

ABSTRACT

Title of Dissertation: TRACING BEETHOVEN THROUGH THE
TEN SONATAS FOR PIANO AND VIOLIN

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Arts, 2016

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Examination of Beethoven's ten sonatas for piano and violin as a single arc, to uncover linkages between the individual sonatas and observe their stylistic evolution as a set, benefits from placing these works also in relation to the wider realm of Beethoven's chamber music as a whole. During the years in which his sonatas for piano and violin were written, Beethoven often produced multiple works simultaneously. In fact, the first nine sonatas for piano and violin were written within a mere five-year span (1798 – 1803.) After a gap of nine years, Beethoven completed his tenth and final sonata, marking the end of his "Middle Period."

Because of this distribution, it is important to consider each of these sonatas not only as an interdependent set, but also in relation to the whole of Beethoven's output for small ensemble. Beethoven wrote the last of his piano and violin sonatas in 1812, with a decade and a half of innovation still ahead of him. This provokes one to look beyond these sonatas to discover the final incarnation of the ideas introduced in these works. In particular, the key creative turning points within the ten sonatas for piano and violin become strikingly apparent when compared to Beethoven's string

quartets, which dramatically showcase Beethoven's evolution in sixteen works distributed more or less evenly across his career.

From the perspective of a string quartet player, studying the ten sonatas for piano and violin provides an opportunity to note similarities between the genres. This paper argues that examining the ten sonatas from a viewpoint primarily informed by Beethoven's string quartets yields a more thorough understanding of the sonatas themselves and a broader conception of the vast network of interrelationships that produce Beethoven's definitive voice. The body of this paper contains a full exploration of each of the ten sonatas for piano and violin, highlighting key musical, historical, and theoretical elements. Each of the sonatas is then put not only in context of the set of ten, but is contrasted with Beethoven's sixteen string quartets, identifying unifying motives, techniques, and structural principles that recur across both bodies of work.

TRACING BEETHOVEN THROUGH THE TEN SONATAS FOR PIANO AND
VIOLIN

by

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2016

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Chapter 1: Sonatas 1-3

Sonata for Piano and Violin in D Major, Op. 12, No. 1
Sonata for Piano and Violin in A Major, Op. 12, No 2
Sonata for Piano and Violin in E-flat Major, Op. 12 No. 3

The Sonata for Piano and Violin in D Major, Op. 12, No. 1, written in 1798, is a fine example of Beethoven's early writing for piano and string instrument. Moving from Bonn to Vienna in 1792, to study counterpoint with Haydn in the year after Mozart's death, Beethoven seemed a natural successor in the musical lineage. As Count Ferdinand von Waldstein prophesied, "With the help of assiduous labor you shall receive *Mozart's spirit from Haydn's hands*."¹ Beethoven's explorations in the genre predated even his move to Vienna, however, as evidenced by the existence of fragments from his little Sonata in A Major, Hess 46, the Rondo in G Major, WoO 41, and the Twelve Variations on Mozart's *Se vuol ballare* from "Marriage of Figaro" WoO 40, all at least partially composed if not completed in Bonn.² Much like the Opus 18 quartets, respective to the previous quartets of Haydn, Beethoven's Opus 12 demonstrates further development in equality between the two instruments, respective to the sonatas of Mozart. Angus Watson argues that this was Beethoven's intention from his earliest works for piano and violin, referencing an excerpt from Beethoven's letter to Nikolaus Zmeskal regarding mistakes in the score for his Variations on *Se vuol ballare* of 1793, "First of all, there is a mistake on the title-page where it is stated "avec un violon ad libitum". Since the violin is inseparably connected with the pianoforte part and since it is not possible to perform the

¹ Ludwig van Beethoven, *Letters to Beethoven and Other Correspondence*, ed. Theodore Albrecht (Lincoln, University of Nebraska Press, 1996), Vol. 1, No. 13g.

² Sieghard Brandenburg, "Beethoven's Opus 12 Violin Sonatas: On the Path to his Personal Style," *The Beethoven Sonatas: History, Criticism, Performance*, ed. Lewis Lockwood and Mark Kroll (Urbana: University of Illinois Press, 2004), 6-8.

v[ariations] without the violin, this should be worded “avec un violon obligate” exactly as I corrected it, moreover, in one copy!”³

Beethoven’s exposure to the playing of the most celebrated virtuosi is one of the factors that led to the significance of his Opus 12 sonatas in the development of chamber music. Since Beethoven was an accomplished pianist and only an amateur string player, it is understandable that he might have adeptly composed the piano parts with himself in mind as the performer. Yet writing the violin *obbligato* required reliance on the technique of violinists such as Rodolphe Kreutzer, a leading proponent of Giovanni Battista Viotti’s French School, whose performances during a visit to Vienna in 1798 evidently made quite an impression on Beethoven. Watson notes,

[Beethoven] later wrote that he preferred Kreutzer’s ‘unassuming and natural manner to that of most virtuosi who are all exterior, with ‘no interior’. All of this surely contributed to his growing conviction that the string quartet was the ideal medium of expression and that consequently he had to develop as profound an understanding of string playing as possible: ‘I hear that Count Razumovsky is coming to Baden and bringing with him his quartet’, he wrote in a letter to Archduke Rudolph in 1813. ‘I know of no greater pleasure . . . than music played by a string quartet.’⁴

Beethoven’s close friendship with Ignaz Schuppanzigh and his string quartet in Vienna also contributed not only inspiration for Beethoven’s string writing, but further provided a set of willing test subjects for his explorations in string textures.

This first sonata of the Opus 12 set opens the *Allegro con brio* with a declamatory statement in a succession of D major chords across two octaves in the piano and violin. Within the Opus 18 quartets, written just after the Opus 12 set (between 1798 and 1800) a similar effect is observed in the sixth quartet in A Major, which likewise opens with an A

³ Ludwig van Beethoven, *The Letters of Beethoven*, ed. Emily Anderson (London: Macmillan, 1961), Vol. 1, No. 5.

⁴ Angus Watson, *Beethoven’s Chamber Music in Context* (Woodbridge: Boydell Press, 2013), 24-25, iBook.

major chord to establish the tonic with noble trumpeting. In the Op. 12, No. 1 sonata, the violin goes on to present the motivically based first theme upon a flowing undercurrent of eighth notes in the piano. The two instruments switch roles, with the piano further developing the simplistic theme with figurations in increasing rhythmic complexity. A more languid second theme featuring four-note sets in descending scalar motion is presented in both voices, leading into the dominant key of A major. A return to the trumpeting, chordal texture that opens the movement marks the close of the exposition, this time with the increased energy of sixteenth-note interjections.

The appearance of a high A (three octaves above middle C) in the violin part at bar 99 is worth noting, as it is representative of new capabilities made possible by recent developments in string instruments. The fingerboard became lengthened to allow access to higher positions, while simultaneously narrowing to allow for greater range of motion. Among other changes championed by the French School were the broadened and flattened Stradivarius model and higher string tension, both intended to increase power and projection. The Tourte bow brought with it standardization of bow length, a frog weighted to match the tip, and concave shape that allowed for a greater possibility of sustaining pitch. The new level of articulation made possible by the Tourte bow represented a move away from the barely audible “small softness” at the start of each bow stroke advocated by Leopold Mozart. Beethoven made use of this increased variety of articulation in his Op. 12, No. 1 sonata in Variation III of the *Tema con Variazioni*, as well as in his Op. 18 quartets, observable in the delicate, repeated *spiccato* throughout the *Allegro con brio* of Op. 18, No. 1.

The *Tema con Variazioni, Andante con moto* lays the groundwork for the more complex and sophisticated *Andante con Variazioni* of the Op. 47 “Kreutzer” sonata of 1803. Lovely in its simplicity, this middle movement of Op. 12, No. 1 establishes a pattern of variations from which Op. 47 will expand outward, beginning with a variation that features the piano and one that features the violin, to be followed by a minor variation and finally a major variation that leads to a coda (greatly elaborated upon in Op. 47). The rondo finale that follows this movement is marked *Allegro*, and the piano opens it cheerfully in 6/8 meter. The vibrancy of the new articulation afforded by the Tourte bow that characterizes the refrain is drawn into relief during the F Major episode, which features a singing, *dolce* line atop flowing triplets in the piano. An extended coda makes wide harmonic explorations with the motivic material from the rondo theme before returning home to D Major. Drawing in to a searching *pianissimo* in the last bars of the movement, Beethoven pairs the violin and piano right hand in octaves to swiftly widen into a *fortissimo* flourish.

Beethoven’s second sonata of the Opus 12 set bears resemblance to the D Major sonata in terms of structural form and general temperament, but from the first bar it is apparent the pacing has shifted. In 6/8 meter, the *Allegro vivace* seems to be in motion before either voice enters. The piano establishes the tonic with an A major chord over which the right hand presents the primary motivic material of paired eighths in a descending line, while the accompanying violin serves as a motor with an ostinato of broken chords. Theodor Adorno comments on the significance of the first theme’s elegant simplicity: “The first movement stands out in that the entire first theme is developed from *one* motif of two notes, pointing towards the economy of middle

Beethoven.”⁵ This economy of means is observable in middle Beethoven in the two-note cell found in the finale of the Op. 47 “Kreutzer” sonata that serves as the basis for the entire work, or the opening rhythmic motive (a motive in itself with no pitch variation at all) found in the *Allegretto vivace e sempre scherzando* of the Quartet in F Major, Op. 59, No. 1. In the Op. 12, No. 2 sonata, after a brief foray into the second thematic material featuring off-kilter *sforzandi* on offbeats, Beethoven uses dramatic silence to great effect with a grand pause in bar 61. He breaks the tension abruptly with a questioning gesture repeated three times in the piano over a D-sharp diminished chord, echoed in the violin. A searching closing theme draws into the first truly declamatory material reminiscent of the *Allegro con brio* of the Op. 12, No. 1 sonata, rounding off the exposition in the dominant key of E major. The brief development uses familiar motives from the exposition, this time leading from the dominant to the mediant key of C major. A retransition (prolongation of the dominant at the end of the development) soon leads back to the recapitulation, and a playful coda featuring a game of constantly shifting downbeats between voices closes the first movement.

The *Andante, piu tosto Allegretto* in the parallel minor key of A minor demonstrates both the elegance and drama of a full Classical opera within sonata texture. The Opus 12 set bears a dedication to Antonio Salieri, the Imperial Kapellmeister with whom Beethoven studied vocal composition, and it is possible that his influence is at play here in the almost vocally dramatic characterizations of the two instruments. Beethoven continued to have regular lessons with Salieri during the period of composition of the Opus 18 quartets. This may also have had bearing on the high programmatic drama of the

⁵ Theodor W. Adorno, *Beethoven: The Philosophy of Music* (Stanford: Stanford University Press, 2002), 86.

Adagio affettuoso ed appassionato of the Quartet in F Major Op. 18, No. 1, famously modeled on the vault scene of Shakespeare's "Romeo and Juliet."⁶ In the Op. 12, No. 2 sonata, a stately, lamenting theme is presented in the piano and reiterated in the violin, and a complementary second theme emphasizing a dotted rhythmic motive appears in the same manner. The middle section of the movement is a complete relaxation of dramatic tension, with the violin and piano languidly trading sixteenth-note scalar passages in C major. The third and final section of this ABA movement is reached by way of ominous tolls first in the piano and then the violin. The return of the A section is marked by heightened emotions and sudden dynamic shifts, as demonstrated by the emphatic chords in the piano at bar 77. The movement ends in tragic, hushed tones. The *Allegro piacevole* rises easily and lightly from this silence, providing the obligatory rondo finale of each sonata of the Opus 12 set. The rondo theme is a pleasant lilting melody featuring a jaunty dotted rhythm juxtaposed against virtuosic rising triplet flourishes in both voices. In this movement Beethoven moves between major statements of episodic material immediately restated in minor. Adorno suggests that this "loosely accumulated form" and particularly the major-minor shifts that occur so easily within the rondo directly influenced Schubert's C Major Sonata for Piano Four Hands, D. 812, "Grand Duo," noting that in the finale of Op. 12, No. 2, ". . . system and totality in Beethoven are wrung forcibly from lyrical subject which, itself, is little inclined to hold together. 'Authenticity' is one result."⁷

The sonata in E-flat major is the third and final work of the Opus 12 set. The Op. 12 sonatas received a strongly worded review published in the *Allgemeine musikalische*

⁶ Watson, *Chamber Music*, 146.

⁷ Adorno, *Philosophy*, 87.

Zeitung on 5 June 1799, an excerpt from which reads, “Studied, studied, and perpetually more studied, and no nature, no song. Indeed, to put it precisely, there is only a mass of learning here, without good method.”⁸ While the anonymous critic may have reflected the popular opinion of audiences at that time, he also highlights a strength common to these three works. Beethoven is demonstrating his ability to write within the Classical form established by his predecessors Mozart and Haydn, while simultaneously developing his own distinct voice. The effect of Beethoven’s diligent study of Mozart’s sonatas for piano and violin is obvious in the Op. 12, No. 3 sonata, as Watson comments, “. . . a phrase in the first movement of the Sonata in E flat major, op. 12 no. 3 almost exactly mirrors part of the first subject in Mozart’s Violin Sonata in E Minor, k304. Moreover, the thoughtful Adagio in the same Beethoven sonata, with its long elegiac melody, is similar in mood and contour to another of Mozart’s violin sonatas [Violin Sonata in E flat Major K. 481].”⁹ Yet for these similarities, Beethoven is already making strides in establishing his unique motivic language, and several of his choices in this sonata foreshadow much later chamber music works.

The exposition of the *Allegro con spirito* is populated with virtuosically cascading triplets in both instruments, although the piano clearly bears the brunt of the passagework. The second theme, in the dominant key of B-flat major, provides respite from the textural density of the opening as the violin sings a more expansive melody over an Alberti bass accompaniment. In a relatively unidiomatic shift, the violin next takes over the same Alberti bass, replete with string crossings in contrast to the piano’s orderly version of the same figure. The piano bursts into the development amidst waves of triplet

⁸ *Allgemeine musikalische Zeitung* Trans. Gertrud Schuback (Leipzig: Breitkopf & Hartel), 5 June 1799.

⁹ Watson, *Chamber Music*, 88.

figuration, punctuated by chords in the violin. In an interesting break from the standard retransition into the recapitulation, Beethoven presents a strikingly beautiful new melody in C-flat major at bar 97 with the violin and piano right hand in octaves atop a delicate texture in the piano left hand, heard only once. This minor sixth key relationship imparts the C-flat major melody with a special lifted quality, particularly on a string instrument as none of the open strings can be used for resonance. This is not the only instance of a particularly poignant excursion in the key of C-flat major within the greater context of an E-flat major movement in Beethoven's chamber music; many years later and with decidedly more sublime intention, Beethoven would compose the E-flat major *Cavatina* of the Op. 130 Quartet in B-flat Major with an unbelievably fragile C-flat major *beklemmt* section at its core.

The *Adagio con molt' espressione* in C major presents a challenge to the performers in attaining depth of character in the opening theme within the *Adagio* tempo marking while allowing enough flow within the phrase. The middle section is marked by repetitive gestures of increased rhythmic motion in the accompanying voices, first in the piano and then in the violin. Much has been written about "*Der schwer gefasste Entschluss*" ("The Difficult Decision") at the heart of the Op. 135 Quartet in F Major, expressed in the questioning motive "*Mus es sein?*" and its emphatic answer "*Es mus sein!*" This refers to both a humorous correspondence with the cellist Ignaz Dembscher regarding an unpaid concert ticket to the premiere of the Op. 130 Quartet, and more soberly to the great inner struggle of composing what Beethoven knew to be his final complete string quartet.¹⁰ Yet just before the coda in this slow movement of the early Op. 12, No. 3 sonata, a motive that resembles "*Mus es sein?*" in contour appears, though with

¹⁰ Watson, *Chamber Music*, 438.

an anacrusis and in bright C major as opposed to the F minor of Op. 135's *Grave ma non troppo tratto*. As in the dark introduction to the final movement of Op. 135, the motive introduced in the piano at bar 46 is repeated at higher pitch in the next. When the violin and piano left hand reiterate the two statements beginning at bar 53, the accompanying repeated, three-note gesture becomes even more apparent, particularly when presented in a shocking *subito fortissimo* at bar 59.

Ex. 1: Sonata in E-flat Major, Op. 12, No. 3; II. *Adagio con molt' espressione* mm. 50-59

The image displays a musical score for two systems. The first system consists of a violin part (top staff) and a piano part (bottom staff). The violin part begins with a melodic line marked *p* and *pp*, followed by a *sf* dynamic. The piano part features a rhythmic accompaniment of chords and eighth notes, also marked *p* and *pp*, with a *sf* dynamic at the end. The second system continues the violin part with a *decrease.* marking and a *pp* dynamic, while the piano part features a complex, dense texture with a *decrease.* marking and dynamics ranging from *p* to *pp* and *sf*.

Ex. 2: Quartet in F Major, Op. 135; IV. *Grave ma non troppo tratto* mm. 1-9

The image shows the first system of a musical score for the Quartet in F Major, Op. 135, IV. The tempo is *Grave, ma non troppo tratto*. The score is written for four staves: two treble clefs (Violin I and Violin II) and two bass clefs (Viola and Cello/Double Bass). The key signature has three flats (F major). The first system contains measures 1 through 9. Dynamics include *p* (piano) and *cresc.* (crescendo). The second system contains measures 10 through 14. Dynamics include *f* (forte) and *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

While these melodic similarities are notable, it is certainly unlikely that Beethoven drew on material from this early sonata for his monumental Op. 135 Quartet; yet, the presence in this movement of motives that would endure the entire length of his career is a significant detail in the Op. 12, No. 3 sonata.

The refrain of the rondo finale is a very simple theme, perhaps more accurately an expansion of the rhythmic motive that defines this movement. Not to forsake his Classical training, Beethoven manages to insert a fugato marking the start of the coda at

bar 226. The rondo ends with an extended emphasis on the movement's rhythmic kernel in the piano left hand, closing with grand *subito fortissimo* chords.

Chapter 2: Sonatas 4-5

Sonata for Piano and Violin in A Minor, Op. 23 Sonata for Piano and Violin in F Major, Op. 24 “Spring”

The Sonata for Piano and Violin in A Minor, Op. 23 was written in 1801 along with its companion, the “Spring” Sonata in F Major, Op. 24. Both are dedicated to Beethoven’s generous patron Count Moritz von Fries (to whom the Symphony No. 7 would also be dedicated). During this particularly productive time, Beethoven was also at work on his ballet *Prometheus* and his Symphony No. 2 in D Major, all the while slaving over his Opus 18 quartets. Beethoven’s growing deafness and subsequent inward turning in terms of creativity are apparent in the unusual handling of form in the Op. 23 sonata.

The concise form of the *Presto*, and the headlong tilt of the movement’s pacing, not to mention the relative violence in relation to the Opus 12 sonatas preceding it and to the Op. 24 “Spring” sonata following it, all suggest a parallel to the “Serioso” Quartet in F Minor, Op. 95. Shocking in its unapologetic force and vastly economized form, the *Allegro con brio* of Op. 95 represents a departure from the “Middle Period” works that preceded it and heralds things to come in the “Late Period.” In much the same way, Op. 23 stands alone among the sonatas for piano and violin in exploring textures and forms ahead of its time. The sonata opens with a jolt of electricity and bears little relation to any standard Classical period first movement, apart from adhering to sonata form. Offset *sforzandi* and series of tied notes across bars all serve to emphasize a displaced beat structure and a sense of constantly falling forward. The opening material comes in short bursts in sparse texture, in contrast to a smoothly flowing second theme. The stormy development showcases an angular dialogue between piano and violin, broken

momentarily by a lyrical theme back in A minor reminiscent of the second theme from the exposition. Tension mounts in the exchange between voices resulting in an E dominant chord under a *fermata*. A new theme derived from material in the exposition leads into the recapitulation. Here Beethoven includes a repeat to the beginning of the development, elongating the form and providing the opportunity to revisit each of these swiftly changing characters. A brief coda recalling the theme from the end of the development closes this restless movement.

The *Andante scherzoso, piu Allegretto* appears in the place where a slow, *cantabile* movement is expected in the Classical sonata structure. Yet this particular movement has more of the dance-like elements implied by the *scherzoso* marking, as well as a certain lighthearted quality in the conversational elements between sonata partners. In ABA form, the *Andante scherzoso* also emphasizes displaced beats, although to a much more playful effect than the previous movement. Tension seeps in almost imperceptibly at the start of the *Allegro molto* rondo finale to complete the Op. 23 sonata. The piano opens with the two-voiced rondo theme, picked up and completed by the violin. A surprising and brief *Adagio* section suddenly interrupts, a technique characteristic of later works in Beethoven's career—as in the first movement of Op. 47, “Kreutzer” or even moments in the finale of the Op. 95, “Serioso” Quartet. The refrain returns, leading into a sunny episode in the parallel key of A major. Toward the end of the movement, churning and insistent eighth notes marked by brusque chords in the violin foreshadow the texture and drama of the Op. 47, “Kreutzer” sonata.

The Sonata for Piano and Violin in F Major, Op. 24, earned its moniker “Spring” in the reaction of early listeners to the work's elegance and easy grace. As has been

observed in exploration of the previous sonatas of Opus 12 as well as Op. 23, the young Beethoven was not infrequently maligned by critics in the *Allgemeine musikalische Zeitung*, attacked for the technical demands of his works and his willingness to delve into darker spheres of emotion. Lewis Lockwood suggests that the pointed elevation of simple beauty evident in the F Major Sonata, Op. 24, as well as in the D Major String Quartet, Op. 18, No. 3 and the B-flat Major Piano Sonata, Op. 22, all three written around 1800, may well be in reaction to the criticisms received.¹¹ The choice of key for the Op. 24 sonata is notable as well, as Watson comments that, as in the Op. 18, No. 1; Op. 59, No. 1; and Op. 135 quartets: “F Major seems to have been the key in which to meditate on the joys, but also on the spiritual inspiration, of Nature.”¹² Abreast of political and philosophical movements in the late eighteenth century, Beethoven reflected his circle’s opposition to Kant’s view of art for pleasure through his stormy and emotionally challenging works; yet as he sought to improve his position in the Vienna musical scene and to fully develop his versatility as a composer, he produced such mild mannered works of particular beauty as the Op. 24 sonata.

The Op. 24 “Spring” sonata is among Beethoven’s most thematically cohesive in the genre. Introducing the motive of a four-note turn in the very first bar of the piece, he goes on to employ some variation of this figure in the central themes of both the second and fourth movements (the short and quirky third movement is a diversion in every sense!). This is the first of Beethoven’s sonatas for piano and violin to employ the expanded four-movement structure.

¹¹ Lewis Lockwood, “On the Beautiful in Music: Beethoven’s “Spring” Sonata for Violin and Piano, Opus 24,” *The Beethoven Violin Sonatas: History, Criticism, Performance*, ed. Lewis Lockwood and Mark Kroll (Urbana: University of Illinois Press, 2004), 41.

¹² Watson, *Chamber Music*, 183.

Lockwood suggests trends both musical and structural across several works

contemporary to Op. 24:

My contention is that in these years Beethoven set about composing a small group of works in which he aimed to minimize those elements within his style that listeners could readily construe as “bizarre,” “ungracious,” “dismal,” and “opaque,” to cite some of the adjectives with which recent critics had peppered their reviews . . . A neighbor to the opening of Opus 24 is the first theme of the D Major String Quartet, Opus 18, No. 3. Here the initial leap upward, from the 5 to the 4, followed by a curling diatonic eighth-note continuation, resembles material from Opus 24 partly in its rhythmic shape but even more in its legato character. This becomes more striking if we notice an alternative use of the initial rhythmic pattern of Opus 24 in the first phrase of Opus 18, No. 2. This quartet in G major begins with exactly the same rhythm as does Opus 24, with the note values halved, but continues with a contrasting dotted figure instead of the smooth lyricism of the violin sonata.¹³

Ex. 3: “Spring” Sonata in F Major, Op. 24; I. *Allegro* mm. 1-4



Ex. 4: Quartet in D Major, Op. 18, No. 3; I. *Allegro* mm. 1-6



¹³ Lockwood, “On the Beautiful in Music,” 41-42.

Ex. 5: Quartet in G Major, Op. 18, No. 2; I. *Allegro* mm. 1-4



A rolling eighth-note accompaniment under the lyrical first presentation of the theme in the violin greatly contributes to the pastoral sense of the opening of the *Allegro*, recalling the gentle flow of a brook. Beethoven would not return to the language of the pastoral in his sonatas for piano and violin until his final work of the set in 1812, the Op. 96 sonata. A more boisterous second theme in the dominant key of C major plays upon increasing rhythmic momentum and provides the kernel of material to be expanded upon in the development. Through his use of sudden dynamic changes and an insistent, almost obsessive triplet propulsion through the development, Beethoven's propensity toward the extreme is hinted; yet it all melts away back into the recapitulation in the flowing ease of the first theme.

The texture of the *Adagio molto espressivo* recalls the opening of the previous movement in the piano, in more sedate and personal terms, and with simple commentary in the violin. In the subdominant key of B-flat major, the four-note turn motive is introduced in the right hand melody overtop of gentle arpeggiation in the left. In three-part form, the A section returns in the parallel minor key of B-flat minor in bar 38, moving to G-flat major before an extended coda brings the movement to a close. The

jaunty *Scherzo* plays upon rhythmic instability throughout the A section, with the two instruments uniting in the constant parallel eighth note runs of the Trio.

After this brief and humorous interlude, the *Rondo* opens with another version of melody constructed upon the familiar four-note turn with flowing, serene eighth notes buoying it in the piano. As in the first movement, moments of stormy triplet material at times interrupt the calmly pleasant spring-like weather, as well as a brisk martial dotted-rhythmic variation in the violin overtop triplets in bar 197, but the A section always faithfully returns to restore the graceful character of this pastoral sonata. Just when it seems that all material has been explored and the rondo is drawing to a close, Beethoven introduces a completely new melody in bar 224. Watson notes, “. . . a beautiful new melody played only twice—the first and shortest of Beethoven’s many ‘hymns of thanksgiving,’ which would later include the final bars of the *Pastoral* Symphony and the deeply spiritual *Heiliger Dankgesang* movement in the A minor string quartet, Op. 132. Fortunately this beautiful miniature was not forgotten as it reappears in a more rustic setting as the principle theme in the hilarious finale of the Violin Sonata in G major, op. 30 no. 3 . . . ”¹⁴ A ‘hymn of thanksgiving’ included here in the tranquility and humor of the Op. 24 sonata, and reconceived in the finale of the Op. 30, No. 3 sonata, makes all the more poignant the placement of the *Heiliger Dankgesang* movement amidst the tumult of emotion in the Op. 132 quartet as Beethoven neared the end of his life.

¹⁴ Watson, *Chamber Music*, 187.

Chapter 3: Sonatas 6-8

Sonata for Piano and Violin in A Major, Op. 30, No. 1
Sonata for Piano and Violin in C Minor, Op. 30, No. 2
Sonata for Piano and Violin in G Major, Op. 30, No. 3

The Sonata for Piano and Violin in A Major, Op. 30, No. 1 is the first in the set of three that together represent an approaching stylistic shift in Beethoven's writing for the genre. In comparison to the early Opus 12 set, Opus 30 continues to inhabit a Mozartean world of classicism and elegance while beginning to show traces of expression that cannot be contained within the standard form. All three sonatas of Opus 30 were in working stages during Beethoven's visit to Heiligenstadt in 1802, where he grappled with his growing deafness as both composer and human in relation to the world, musings made famous in the letter to his brothers known as the "Heiligenstadt Testament."¹⁵

The Op. 30, No. 1 sonata is perhaps most significant in the oeuvre for a movement that was actually not included in its finished form. According to analysis of the Kessler sketchbook, the *Presto* finale which Beethoven originally composed as the third and final movement of this A major sonata eventually found its way into the stormy "Kreutzer" Sonata in A Major, Op. 47, composed the next year.¹⁶ Similar to the *Grosse Fuga* outweighing the preceding five movements of the Quartet in B-flat Major, Op. 130, both structurally and in emotional intensity, this original *Presto* would have overwhelmed the docile first and second movement of Op. 30, No. 1. It is interesting to note that this single movement was written out to completion before Beethoven penned any other note of the Op. 47 sonata; while turning out such good-natured compositions as Op. 30, Nos. 1

¹⁵ Watson, *Chamber Music*, 198.

¹⁶ Richard Kramer, "Sonate, que me veux-tu?: Opus 30, Opus 31, and the Anxieties of Genre," *The Beethoven Sonatas: History, Criticism, Performance*, ed. Lewis Lockwood and Mark Kroll (Urbana: University of Illinois Press, 2004), 48.

and 3, Beethoven was simultaneously exploring extremes like the *Presto* which would set the tone of ferocity for the coming “Kreutzer” sonata.

The graceful *Allegro* opens with an A major theme in the piano that propels itself into the air with an eight-note gesture reminiscent of a similar turn in the preceding Op. 24 “Spring” sonata. In the style of earlier sonatas for piano and string instrument, the violin very much plays a secondary role to the piano thematically through the opening, while in the refined second theme of rising fourths the violin is given a full reiteration. The development expands on the rising fourth motive from the second theme, embarking on a chromatic exploration of such distant key areas as F-sharp minor by way of emphasis on its C-sharp dominant, eventually leading back to the E major dominant of A major tonic in bar 145 immediately before the recapitulation of the familiar gracious theme in the home key.

The *Adagio molto espressivo* opens with a simple theme in the violin, stately for its slow tempo. Beethoven creates a feeling of lift with the violin entering on the fifth and then descending in paced, stepwise motion toward the tonic D overtop of a constant dotted-rhythmic motion in the piano that provides the heartbeat and much of the identity of this movement. Notably, presentations of this sweetly simple melody are separated by brief improvisatory flourishes first in the piano, and then joined by the violin in bar 63. Smoothly flowing triplets replace the dotted-heartbeat rhythm, affecting the character of the pulse without interrupting its flow. The heartbeat rhythm returns in the coda to bring the movement to a delicate close.

Comparison of the *Grosse Fuga* to the rewritten *Finale—Allegro* highlights the diametric opposition of the two possible closing movements for the Op. 130 quartet in

size, depth, and temperament. To a slightly lesser extent, the rewritten *Allegretto con Variazioni* is also a markedly simpler and less confrontational finale than the *Presto* that now completes the Op. 47 “Kreutzer” sonata. Very much in the style of the two preceding movements, an easy *dolce* theme is presented in the violin with an Alberti bass accompaniment in the piano. A set of six variations follows, exploring a variety of textures and characters in classical style. A particularly interesting variation is IV, which features a compound theme between violin and piano in contrasting textures; while the violin has short, separated four-note chords, the piano finishes the thought in a long legato line, only beginning in the second half of the variation to match the violin’s articulation. Following the minor variation V, the sixth and final variation brings the sonata to a close in 6/8 time.

The Sonata for Piano and Violin in C Minor Op. 30, No. 2 returns to the expanded four-movement form first introduced into the set by the Op. 24 “Spring” sonata. Op. 30, No. 2 is a powerful and technically demanding work, particularly in comparison to the sonata directly preceding it in the Opus 30 group. In the dark key of C minor, reserved by Beethoven for significant works such as the Op. 13 “Pathétique” sonata, the *Allegro con brio* opens in striking rhythmic similarity to the “Spring” sonata—the gesture of a sustained pitch tied to a downward leading turn. In Op. 30, No. 2, however, this motive is used to a completely contrasting effect. Isolating this five-note opening turn from the greater context of the movement, it is difficult to ignore its similarity to the five-note turn that provides the kernel for the first of Beethoven’s Opus 18 quartets. Not a small amount of trouble went into selecting this motive for Op. 18, No. 1, Beethoven eventually settling

on one borrowed from the *Adagio* of his Op. 3 String Trio,¹⁷ and the concision and downward motion of both gestures (expanded in Op. 30, No. 2 to a perfect fifth from Op. 18, No. 1's perfect fourth) are remarkably similar.

Ex. 6: Sonata in C Minor, Op. 30, No. 2; I. *Allegro con brio* mm. 1-4

Allegro con brio.

Ex. 7: Quartet in F Major, Op. 18, No. 1; I. *Allegro con brio* mm. 1-4

Ex. 8: Trio in E-flat Major, Op. 3; IV. *Adagio* mm. 1-5

¹⁷ Watson, *Chamber Music*, 144.

Trouble is already underfoot with ominous half-step oscillation in the piano under the violin's reiteration of the opening motive, and the energy of this first movement is palpable throughout the first theme all the way through brusque, articulated chords traded between voices in bar 23. An abrupt change of mood is signified by a spirited march-like second theme played *piano* in the violin, over constantly searching staccato eighth notes in the piano. Czar Alexander I of Russia is the sonata's dedicatee, and this sonata being composed on the eve of the Napoleonic Wars, perhaps this jaunty, martial writing reflected Beethoven's current frame of mind. The use of a march-like, contrasting second theme is a technique Beethoven would return to in future works and is already observable in the opening *Allegro* of his Quartet in G Major, Op. 18, No. 2. Foregoing the traditional exposition repeat, as in the first movement of the Quartet in F the Major, Op. 59, No. 1, written four years later, Beethoven expands directly into the development. The opening rhythmic gesture is now in the piano left hand and a new, searching development melody is introduced in the violin (as in the Sonata in A Minor, Op. 23, at bar 84.) A false recapitulation in *forte* unison between the two instruments gives way to the true recapitulation, and an extended coda brings the movement to a furious close.

The piano opens the *Adagio cantabile* alone with a lyrical melody that seems distinctly personal. In the relative major key of A-flat, this emotional center to a turbulent sonata is a moment of introspection. Trading the theme back and forth between the two voices, Beethoven uses chromatic and textural effects, employing a scalar motif of ever diminishing note values. Two striking pauses occur in the extensive coda, each heralded with *fortissimo* upward flourishes. The first introduces a brief fragment of the melody in C major, and in the second the violin joins the flourishes to create a kind of

dialogue. The running stepwise motion in the piano brings the coda and the movement to a close.

The *Scherzo* is a jaunty march that harkens back to the second theme of the first movement, this time in triple meter as well as in parallel major to the sonata's primary key of C minor. Beethoven makes comical use of misplaced rhythmic emphasis, much in the taste and manner of Haydn in his poised minuet movements. The A section makes a seamless transition into the rolling triplets in the piano that characterize the trio. The same playful hemiola brings the trio to an end and leads back to the A section.

The C minor finale is marked *Allegro* and begins with extensive introductory material that is in fact a main motivic element of the finale. Sinister repeated chords give way to sudden bursts, and Beethoven instills a feeling a rhythmic instability by measuring out the preparatory repeated chords. The sudden silences after gestures coiled tightly with energy are reminiscent of the mood of the first movement. This gives way to bouncy secondary material in the violin above an Alberti bass in the piano. Beethoven even includes a fugue in the growing frenetic madness, finally erupting in a *Presto* coda that swirls to a dramatic finish.

Rounding out the Opus 30 set, the Sonata for Piano and Violin in G Major, Op. 30, No. 3 revisits the three-movement form in a perfect exhibition of Mozartean symmetry and balance. Situated after the considerably stormier Op. 30, No. 2 sonata, and constituting Beethoven's last offering in the form before he was to turn it on its head in the Op. 47 "Kreutzer" sonata, Op. 30, No. 3 represents a perfecting of an existing form rather than an intentional development of it.

In a rollicking 6/8 meter, the *Allegro assai* opens with the two voices in unison. The piano continues alone with singing material in decreased rhythmic motion contrasting with the spinning sixteenth notes and staccato eighths of the opening motive. Picked up by the violin, the second theme is heralded by a triumphant octave leap on the secondary dominant. The violin and piano chase one another down to the conclusion of this phrase through alternating descending sixteenths, joining together in bar 32. The winding, chromatic transitional moment at bar 43 is very clearly revisited in Schubert's *Quartettsatz* at bar 105, a fitting parallel from a composer who was one of Beethoven's most devoted followers.¹⁸

Ex. 9: Sonata in G Major, Op. 30, No. 3; I. *Allegro assai* mm. 43-47

The image shows a musical score for measures 43-47. It consists of two staves: a treble clef staff (violin) and a bass clef staff (piano). The key signature is one sharp (F#) and the time signature is 6/8. The piano part features a chromatic descending line of sixteenth notes, starting on G4 and ending on G3. The violin part features a similar chromatic descending line, starting on G5 and ending on G4. Both parts are marked with a 'cresc.' (crescendo) dynamic. The measures are numbered 43, 44, 45, 46, and 47.

Ex. 10: "Quartettsatz" D. 703 mm. 105-108

The image shows a musical score for measures 105-108. It consists of four staves, all marked with a 'PPP' (pianissimo) dynamic. The key signature is one sharp (F#) and the time signature is 6/8. The piano part features a chromatic descending line of sixteenth notes, starting on G4 and ending on G3. The other three staves (violin I, violin II, and cello/bass) feature a similar chromatic descending line, starting on G5 and ending on G4. The measures are numbered 105, 106, 107, and 108.

¹⁸ Watson, *Chamber Music*, 210.

A brief development explores very small motivic fragments and recalls the opening phrase for the two instruments in dialogue. This leads easily to a recapitulation with a condensed first presentation, closing the movement in a joyous burst followed by two hushed chords.

The *Tempo di Minuetto ma molto moderato e grazioso* introduces the first dance movement in the set of sonatas to forego a trio. The only preceding sonatas for piano and violin to include dance movements are those in four-movement structure, Op. 24 “Spring” and Op. 30, No. 2, and both *scherzo* movements feature a clearly delineated trio section in unmistakable ternary form. In fact, those string quartets of the Opus 18 set that include dance movements, namely Nos. 1, 2, 4, 5, and 6, all include trio sections to round out the dance form as well. In the *Tempo di Minuetto ma molto* of Op. 30, No. 3, however, all repeated sections are written out to allow for continuous development (as in the addition of syncopated accompaniment in the violin in bar 120) and the pair of new themes at bar 58 seem to grow out of the existing material rather than to truly contrast as a trio section. While presenting in a very different context, the *Allegretto vivace sempre scherzando* of the Quartet in F Major, Op. 59, No. 1 seems to further the continuously developing dance form suggested in the Op. 30, No. 3 sonata; this movement features ever changing *scherzo* material and at least two contrasting trio sections. In examining the late quartets as well, the *Alla danza tedesca—Allegro assai* of Op. 130 is a movement modeled on a German dance that dispenses with strict ternary form in favor of developing motives throughout the movement.

This middle movement in E-flat major, the relative minor of the first movement’s key, emphasizes simplicity of structure and voicing. The piano and violin take turns in

each thematic section, and the new theme presented at bar 58 introduces a beautifully flowing line in the violin underpinned by a lopsided and rather unwieldy bassline in the piano left hand. The coda at bar 164 is marked by alternating sixteenth groupings reminiscent of the preceding movement, opening into a composite theme between the two instruments to bring the movement to a close. The *Allegro vivace* comes bounding in after the reverie of the second movement, infusing the end of the Op. 30, No. 3 sonata with virtuosity and fun. Max Rostal notes, “The last movement is in the composer’s markedly virtuosic vein, like the C Minor Sonata, Op. 30 No. 2, and even more so, the *Kreutzer* Sonata, Op. 47.”¹⁹ Borrowing the “hymn of thanksgiving” that appears at the end of the finale of the Op. 24 “Spring” sonata, Beethoven completely repurposes the material as the playful theme of the movement.²⁰ A rondo that makes use of fiddling techniques much like the Op. 30, No. 2 finale before it, this *Allegro vivace* demonstrates Beethoven’s ability for refined humor fit for the drawing room. He emphasizes a particularly awkward modulation for the violin at its bar 180 entrance by adding a dry and tentative staccato marking to the strokes, thereby differentiating it from the rambunctious flow of the rest of the movement.

¹⁹ Max Rostal, *Beethoven, the Sonatas for Piano and Violin: Thoughts on Their Interpretation*. Trans. Horace and Anna Rosenberg (London: Toccata Press, 1985), 120.

²⁰ Watson, *Chamber Music*, 187.

Chapter 4: Sonatas 9-10

Sonata for Piano and Violin in A Major, Op. 47 “Kreutzer” Sonata for Piano and Violin in G Major, Op. 96

The seed for the “Kreutzer” Sonata in A Major, Op. 47 was famously planted well before the sonata’s premiere in 1803. As discussed previously, the finale originally intended for the Sonata in A Major, Op. 30, No. 1, which outweighed its preceding movements in both length and brilliance, was excised from that sonata and replaced with the *Allegretto con variazioni* as a more agreeable conclusion. When Beethoven returned to this movement just one year later, it was to construct a sonata in a completely new style using this shelved finale as foundation. Emotional distress and the further deterioration of his hearing had necessitated Beethoven’s retreat, and the 1802 “Heiligenstadt Testament” conveyed his deepest fears and darkest musings. Yet this admission seems to have also cleared the way for a grand summoning of inner strength in the face of such adversity, the expression of which is found in Beethoven’s heroic style.

While the Opus 30 sonata set was in fact completed during Beethoven’s second month in Heiligenstadt, the heroic language generally appears as glimpses in the greater context of more classical writing (with the exception of Op. 30, No. 2 in C Minor.) The “Kreutzer” sonata on the other hand expresses the boundary breaking nature of the heroic in scope, range, and style. Beethoven would begin work on his monumental statement of the heroic in his Symphony No. 3 in E-flat Major “Eroica” just a few weeks after the completion of the Op. 47 “Kreutzer” sonata. A more circumstantial factor lending relevance to the Op. 47 sonatas’ composition is Beethoven’s friendship with the virtuoso violinist George Bridgetower during this period. Watson notes the close nature of their

friendship, “After the performance Beethoven wrote an informal dedication to Bridgetower above the first line of the opening Adagio in the jokey, punning language he reserved for close friends: ‘Sonata mulattica composta per il Mulatto Brischdauer, gran pazzo e compositore mulattico²¹.’” This inscription translates roughly to “Mulattic sonata written for the mulatto Brischdauer, a complete lunatic and Mulattic composer.” Sadly, a quarrel over a particular woman seems to have led Beethoven to retract this personal dedication in favor of one to the leading French violinist, Rodolphe Kreutzer.

The *Adagio sostenuto* with which the piece opens is notable for several reasons. Chief among them is the dramatic formal departure from any of Beethoven’s previous piano and violin sonatas. Not one of the previous eight sonatas features a slow opening to the main body of the first movement, let alone one of this length. Additionally, while Beethoven clearly indicates a key of A major for the work, this lasts a mere four and a half bars before trouble arises—far too early for convention. Lastly, the harmonic ambiguity introduced by Beethoven in bar 5 shifts from what is clearly A major into a realm that suggests A minor by treating the reiteration of the A major chord in the piano at bar five as a V/iv in A minor by resolving to a D minor chord. The parallel major key of C is also briefly visited, before Beethoven begins using chromatic substitution to return to A minor, the key from which the *Presto* will emerge.²² Whereas the slow introduction to the *Andante con moto* of the Quartet in F Major, Op. 59, No. 3, composed three years later, follows the more traditional model of beginning in minor and leading to the primary major key of the movement, both works forecast what would become a

²¹ Watson, *Chamber Music*, 217-218.

²² William Drabkin, “The Introduction to Beethoven’s “Kreutzer” Sonata: A Historical Perspective,” *The Beethoven Sonatas: History, Criticism, Performance*, ed. Lewis Lockwood and Mark Kroll (Urbana: University of Illinois Press, 2004), 84.

formal hallmark of Beethoven's later quartets. The quartets Op. 74 "Harp," Op. 127, Op. 130, and Op. 132 all employ a slow introduction that opens into a faster paced first movement. While several of Haydn's quartets featured more concise slow opening sections, it is the Beethovenian model of protracted and searching introductory material to opening movements that inspired later composers such as Mendelssohn in his Op. 13 quartet or Dvorak in his Op. 105 quartet.

Because the *Finale: Presto* existed before either the *Adagio sostenuto—Presto* or the *Andante con variazioni*, identifying motives for the other two movements were naturally derived from the finale. Watson comments on the two-note cell, usually a half step and occasionally a whole, that defines the finale. This can be observed at bar 58 of the finale, a motive also stressed to the point of obsession in the *Presto* of the first movement.

Ex. 11: "Kreutzer" Sonata in A Major, Op. 47; III. *Finale-Presto* mm. 55-61



The image shows a musical score for the 'Kreutzer' Sonata, III. Finale-Presto, measures 55-61. The score is written for violin and piano. The key signature is A major (two sharps). The time signature is 2/4. The music is in a fast tempo. The score consists of three staves: the top staff is for the violin, and the bottom two staves are for the piano (right and left hands). The music is characterized by a two-note cell (G4-A4) that is repeated and varied throughout the passage. The violin part features a series of sixteenth-note runs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, often with a half-step interval between the notes. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). A circled number '55' is placed above the first measure of the violin staff.

Found in three different theme groups in first movement, this two-note cell spans vastly different characters to draw this entire sprawling movement around a single interval of a

second.²³ The opening of the *Andante con variazioni* also contains the two-note cell, developing it into a beautifully expansive theme that features displaced rhythmic emphasis, and a subsequent set of variations following the general model discussed in regards to the Op. 12, No. 1 sonata. In efforts to link the finale to its preceding movements, Beethoven conspicuously added the huge A major chord that announces the start of the final movement. After the dust settles, the violin emerges with the half-step cell within an unmistakable rhythmic gesture of an eighth and a quarter repeated at breakneck speed. Watson points out that this galloping rhythmic pattern would also come to be the basis of another finale by Schubert in his D minor quartet “Death and the Maiden.”²⁴ As for possible sources of inspiration for the whirling triplet material of the finale in bar 100, the gesture can be identified in the finale of Beethoven’s Quartet in F Major, Op. 18, No. 1, composed second in the Opus 18 set but placed first by the publisher. The Op. 47 “Kreutzer” sonata is necessarily linked to the Opus 59 set for their common role in setting new precedents for sheer size and scope within their respective genres.

The Sonata in G Major, Op. 96, written in 1812, is Beethoven’s final contribution to his set of sonatas for piano and violin. Here the decision to employ the language of the pastoral, particularly striking respective to its ebullient predecessor Op. 47 in the set of ten sonatas, may be considered less a step back from the technical and musical challenges of the “Kreutzer” and more a step aside in order to examine these issues in slightly more traditional terms. From the outset, the violin introduces a birdcall fragment to which a response is immediately issued in the piano before even a full phrase is presented in

²³ Watson, *Chamber Music*, 222.

²⁴ Watson, *Chamber Music*, 225.

either instrument. Even in such gracious and classically pastoral music, this decision is perhaps indicative of Beethoven's developing interest in compactness of both phrase and movement structure. Maynard Solomon expounds upon the pastoral representation in art and its general celebration of "the felicities of rustic life," yet noting, "Equally crucial, however, in the pastoral poetry of the ancient world—whether the Greek and Roman myths as set down by Ovid and Hesiod or the idylls and eclogues of Virgil, Theocritus, and Bion—is a sense that the idyllic state is a precarious one, vulnerable to being lost."²⁵ It is this fragility of the tranquil state that lends particular depth to the exploration of the pastoral here at the end of Beethoven's heroic period, a choice that certainly raises questions particularly in contrast to the emotional turbulence of the quartet immediately preceding it, the "Serioso" Quartet in F Minor, Op. 95. In fact, along with the Trio in B-flat Major, Op. 97, "Archduke," the Op. 96 sonata marks the last piece written before the relatively silent period during which Beethoven's inner struggles were crystallizing into the new and profound language that would define his "Late Period."

The G-F-E-flat figure known as the *Lebewohl* motive from the Piano Sonata in E-flat Major, Op. 81a is outlined in the violin's entrance of the E-flat Major *Adagio espressivo*.²⁶ Poignant in its simplicity after a full presentation of the hymn-like melody in the piano, this entrance in the violin captures a remarkably beautiful expression of the pastoral. In the context of Beethoven's string quartet writing, the *Lebewohl* motive is employed and greatly expanded on in the *Finale: Allegretto con Variazioni* of the "Harp" Quartet, Op. 74, which is also in E-flat Major. In perhaps its most tender form, this

²⁵ Maynard Solomon, "The Violin Sonata in G Major, Opus 96: Pastoral, Rhetoric, Structure," *The Beethoven Sonatas: History, Criticism, Performance*, ed. Lewis Lockwood and Mark Kroll (Urbana: University of Illinois Press, 2004), 110.

²⁶ Solomon, "Pastoral, Rhetoric, Structure," 117.

“farewell” motive is also a principle component of the theme in the *Cavatina* of the Quartet in B-flat Major, Op. 130. For all its tranquility, Op. 96 reminds us of its place within the context of Beethoven’s evolution in the *attacca* transition from the *Adagio espressivo* into the *Scherzo: Allegro*. Resting peacefully on the tonic chord of E-flat major for several bars before the movement’s close, Beethoven subtly introduces a questioning C-sharp in the violin in the last bar. This slight addition transforms what was a tonic chord full of repose in E-flat major into an expectant German augmented-sixth chord in the G minor key of the *Scherzo*. This *attacca* transition between such starkly contrasting moods in the second and third movements harkens back to the previous opus, the “Serioso” quartet. Again, Beethoven interrupts his carefully set up tonic chord of D major only in the last bar of Op. 95’s *Allegretto ma non troppo*, creating palpable tension in a B diminished-seventh chord that ushers in the chaos of the *Allegro assai vivace ma serioso*.

Featuring a pleasantly flowing E-flat major trio at its heart, the *Scherzo* of Op. 96 employs bagpipe-style drones that recall a bucolic setting before the storminess of the A section returns. A coda at the end of the movement jauntily reiterates the grumpy theme of the *Scherzo*, this time in its parallel key of G major. The *Finale: Poco Allegretto*, dedicated to Pierre Rode, features a set of good-natured variations within which Beethoven cleverly eliminates pauses. Hardly a moment of silence exists as one variation flows into the next, lending particular beauty to the *Adagio espressivo* section. Hidden within the movement, this respite is characterized by the gentle yet unrelenting eighth note pulses traded between the instruments always just beneath expansive wandering

lines. This texture calls to mind the inevitable pulse underpinning the *beklemmt* moment of the *Cavatina* of Op. 130, the first violin searching to express ever more earnestly.

This paper has sought to explore each of the ten sonatas for piano and violin from a perspective informed by Beethoven's string quartets. Tracing stylistic developments from the early Opus 12 sonatas through the late "Middle" Op. 96 sonata, recurring motives and unifying elements are identifiable across the body of Beethoven's chamber works. Set in relief against Beethoven's string quartets, the study of the sonatas for piano and violin takes on a new and richer meaning.

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