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# Violin Recital -60 Minutes- Extended Program Notes

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

# VIOLIN RECITAL -60 MINUTES- EXTENDED PROGRAM NOTES

A thesis submitted in partial fulfillment of

the requirements for the degree of

MASTER OF MUSIC

by

Yuko Yoshikado

2012

To: Dean Brian Schriner
College of Architecture and the Arts

This thesis, written by Yuko Yoshikado, and entitled Violin recital -60 minutes-extended program notes, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

Joel Galand

Marcia Littley

Robert Davidovici, Major Professor

Date of Defense: April 15, 2012

The thesis of Yuko Yoshikado is approved.

Dean Brian Schriner
College of Architecture and the Arts

Dean Lakshmi N. Reddi
University Graduate School

Florida International University, 2012

ABSTRACT OF THE THESIS

VIOLIN RECITAL -60 MINUTES- EXTENDED PROGRAM NOTES

by

Yuko Yoshikado

Florida International University, 2012

Miami, Florida

Professor Robert Davidovici, Major Professor

This thesis presents extended program notes for a sixty-minute graduate violin recital consisting of the following repertoire: Violin Concerto No. 4 in D major, K. 218 by Wolfgang Amadeus Mozart, Poème pour violon et orchestre, Op.25 by Ernest Chausson and Violin Sonata No. 9 in A major, Op.47 ("Kreutzer") by Ludwig van Beethoven. These works encompass different compositional methods, structural forms, and individual composers' styles. These program notes provide historical and biographical background, analyses, and musical examples for each piece.

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## I. Wolfgang Amadeus Mozart: Violin Concerto No. 4 in D major, K. 218

First movement**:** Allegro

Second movement: Andante cantabile

Third movement: Rondeau (Andante grazioso–Allegro ma non troppo)

Unlike his keyboard concertos, which span his entire career, Wolfgang Amadeus Mozart's five authentic violin concertos were all composed in 1775. The Violin Concerto No. 4 in D major, K. 218 was completed in October, shortly after the Violin Concerto No. 3 in G major, K. 216, with which it shares many structural features. For instance, both conclude with a sonata-rondo movement that features contrasting meters and contains two central couplets, with one of the central couplets in gavotte style. K. 218 also exhibits several *sui generis* features. For example, in the first movement, the initial ritornello theme returns only once to open the first solo section. In the first movements of all the other violin concertos, the ritornello theme also returns to open the third, recapitulatory solo section. Indeed it was Mozart's standard practice to articulate the tonic return, following the developmental second solo section, with the opening ritornello theme, whether at the beginning of the third solo or as a third ritornello.

### First movement

This movement is concerto-sonata form, but it departs from the "normative" four-ritornello–three-solo design that composers around 1775 regularly used and that was described by the eighteenth-century theorist Heinrich Christoph Koch. The following diagram shows a typical, or "default" scheme for the second half of the eighteenth century:

Major key scheme:

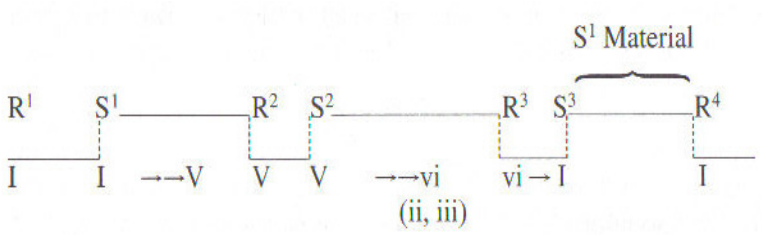


**FIGURE 1. "Default" Eighteenth-Century Concerto Form (after Galand 2000, 400; based on Koch [1793] 1983, 207-13).**

Here, the symbols *R* and *S* represent successive ritornello and solo sections; these are aligned with Roman numerals representing the conventional large-scale tonal plan for concertos of this period.

In this scheme, the three solo sections are analogous to the exposition, development, and recapitulation of a sonata form. The first ritornello presents an initial rotation through some of the material that will be taken up by the first solo section, as well as material to be used in the subsequent ritornelli. The second ritornello, often consisting only of the last phrase or two from $R^1$, acts as the closing group of the expository first solo. The third ritornello functions as a sonata-form retransition; it sets up the recapitulation by leading from the tonal goal of the development (often the relative minor) back to the tonic. (The first movement of Mozart's Violin Concerto No. 1, K. 207, includes such a ritornello. When the second solo section itself includes a retransition, however, $R^3$ may be pushed forward in the form to function as a "recapitulatory tutti," articulating the double return of tonic and opening theme, which is then taken over by $S^3$.[1]

[1] The term "recapitulatory tutti" is from Davis 1983.

The fourth ritornello, like the first, often consists only of the closing phrases of $R^1$; it frames the cadenza and functions as a closing group for the entire movement.

The first movement of K. 218, however, modifies this standard mid-eighteenth-century plan. A majority of Mozart's concerto first movements exhibit the following three-ritornello–two-solo design instead:

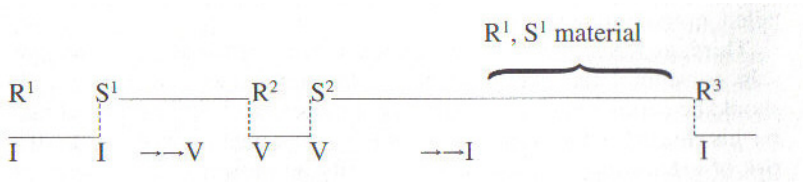


**FIGURE 2. Two-Solo Concerto Plan (after Galand 2000, 400; based on Koch 1802, col. 355).**

This plan was also described by Koch, but in a later treatise, and with explicit reference to Mozart, to show that the theorist was keeping up with the latest developments! In this plan, there are only three ritornellos; the second solo comprises both the development and the recapitulation. FIGURE 3 shows how the first movement of K. 418 maps on to the plan in FIGURE 2:

**$R^1$: mm. 1–41**

Principal theme (m. 1)
Cadential extension to V [HC] (m. 12)
Secondary theme 1(m. 19)
Secondary theme 2 (m. 26)
Closing theme (m. 34)
Codetta 1(m. 38)
Codetta 2 (m. 40)

**$S^1$ (Exposition): mm. 42–109**

Principal theme: $R^1$ Principal theme modified to lead to I PAC (m. 42)
Tutti interjection (*Devisen-ritornell*): from $R^1$ Codetta 2 (m. 56)
Transition: new solo *sujet libre* to V [HC] (m. 58)
Secondary group Part I: to V/V [HC] (m. 66)
Secondary group Part II: to V [PAC] (m. 74)
Secondary group Part III: from $R^1$ Secondary theme 1; to V/V [HC] (m. 89)
Secondary group Part IV: from $R^1$ Secondary theme 2; to V [PAC] (m. 95)

**$R^2$: mm. 109–114**

From $R^1$ Closing theme and Codetta 1

**$S^2$: mm. 117–208**

**Development (mm. 117–145)**

Part I: V→V/vi [HC] (m. 117)
Part II: vi→IV (m.126)
Part III (retransition): IV→V [HC] (m. 134)

**Recapitulation (mm. 146–208)**

Transitional *sujet libre*: modified to end on I [PAC] (m. 146)
Tutti interjection: from cadential portion of $R^1$ Principal theme (m. 152)
Secondary Group Parts I–II (m. 157)
Tutti interjection: from $R^1$ mm. 30–34 (m. 177)
Secondary Group Parts III–IV (m. 181)

**$R^3$: mm. 208–220**

Part I: from cadential portion of $R^1$ Principal theme; to cadential 6/4 (m. 208)
Cadenza (m. 212)
Part II: Closing theme and Codettas 1–2 from $R^1$ (m. 213)

**FIGURE 3. Form chart of K. 218/i (HC = Half cadence; PAC = Perfect authentic cadence).**

The forceful principal theme opens with a *forte* military fanfare and then continues *piano*, with a descending figure in the violins supported by the horn's long sustained tone (FIGURE 4, mm. 1-8), followed by a *forte* cadential idea at mm. 9–12 (repeated and extended to end with a half cadence in mm. 12–18).

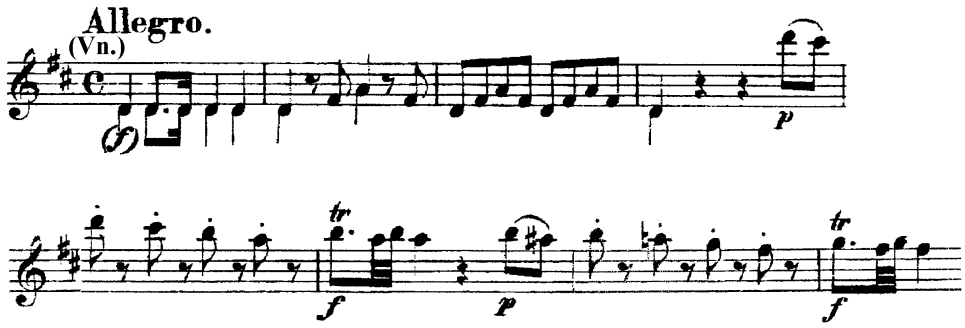


**FIGURE 4. K. 218/i: Principal theme (mm. 1-8).**

As noted above, this theme reappears only once, to open the solo exposition. The recapitulation, instead of opening with the principal theme, begins with the transition from the solo exposition. That transition (mm. 58–65, partially shown in FIGURE 5) had been of the lyrical type often referred to as the *sujet libre*: a new theme that belongs to the solo alone and that follows the principal theme shared by both solo and tutti.[2]

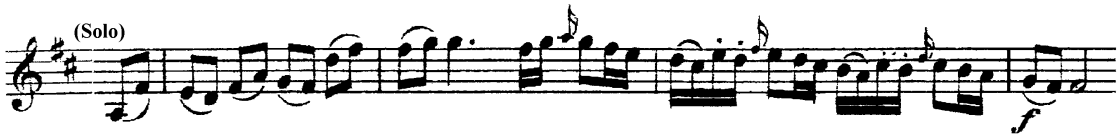


**FIGURE 5. K. 218/i: *Sujet libre* transition (mm. 146–149).**

The *sujet libre* typically begins with a lyrical, harmonically stable passage in the tonic key before dissolving into transitional rhetoric and leading to the half cadence that ushers in the secondary theme. It is therefore an easy matter to turn this type of transition into a harmonically closed tonic theme, and that is precisely what Mozart does in mm. 146–153 in order to articulate the return of the tonic after the developmental portion of the second solo section. He thereby eliminates any vestige of the third ritornello in a four-ritornello plan (although the cadential portion of the principal theme does return as a tutti interjection at m. 152, immediately following the recapitulation of the *sujet libre*.)

In K. 218/i Mozart constructs the secondary theme of the solo exposition as a complex, three-phrase group of the sort that Hepokoski and Darcy have termed the

[2] See Hepokoski and Darcy 2006, 525–527 on the "*sujet libre* transition" (they borrow the locution *sujet libre* froM the work of early twentieth-century French musicologist Georges de Saint-Foix). The authors cite K. 218/i as their main example of this type.

*trimodular block*.[3] In the present movement, the dominant-key group begins with solo figuration that leads to a strong half-cadential gesture at m. 73; there follows further figuration that leads to the first perfect authentic cadence in the dominant key (m. 86). What follows is a third section, itself divided into two phrases (mm. 87–94, mm. 95–109), that corresponds to but expands the second ritornello theme (mm. 19–34, shown in FIGURE 6). An evaded cadence at m. 103 generates an expanded repetition of the cadence leading to the idiomatic thrill cadence with which Mozart's first solo sections invariaby end. This tri-partite organization was Mozart's favorite way of recasting a modestly-proportioned ritornello secondary theme for use in the more expansive first solo.

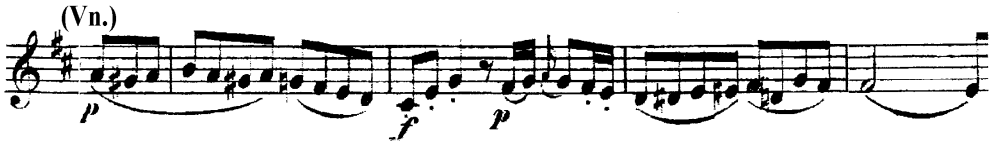


**FIGURE 6. K. 218/i: Second theme from opening ritornello (mm. 19–22).**

The developmental portion of the second solo, like those in the other violin concertos, is not strictly a development since, apart from beginning with a two-measure linkage to the preceding ritornello, it consists largely of free figuration rather than a rotation through exposition materials. Although Mozart tonicizes the relative minor and subdominant in turn, he avoids a perfect authentic cadence in these keys; the only strong caesura within the development is a half cadence on V-of-vi at mm. 122–123, with a varied repetition in mm. 124–126.

[3] See Hepokoski and Darcy 2004, pp. 537–540 for a discussion of this strategy with reference to K. 218/i.

**Second movement**

This slow movement is in two-part sonata form: exposition followed by recapitulation, with no intervening development, only a retransition in mm. 39–42. The primary theme (mm. 1–10) is first played by the tutti, centered on the first violin and the oboe. A deceptive cadence at m. 9 generates a phrase expansion leading to a half cadence on V at m. 10. The solo violin then repeats the theme (mm. 11–20), doubling the first violin at the upper octave and then sustaining a high E while the theme continues in the first violin. The half cadence that ends the primary theme is juxtaposed immediately by a four-bar transitional phrase in the dominant key (mm. 21–24, repeated mm. 25–28) that leads to a strong half-cadence on V-of-V. The second theme proper arrives at m. 29, leading to the first perfect authentic cadence in the movement, at m. 38 (repeated in m. 39). The recapitulation is fairly exact. The retransition from mm. 39–42 returns expanded in mm. 71–77 to usher in the cadenza, which is followed by a coda.

**Third movement**

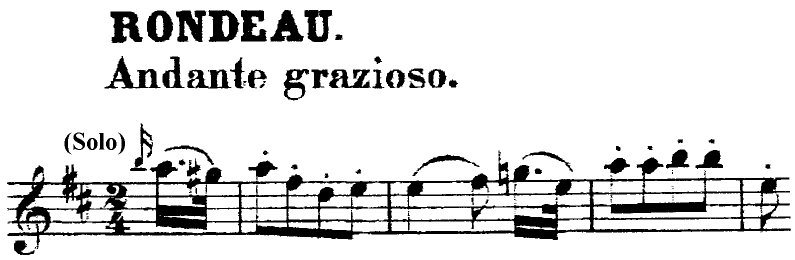


**FIGURE 7. K. 218/iii: First part of rondo refrain.**

The finale is a four-part sonata-rondo in which the refrain is in sections, with contrasting meters and tempos. The first part of the refrain, shared by solo and tutti, begins with an eight-bar (4 + 4) antecedent phrase in a moderate 2/4, both of its subphrases leading to half cadences on V. The expected consequent gets "stuck" at m. 12 (corresponding to m. 4), the half-cadential dominant being extended for two further measures. Following a fermata, a contrasting passage in a fast 6/8 (Example I-8) replaces the expected continuation of the consequent phrase, leading to the tonic closure that was denied the initial 2/4 theme.

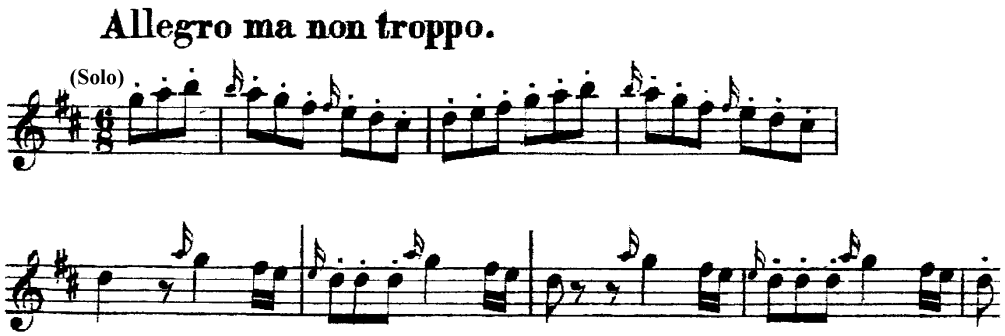


**FIGURE 8: K. 218/iv: Allegro ma non troppo section (mm. 14-22).**

The 6/8 allegro tempo continues through the transition (mm. 32–37), two-part secondary theme (mm. 38–45, mm. 46–65), and closing section (mm. 65–70) of the exposition. The entire two-part refrain complex returns in the tonic at m. 71, but this time the second, 6/8 portion is modified, beginning at m. 96, to modulate to the relative minor, in which key the central episode begins. Like the refrain, the central couplet consists of two sections in contrasting tempos and meters. The first section (mm. 104–125) maintains the 6/8 allegro and consists of soloistic sixteenth-note figuration over a descending-fifths sequence that leads from the relative minor to a half cadence on the

dominant of IV (B–E–A–D), setting up the key of the central couplet's second part (mm 126–177), a gavotte whose second phrase is inflected by the musette topic, with the violin solo playing the melody high on the D string over a drone sustained on the G string. FIGURE 9 shows the openings of the two gavotte phrases.

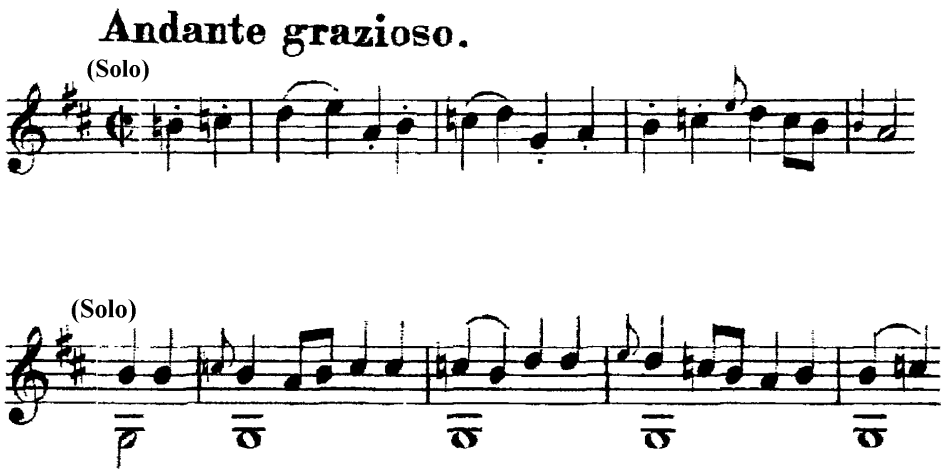


**FIGURE 9. K. 218: Gavotte (mm. 127–130, 137–140).**

The gavotte tempo continues in mm. 156–177, which serve as a retransition back to the tonic key for the third, abridged iteration of the refrain. Here, the initial 2/4 portion of the refrain complex, corresponding to mm. 1–14, leads directly to a tonic transposition of mm. 46ff., the second part of the secondary theme. The entire refrain complex, with some reordering of the 6/8 portion, returns as a coda at m. 216.

## II. Ernest Chausson: Poème for Violin and Orchestra, Op. 25

Although he composed relatively few works, Ernest Chausson contributed to a variety of musical genres—symphony, opera, chamber music, and art song. The present piece for violin and orchestra was composed in 1896, and dedicated to Eugène Ysaÿe. The arrangement for violin and piano that I perform on the compact disc was prepared by Chausson himself. Ysaÿe premiered the work in Nancy in December 1896; its Paris *première* was on April, 1897, that is, two years before the violinist died tragically in a bicycle accident at the age of 44 (Barricelli and Weinstein 1973, 86–87).

The emotional sensuousness of the *Poème* is "due to the exploitation of all the technical and expressive powers of the violin" (Barricelli and Weinstein 1973, 177). In order to better appreciate this piece, it is helpful to know something of Chausson's compositional influences. At the Conservatoire de Paris, Chausson studied with both Jules Massenet and César Franck. He was also strongly influenced by Richard Wagner. That is, he was a Wagnerian whose principal teacher was Franck but who also was not immune to Massenet's restrained lyricism. As a Wagnerian, he sprinkled Tristan chords in his pieces. For example, in the *Poème*, a Tristan chord (C–G ♭–B ♭–E ♭) is found in m. 93, four measurements before the change from "Lento e misterioso" in three-four time to "Animato" in six-eight time.

A mysterious story by Ivan Turgenev entitled "The song of triumphant love" inspired Chausson to start composing the *Poème*. Turgenev's story relates a fatal conflict between two young men, close friends, who loved the same woman in mid-sixteenth-century Ferrara. Chausson initially titled the piece *The song of triumphant love:*

*Symphonic poem for violin and orchestra*. The definitive title removes the specific literary allusion, making it less Wagnerian in so far as it is less explicitly a piece of program music.

The specification of tempo-expression marks, key, and time frequently varies as described below.

**——Lento e misterioso 3/4 (mm. 1–96): Eb/eb**
**——Animato 6/8 (mm. 97–151): Eb→G→**
**——Molto animato 6/8 (mm. 152–163): d**
**——Animato 6/8 (mm. 164–197): d→**
**——Poco lento 3/4 (mm. 198–205): C→**
**——Poco lento 3/4 (mm. 206–224): F#→**
**——Poco meno lento 3/4 (mm. 225–239): b**
**——Allegro 6/8 (temporarily9/8) (mm. 240–300): B→e→**
**——Tempo I (mm. 301–347): Eb/eb**

The piece starts with an atmospheric introductory passage, quiet and mysterious Chausson marks it *lento e misterioso*), in the orchestra. The cellos begin alone with an open Eb/Bb fifth that is inflected in m. 2, as the bassoons join in, to Eb–Bbb–Cb. This dissonant formation, created by substituting the fifth scale degree with its chromatic upper and lower neighbors, resolves to Eb minor with the entrance of the horns in m.3 The dissonant chord returns in m. 4 as the clarinets enter and resolves, this time to a V4/2 chord, with the entrance of the flutes at m. 5. Measures 1–5 present in microcosm several recurring elements: pervasive major/minor modal mixture, the inflection of tonic and dominant harmonies with dissonant common-tone and neighboring chromatic formations

(e.g., Tristan chords and augmented-sixth sonorities), and the use of orchestration to delineate harmonic and formal structure.

Following those first five, emblematic measures, the viola plays the first melodic figure (FIGURE 1, mm. 5–11), suggestive of the primary theme that will be presented later. The flute then repeats it, but up a third, suggesting G as tonic; after a transition back to Eb, the cellos then take up the theme once more at the original tonal level.

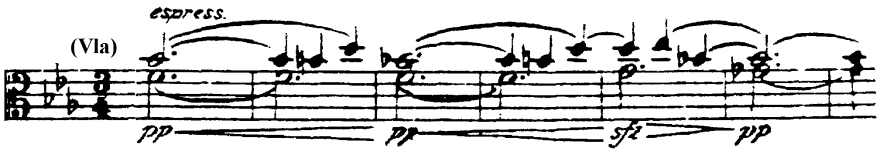


**FIGURE 1. Adumbration of primary theme in the viola (mm. 5–11).**

The solo violin enters at m. 31 and, after a low, sustained B flat, takes up the plaintive principal theme at m. 34:

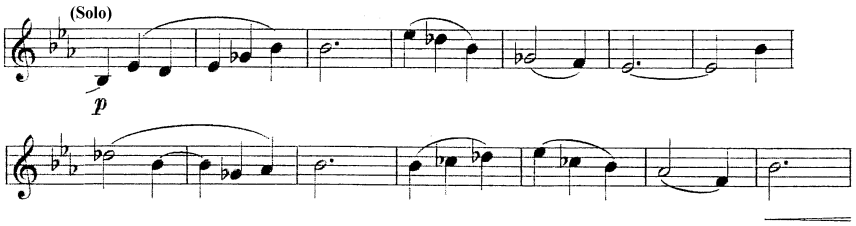


**FIGURE 2. Primary theme first presented. (mm. 34–47).**

The orchestral first violins repeat the primary theme almost without change accompanied by the other strings (mm. 50–64). Then, the solo violin presents an impressive, virtuosic

figure (mm. 65–68) that leads into a solo, quasi-cadenza and then returns expanded at m. 93 to lead into the *animato* section at m. 97:

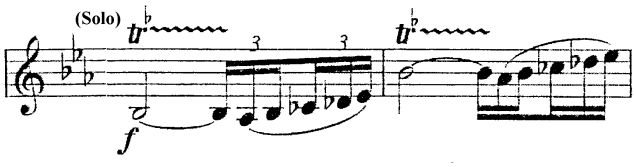


**FIGURE 3. An impressive figure (mm. 65–66) that later leads to the Animato section.**

Within the intervening virtuoso passage by the solo violin (mm. 69–92), the primary theme is embedded in a splendid, double stop variation (FIGURE 4, mm. 77–82). This variation is said to represent the magical performance by Muzio, one of the two young men in Turgenev's story, to enchant Valeria, who is his rival Fabio's wife (Davidovici 2010).

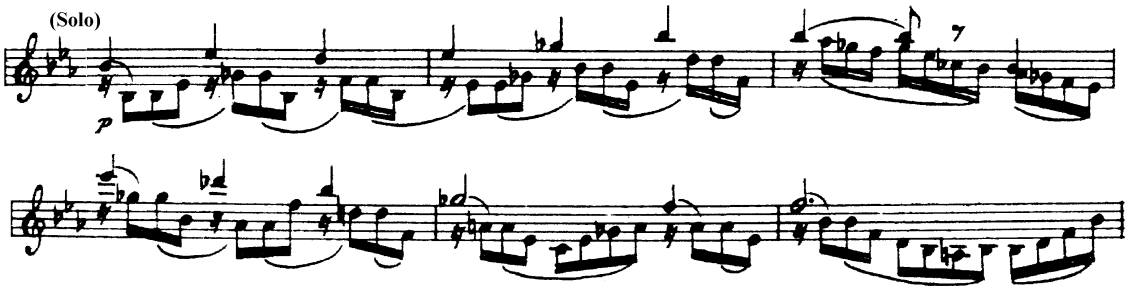


**FIGURE 4. Splendid passage based on the primary theme (mm. 77–82).**

The "Animato" section at first evokes a tenderly meditative atmosphere, which is gradually elevated, until a passionate secondary theme played by the solo violin appears

(FIGURE 5, mm. mm. 123–126). The two principal themes subsequently appear in alternation, the whole piece presenting a fantasy-like romantic atmosphere as a result of a harmonic combination of quietly mysterious and passionate passages. For example, at m. 225 the primary theme with slight modification is sung in B minor in the highest register of the whole piece, while the secondary theme appears at m. 246 and again at m. 285 in that same high register. The tutti from m. 255 onwards reaches a climax at m. 301, when the primary theme finally returns in the original tonic but *fortissimo* and scored for full orchestra (FIGURE 6, mm. 301–306), gradually calming down at the end, as if in an afterglow.

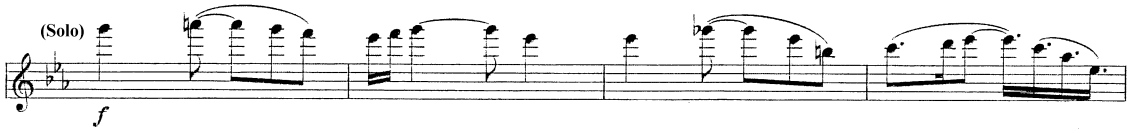


**FIGURE 5. Second theme expressing passion (mm. 123–126).**

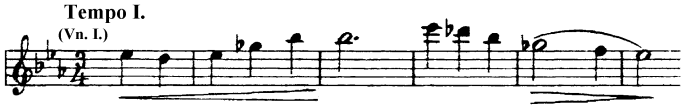


**FIGURE 6. Primary theme repeated at the beginning of its climax (mm. 301–306).**

## III. Ludwig van Beethoven: Violin Sonata No. 9 in A major, Op. 47 "Kreutzer"

First movement: Adagio sostenuto–Presto–Adagio

Second movement: Andante con variazioni

Third movement: Presto

Ludwig van Beethoven composed his Violin Sonata No. 9 in A major, Op.47 ("Kreutzer") in 1802–1803, early in the middle period of his artistic creation. It was premiered at the Augarten in Vienna on May 24 (or possibly the 17), 1803, with George Bridgetower, a renowned English violinist, and the composer himself at the piano. The first edition was published by Simrock in Bonn in 1805 and dedicated to Rodolphe Kreutzer, the famous French violinist. Kreutzer, however, never performed it.

The "Kreutzer" is not only the largest of Beethoven's violin sonatas in scale, but also is considered one of the greatest masterpieces ever written in this genre. Few pieces have ever expressed such dramatic tension solely with a keyboard instrument and a violin. The two instruments are equal partners, akin the soloist and orchestra in a concerto. Indeed, in publishing this piece, the composer noted on the title page of the first edition by Simrock, "SONATA per il Piano-forte ed un Violino obligato, scritta in uno stile molto concertante, quasi come d'un Concerto" (Hasegawa 2006, 307).

This sonata as a whole was completed by adding a pair of new, and hurriedly finished, movements to the finale, which had been composed one year earlier and originally intended as the final movement of the Sonata in A major Op. 30, No. 1. Although the styles of the three movements are very different from one another, the total

organization still gives the impression of a closely-knit whole. Common structural and thematic traits can be found between the different movements, which is characteristic of Beethoven's middle and late periods (Tsuchida 1999, 25 –258). In the bulk of what follows, I discuss one of these connections, namely that both of the outer movements are sonata forms in which the principal theme withholds a strong sense of tonic at first, only gradually making its way to a clear tonic cadence. Also in both movements, Beethoven heightens this under projection of the tonic later in the form by articulating the onset of the recapitulation with the principal theme in a non-tonic key.

The first movement consists of the Introduction (mm. 1–18), the Exposition (mm. 19–193), the Development (mm. 194–343), the Recapitulation (mm. 344–517), and the Coda (mm. 517–599). Beethoven's slow introduction, aside from being more modulatory than most, is unusual in at least two ways. First, it begins in A major and leads to an A-minor exposition, a striking reversal of the usual progression from minor to major (Drabkin 2004, 83). Second, slow introductions to classical sonata-form movements usually end on dominant harmony, most often reaching a half cadence on V in order to set up the tonic opening of the principal theme (all of Mozart's slow introductions, for example, do this). Thus, the slow introduction functions harmonically as a prefix to the movement—as a "parageneric space" as Hepokoski and Darcy (2006, 292) put it. But the slow introduction to the "Kreutzer's" first movement is one of several by Beethoven that does not cadence but ends with an active harmony; the principal theme begins *in media res*. Thus, the "Kreutzer" introduction ends on the subdominant (prolonged and tonicized in mm. 15–18), overlapping with mm. 1-3 of the principal theme, which then complete

progression: iv5/3–6/3—V—I (mm. 19–21).[4] From a tonal point of view, the slow introduction and principal theme fuse together to complete a syntactically open-ended harmonic progression—strictly we cannot really speak of an "introduction" and "First theme."

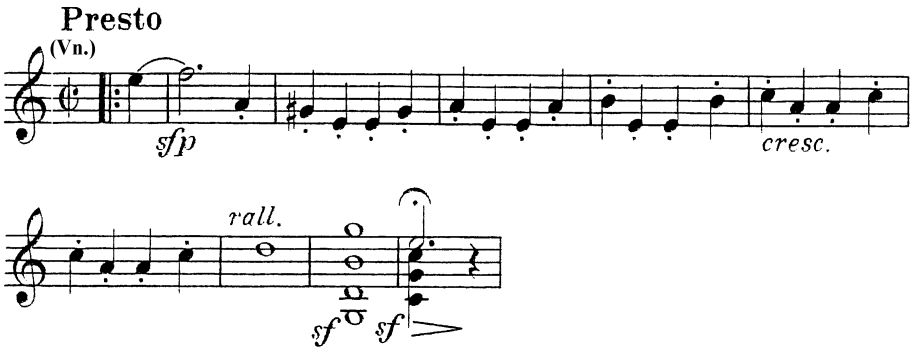


**FIGURE 1. "Kreutzer" Sonata: Beginning of principal theme (mm. 19-27).**

An additional complexity in the "Kreutzer" is the tonic arrival at m. 21, which is not a cadential arrival but takes place within a phrase that has the relative major as its goal. The modulation from A minor to C major so early in the movement has hermeneutic significance, evoking the idea of heroic struggle from darkness to light ("durch Leiden Freude"). FIGURE 1 shows this first phrase of the principal theme, which is then repeated with the piano and violin switching material mm. 28–36). The subsequent phrase begins with the tonic note in the bass (m. 37), but this supports a dominant 6/5 chord, applied to the subsequent Bb-major harmony as part of an ascending bass sequence that will finally arrive at a cadential dominant in m. 43, finally reaching

[4] Compare the opening of the Piano Sonata op. 81a ("Les Adieux"), where the principal theme takes up the IV6 with which the slow introduction ended.

the first perfect authentic tonic cadence in the movement at m. 45. The slow introduction, begins a tonal process that concludes only some twenty-seven bars into the principal theme.

In the recapitulation, Beethoven heightens the subdominant emphasis by starting the principal theme not *on* the subdominant but *in* the subdominant, so that the initial harmony is G minor (as iv of iv). The development section is normative through m. 313. It opens with the first exposition closing theme, which originally appeared in E minor in mm. 144–176 (the beginning of it is shown in FIGURE 2).

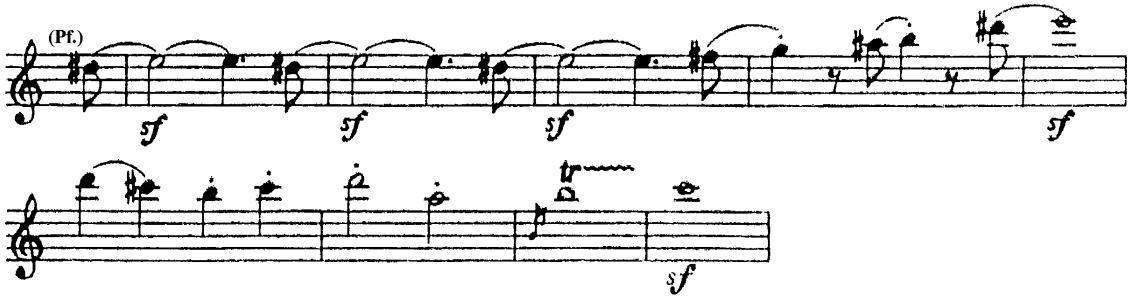


**FIGURE 2. "Kreutzer" Sonata: Beginning of closing theme (mm. 144–152).**

The main portion of the development focuses exclusively on the closing theme, largely prolonging F major/minor (VI) through broadly deployed sequential treatments of the theme (mm. 194– 270). Then, in mm. 270–300, the retransition leads from F-minor to the dominant E major via an ascending-fifths sequence. This retransition is based on the expositional transitional (mm. 45 –90) that led to a half-cadential caesura in the key of the minor dominant, setting up the E-minor secondary theme. The transitional material reappears at the end of the exposition, following the closing theme, in mm. 176–193,

where it functions both as a codetta to the exposition and as a retransition back to the repeat of the exposition (in the first ending) or to the F-major opening of the development (second ending). In short, the retransition at the end of the development is based on material that has always had a transitional function.

Once the home dominant arrives at m. 270, and in particular after it has been prolonged for a further forty-three measures, we might expect the usual outcome for Beethoven's retransition in his heroic, middle-period vein, namely that the hard-won and much-prolonged dominant will propel us, *forte*, headlong into the tonic return of the principal theme. Instead, Beethoven suddenly undercuts the dominant, attenuating the forward momentum towards the tonic, first by ending the dominant prolongation with a *ritardando* and *decrescendo* to *pp* in mm. 310–313, and then by continuing the retransitional rhetoric over a dominant seventh on A (mm. 314–323), turning the anticipated tonic into a V of IV. What results is the return of the principal theme's first phrase at the lower fifth, moving from the subdominant D minor to the submediant F major (mm. 324–335). And because the principal theme originally began off-tonic, on iv, its return here begins on G minor, the subdominant of the subdominant.

Beethoven soon corrects the course of events: a modulatory passage, based on the phrase from m. 37 that led back to A minor from C major in the exposition version of the principal theme, restores the principal theme to the expected tonal level at m. 344. The principal theme is restated here, but Beethoven replaces the passage from mm. 37–41, which he has just used, with a new chordal passage that effects the same connection from III to i.

From the tonal point of view, the recapitulation begins at m. 344, but from the thematic/rhetorical point of view, it begins at m. 324, with the two-fold statement of the principal theme from the exposition split between subdominant and tonic restatements. Following the recapitulation, the expositional codetta returns, leading from A major to a B-flat major, much as the parallel passage in the exposition led to F major. The arrival of B-flat major introduces a new coda section

Before considering the finale, we might note that the first movement's secondary theme also shows remarkable breadth, a breadth achieved by repeatedly postponing the expected cadence in the minor dominant. The secondary theme begins with a contrasting chorale-like second theme played *dolce* (the beginning appears as FIGURE 3).[5] The theme is constructed as a parallel period, with the antecedent phrase in E major and the consequent in E minor. The antecedent leads to a half cadence on V of E, as expected, but the consequent becomes "stuck" on a diminished 4/3 fermata chord at m. 116, with a momentary tempo change from presto to *adagio*. When the *tempo primo* resumes at m. 117, it is not to bring the chorale theme to an E-minor cadence. Rather, a new, agitated idea (shown in FIGURE 4), stylistically close to the principal theme, finally attains the long-awaited perfect authentic cadence in E minor at m. 144. Conventional analysis

[5] The secondary theme of the "Kreutzer" bears several striking resemblance to the secondary theme from the "Waldstein" Sonata composed one year later. both ffeature the same chorale-like texture, both are stated first in E major and then in E minor, and in both movements the choice of E major/minor is unusual within Beethoven's stylistic horizons. The choice of the minor dominant as the key of the secondary theme in a minor-mode movement, as in the "Kreutzer," was comparatively rare, moving to the relative major being the standard operating procedure. Beethoven moved to the dominant minor far more often than Haydn or Mozart did; other examples include the first movement of theViolin Sonata in A major, op. 23; both outer movements of the Piano Sonata in D Minor, op. 31, no. 2 ("Tempest"); and the first movement of the Piano Sonata in E Minor, op. 90. See Hepokoski and darcy 2006, 315–317 for more details on this Beethovenian trait. In the "Waldstein," Beethoven moves from the C-major tonic to the E-major mediant, something he did with some frequency (cf. the first movement of the Piano Sonata in G, op. 31, no. 1, and the *Leonora* Overtures Nos. 2 and 3).

might regard mm. 117–144 as a second secondary theme, but from the tonal perspective, this passage, *together with* the preceding chorale idea, form a single trajectory to the perfect cadence at m. 144.

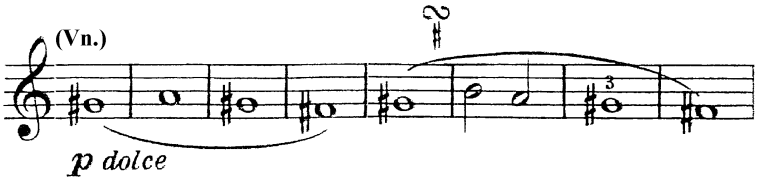


**FIGURE 3. "Kreutzer" Sonata: first movement secondary theme, Part I (mm. 91–98).**

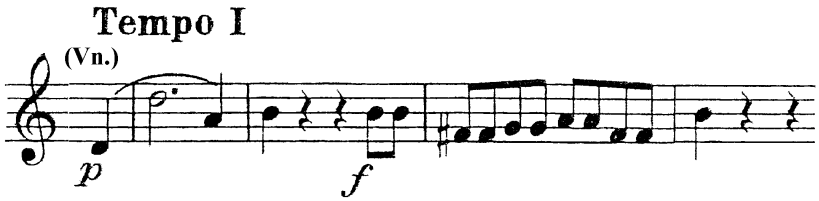


**FIGURE 4. "Kreutzer" Sonata: first movement secondary theme, Part II (mm. 117–120).**

The third movement, a splendid, dynamic tarantella can be parsed as follows:

**Exposition** (mm. 1–177)
Principal theme (mm. 1–28)
Transition (mm. 28–61): I—V/V
Secondary theme (mm. 62–150): V
Retransitional closing section (mm. 151–177): To I for repeat, to i for development]

**Development** (mm. 178–290)
**Core:** i—bIII (m. 186) → bVI (mm. 214– 230)
**Retransition** (mm. 230–290): bVI → V (mm. 245 –286)—V6/5-of-vi (mm. 287–290)

**Recapitulation** (mm. 291–454)
Principal theme (mm. 291–313): vi—I
Transition (mm. 313–38)
Secondary theme (mm. 339–429)
Retransitional closing section (mm. 430–455) [to IV]

**Coda** (mm. 455–539): iv—V—vi—V—I

**FIGURE 5. "Kreutzer": Formal plan of finale.**

The principal theme, like that of the first movement, resists settling firmly in the tonic. Where the first movement theme began off-tonic on iv and cadenced in III at the end of the first phrase, the finale theme begins on the tonic but features a prominent and repeats sharpened fourth degree, which tends to tonicize V. The first phrase (mm. 1–10) leads to a tonicized ii, and the second phrase (mm. 10–18) tonicizes minor v. The third phrase leads sequentially back to A major, reaching a perfect authentic cadence at m. 28, the launching point of the transition.

The construction of the secondary theme also bears striking similarities to that of the first movement. The secondary theme begins by maintaining the tarantella rhythm and the rising-third motive of the principal theme. Like the first theme, it is tonally unstable, tonicizing first B major and then A major before heading towards a perfect authentic cadence in the dominant key at m. 114. Here, however, an evaded cadence launches what starts out as a repetition of the preceding cadential passage but then leads to a prolonged dominant seventh (starting at m. 118) that resolves deceptively to C# minor at m. 127. This deceptive cadence coincides with a change to 2/4 meter and a chorale-like theme in place of the tarantella *topos*. This chorale theme dissolves back into the tarantella tempo at m. 148, where the cadential dominant is regained, attained the perfect authentic cadence in E major at m. 152. In short, both outer movements have a two-part second theme featuring contrasting meters, with one part evoking an agitated primary theme and the other invoking the more subdued chorale *topos*, except that the topical order is reversed in the finale. And in both movements, the two parts of the secondary theme are fused tonally through the strategy of cadential delay. The similarities between the movements extend to the development. Both movements link

exposition and development by means of a modulatory passage based on the expositional transition (in the finale, cf. mm. 152–155 to mm. 28–31). Both development sections prominently feature F major and have retransitions leading from F to E (bVI to V). And both retransitions lead powerfully to a huge, prolonged home dominant that is undercut at the last minute. In the finale, the home dominant is regained at m. 245and prolonged through m. 286, but the last three measures of this prolongation are marked *ritardando calando* with a *decrescendo* to *pp*, much like mm. 310–12 of the first movement. Finally, in both movements this undercutting of the retransitional dominant leads immediately to its replacement by a different dominant harmony—in the finale, a V6/5 of the submediant F# minor—that prepares the non-tonic onset of the recapitulation. In the finale, the principal theme returns at pitch at m. 291, but it is reharmonized to begin in vi.

A final point of convergence between the two movements is that both recapitulate the transitional codetta from the end of the exposition in order to lead to a large new coda section; the tonal relation between recapitulation and coda transposed the one between exposition and development down a fifth. Thus, in the first movement, the codetta leads from the E minor goal of the exposition to the F-major onset of the development; it returns to lead from the A minor of the recapitulation to the B-flat-major beginning of the coda. In the finale, the codetta leads from E major at the end of the exposition to A minor at the beginning of the development; it returns to lead from A major to the D-minor start of the coda.

The central slow movement of the "Kreutzer" is one of Beethoven's monumental variation movements, bearing comparison to the final movement of the final piano sonata

(op. 111). It consists of the theme (mm. 1–54), Variation I (mm. 55–81), Variation II (mm. 82–108), Variation III (mm. 109–135), Variation IV (mm. 136–189), and Coda (mm. 190–235). The 54-measure theme in F major (the key emphasized in the development sections of the outer movements) can be expressed as ternary form

||: a (8 measures):||: b (11 measures) a (8 measures) ||

with abbreviated, varied repetitions. The first Variation is played mainly by the piano, and triplet sixteenth notes form the basic rhythm. In the second Variation, where the violin takes the main part, finer thirty-second notes are used. The third "minore" variation is played completely by duet, and modulates to the parallel minor key, showing signs of shade for the first time. The fourth Variation "Maggiore," again in F major, is a good example of highly elaborate, decorative variation, and the rhythm is fractionalized to sixty-fourth notes. The Coda begins by leading into a cadenza at m. 192, marked *molto adagio* and characterized by a turn to a darkly-shaded g-minor, but the transcendent aura of the fourth variation soon returns to conclude the movement.

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