

## ABSTRACT

Title of Dissertation: PERFORMANCE OF THE VIOLIN  
CONCERTO AND SONATAS OF  
JOHANNES BRAHMS WITH AN  
ANALYSIS OF JOSEPH JOACHIM'S  
INFLUENCE ON HIS VIOLIN CONCERTO

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This dissertation consists of a performance project and extensive studies of selected works by Johannes Brahms, including the Violin Concerto, Sonatensatz, and three Violin Sonatas.

The performance project was presented in two recitals at the University of Maryland, College Park, on November 14, 1997, and November 16, 1997. The first recital featured Brahms's Sonatensatz

in C Minor, Violin Sonata No. 1, Op.78 in G Major, and Violin Sonata No. 3, Op. 108, in D Minor. The second recital included Brahms's Violin Sonata No.2, Op. 100, in A Major and Violin Concerto Op. 77, in D Major.

Section One gives an overview of this dissertation project.

Section Two introduces the violin virtuoso Joseph Joachim, his relationship with Johannes Brahms, and Brahms's life and major violin works. This section also analyzes Joachim's performance practice and his teaching style. The end of this section focuses on the influence of Joseph Joachim on Brahms's Violin Concerto and indicates the differences between Brahms's original manuscript and the version suggested by Joachim.

Section Three is composed of the programs of the two recitals.

Section Four consists of program notes for the two recitals.

The first recital was performed by I-Chun Hsieh, violin and Roy Hakes, piano. The second recital was performed by I-Chun Hsieh, violin and Chia-Hsuan Lee, piano.

PERFORMANCE OF THE VIOLIN CONCERTO AND SONATAS  
OF JOHANNES BRAHMS WITH AN ANALYSIS OF JOSEPH  
JOACHIM'S INFLUENCE ON HIS VIOLIN CONCERTO

by

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## DEDICATION

To Stephen Yao-Nan Tan

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## **Section I Introduction**

This dissertation project includes two violin recitals of violin compositions by Johannes Brahms, and the extensive studies of these repertoires. The first recital was given at 3:00 PM. on November 14, 1997, in room 2154 of the Tawes Building at the University of Maryland, College Park. The second recital was given at 6:00 PM. on November 16, 1997 in room 2154 of the Tawes Building at the University of Maryland, College Park.

Section II of this paper will introduce Joseph Joachim, his performance practice and teaching style, his relationship with Johannes Brahms, and Brahms's life and major violin compositions. At the end of this section, I particularly focus on the influence of Joachim on Brahms's Violin Concerto, and indicate the differences between Brahms's original manuscript and the version suggested by Joachim.

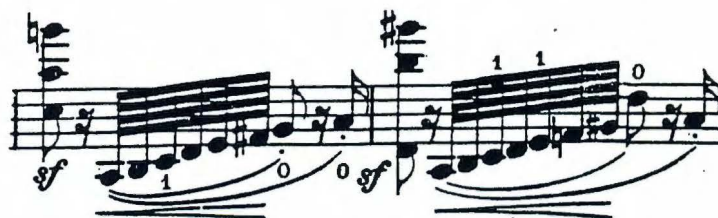
Section Three is composed of the programs of my two recitals.

Section Four consists of program notes for my two recitals. The repertoire includes the Brahms Violin Concerto, Sonatensatz, and three Violin Sonatas (Op.78, Op.100, Op.108).

The catalyst for my selection of this topic was something that occurred during the course of my regular practice. One day I played the third movement of the Brahms Violin Concerto. In measure 264 of the third movement, there is an F at the end of the second scale.



However, in the other score that I used to use, a G# rather than an F appears at the same place.



I began to wonder which one was a misprint and decided to study the different versions of the Brahms Violin Concerto. Through my research, I found not only the answer but discovered the interdependent relationship between Johannes Brahms and the great violinist Joseph Joachim. I will further discuss this relationship in sub-sections five and six.

I also include three violin sonatas and the Sonatensatz in this dissertation project. In the summer of 1889, Brahms performed as a pianist, for the first time in a single concert, his three violin sonatas with violinist Joseph Joachim. The Sonatensatz had been dedicated by Brahms to Joseph Joachim in 1853. This dissertation project in the form of performance survey will explore and celebrate the relationship between Brahms and Joachim, two of the greatest musicians of the Nineteenth Century.



## **Section Two    Joseph Joachim and Johannes Brahms**

### **1. Overview and Background**

After the French Revolution, Europe faced great changes both socially and musically. With the decline of the power of the aristocracy and the advent of the industrial revolution arose the bourgeoisie, the less sophisticated middle class. The new society, based on free enterprise, emphasized the individual as never before. Freedom – political, economic, religious, personal – was its watchword. This led to an artistic independence and freedom of expression previously unknown to musicians. Music history names this century “The Romantic Era,” from about 1825 to 1900. The violin virtuoso Joseph Joachim (1831-1907) and the great composer Johannes Brahms (1833-1897) were both part of this era.

## **2. Joseph Joachim: A Few Words About His Life, Performance Practice, and Teaching Style**

In the Nineteenth Century, the center of musical life was no longer church or palace, but concert hall. The middle-class public, the new patrons of music, now supported musicians for whom playing was a full-time occupation. Therefore, instrumental virtuosi appeared in the Romantic Era. In the violin field, this period had opened with Nicolo Paganini (1782-1840), and closed with Joseph Joachim (1831-1907).

The great violinists before Joachim rarely performed the music of other composers. They concentrated on playing their own works, tailored to fit their own technical ability, and designed to highlight their personal style. But Joachim represented a new kind of artist. He began to take interest in the music of other composers and was willing to submerge his own musicianship into their compositions. He became the ideal interpreter of great masterworks. Johannes Brahms was one of the composers to whose works Joachim would devote himself.



Joseph Joachim was born on June 28, 1831 in Kittsee, near Pressburg, Hungary, and died in Berlin on August 15, 1907. Joachim began to study the violin at the age of five and appeared in public at age seven with his teacher Serwaczynski, playing a violin duet. The following year, Joachim's father decided to take him to Vienna for a better musical education. He entered the Vienna Conservatory and studied with Ernst Boehm. When he was twelve years old, he was sent to Leipzig to apply for admission to the Leipzig Conservatory.

At his audition, Joachim met Felix Mendelssohn, who had a major effect on his life. Mendelssohn was founder of the Leipzig Conservatory, as well as conductor of the Leipzig Gewandhaus Orchestra, and he was deeply impressed with the rare and great talent of the young boy. Mendelssohn provided much help and guidance to the young student. In March 1844, with the recommendation of Mendelssohn, Joachim made a successful debut at the Drury Lane Theater in London. During May of the same year, the thirteen-year-old Hungarian violinist performed the Beethoven Violin Concerto at the Philharmonic Concert Hall under Mendelssohn's baton. He won

unanimous praise and was invited to play at Windsor Castle for Queen Victoria and Prince Albert. For the rest of his life, England was Joachim's second home.

Mendelssohn's unexpected death in 1847 dealt the young Joachim a heavy blow. After Mendelssohn's death, Joachim accepted an invitation from Franz Liszt in 1850 to serve as concertmaster of the Grand Duke's orchestra in Weimar. Then in 1853 he accepted the post of concertmaster and solo violinist for the King of Hanover, and it was during this period that Joachim was to meet Brahms.

By 1868 Joachim had moved to Berlin, to be named Director and Violin Professor at the newly established Hochschule, a post he held until his death in 1907.

After Joachim's death, a new generation of violinists emerged. They were deeply affected by Joachim's teaching style and his performance practice. In the following paragraphs, I will introduce his teaching style, which was recalled by his students, and his performance practice in detail.

Joseph Joachim lived in a period dominated by virtuosi, such as Vieuxtemps, Ernst, Wieniawski, Sarasate, and Ysaÿe. But somehow he towered above them all because of the purity and sincerity of his musical concepts, and in turn he was much admired by his colleagues. Joachim had much influence on music in Berlin during the late Nineteenth and early Twentieth Century. His field was solo and chamber music. He was also an active conductor. With the string quartet founded by him, Joachim established a great tradition. Under his guidance, the Hochschule grew from nineteen students in his first year to 250 students in 1890.

In almost forty years of teaching in Berlin, Joachim had about four hundred students. Among them the virtuosi were Franz von Vecsey (1893 - 1935) and Bronislaw Huberman (1882-1974). Leopold Auer (1845 - 1930), Willy Hess (1859-1939), and Jeno Hubay (1858 - 1937) became important teachers. Through these students, Joachim inaugurated a new era for violin interpretation. From the recollection of his student Leopold Auer, the teacher of



Jascha Heifetz, we can see Joachim's great influence on his pupils.

Auer once said:

**"Joachim was an inspiration for me and opened before my eyes horizons of that greater art of which until then I had lived in ignorance. With him I worked not only with my hands but with my head, studying the scores of the great masters and endeavoring to penetrate the very heart of their works."**

Another student of Joachim, the American violinist Sam Franko (1857-1937), said "While teaching, Joachim paid scarcely any attention to the technical side of violin-playing, made only general remarks about position, bowing, fingering etc. and devoted his attention principally to interpretation."

Since Joachim's teaching style extended to the next generation and deeply affected many great violinists and violin teachers, I would like to introduce his performance practice in the following paragraphs.

Joachim's bow arm was pressed against the body. He gripped the bow stick with his fingertips, and his wrist was at a high angle.

The fingers were kept close together. His index finger touched the stick at the first joint (counted from the nail), and the little finger remained on the stick all the time. The change of bow at the frog was accomplished by a rotary wrist movement and stiff fingers. Therefore, Joachim's tone was not large, but pure. He used vibrato very sparingly and avoided sentimental slides. He was soulful, rhythmic yet free, and totally involved in the stream of music.

Joachim's performance practice and teaching style have provided a model for a new generation of violinists emerging in the Twentieth Century. His performance and teaching style combined technique and musicianship, and brought a new glory to the art of violin playing.

### **3. Johannes Brahms: A Brief Sketch of His Life and Compositional Style**

The term Romantic Era identifies a period that asserted instinctive drives of feeling and imagination. Composers in this century devoted themselves to a new world of music and no longer strictly followed the classical forms of Haydn, Mozart, and Beethoven. Important innovators in this era include Hector Berlioz, Franz Liszt, and Richard Wagner. They were referred to then as the “progressives”. During the same period, there was another group of musicians who were antagonistic towards the programmatic music of Berlioz, Liszt, and Wagner. These musicians considered themselves the “conservatives” and dedicated their works to ideals and forms of the Classical Period. Brahms was one of them. Other famous conservative composers include Franz Schubert, Felix Mendelssohn, Robert Schumann, Giuseppe Verdi, Anton Bruckner, and Georges Bizet.

Johannes Brahms was born in Hamburg, Germany on May 7, 1833, and died in Vienna on April 3, 1897. His father was a double-

bass player, from whom Brahms learned music as a child. At the age of seven, Brahms studied piano with Otto Cossel, who eventually recommended him to his own teacher, Eduard Marksen. When an American agent tried to engage him for a tour of the United States as a child prodigy, his teacher discouraged it in favor of further study. The boy did, however, play the piano in public taverns in order to assist with his family's income. His first solo piano concert was given in 1848 when he was fifteen years old.

In 1853, Brahms, as a pianist on tour with the Hungarian violinist Remenyi in Göttingen, near Hanover, met Joachim. Each of them admired the talent of the other. Their relationship went on all their lives. Joachim provided Brahms and Remenyi with an introduction to Franz Liszt, whom they met at Weimar. In the same year, also through Joachim, Brahms met the great pianist and composer Robert Schumann and his wife, pianist Clara Schumann at their home in Düsseldorf. They were deeply impressed by Brahms's compositions and his piano playing. They developed a very close



friendship, and Brahms continually consulted Joachim and the Schumanns for their artistic advice.

A few months later, Brahms was called back to Düsseldorf when Robert Schumann suffered a breakdown, and he stayed there for almost two years. Finally Schumann was hospitalized and died two years later. Brahms and Clara Schumann maintained a close friendship for the rest of their lives.

After settling back in Hamburg for several years, Brahms eventually moved to Vienna in 1863 and began the greatest part of his musical life. Since the 1860s, he became a successful composer and was famous abroad, even though he did not complete his first symphony until he was forty years old. Most of his major works, including Violin Concerto, and the three Violin Sonatas, were composed in this period. When he passed away in 1897, sadness was felt throughout Europe. In Hamburg, all the ships lowered their flags to half-mast.

As a traditionalist of the Romantic Era, Brahms looked upon himself as a preserver of the great tradition of Classical Period music.

He wrote absolute music rather than programmatic music. His goal was to show that new and important things could still be said in the forms inherited from the classical masters. Brahms's style is a synthesis of Romantic expression and Classical tradition. He loved dark, deep, and rich sonorities. In his orchestration, he used woodwinds and brass for the low register, blending with the strings in a silver-gray sonority which has a warm sound unique to Brahms. He used a lot of rhythmic devices, such as hemiola, syncopation and cross-rhythm in his works. He took composition very seriously. Brahms once said, "It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table." We can see how much he cared about the purity of his compositions. Brahms's unique sonority and the seriousness of his music make him my very favorite composer. In the following paragraph, I will introduce his important works for violin.

#### **4. Brahms's Major Violin Works**

Brahms is a versatile composer. His compositions include orchestral music, chamber music, music for solo piano, two pianos, piano four hands, canons, vocal quartets, vocal duets, accompanied choral works, unaccompanied choral works, and solo songs. Among Brahms's instrumental works, the major compositions for solo violin include the Scherzo for Violin and Piano (1853), Violin Concerto Op. 77 in D major for solo violin and orchestra (1878), Violin Sonata no.1 Op. 78 in G major (1879), Violin Sonata no.2, Op. 100 in A major (1886), and Violin Sonata no.3 Op. 108 in D minor (1886-1888). Brahms dedicated the Scherzo and the D major Violin Concerto to Joseph Joachim. From their first meeting in 1853, Brahms and Joachim were life long friends. When Brahms composed violin works, he always asked Joachim for advice on musical/artistic and technical questions. In fact, Brahms trusted Joachim so much that Joachim was allowed to change notes directly from the original manuscript. In the D major Violin Concerto, we can see a lot of Joachim's markings on Brahms's manuscript. Joachim's influence

on Brahms' s Violin Concerto will be further analyzed in the last part of this section.



## **5. Joachim's Influence on Brahms's Violin Concerto**

### **The Relationship Between Joachim and Brahms**

The friendship between Brahms and Joachim began with their meeting in Hanover in 1853 and ended in 1897 when Brahms died. Their relationship underwent fluctuations over the years. Between 1853 and 1879, their growing relationship was both professional and personal. Respecting Joachim for his talent as well as personality, Brahms relied upon and deeply trusted Joachim not only for his violinistic opinions, but also for questions of form and orchestration. Almost all of Brahms's violin works, including chamber music, were designed for Joachim as a performer.

In 1878-1879, their relationship reached a new height when the two collaborated on Brahms's Violin Concerto. Their relationship affected the evolution of the piece in profound ways. While working on this concerto, Brahms frequently asked Joachim for his musical as well as technical opinion.

On August 21, 1878, Brahms informed Joachim that he was working on a violin concerto, and sent him the violin part of the first movement along with the first two pages of the finale. Brahms wrote:

**"After having written it out, I really do not know what you will make of the solo part alone. It was my intention, of course, that you should correct it, not sparing the quality of the composition, and that if you thought it not worth scoring that you should say so. I shall be satisfied if you mark those parts which are difficult, awkward or impossible to play. The whole affair is in four movements."**

Joachim replied:

**"It gives me great pleasure that you are composing a violin concert in four movements, too. I have had a good look at what you sent me and have made a few notes and alterations, but whether it can be played with comfort in hot concert hall remains to be seen."**

Brahms wrote back and said that he would send the score to Joachim. He also mentioned that "the middle movements are failures. I have written an Adagio instead." Although Brahms still was not

satisfied, Joachim wanted to perform this concerto. After the first performance, Joachim made further suggestions. Joachim continued to perform it in England. The concerto, dedicating to Joachim by Brahms, was published in October, 1879, with the cadenza written by Joachim. Over the years, several musicians have written cadenzas for this great violin concerto, including Fritz Kreisler, Leopold Auer, and Jascha Heifetz.

In 1880, however, the long-time relationship between Joachim and Brahms was almost collapsed and irreparably severed for personal reasons. Joachims' s marriage to the singer Amalie Weiss was breaking up, and, alleging adultery with publisher Simrock, Joachim sued for divorce. Brahms, a longtime admirer of Amalie Weiss, wrote her a compassionate letter, comforting her and criticizing Joachim for his behavior. This letter was later used in court as a prime document in defending her character. After the trial, Joachim broke off relations with Brahms entirely, though he continued to perform his music.



Three years later, Brahms took the first step to repair their friendship, and some of the old feeling gradually returned. In 1887, they worked together again when Brahms wrote his Double Concerto for Joachim and Robert Hausmann, the cellist of the Joachim Quartet. Nevertheless, the intimate and trusting friendship between Brahms and Joachim never returned after the 1880 “divorce incident.”

### **The Influence of Joachim on the Brahms Violin Concerto**

It is undoubted that Joachim had tremendous influence on Brahms Violin Concerto. Nevertheless, it remains to be controversial as to the extent of Joachim’s impact on Brahms’s work. Did Brahms simply ask for Joachim’s opinions but hardly followed them? Did Brahms occasionally take some of Joachim’s suggestions, but disregard others? Or did Joachim actually collaborate with Brahms in the composition of the concerto, not only the solo violin but the orchestration, in a more direct way? The author, supported by strong evidence including Brahms’s original manuscript and the correspondence between Brahms and Joachim, finds that Joachim had

much more impact on the concerto than many books on Brahms suggest.

Karl Geiringer in his authoritative book on Brahms, *Brahms: His Life and Work*, 3<sup>rd</sup> edition (1982), indicates that “it is the characteristic of Brahms that he conscientiously asked his friend’s advice on all technical questions- and *then hardly followed it*. [italic added]... [T]he result of all the great violinist’s [Joachim’s] suggestions... is comparatively small ... “

Malcolm MacDonald in his book *Brahms* (1990) also suggests that “ though Brahms repeatedly sought ideas from Joachim, he did not regard him as the final arbiter, even in matters of violin technique. Often he seems simply to have wanted alternatives to choose from. Sometimes he adopted Joachim’s suggestions, sometimes he retained his originals - and quite often Joachim’s readings suggested a third solution, incorporating some form of his friend’s ideas but raising them to a new level of compositional significance... “

To consider whether these statements are a fair and correct reflection of Joachim’s influence on Brahms Violin Concerto, We

shall simply go back to examine their correspondence between August 1878 and June 1879, and Brahms's original manuscript of the full score. The manuscript, now in the possession of the Library of Congress as a gift by Fritz Kreisler, has been published in facsimile with a preface by Yehudi Menuhin in 1979.

Brahms first told Joachim on August 21, 1878 that he was composing a four-movement violin concerto and asked for his suggestions. A few days later, Joachim enthusiastically replied that he was eager to see the score and meet with Brahms to discuss the concerto. From August to the end of the year, there were about a dozen exchange of letters and at least one meeting between them. During this period, the full score was in Brahms's hand, while Joachim had a copy of the solo violin part. Whenever Joachim made suggestions via correspondence, Brahms used gray pencil to mark the changes onto the score. Those changes were in both solo violin part and orchestration.

After the premiere of the concerto on the New Year's Day of 1879, Joachim began to take a more active role in revising the



concerto. In the letter dated January 24, 1879, Brahms asked Joachim to review the changes that Brahms made on the manuscript in red pencil, and sent him the full score. Since Joachim was scheduled to perform this concerto in London on March 22, 1879, he made a tremendous amount of changes in the solo violin part directly on the manuscript with Brahms's permission in February and March. The changes were made in the dark red ink, as indicated in the facsimile copy of the manuscript published by the Library of Congress. I will illustrate the 38 major changes with explanations in the end of this section. The score was in Joachim's hand until early April, when he returned from England with successful performance of the concerto in London. All the changes made by Joachim in the red ink became part of the score without Brahms's further alterations.

After the score was returned to Brahms in April 1879, he began to arrange the publication of the violin concerto. In mid-May, Brahms seemed to be satisfied with the concerto in general. On the other hand, Joachim, with a copy of the solo violin part in his hand, kept revising such things as phrasings, slurs, dashes and dots on his own

copy. During this period, their correspondence shows that Brahms disagreed with Joachim in many ways, particularly in the readiness of this work for the engraver. The exchange of letters went into June, when the score was eventually sent to the publisher.

Since mid-May 1879, most of the revisions made by Joachim on his own copy of the solo violin part were not adopted by Brahms. The solo violin part intended for engraver is now also reserved in the Library of Congress. A detailed comparison by the author demonstrates the existence of at least 29 differences between this copy and the one published by Joachim in 1905.

In sum, Joachim's influence on Brahms Violin Concerto can be analyzed in three stages. From August to the end of 1878, the revisions of both solo violin and orchestration suggested by Joachim, via correspondence and at least one meeting, were mostly adopted by Brahms. From January to April 1879, the full score was actually in Joachim's hand. Joachim used the dark red ink to make changes in the solo violin part directly on the manuscript. These revisions became part of the full score intended for engraver. Only from mid-

May to the end of June 1879 did Brahms neglect most of the changes Joachim intended to make on his own copy of the solo violin part. However, compare to the alterations made in the previous stages, these are mostly minor changes, such as slurs, dots and dashes.

In the following paragraphs, I will illustrate the 38 major changes that Joachim made directly on the manuscript in red ink. The markings in gray pencil, which indicate the suggestions by Joachim in the hand of Brahms, are not included in the following illustrations.

(1) On page 9, measures 6-7 in the solo violin part of Brahms's manuscript, Joachim crossed out the open A in the double stops of the fast sixteenth-note passage and only left the open D. The result of this change makes playing this passage of string-crossings much easier. The manuscript reads:







The modern version follows the suggestions by Joachim.



The same thing happened on page 10, measure 1 in the solo violin part.

(2) The next change is on page 13, measures 5-7 in the solo violin part. There were no slurs above the sixteenth-notes in Brahms' s manuscript. The slurs were Joachim' s changes. These slurs indicate the direction of the musical phrase and also make the music sound smoother.

5

6

7

8

Handwritten musical score on aged paper, featuring five systems of staves. The notation is somewhat stylized and includes various musical symbols and markings.

- System 1:** The first staff has a measure with a note marked "rit." (ritardando). The second staff has a measure with a note marked "p" (piano).
- System 2:** The first staff has a measure with a note marked "rit." (ritardando). The second staff has a measure with a note marked "p" (piano).
- System 3:** The first staff has a measure with a note marked "rit." (ritardando). The second staff has a measure with a note marked "p" (piano).
- System 4:** The first staff has a measure with a note marked "rit." (ritardando). The second staff has a measure with a note marked "p" (piano).
- System 5:** The first staff has a measure with a note marked "rit." (ritardando). The second staff has a measure with a note marked "p" (piano).

Today, versions such as the International edition still keep Brahms's original bowing.



(3) On page 15, measure 2, Joachim crossed out Brahms's original violin solo part and added the changes under the original part. The following is part of the score from page 15 of the manuscript.







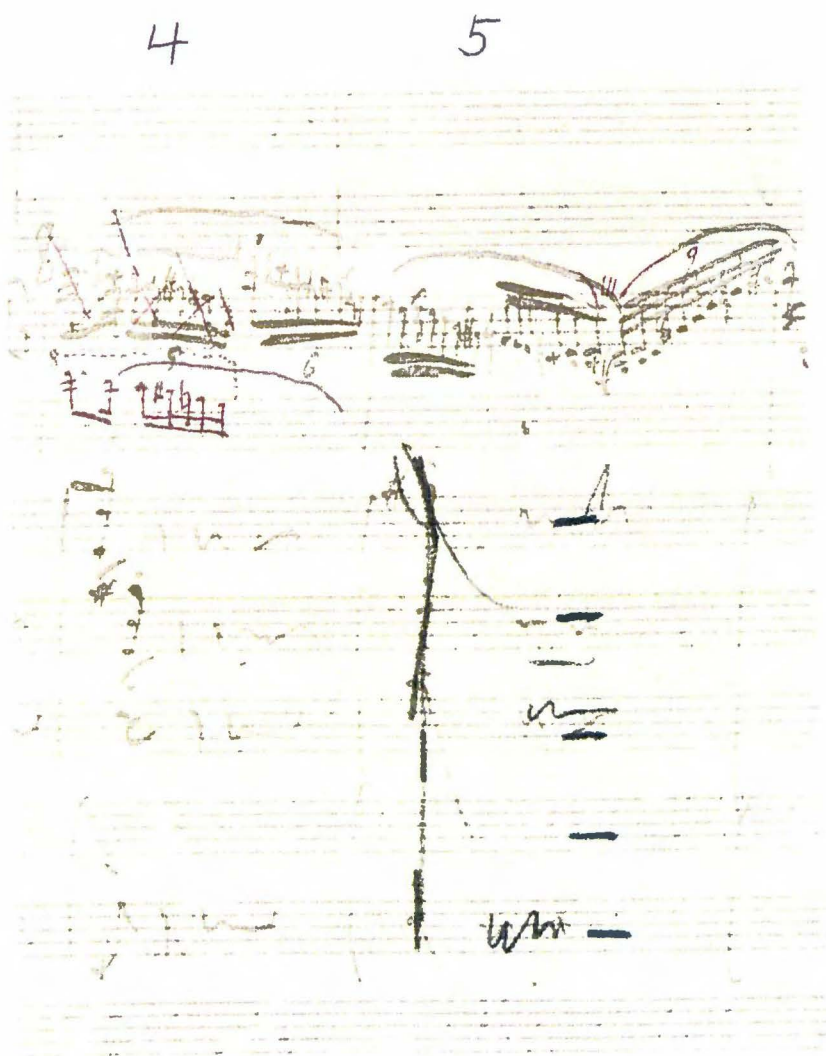
(4) On page 16, measure 8 in the violin part of the manuscript, the accent was Joachim's handwriting. This accent emphasizes that this chord should be played more heavily than the others. It gives the performer the musical direction.



(5) On page 22, measures 9-12 in the manuscript, Joachim changed the slurs and added the dynamic markings in these three measures. These changes make it easier for the performer to play the high C, high A, and F by using more bow.



(6) On page 26, measures 4-5, Joachim crossed out Brahms's original writing in measure 4, and put his suggestions under Brahms's writing. Today people play it the way Joachim indicated.





(7) On page 29, measure 11, Joachim put the dynamic marking *poco f* right before Brahms's dynamic writing *espressivo*. Most modern editions follow Joachim's suggestion. The change gives this passage heavier, deeper and warmer feeling. The music reads:



(8) On page 33 of the manuscript, above the last note in measure 5, the first note in the measure 6, and the first note in measure 7, markings were added by Joachim. Indicating what notes should be played in the trill. Also the accents on the notes of the first measure was added by Joachim. These accents make trills sound cleaner. In most modern editions, we keep Joachim's suggestions. The music reads:





(9) On page 36, measure 10, Joachim separated the bowing on the original solo violin part, and added an open D to the last chord. The following is part of the score from page 36 of the original manuscript.



(10) On page 37, measures 7 and 9 in the manuscript, Joachim added the accent on both the double-stops A. The change makes this passage more articulate. Most modern editions keeps Joachim's suggestion.



(11) On page 43, measures 6-10 of the manuscript, Joachim crossed out Brahms's handwriting and wrote another line for the solo violin right above Brahms's. The following is part of the score from page 43 of the manuscript.

Handwritten musical score on two staves, numbered 6 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 6: *pp* (pianissimo) marking.

Staff 7: *pp* (pianissimo) marking.

Staff 8: *pp* (pianissimo) marking.

Staff 9: *pp* (pianissimo) marking.

Staff 10: *pp* (pianissimo) marking.

The score is written in a cursive, handwritten style, likely a composer's sketch or a personal manuscript. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The modern version uses Joachim's solo violin part. The music reads:



(12) On page 50, measures 7, Joachim changed the rhythm of the sixteenth-note passage and he also wrote different notes for the solo violin. Brahms's original writing was not crossed out by Joachim. Joachim put his suggestion under Brahms's. The added notes D# and F# make the music sound more intense. The following music is the partial score from page 50 of the manuscript.



7

8



The modern version takes Joachim's suggestion and everyone plays Joachim's version. The music reads:



(13) On page 53, measures 8-11 of the manuscript. Brahms put slurs over notes G#, C, B, A, G. Joachim change slurs to make G#, C, and B in one bow. Notes A and G in the other. These slurs indicate the musical phrase. The following music is the partial score from page 53 of the manuscript.



8 9 10 11 12



The modern version takes Joachim's suggestion. The music reads:



(14) On page 54, measures 10-11 and the second measure on page 55 in the manuscript, Joachim added slurs. These slurs indicate the musical phrase and the bow distribution. The modern version takes Joachim's suggestion. The music reads:



(15) On page 64, measures 1-5 in the manuscript, Joachim added the slurs for the solo violin part. The modern version takes Joachim's suggestion. These slurs make performers understand the opening and ending of each phrase more clearly. The manuscript reads:



Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" at the beginning. The lyrics are written below the staves, with some words appearing above the notes in certain measures. The score includes various musical notations such as notes, rests, and dynamic markings like "dim." and "molto". The handwriting is in ink on aged, slightly discolored paper.

(16) The following is Joachim's version, too. The slur on the sixteenth-notes of the second measure end on the note F by Joachim's suggestion. In the manuscript, this slur was extended to the next note A. The evidence shows on page 67, measures 9-10. The slur ended on the note F makes the next note - harmonic A easier to sound and make expressive by using another bow. The modern version takes Joachim's suggestion. The music reads:



(17) On page 71, measures 3, 5, 6, 7, 8 in the manuscript, Joachim crossed out the original solo violin part and added his suggestions above these notes. The following music is the partial score from page 71 of the manuscript.



8

7

6

5

4

3

Handwritten musical score on five staves, numbered 3 to 8. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'sf' and 'arco'. The staves are arranged vertically, with the number 3 at the top and 8 at the bottom. The notation is dense and appears to be a sketch or a working draft of a musical composition.

In some modern editions we can see both Brahms's original writing and Joachim's suggestion. The part which is written above the regular music line was Joachim's suggestion. The regular music line was Brahms's writing. Most artists today perform Brahms's writing. It sounds more powerful. The music reads:



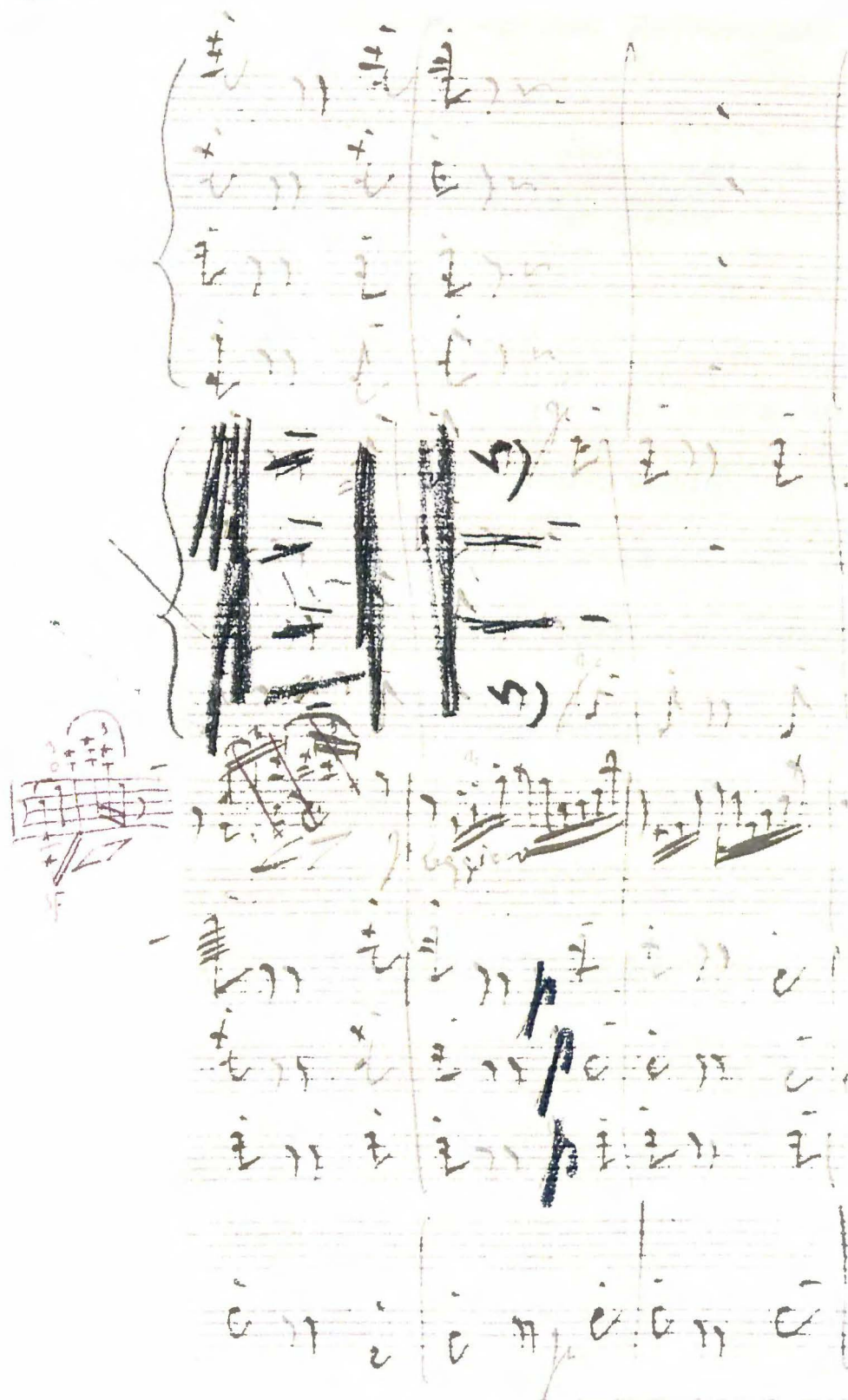
(18) On page 72, measure 9 and page 73, measure 1, Joachim crossed out Brahms's original writing and added his version on the blank side of the score. We can see it from the following manuscript. Joachim crossed out the bottom note A. It makes this fast sixteenth-note passage sound more brilliant. The manuscript reads:



Page 72:



Page 73:



The modern version takes Joachim's suggestion. The music reads:



(19) On page 77, measures 1-4 in the manuscript, Brahms didn't write the slurs for these sixteenth-notes. Joachim added the slurs over them and he also put dynamic markings under the solo violin part. The following music is from measures 1-4, page 77 of the manuscript.

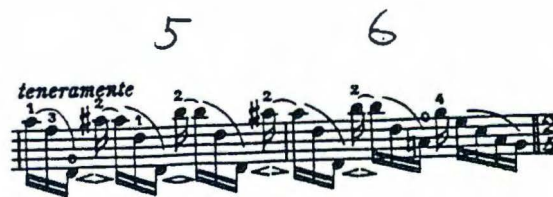




(20) On page 81, measure 7, Joachim added this high G on the manuscript. Brahms' s original writing makes violinists uncomfortable playing this sixteenth-note passage in a fast tempo. The added high G can solve the shifting problem. Most modern editions take Joachim' s suggestion. No one plays Brahms' s original writing in this passage any more. The original Brahms' s hand writing from the manuscript:



(21) In the first measure of the following modern version, the marking *teneramente* is Joachim's suggestion, as an dynamic markings under the notes. This is seen on page 82, measures 5, 6. These markings illuminate more expression and the musical direction. Most modern editions take Joachim's suggestion. The music reads:



(22) Joachim added the dynamic marking *f* on page 85 measure 5 in the manuscript, to make sure the solo violin projected on the middle strings. Most modern editions take Joachim's suggestion. The music reads:



(23) On page 86, measures 5-9, Joachim put staccato marking on the march-like eighth-notes and sixteenth-notes. The dots give an articulated feeling to this passage. Most modern editions take his suggestion. The music reads:



(24) On page 87, measure 1-4 and page 88, measures 1-2 in the manuscript. The dots and slurs on the notes were Joachim's suggestions. The dots make the music more emphatic and the slurs make the fast arpeggios smoother. Most modern editions take Joachim's suggestion. The following music is from the manuscript:





(25) On page 89, measures 9-10 in the manuscript. The dynamic markings were Joachim's suggestion. The decrescendo markings make the descending scales more musical. Most modern editions take Joachim's suggestion. The music reads:



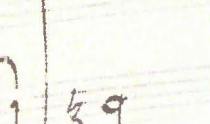
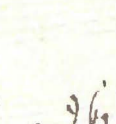
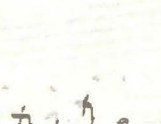
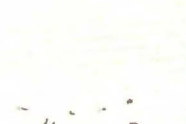
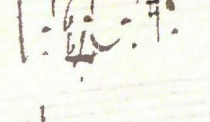
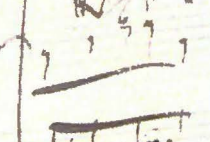
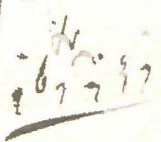
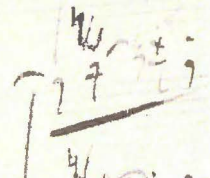
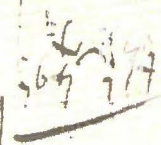
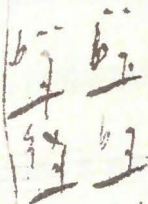
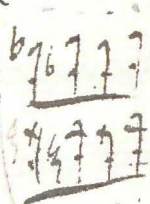
(26) On page 90, measure 8, Joachim added slurs over the solo violin part. On measure 10, he crossed out the double-stops in Brahms's original, and added his suggestion above the original part. We play Joachim's version today. The following is a part of the score from the manuscript.

8

9

10

11



(27) On page 91, measures 1, and 3-6, Joachim crossed out Brahms' s original writing for solo violin and added his suggestions above the original violin part. The changes make this passage more comfortable to play. Today we play Joachim' s part. The music in the next passage is a part of the score from the manuscript.

Handwritten musical score on six staves, numbered 1 through 6 at the top. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

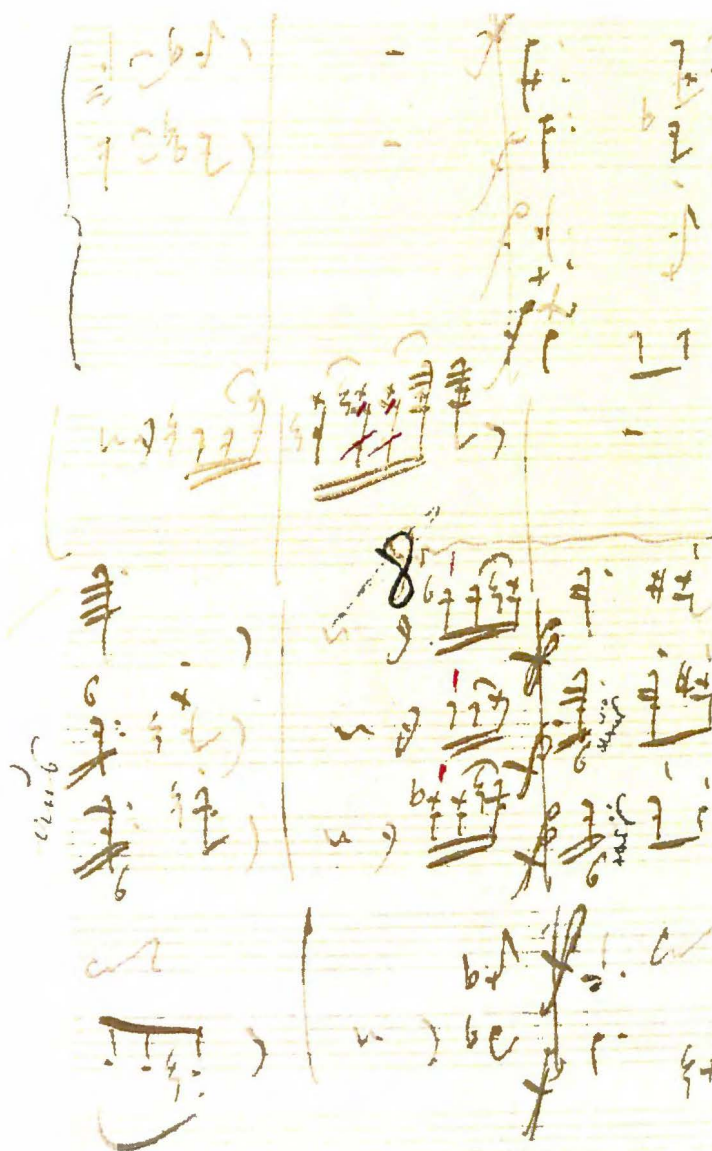
- Staff 1:** Contains a large, stylized note or symbol.
- Staff 2:** Features a large, stylized note or symbol.
- Staff 3:** Includes the marking "cres" (crescendo) and a large, stylized note or symbol.
- Staff 4:** Includes the marking "cres" (crescendo) and a large, stylized note or symbol.
- Staff 5:** Includes the marking "cres" (crescendo) and a large, stylized note or symbol.
- Staff 6:** Includes the marking "cres" (crescendo) and a large, stylized note or symbol.

The notation is highly stylized and appears to be a personal or experimental manuscript.



(28) On page 93, measure 2, Joachim crossed out open A, and added a note F to the second and third chords in the sixteenth-note passage.

The following is a part of the score from the manuscript.



(29) Page 96, measures 6-8. Joachim changed the slurs over the sixteenth-note sextuplets. On measure 8, Joachim crossed out the last two notes E and G, and added notes B and E instead. The modern version takes Joachim's suggestion.



(30) On page 97, measures 6-9, Joachim crossed out Brahms's original writing and added his suggestions on the top of the score. Joachim wrote double-stops in this passage to increase the music's intensity. Today we play Joachim's part. The manuscript reads:

6 7 8 9

Handwritten musical score on five staves. The notation is in ink and includes various musical symbols such as notes, rests, and accidentals. The score is heavily annotated with corrections and markings.

Staff 1: Contains musical notation with the annotation "energicamente" written below it. There are several corrections and markings above the staff.

Staff 2: Contains musical notation with the annotation "cresc." written above it. There are several corrections and markings above the staff.

Staff 3: Contains musical notation with the annotation "cresc." written above it. There are several corrections and markings above the staff.

Staff 4: Contains musical notation with the annotation "cresc." written above it. There are several corrections and markings above the staff.

Staff 5: Contains musical notation with the annotation "cresc." written above it. There are several corrections and markings above the staff.

Additional annotations include "1. 3" and "2. 4" written below the first two staves, and "bis" written above the third staff. There are also several "X" marks and other markings throughout the score.

(31) This is the part that motivated me to do this research. On page 98, measures 1-3, Joachim wrote the new scale passages for the solo violin part under Brahms' s original writing. He did not cross out Brahms' s writing. Later in Joachim' s version in 1905, he took off the G# and rewrote a new passage. Today people chose between the two. The following is a part of page 98 from the manuscript.



Handwritten musical score on aged paper, featuring multiple staves and various musical notations. The score includes:

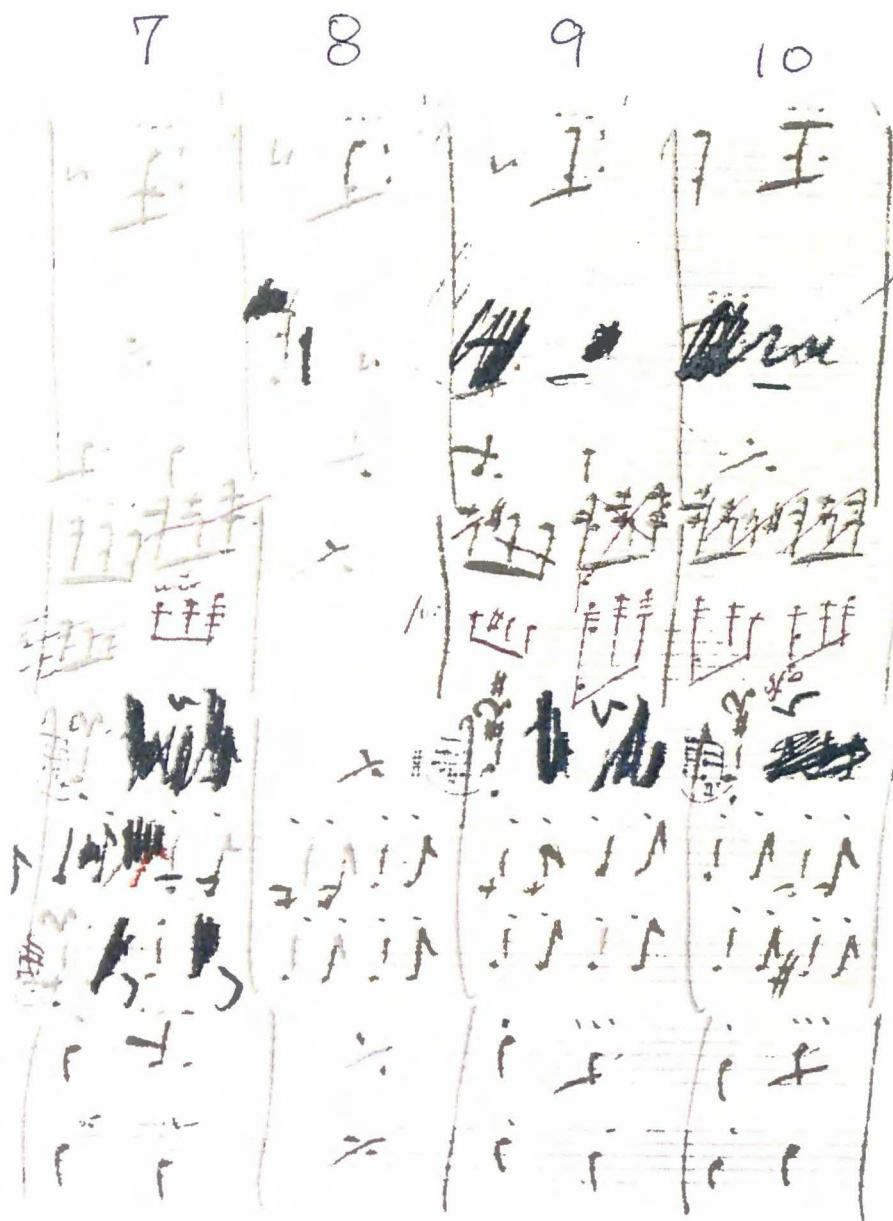
- Staff 1: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 2: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 3: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 4: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 5: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 6: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 7: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 8: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 9: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.
- Staff 10: Treble clef, key signature of one sharp (F#), and a common time signature (C). It contains several measures of music with notes and rests.

Annotations and markings include:

- Violon* (written above the first staff).
- Solo* (written above the fourth staff).
- Solo Viol.* (written above the sixth staff).
- Solo Viol.* (written above the eighth staff).
- Solo Viol.* (written above the tenth staff).
- Solo Viol.* (written above the twelfth staff).
- Solo Viol.* (written above the fourteenth staff).
- Solo Viol.* (written above the sixteenth staff).
- Solo Viol.* (written above the eighteenth staff).
- Solo Viol.* (written above the twentieth staff).
- Solo Viol.* (written above the twenty-second staff).
- Solo Viol.* (written above the twenty-fourth staff).
- Solo Viol.* (written above the twenty-sixth staff).
- Solo Viol.* (written above the twenty-eighth staff).
- Solo Viol.* (written above the thirtieth staff).
- Solo Viol.* (written above the thirty-second staff).
- Solo Viol.* (written above the thirty-fourth staff).
- Solo Viol.* (written above the thirty-sixth staff).
- Solo Viol.* (written above the thirty-eighth staff).
- Solo Viol.* (written above the fortieth staff).
- Solo Viol.* (written above the forty-second staff).
- Solo Viol.* (written above the forty-fourth staff).
- Solo Viol.* (written above the forty-sixth staff).
- Solo Viol.* (written above the forty-eighth staff).
- Solo Viol.* (written above the fiftieth staff).
- Solo Viol.* (written above the fifty-second staff).
- Solo Viol.* (written above the fifty-fourth staff).
- Solo Viol.* (written above the fifty-sixth staff).
- Solo Viol.* (written above the fifty-eighth staff).
- Solo Viol.* (written above the sixtieth staff).
- Solo Viol.* (written above the sixty-second staff).
- Solo Viol.* (written above the sixty-fourth staff).
- Solo Viol.* (written above the sixty-sixth staff).
- Solo Viol.* (written above the sixty-eighth staff).
- Solo Viol.* (written above the seventieth staff).
- Solo Viol.* (written above the seventy-second staff).
- Solo Viol.* (written above the seventy-fourth staff).
- Solo Viol.* (written above the seventy-sixth staff).
- Solo Viol.* (written above the seventy-eighth staff).
- Solo Viol.* (written above the eightieth staff).
- Solo Viol.* (written above the eighty-second staff).
- Solo Viol.* (written above the eighty-fourth staff).
- Solo Viol.* (written above the eighty-sixth staff).
- Solo Viol.* (written above the eighty-eighth staff).
- Solo Viol.* (written above the ninetieth staff).
- Solo Viol.* (written above the ninety-second staff).
- Solo Viol.* (written above the ninety-fourth staff).
- Solo Viol.* (written above the ninety-sixth staff).
- Solo Viol.* (written above the ninety-eighth staff).
- Solo Viol.* (written above the hundredth staff).

(32) On page 99, measures 7-10, Joachim crossed out Brahms's original writing and added a new passage under the solo violin part.

The manuscript reads:



(33) On page 100, measures 1-4, Joachim crossed out Brahms's original writing for the solo violin part, and added his suggestion under the original part. The continuing double-stops in Brahms's original writing are not violinistic. Today we play Joachim's version. The following is the partial score from page 100 of the manuscript.

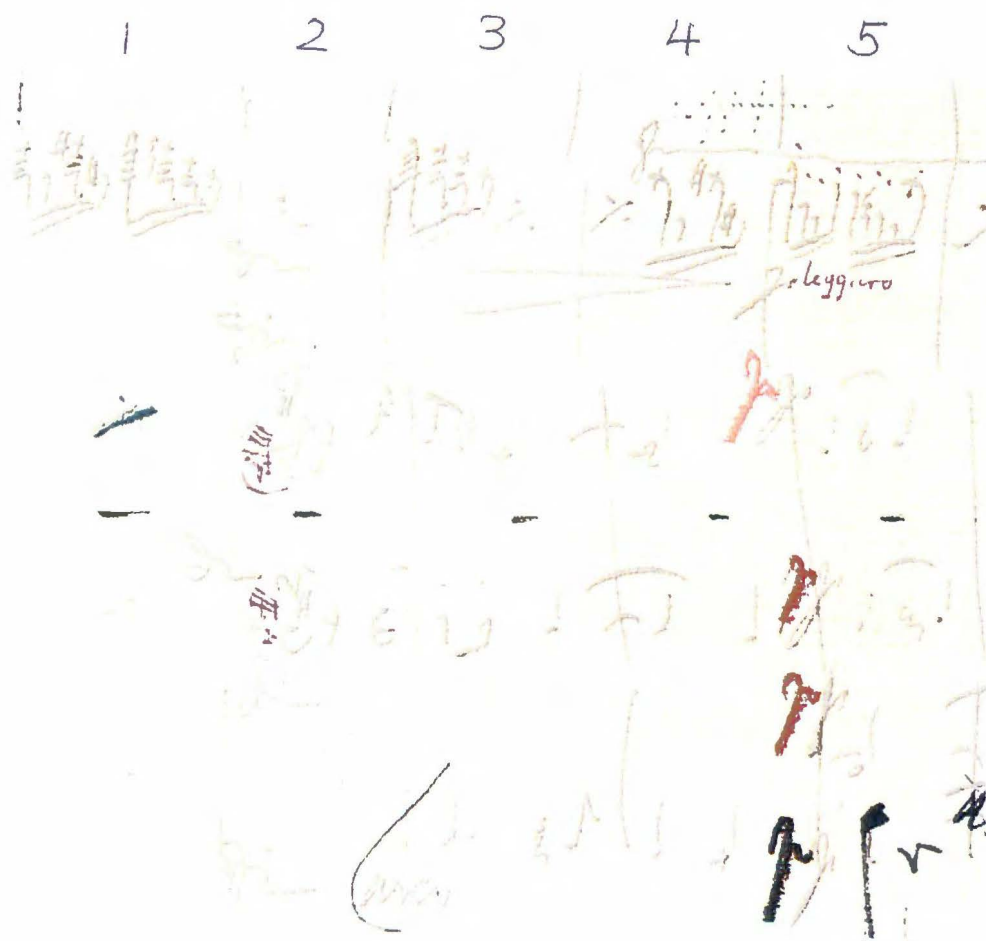


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "cres" (crescendo) is written multiple times across the staves. There are also some red markings and a small "a 2" at the top right. The score appears to be a sketch or a working draft.

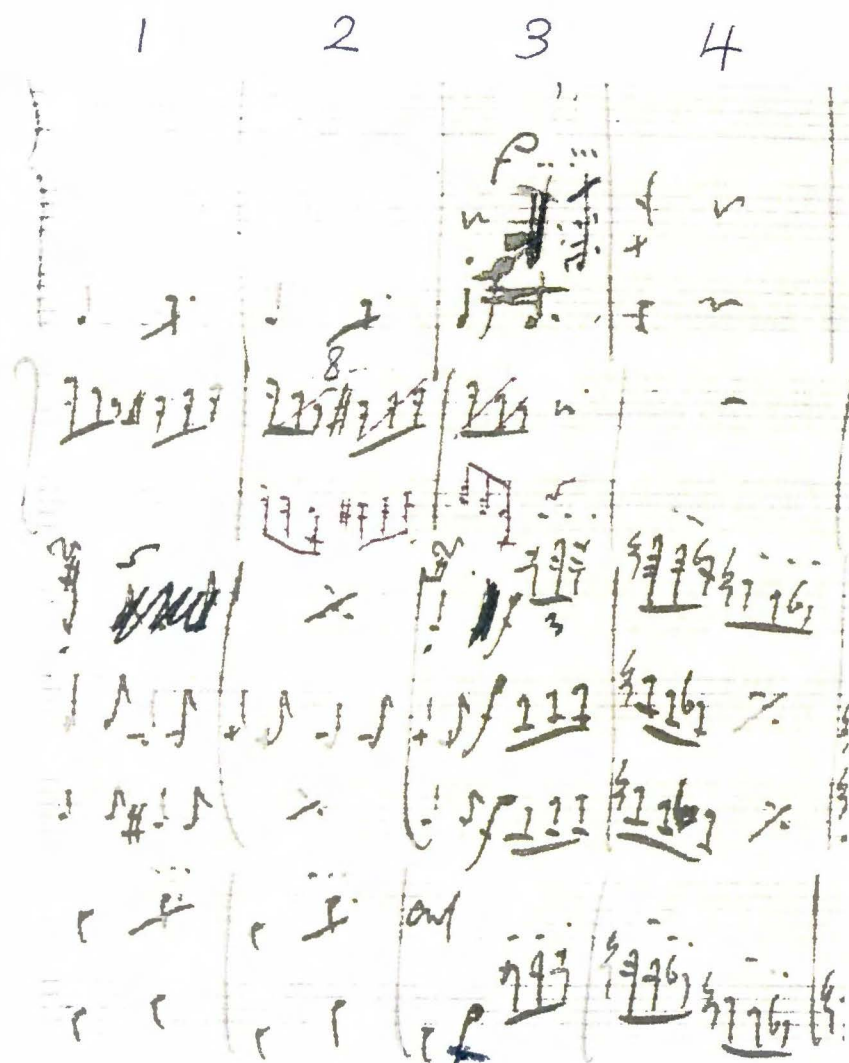


(34) On page 101, measure 5 in the solo violin part in the manuscript.

The markings *leggero* was Joachim's suggestion. The result of the changes makes the phrase on this sixteenth-note passage longer.



(35) On page 102, measures 2 and 3, Joachim crossed out Brahms' s original violin solo part and added his suggestions under the original part. Joachim added bottom notes to make the music more exciting.



Most modern editions take Joachim's suggestion. The music reads:



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. A large 'X' is drawn across the top of the page, and a large '9' is written on the left side. The score is written in black ink on aged, yellowed paper.



(37) On page 104, measure 8, Joachim added an open D to the second and fourth chords. He also put a dynamic marking *sf* under the fourth chord. The following music is the partial score from page 104 of the manuscript.

7

8

9

10

A handwritten musical score on aged, yellowed paper. The score is organized into four systems, each corresponding to a measure number (7, 8, 9, 10) written at the top. Each system consists of two staves. The notation is handwritten in brown ink, featuring various musical symbols such as notes, rests, and accidentals. Some staves have additional markings in red ink, including slurs and accents. The paper shows signs of age, with some staining and wear visible. The overall layout is a single page of a musical manuscript.

(38) On page 105, measure 1, Joachim crossed out Brahms' s original notes and wrote his suggestions directly on the original notes. On the same page, measure 1 in the manuscript, the slur extends to the following note high D in measure 3. Joachim changed it and ended this slur on the high C in measure 2. He made the scale start and end it on the note D. This was not only because the opening D has a more resonant sound than the note C, but also this is emphasizing the D major key of the concerto. The following is a part of page 105 of the manuscript.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation is in a historical style, possibly 18th or 19th century. The score is organized into systems, with some staves grouped by brackets. A prominent section in the lower middle features a complex rhythmic figure with many beamed notes, possibly a tremolo or a rapid scale passage, marked with a '3' above it. The right side of the page shows more staves with notes and rests, some with dynamic markings like 'f' (forte) and 'p' (piano). The paper is yellowed and shows signs of wear.



Most modern editions take Joachim's suggestion. The music reads:



## **Section Three Recital Programs**

### **1. Recital One, November 14, 1997**

#### **PROGRAM II**

### ***VIOLIN RECITAL***

**I-Chun Hsieh, Violin  
Roy Hakes, Piano**

- |  |  |
|--|--|
| <b>1. Sonatensatz (Scherzo) in C Minor</b> | <b>Johannes Brahms<br/>(1833-1897)</b> |
| <b>2. Sonata No. 1, Op. 78 in G Major</b>  | <b>Johannes Brahms<br/>(1833-1897)</b> |
| <b>I. Vivace ma non troppo</b>             |  |
| <b>II. Adagio</b>                          |  |
| <b>III. Allegro molto moderato</b>         |  |

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#### ***Intermission***

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- |   |  |
|---|--|
| <b>3. Sonata No. 3, Op. 108 in D Minor</b>  | <b>Johannes Brahms<br/>(1833-1897)</b> |
| <b>I. Allegro</b>                           |  |
| <b>II. Adagio</b>                           |  |
| <b>III. Un poco presto e con sentimento</b> |  |
| <b>IV. Presto agitato</b>                   |  |

**3:00 PM, FRIDAY, NOVEMBER 14, 1997  
ROOM 2154, SCHOOL OF MUSIC  
UNIVERSITY OF MARYLAND AT COLLEGE PARK**

**2. Recital Two, November 16, 1997**

**PROGRAM II**

***VIOLIN RECITAL***

**I-Chun Hsieh, Violin  
Chia - Hsuan Lee, Piano**

- 1. Sonata No. 2, Op. 100 in A Major                      Johannes Brahms**  
**(1833-1897)**

- I. Allegro amabile**  
**II. Andante tranquillo; Vivace**  
**III. Allegretto grazioso (quasi Andante)**

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***Intermission***

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- 2. Violin Concerto, Op. 77 in D Major                      Johannes Brahms**  
**(1833-1897)**

- I. Allegro non troppo**  
**II. Adagio**  
**III. Allegro giocoso, ma non troppo vivace**

**3:00 PM, FRIDAY, NOVEMBER 16, 1997**

**ROOM 2154, SCHOOL OF MUSIC  
UNIVERSITY OF MARYLAND AT COLLEGE PARK**

## Section Four Program Notes

### 1. Brahms Sonatensatz

The Sonatensatz (Scherzo) for Violin and Piano was written in 1853 as young Brahms's contribution to a committee sonata written as a surprise greeting for Joachim on his arrival at Düsseldorf for a concert with Schumann. The sonata was inscribed 'F.A.E.,' an abbreviation of *Frei Aber Einsam* (Free, but lonely). Albert Dietrich wrote a first *Allegro* in A minor, Schumann an *Intermezzo* in F major, Brahms followed with his *Scherzo* in C minor, and Schumann finished the work with a *Finale* in A minor and major. Brahms based the principal theme on material from Dietrich's first movement. The Scherzo alone was later published by Joachim in 1906. The complete F.A.E. Sonata, however, was not published until 1935 by Erich Valentin and Otto Kobin.

The splendid Sonatensatz, *Allegro* (C minor, 6/8 meter), is a scherzo. Different rhythms are used in this work, but the form is very clear. The Sonatensatz starts with a vigorous Scherzo in *Minuet* form



(A-A-B-A). The triplet and the upward pressure of the semitone generate the whole movement. They are followed by a lyrical G major Trio, marked *più moderato* in 2/4 meter. The trio provides a sweet and affectionate contrast. The Sonatensatz ends with a boastful C major *Coda*, marked *sempre ff e grandioso*, based on the thematic material of the Trio.

## **2. Brahms Violin Sonata No. 1, Op.78, in G Major**

Although the first violin sonata which Brahms published, it was the fourth which he completed. Brahms finished his first sonata (in A minor) for violin and piano in 1853 during his tour with Remenyi. Although Schumann and Joachim encouraged Brahms to publish this sonata, it was later lost. Two other violin sonatas were destroyed by him as unsatisfactory.

The official Violin Sonata No. 1 in G major, Op. 78 was written by Brahms in the summer of 1878, the same year he completed the Violin Concerto, at the village of Pörschach in Carinthia, Austria. The first performance of this sonata was in Vienna on November, 20 1879, with Brahms as the pianist and Joseph Hellmesberger as the violinist. In early 1880, the sonata was performed by Joachim and Brahms in a concert tour through Austria.

In the G major sonata, both the principal theme of the last movement and its piano obligato are taken directly from the songs *Regenlied* (Rain Song) and *Nachklang* (Memories), Op.59, Nos. 3

and 4. Therefore, this sonata is often referred to as the “Regenlieder Sonata” (or “Rain Sonata”).

Written in the beautiful Carinthian resort, the G major sonata is full of restrained sweetness and tenderness. This sonata was the most beloved of the three Brahms’ s violin sonatas by his musical intimate, Clara Schumann. After receiving the manuscript, Clara Schumann wrote to Brahms: “ ... [the manuscript] came today; of course I at once played it through, and at the end could not help bursting into tears of joy over it. After the first delicate charming movement and the second, you can imagine my rapture, when in the third I once more found my passionately loved melody with the delightful quaver rhythm.” In 1890, Mrs. Schumann, at seventy-two years of age, wrote a postcard to Brahms: ”Joachim was here and for two days...we played the Regenlieder Sonata again...I always wish that the last movement might accompany me in my journey from here to the next world.”

This sonata consists of three movements. The first movement, *Vivace ma non troppo* (G major, 6/4 meter), is in a sonata form.

After two quiet simple chords playing by the piano in the beginning, the violin brings out a lyric dotted- rhythm melody. The use of chords and arpeggios in the piano part is an integral and indispensable part of the musical conception through the whole movement. The first subject comes back in the piano part with the violin playing pizzicato in the development section. In the recapitulation, the violin repeats the same material appeared in the first section. In the end, the coda closes on a brilliant G major chords in both the piano and the violin parts.

The second movement, *Adagio* (E-flat major, 2/4 meter), starts with an expressive theme given out by the piano alone. Then *più andante* comes a striking change of mood. The dark and passionate chords in the piano part leads the *Adagio* into B minor funeral march-like section. The key comes back to E-flat *adagio come prima*, and the violin plays the rich and passionate theme in double-stops. After the passion dies away, the movement ends in quiet and peaceful mood.



The finale is a G minor *Allegro molto moderato* in 4/4 meter. It is in a Rondo form. This movement opens with the violin playing the gentle melody and the piano plays the lapping sixteenth-note figure. The main theme of this movement is drawn from *Regenlied* (Rain song) and *Nachklang* (Memories). As a matter of fact, the theme is carried on from the first movement to the end. The *Regenlied* starts in the first dropping phrase by the violin in the first movement against the simple chord of the piano. That phrase appears note for note in the piano's introduction to *Regenlied*, and then leads in the sonata to a movement glowing with a warm lyrical feeling.

In the middle of the movement, the key changes to E-flat and the violin sings the opening theme of the slow movement, *Adagio*. After the violin expands the four equal notes from the first measure of the theme in the coda section, the music sinks to complete silence.

### 3. Brahms Violin Sonata No. 2, Op.100, in A Major

The A major Violin Sonata was composed in the summer of 1886 at the Swiss resort of Hofstetten near Thun, where Brahms simultaneously worked on his Cello Sonata No. 2 and the Trio in C Minor. This A major sonata is thus commonly known as the Thun Sonata. The sunny and lyrical style of the sonata reflects middle-aged Brahms' s tranquil state in Switzerland. Karl Geiringer, in his book *Brahms: His Life and Work* (3<sup>rd</sup> edition, 1982), finds the sonata all "feminine sweetness and tenderness...The lyrical basis of this tenderly spiritual work and its simple, concise, almost sonatina-like construction, remind us of Schubert's marvellous Op. 137, the Sonatinas for Violin and Piano." The first performance was given by Brahms as the pianist and Hellmesberger as the violinist on December 2, 1886.

This sonata contains three movements. The first movement, *Allegro amabile* (A major, 3/4 meter), is in a thoroughly comfortable and contented mood. This movement is in a sonata form. In the

beginning, the piano alone announces the first four-measure phrase, to which the violin responds with a one-measure echo. This pattern appears four times before the main theme brought out by the violin at the measure 21. In the second theme, Brahms again alludes to one of his own songs, *Wie Melodien zieht es mir entgegen* ('As if melodies moved through my mind'). The song is used in this sonata to be played tenderly, and thus provides the clue to tempo and mood, which are more *amabile* than *allegro*. The powerful third theme is introduced shortly before the end of the first section. In the development section, the first and third themes reappear. All three themes are recapitulated in the next section before the movement closes in the expansively romantic coda.

The second movement, *Andante tranquillo; Vivace*, is unconventional because it combines the function of the slow movement and *Scherzo*, with alternations between an F major *tranquillo Andante* in 2/4 meter, and a D major *Vivace* in 3/4 meter. The opening *tranquillo Andante* starts with a quite, flowing theme with an almost Baroque formality. After fifteen measures, the mood



abruptly shifts to a delicate *vivace* in D minor with entirely new melodic element in the style of a Slavonic dance. The *vivace* continues for several pages and then returns to the original *Andante* theme. Brahms then slides back in a *vivace di più* ("faster than before"), and then back to the *Andante* once more, and finally concludes with seven measures of the *Vivace*.

The finale, *Allegretto grazioso (quasi Andante)* (A major, allabreve meter), is in a Rondo form. This Rondo is sufficiently relaxed and unusually gentle, with its gracious singing melody freely varied at each appearance. After the melody first appears, the violin's theme is very low and enwrapped in a piano texture dominated by dark, mysterious arpeggios. Then the violin's theme reappears in the second section. The movement concludes in a peaceful coda, resonant with warm, ecstatic double-stopping from the violin, and the rhythm recalls the dotted-note figure from the first movement.



#### **4. Brahms Violin Sonata No. 3, Op. 108 in D Minor**

Brahms sketched the Third Violin Sonata during the same summer in which he completed the second violin sonata (1886). The Third Violin Sonata, however, was not finished by Brahms until 1888. The first performance was given by Brahms as the pianist and Joachim as the violinist in Vienna on February 13, 1889. Brahms and Joachim were also the first to play all three sonatas in a single concert at Gmunden in the summer of 1889. This sonata was dedicated to the great conductor and pianist Hans von Bülow.

Unlike Brahms' s other violin sonatas, this one is turbulent and passionate and has four movements. The first movement, *Allegro* (D minor, allabreve meter), is in a sonata form. This movement opens with the rising fourth motive on the violin accompanied by the syncopated octaves on the piano. The development section is constructed by the continuing heartbeat-like rhythm in the piano. The piano plays the expressive theme over an insistent pedal point for over forty-six measures.

The second movement, *Adagio*, is in D major, 3/4 meter. This *Adagio* is a tender cantabile. It starts with a rich and noble melody for the violin. After a long theme displayed, a tiny scherzo-like section follows. At the measure 59, when the violin plays passionate double-stops on the high register with the piano playing the forte thirty-second note passage, this movement reaches its climax.

The third movement, *Un poco presto e con sentimento*, is in F sharp minor, 2/4 meter. The minor third interval employed both in the violin and the piano gives the mysterious atmosphere to this movement. The key changes to F major in the development section. Then the passage returns to the initial mood and key, with the violin delicately *pizzicato*. The movement ends in the tiny, full-blooded coda.

The finale, *Presto agitato*, is in D minor, 6/8 meter. This *Presto agitato* movement is in the scherzo style. Both the violin and the piano are replete with brilliant and intense emotion. The tremendously powerful finale brings this sonata to the climax. Elizabet von

Herzogenberg, a longtime musical confidante of Brahms, once said of this movement:

“ The more I play the Finale, the more hopelessly do I fall in love with it. I hardly know anything else that tears along with such spirit. How glorious it must be to feel that it has lost none of its original power in the process of development from that first conception to its present elaborately worked out form! ”

## 5. Brahms Violin Concerto

The Violinist-Conductor of the nineteenth century Josef Hellmesberger once declared Brahms's Violin Concerto, after conducting the performance of the Concerto in Vienna two weeks after its premiere in 1879, "a concerto not for, but *against* the violin." Bronislaw Huberman, a violin virtuoso of the early twentieth century, also said this concerto is "for violin against orchestra -- and the violin wins." These comments might be seen as responses both to the level of difficulty of the concerto and its symphonic features. From the performer's perspective, this concerto demands a high level of violin technique, which makes it very hard to secure an excellent performance. During the nineteenth century, only a few violinists other than Joachim were able to play this concerto.

Brahms started to sketch the violin concerto in Portsach on the shores of Lake Wörther in August, 1878. The concerto originally had four movements, but two months before its premiere, the middle movements were thrown out and a "miserable Adagio" had taken their place. The first performance took place at the Leipzig



Gewandhaus on the New Year's Day in 1879, with Joachim as soloist and Brahms conducting. The success of the first performance was only moderate but today, after one hundred years, the work has taken its place among the greatest concertos ever written for violin. The concerto, published in October, 1879, was dedicated to Joachim.

In our century people have put this violin concerto, the Beethoven Violin Concerto, and the Tchaikovsky Violin Concerto together and called them "The Big Three." Perhaps it is no coincidence that all three concertos are in the same key: D major offers the strongest combination of resonance and brilliance on the violin.

The first movement, *Allegro non troppo* (D major, 3/4 meter) is in a sonata form and opens with an orchestral introduction. The bassoon brings out the major theme of this movement. After an extended orchestral exposition, the violin comes in a bold, defiant way. This opening is followed by the restatement of all the themes already played by the orchestra. In the development section, the violin provides an expressive melody in the double-stops followed by a

*tranquillo* passage. After the recapitulation comes the cadenza. For this performance, I have selected the one written by Joachim, which incorporates all Brahms's symphonic requirements. The following coda contains some of the most beautiful writings in all the violin concertos. The violin plays the first theme of the movement in the highest register, and combines with the orchestra for a rush to the final chords.

The second movement, *Adagio* (F major, 2/4 meter), is in a ternary form. In the beginning, the oboe gives out a long slow melody, which is later varied by the solo violin. The pastoral atmosphere shifts to the passionate F-sharp minor in the recitative middle section, in which the main theme appears in the woodwinds with the violin playing ornamental figuration over the top. After the long *più largamente* in the third section, the solo violin brings the main theme back again and the coda section leads to a very peaceful and quiet close.

The Rondo finale, *allegro giocoso, ma non troppo vivace*, is in D major, 2/4 meter. This movement is full of great strength and

inspired with a cheerful vitality. In the beginning, the solo violin plays energetic double-stops with a Hungarian flavor. Then the orchestra repeats the main theme. The second theme is a powerful dotted rhythm, followed by the repeated first theme in the violin. After the violin plays a short cadenza, this movement enters the coda. In the coda, the same motive of the first theme comes back and three strong chords finish the Hungarian dance-like movement.

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