. The piano-violin sonatas of Mozart and Beethoven provide a special way of viewing the stylistic development of both, and this dissertation will demonstrate this.

### Mozart’s Violin Sonatas

Wolfgang Amadeus Mozart (1756–1791) began to play the piano at the age of four by learning pieces from *Nannerl Notenbuch* (translated as *Nannerl’s Music*

*Book*), a book of a collection of pieces that his father Leopold Mozart wrote for his sister Maria Anna Mozart, nicknamed “Nannerl”. At age five, Wolfgang began to compose short keyboard pieces. The four keyboard pieces, K. 1a–d, which his father added in *Nannerl’s Music Book*, are Wolfgang’s earliest surviving works. The K. 1c and K. 1d in particular already depict Wolfgang’s understanding of dance, ternary, and sonata forms. By the time he turned six, Wolfgang had taught himself how to play the violin by listening to and imitating other violinists. Under the tutelage of his father, he became an accomplished violinist, eventually performing as a violinist and a soloist in the court orchestra in Salzburg.

Recognizing Wolfgang’s miraculous gift, Leopold decided to go on a European tour with the family in September 1762. While visiting Munich and Vienna, young Wolfgang and Nannerl gave concerts in noblemen’s houses. Leopold, who was a clever promoter with a businessman’s mindset, made acquaintances with influential people such as the court members and foreign ambassadors. The Mozart family returned home to Salzburg in January 1763, but Leopold soon began to prepare for a new trip; the French ambassador in Vienna had invited the family to Paris.

From June 1763 to November 1766, the Mozarts traveled extensively in Europe, stopping in eighty-eight cities including Mannheim, Frankfurt, Bonn, Cologne, Brussels, Paris, London, Amsterdam, Lyon, Geneva, and Zurich. Wolfgang’s character was greatly influenced by this long journey. His biographer Piero Melograni believes that “In the first place, [the journey] gave him an extremely useful and precocious knowledge of the world; second, it assured his fame throughout



Europe; and third, it enabled him to meet excellent musicians, much more talented than the father who had helped him to mature musically.”<sup>1</sup>

In mid-eighteenth century Paris, many young noble women learned to play the keyboard and young noble men learned to play the violin or the flute. The accompanied keyboard sonata was a popular genre because pianists were expected to be more skillful than the violinists or flutists. This type of sonata would sell better than solo piano works. When the Mozarts arrived in Paris in November 1763, Leopold realized the popularity of amateur music-making among the aristocracy. Leopold, ambitious about his children’s success, guided his seven-year-old son to compose four accompanied keyboard pieces and immediately published them in April 1764 as Wolfgang’s first publications, K. 6 in C Major, K. 7 in D Major, K. 8 in Bb Major, and K. 9 in G Major. The dedication of K. 6 and K. 7 to Madame Victoire who was the daughter of Louis XV, and the dedication of K. 8 and K. 9 to Madame de Tessé who was a lady-in-waiting to the king’s daughter-in-law, along with an article written about the Mozart children in *Correspondance littéraire*, a journal read by the aristocrats, opened doors for Wolfgang to the highest social class and the French court.

Throughout the three and a half years of the European tour, Leopold Mozart used Wolfgang’s published accompanied sonatas as a beneficial publicizing tool and received financial rewards from aristocratic patrons:

Leopold knew that these publications would not, by themselves, achieve the desired results. They formed part of an integrated business strategy which, taking advantage of class snobbery

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<sup>1</sup> Piero Melograni, *Wolfgang Amadeus Mozart: A Biography*, trans. Lydia Cochrane (Chicago: University of Chicago Press, 2007): 10.

and social ambition, depended first and foremost on winning royal approval, then on securing permission to dedicate works to prominent members of the court, and finally on making the most of the demand that was sure to follow for appearances at fashionable soirees, which would, in turn, stimulate enthusiasm for public ‘benefit’ concerts.<sup>2</sup>

Mozart’s early piano-violin sonatas K. 6–15 and K. 26–31, from the mid-eighteenth century, show influences from the modern composers at the time. Mozart generally opened his sonata with an allegro, followed by an andante or an adagio, then closed with a minuet. This was a pattern preferred by his father and Johann Schobert, a German composer who lived in Paris at the time. Mozart followed the example of his peers in other respects as well. For example, K. 9 in G Major has three themes in the exposition of the *Allegro spiritoso*. The first theme is dominated by dotted rhythms which are also evident in other works at the time, such as Johann Schobert’s Op. 14, No. 3 and Gottfried Eckard’s Op. 1, No. 3. Both Schober and Eckard “had given young Mozart some of their compositions as a sign of their admiration for their very young colleague.”<sup>3</sup> The first theme in Wolfgang’s K. 9 returns four more times over the course of the first movement. This first theme functions as the opening of the exposition, development, and recapitulation, and it is played again twice more in the development, making a total of five times that the theme is played. The minor modes—E minor, A minor, and G minor—pervade the development section which is a relatively long twenty-eight measures.

The development section of K. 9 resembles those of C.P.E. Bach and his student Eckard, echoing the fantasia-like ambience found in C.P.E. Bach’s *Prussian*

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<sup>2</sup> Nicholas Baragwanath, *et al.*, *Mozart's Chamber Music with Keyboard*, ed. Martin Harlow (Cambridge: Cambridge University Press, 2012): 25-6.

<sup>3</sup> Piero Melograni, *op. cit.*: 16.

*Sonatas* and *Württemberg Sonatas*. For instance, the new theme introduced in measure 51 contains abundant chromaticism that suggests an improvisatory, wandering feeling. The recapitulation brings the first theme back in the tonic key, but it soon moves to the fantasia style again. This is “one of Schobert’s favourite devices (as found, for example, in his Opp. 14/3, 14/4 and 14/5), in which the principal theme returns prematurely in the tonic, sometimes in the minor mode, only to veer off once more into fantasia-like development.”<sup>4</sup>

The K. 9 sonata shows little equality between piano and violin. The seemingly optional violin accompaniment merely fills out the harmony by imitating the piano part or shadowing the piano melody at the unison, third, or sixth. “[Mozart’s] earliest sonatas...” explains musicologist Melvin Berger, “were essentially piano sonatas with occasional interjections, melodic imitations, and accompaniment figures for the violin.”<sup>5</sup> Yet the violin part in K. 9 sonata still revealed some advanced techniques for a seven-year-old composer. According to the former professor at University of Central Arkansas Carl Earl Forsberg:

Although the violin writing [in Mozart’s K. 9 sonata] still exhibits a certain amount of the dilettante quality, it is considerably more interesting and more varied in its treatment than [his K. 6–8 sonatas]. One does find harmony parts and unison writing, but even so, Mozart has written several passages in third position, sixteenth-note passages, and even some obbligato sections (m. 54–58).<sup>6</sup>

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<sup>4</sup> Baragwanath, *et al.*, *op. cit.*: 43.

<sup>5</sup> Melvin Berger, *Guide to Sonatas: Music for One or Two Instruments* (New York: Anchor Books, 1991: 137.

<sup>6</sup> Carl Earl Forsberg, “The Clavier-Violin Sonatas of Wolfgang Amadeus Mozart,” (ProQuest) Diss., Indiana University: 24.

Stanley Sadie observes that Mozart's K. 6–9 sonatas “show an aptitude in imitating the standard gestures of the time and reproducing harmonic and textural patterns, much along the lines of the German composers active at that time in Paris.”<sup>7</sup>

Leopold expressed his pride in Wolfgang's first accompanied keyboard sonatas in his letter to his landlord in Salzburg in February 1784:

Four sonatas by *Mr. Wolfgang Mozart* are now being engraved! Do but picture to yourself the stir these sonatas will make in the world when it is set forth on the title-page that this is the work of a child of seven years; and, when the incredulous are challenged to put the matter to the proof (as has happened already), he invites someone to write down a minuet, or such-like, and then forthwith (without touching the clavier) sets down the bass and, if desired, the second violin part besides! In due course you will hear how good these sonatas are; there is an andante among them of very singular goût. And... God daily works new miracles in this child.<sup>8</sup>

After spending four and a half years in Salzburg from 1773 to 1777, Wolfgang left Salzburg again in search of employment in September 1777. The family debts caused financial difficulties, and Leopold hoped for his son to obtain an appointment and make income in Paris. For the first time, Leopold decided not to accompany Wolfgang on the trip because of his responsibilities as the vice-Kappellmeister in a small court of the prince-bishop. Instead, Leopold insisted that his wife, Anna Maria, travel with Wolfgang to take care of him and to keep Leopold informed.

On their way to Paris, Wolfgang and Anna Maria stayed in Mannheim, Germany for five months, from October 1777 to March 1778. Wolfgang's wish to get

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<sup>7</sup> Stanley Sadie, “Mozart Sonatas for Piano and Violin, k6-9, 26-31,” *The Musical Times*, vol. 120, no. 1642 (December 1979): 1009.

<sup>8</sup> Wolfgang Amadeus Mozart, *Letters of Wolfgang Amadeus Mozart*, ed. Hans Mersmann (New York: Dover Publications, 1972): 1-2.

hired by the Mannheim prince-electors Karl Theodor did not happen, but the city nurtured Wolfgang with its rich musical environment. In Mannheim was a music school established by Johann Stamitz, who contributed to the development of the orchestral symphony in a standard four-movement pattern of allegro – adagio – minuet – finale. Mannheim was also recognized for its high level court orchestra, known to be the best orchestra in Germany. Unlike many typical German orchestras formed by amateur players, Mannheim's court orchestra had only skillful, professional players. The Mannheim court orchestra was directed by Johann Christian Cannabich, whom Wolfgang believed was the best orchestral conductor he knew and whom he befriended. Furthermore, it was in Mannheim that Wolfgang met the Weber family, who played an important role in his life. Of the four Weber sisters, Wolfgang fell in love with the oldest, Aloisia during his stay in Mannheim. However, he would later marry the second oldest, Constanze.

In 1777, Wolfgang came across the six duets for harpsichord and violin by Joseph Schuster (1748–1812), a Kapellmeister at the Dresden court. Wolfgang then wrote to his father that he desired to write duo sonatas favoring Schuster's style which featured a more equal relationship between the two instruments. This marked the beginning of what I would call the middle period of Mozart's sonata writing. In Mannheim, Wolfgang composed four sonatas for piano and violin: K. 301 in G Major, K. 302 in E-flat Major, K. 303 in C Major, and K. 304 in E Minor. In Paris, he wrote K. 305 in A Major and K. 306 in D Major. All of the sonatas except K. 306 are in two movements. The K. 306 sonata, composed of three movements, was written during the summer of 1778. It was around this time that Mozart's mother became ill

and died. The set of six sonatas for piano and violin was engraved in Paris in summer of 1778. It was dedicated to the princess-electress of Bavaria, Kurfürstin Maria Elisabeth.

Wolfgang's K. 301 appears to be modeled after Schuster's Divertimento No. 3. Both sonatas contain two movements and share the same key. Furthermore, the G minor middle section in the second movement of Wolfgang's K. 301 emulates the first theme of the G minor *Allegretto* in Schuster's Divertimento No. 3.

The six Kurfürstin sonatas illustrate the constant exchange of melodic lines between the two instruments. The *Allegro con spirito* of K. 301 opens with a flowing melody played by the violin over the Alberti style accompaniment of the piano. The melody soon passes on to the piano and this time the violin plays the Alberti accompaniment. Throughout the movement, the piano and the violin interchange the melodies and play in a dialogue. Forsberg asserts:

Immediately one notices that this work, rather than being a sonata for clavier with violin accompaniment, is a true duet in which the clavier and the violin have a near equal role, for Mozart has the two instruments alternate with the thematic material. Thus, Mozart has fulfilled his intention to write some works which are similar to the Schuster duets.<sup>9</sup>

Nonetheless, K. 301 still prefers piano over violin, giving the piano more technical passages compared to the violin. The violin rarely goes higher than third position, occasionally plays repetitive notes as in measures 52–57 and 162–167, and functions as a pedal voice as in measures 33–36 and 143–146. The piano, in contrast, plays brilliant passages with sixteenth-note runs, octave passages, and hand-crossings. In the second movement *Allegro*, the piano takes the main theme, which has a

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<sup>9</sup> Forsberg, *op. cit.*: 125.

dancelike character. The middle section is in G minor. The violin plays an ornamented melody with a dotted rhythm as the piano accompanies in murmuring scalar figurations and arpeggios.

The K. 305 sonata also exhibits the influence of the Mannheim tradition. The energetic opening statement of the *Allegro di molto* is played by both piano and violin, a fanfare-like opening in unison that represents the Mannheim influence. All three sections—exposition, development, and recapitulation—begin in unison. Another sign of the Mannheim school influence is the crescendos developed in ascending passages in measures 58–65 and measures 158–165. Like K. 301, K. 305 also puts equal emphasis on both instruments. When they are not in unison, they are exchanging melody and accompaniment.

The second movement of this sonata is a variation movement. German composer Hermann Raupach (1726–1778) included a variation movement in his A major sonata, Op. 1, which appears to have provided the model for Mozart. It is probable that Mozart “became acquainted with this sonata, along with the other five sonatas in Raupach’s Opus 1 of 1765, during the first western journey.”<sup>10</sup> Both Mozart and Raupach designated the tempo as *Andante grazioso* and used similar numbers of variations—Wolfgang six and Raupach five. In Mozart’s variation movement, the theme is presented by the piano, the violin providing harmonic support and emphasis. The violin breaks out of this role, briefly, providing imitative counterpoint in the second half of the theme. After the first variation, a virtuosic piano solo, the violin takes the lead in an ornamented version of the theme for the

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<sup>10</sup> Forsberg, *op. cit.*: 140.

second variation. The third variation features quick exchanges between the two instruments. Although it is written in 2/4 time, the triplets create a feeling of compound meter. The fourth variation is notable for the piano's short cadenza-like *Adagio*, while the fifth variation is in the minor mode with a mysterious but playful atmosphere. The last variation, an *Allegro* in 3/8, ends the movement joyfully.

During the time Mozart was composing the K. 301–306 sonatas, he wrote to his father that he believed himself to be a composer, not a pianist: “I am a composer and born to be a Kapellmeister. I dare not and cannot bury in teaching the talent which the good God has so richly bestowed on me... I would rather, so to speak, neglect the clavier than composition, for the clavier is merely an accessory with me, albeit, thank God, a very powerful accessory.”<sup>11</sup> By this time it seems, Mozart only played and performed as a pianist to produce and convey new ideas.

The Paris journey had been one of the most miserable times in Wolfgang's life. When he arrived in Paris, he was disappointed by the Parisian aristocrats' lack of enthusiasm for the now grown-up child prodigy and their lack of appreciation for the new young composer. The relationship with his long-time family friend Baron Grimm also became distant. Most of all, Wolfgang's mother became ill and died in Paris in July 1778. Melograni asserts:

“It is true that he had many difficulties to confront... These difficulties and his unhappiness, however, contributed much to Mozart's maturity: it was in Paris that he finally found himself, for the first time in his life, completely alone and his own man. Confirmation of his psychological and artistic growth can be seen in the works that he composed in the French capital. These were not many, given the

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<sup>11</sup> Mozart, *op. cit.*: 75.



scarcity of patrons and the hostility of musical circles, but they were almost all of the highest quality.<sup>12</sup>

In September 1778, Wolfgang left Paris to return to Salzburg, and took back the position as a court organist in January 1779. Yet he was unhappy in Salzburg because his father managed most of his salary. Wolfgang knew that Leopold had persuaded him to return to Salzburg because Leopold needed Wolfgang to “accumulate money, pay the family debts, and help a father who had done so much for him.”<sup>13</sup> In addition, Wolfgang did not like the city because the musical environment was not inspiring, and he did not want to jeopardize his career. He writes in 1778:

... the one thing which I dislike about Salzburg is the lack of agreeable society, the low estimation in which music is held - and that the Archbishop places no confidence in sensible travelled folk; for I protest that without travel (at least for those who cultivate the arts and learning) a man is but a poor creature!<sup>14</sup>

Wolfgang was further saddened when his lover Aloysia Weber moved to Vienna to accept a contract with the Vienna Opera. Although he was going through unhappy circumstances in a city that he detested, Wolfgang continued to create music; perhaps composing was a consolation to him. Between January and March of 1779, the Sonata for Piano and Violin in Bb Major, K. 378 was completed.

In the summer of 1780, a significant life event happened for Wolfgang: the prince-elector Karl Theodor appointed him to write an opera seria for a Carnival in

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<sup>12</sup> Melograni, *op. cit.*: 105.

<sup>13</sup> Melograni, *op. cit.*: 136.

<sup>14</sup> Mozart, *op. cit.*: 124.

Munich that was planned for January 1781. In November 1780 Wolfgang left Salzburg by himself for the first time in his life to fulfill his appointment. His opera *Idomeneo* was a success in Munich, and this triumph was an important factor that enabled a complete independence from his father and his birth place. His wife Constanze later recalled that “the happiest time of Mozart’s life was when he was in Munich working on *Idomeneo*...”<sup>15</sup> When Wolfgang left for Vienna in March 1781, he faced another obstacle. His employer, Prince Archbishop of Salzburg, was furious that Wolfgang had been out of town for such a long time, and thus prohibited Wolfgang from performing at concerts or academies in Vienna. The Prince Archbishop also forbade Wolfgang to perform for the Emperor Joseph II. It was clear that the Prince Archbishop “wanted to keep the best of his musicians tied to himself by preventing [Mozart] from taking advantage of the open market.”<sup>16</sup> Wolfgang resigned his appointment in Salzburg in June 1781 and stayed with the Weber family in Vienna as he continued to perform, compose, and publish his works, giving piano lessons to make money. He loved the capital of Austria because he was exposed to more career opportunities and established musicians who enriched his ideas and experience.

The Sonata for Piano and Violin in Bb Major, K. 378 is one of the six Auernhammer sonatas, which delineates the transitional works into Mozart’s late style. The first two Auernhammer sonatas were composed earlier—K. 296 in C Major written in Mannheim in 1778 and K. 378 in Bb Major written in Salzburg in 1779—

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<sup>15</sup> David Cairns, *Mozart and His Operas* (Berkeley and Los Angeles: University of California Press, 2006): 35.

<sup>16</sup> Melograni, *op. cit.*: 128.

and the next four sonatas were composed in Vienna in 1781—K. 376 in F Major, K. 377 in F Major, K. 379 in G Major, and K. 380 in Eb Major. It is notable that the set of Auernhammer sonatas was published by the major Viennese music publishing company named Artaria, which published music of the most respected composers of the time such as Franz Joseph Haydn, Johann Stamitz, and Johann Christian Cannabich.

Wolfgang dedicated the Auernhammer sonatas to Josepha Barbara Auernhammer, who was his piano student. When the sonatas were published in November 1781, the Viennese musical society recognized and appreciated Wolfgang's musical gift. The Auernhammer sonatas display a progress from the Kurfürstin sonatas in style, form, and especially in pianistic writing. In contrast to the two-movement format in most of the Kurfürstin sonatas, the Auernhammer sonatas follow a three-movement format with exception to the K. 379 in G Major. These sonatas could be labeled as a true chamber music because the violin plays a more integral role.

The sonata K. 378 follows the traditional fast-slow-fast movement pattern, and it is longer and more extended than the other Auernhammer sonatas. The first movement *Allegro moderato* opens with an earnest, melting theme played by the piano with an offbeat violin accompaniment. The piano's long lyrical lines of songful quality demonstrate Mozart's understanding of the then-modern pianofortes manufactured by Johann Andreas Stein. Mozart was fond of Stein's pianofortes because they were built with an escapement, which enabled pianofortes to have a vibration and a resonance when the key was pressed or released, for the hammers fell

back soon after hitting the strings. It is evident that Wolfgang was “keenly aware of instrumental technologies, particularly involving the keyboard, and he composed with their sonic capabilities in mind.”<sup>17</sup>

As demonstrated by his K. 378, Wolfgang brought the violin and piano into a more intimate relationship during his late era. The two instruments not only exchange melodic and accompanimental roles, but they play in a dialogue. The more complex mixture of the instruments in the statement and development of ideas resulted in a mature piano part. Musicologist Mercado gives a detailed analysis of the piano part:

Virtuoso figuration in the left hand comparable to that in the right hand now becomes characteristic. The expanded sonority prompts a different pianistic approach: broken-chord accompaniment of greater scope now complements the melodic design; thick chord textures in both hands become prevalent as an idiom in alternation with the violin part; and the exploitation of the bass register and indeed the entire range of the keyboard establishes an altogether different pianistic expression, brilliant but at the same time wholly consistent with a chamber music ideal.<sup>18</sup>

The movement presents an extravagant multitude of ideas. For example, “the exposition has at least four themes followed by a new theme at the beginning of the development section.”<sup>19</sup> The new theme opens the development in F minor. The recapitulation contains all themes, and Mozart inserts a little coda with motives that were heard earlier. A theme may present various textures and moods. For instance, Mozart inserts a moment of G-minor operatic pathos in the middle of a jaunty, cheerful F-major second theme. He also uses frequent modulation in this movement.

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<sup>17</sup> Samuel Breene, "Mozart's Violin Sonatas and the Gestures of Embodiment: The Subjectivities of Performance Practice," (ProQuest) Diss., Duke University: 119.

<sup>18</sup> Mario Raymond Mercado, *The Evolution of Mozart's Pianistic Style* (Carbondale: Southern Illinois University Press, 1992): 69.

<sup>19</sup> Forsberg, *op. cit.*: 167.

For instance, the development goes through many different keys: from F minor to C minor, then to G minor, D minor, G minor, F minor, Bb minor, and F minor before finally returning back to the home key in recapitulation.

Wolfgang married Constanze Weber in Vienna in August 1782, despite Leopold's disapproval. A year later, the married couple visited Salzburg for three months, the period when their first son died. Tension still existed between Leopold and Wolfgang, and Wolfgang was happy to be back in Vienna in November 1783, where he experienced a compositional outpouring. In the next year, Wolfgang's creativity "reached a high point both qualitatively and quantitatively."<sup>20</sup> He was able to focus and compose intensely possibly due to the help of his wife Constanze, who was pregnant with their second child. It was the first time that Wolfgang had a woman by his side, not depending on Leopold. Wolfgang was much attached to his wife and the Weber family because he found peace and acceptance that he did not find in his own family. From March to April 1783, Wolfgang also performed extensively. He premiered his recent works in at least twenty-five concerts, which took place in Trattner Saal, Burgtheater, and the houses of his patrons Esterházy and Galitzin.

In April 1784, Mozart started writing Sonata in Bb Major for Piano and Violin, K. 454 for the famous Italian violinist Regina Strinasacchi, with whom Wolfgang played duos in the same month for Emperor Joseph II. According to Constanze Mozart, the sonata was not finished until a few months after the concert, when it was published by Torricella in July. Wolfgang and Strinasacchi had not

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<sup>20</sup> Wolfgang Hildesheimer, *Mozart*, trans. Marion Faber (New York: Farrar Straus Giroux, 1982): 175.

rehearsed prior to the concert, and Wolfgang played most of the piano part straight from his head. Melvin Berger illustrates the scene of April 29<sup>th</sup> concert of 1784:

After the concert, the emperor summoned Mozart to the royal box and asked that he bring along the piano part to the sonata. The emperor commented that he had not observed Mozart so much as glance at the music during the performance. In response, Mozart opened the score and showed that he had, in fact, played from a blank sheet of music paper! Since he had not had time to write it out, he explained, he had just played the piano part from memory.<sup>21</sup>

Wolfgang was aware that Strinasacchi was a virtuoso violinist and that she played with superb taste and expression. Unlike his earlier piano-violin sonatas that were for amateur musicians, the sonata K.454 was composed specifically for professional musicians. This late-era sonata was a serious work, not intended merely for light entertainment. Thus “he was able to take account of other musical considerations than those which prevailed when the violinist could not be expected to do more than ‘accompany’ the keyboard player.”<sup>22</sup>

Similar to the earlier K. 303 in C Major and K. 379 in G Major, the K. 454 has a slow introduction before the allegro in the first movement. This late sonata differs in that the earlier two sonatas are in two movements, whereas the K. 454 is in three. This suggests that Mozart envisioned K. 454 to be more ambitious, large-scale sonata for piano and violin; he intended Strinassachi to play the expanded melodic arcs in the *Largo* introduction and the *Andante* with sophisticated interpretation and emotion.

The *Andante* is much richer in modulation than the slow movements of Mozart’s earlier sonatas. It also has a more intricate and extended development. The

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<sup>21</sup> Melvin Berger, *Guide to Sonatas: Music for One or Two Instruments* (New York: Anchor Books, 1991): 139.

<sup>22</sup> Konrad Küster, *Mozart: a Musical Biography*, trans. Mary Whittall (Oxford: Clarendon Press, 1996): 185.

transition from the end of the exposition to the start of the development is particularly dramatic. Here, Mozart shifts from the dominant key of Bb major, to the extraordinarily dark Bb minor. Then in measures 59 to 61, he uses an elongated cadential formula to raise the key a half step at a time. This innovative cadential formula is “contrary to the ‘normal’ musical construction methods of the age.”<sup>23</sup> After reaching B minor with the violin melody, the key soon moves to C minor with the sequential piano melody. It is remarkable that C minor is the relative minor of the home key Eb major, because this relationship enables the music to effortlessly return to tonic key in the recapitulation in measure 73. Acclaimed Mozart biographer, Konrad Küster, examines:

This employment of chromatic progression, the conscious crossing of what other musicians of the time would have regarded as a closed frontier, and which they would in any case probably not have chosen in preference to some simpler construction, is characteristic of Mozart’s later Viennese style: at a technically not very significant spot he leaps off the beaten track and leads performers and listeners alike straight up a beetling cliff-face.<sup>24</sup>

The increased demands on both pianistic and violinistic techniques are evident in K. 454. The technical skills of the piano part are comparable to those of his piano concertos. For instance, in measures 96 to 105 in the *Allegro* of the first movement, the detailed dynamic and articulation markings within the contrapuntal passage make great demands on the independence of right and left hands. In this sonata, like the earlier K. 379, Mozart first wrote the violin part and later filled in the piano part, creating a violin part that is much more *concertante* and virtuosic in style. The violin

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<sup>23</sup> Küster, *op. cit.*: 186.

<sup>24</sup> Küster, *op. cit.*: 186-7.

part goes up to fifth position in the first movement, as opposed to merely third position in his earlier works. The triplet passage in measures 251 to 258 in the third movement *Allegretto* requires exact coordination between left hand and bow.

The K. 454 sonata represents even greater complexity, intimacy, and sophistication of dialogue between the piano and violin than his Auernhammer sonatas. More specific dynamic markings such as mezzo-forte, sforzando-piano, and mezzo-forte-piano help in interweaving the two instruments. Mozart sensitively collaborated the two instruments' material with dialogue, imitation, and interpolation. Keefe provides a thorough analysis:

In the Largo slow introduction to the first movement Mozart reveals a close level of dialogic collaboration between the piano and the violin to rival that between the piano and the orchestra in his 1784–86 piano concertos: part of the initial antecedent in the piano is dialogued by the violin (bars 1–2, 3–4); the passing of melodic material from violin (bars 5–7) to piano (7–9) is matched by the exchange of accompanimental semiquavers in the same bars; and the one-bar, violin-piano exchange (bars 9–11), featuring an elaborated response in the piano, complements both the preceding elaboration in the piano (bars 7–9) and the elaboration to the violin's half-bar figure from bar 11 in both the piano and the violin (bars 11–12).<sup>25</sup>

The transitions from Mozart's early to middle and middle to late sonatas display the equality between the two instruments, the heightened level of virtuosity, more orchestral sonorities in the piano part, larger scale, greater complexity, more adventurous chromaticism, and more specific dynamics which are integral to the themes. These transitions were taken even further by his successors.

#### Beethoven's Violin Sonatas

One of the composers who admired Mozart and assiduously studied his music was Ludwig van Beethoven (1770–1827). Like Mozart, Beethoven received his

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<sup>25</sup> Keefe, *op. cit.*: 186.



early musical training from his father, Johann, who wished young Beethoven to become a second Mozart. From 1780 or 1781 to 1792, Beethoven studied keyboard, organ, and composition with Christian Gottlob Neefe, a court organist and a composer.

By 1782, Beethoven began to compose, and he left Bonn for Vienna in spring of 1787 to start his musical career with the hopes of studying with Mozart.

Unfortunately, Beethoven returned shortly after because of his mother Maria Magdalena's illness and her subsequent death. The death of his mother was followed by the death of his younger sister in the same year. After his mother's death, the sixteen-year-old Beethoven had to become the head of the family to take care of his two younger brothers in place of his alcoholic father. Renowned Beethoven biographer, Maynard Solomon, explains that

After a parent's death, a child's position in the family may undergo a radical change, and sometimes there is a desperate, pathetic attempt to put the child in the place of the missing parent. It was now Beethoven rather than Maria Magdalena who was in charge of the family finances, Beethoven who had to deal with the consequences of Johann's alcoholism... Events had combined to compel Beethoven to assume the role that first the Kapellmeister and then Maria Magdalena had played throughout Johann's life.<sup>26</sup>

In November 1792, Beethoven again left for Vienna to start his career as a young composer. During his first two years in Vienna, he diligently pursued contrapuntal studies with Haydn, Schenk, and Albrechtsberger. By 1796 he was a recognized virtuoso pianist and a young composer in Viennese musical society. In addition to being an accomplished pianist, Beethoven was also familiar with the violin. He studied violin in his youth with Franz Rovantini in Bonn, and at age 24 he

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<sup>26</sup> Maynard Solomon, *Beethoven* (New York: Schirmer Books, 1998): 41.

took lessons from Ignaz Schupannzigh in Vienna. Because Beethoven was familiar with both piano and violin, he was able to explore a variety of colors and technical challenges in his duo sonatas. Beethoven constantly sought a new level of virtuosic piano playing.

Beethoven's three Op. 12 sonatas for piano and violin were written between 1797 and 1798, during his early period of compositional output (1770–1802). This is when he mastered the musical language and genres of his time, and discovered his personal voice. He dedicated the three sonatas to his teacher Antonio Salieri, under whom he had studied vocal composition for nearly a decade after he permanently moved to Vienna. While the Op. 12 sonatas show Beethoven's mastery of the Viennese classical style, they also foreshadow the enhanced maturity in the works of his middle and late periods.

During his childhood, Beethoven studied violin sonatas written by his teacher Christian Gottlob Neefe. By the mid-1780s, Beethoven gained a profound knowledge of Mozart's violin sonatas. While keeping afoot in the traditions, Beethoven's Op. 12 sonatas show originality and a unique personal voice, which do not show reliance on earlier composers. The first movements of all the Op. 12 sonatas are in sonata form. Musicologist Sieghard Brandenburg explains that these opening movements show Beethoven's mastery of the sonata form:

The expositions are expansive and consist of a remarkable number of motivically differentiated sections. The second theme group moves through modulations into the subdominant region that obfuscate the normal dominant arrangement of this section of the exposition, bringing an element of diversity to the design. The final theme of the

exposition is realized in a rhetorically impressive manner. It has almost more weight than the second theme.<sup>27</sup>

The sonata Op. 12, No. 1 is a large-scale work in three movements, following the traditional sequence of fast-slow-fast. It is a technically demanding work that conveys an urgency and power through the use of sforzandi and sudden dynamic changes. The opening unison fanfare of the first movement, *Allegro con brio*, shows Beethoven's use of angularity, humor, and abrupt silences that are very much his own. The songful first theme in the violin, which starts after the fanfare-like introduction, soars up and resolves downward, while the piano has sweeping eighth-note runs. The violin and piano then exchange their roles, and the piano gracefully varies the upward-soaring figure with triplets. The two instruments remain closely blended throughout, which is the distinctive feature in all of Beethoven's chamber sonatas. Brandenburg explains that "significantly the two upper voices are practically equal, interchangeable main voices."<sup>28</sup> The development, like Mozart's developments, is brief, which is also evident in his Piano Sonatas Ops. 10, 13, and 14 written around the same time. The development ends with a long dominant pedal that builds tension until the opening gestures burst forth in the recapitulation.

The middle movement in A major, *Andante con moto*, is a variation movement. The theme is proportioned symmetrically as both first and second halves are eight measures long with repeats. The effect of "great integrity and elegance... results from the symmetrical proportions of the theme and the avoidance of highly

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<sup>27</sup> Ahn, *et al.*, *The Beethoven Violin Sonatas: History, Criticism, Performance*, ed. Lewis Lockwood and Mark Kroll (Urbana: University of Illinois Press, 2004): 9.

<sup>28</sup> *Ibid.*

colored variety or an overly large scale.”<sup>29</sup> The theme is followed by four variations. The first and second variations are spinning-outs of the melody. The third variation is in the minor mode and has a stormy character embodying strong dynamic and articulation contrasts. The fourth variation returns to the theme with syncopated rhythm in a calm character. The finale, *Allegro*, is a cheerful rondo in 6/8. The main theme contains offbeat sforzandi that illustrate Beethoven’s quirky humor.

The sonata Op. 12, No. 2 is also in three movements of fast-slow-fast. The first movement, *Allegro vivace*, immediately shows Beethoven’s deliberately humorous qualities. It begins with a waltz rhythm played at much too fast tempo. It also illustrates manic quality and overexcitement which is combined incongruously with elegance and ease. The movement is full of ideas of liveliness, dancing, bouncing, and humor in the interplay of piano and violin.

The A minor slow movement, *Andante più tosto Allegretto*, represents a classical balance. Its clear structure is organized in the ABA form with a coda. The piano opens the movement with the chords that set the dark mood. The violin enters with an echo of the opening measures. Then the piano momentarily moves to C major before returning back to the sad mood, and the violin again repeats this pattern. After establishing a somber atmosphere, the two instruments join in a tender dialogue with ascending and descending figurations.

The finale, *Allegro piacevole*, is written in a rondo form in 3/4 meter. This movement is in the meter and tempo of a minuet and, therefore, the entire sonata harks back to the model which Mozart followed in his very early youth: allegro—

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<sup>29</sup> Ahn, *et al.*, *op. cit.*: 13.

slow movement—minuet. Many great forward-looking works look backward at the same time, as Beethoven's Op. 18, No. 2 sonata and Mozart's K. 9 sonata are related. The *Allegro piacevole*'s playful character strongly contrasts with the second movement. The Italian word *piacevole* (which means "pleasant") precisely describes this movement because the listeners can take pleasure in hearing the relaxing main theme as it returns over the course of the movement in a gently rocking rhythm. Beethoven adds a little joke at the end of the movement, where the violin ends first then piano closes the movement with a little tail.

Beethoven had started to suffer from buzzing and ringing in his ears from as early as 1797, while he was writing the Op.12 sonatas. In spite of his progressive loss of hearing, his creativity and productivity thrived. Having brought the Viennese classical style to its highest expression in every genre, Beethoven sought innovative, unconventional ways to express himself. His Op. 23 sonata in A minor, composed in 1800, is a transitional work that leads to his middle period. It displays his strong personality through unusual and experimental approaches.

The outer two movements feature explosive dynamics and motives that convey energy and passion. It is unusual that the opening movement is a *Presto* in 6/8 meter. The minor mode permeates the movement, creating a dark atmosphere. The fluid second theme interweaves the piano and violin into an intimate duet. The *Andante scherzoso, più Allegretto* is a contrasting playful movement that integrates traits of both a slow movement and a scherzo. Such integration suggests that Beethoven is hatching the idea of actually writing a violin sonata in four-movement, symphonic format, as he then does in his Op. 24, Op. 30, No. 2, and Op. 96 sonatas.

The *Andante scherzoso, più Allegretto* shows Beethoven's individuality as he unfolds five themes. In measure 33, he introduces an unexpected fugato—the second theme—which could be mistaken for a second theme group, but actually is a transition going to the dominant. A second theme group—the third theme—begins with the pick-up to measure 52 with a secretive character in subito piano. Beethoven uses the dotted rhythms from the third theme to introduce a fourth theme at the pick-up to measure 69. Finally, a lyrical closing theme begins in measure 76 with peaceful broken arpeggios in the piano, followed by simple melodic lines in the violin. The last movement *Allegro molto* mirrors the driving energy of the first movement. The piano always introduces the imperative main theme, which returns twice over the course of the movement. Between the main themes are episodes that are contrasted by key, character, texture, and dynamic.

As Beethoven's symptoms worsened, he realized that his loss of hearing was unavoidable. In the spring of 1802, he left Vienna to stay in the secluded, quiet town of Heiligenstadt, hoping to ameliorate the problem. After six months of no improvement in his conditions, he wrote a document—a letter to his two brothers and to society—in October 1802. In this document, known as the *Heiligenstadt Testament*, Beethoven confesses his deafness and the excruciating pain of his conditions, but he shows determination to overcome adversity for his art. He also expresses loneliness and explains that he became antisocial because his deafness made it difficult for him to interact with people.

Though born with a fiery, active temperament, even susceptible to the diversions of society, I was soon compelled to withdraw myself, to live life alone... it was impossible for me to say to people, 'Speak louder, shout, for I am deaf' ... My misfortune is doubly painful to me

because I am bound to be misunderstood; for me there can be no relaxation with my fellow men, no refined conversations, no mutual exchange of ideas... I fear being exposed to the danger that my condition might be noticed... I ran counter to it by yielding to my desire for companionship. But what a humiliation for me when someone standing next to me heard a flute in the distance and *I heard nothing*, or someone heard a *shepherd singing* and again I heard nothing. Such incidents drove me almost to despair; a little more of that and I would have ended my life—it was only *my art* that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me. So I endured this wretched existence... Perhaps I shall get better, perhaps not; I am ready.<sup>30</sup>

Beethoven composed the three Op. 30 sonatas in 1802, the year he wrote the *Heiligenstadt Testament*. The Op. 30 sonatas illustrate his heroic middle period (1803–1814), and they signal a clear departure in the direction of Romanticism. Solomon observes that “in the years around 1801 and 1802 [Beethoven] found within sonata form new, unexplored possibilities: thematic condensation; more intense, extended, and dramatic development; and the infusion of richer fantasy and improvisatory materials into an even more highly structured classicism.”<sup>31</sup>

As in the Fifth Symphony, Op. 67 and the *Pathétique* Piano Sonata, Op. 13, Beethoven chose the key of C minor for his Op. 30, No. 2 sonata to portray his own triumph over adversity. He brought his distinct personality to a new level of drama and expression in this sonata. It is one of his three violin sonatas that have four movements—the other two are Op. 24 and Op. 96—as opposed to the conventional three movements.

In the sonata Op. 30, No.2, the piano softly sets the mysterious opening in the *Allegro con brio* with a short, falling-off rhythmic figure (long dotted-half note

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<sup>30</sup> Solomon, *op. cit.*: 152-3.

<sup>31</sup> Solomon, *op. cit.*: 141

followed by four sixteenth notes going into a quarter note). The violin restates the theme in a higher register with a rumbling piano accompaniment. Then, sudden outbursts of chords that alternate between piano and violin create a sense of conflict. Scalar eighth notes in the piano's right hand connect the last chord in the violin to the contrasting second theme which has a lighter texture and a playful march rhythm.

This first movement shows Beethoven's ability to build large forms not through Mozart's symmetrical, long melody, but rather through fragmented, abrupt figures. Beethoven is economical in his material as he turns a terse motif into various transformations and intense development. Music theoretician Jeffrey Swinkin elaborates:

Beethoven's middle style implicitly asserts subjectivity in the form of a thematic argument that envelops an entire movement... Beethoven's themes... are often formulaic or abstract, whittled down to the most basic or essential musical elements, so as to be more compatible with formal unfolding.... The openings of many middle-style works are purely rhythmic impetuses, more energy than matter...<sup>32</sup>

The piano again introduces the main theme in the *Adagio cantabile*. The songful theme played by either piano or violin is enriched by various accompaniments which are characterized by rich harmonization, light scales, and ascending staccato arpeggios, illustrating the intricate dialogue between the two instruments. The *Scherzo-Trio* is full of irregular phrases, eccentric rhythms, and offbeat sforzandi. At one point, Beethoven playfully challenges the triple meter by accenting the second and third beats, creating an artificial duple rhythm. In the *Finale: Allegro – Presto*, the tense atmosphere from the first movement returns. A

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<sup>32</sup> Jeffrey Swinkin, "The Middle Style / Late Style Dialectic: Problematizing Adorno's Theory of Beethoven," *The Journal of Musicology*, vol. 30, no. 3 (Summer 2013): 288-9.



foreboding crescendo followed by descending chords brings the terrifying C minor back from the first movement. The running eighth-note figures in various registers generate excitement and breathlessness. The coda, *Presto*, intensifies the character of the *Allegro* with a faster tempo and a propulsive nature which brings the piece to an exciting conclusion.

When Napoleon's French army invaded Vienna in May 1809, seven years after Beethoven's Op. 30, Beethoven's patrons fled Vienna. Although Beethoven was not employed by aristocrats, he was dependent on wealthy patrons, and their departure caused a financial strain for him. After a peace treaty was signed between Austria and France in October 1809, Beethoven's patrons returned to Vienna. Nevertheless, three factors contributed to Beethoven's continued financial difficulties: the inflation of the Austrian economy, Prince Lobkowitz's bankruptcy, and Prince Kinsky's sudden death. Beethoven's closest patron during this tough time was his enthusiastic piano and composition student, Archduke Rudolph. Archduke Rudolph had continuously supported Beethoven since 1804 and would continue to do so for the remainder of Beethoven's life.

Musicologist Lewis Lockwood summarizes their relationship in an article:

What was the nature of Beethoven's relationship to Rudolph? First and foremost, that of grateful artist to generous patron, a patron whose status in the top rank of the nobility conferred undeniable prestige. As much as Beethoven scorned other aristocrats, he was deferential to the Archduke, and he took pride in this high social connection.<sup>33</sup>

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<sup>33</sup> Lewis Lockwood and Jessie Ann Owens, "Beethoven and His Royal Disciple," *Bulletin of the American Academy of Arts and Sciences*, vol. 58, no. 3 (Spring 2004): 4.

Beethoven had appreciated his true friend because he “saw in Rudolph the rarest of patrons: a member of the high ruling class who gave him generous support and had become his pupil and disciple, thus replacing the typical political values of his class with an acceptance of artistic ones.”<sup>34</sup> Beethoven dedicated many important works to Archduke Rudolph, including the *Les Adieux* Piano Sonata, Op. 81, *Archduke* Piano Trio, Op. 97, and the *Grosse Fuge* String Quartet, Op. 133.

It was during this time of financial struggle that Beethoven fell in love with a woman named Antonie Brentano. Despite the fact that Brentano was already married to a Frankfurt merchant Franz Brentano in 1798 and was a mother of seven children, Beethoven and Antonie developed an intimate relationship between 1809 and 1812. Brentano, who had an unhappy marriage life, and Beethoven, who sought love and friendship, found comfort in their love affair as Beethoven consoled Antonie with his music and Antonie comforted Beethoven with love for Beethoven’s character and music. Solomon explains that “Beethoven, for the first and as far as we know the only time in his life, had found a woman whom he loved and who fully reciprocated his love.”<sup>35</sup>

When in 1812 Antonie showed her willingness to leave her husband to stay with Beethoven, Beethoven wrote a letter to Antonie addressed as “Immortal Beloved,” expressing his decision to remain alone to hold his morale and to devote himself exclusively to art. According to Lockwood, Beethoven’s “perpetual need to concentrate on his work in isolation and privacy, coupled with his fear of loneliness

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<sup>34</sup> Lockwood, *op. cit.*: 6.

<sup>35</sup> Solomon, *op. cit.*: 209.

and lack of physical and psychic fulfillment, came to a crisis in 1812.”<sup>36</sup> After Beethoven wrote this passionate yet heartbreaking love letter in the summer of 1812, he made no further effort to marry in his life.

Thus it is of no coincidence that Beethoven faced a crucial turning point in his compositional career in the summer of 1812. The completion of the Seventh and Eighth Symphonies marked the end of his heroic period, and he was moving towards the late period of his artistic career (1815–1827). His Op. 96 sonata in G Major for piano and violin was written during this transitional period, and it shows characteristics of his late style such as frequent tempo and key changes within a movement, use of imitation or fugato, emphasis on continuity, and introspectiveness.

For example, the last movement of Op. 96 is a theme and variations which consists of frequent tempo, meter, and key changes. The theme and first three variations are in 2/4 time with a steady progression from the gentle, flowing character of the theme and first variation, to the increasingly virtuosic and emphatic character of the second and third variations. The fourth variation is an *Adagio espressivo* in very slow 6/8. It is highly unusual, and destabilizing, to have a dreamy episode like this in the middle of a set of variations. When Beethoven does re-introduce the opening tempo, he does so in the “wrong” key (the flat submediant key of Eb major). As though needing an extra jolt of energy to find its way back, the return to G major coincides with an increase of tempo (to *allegro*), and emphatic accents. The piece reaches a triumphant conclusion but not before becoming lost once more in an episode of dark, sinuous counterpoint. All of this matches the descriptions that would

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<sup>36</sup> Lewis Lockwood, *Beethoven: The Music and the Life* (New York: W.W. Norton, 2003): 198.

come to be associated with Beethoven's late style. For example, the first movement of his String Quartet Op. 130 in Bb Major consists of sixteen tempo changes and six key signature changes. Likewise, op. 130 also uses the flat submediant key relationship.

The last movement also reveals the learned-style imitation technique. Beethoven chamber music expert Victor Lederer points out that "Beethoven turns serious in the seventh variation, a canon in G minor that starts the piano's deep notes."<sup>37</sup> Many of Beethoven's late period works similarly feature imitative counterpoints. For instance, the String Quartet in C# Minor, Op. 131 uses fugue, and the finale of the Ninth Symphony consists of double fugues. Imitative counterpoint pervades in the *Grosse Fuge* String Quartet, Op. 133 and the *Hammerklavier* Piano Sonata Op. 106 in Bb Major.

The Op. 96 sonata also shows Beethoven's emphasis on continuity between movements. Just as he connected the end of each variation into the beginning of the next variation in the last movement, Beethoven also emphasized continuity between movements. The second movement *Adagio espressivo* ends with the piano rumbling in sixty-fourth notes in Eb major followed by the violin ending the movement with the note C#, creating a German augmented sixth chord. The third movement, *Scherzo*, begins with this same chord resolving outward to D, the dominant of G. The *Scherzo* ends with an imperfect cadence in G major, with the note D on top. The incomplete feeling of this cadence smoothly connects to the last movement, which opens in G major. In the same way, Beethoven liked to link movements in his later

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<sup>37</sup> Victor Lederer, *Beethoven's Chamber Music: A Listener's Guide* (Milwaukee, WI: Amadeus Press, 2012): 40.

works, sometimes even indicating no pause in between movements. For example, the entire Op. 131 string quartet is played without any breaks, giving rise to a sense of unity. In Beethoven's Piano Sonata in A Major, Op. 101, the cadenza-like passage at the end of the third movement flows into the last movement, creating fluidity throughout the piece.

The first movement of Op. 96, *Allegro moderato*, shows a rather introspective character from the beginning, where the violin and piano quietly exchange a short bird call motif. Beethoven delicately intertwines the two instruments by voicing them in a close register. Throughout the movement, the piano and violin play in a conversational manner with the same idea: imitating each other, calling and replying to each other in a harmonious way. The two instruments do not create any sense of conflict. According to Solomon, "the instruments genially traverse an agreed route: they are of one mind; neither needs to develop a separate perspective, let alone to advocate a contending view of experience. Instead, external concord finds inner confirmation, with each instrument completing, ratifying, and reinforcing the other..."<sup>38</sup> Similarly, the fifth movement *Cavatina* from Beethoven's Op. 130 string quartet is also characterized by the intimate, agreeable dialogue between the four instruments that are voiced in close registers. Beethoven's markings *Adagio molto espressivo* and *sotto voce* in this quartet heighten the thoughtful and introspective character.

The meditative atmosphere is enhanced by the pastoral style in this first movement. The peaceful birdsong in the opening, the calm hills and valleys of

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<sup>38</sup> Ahn, *et al.*, *op. cit.*: 114.

arpeggios in measures 11 to 19, the soft wind of scales in measures 33 to 39, and the rain-dropping sound of accompanying triplets in measures 41 to 54 illustrate Beethoven's love for nature. Dedicated to Archduke Rudolph after Beethoven's love relationship with Antonie ended, the Op. 96 sonata shows Beethoven's genuine appreciation of Archduke Rudolph's friendship and the reminiscence of his lost love Antonie. The premier took place at the palace of Prince Lobkowitz in December 1812, and it was performed by the French violinist Pierre Rode on violin and Archduke Rudolph on piano.

### Conclusion

The early, middle, and late periods for Mozart's and Beethoven's piano-violin sonatas are similar yet distinct. Mozart composed his piano-violin sonatas over the course of 26 years, whereas Beethoven wrote his in the course of 14 years. In addition, Mozart composed his first sonata for piano and violin when he was only six years old, while Beethoven composed his first sonata for piano and violin when he was twenty-eight years old.

Moreover, the two composers experienced different circumstances when they began to write the duo sonatas. Mozart's K. 6-9 sonatas were titled as *Sonates pour le Clavecin qui peuvent se jouer avec l'Accompagnement de Violon* (Sonatas for Harpsichord which can be played with the Accompaniment of a Violin), alluding to the fact that the violin played an insignificant role in the piano-violin sonatas during the early Classical era. Then Mozart titled his set of six Kurfürstin sonatas as *Sonates pour Clavecin Ou Forté Piano Avec Accompagnement D'un Violin* (Sonatas for Harpsichord or Fortepiano with the Acoompaniment of a Violin), signifying that "the

violin is no longer, as in the early sonatas, an optional consort of the keyboard; it now has a definite and indispensable role to play in the music, and so challenges the performer as well as the listener because of the excitement of the interplay between the two components of the ensemble.”<sup>39</sup> His later piano-violin sonatas such as K. 378 and K. 454 are more large scale and the two instruments become true collaborators as he treats the violin part in a more *concertante* manner. Mozart’s piano-violin sonatas also portray the influence of important composers of the time and his compositional development.

It is from Mozart’s mature piano-violin sonatas that Beethoven embarked on the genre, and Beethoven’s Op. 12 sonatas “would be inconceivable without the model of Mozart’s great violin sonatas—namely, the last three, K. 380 (in Eb major), K. 454 (in Bb major), and K. 526 (in A major).”<sup>40</sup> Beethoven’s piano-violin sonatas reflect styles of his early, middle, and late periods: Op. 12 represents the early Vienna period where he mastered the musical language of the Classical era; Op. 23 and Op. 30, No. 2 display characteristics of the middle period where he used music to reflect drama and his individuality; and Op. 96 demonstrates characteristics of the late period, where he became more introspective with his music. Beethoven made it difficult to label the two instruments as melody and accompaniment because he closely interweaved them as if they were one instrument.

Although the different periods in their piano-violin sonatas carry different meanings for Mozart and Beethoven, it is true that both composers’ life

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<sup>39</sup> Abram Loft, *Violin and Keyboard: The Duo Repertoire, Volume I* (New York: Grossman Publishers, 1973): 234-5.

<sup>40</sup> Ahn, *et al.*, *op. cit.*: 5.

circumstances had substantially influenced the evolution of their piano-violin sonatas. Examining their personal backgrounds enhances the breadth of understanding of their compositional styles throughout the different stages of their lives. Mozart's and Beethoven's sonatas for piano and violin, which are so central to a violinist's repertoire, also admirably demonstrate the respective developments of these two composers.



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