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GRADUATE RECITAL

by

Barbara J. Miller

A report of a recital performed in partial fulfillment
of the requirements for the degree

of

MASTER OF MUSIC

in

Applied Music

UTAH STATE UNIVERSITY
Logan, Utah

1966

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ACKNOWLEDGEMENTS

I wish to express thanks to my committee members,
Professor Richard G. Strawn, Dr. Max F. Dalby, and
Professor Alvin Wardle. For considerable time and
effort spent in preparation of this recital I am
deeply grateful to Mrs. Ruth B. Helm, my accompanist.

Barbara J. Miller

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INTRODUCTION

It is traditional in a master's recital for violin to include representative works from the Baroque, Classical, Romantic and/or Modern periods. Further, it is customary that the Baroque selection be one of the unaccompanied Bach sonatas or partitas. The program selected in this graduate recital conforms to these standards and to the recommendations of my violin professor, Mr. Richard G. Strawn.

To understand these customs that have developed for violin master's recitals, it is important to consider the violin literature to see how the forms have varied in the different historical periods. Each new form has brought new technical and musical difficulties to be mastered.

Sonata

Up to about 1600 the principal developments in music took place almost entirely in vocal music. Instruments were used to accompany, to double or fill in parts in vocal polyphony, and for dance music.

Instrumental music in the first half of the seventeenth century gradually became the equal, both in quantity and quality, of vocal music. Forms were not standardized, designations were confused and inconsistent, but certain basic forms began to materialize. They included the ricercare type (pieces in continuous imitative counterpoint) leading to the fugue; the canzona type (pieces in discontinuous imitative counterpoint) leading to the Baroque sonata da chiesa; pieces

based on a given melody or bass; pieces in dance rhythms either strung loosely together or closely integrated leading to the suite; and pieces in improvisatory style for keyboard instruments or lute.

By the beginning of the eighteenth century the Italian musical supremacy had been challenged by the French clavecinists and the north German organists but the Italians reigned as masters in the realm of instrumental music. The age of the great violin makers of Cremona - Niccolo Amati (1596-1684), Antonio Stradivari (1644-1737), and Giuseppe Guarneri "del Gesu" (1698-1744) was also the age of the great string music in Italy.

The word "sonata" appears with a fair amount of regularity throughout the seventeenth century and after 1630 it was used more often to denote separate instrumental compositions.

After 1660 two main types of sonatas began to be clearly distinguished: the sonata da chiesa (the church sonata), the movements of which are not obviously in dance rhythms and do not bear the names of dances; and the sonata da camera (chamber sonata), which is a suite of stylized dances. The most common instrumentation of both the church sonata and the chamber sonata after 1670 was two violins with continuo, called a trio sonata although it requires four players. Less numerous than trio sonatas in the seventeenth century, but more numerous after 1700 are the sonatas for solo violin with continuo, called the solo sonata. Less common even were the unaccompanied solo sonata for a

bowed string instrument which, in lieu of a keyboard accompaniment, filled in harmonies by double and triple stopping.

It is significant that the trio sonata, not the solo sonata, was especially favored by Italian composers of the seventeenth century. The instrumentation of the trio sonata made possible an ideal balance of lyrical melody and limpid polyphony. The two high singing violins could interweave their contrapuntal patterns (in which the distant bass as well might join), but the texture, held together by the unobtrusive harmonies of the harpsichord, was sufficiently open so that there was no danger of obscuring the lines or making the sonority too thick. Also, the solo sonata was fatally prone to excesses of virtuosic display; but the trio sonata subordinated the individual to the ensemble in a regulated disposition of forces which directed attention to the substance rather than to the outward show of the music.

The perfect examples of the serene, balanced, classical phase of Baroque musical art are the violin sonatas of Arcangelo Corelli (1653-1713).¹

Corelli achieved great fame as a virtuoso on the violin and founded many of the modern techniques in the way of bowing, double stops, and chordings.

Corelli's trio sonatas revealed the final acceptance of the tonal system. Along with this new harmonic system, harmonic counterpoint - to reach its final peak in the music of Johann Sebastian Bach - became an established fact.

Italian composers after Corelli, as well as those of other nationalities, wrote trio sonatas, but the latter half of the seventeenth century saw increased interest directed toward the more progressive

¹Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Company, Inc., 1960), p. 353.

solo sonata. This form had always been a prime vehicle for experiments in special bowings, multiple stops, and all kinds of difficult passage work.

A word must be said here concerning the Baroque tradition of ornamentation. Performers of this period were expected to add notes to those set down by the composers. The realization of the figured bass was worked out by the keyboard performer. Vocal and instrumental solo melodic lines were dependent upon the performer's skill, taste, and experience for their proper completion by means of ornaments. The practice of these matters varied from country to country and from time to time. The ornaments did not serve just to decorate but had a definite expressive function as means of conveying affections.

The late works of Corelli and the compositions of his students, in particular Francesco Genimiani (1687-1762) and Pietro Locatelli (1695-1764), and those of Francesco Veracini (1690-c. 1750), Giuseppe Tartini (1692-1770), and Antonio Vivaldi (1678-1741) all were important in firmly establishing the Baroque solo sonata form to be culminated in the great instrumental works of Johann Sebastian Bach. But also in these sonatas were sown the seeds leading to the development of the Classical sonata form found in the sonatas of Haydn and Mozart.

The change from Baroque to the new kind of eighteenth century music involved a totally new conception in melody and melodic development.

The new composers gradually abandoned the older idea of the one basic affection and began to introduce contrasts between the various parts of a movement. The melodies were organized into more distinct phrases of regular two or four bar lengths instead of the Baroque spinning-out technique. The harmonic rhythm of the new music became slower and the harmonic progressions less weighty than in the older style. The subordination of the bass and harmony led to one of the most important devices of the Classical period - that of the Alberti bass.

Probably the two most influential composers in the development of the Classical sonata form were Domenico Scarlatti (1685-1757) and C. P. E. Bach (1714-1788) who is often called the founder of the Classical style.

The Classical sonata, as exemplified in Haydn, Mozart, and early Beethoven, is a composition in three or four movements of contrasting mood and tempo. The following table illustrates the possibilities of construction of the sonata:

1st Movement (Allegro)	2nd Movement (Adagio)
Sonata-allegro	Sonata-allegro
Exposition	Binary
Development	Ternary
Recapitulation	Theme and variations
3rd Movement (Dance)	4th Movement (Allegro)
Minuet-trio	Sonata-allegro
Scherzo-trio	Rondo
	Sonata-rondo
	Theme and variations

The third movement, or Dance movement, is the one that is commonly omitted when the sonata is only three movements.

Concerto

During the very last part of the seventeenth century a new kind of orchestral music, the concerto, appeared. There were three different kinds of concertos being written about 1700. One, the orchestral concerto, was simply an orchestral composition of several movements that emphasized the first violin and bass parts. More numerous and important were the two other types: the concerto grosso and the solo concerto. Both of these systematically contrasted sonorities: in the concerto grosso, a small group of solo instruments, the concertino, and in the solo concerto, a single instrument, were set against the main body of the orchestra. The orchestra was always a string orchestra usually divided into first and second violins, viola, and violincello with basso continuo. The solo instruments were also usually strings: violin in the solo concerto; a combination of strings in the concerto grosso; solo wind instruments were occasionally added or substituted.

The practice of contrasting solo instruments against the full orchestra was evident before the concerto as such made its appearance. Examples may be found throughout the seventeenth century in canzonas and other instrumental ensembles; this practice is found in overture-suites, church cantatas, and occasionally in sonatas and sinfonias.

The circumstances under which orchestral church music was performed led to the encouragement of the concerto style. The various

large churches often maintained small orchestras of expert instrumentalists. When needed for special occasions other players of more moderate techniques were brought in and this suggested to composers writing appropriately different music for each group - easier parts for the ripieno (the full orchestra) and more difficult parts for the soloist when heard alone.

The composer who contributed most to the development of the concerto at the turn of the century was Guiseppe Torelli (1658-1709). His most important achievement was the form of his Allegro movements in which he began the movement with a complete exposition of the theme by the orchestra.

Antonio Vivaldi went on to fully establish the three-movement concerto form initiated by Torelli. He was also the first composer to give the slow movement equal importance with the two Allegros. Thus, by the end of the Baroque period the solo concerto form is firmly established. Since then composers have essentially followed this form but each has developed his own style according to the tastes of the time and the bend of his own particular musical talent.

RECITAL PROGRAM

Utah State University
Department of Music

presents a

GRADUATE RECITAL

Friday, July 1, 1966

8:00 p.m.

Forestry and Biological Science Building Auditorium

BARBARA MILLER, violinist

Ruth Helm, accompanist

- P R O G R A M -

Sonata No. 1 in G minor - - - - - Bach
for unaccompanied violin

Adagio
Fugue

Sonata No. 10 in Bb major, K. 378 - - - - - Mozart
for violin and piano

Allegro Moderato
Andantino sostenuto e cantabile
Rondo

- I N T E R M I S S I O N -

Concerto in A minor, Op. 82 - - - - - Glazunov

PROGRAM NOTES

Johann Sebastian Bach

Johann Sebastian Bach (1685-1750) was born in Eisenach, Germany. He received his early musical training from his father, and upon the death of his parents went to live with his elder brother who continued his musical instruction. He received his education when he was a chorister at St. Michael's in Luneberg. He spent his early years as an organist at various churches, but in 1717 he was appointed Kapellmeister and director of chamber music to Prince Leopold of Anhalt at Kothen and this six-year period is when most of his instrumental music was composed.

Bach's compositions, along with those of Handel, represent a culmination of the Baroque period. He perfected rather than invented forms and styles, and taken as a whole, reflect an amazing amalgamation of all national schools and styles.

Bach's contrapuntal ingenuity has never been surpassed, rarely equalled. The beauty of contrapuntal lines and the mastery with which they are combined in polyphonic textures are evident in such works as the fugues for organ and for harpsichord, the Art of Fugue, and the Musical Offering. The driving rhythm of many of the organ toccatas, some of the fugues, and most of the orchestral works is a characteristic of Bach's style. Bach's harmonic ingenuity is on a par with his great contrapuntal skill. Richness, variety of progression, and considerable chromaticism are generally evident in his music. Bach's instrumentation, characteristic of baroque instrumental music in general, is unidiomatic and rather uncolorful. Bach had an extraordinary architectural sense of form, and subtlety and continuity of phraseology are everywhere manifest.²

²Hugh M. Miller, History of Music (New York: Barnes & Noble, 1960), p. 105.

Sonata No. 1 in G minor for unaccompanied violin

Adagio
Fugue

This sonata has four movements, the third movement being a Siciliano and the fourth movement a Presto. For the sake of time, only the first two movements were performed.

In the study of this sonata a curious fact was discovered for which the author has found no explanation or information. The key signature of G minor is two flats but in this sonata in four different editions plus a copy of the original, all have the key signature as only one flat.

The Adagio movement of the sonata is one of Bach's most expressive and lyrical. The long sustaining melody, written in $\frac{16}{16}$ time is ornamented in typical Baroque fashion with small melodic formulas including trills, mordents, appoggiaturas attached to one or two of the written notes; the longer type of ornamentation which includes runs, scales, leaps, arpeggios by means of which the notes of the melody were broken down into a multitude of smaller notes to produce a free and elaborate paraphrase of the written line; and the elaborate extension of the $\frac{6}{4}$ chord of the final cadence. Chords and double stops sustain the predominate harmony throughout the slow moving melodic line.

The Fugue is a monothematic three voice fugue. The subject is introduced in the middle voice, immediately answered by the lower voice,

a fifth below and then by the highest voice an octave above the lower voice. When the answer is played, the first voice continues in this fugue by a rhythmic rather than a melodic counterpoint. An episode leads directly into the development section. (An episode is any passage in the fugue which does not state the theme and whose primary purpose is to change keys and to render afresh the theme upon its restatement.) The development section of this fugue is restricted entirely to stating the theme in different keys with rather long episodes giving the continuity. The counterpoint remains rhythmic. Near the end of the theme is restated in the tonic key and the stretto begins with the theme being imitated in close succession before the first voice has completed the theme. A dominant chord pedal point is introduced in the final two measures with fast passage work above it leading to the great final C minor chord.

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, Austria, the son of Leopold Mozart, a capable composer, violinist, teacher and author, who was in the musical service of various archbishops of Salzburg. He observed at a very early age the genius of his son, and thereafter devoted most of his time to the training and furthering of his career in music. A number of both short and extended trips were undertaken for the purpose of learning and concertizing. Mozart prepared himself as a performer on the clavier, violin, and organ, and composed music from a very early age. When he was fourteen, he received an appointment as concertmaster to the Archbishop of Salzburg, but upon his death, the relationship between his successor and Mozart was not particularly favorable, so that in 1777 he took a leave of absence to find a better position. He was unsuccessful, and finally in 1781 he left the archbishop's service and moved to Vienna where he spent the rest of his life. At first things went well, but gradually his financial position worsened and he died a pauper and lies today in an unmarked and unknown grave.

Studying Mozart's compositional techniques reveals little of his genius. Considered in terms of the barest elements of music - melody, rhythm, and harmony - there is nothing startlingly new or different about his art. The rhythmic elements seldom leave the traditional Classical approach; the span of harmonic resources is much tighter than the very next (Romantic) historical period; and the harmonic rhythm is not nearly as fast as the preceding Baroque. Formally Mozart adheres closely to the sonata form, rondo, minuet and trio, and theme and variations, the four basic Classical forms. Mozart's music is never 'flashy,' as technique is not used for technique's sake,

and he is equally at home with either homophonic or polyphonic textures; fugal writing, as such, was a minor consideration of the master, although canonic passages are not foreign to his works and indeed are featured in some of the most famous compositions. His music is even at times astonishingly plain and simple. But soon the analyst abandons his pursuit of the Mozart genius in the musical score, realizing that somewhere beyond his vision - either in the mind or in the heart - is the stuff of which Mozart's art is made.³

³William R. Clendenin, Music History and Theory (New York: Doubleday & Company, Inc., 1965), p. 288.

Sonata No. 10 in Bb major, K. 278 for violin and piano

Allegro Moderato
Andantino sostenuto e cantabile
Rondo

The first movement of this sonata is in standard sonata allegro form consisting of three sections: exposition, development, and recapitulation.

The first theme in Bb is played by the piano with the violin playing an eighth note pattern accompaniment. (It may be stated here that throughout the entire sonata the themes are stated first by the piano and are immediately repeated by the violin with two exceptions: the third theme of the second movement where the violin plays the theme first; the fourth section of the Rondo movement where the theme is played by both violin and piano in thirds.) After the violin restates the opening theme, a short melodic modulating, or bridge, section follows leading to the statement of the second theme in the dominant key. A short codetta brings the exposition to a close.

The development section of this sonata is extremely short consisting of only 30 measures. A variation of the theme of the bridge section is used followed by a sequential treatment of a rhythmic figure in a rapid change of keys preparing for the return of the tonic key of the recapitulation.

The recapitulation restates the exposition with one important change. The bridge section no longer serves in a modulating capacity

but as one of connection since the second theme is now played in the tonic key as is the codetta which brings the movement to an end.

The Andantino movement is in a ternary song form but is actually heard as AABABA.

In this form each section assumes more status as an independent unit, with the B part standing in sharper contrast to the A sections, and the second A part making a complete and unmistakable return to the material of the first A part.⁴

The last movement is in the Rondo form ABACA. Both the B and C sections in this sonata are cast in a ternary form in their own right. The A and B sections are in triple meter, the C section in duple meter, all have a rollicking rhythm with the refrain A section stated in the tonic key and episodes (B & C sections) in near-related keys. The final A section extends into a short coda bringing the sonata to an end.

⁴Clendenin, *op. cit.*, p. 80.

Alexander Glazounov

Alexander Glazounov (1865-1936) was born in St. Petersburg, Russia. He was introduced to Rimsky-Korsakov at the age of 15 who gave him lessons in harmony, counterpoint, and orchestration. He made rapid progress and composed his first symphony when 16. He was hailed as the rightful heir to the masters of the Russian National School. He composed in all forms of music except opera. Although he wrote no textbook on composition, his pedagogical methods left a lasting impression on Russian musicians through his many students who preserved his traditions. His music is often regarded as academic though there is a rhapsodic flow to his music that places him in the Romantic school. For a time he was greatly influenced by Wagnerian harmonies. Influences of Franz List are more pronounced in his works. He was considered the greatest Russian in his descriptive works. His earlier music did much to effect a reconciliation between the Russian music of his time and Western music. His music has been neglected but there is increasing evidence now of an awakened interest. Glazanov's gifts of melody, colorful orchestration, and fine workmanship should ensure a place for his music in the repertoire.

Concerto in A minor, Op. 82

This concerto was written in 1904, dedicated to Leopold Auer, but was performed for the first time in London in 1905 by Mischa Elman.

It has three movements played without a break (Moderato - Andante - Allegro) but has an unusual twist in that where one expects to hear the development section of the first movement, the slow movement is inserted, and when this is over, continues with the development section of the first movement as if nothing had interrupted it.

There are two beautiful melodies in the opening movement. The solo violin introduces the first one in the first bar of the work, over a gently pulsating accompaniment for clarinets and bassoons. In contrast to this gentle, chromatic, almost melancholy tune, the second one is diatonic, Brahmsian in outline, and extraordinarily haunting by reason of its first four notes, falling by thirds. Both of these themes are treated to diminution in the orchestration, the solo violin being silent until called upon to provide a link to the slow movement. The theme of the second movement is a lush one played upon the G string of the solo violin to harp and lightly scored string accompaniment. The development section of the first movement returns and the two themes are elaborately worked out and combined. There is no formal recapitulation and the development section moves directly into the cadenza, the latter part of which is accompanied, which, in turn, leads into the first theme of the third movement. This is a

fanfare-like melody for trumpets and is at once repeated by the solo violin. The melodies of this movement - it has short episodes - are not so distinguished as those earlier in the work but are lively, almost folksongish, and are done with extremely colorful scoring.

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