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Stylistic Changes in Two Violin Concertos by Henryk Wieniawski

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Abstract

Henryk Wieniawski (1835–1880), a Polish concert virtuoso and composer, ranked among the most significant violinists of the nineteenth century. Wieniawski published two violin concertos, Op.14 and Op.22; composed about ten years apart, their respective styles are distinct from one another, reflecting both Wieniawski's experience as a touring virtuoso and the influences of earlier and contemporary leading violinist-composers such as Viotti, Kreutzer, Rode, Paganini, Lipiński, de Bériot, Ernst, Vieuxtemps, and Joachim. Referencing other influential violin concertos of the time and developments in the virtuosic concerto genres, this document explores the stylistic differences between Wieniawski's two concerti through comparative study of form, musical content and technical aspects. Issues and debates based on available sources relating to the formal study of the two concertos are discussed; ultimately, this document attempts to reconcile the various interpretations in a comprehensive composite guide. This research thus presents a fuller understanding of Wieniawski's concerti within the larger context of how the genre of virtuoso concertos was developed and established in the Romantic era.

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Introduction and Literature Review

Concertos, especially those for piano or violin, have become a genre that concert hall audiences crave for their dazzling solo performance in addition to the grandeur of a symphonic piece. Almost every performing violinist has in their repertoire the technically demanding concertos written by violin virtuosi such as Paganini, Vieuxtemps, and Wieniawski. Among the nineteenth century violin concertos appealing to performers seeking to "redefine the boundaries of virtuosity,"¹ there are two distinctive concertos for solo violin and orchestra written in 1853 and 1862, respectively, by Henryk Wieniawski considered "one of most brilliant violinists of the post-Paganini generation."²

Henryk Wieniawski was born in Lublin, Poland, on 10 July 1835. His mother was a professionally trained pianist; her brother, Edward Wolff, was a distinguished pianist and composer. At age 8, Wieniawski played a brilliant audition for the Paris Conservatoire and was accepted into the class of Professor Joseph Lambert Massart, a private pupil of Rodolphe Kreutzer. The prodigy was awarded first prize in the violin in 1846 at the Conservatoire. After giving numerous recitals with his younger brother Józef Wieniawski accompanying him on the piano, he re-entered Paris Conservatoire to study composition in 1849.

Following his studies, Wieniawski embarked on a career as a touring virtuoso, giving several hundreds of concerts in Russia, Germany, Austria, Holland, Belgium and France. During his tours, he met the Belgian violin virtuoso and composer Henri Vieuxtemps (1820–1881); and his fellow Polish violin virtuoso Karol Józef Lipiński (1790–1861). Considered "a violinist of

¹ Denis Arnold and Timothy Rhys Jones, "Concerto." *The Oxford Companion to Music. Oxford Music Online*, Oxford University Press, accessed October 12, 2014, http://www.oxfordmusiconline.com.proxy.libraries.uc.edu/subscriber/article/opr/t114/e1550

² Otakar Ševčík, *H. Wieniawski Violin Concerto in D minor: Complete Piano and Violin Score; Analytical Studies and Exercises*, ed. Endre Granat (Maryland Heights, MO: Lauren Keiser Music Publishing, 2011), 1.

genius, an artist of great individuality, intensity of expression and original technique,"³ Wieniawski also composed several works, exclusively for violin and piano or violin and orchestra. Compositional forms that Wieniawski favored in his works include variations, fantasies, and capriccios; larger forms such as concertos; and smaller lyrical forms such as elegies, reveries, and miniatures.⁴ Among 24 compositions published with opus numbers, the concertos are notable for their place in the violin repertoire. While the first, *Violin Concerto in F-sharp minor*, Op.14, "emphasized on technical difficulty and virtuoso effects,"⁵ it is not performed particularly often. However, the second concerto dedicated to Pablo de Sarasate is one of the most essential works in the violin repertoire. The stylistic changes between the first and second concertos are dramatic, reflecting the approximate ten years between their compositions. Andrew Clements notes that, "The second concerto, with its rich melodies and highly idiomatic violin writing, has worn the better; the first [concerto] promotes brilliance at the expense of formal cohesion, but the later work balances the elements of the style more equably.⁶

Wieniawski composed the first concerto at age 17. His familiarity with works by composers such as Paganini, Henri Vieuxtemps, and Heinrich W. Ernst is evident in this work.⁷ Yet while the writing style of the solo part closely resembles that of the aforementioned composers, the formal structure of the three movements can be interpreted in many different ways. The musical narrative unfolds with highly embellished, demanding violin technique within a nonetheless conservative manner and structure. The basic framework appears to

³ Maria Pilatowicz, "Polish Composers," Polish Music Center. accessed October 13, 2014, <u>http://www.usc.edu/dept/polish_music</u>

⁴ Edmund Grabkowski, *Henryk Wieniawski* (Warsaw: Interpress, 1986), 133

⁵ Maria Pilatowicz, "Polish Composers," Polish Music Center, accessed October 13, 2014, <u>http://www.usc.edu/dept/polish_music</u>.

⁶ Andrew Clements, "The Violin Concerto." In *The Book of the Violin*, edited by Dominic Gill (New York, NY: Rizzoli International, 1984), 171.

⁷ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 86.

embrace what had been developed as a virtuosic concerto genre by established violinist– composers such as Viotti, Kreutzer, Rode, Paganini, de Bériot and Vieuxtemps.

The second concerto, written in the relatively stable period during Wieniawski's residence in St. Petersburg (1860–1872), features more "Romantic lyricism and passionate melodic expression."⁸ With a less demanding solo part, the concerto presents an attractive romantic feeling; Franz Farga notes the work's "wonderful freshness and perfect structure."⁹ However, within a more challenging structural plan, this work achieves a higher level of cohesiveness. Moreover, the manipulation of thematic content within a freer structural plan can be observed in each movement.

This reflects important changes in the formal structures expected of the virtuosic concerto. Wieniawski's second concerto redefines virtuosity not only by eschewing mere technical display but also by adopting the most updated characteristics of the genre. Contemporary composers had broken from the traditional ritornello format and relied instead on a modified sonata-allegro form for the first movement. Of note is Mendelssohn's *Violin Concerto in E minor, Op.64* whose innovative form omits the orchestral introduction, links the movements into a continuous whole, and features a short but effective cadenza smoothly connecting to the orchestral restatement of the first theme. Likewise, Wieniawski carefully links the movements through such techniques as a leading-note suspension and delayed cadenza.

The main focus of this document is an examination of how Wieniawski expresses his virtuosic ambitions through these quite different concertos, demonstrating how his evolving compositional style affects the final arrangement of two concertos. Alicja Szymańska notes that

⁸ Maria Pilatowicz, "Polish Composers," Polish Music Center, accessed September 11, 2014, <u>http://www.usc.edu/dept/polish_music</u>.

⁹ Franz Farga, *Violins and Violinists*. 2nd ed. Translated by Egon Larsen and Bruno Raikin. (London: Barrie & Rockliff, The Cresset Press, 1969), 206–7.

the two concertos have been given very little attention in musicological literature;¹⁰ therefore, my approach to the works will involve two perspectives, each illuminating aspects of Wieniawski's compositional style and aims. First, concepts of musical structure provide the essential guide to interpreting the styles of Wieniawski's concertos. Second, this document looks to the concertos of earlier and contemporary composers to trace the evolution of the genre itself. Wieniawski exhibits a creative power of formal arrangement founded on the tradition and development of the Romantic virtuosic concerto; understanding the evolution of the genre thus traces why Wieniawski treats the concerto as he does.

The Literature Review following this Introduction is devoted to current issues raised in the available literature on musical structure, providing theoretical basis for the analyses in later chapters. These include formal concepts from Hepokoski and Darcy's *Elements of Sonata Theory*,¹¹ which sheds new light on the construction of orchestral works in the Romantic era; Charles-David Lehrer's *The Parisian Concerto During the Age of Louis Napoleon: 1848– 1870*;¹² and Alicja Szymańska's *The Issue of the Sonata Form in the Concertos of Henryk Wieniawski*.¹³

Chapter One examines the repertoire inherited by Wieniawski, surveying violin concertos written by influential composers such as Viotti (works written between 1780 and 1818),¹⁴

¹⁰ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 84.

¹¹ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006).

¹² Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 445–51.

¹³ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 83–101.

¹⁴ E. Chappell White, "Giovani Baptista Viotti and His Violin Concertos" (Ph.D. diss., Princeton University, 1957), 88.

Kreutzer (between 1783 and 1810),¹⁵ Rode (between ca.1794 and 1806), de Bériot (1837 and 1869),¹⁶ and Vieuxtemps (1836 and 1861); and the virtuosi Paganini (the first and second violin concertos of 1817 and 1826), Lipiński, Ernst, and Joachim.

Chapters Two and Three discuss and demonstrate the form of Wieniawski's respective concertos in detail. Comprehensive formal tables for each movement are provided; these include concise structural descriptions suggested by Lehrer and Szymańska alongside my consolidated designation of the sections comparing with other influential concerti of the time. Chapter Four builds on these analyses by investigating the concertos' motivic unity and Wieniawski's manipulation of the thematic content. The harmonic arrangements of the solo and orchestra parts are outlined in several charts as well. Chapter Five then explores various technical aspects of solo violin writing, both through Wieniawski's concertos and in many other famous concerti of the Romantic era. The chapter compares specific virtuosic techniques employed in solo writing to discern the musical consequences of idiomatic violin writing

Current Issues Regarding the Structure of Wieniawski's Concertos

This document relies heavily on the fairly recent, very comprehensive Sonata Theory developed by James Hepokoski and Warren Darcy. Two chapters of *Elements of Sonata Theory*, *The Type 2 Sonata* and *The Type 5 Sonata*, provide important formal concepts in the perspective of a sonata movement. This book presents and demonstrates formal concepts and specific terminology including rotation, display episode, tonal resolution and P-based coda. Several of the formal models presented are used here to describe Wieniawski's concertos. This research is particularly indebted to the concept of *rotation* or *rotational* regarded as "circularity or cycling

¹⁵ Michael Day Williams, "The Violin Concertos of Rodolphe Kreutzer" (Ph.D. diss., Indiana University, 1972), 88, 104.

¹⁶ Nicole De Carteret Hammill, "The Ten Violin Concertos of Charles-Auguste de Bériot: A Pedagogical Study" (diss., Louisiana State University and Agricultural ad Mechanical College, 1994), 1–131.

of a referential thematic pattern."¹⁷ A double-rotational structure categorized as the Type 2 sonata seems to best fit the design of the first concerto. Two contrasting thematic presentations in Wieniawski's first concerto are restated after the first fulfilled cadence at m.193 (EEC); in the restatement, the primary thematic reference is omitted, and therefore begins in the developmental space. This is equivalent to a variant of binary form; Subtype E of the Type 5 sonata. Considering a developmental space as the beginning of the second rotation in a Type 2 sonata, the solo cadenza is characterized by frequent modulations of the primary theme, and proceeds directly on to the secondary theme. The term *P-based coda* likewise convincingly characterizes an important component of the concerto's form, in this case five identical measures that are interpolated into the ending of the first movement. A condensed return of the very daring solo is inserted at m.290, serving as a "completion-effect."¹⁸

Three additional authors provide further theoretical grounding for the analyses in later chapters. An article by Anna Nowak, "The Violin Concerti of Henryk Wieniawski from Style Brillant to the Romantic Idiom," suggests a concept encompassing distinctive components including "tradition, ideas, and values that moulded the concerti."¹⁹ It also emphasizes the characteristics of solo and orchestra writing. Based on the conceptualized comparison that Nowak makes, this document demonstrates how the orchestra and solo function in developing the main motif and harmonic structure. Wieniawski's second violin concerto shows the evolution of handling sections of the tutti and solo, modification of traditional formal plan, more romantic style towards the individual, subjective, and deeply emotional musical language.²⁰

¹⁷ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 611.

¹⁸ Ibid., 384.

¹⁹ Anna Nowak, "The Violin Concerti of Henryk Wieniawski from Style Brillant to the Romantic Idiom." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Piotr T. Żebrowski, (Poznan: Rhytmos, 2001), 103.

²⁰ Ibid., 110–14.

Although Nowak's article provides succinct stylistic considerations in terms of reviewing structural design, it does not go so far as to characterize Wieniawski's concertos as either ritornello or sonata. This document investigates several possible views towards interpreting the structural plans.

Charles-David Lehrer's dissertation, "The Nineteenth-Century Parisian Concerto," classifies 90 concertos into seven analytical models. His reviews encompass works by composers discussed in Chapter 1 of this document: Viotti, Kreutzer, Rode, de Bériot, and Vieuxtemps. Wieniawski's concertos are categorized as Classical Style: Type I and French Romantic Style.²¹

The first movement [of the first concerto] has at least one feature in common with several of Vieuxtemps' concerti in that the recapitulation (Episode III) omits the first theme and proceeds directly to the second. [...] An unusual aspect of Concerto No.1 is found in the contents of its development section (Episode II) which consists solely of a cadenza in which the first theme is worked out.²²

The resulting structure is Ritornello I – Episode I – Ritornello II – Episode II (Cadenza) \rightarrow Episode III (Second theme) – Final Ritornello. Even with altered sections, the underlying structural formula in this movement appears to be more classical. With the exception of relocating the cadenza in the middle, this structure is intriguingly close to the Subtype E of the Type 5 adaptation of the Type 2 ("binary") sonata described in *Elements of Sonata Theory*.²³ Further on, Lehrer's discussion of the Rondo movement, which he finds to be ternary, raises the question of respecting the appearance of a rondo-like refrain and an extensive coda ending.

Lehrer classifies the first movement of the second concerto as French Romantic Style.

He describes the consequences of truncation as Ritornello I – Episode I – Ritornello II, in that the

²¹ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 21, 39–41, 56.

²² Ibid., 443.

²³ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 438.

second ritornello "further develops the first and second theme before closing and being bound to the second movement."²⁴ The second movement is considered binary form,²⁵ however, as the current document puts more emphasis on the return of the first theme presented in the orchestra embellished by solo descant, it makes more sense to classify the second movement as rounded binary. Although the final movement *à la Zingara* appears to have a more complex structural plan involving aspects of sonata and rondo, Lehrer considers it a normal sonata form in which "the recapitulation of Themes 1 and 2 occurs in reverse order, and the coda operates like a second development."²⁶

Alicja Szymańska explores the two concerti from the viewpoint of sonata theory while reviewing Lehrer's dissertation in "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski."²⁷ Szymańska provides a valuable and detailed discussion of the concertos including historical background and formal tables of the first movements from both concertos and the finale of the second concerto. Consideration is given to thematic material involvement, a review of Lehrer's standpoint, and various interpretations of considering the characteristic structure. The article also traces back to the traditions of the Franco-Belgian school especially focusing on Viotti.

Because the nature of Wieniawski's compositions does not strictly follow a confined design, an overall discussion of the article apparently leaves the debate open. The illustrated formal table of the first movement shows that the second ritornello and episode belong to the development section, although Szymańska stresses "the absence of a typical development in the

²⁴ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 450.

²⁵ Ibid., 450

²⁶ Ibid., 451

²⁷ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 83–101.

second solo episode."²⁸ Regarding the debate over the existence of the recapitulation in the first movement of the first concerto Szymańska is inclined to believe the recapitulation is complete, according to sonata requirements. Another controversial question is the shape of the middle solo section of the second concerto's first movement. When Lehrer classifies the section as an exposition, Szymańska again insists on the completeness of the sonata cycle according to the characteristic of two thematic references intermingled in each of the three parts: "Orchestra exposition – Exposition and development of the first and second themes – recapitulation."²⁹

The formal and theoretical considerations addressed in the above literature are applied to the studies of Chapters 2, 3, and 4; before proceeding to the formal analyses of Wieniawski's concertos, this document now surveys the historical background of the genre which the composer inherited and continued to develop.

²⁸ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 88.

²⁹ Ibid., 91.

Chapter 1

The Violin Concertos as a Virtuoso Genre in the Nineteenth Century

Prior to investigating Wieniawski's two major compositions, this chapter surveys virtuoso concertos of the nineteenth century, tracing how the genre was established and developed generation to generation. Concertos for violin and orchestra in the early nineteenth century evolved to reflect new demands and possibilities. In his summary of concertos in the Classical period, Cliff Eisen states that "concertos were given in more restrictive settings, often as part of a court entertainment, or privately, at domestic concerts."¹ A concerto in the early nineteenth century was performed with a bigger orchestra in a larger concert hall, and audiences looked for more dramatic displays and individual expression by concertantes; violinist-composers obliged by embarking on extensive concert tours highlighting their mastery. The development of the violin and its technique in several national schools also enabled violinist-composers to create more skillfully advanced compositions, as innovations expanded performers' capacity for structural articulation.

Composers associated with the French school—especially Viotti, Kreutzer, and Rode played a central role in establishing the new idioms of violin concerto as a virtuosic genre while conserving the form of ritornello (and allegro) sonata. Meanwhile, Niccolò Paganini, the most renowned violin virtuoso of his time, devoted his imagination to achieving sensational technique even as he introduced increasingly complicated concerto structures by contemporary composers. His example stimulated successors including de Bériot, Vieuxtemps, Lipiński, Ernst, and Joachim to improve technically demanding elements, as well as to produce various types of concerto structure.

¹ Cliff Eisen and Leon Botstein. "Concerto." In *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 10, 2014 http://www.oxfordmusiconline.com.proxy.libraries.uc.edu/subscriber/article/grove/music/40737.

One of the most influential figures in the development of the romantic violin concerto Giovanni Battista Viotti (1755–1824), wrote 29 violin concertos based on ritornello form; this usually consisted of four ritornelli and three solo episodes. His concertos are characterized by revolutionary, brilliant solo writing, combining all the practicable arrangements of sixteenth notes resulting in various types of bowing stroke with great efficiency and left hand dexterity. Moreover, he is credited with the organization of the distinguishable thematic content, described in the *Allgemeine musikalische Zeitung* in July 1811:

A large, strong, full tone is the first; the combination of this with a powerful, penetrating, singing legato is the second; as the third, variety, charm, shadow and light must be brought into play through the greatest diversity of bowing.²

Changes in the formal structure and treatment of themes are apparent throughout Viotti's concertos. The first movement of *No.13 in A major* presents two clear contrasting themes, with the secondary thematic material from the exposition restated in the development and stretched to Episode III in a minor key, subsequent to the shortened Ritornello III. The first movement of *No.15 in B-flat major* omits Ritornello III and moves directly into the recapitulatory Episode III. *Concerto No.17* is an archetypal ritornello form.³ Later concertos including Nos.19, 20, 22, 24, 25, and 28 are notable for following No.15 in omitting the third ritornello. Viotti's *Concerto*

No.22 in A minor (1792) is one of the most popular of these. Ewen notes that:

This is a work remarkable both for its lyrical content and its freshness of thematic development. Written in the late eighteenth century, it is advanced for its time in its development of the classical sonata structure and in its orchestral and harmonic language. Some critics refer to it as one of the first "modern" violin concertos.⁴

² E. Chappell White, "Viotti, Giovanni Battista." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 20, 2015,

http://www.oxfordmusiconline.com/subscriber/article/grove/music/29483.

³ Giovanni Battista Viotti, *Concerto No.17 in Re Minore Per Violino e Orchestra D'archi* [Violin Concerto No.17 in D minor for Violin and String orchestra]. (Firenze: Musicali Otos, 1977), 1st mov., meas.1–376.

⁴ David Ewen, *Great Composers 1300–1900: A Biographical and Critical Guide* (New York: H. W. Wilson Company, 1966), 399.

The virtuosity of the soloist is highlighted by the shortening of the second or third ritornello in later concerti. In *Concerto No.23 in G major*, the six-bar-long Ritornello III functions as a dominant lock to the restatement of the first theme. *Concerto No.29 in E minor* has contrasting thematic materials in turns in Ritornello I;⁵ new materials introduced in the developmental sections links the restatement of the primary themes. Clearly, over the course of the concertos, Viotti gradually reconsiders structural components to best serve both the performer and musical interest.

When White reviews the slow movements of Viotti's concerti, his categorization based on chronological order of composition into several types relates to the concepts of *cavatina* and *romance*. Compare to Viotti's early concerti Nos.4 through 11, which all have simple phrases and a song-like quality in the da capo form, the later concerti, especially from the London period, are distinguished by the developmental style of the *romance* as the solo becomes more lyrical in its narration, with a longer and more sustained sound especially in the middle contrasting section.⁶ Furthermore, the connections between movements in the later works are abundant. The *adagio* of Viotti's *Concerto No.20 in D major* directly connects to the third movement through a cadenza-like atmosphere. A significant key relationship between the first and second movements in both Concertos Nos.28 and 29 is set to a major submediant. The middle sections in both concertos are highlighted by Neapolitan harmonic relationship to the dominant; D-flat major chord⁷ to the dominant of F major in No.28, and A-flat major chord⁸ to the dominant of C

⁵ Giovanni Battista Viotti, *Concerto No.29 in E minor for Violin and Piano*, ed. Leopold Auer (New York, NY: Carl Fischer, 1929), 1st mov., meas.1–21.

⁶ E. Chappell White, "Giovani Baptista Viotti and His Violin Concertos." (Ph.D. diss., Princeton University, 1957), 97–8.

⁷ Giovanni Battista Viotti, *Violin Konzert Nr.28 in A Moll Fur Violine Und Klavier* [Violin Concerto No.28 in A minor for Violin and Piano], ed. Friedrich Hermann (Leipzig: C. F. Peters, 1884), 2nd mov., meas.44, 46, 48.

⁸ Giovanni Battista Viotti, *Concerto No.29 in E minor for Violin and Piano*, ed. Leopold Auer (New York: Carl Fischer, 1929), 2nd mov., meas.46.

major in No.29. The significance of Neapolitan harmony in these concertos is expanded on in Chapter 5 as seen in Wieniawski's concertos.

Best known for his 42 *Etudes* (1796) and as the dedicatee of Beethoven's Violin *Sonata No.9 in A minor, Op.47* (1803), Rodolphe Kreutzer (1766–1831) was a violin professor at the Conservatoire de Paris from its foundation in 1795 until 1826. He was considered one of the founding trinity of the French school of violin playing, with Pierre Rode and Pierre Baillot. His pupils spread his techniques, including Joseph Massart, who taught Wieniawski.⁹

Kreutzer composed 19 violin concertos, notable for their idiomatic violin writing and wide range of expression. Michael Day Williams states that "the basic form of each concerto follows closely the pattern established by Leclair, Viotti and Rode combining the Italian flair for melody and the French ornamental style."¹⁰ Williams divides the basic structure of the first movements of Kreutzer's violin concertos into two types: in seven parts, and in five parts replacing the third tutti section with a cadenza.¹¹ This is significant as many violin concertos composed by other influential virtuosos also follow a five-part first movement structure, as outlined in *Elements of Sonata Theory*; the "Type V" adaptation of the 'Type II' ("binary") sonata, or "concerto form," omits the third ritornello and directly merges into the third episode with tonal resolution.¹² Williams attends to the use of themes in concertos of Kreutzer (Nos.1–5, 10 and 18); only the B theme is used in the third solo section, the recapitulation, in later concertos (Nos.9, 11, 13, 14, 16, and 19).¹³ *Elements of Sonata Theory* pinpoints this third episode area as "parallel to the second half of the first episode in Subtype E among six subtypes

⁹ Joseph Wechsberg, *The Glory of the Violin* (New York: Viking Press, 1973), 296.

¹⁰ Michael Day Williams, "The Violin Concertos of Rodolphe Kreutzer" (Ph.D. diss., Indiana University, 1972), 108.

¹¹ Ibid., 113–22.

¹² James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 438.

¹³ Michael Day Williams, "The Violin Concertos of Rodolphe Kreutzer" (Ph.D. diss., Indiana University, 1972), 120.

of the eighteenth-century Type V sonata."¹⁴ Lehrer reports on related aspects of Kreutzer's *Violin Concerto No.13 in D major, Lettre A* (1803):

Ritornello II missing as a common feature of other Parisian concerto in the nineteenth century. Episode II, is not a 'development section' as in Beethoven's contemporary concertos. It does, though, end with a fermata¹⁵ indicating that the soloist is to perform a cadenza. Such a cadenza could have been devoted to the development of thematic material presented in Episode I. Rode's concertos have this same characteristic. Episode III, a semi-recapitulation, begins with the middle subject, Theme 3 [a soft lyrical theme in the key original key, D major rather than V as in the first episode].¹⁶

Kreutzer sometimes promotes sectional articulation through mode change. Episode II of the *Violin Concerto No.17 in G major* is *minore* (mm.85–108) in the secondary thematic sequences; Episode III, marked *maggiore* (mm.109–130) replicates the original theme in the tonic key.¹⁷ Kreutzer's last two concertos, Nos.18 and 19, are more experimental and complex in terms of manipulating thematic materials. In No.18 alternating layers of two contrasting themes in this concerto are introduced in the first ritornello, while the first episode unexpectedly begins with the second *dolce* lyrical theme. Kreutzer achieves remarkable diversity of structure in No.19, where the harmonic arrangement of both themes is transforming through relative key areas as well. As with Nos.8 and 10, the tonal resolution comes with the restatement of the second theme.

Also notable in these final two concertos is the large sections of written-out cadenzas in the slow movements. As Williams notes, "the second movements of Concertos Nos.1 through 6 and 9[...] are in a lyric style, with few opportunities for display of technique. The basic form of these movement is A B A', with the B section often only a slightly changed version of the A

¹⁴ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 436–42.

¹⁵ Rodolphe Kreutzer, *Concerto No.13 in D major for Violin and Piano*, ed. Friedrich Hermann, A Kalmus classic edition (Miami: FL: Kalmus, 2000), 1st mov., meas.170.

¹⁶ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 151–52.

¹⁷ Rodolphe Kreutzer, *Concerto No.17 in G major for Violin and Orchestra*, ed. Stephen Begley (Dietikon: Bisel Classics, 2010), 1st mov., meas.50–71, 85–108, 109–130.

theme.¹⁸ In Kreutzer's later slow movements however, marked *Adagio, Adagio sostenuto*, and *Andante sostenuto*,¹⁹ the soloist conveys emotional inspiration through a wider dynamic range within flexible tempo changes. This is the source of the lyric 'Romance' with cadenza-like passages, notably in Joachim's second concerto, Op.11, *Romanze; Andante* (1857).

Of Kreutzer's final movements, Williams says: "The character of this movement is light and dance-like, with simple themes and reiterated rhythmic patterns. The style would be suitable not only for a concerto, but also for the last movement of a symphony, since the virtuoso element plays such a small role."²⁰ The exchange of mode applied to the first movement carries to the reprise section in the last movement as well: "Nearly every finale has a C section in a contrasting tonality and mode—normally labeled *Minore* or *Maggiore* in the score."²¹ These features and structures reappear throughout Wieniawski's concertos.

Best known for his 24 caprices designed to instruct advanced students, Pierre Rode

(1774–1830) was another influential violinist and composer of the French violin school; he

studied under Viotti from 1787 to 1789.²² Lehrer introduces Rode's Concerto Nos.6, 7, and 11:

It seems certain that Rode took over the three-movement form for the concerto as he knew it from the compositions of Giovanni Battista Viotti. Only the first movements of the three Rode concertos which I analyzed show significant deviation from Viotti's plan; but these differences are not radical in any way.²³

Rode's concertos Nos.6, 7, 10, and 11 contain several features relevant to evolutionary elements in Wieniawski's two concertos. The orchestra and solo parts in Rode's concertos in general have their own thematic identity, especially in No.6. The final *Rondo* movements in Nos.6, 7, and 11

¹⁸ Michael Day Williams, "The Violin Concertos of Rodolphe Kreutzer" (Ph.D. diss., Indiana University, 1972), 122.

¹⁹ Ibid., 123.

²⁰ Ibid., 127.

²¹ Ibid., 126.

²² David Ewen, *Great Composers, 1300–1900: A Biographical and Critical Guide* (New York: H. W. Wilson Co, 1966), 315.

²³ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 131.

have a two-couplets structure cast within a larger ternary form, replacing Refrain III with the coda. The placement of a cadenza at the end of Episode II in No.10 in particular calls attention to Viotti's approach, while No.11 expands on the virtuosic style with hectic key changes.

Although the French violin school dominated the early development of the virtuoso concerto, an offshoot, the Franco-Belgian school, also influenced many prominent composers and virtuosi. Best known for his ninth violin concerto in A minor, op.104, Charles Auguste de Bériot (1802–1870) is considered the 'Father of the Belgian school,' his innovative compositional style apparently expanded from the French school of Baillot, Kreutzer and Rode at the Paris Conservatoire. Among more than a hundred opus-numbered works, de Bériot's ten concertos are notable for furthering the design of more cohesive and advanced virtuosic style. According to Hammill,

[de Bériot's] most direct influence can be seen in the playing and compositions of his most important pupil, Henri Vieuxtemps, who studied with Bériot as a child. More indirectly, Bériot's influence is evident upon other virtuosos of the century, such as Henryk Wieniawski, Heinrich Ernst, and indeed most composers for the violin in the nineteenth century.²⁴

Although Hammill suggests that de Bériot's ten violin concertos "follow the typical format of the concerto, including extended orchestra introductions and a number of orchestral interludes, the latter occurring at important structural points,"²⁵ Nos.5, 6, 7, 9, and 10, which consist of three movements, stand out from other Romantic violin concertos in that they are played without any breaks.

Nos.2, 3, and 4 draw attention to formal structure. In these concertos, the third episodes, unveiling the melodic second themes in the major tonic keys, are directly attached to the second developmental episode, ending with short cadenza-like *ad libitum* passages. This recalls an 1802

²⁴ Nicole De Carteret Hammill, "The Ten Violin Concertos of Charles-Auguste de Bériot: A Pedagogical Study" (diss., Louisiana State University and Agricultural ad Mechanical College, 1994), 3.

²⁵ Ibid., 6.

description of the first movement of a solo concerto in the Musikalisches Lexikon, as quoted in

Stevens (see Table 1.1):

The second solo begins with the final note of this [second] ritornello, and has the freedom to move to whichever ones of the remaining related keys it wishes; the last half of it will nevertheless be brought back into the principal key. In which the principal melodic parts of the whole movement are briefly repeated. After its final cadence the accompanying instruments make another short ritornello in the tonic.²⁶

Table 1.1Koch's Description of the First Movement of a Solo Concerto
in the Musikalisches Lexikon of 1802



When Lehrer categorizes de Bériot's Violin Concerto No.2 in B minor (1835), No.3 in E minor

(c.1843), and No.8 in D major (c.1856) into the Classical Style Type I, corresponding

characteristics of the first movement's structure from Koch's description are noted:

A comparison of de Bériot's first movements in Classical Style Type I with Czerny's structure, reveals that Ritornello III is not present in any of the three works [Nos.2, 3, and 8] composed by de Bériot's in this style. In addition, Episode III is initiated with Theme 2 (middle subject) rather than Theme 1, a trait inherited from Rode's concertos. It would seem likely that de Bériot proceeded in this manner because he wished to recapitulate within the tonic-oriented Episode III, only materials which were originally placed in the dominant section of Episode I.²⁷

Nos.4 and 5 move beyond the "Classical Style in a Single Movement." According to Lehrer:

Concerto Nos.4 and 5 are perhaps even more fascinating than Concerto No.1, since each contains the interpolation of a slow movement into Episode II. In Concerto No.4 this is

²⁶ Jane R. Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form," *Journal of the American Musicological Society* 27, No.1 (Spring 1974): 25–60, accessed April 9, 2015, <u>http://www.jstor.org/stable/830514</u>.

²⁷ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 302.

handled quite smoothly, since the same meter is maintained. Concerto No.5 (c.1846) is quite a different story, since the entire new meter [6/8 pastoral Adagio, Episode II as the second movement] causes a major disruption in the flow of the structure.²⁸

The French Romantic Style of Nos.6, 7, 9, and 10 in turn show further structural developments. "The first movement of each concerto [Nos.6, 7, 9, and 10] is truncated after Ritornello II, thereby removing Ritornelli III and IV and Episode II and III (development and recapitulation). In essence, the second movement stands in place of Episode II and the final movement replaces Episode III, fulfilling at least the *tonality* requirement of recapitulation."²⁹

De Bériot's most popular concerto No.9, in A minor, Op.104 gives a definite impression of a single through-composed concerto consisting of three linked movements, in which the last rondo presents the recurrence of the middle waltz section in the submediant.³⁰ The concerto recycles materials from the first movement; Lehrer marks the section as "Recapitulation of three closing theme (2k1, 2k2, and 2k3) at m.138–167."³¹

De Bériot's most celebrated disciple was another virtuoso, Henri Vieuxtemps (1820-

1881). Vieuxtemps composed seven violin concertos (No.8 in A minor remaining unfinished)³²

in the style of Paganini, combining technical brilliance with beautiful singing melodies. These

concertos show considerable experimentation with ingenious forms. According to Lehrer:

No.1 in E major, Op.10 (1840) and No.3 in A major, Op.25 (1844) as in the Classical Style Type I in three movements, No.2 in F sharp minor, Op.19 (1836) in the French Romantic Style, No.4 in D minor, Op.31 (c.1850) in the Scena Style Type II and No.5 in A minor, Op.37 (1858–59) in the Classical Style Type II in one movement.³³

²⁸ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 318–19, 325–26.

²⁹ Ibid., 328.

³⁰ Charles-Auguste de Bériot, *Concerto No.9 in A minor, Op.104 for Violin and Orchestra: Piano Reduction*, Urtext. (Bendern, Liechtenstein: Dowani International, 2003), meas.90–118, 333–61.

³¹ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 335–36.

³² Joseph Wechsberg, *The Glory of the Violin* (New York: Viking Press, 1973), 248.

³³ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 395–440.

Each Vieuxtemps concerto is distinguished by a formal innovation. Concerto No.1 is special for escaping from the traditional concerto platform and giving the soloist greater liberty to show off with virtuosic intensity. In No.2, the truncated ritornello³⁴ is strikingly based on two tonal pillars rather than a single tonic. The developmental second episode of No.3 is established in a distant key, C minor (biii), while concluding with a succinct thematic summary through tonal resolution imitating and inserting the beginning and the ending of the first episode. No.4 in D minor, Op.31, "attempts a larger utterance by adding a scherzo third movement to a declamatory first movement, slow movement and finale."³⁵ Furthermore, an overall concept of thematic presentation is especially notable in Vieuxtemps' Concertos Nos.2, 3, and 4, which recall Rode's assignment of particular themes to the orchestra and solo. The most frequently performed concerto by Vieuxtemps is No.5 in A minor (1858–59) a ritornello-sonata form.³⁶

Niccolò Paganini (1782–1840) considerably changed the role of the virtuoso, and subsequently the form of the concerto. With his tremendous technical achievement, the soloist became more significant to contemporary concert life. In his six concertos, the soloist was a main character, while orchestra slipped back to a secondary role, while the many innovative virtuosic elements employed by Paganini had an enormous impact on the writing of the contemporary violinist-composers. Acolytes such as Henri Vieuxtemps, and Heinrich W. Ernst, among many others,³⁷ proceeded to use the full compass of lower strings, single or double harmonics, left-hand pizzicato and idiosyncratic bowing techniques.

³⁴ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 437–38.

 ³⁵ Robert Layton, A Companion to the Concerto. 1st ed. (New York: Schirmer Books, 1988), 149.
³⁶ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 418.

³⁷ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 86.

The Polish violinist, Karol Józef Lipiński (1790–1861), the dedicatee of Wieniawski's *Polonaise Brillante* in D major, Op.4, acquired equally splendid reputation as the only serious rival to Paganini. Lipiński was noted for his beautiful, strong and deep tone quality similar to the Classical school of Viotti and Spohr (1784–1859).³⁸ His preferred compositional genres resemble those of Wieniawski and Ernst, with caprices, concertos, rondos, fantasies, polonaise, and several variations on popular opera themes. Lipiński's Military Concerto in D major, Op.21 (1834) is especially notable regarding another significant compositional method in the virtuosic concerto genre: the progress of metric fusion. The combination of the simple and compound meters, especially 4/4 and 12/8, between the solo and accompaniment for the slow movements is seen in the works of many virtuoso performer-composers. Lipiński used such metric fusion to form a single slow piece or slow movement. The technique is also seen in Paganini's Cantabile, originally written for violin and guitar; the second movement of Vieuxtemps' Violin Concerto No.3 (1844); Wieniawski's romance in the second concerto; and the appassionato section between the solo violin and harp in the third Andante sostenuto movement of Bruch's Scottish Fantasy (1880).

Another great successor of Paganini, Heinrich Wilhelm Ernst (1814–1865) composed four pieces that offer much similarity to Wieniawski's two concerti. The Concertino in D major, Op.12,³⁹ has a truncated R1 - S1 - R2 structure leading to the *Adagio*, where the interchangeable meter in the middle section and cadenza at the end combine with the Paganini style of orchestration in the first ritornello. *Concerto Pathétique* in F-sharp minor, Op.23 (1845–46) showcases the delay of a satisfactory cadence and uses several motivic figures and P-based

³⁸ Józef Powroźniak and Zofia Chechlińska, "Lipiński, Karol Józef." *Grove Music Online. Oxford Music Online.* Oxford University Press, Accessed January 25, 2014.

http://www.oxfordmusiconline.com/subscriber/article/grove/music/16726.

³⁹ Heinrich Wilhelm Ernst, *Concertino in D major, Op.12*, ed. Leopold Auer (New York: G.Schirmer, 1921), 1–6, accessed April 17, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/24394.</u>

cyclic material.⁴⁰ The polonaise, Op.17, has the rondo structure based on dotted motivic figures used by both Lipiński and Wieniawski. *Rondo Papageno*, Op.20, contains scordatura, where all strings are tuned a half-tone higher, ⁴¹ and concludes with a coda based on moto perpetuo (c.f. Example 2.13).⁴²

The Austro-Hungarian violinist, composer, conductor and teacher, Joseph Joachim (1831–1907) is one of the most important innovators in the Romantic violin concerto. Joachim learned technique from "Joseph Böhm, a former pupil of Rode, himself taught by Viotti, both of whom adhered to the classical French school."⁴³ Although the three concertos written by Joachim are no longer part of the standard repertoire, they document contemporary expansions of the virtuoso violin concerto. The *Concerto in G minor, Op.3* and *Violin Concerto in D minor, Op.11* "in the Hungarian Manner" (1857) achieve cohesive construction by skillful manipulation of motivic usage. The former, dedicated to Franz Liszt, is unusual in that a single movement, detached from the traditional platform of thematic procedure, is begun by a solo cadenza revealing the four-note motif. In addition, Joachim sought cohesiveness through the blending of three conspicuous motives in a palindromic structure based on thematic presentation (c.f. Table 4.3). Op.11 relies more on the cyclical material based on a particular rhythmic motif that both the orchestra and solo maintain (Examples 4.25–26).

The works of the French violin school and Franco-Belgian school are the basis of the Romantic concerto as it developed over the course of the nineteenth century. The formal innovations of Viotti, Kreutzer, Rode, de Bériot, and Vieuxtemps gained further elaboration and

⁴⁰ Heinrich Wilhelm Ernst, *Violin Concerto 'Pathétique', Op.23.* (Leipzig: Breitkopf & Härtel, n.d. [1851]), 1–27, accessed April 10, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/14126</u>.

⁴¹ Fan Elun, "The Life and Works of Heinrich Wilhelm Ernst (1814–1865) with Emphasis on His Reception as Violinst and Composer" (Ph.D. diss., Cornell University, 1993), 241.

⁴² Heinrich Wilhelm Ernst, *Rondo Papageno, Op.20.* (Vienna: H. F. Müller, n.d.), accessed April 10, 2015. http://imslp.org/wiki/Special:ReverseLookup/35303.

⁴³ Beatrix Borchard, "Joachim, Joseph." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 8, 2015, <u>http://www.oxfordmusiconline.com/subscriber/article/grove/music/14322</u>.
refinement through the masterful contributions of virtuosi such as Lipiński, Ernst, and Joachim. All of these composers created and evolved the virtuoso violin concerto dominating the later Romantic era; Wieniawski inherited these works, and their influence on his concerts is deep and wide-ranging.

Chapter 2

Formal Structure of the First Concerto

This chapter assesses the formal structure of Wieniawski's first violin concerto. Nowak's "The Violin Concerti of Henryk Wieniawski from Style 'Brillant' to the Romantic Idiom" provides insight concerning the stylistic distinction between the two concerti. Most notably, the first, *Concerto in F-sharp minor*, Op.14, was composed by an ambitious young virtuoso; heavily influenced by the virtuoso function embodied in the concerti of Viotti, Kreutzer, Rode, Baillot, Paganini, Ernst, de Bériot, and Vieuxtemps, it emphasizes the impression of the virtuosic soloist upon audiences.¹ Table 2.1 presents the structure of the first movement according to three analytical approaches: that of Lehrer, who uses ritornello-sonata form; Szymańska, with sonata-allegro form; and this author, who applies sonata theory, revealing a Type V sonata form, Subtype E. Formal divisions are indicated for each approach, along with measure numbers and important structural points.

In this movement, the difficult techniques employed in the solo part are confined to a formal structure alternating sections of tutti and solo.² This complies with the standard sonata allegro structure of classical convention, which Szymańska endorses.³ Lehrer identifies the movement as Ritornello-Sonata with two contrasting themes in the combinatorial structure characteristic of ritornello and sonata allegro. Due to the developmental character of the solo cadenza at Episode II, the center of musical gravity is established in the first half of the movement. Wieniawski also attaches more weight to the first and last ritornelli to render the

¹ Anna Nowak, "The Violin Concerti of Henryk Wieniawski from Style Brillant to the Romantic Idiom." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Piotr T. Żebrowski, (Poznan: Rhytmos, 2001), 105–6.

² Ibid., 106.

³ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 90.

orchestral function of thematic presentation more effectively. The first episode—approximately two-fifths of the movement in length—takes advantage of the key arrangement, with both themes allowing the soloist to expand the brilliant display on open E and A strings.

Lehrer Szymańs	ska Bae	Measure	Key	Feature
(Ritornello-Sonata) (Sonata all	egro) (Type V, Subtype E)		[tonality]	
Ritornello I Orchestra	<u>Rotation I</u>	1–24	F#-minor [i]	PT
exposition	Ritornello I			(Orchestra)
Tutti				
		25-37	F#-minor [i]	TR
		37–42	F#-major	MC, CF
			[I, V/iv]	
		43–60	B-major [IV]	ST
		61–66	B-major →	modulatory bridge
		67–72	F#-minor [i]	RTR
				V-lock
Episode I – Solo expos	ition Episode I	73–96	F#-minor [i]	PT
Exposition solo(tutti)se	olo Exposition			
	(Solo)			Cadenza (m.96)
		97–104	E-major [V/III]	PT'
		105–122	E-major [V/III]	Display of episode
	(Orchestra)	122–127	E-major [V/III]	MC, CF
	(Solo)	128–153	A-major [III]	ST
		153–187	A-major [III]	Display of episode
		188–193	A-major [III]	EEC (III: PAC)
Ritornello II Developme	ent Ritornello II	193-220	$A \rightarrow B \rightarrow C \rightarrow$	Closing \rightarrow
Tutti	Development		$D \rightarrow E \rightarrow A \rightarrow$	development. PT-
	(Orchestra)		G#	based sequencing
Episode II – Solo	Rotation II	221-250	G#m→C#m	Cadenza
Development	Episode II		→Bm→F#m	PT
2 of one philoso	$(Solo) \rightarrow$			
Episode III – Recapitula	tion Episode III	251-265	F#-maior []]	ST
Recapitulation Solo	Tonal resolution			~ -
	(Solo)			
		266-275	F#-minor [i]	Display of episode
		276-287	[i64]	Closing
	(Orchestra)	288-289	C#-major [V]	MC
Solo & tuti	ti Ritornello IV	290-303	F#-minor [i]	P-based Coda

Table 2.1Wieniawski, Concerto No.1 for Violin and Orchestra in F-sharp minor, Op.14First Movement: Allegro moderato4

⁴ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14.* (Boca Raton, Florida: Edwin F. Kalmus, Co., ca.1990's), 1–45.

The first satisfactory cadence (EEC) is reached after the longest section of Episode I. Table 2.2 illustrates how several leading composers design movements which skip the third ritornello. Most treat Episode II developmentally; the exception in this sample is Viotti's No.22, where Episode III is directly attached and designed to reassure the listeners with reintroducing the second theme with brilliant tonal achievements of parallel major keys in these concertos.

Concerto	Section	R1	E1	R2	E2	(R3)	E3	R4
Viotti, No.22 ⁵	mm.	1–27	28–106	107–131	131–186	187–193	194–227	228–239
(c.1792–7)	length	27	79	25	56	7	34	12
Rode, No.7 ⁶	mm.	1–45	46–137	138–152	153–214	\rightarrow	215-246	247–252
(1800)	length	45	92	15	62	_	32	6
Kreutzer, No.13 ⁷	mm.	1–25	26–107	108–124	125-170	\rightarrow	171-220	221-229
(1803)	length	25	82	17	46	_	50	9
Lipiński, Concerto	mm.	1–60	61–192	192–218	219–282	\rightarrow	283-354	354–361
<i>Militaire</i> ⁸	length	60	132	27	64	-	72	8
(c.1834)			(3 themes)					
Lipiński, No.39	mm.	1–94	95–199	200–241	242-316	\rightarrow	317–374	374–387
(c.1835)	length	94	105	42	75	_	58	14
De Bériot, No.4 ¹⁰	mm.	1–52	53-142	143–164	165–215	\rightarrow	216–264	265-270
(c.1844)	length	52	90	22	51	-	49	6
Vieuxtemps,	mm.	1-87	88–227	228–278	279–354	\rightarrow	355-469	470–474
No.3 ¹¹ (1844)	length	87	140	51	76	_	115	5
Wieniawski, No.1	mm.	1–72	73–193	193–220	221-250	\rightarrow	251-289	290-308
(1852)	length	72	121	28	30	—	39	19
					(cadenza)			

Table 2.2Section Lengths in Several Virtuoso Concerti based on Ritornello Form
with the Omission of the Third Ritornello

R=Ritornello; E=Episode. Bolded numbers are the length, in measures, of the longest and shortest sections of the movement.

⁵ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 126–27.

⁶ Ibid., 137–38.

⁷ Ibid., 151–52.

⁸ Karol Józef Lipiński, *Concerto Militaire, Op.21* (Leipzig: Breitkopf & Härtel, [1891?]), 3–51, accessed April 22, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/80200</u>.

⁹ Karol Józef Lipiński, *Violin Concerto No.3, Op.24* (Leipzig: Friedrich Hofmeister, [1836?]), meas.1–387, accessed April 22, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/61531</u>.

¹⁰ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 322–23.

¹¹ Ibid., 405–7.

According to sonata theory, the basic framework relying on ritornello form with an elimination of the third tutti section can also be viewed as a Type V, subtype E sonata, due to the incomplete quality of the development and recapitulation, and "suppress[ion of] a clear tutti-effect around the area of the tonal resolution." "The exposition may or may not be repeated, and the second rotation begins as a developmental space; only in its second half – from S onward – does it take on *recapitulatory* characteristics."¹²

Table 2.3Subtype E: Type V Adaptation of the Type II¹³



The first ritornello, begun with a double dotted and syncopated rhythm, contrasts with the second lyrical theme. The themes are separated by a medial caesura and caesura fill in F-sharp major, which becomes the dominant of the second theme in the first tutti that follows. The transition (mm.25–37) introduces a new contrast with ff, dense instrumentation, and the subdominant key area. The agitated major ascending scales introduced by violins mm.31–33 are juxtaposed with other instruments presenting the double dotted and syncopated rhythmic motives.

Chapter Three of *Elements of Sonata Theory* discusses the important functions, characteristics, and many possible ways of treating the medial caesura (MC) in a two-part exposition in a sonata form. Wieniawski avoids the normative cadence at m.37 (V/iv: IAC) by

¹² James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 353.
¹³Ibid., 438.

echoing the end of the thematic presentation. The following *poco più lento* at m.37 creates space for medial caesura (MC) with a dominant arrival effect (V/iv), articulating a break between the first and second themes. The next six measures (mm.37–42) marked *rallentando* and *diminuendo*, function as caesura-fill (CF): "an exquisitely poised attenuation of previously gained energy combined with a psychological preparation for the S-to-come."¹⁴ The second theme is picked up by cello and accompanied with flowing triplets in the violins, in B major. The first theme permeates the entire texture of the *allegro* and provides the base for the bridge and the epilogue,¹⁵ while the diminution of the theme, *Animato* at m.67, returns to the original key as dominant lock (i6/4) and awaits the first appearance of the solo.

Wieniawski begins the first solo entrance with *maestoso*, fortissimo, high-register double stops in tenths using the full compass of the violin.¹⁶ One of the most challenging types of double-stops for violinists to execute in tune, especially those who have small hands, this use of double stopping in tenths recalls the first episode of the third movement of Paganini's *Violin Concerto No.1 in D major*, Op.6 (1817–18). Wieniawski presents the virtuosity required in the left hand with a sustained double-dotted rhythm assisted by *risoluto* hocket-like response from the string section.

Although a tempo range is not necessarily specified, many violinist-composers of the French and Franco-Belgian schools favored *maestoso* for the first movements of concertos. Usually reinforced by dotted rhythmic values and sometimes enhanced by *forza*, *risoluto* or *energico* indications, *maestoso* is used in Viotti's violin concertos Nos.3, 7, 9, 11, 15, 19, 24, and

¹⁴ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 41.

¹⁵ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 90.

¹⁶ Robert Layton, A Companion to the Concerto. 1st ed. (New York: Schirmer Books, 1988), 150.

29; Kreutzer, Nos.5, 6, 7, 8, 11, 13, and 17; Rode, Nos.1 and 6; de Bériot, Nos.2, 4, 7, 8, and 9; Paganini, Nos.1 and 2; and Vieuxtemps' first concerto. Although Vieuxtemps wrote *risoluto* for the solo entrance instead of *maestoso* in his third concerto, the falling arpeggio at the beginning of the movement within the double dotted rhythm against triplet-rhythm accompaniment is encouraged by a crescendo invoking the first *Allegro ma not troppo, un poco maestoso* movement of Beethoven's symphony No.9. Joachim's *Hungarian Concerto* in D minor, Op.11 is also *Allegro un poco maestoso*. *Maestoso* in Wieniawski's first movement is notated at an atypical location; not at the beginning of the movement, but with the first solo entry.

A short cadenza building up on a D-sharp fully diminished seventh chord at m.96 guides the music to a *Tranquillo* section in a more distant key, E major. The triplet rhythm in the violins and violas accompanying the soloist's theme at m.97 predicts the upcoming solo's rhythmic value. Both Lehrer and Szymańska agree that the next extended solo capriccio section, mm.105–153, is a closing thematic section. This space for solo passage work evolved dramatically from the early concertos of Viotti, Kreutzer and Rode. Of such extensive figurative sections, Szymańska states:

An important element of the virtuoso concerto form [...] similar in character to a *cadenza in tempo* [...] in contrast to Mozart and Beethoven, in works by Viotti, Bériot, Rode, and Paganini these are parts in their own right, usually thematically independent, with as many as eleven of theme in one composition (Bériot No.3).¹⁷

The high number of miniature solo cadences does carry a risk of sounding more fragmented compared to the early classical concerto. In Wieniawski, mm.105–22 has the manner of a cadenza in tempo, supported by alternating E major and D-sharp diminished seventh chords sustaining long lines, pizzicatos on the beats, and soft tremolos in the orchestra. After reaching

¹⁷ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 87.

the MC by a four-octave E major ascending scale, followed by left-hand pizzicato of solo at m.122, Wieniawski recycles the caesura-fill material from the first ritornello.

The viola and cello accompany the soloist in the cantabile, *poco piu lento*, at m.128, in A major. This second theme contrasts with the prowess of the first theme, recalling Layton's statement that "Paganini's melodic style of several themes in his concertos owes much to the *bel canto* of Italian opera."¹⁸ The recurrence of the theme an octave higher at m.146 is another characteristic of virtuosic concerto, which de Bériot, Paganini and Vieuxtemps effectively applied to their *bel canto* second theme, leading up to a virtuosic 'display episode'. This term, from *Elements of Sonata Theory*, illuminates the function and quality of the first solo's closing section.

This was the appending of a bravura close, often of substantial lengthy as the final element of the solo exposition, finishing it off in spectacular fashion [...] featur[ing] the climactic spotlighting of rapid-fire technique on the part of the soloist [...] all for the purpose of bringing a heady kinetic energy to the brink and then discharging it via a stylized trill-cadence in the elided Ritornello 2.¹⁹

White notes of Viotti that: "The longest section of passage-work always follows the second theme, as was also true in the works of Viotti's predecessors."²⁰ Correspondingly, the Episode I sections of all the concertos listed in Table 2.2 take up a larger proportion of the movement durations (marked by bold numbers). In Wieniawski's No.1, this expanded section (mm.153–187) allows the soloist to exhibit a wide variety of virtuosic techniques. The essential expositional closure (EEC) is reached by dazzling consecutive thirds, tenths within a slurred staccato, and four-octave cadential trills in A major (III: PAC) at m.193.

¹⁸ Robert Layton, A Companion to the Concerto. 1st ed. (New York: Schirmer Books, 1988), 141.

¹⁹ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 542.

²⁰ E. Chappell White, "Giovani Baptista Viotti and His Violin Concertos." (Ph.D. diss., Princeton University, 1957), 91.

Reicha explains the process of thematic development within *La grande coupe binaire* – his description of "sonata form"—in the second volume of his *Traité de haute composition musicale* (1824):

[...] The divisions or categories of pieces of music which are the most advantageous for the development of ideas. In this *coupe*, thematic development is concentrated in the constantly modulating first section of the second part (i.e., the "development section"). The first part is described as a series of four elements, a "first mother idea", a "bridge", a "second mother idea" and an extension with accessory ideas.²¹

The second ritornello (mm.193–220) serves as an important linkage to the second episode. A heroic closing impression is confirmed by this developmental space built on several modulatory sequencing blocks at four-measure intervals. Wieniawski promotes this climactic section as a critical tracking device built on the principal theme traveling through successive key areas: A - B - C - D - E, then returning to A major. The identical agitated major scales in G-sharp major at m.215 recall the first ritornello's transitional section. Instead of the expected MC and caesura fill heard at m.37 however, the solo cadenza belonging to Episode 2 opens up the second rotation. The beginning of this rotation conveys an impression of the main character teleporting to the start in a different space.

The virtuosic cadenza functions as the most developmental section, reflecting fragments of the primary theme. *Elements of Sonata Theory* explains the common procedure of connection between the first and second rotation:

The end of the first rotation (the final cadence of the exposition) normally plunged into the rest of sonata by relaunching P1.1.[...] Rotation 2 normally begins with the first theme (P) sounded either as an explicit thematic reference or in an immediate developmental elaboration but *in a nontonic key*, most often the key in which the exposition had ended.²²

²¹ Jane R Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form," *Journal of the American Musicological Society* 27, No.1 (Spring, 1974): 45, accessed April 24, 2015, <u>http://www.jstor.org/stable/830514</u>.

²² James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 369.

Locating a cadenza fully in the second episode demonstrates Wieniawski's understanding of its formal function. Although both Lehrer and Szymańska emphasize that this second episode containing only a cadenza lacks the usual characteristic of development, the placement of a cadenza-like second episode was found as early as Paganini's first concerto and Vieuxtemps' first and third concertos. Likewise, de Bériot's second, third, fourth and eighth concertos have appealing *ad libitum* solo cadenza-like passages at the beginning or ending of Episode II, serving as a dominant lock to Episode III. These freely composed sections for the most part contain several fermatas, and are supported by a dominant harmony in order to articulate subsections. This section also allows soloist to show off great dexterity upon fast scale figures in the capriccio style.

Several earlier virtuoso composers have taken full advantage of these subsections to modulate from one key to another, finally settling on the dominant. Lehrer examines Kreutzer's Concerto No.19 in D minor: "As in Rode's violin concerti, the cadenza is located in Episode II, rather than within Ritornello IV, which is the Viennese practice."²³ Tracing back to concertos Nos.15 and 18 by Viotti and Rode's No.10, the end of second episode is prolonged in a written cadenza before the third orchestra ritornello. Use of fermatas takes an important place in the development of S2 in several Kreutzer's concerti. In Vieuxtemps' third concerto, the second episode functions as a developmental section for motives from the first and second theme, while the orchestration creates the feeling of a recitativo concerto, allowing the soloist to express a more individual sound. Lehrer's insightful observation helps understand the enlargement of this section in between the virtuoso scope of fifty years from Rode to Wieniawski:

The first-movement cadenzas in *Violin concertos 6 and 7* are placed at the end of Episode II, rather than within Ritornello IV. The improvised cadenza is often essential in this new

²³ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 156.

position to offset the minimal amount of notated development (In this regard, similar procedures in two later works should be mentioned: a. The development in the first movement of Mendelssohn's *Violin Concerto* [in E minor, Op.64 which was advised by David Ferdinand, a virtuoso concertmaster of Leipzig Orchestra at the time] ends in a lengthy written-out cadenza. b. The same section in Henryk Wieniawski's *Violin Concerto No. 1* consists entirely of a written-out cadenza which develops Theme 1.²⁴

Lehrer also discusses the most interesting characteristic of nineteenth century Parisian

concertos categorized the Classical Style Type I. In Rode's Concerto Nos.6 and 7:

Ritornello III is lacking in Violin Concerto 6 and 7. Although a common occurrence already recognized by the theorist Heinrich Koch in his *Musikalisches Lexikon* of 1802, Czerny fails to mention this fact in his descriptions.²⁵

Although Lehrer's study of Carl Fischer's edition suggests the lack of R3, two earlier editions by

Ferdinand David²⁶ and Adolf Grünwald²⁷ show that there is Ritornello III section (at mm.204–18

and mm.165–76, respectively). The cadenza is directly followed by the second lyrical theme (\rightarrow

Episode 3) in a parallel major key which projects a feeling of tonal resolution. The second theme

of the concerto in A minor (1800) initiating Episode 3 arrives at tonal resolution in a parallel

major key. Instead of considering the restatement of the secondary theme as a normative

recapitulation, the term *tonal resolution* is used for articulating a midway of the second rotation.

Tonal resolution performs its duty to "restate and tonally resolve the S + C portion of the

exposition."²⁸

Violinist-composers have already been accustomed to shorten or even eliminate the third ritornello. In Viotti's virtuosic Concerto No.15 in B-flat, he removes the third ritornello and

²⁴ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 123–4.

²⁵ Ibid., 124.

²⁶ Pierre Rode, *Violin Concerto No.6, Op.8*, ed. Friedrich Hermann and Ferdinand David (Leipzig: Bartholf Senff, [1902?]), 1st mov., meas.204–18, accessed April 28, 2015, http://imslp.org/wiki/Special:ReverseLookup/265406.

²⁷ Pierre Rode, *Violin Concerto No.6, Op.8*, ed. Adolf Grünwald (Braunschweig: Litolff, [1881?]), 1st mov., meas.165–76, accessed April 28, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/13254</u>.

²⁸ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 380.

connects the developmental solo display directly to the restatement of the primary theme. Viotti also eliminates the third ritornello in his concerto No.19, creating an extensive developmental section with various key changes. Nos.20, 24, and 25, focus more on enhancing new developmental materials while omitting the third ritornello sections, while Nos.23 and 27 shorten the middle ritornello to only six measures. This allows for more sophistication in terms of the soloist's ability to travel in various keys and display more demanding technique. At the same time, the final two concertos of Viotti exhibit recurrence of the secondary theme resolving in parallel major keys.

Kreutzer especially favors the format in which the secondary theme gets resolved in the tonic key, directly followed by second developmental episodes (concertos Nos.5, 7, 11, 12, 13, and 17), although his early concertos followed a more traditional design where the primary theme is restated in the third episode. As mentioned in Lehrer's study of Kreutzer's thirteenth violin concerto,

It is very similar in its overall structure to the three violin concertos by Pierre Rode [no.6, 7, 11] [...] Episode III, a semi-recapitulation, begins with the middle subject, Theme 3. Rode proceeds in a similar manner within his Violin Concerto No.7; but in that work the middle subject is also heard in Ritornello I, in addition to its presentation in Episode I.²⁹

It was de Bériot who further expanded the concerto format, in his four early concertos, inserting and expanding *ad libitum* followed by second episode's fermata directly leading to the second theme in tonic major key. Minor pieces are more effective at achieving parallel major tonal resolution with the lyrical secondary theme.

The display of episode at Episode III (m.266) is recycled from Episode I (m.153). It has the same purpose of showing off before closing with two satisfactory cadences: the EEC and ESC. As mentioned by Lehrer, referring to Rode and de Bériot:

²⁹ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 152.

Episodes I and III end, as per Czerny's specification, with brilliant passages. What Czerny fails to mention is that the final closing theme in each of these episodes is multi-sectional and ends with a lengthy trill. In the case of the *Violin concerto No.6* [by Rode], there are multiple trills at the end of both episodes. These will be met again later in the century within Bériot's violin concerti.³⁰

In addition to four-octave-span trills mm.301–2 and 191–2 reaching to EEC and ESC, multiplestops and large leaps help project a feeling of a conclusion in Wieniawski's Op.14.

When the final restatement of solo's primary theme is recurred at m.290, a controversial issue on the role of the recapitulation is brought into question: should it be regarded as a coda or complete recapitulation? Szymańska underscores the recycling of an analogous term, *Tempo I Maestoso*, a complete 8-bar phrase from the first solo entrance, and a conclusion of a short tutti constructed for the epilogue material; the author is inclined to believe that the recapitulation is complete with a reversed sequence of themes. However, Ławrynowicz and Lehrer suggest that the recapitulation is incomplete and identify it as a coda.³¹

Wieniawski gives a final statement for the soloist in a majestic style. The function of this section must be considered within the entire movement. The composer exactly repeats five measures (mm.290–294) from the solo entry, while softer dynamic in the lower strings occurs at m.291.³² The 8-bar phrase that Szymańska stresses seems to take place before and after the solo theme, of only four measures, according to the comparison at m.288 with 71 and m.294 with 77 see Examples 2.1–2.2). The elimination of the wind parts and switching from the strings to brass instruments are reviewed in the full score. This restatement gives a sense of folding the entire movement with a concise reflection of the main virtuosic momentum. Until the final solo

³⁰ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 124.

³¹ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 89.

³² Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14.* (Boca Raton, Florida: Edwin F. Kalmus, Co., ca.1990's), 1st mov., meas.291.

cadence is reached at m.303, the length of this reiteration is not even a fraction of that of Episode I. This author also notices the difference between the full score and the editions of piano reduction including Friedrich Hofmeister, Richard Hofmann and Leopold Auer. Although the full score has no accompaniment on the fourth and first beats of mm.75–76, ³³ the aforementioned piano editions have supportive tonic and dominant chords to fill the gap between m.75 and 76 (see Example 2.3).

Example 2.1 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.71–78.³⁴



³³ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. (Boca Raton, Florida: Edwin F. Kalmus, Co., ca.1990's), 1st mov., meas.75–6.

³⁴ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14 for Violin and Piano*, ed. Richard Hofmann (Vienna: Universal Edition, [1910?]), 1st mov., meas.71–78, accessed April 24, 2015, http://imslp.org/wiki/Special:ReverseLookup/178898.



Example 2.2 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.287–97.³⁵

Example 2.3 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.74–76.³⁶



The structure is more easily understood through comparison with other works. The concept of P-based coda should be explored in Vieuxtemps' Concerto No.3, which Lehrer considers ritornello-sonata form.³⁷ After the interpolated tutti mm.417–28 within Episode III, three borrowed sections with a slight change of solo and different orchestral texture (compare Examples 2.4 with 2.5 and 2.6 with 2.7) arrive at tonal resolution (Example 2.9).

³⁵ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14 for Violin and Piano*, ed. Richard Hofmann (Vienna: Universal Edition, [1910?]), 1st mov., meas.287–97, accessed April 24, 2015, http://imslp.org/wiki/Special:ReverseLookup/178898.

³⁶ Ibid., meas.74–76.

³⁷ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 405.



Example 2.4 Vieuxtemps, Concerto No.3, Op.25, First Movement: Allegro, mm.88–95.³⁸

Example 2.5 Vieuxtemps, Concerto No.3, Op.25, First Movement: Allegro, mm.428–34.39



⁷ ~ ³⁸ Henri Vieuxtemps, Violin Concerto No.3 in A major, Op.25, ed. Leopold Auer (London: Augener, 1911), 1st mov., meas.88–95, accessed April 24, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/4345</u>. ³⁹ Ibid., meas.428–34.



Example 2.6 Vieuxtemps, Concerto No.3, Op.25, First Movement: Allegro, mm.207–15.40

Example 2.7 Vieuxtemps, Concerto No.3, Op.25, First Movement: Allegro, mm.449–56.41



Except for the identical quotation at mm.449–52, the solo recitativo in the Lento, and mm.457–69 with tonal resolution, the restatements are distinguished from the first episode (Ex.2.8–9).

Example 2.8 Vieuxtemps, Concerto No.3, Op.25, First Movement: Allegro, mm. 216–27.42



⁴⁰ Henri Vieuxtemps, *Violin Concerto No.3 in A major, Op.25*, ed. Leopold Auer (London: Augener, 1911), 1st mov., meas.207–15, accessed April 24, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/4345</u>.

⁴¹ Ibid., meas.449–56.

⁴² Ibid., meas.216–27.



Example 2.9 Vieuxtemps, *Concerto No.3*, Op.25, First Movement: Allegro, mm.457–69.⁴³

These restatements are also associated with the coda appearing in Type 2 sonata form: "the P-based coda in a Type 2 sonata furnishes as unmistakable sense of *wrapping things up* at the end with a highlighted restoration of the piece's main idea its *Hauptgedanke*, in the tonic."⁴⁴ Skipping the third ritornello, treating the second episode as a cadenza, and embarking on the second theme in a tonally resolving third Episode may accordingly be treated as a variant of Type 2; Subtype E from the Type 5 adaptation of the Type 2 ("binary").

The concept of the P-based coda appears in many other works as well. Ernst's *Concerto Pathétique, Op.23* gives a sense of being freely through-composed, yet it features motivic unity and provides a sense of "wrapping things up" at m.420 in the Lento. Likewise, the Tempo primo at m.487 in Joachim's *Violin Concerto in G minor, Op.3* concisely returns to the cadenza-like solo opening. Szymańska concludes that "The Concerto in F-sharp minor belongs to that category along with violin concertos by Rode (no.11), Kreutzer (no.19), de Bériot (no.3), and Vieuxtemps (no.3). In this context, the strict adherence to the sonata form speaks exceptionally in favour of this early composition."⁴⁵

⁴³ Henri Vieuxtemps, *Violin Concerto No.3 in A major, Op.25*, ed. Leopold Auer (London: Augener, 1911), 1st mov., meas.457–69, accessed April 24, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/4345</u>.

⁴⁴ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 384.

⁴⁵ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 90.

Lehrer	Bae	Part	Measure	Key [tonality]	Feature	Cadence
(Ternary)	(Ternary)					
Part I	Α	а	1-8	A-major [I]	PT: Horn and Viola	
	(Orchestra)			-		
		a'	9–18		PT: Oboe	I: PAC
Part II	В	b	19–33	A-major [I]	ST: Solo Violin	
	(Solo)					
		b'	34–48		With new orchestration	
						I: PAC
Part III	A'	a + a"	49–58	A-major [I]	Solo-descant	
	(Strings)				PT: Strings-a	I: PAC

Table 2.4Wieniawski, Concerto No.1 for Violin and Orchestra in F-sharp minor, Op.14Second Movement: Preghiera; Larghetto46

The three sections in the second movement are arranged as A - B - A'. These are connected by perfect authentic cadences and distinctly segregated on the principal of statement – digression – restatement. The *Preghiera* (Prayer) recalls the simple ternary structure of those de Bériot's concertos categorized as Classical Style Type I by Lehrer.⁴⁷ The marking *Larghetto* heightens the impression of stillness and lyrical simplicity. The spiritual title and opening instrumentation bear remarkable resemblance to those of the second movement, *Adagio religioso*, in Vieuxtemps' *Violin Concerto No.4, Op.31*, composed in a more symphonic style around the same time. In both of these slow movements, the combined sound of horn and bassoon carry soothing melodies in a meditative mood. The juxtaposition of the following connected phrase in both movements also shares the same instrumental group: oboe, clarinet and bassoon (see Example 2.10).

It is also intriguing to compare *Preghiera* with the *Adagio* of Rode's seventh violin concerto in A minor as well. In both, the middle movement is in III (major mediant) and ternary

⁴⁶ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14.* (Boca Raton, Florida: Edwin F. Kalmus, Co., ca.1990's), 46–50.

⁴⁷ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 303.

form, with a ritornello in which Part III is a shortened version of Part I. The beginning and cadential approach from the viola in the first part of *Preghiera* are prefigured in the theme of the first violin at m.49 as the *Adagio* moves towards unification.⁴⁸





The somewhat more active secondary theme begun by the solo violin remains in the same key with the support of sustained string orchestra at m.19. As several virtuoso composers favored using the only lowest string or lower two strings in their concertos to maintain a rich tone color, the slow singing notes employing only G string at the solo entrance provide the character of warmhearted prayer, similar to the second part marked *sostenuto* in Rode's No.7 (see Example 2.11).

⁴⁸ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 140.

⁴⁹ Henri Vieuxtemps, *Violin Concerto No.4 in D minor, Op.31 for Violin and Orchestra*, ed. August Wilhelmj (Offenbach: Johann André, [1903?]), 2nd mov., meas.1–6, accessed April 24, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/80057</u>.



Example 2.11 Rode, Concerto No.7, Op.9, Second Movement: Adagio, mm.23-47.50

An ascending scale passage at m.21 in Wieniawski's *Preghiera* reinforces the plaintive solo voice. Lingering dominant tones from m.27 are supported by a rhythmic embellishment in the clarinets and dreamy harmonic twist from the bassoons. The fifteen measures of solo violin line is repeated (b') with new orchestration (mm.34–48); *con sordino* upper strings playing tremolo in a higher register, with the woodwind playing sustained high pitches and the trombone wandering around the tonic. With the cadence at m.49, the return of the primary theme is clearly punctuated by the first violins (a), while the solo violin plays a descant line (a'') to the end (Ex.2.12). Overall, the secondary theme played by solo violin with only G-string evokes a feeling of loneliness assisted by the thoughtful orchestration in a simple ternary format.

⁵⁰ Pierre Rode, *Violin Concerto No.7, Op.9*, ed. Ferdinand David and Henry Schradieck (New York: G. Schirmer, 1899), 2nd mov., meas.28–47, accessed April 24, 2015, http://imslp.org/wiki/Special:ReverseLookup/183926.

Example 2.12 Wieniawski, *Concerto No.1*, Op.14 Second Movement: *Preghiera*; Larghetto, mm.32–58.⁵¹









⁵¹ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14 for Violin and Piano*, ed. Richard Hofmann (Vienna: Universal Edition, [1910?]), 2nd mov., meas.32–58, accessed April 27, 2015, http://imslp.org/wiki/Special:ReverseLookup/178898.

Lehrer	Bae	Measure	Key (tonality)	Feature
(Ternary)	(Ternary)			
Part I	Α			
	(Orchestra)	1–9	F#-minor [i]	Intro – fanfare
	(solo)	9-12		Intro – motif
	a	13-34		A – refrain (cadence)
	(Orchestra)	35-42		TR (A-based)
	(solo)	42-56	A-major [III]→ F#-minor [i]	Bridge theme
	а	57-78	B-minor [iv] ends on B-major [IV]	A (reprise)
				IV: PAC
Part II	<u>B</u>			
	b	79–123	B-major [IV]	B Lyrical theme (interior)
		123-147	B-major [IV]	Episode(solo descant,
				decorative)
				B(orchestra) Ob.
	b'	148–184	$A \rightarrow D \rightarrow [?]$	Modulatory episode
				(solo, restless)
				b (orchestra) (Vn I)
		184–189	C#-major, [V]	Tempo I
				RTR (poco ritenuto)
				V-lock
Part III	<u>a + b</u>			
	a	190–211	F#-minor [i] ends on F#-major [I]	Allegro
				Α
				I: PAC
	b	212-250	F#-major [I]	B Lyrical theme
	Coda	251-297	F#-minor [i]	Virtuosic Closing
				(Finale), New material

Table 2.5Wieniawski, Concerto No.1 for Violin and Orchestra in F-sharp minor, Op.14Third Movement: Rondo; Allegro giocoso⁵²

Although the third movement is indicated as a rondo, Wieniawski adopts several formal concepts such as gigue, rondo and sonata. The concerto concludes with a lengthy coda appended to a large ternary design: A (aa) – B (bb') – a + b. This presents two halves consisting of two contrasting themes, each unfolding twice, which Farga considers "in the form of a gigue in two-four time, almost in Rode's style."⁵³ The overall ternary design is achieved by skillful carving of the two contrasting themes as pillars: the first, mm.13–184, is broad; the second, mm.190–250,

⁵² Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14.* (Boca Raton, Florida: Edwin F. Kalmus, Co., ca.1990's), 51–76.

⁵³ Frasnza Farga, *Violins and Violinists*. 2nd ed. Translated by Egon Larsen and Bruno Raikin. (London: Barrie & Rockliff, The Cresset Press, 1969), 207.

more concise. These reach the agitated coda finale independent of the previous thematic material. The rondo is thus best described as two-couplet structure without the third refrain, as presented in Lehrer's dissertation.⁵⁴ When Lehrer examines the rondo movements of the second and third concertos by de Bériot, they bear remarkable resemblance to the rondo movement of Wieniawski's first concerto. Lehrer pays attention to de Bériot's unique version of ternary form, related to the classical example of Anotoine Reicha's *Grande Coupe Ternaire*, which includes materials from both Part I and II within Part III. "To be sure, the perky style of Theme I is that associated with a rondo, but it only returns once, at the beginning of Part III."⁵⁵ Table 2.6 presents several composers' attempts to move the weighty Couplet I in early rondos and balance sections in their later rondos.

	S	Refrain I	Couplet I	Refrain II	Couplet II	RIII + coda
Viotti, No.12 ⁵⁶	mm.	1–37	38–137	138–164	165–229	230–285
	L	37	100	27	65	56
Viotti, No.22 ⁵⁷	S	Refrain I	Couplet I	Refrain II	Couplet II	Refrain III
	mm.	1–39	40–159	160–198	199–312	313–358
	L	39	120	39	114	46
Rode, No.6 ⁵⁸	S	Refrain I	Couplet I	Refrain II	Couplet II	Refrain III
	mm.	1–50	51-136	137–152	153–182	183–234
	L	50	86	16	30	52
Rode, No.11 ⁵⁹	mm.	1-83	84–162	163–190	191–248	249-331
	L	83	79	28	58	83
Kreutzer, No.1 ⁶⁰	mm.	1–44	45–138	139–154	155–268	269–312
	L	44	94	16	114	44

 Table 2.6
 Section Lengths in Rondos based on Two–Couplet Structure

⁵⁴ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 145–6.

⁵⁵ Ibid., 309, 313.

⁵⁶ Giovanni Battista Viotti, *Violin Concerto No.12 in B-flat major*. Edited by Lambert Massart. (Paris: A. Cotelle, [1840?]), accessed April 2, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/335327</u>.

⁵⁷ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 130–31.

⁵⁸ Ibid., 135–36.

⁵⁹ Ibid., 144–46.

⁶⁰ Michael Day Williams, "The Violin Concertos of Rodolphe Kreutzer" (Ph.D. diss., Indiana University, 1972), 128.

Kreutzer, No.1961	mm.	1–64	65–141	142–206	207–266	267–352
	L	64	77	65	60	86
Ernst, Op.1262	S	A	В	A	A'	
	SS	A+b	c + d	A+b	b'	В
	mm.	1–113	113–246	246-322	322–379	380-435
	L	113	134	77	58	56
Ernst, Papageno,	S	A	В	A	В	Coda
Op.20 ⁶³	SS	A, a	b, c, d	A	С	
	mm.	1–77	78–225	225-312	312–329	330–379
	L	77	148	88	18	50
De Bériot, No.2 ⁶⁴	S	Part I	Part II	Part III		
	SS	1, 2, 3	4, 5	1, 2	5	
	mm.	1-104	105-311	312-370	371–506	
	L	104	207	59	136	
De Bériot, No.365	S	Part I	Part II	Part III		
(Ternary)	SS	1	2,3	1	3	coda
	mm.	1–56	57–207	208–265	266–294	295–333
	L	56	151	58	29	39
De Bériot, No.10	mm.	1-50	51–95	96 – 111	112-208	209–239
(2 couplets) ⁶⁶	Р	50	45	16	97	31
Vieuxtemps, No.1	mm.	1-89	90–314	314–363	364–412	412–422
(Ternary) ⁶⁷	S	A, A	B, C, D	A +	С	Coda
	L	89	225	50	49	11
Vieuxtemps, No.668	mm.	1–53	53-131	131–154	154–211	212–284
		A	A	A	В	A
	L	53	79	24	58	73
Wieniawski, No.1	S	A	В	a +	b	finale
	SS	a, a	b, b'	A	В	Coda
	mm.	1-78	79–189	190–212	212-250	251–297
	L	78	111	23	39	47

S=section; SS=subsection; L=length. The longest and shortest sections are bolded.

Within its large ternary structure, the relationship between the first refrains and couplets,

similar to the small binary melodic divisions, can be regarded as grande coupe binaire described

⁶¹ Michael Day Williams, "The Violin Concertos of Rodolphe Kreutzer" (Ph.D. diss., Indiana University, 1972), 158.

⁶² Heinrich Wilhelm Ernst, *Concertino in D major, Op.12*. Edited by Leopold Auer. (New York: G.Schirmer, 1921), accessed April 10, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/24394</u>.

⁶³ Heinrich Wilhelm Ernst, *Rondo Papageno, Op.20.* (Vienna: H. F. Müller, n.d.), accessed April 10, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/35303</u>.

⁶⁴ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 307–9.

⁶⁵ Ibid., 312–13.

⁶⁶ Ibid., 337–38.

⁶⁷ Ibid., 404–5.

⁶⁸ Ibid., 413–14.

by Reicha, "differentiating the large parts of this form according to melodic function. The second part can be much longer than the first [...] because the first part is only the exposition, while the second is the development of it."⁶⁹

The playful opening of Wieniawski's *Allegro giocoso* is introduced by a surprise fanfare in the horns and trumpets, imitating a howl of laughter, on C-sharp. Such a connection from a gradually fading away closure of the slow movement to either a sneaky entrance or a stunning sound in the *finale* was a common procedure in concertos of the French school; an *attacca subito* enhances the sense of a cohesive work. In Rode's concertos Nos.10 and 11, Viotti's No.29 and Beethoven's *Violin Concerto in D Major, Op.61*, direct links to the last rondo finale from their second movements end with short cadenzas; *Military Concerto Op.21* by Lipiński links the fluid, cadenza-like scale passages in B minor to the fortissimo fanfare of the Allegretto movement.

The marking *giocoso* 'playful' was not commonly applied to the Rondo movement, saved by Joachim, whose last movement of the third concerto in G major is indicated as *Allego giocoso ed energico, ma non troppo vivace.* The more frequently played *Violin Concerto in D Major, Op.77* by Brahms (1878) and *Violin Concerto in A minor, Op.53* by Dvorak (1879), both dedicated to Joachim, also share the characteristics of *giocoso* in their finales. A simple motivic dotted rhythm figure with grace notes in the solo *meno* section (m.9) is heightened by horns' laid-back descending thirds resolving on the fifth. *Allegro leggiero* from m.13 allows the solo to access to the main refrain, focusing on the dotted rhythmic figure accompanied by a simple string orchestra.

Elements of Sonata Theory describes the A-refrain in a rondo as "nimble, playful, or tuneful, there is a characteristic, lighter feel to many of these rondo themes."⁷⁰ A succession of

⁶⁹ Jane R. Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form," *Journal of the American Musicological Society* 27, No.1 (Spring 1974): 44–5, accessed April 9, 2015, <u>http://www.jstor.org/stable/830514</u>.

rapid flexible dotted rhythm in the mood of *leggiero* conveys a rollicking feeling recalling the last movement of Viotti's concerto No.22 in A-minor. A number of refrains in rondo movements in the concertos of Kreutzer and Rode rely on the dotted sixteenth and thirty second rhythmic figure, whether the bowing is hooked or separated. In addition, one can often find similar treatment of the refrain in Wieniawski's other rondo form-based works, such as *Allegro de Sonate Op.2*, two polonaises and mazurkas.⁷¹ An orchestra transition imitating the solo refrain at m.35 is intensified with woodwind instruments at m.39. A more brilliant solo linking passage showing off wide leaps and descending scale in thirds is shortly countered by string orchestra. The excitement of this virtuosic display drives into the subdominant key at m.57. A *reprise* based on the same rhythmic figure plays an important harmonic role in launching the second soothing lyrical theme following a perfect authentic cadence at m.78. The vocal character on the second melodic theme is strong at m.79, the distinct leap of the falling minor seventh recalling the cantabile second theme in the first movement.

Another important link to earlier virtuosos is Wieniawski's use of mode exchange through *Maggiore* or *Minore* sections. Besides assisting with tonal resolution of the second lyrical theme in the first movements of many aforementioned concertos, a major to minor or vice-versa mode alteration serves as an important compositional device to subdivide sections in many rondo movements by Rode, Kreutzer and de Bériot. Rode exhibits a wide variety of sectionalizing techniques through mode exchange, especially in Nos.7, 8, 9, and 10. These mode exchange sections in the last movements are used to execute a variation of motivic figures; in Nos.7, 8, and 10, the solo's launch of new cantabile theme is approached through a prolongation

⁷⁰ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 398.

⁷¹ Chapter Four of this document provides further examples of the dotted rhythmic motif in several concertos.

of dominant-related chords in a minor to a parallel major, while a new episode section establishes a new motivic figure after the orchestral refrain in No.9.

Referring to Kreutzer's concertos, Williams reports: "Nearly every finale has a C section in a contrasting tonality and mode—normally labeled *Minore* or *Maggiore* in the score."⁷² In the last movements of most concertos titled rondo, polonaise or bolero, Kreutzer broadly employs this technique, usually three sharps or flats away in a midway section, to attain contrasting color and later settle back into the home key. Paganini also takes full advantage in not only the finale but also the first movement of the first concerto, Op.6, by recycling a ten-bar-long *Maggiore* section in a parallel major key before the entrance of the solo development and episode display.

The *Polonaise* in 3/4 time, a dance of Polish origin, is heavily associated with the rondo movement both in terms of the characteristics of the thematic contrasts and their structure. Although the two finales of Wieniawski's concertos are written in 2/4 time, they are distinctly influenced by pollaca-based traditional works. Lipiński provides spectacular backdrop to the characteristic rondo theme and structure of the movement in *alla polacca Op.7* and *Rondeau de Concert, Op.18*, which share the homologous dotted-rhythmic value for the main theme that Wieniawski's refrain is built on. His Polonaise *pathétique* and three polonaises Op.9 are distinguished by middle trio sections where more lyrical or virtuosic style in the da capo structure are developed.

Many would agree with Lehrer in categorizing Wieniawski's rondo movement as a ternary form. While discussing the first theme of the first part, he notes "an unusual feature relating back to an analogous tonal shift present in the opening ritornello of the first

⁷² Michael Day Williams, "The Violin Concertos of Rodolphe Kreutzer" (Ph.D. diss., Indiana University, 1972), 126.

movement."⁷³ Wieniawski recycles the similar harmonic plan used in the first movement to launch on the second cantabile theme which resolves in a satisfactory parallel major key: B major. A continuation of the trend of repeating solo's *bel canto* interior contrasting B theme an octave lower is presented at m.95. The climax of the lyrical theme is reached by solo's ascending scale intensified by double stop in octaves. An elongated cadential chord starting from m.116 allows the solo to embellish seven bars, joining the real body of decorative episode at m.123. This developmental space, emphasized by solo descant lines (mm.123–184), is divided by two subsections. From m.148, the first violins continue the sequences, supported by sustained bass lines. Restless and smooth solo lines feature wider leaps, becoming more agitated during the course of modulatory development. A succession of alteration of C-sharp major and B-sharp-fully-diminished chords rooted in C-sharp pedal note (from m.180) accentuate the sense of tonal arrival on the dominant. A check point *poco ritenuto* at m.186, in which the solo reintroduces the main motivic figure of the refrain promoted by trumpets and a trombone, serves as a dominant lock and helps the musical clock reset to 00:00.

The section *Allegro leggiero* from m.190 is a condensed restatement of both themes. As many former composers were inclined to shorten the A refrain after a complementary reprise in their rondo movements, only the first half of the A refrain and B lyrical theme are revived, in mm.190–211 and 212–250 (c.f. Table 2.5). Viotti's *Concerto No.12 in B-flat Major* similarly recycles materials for both the refrain and couplet. In Wieniawski's rondo, the original key of F-sharp is conserved for the purpose of tonal resolution in both themes. This confines the whole movement to a large ternary form with an auxiliary *finale coda*. In this way, he reserves the most exciting and virtuosic momentum for this ending, which gives the impression of

⁷³ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 448.

accelerating to a faster tempo due to the increased number of notes. The composer spares fortyseven bars for the solo's *moto perpetuo* ending. The solo's rhythm, based on the sextuplet in which every eighth note gets accented, builds higher tension in the virtuosic manner.

This extra space wrapping up the entire concerto with the characteristic of *moto perpetuo* in a faster tempo is well established. For example, the last section *più presto* of Viotti's No.3⁷⁴ ends with extensive sextuplet running notes in expanded harmony distinguished from the dotted rhythm refrain. The closing of the rondo allegretto in Kreutzer's No.19, marked *più animato*, is reached by sixteen measures of extensive sextuplet notes in an expanded tonic harmony; as Lehrer notes, "since [Kreutzer] wanted to end this minor key concerto in a major key, he devised a special coda for the rondo finale consisting of five closing themes in the parallel major."⁷⁵ De Bériot was also in favor of invoking the excitement of the coda at an accelerated tempo, often marked vivace or più animato and displaying constant demanding technique including fast détaché strokes, rapid string crossings and double or triple stops (Nos.6, 7, 8, 9, and 10); of No.3, Lehrer says, a "waltz rhythm [in 6/8 meter] permeates the structure until the Coda (m.295) where binary rhythm [in cut time] is introduced to further accentuate the fantastic display of violinistic technique."⁷⁶ Rondo de Concert Op.18 by Lipiński has the converse shift in meter at the beginning of the Coda Giocoso e Vivace at m.297, from 2/4 to 6/8 waltz rhythm. Vieuxtemps in his third concerto concludes with rapid double and triple stops, which take advantage of open E string, whereas Wieniawski imposes upon open A and D strings (Example 2.14). Ernst's Rondo Papageno Op.20 emulates the bouncy character of the refrain from Paganini's first concerto and concludes with a 45-measure coda *poco più mosso* in a perpetual motion (Example 2.13). The

⁷⁴ E. Chappell White, "Giovani Baptista Viotti and His Violin Concertos." (Ph.D. diss., Princeton University, 1957), 109.

⁷⁵ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 150.

⁷⁶ Ibid., 313.

closure of the movement or concerto via an accelerated tempo indications such as *presto*, *poco più presto* or *vivace* toward the last tonic chord is present in concertos by Mendelssohn, Bruch, Brahms, and Sibelius. Overall, Wieniawski purposely avoids imitating normative formal convention, but combining the concepts of gigue, rondo, sonata, and moto-prepetuo coda to create his own version of the rondo finale.

Example 2.13 Ernst, Rondo Papageno, Op.20, mm.329–37.77



Example 2.14 Wieniawski, *Concerto No.1, Op.14* Third Movement: Rondo; Allegro giocoso, Finale, mm.251–58.⁷⁸



⁷⁷ Heinrich Wilhelm Ernst, *Rondo Papageno, Op.20.* (Vienna: H. F. Müller, n.d.), meas.329–37. accessed April 10, 2015. http://imslp.org/wiki/Special:ReverseLookup/35303.

⁷⁸ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 3rd mov., meas.251–8. accessed November 13, 2014. http://imslp.org/wiki/Special:ReverseLookup/109877.

Chapter 3

Formal Structure of the Second Concerto

		Int. 7 megro mo	uciato		
Lehrer (Truncated	Szymańska (Sonata	Bae (Incomplete	Measure	Key [tonality]	Feature
Ritornello)	Allegro)	Sonata)			
Ritornello I	Orchestra	<u>Rotation I</u>			
	exposition	Exposition	1–8	D-minor [i]	PT (Allegro moderato)
	(tutti)	(Orchestra)			
			9–16	F-major [III]	ST
			17–24	D-minor [i]	PT
			25–31	B flat-major [VI]	ST
			32–45	D-minor [i]	PT
			46-53	D-minor [i]	Transitional (Energy gain)
			54–60	Eb-major [bII]	MC, Closing (ff)
			61–67	A-major [V]	V-lock
Episode I	Exposition and	Exposition	68–114	D-minor [i]	PT (Dolce ma sotto voce)
-	development of PT	(Solo)			
	(solo & tutti)				
	(solo)		115–138	D-minor [i]	Episode descant (solo, Poco più vivo)
			139–156	E-minor [ii]	Transitional (PT meets ST, Energy gain, Appassionato)
	Exposition and development of ST		157–172	F-major [III]	ST (Romantic)
	(solo & tutti)				
	(solo a tatif)		173-187	F-maior [III]	Varied PT
	(solo)		188–204	F-major [III]	Episode (Più animato) ST (orchestra)
			205–220	F-major	Episode (A tempo)
			221–237	F-major	Episode Varied PT (orchestra) EEC
Ritornello II Development	Recapitulation	Development (Orchestra)	238–264	F-major→ G-minor→	Sequencing of PT, Juxtanosition of PT & ST
Development		(Grenesita)	265–287 288–309	C-minor Bb-major	Sequencing of PT Motif for Romance

Table 3.1	Wieniawski, Concerto No.2 for Violin and Orchestra in D minor, Op.22
	First Movement: Allegro moderato ¹

¹ Henri Wieniawski, *Concerto No.2 for Violin and Orchestra in D minor Edited by Howard K. Wolf Op.22.* (Boca Raton, Florida: Edwin F. Kalmus, Co., 2003), 1–42.

In contrast to his first concerto, Wieniawski designs the second in a more innovative formal structure. It breaks away from the traditional format of violin concertos such as Viotti, Kreutzer and Rode, while taking up many of the formal innovations found in the later concertos of de Bériot, Vieuxtemps, Lipiński, Ernst, and Joachim. The second concerto is remarkable for its use of integrated thematic material in both the solo and orchestra parts, cohesive cyclic technique, and round, palindrome structure.

As shown in Table 3.1, the main solo exposition has a self-contained rondo platform and center orientation. The middle section (mm.68–238) produces the most confusion over formal structure. Lehrer identifies the movement as French Romantic Style with truncated ritornello, in which the second ritornello develops two themes.² Szymańska's article contributes to the debate of whether to consider the middle solo section as an exposition, development, or the both. Szymańska emphasizes the design of the passagework followed by thematic presentation, which is similar to Wiwniawski's first concerto. However, the function of the MC, CF, and orchestra is quite different from the early concerto.

A similar procedure in Ernst's *Concertino in D major, Op.12* is reviewed in Table 3.2. While the dominating first orchestral ritornello is akin to Paganini's first concerto "in a light opera overture manner,"³ the second section, Adagio, acts as a substitute for the second episode. After the E major chord medial caesura with a fermata (m.96), the five-measure caesura fill introduces the second theme as the second half of the solo episode continues. Approached by cadential trill from m.140, the EEC in A major (m.142) concludes the movement, and smoothly links to the second movement with the help of *rallentando*. In a similar manner, the section

² Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 449–50.

³ Abraham Veinus, Victor Book of Concertos. (New York: Simon and Schuster, 1948), 326.

L'istesso tempo in alla breve at m.288 in Wieniawski's second concerto prepares both the key

and motivic material for the following slow movement.

	Section	Orchestra	1st half of	2nd half of	Development
			Exposition	Exposition	
Ernst,	mm.	1–51	52–95	96–142	143–164
Concertino in D	length	51	44	47	22
major, Op.12	tonality	D major	$D \rightarrow E$ major	E major	V: PAC (EEC)
	mm.	1–67	68–156	157–237	238–287 →
Wieniawski,					L'istessso-309
Concerto in D	length	67	89	81	72
minor, Op.22	tonality	D minor/	D minor \rightarrow F major	F major	III: PAC (EEC)
		F major			

Table 3.2Formal Structures of the First Movements of Ernst, Op.124 and
Wieniawski, Op.22

This approach to structure can also be observed in Vieuxtemps' *Violin Concerto No.5 in A minor*, Op.37. Lehrer categorizes this as Classical Style Type II; Parisian Ritornello-sonata form,⁵ in a single movement.

Table 3.3Sectional Organization of Vieuxtemps, Violin Concerto No.5 in A Minor, Op.376

R1	S1	R2	S2	$ $ \rightarrow	S3, Adagio			R4
	EXPO	DEV	\rightarrow		Internal Sonata form			Continuation of
								Allegro
	Gretry theme		Gretry theme		Gretry		Gretry	Con fuoco
	(mm.127–149)		(mm.230–256)		theme		theme	
					EXPO	DEV	RECAP	
	III		V/III		III		Ι	

Written between 1858 and 1859, Vieuxtemps created cohesiveness within a single-movement

form through the recycling of the main melody. As described in Lehrer's dissertation:

This additional movement [slow movement] is found in Episode III where it functions as the recapitulation of Theme 2 and 3 from Episode I [...] Theme 3 of this concerto has been borrowed by Vieuxtemps from the quartet *Ou peut on être mieux qu'au sein de sa*

⁴ Heinrich Wilhelm Ernst, *Concertino in D major, Op.12*. Edited by Leopold Auer. (New York: G.Schirmer, 1921), meas.1–164, accessed April 10, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/24394</u>.

⁵ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 418–9.

⁶ Ibid., 418–9.

famille found in the opera *Lucile* (Paris: 1768) which was composed by the Belgian-born musician, André Grétry (1741–1813).⁷

The main lyrical theme presented in each episode attracts more attention when it finally arrives at m.30 of the slow section *Adagio* with tonal resolution functioning as a lyrical summit point. The final 34-measure long *Allegro con fuoco* section functions as a coda, emphasizing the original key of A minor through articulation of dominant lock.

According to White, Viotti's thematic hallmarks in the tutti section fall into three types:

The first as the "military" theme characterized by a firm beat, dotted rhythms, and frequently by repeated notes; the second as the chordal theme, a short motive based on the tonic arpeggio and usually answered by a similar figure on the dominant; and the third as the lyrical theme characterized by a more sustained and legato melody [...] The lyrical opening is the only one which is ever repeated exactly, but in this case also Viotti usually individualizes the melody to some extent.⁸

In the second concerto, Wieniawski selects a lyrical theme for both tutti and solo entrances. The

primary theme is characterized by several motivic figures. In F major, the horn and bassoon

solos reveal the secondary theme, which is subsequently restated with a greater variety of

orchestral support. This expanded cross-linking idea in the thematic arrangement, and the

resulting structural character, recalls the more traditional frame derived from Viotti:

In all but two cases, Viotti chooses to modulate for the second theme [...] A more unusual feature of Viotti's tutti exposition is the treatment of the return to the tonic key before the solo entrance [...] In two-thirds of Viotti's concertos, the opening theme returns, giving to the entire tutti exposition the character of a closed, "ABA" form.⁹

While Szymańska marks m.42 as the beginning of the epilogue¹⁰ in Wieniawski's Op. 22,

the extended transitional section engaging the whole orchestra at m.48 delays the cadence,

⁷ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 415.

⁸ E. Chappell White. "Giovani Baptista Viotti and His Violin Concertos." (Ph.D. diss., Princeton University, 1957), 92–3.

⁹ Ibid., 90.

¹⁰ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 92.

instead emphasizing the chromatic descending scale in the upper voice (mm.51–53). The energy-gaining section with the Neapolitan harmony at m.54 is released by the second inversion of the tonic chord at m.60, which acts as the medial caesura. A grand pause from the wind instruments, two instances of hairpin-marked timpani roll, and sustained string instruments lines built on a dominant chord roll out the red carpet for the soloist to merge into the structure.

The sustained legato melody, supported by relaxed accompaniment marked *dolce ma sotto voce*, provides greater flexibility for the soloist's expressiveness. This again recalls earlier concerti; White describes the lyrical theme for the solo entrance in Viotti's concerti as "a high register and a firm, clear melody line which can be played with long detached, yet legato stroke giving the immediate opportunity for a strong, singing tone."¹¹ The trend away from restricted a tempo toward slower, more relaxed expressive solo melodic lines is found in Viotti Nos.17–20, Kreutzer No.18, and Rode Nos.8, and 10.





¹¹ E. Chappell White, "Giovani Baptista Viotti and His Violin Concertos." (Ph.D. diss., Princeton University, 1957), 93.

¹² Pierre Rode, *Violin Concerto No.8, Op.13*. Edited by Friedrich Hermann, Ferdinand David, and Richard Hofmann. (Leipzig: Bartholf Senff, [1902?]), 1st mov., meas.64–73, accessed April 11, 2015. http://imslp.org/wiki/Special:ReverseLookup/265405.


Example 3.2 Kreutzer, *Concerto No.18 in E minor*, First Movement, mm.68–71.¹³

These lyrical solo openings allow performers to express and shape the melody with their own temperaments. Similarly focusing attention on the soloist is the influential violin concerto by Mendelssohn, in which the first movement *Allegro molto appassionato* omits the first ritornello bringing immediate attention and places the written-out cadenza leading to the recapitulation. The recitativo-like solo entrance is attributed to Vieuxtemps' Concerto No.4 (c.1850) and 5 (1858–9), and both Bruch's Violin Concerto No.1 (1866–8) and Scottish Fantasy, Op.46 (1880).

Escaping from the standard ritornello form, several concerti by de Bériot and Vieuxtemps achieve structural cohesion through their single-movement form (see Table 3.4). Wieniawski chooses more conservative approach to unfold the primary theme, close to Kreutzer's Concerto Nos.8 and 15 and Viotti's works.

Table 3.4Concerti based on a Modified Ritornello Form

	S	R1	S1	R2	S2	R3	S3	R4	S4	R5
De Bériot,	Μ	1–57	58–177	178–204	(1–74)	205-13	214–95	295-304		
No.5 (c.1846)					2nd mvmt: 1a					
Modified					1a'returns (m.44)					
Ritornello ¹⁴	L	57	120	27	-	9	82	10		
Vieuxtemps,	Μ	1-60	61–181	182–214	(1–53)	3rd mov	73–144	145–214		
No.2 (1836)					2nd mvmt: return of	1–72	[287–358]	[359–		
Truncated					the beginning (m.42)	[215–286]		428]		
Ritornello ¹⁵	L	60	121	33	-	72	72	70		

¹³ Rodolphe Kreutzer, *Violin Concerto No.18 in E minor, "Lettre F."* (Offenbach sur le Mein: Jean André, [1811?]), 1st mov., meas.68–71, accessed April 13, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/101751</u>.
 ¹⁴ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (PhD diss., University of California,

1990), 324–5.

¹⁵ Ibid., 437–39.

Vieuxtemps,	Μ	1–74	75–166	167–174	(1–91)	1-80	81-277			
No.4 (c.1850)					2nd mvmt: Adagio	[175–254]	[255-45	1]		
Ritornello &					religioso, 1a' returns	[3rd	[4th			
Recitativo ¹⁶					at m.64)	mvmt:	mvmt:			
						scherzo	cont.] 2/2	2		
							meter			
					3rd mvmt: Scherzo;	tutti	S 1	R2	S2	S3
					Vivace,	1-80	81-147	(Dev I)	(Dev II)	193
					Ternary			148–57	158 –	-
					Intro of 4th mvmt,				192	277
					R1 tutti					
	L	74	92	8	-	80	197			
Wieniawski,	M	1–67	68–237	238-309	(1–72)	Intro	3rd mvm	t continued,		
No.2 (1862)					2nd mvmt	1–36	37–370	346–679]		
						[310–345]				
	L	67	170	72	-	36	333			

S=section; M=measure; L=length in measures.

A repetition of the primary theme is developed and varied from m.84. Supported by a

Neapolitan chord at m.86, the solo proceeds to a short cadenza arriving at the cadence m.90,

where the thematic baton is passed to the first violins.

Example 3.3 Wieniawski, *Concerto No.2*, Op.22 First Movement: Allegro moderato, mm.86–88.¹⁷



Instead of staying on the same key area, the solo singing on the G string presents the theme in C minor harmony, although that soon becomes fickle and moves to the dominant chord with fingered octaves ascending scales. The cadence at m.115, after the third repetition of the theme, is separated by its texture and rapid solo fast running notes.

¹⁶ Ibid., 431–37.

¹⁷ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.86– 88, accessed April 27, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

Several fragments from the main theme accompanied by strings at mm.119–20 and 123, and a clarinet at m.130, suggest the recycling of motivic figures. When the solo chromatic descending line approaches the appassionato section accompanied by tremolo strings, the musical tension is built up from the conflict between the primary and secondary thematic material (this is shown in greater detail in Chapter 4, Table 4.2, which compares the analyses of Szymańska's and this author). As Szymańska proposes, "The pattern of the concerto's first movement differs from the sonata form only in the alternating sequence of the themes [...] This is built on the principle of contrasting cantilena with figurative fragments. The material is arranged in a characteristically alternating fashion."¹⁸

The dramatic tension is escalated in the next section (mm.139–150) between several fragments of the primary theme and the secondary theme, in the solo violin, flute, bassoon, and clarinets. After a short solo cadenza climbs to high D-flat with double-stops in octaves, the solo oboe brings the energy down with the head of the second theme. The first violins and flutes at m.174, and 177–180 recycles sequences from the first theme. At m.188 the soloist shows off a wide range of demanding techniques, with double-stop in octaves, thirds, and sixths. The only section without any thematic reference is mm.205–221; this cadenza in a tempo style draws attention to soloist's energetic double-stops and rapid runs of pitch-class set [0123]: a simple chromatic tetrachord type, with the accents either on or off the beat, spanning three octaves followed by chromatic descending glissandos on D string and slur staccatos. While the accompaniment stresses one of the main motives (M3; see Ex.4.22) in sequence, the core display of episode, ending at m.221, summarizes some of the previously introduced episode before an

¹⁸ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 94.

ascending cadential trill at m.234. A similar treatment is found in Wieniawski's *Polonaise Brillante No.2*, Op.21 (see Examples 3.4–3.5).

Example 3.4 Wieniawski, *Polonaise Brllante No.2*, Op.21, mm.242–45.¹⁹



Example 3.5 Wieniawski, *Concerto No.2*, Op.22 First Movement: Allegro moderato, mm.222–24.²⁰



The EEC is attained at m.238; the structure of the following section is open to debate. From the classical view point, development may seem appropriate; the term has been understood as involving: "frequent modulation; complete or fragments references to motivic or thematic material from the exposition, typically shifted through different harmonic and major-minor color."²¹ The section after the EEC moves through G minor at m.246, while a high-energy tonal collision between the notes B and F occurs at m.254 as two themes are juxtaposed. The outer

¹⁹ Henri Wieniawski, *Polonaise Brllante No.2, Op.21*, ed. August Wilhelmj (Mainz: B. Schott's Söhne, 1909), meas.242–45, accessed April 28, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/87732</u>.

²⁰ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.222–24, accessed April 27, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

²¹ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 196.

voices, registering the dramatic ramifications of major- and minor-mode transformation through this section, connect to the *L'istesso* section, m.288, which provides a hint of rhythmic motif for the following Romance in B-flat.

There are three main reasons suggested by Szymańska for considering this section as a recapitulation:

[First,] the motifs, transformed through variations and contrapuntally juxtapose, are supported by a characteristic accompaniment of the first theme (bars. 254–257) [...] In this way, the composer succeeds in creating a masterful union of the two themes in the recapitulation of the sonata allegro – the form characterized by its thematic dualism [secondly,] while the tonal plan of the tutti wanders towards the key of the subsequent romance, its very structure bears a clear resemblance to that of the exposition [thirdly,] if we exclude the third re-introduction of the first theme in the orchestral exposition, and bear in mind the slight shortening of the epilogue in the recapitulation, the length of these two parts is almost identical and amounts to fifty bars.²²

I find this analysis lacking. The first perception of thematic dualism is based more on the recycling of the motif itself and less on a rational explanation of forming of the complete section through "the action-zone layout initially set forth in the exposition (P TR ' S / C)."²³ Rather than thematic representation of the motif, I consider this a chaotic sequential development with motives derived from the orchestra exposition. Second, in contrast to the well-organized exposition, several motives here are thrust out at random. Third, although an approximate length of both orchestra tutti sections are equivalent, no solo section follows the later orchestra tutti. Thus, there is no accomplishment of the tonal resolution providing essential structural closure – and "the attaining of the ESC is the most significant event within the sonata. Here the tonal expectations of the generically essential sonata action are satisfied, although they may be

²² Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 94–5.

²³ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 231.

stabilized further by any reinforcement that the following C-space provides."²⁴ Wieniawski postpones the ESC to the last movement. As such, "Lehrer, Frączkiewicz's and Ławrynowicz claim that there is no recapitulation in *Concerto* No.2."²⁵

The solo clarinet (in B-flat) connects the end of the first movement to the *Andante non troppo*, landing on the leading tone of B-flat and preparing rhythmic values for the *Romance*.

Example 3.6 Wieniawski, *Concerto No.2*, Op.22 First Movement: Allegro moderato, mm.296–309.²⁶



Such symbolic use of solo instruments including clarinet, oboe, bassoon and violin, to link the first and slow movements is common in the Romantic era. Besides Ernst's *Concertino in D major Op.12* (1836–7), Mendelssohn's *Violin Concerto in E minor, Op.64* uses the first bassoon to hold the leading tone into the Andante. The first violin in Bruch's *Violin Concerto No.1 in G minor, Op.26* sustains the B-flat which becomes the dominant key of the *Adagio*.

According to Lehrer, "Ritornello II further develops Themes 1 and 2 before closing and being bound to the second movement by a transition."²⁷ In Op.22, the orchestra development which wraps up Rotation 1 lacks a functioning tonal resolution. However, Wieniawski achieves cohesiveness through flexible manipulations of two themes; the primary theme is designed to be

²⁴ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 232.

²⁵ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 95.

²⁶ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.296–309, accessed April 27, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

²⁷ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 450.

split into several recognizable motives, and intersects with the secondary theme in the orchestra exposition and development.

Lehrer	Bae	Part	Measure	Key	Feature	Indication
(Binary)	(rounded-			[tonality]		
	binary)					
Part I	Α	а	1–15	Bb-major	PT (solo)	Andante non troppo (p)
				[I]		poco ritardando
		a'	16-26		PT repeated	A tempo
	В	a"	27–34	Db-major	Sequence of PT with	Animato (crescendo
Part II				[bIII]	new orchestration	poco a poco)
(m.29)				Modulatory	(tremolo)	
			35–48		new orchestration	Sempre animato
				Another	(strings only)	(crescendo) (ff)
				modulatory		Poco piu ritardando
	А'	a (orchestra)	49–62	Bb-major	First violin & cello	A tempo, dolce (pp)
		+		[I]	(PT), solo (descant)	
		b (solo)			\rightarrow merges into PT	(ff), diminuendo
					m.58	
			63–72		Closing	Ritardando→A tempo

Table 3.5Wieniawski, Concerto No.2 for Violin and Orchestra in D minor, Op.22Second Movement: Romance; Andante non troppo28

The Romance, the second movement of Op.22, has become the encore piece of the Wieniawski's competition. The title *Romance* has been used extensively since the late eighteenth century, and the popularity of Romance movements in the violin repertoire is enormous as seen in the works of Kreutzer, Viotti, and Joachim. Roger Hickman defines the term *romance* as a song type giving way to the more dramatic mélodie in the vocal romance after 1830; Antoine-Joseph Romagnési in 1846 specifies "sentimental, dreamy melodies and serious, heroic and strong rhythm in passionate and dramatic songs."²⁹

²⁸ Henri Wieniawski, *Concerto No.2 for Violin and Orchestra in D minor Edited by Howard K. Wolf Op.22*. (Boca Raton, Florida: Edwin F. Kalmus, Co., ca. 1970's), 43–52.

²⁹ Roger Hickman, "Romance." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 31, 2015, <u>http://www.oxfordmusiconline.com/subscriber/article/grove/music/23725</u>.

The romances of Kreutzer's concerto Nos.2, 3, 5, and 9 are nearly equal length to Wieniawski's romance. Of these movements in Kreutzer's concertos, especially Nos.1 through 6, William says, "[they] are in a lyric style, with few opportunities for display of technique. The basic form of [them] is A B A', with the B section often only a slightly changed version of the A theme."³⁰ Likewise, Wieniawski divides B section into several sequences of the primary theme in an animated lyrical style, forming: A (a a') – B (a'') – A' (a b). This da capo form of the romance without a tutti section is also established in Viotti's works. White addresses the movements in Viotti's concertos, with attention to the manner in which the *galant* spirit of *romance* is presented:

The second group, including Concertos 4 through 7, is dominated by the romance conception, although only two (4 and 7) are so indicated and on (6) is an adagio. Three of the four have no tutti whatsoever. All are in the da capo form typical of the romances as it was treated by Viotti's predecessor.³¹

While Lehrer's formal table classifies the movement as a binary form, with Part II departing from m.29 in D-flat major,³² I find that the return of the melody in A' section creates a rounded binary form. According to Earl Henry, "Rounded binary has a more elegant legacy. Tonal and thematic recurrence, combined with unlimited possibilities of contrast in the second section."³³ Several rhythmic motives in both the orchestra and solo build up a captivating melody through compelling modulations, especially in the central section of the Romance. There is a vigorous section of gradual string tremolos at m.27 with frequent harmonic changes projecting a contrasting feeling (Ex.3.7). The first violin and the cello reaffirm the main theme

³⁰ Michael Day Williams, "The Violin Concertos of Rodolphe Kreutzer" (Ph.D. diss., Indiana University, 1972), 122.

³¹ E. Chappell White, "Giovani Baptista Viotti and His Violin Concertos." (Ph.D. diss., Princeton University, 1957), 97.

³² Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 450.

³³ Earl Henry and Michael Rogers, *Tonality and Design in Music Theory*. (N.J.: Pearson: Upper Saddle River, 2005), 448.

at m.49 while the soloist embroiders the melody in a high register and flexible rhythmic gesture. Recalling Joachim's Romanze in the Hungarian Concerto "With the return of the first part at m.61, the principal melody appears in the violoncellos and first horn, while the solo violin unfolds its profuse embellishments."³⁴





³⁴ Benjamin F. Swalin, *The Violin Concerto: a Study in German Romanticism*. (New York: Da Capo Press, 1973), 85–6.

³⁵ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 2nd mov., meas.27–32 and 49–52, accessed March 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

Table 3.6Wieniawski, Concerto No.2 for Violin and Orchestra in D minor, Op.22
Third Movement: Allegro con fuoco – Allegro moderato (à la Zingara)36

Lehrer (Sonata)	Szymańska (rondo, sonata allegro)	Bae (9-part rondo)	Measure	Key [tonality]	Feature	Indication mood/dynamic
Intro	EXPO	Intro				
Cadenza	A	Orchestra	1–15	D-minor [i]	Dialogue between orchestra & Solo cadenza	Con fuoco (f)
		Solo	15–36		Solo cadenza	Leggiero (ritrdando)
EXPO		A EXPO	37–58	D-minor [i] open	a, (A la Zingara)	Allegro moderato
			59–78	D-minor [i] open	a' (repetition)	Tranquillo
		Orchestra	79–100	Modulatory	Transitional	(ff) \rightarrow diminuendo
		Solo	101-104	D-major [I]	Solo re-enter	Poco rit.
	В	В	105–134	Eb-major [bII]	b (ST from the first	Tempo
					movement)	tranquillo
DEV	DEV	A'	135–167	G-major \rightarrow B-	a" restless sixteenth note	A tempo (poco
	Α	DEV		major \rightarrow D-minor	run (modulatory)	più vivo)
			167–177	D-minor [i]	Solo cadenza (borrowed	Poco ritardando
					from m.27)	(diminuendo)
					RTR	
	С	С	178–217	D-major [I]	c (new material),	Rollicking
				$[V \rightarrow VI]$	c' (combines with ST)	
				interrupted		
	Α	A'	218-234	Bb-major [VI]	a"	Molto moderato
		Orchestra	235–239	Eb-major [bII]	RTR (from m. 87)	A tempo
						risoluto ma
						moderato
		Solo	240–243		Solo re-enter	Poco ritardando
RECAP	RECAP	B '	244–272	Bb-major [VI]	b'	Tempo
	В					tranquillo
			273–275	[V of i]	Solo V-lock trill (function as RTR)	Ritardando
	Α	Α	276-315	D-minor [i]	Flute starts a	Tempo
		RECAP		tonal resolution	Solo merges to a at m.284	moderato
Coda	Coda	C	316–343	D-major [I]	c (replica of m.178) c' (combines with ST)	Leggiero
		A"	344-360	D-major [I]	Coda for solo	A tempo
		Coda		.9- L-3	Return of a in orchestra	(con fuoco)
			361-370	D-major [I]	Final cadence	f → ff

³⁶ Henri Wieniawski, *Concerto No.2 for Violin and Orchestra in D minor Edited by Howard K. Wolf Op.22.* (Boca Raton, Florida: Edwin F. Kalmus, Co., ca. 1970's), 53–89.

The structure of the last movement, subtitled as *à la Zingara* (in Gypsy style), is the most adventurous movement in either of Wieniawski's concertos. Swalin states that "the Finale *alla zingara* (Allegro) [in Joachim's Hungarian Concerto] may be regarded as a precursor of the Allegro moderato *à la Zingara* of Wieniawski's Concerto in D minor, Op.22."³⁷ The first theme resembles that of Joachim's *Finale alla Zingara* in a fast *spiccato* manner, while the second and third themes recycle the second theme of the first movement (review the feature column in Table 3.6). The *Allegro con fuoco* or sometimes *forza* marked at the beginning has been broadly applied to the endings of other virtuosic concertos; for example, in the last 16 measures of Mendelssohn's *Violin Concerto Op.64*, 34 measures of Vieuxtemps' Concerto No.5 and 11 measures of Bruch's concerto No.1. The ending manner, *fortissimo brillante con fuoco* at m.344 of Wieniawski's *à la Zingara*, stands out vividly against the breathless style of Wieniawski's coda for first concerto.

Swalin addresses the cyclic nature in Hans Sitt's Concerto in A minor Op.21: "There are evidences of the *principe cyclique*; for the solo violin enters (meas.17) with improvisatory phrases that return in the Moderato section of the finale. Compare, for example, measures 5–14 of the later [Finale, Moderato] with measures 17–26 of the first movement."³⁸ Except in the refrain, the contrasting B and C episodes in Wieniawski's *à la Zingara* are worked out of the second theme from the first concerto. It is shaped in an expanded rondo format consisting nine parts. Although Lehrer suggests that the movement is cast in a sonata form in which the development features a new theme (Theme 3),³⁹ Szymańska asserts that "the repetition of the main motifs appears to provide a strong indication that the structure of the finale should be

 ³⁷ Benjamin F. Swalin, *The Violin Concerto: a Study in German Romanticism*. (New York: Da Capo Press, 1973), 86.
 ³⁸ Ibid, 118.

³⁹ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 451.

classified as a rondo, with its characteristic recurrences and thematic dualism."⁴⁰ The first Episode B in E-flat major (bII), from m.105 in *poco più tranquillo*, evolves to an appassionato section through enharmonic modulation. The *fortissimo molto appassionato* at m.123 recalls the last climax of the second movement (m.57) employing the octave-double-stop with orchestra tremolos. It also serves as a preparation, settling on the second inversion of the G major chord, to continue to the next refrain in G major at m.135.

As seen in Table 3.6, multiple analyses agree that the return of the A refrain at m.135 is the beginning of the development area since the restless refrain moves through different tonal area. A refrain is developed in G major and B-flat major in the developmental section. The second theme from the initial movement reappears in the first couplet in the B section of *à la Zingara*, where it is further juxtaposed with the new rollicking solo theme (C) at m.194 and 332. This thematic interweaving assembles the whole concerto in a cyclic style.

It is noteworthy to review how Emery describes the characteristic of sections:

[...]Thirty measures later the key changes to G major and the violin plays a continuously moving staccato figure which leads to the real second subject of the movement, a brisk theme in doubles in G major. Development of the first theme then follows and there is working out of the second subject of the opening movement. The recapitulation opens with the principal theme in the flute, the solo violin playing a trill on high A.⁴¹

Although some analyses indicate the return of the B section at m.244 as a recapitulation, I agree with Emery's account of the recapitulation. According to Lehrer, "The recapitulation of Theme 1 and 2 occurs in reverse order, and the coda operates like a second development."⁴² Respecting the character of the development in earlier concertos, "[...] the development's last

⁴⁰ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 97.

⁴¹ Frederic B Emery, *Violin Concerto*. (Chicago: Da Capo Press, 1969), 268.

⁴² Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 451.

task is to prepare for the dramatized return of the tonic (retransition), usually by deploying an active dominant (locking onto the structural dominant, almost always VA of the tonic-to-come) and proceeding forward with it, often gaining energy in the process."⁴³ Szymańska focuses on the composer's placement of the double line between m.243 and 244, considering it the beginning of recapitulation. However, the second theme is in a distant key, B-flat major, and is followed by dominant seventh chord of the original key that neither articulates a tonal arrival nor provides "the point of ESC *essential structural closure*, the goal toward which the entire sonata-trajectory has been aimed."⁴⁴

The issue with labeling either m.244 or m.276 as recapitulation is caused by the delay of a satisfactory authentic cadence. The molto appassionato section at m.262 is enhanced by the extension of the second inversion of the tonic chord, functioning as retransition and arrival of the dominant pedal to m.272; this allows both the soloist and solo flute to return to the primary refrain theme. Consequently, the length and building blocks of exposition mm.37–78 and 105–134 (A + B) approximately correspond to mm.276–343 (A + C); this mapping strongly suggests recapitulation. The function of the refrain in the recapitulation is well balanced due to the transfigured secondary thematic area C. The virtuoso has unfolded the refrain in several key areas, each succeeding to couplets containing the recurring theme, to ensure the impression of freshness while maintaining unified thematic material. Swalin therefore sees the movement as "a voluminous rondo with the design: A - B - C - A - D - A - B - C - coda."⁴⁵

This nine-part rondo platform including coda possibly developed from a single polonaisebased pieces, as seen in the final movement *rondo alla polacca* of Beethoven's *Triple Concerto*

⁴³ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 197.

⁴⁴ Ibid., 232.

⁴⁵ Benjamin F. Swalin, *The Violin Concerto: a Study in German Romanticism*. (New York: Da Capo Press, 1973), 86.

in C major Op.56 (1804); each episode has its own characteristic style assisted by various rhythmic content. This format, also seen in works such as Lipiński's *Rondo Alla Polacca in E major, Op.7* (ca.1817) and Ernst's *Polonaise Op.17* (ca.1842) (see Table 3.7), allows for a wider range of violinistic techniques in a flowing yet unified structure. The variety of particular styles– –Lipiński's risoluto, cantabile, scherzando, and grandioso; Ernst's con molto sentiment, leggiero, and ritenuto pesante—articulates both expression and inner cohesion.

Table 3.7Formal Structures of Lipiński, Rondo Alla Polacca in E major, Op.7 and
Ernst, Polonaise, Op.17

Lipiński,	S	А	В	С	RTR	А	D	RTR-	≻A	С	Coda
Op.7 ⁴⁶	mm.	1	57	121	204	221	258	360		441	505–567
Ernst,	S	А	В	С	А		В	D	В	С	Coda
Op.17 ⁴⁷	mm.	1	90	131	169		240	272	308	334	364–386
S=sec	tion.						1				!

In this formal study, the development of Wieniawski's style is very clear. Where the first concerto develops the musical narration with highly embellished violin technique in a fairly conservative design, the second concerto turns to a more romantic style, establishing an expanded formal design that achieves a higher level of cohesiveness through the principal of cyclical thematic materials and the unified refrain.

⁴⁶ Karol Józef Lipiński, *Rondo alla Polacca, Op.7*. (Leipzig: Breitkopf & Härtel, [1817?]), accessed April 17, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/32838</u>.

⁴⁷ Heinrich Wilhelm Ernst, *Polonaise de Concert, Op.17*. (Vienna: Pietro Mechetti, [1842?]), accessed April 17, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/92906</u>.

Chapter 4

Musical Content of Two Concertos

This chapter examines the overarching motivic relations and harmonic arrangements in Wieniawski's concertos. Some particular motivic usages play a significant role in the composition of both concertos; comparing how each work employs the technique therefore allows much insight into the development of Wieniawski's violinistic writing influenced by other virtuosi. Similarly, the concertos are readily distinguishable by examining the larger harmonic structure and the role of chromatic progression in each.

Motivic Relationship

As with the general organization of the concertos, the first approaches the use of motive conservatively, the second in a more romantic and free style modeled on that of Joachim's second concerto. A distinction between the two concertos can be observed in how the motive is developed in the tutti and solo parts as well. In the first concerto, both the orchestra and soloist present the motivic material separately and develops the two main motives (M1, M2) within restricted sections. The second concerto, however, develops the four main motives (M1, M2, M3, M4) combined with the recurring motif from the secondary theme.

Example 4.1 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.1–9.¹



To contrast with secondary cantabile theme in the first concerto, it begins with a peaceful clarinet solo playing a double dotted rhythmic motif (M1) making up the first half of the primary

¹Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 1st mov., meas.1–9, accessed November 13, 2014, http://imslp.org/wiki/Special:ReverseLookup/109877.

phrase. The tradition of employing the double dotted rhythmic motif is well established by many violinist-composers such as Kreutzer, Spohr, Vieuxtemps, Ernst and Joachim. Kreutzer particularly favored constructing the first theme with double dotted rhythm as seen in the first ritornello of the first movement of concertos Nos.8 and 18 (see Examples 4.2–4.3).

Example 4.2 Kreutzer, *Violin Concerto No.8 in D minor* First Movement: Maestoso non troppo, mm.1–8.²



Example 4.3 Kreutzer, *Violin Concerto No.18 in E minor* First Movement: Moderato, mm.1–4.³



The entries of Spohr's concertos Nos.1 and 11 embrace the double dotted motivic figure in a

majestic manner (see Examples 4.4-4.5).

Example 4.4 Spohr, *Violin Concerto No.1 in A major*, Op.1 First Movement: Allegro vivace, mm. 1–5.⁴



² Rodolphe Kreutzer, *Violin Concerto No.8 in D minor*. (Offenbach sur le Mein: Jean André, [1809?]), 1st mov., meas.1–8, accessed April 13, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/319922</u>.

³ Rodolphe Kreutzer, *Violin Concerto No.18 in E minor, "Lettre F."* (Offenbach sur le Mein: Jean André, [1811?]), 1st mov., meas.1–4, accessed April 17, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/101751</u>.

⁴ Louis Spohr, *Concerto No.1 in A major, Op.1*. Edited by Herausgegeben Henri Petri. (Leipzig: Volksausgabe Breitkopf & Härtel, [1900?]), 1 mov., meas.1–5, accessed April 18, 2015. http://imslp.org/wiki/Special:ReverseLookup/158148.

Example 4.5 Spohr, *Violin Concerto No.11 in G major*, Op.70 First Movement: Adagio, Allegro vivace, mm.19–31.⁵



This type of dotted motif also appears in de Bériot's concertos Nos.2 and 3; Vieuxtemps' Nos.1 and 3; Joachim's No.1; and Ernst's Op.12, where the dotted ascending arpeggio reappears in other instruments and becomes the basis of the primary theme in the first episode (Ex.4.6).

Example 4.6 Ernst, *Concertino in D major*, Op.12 First Movement: Allegro moderato, mm.1–3.⁶



Example 4.7 Joachim, Violin Concerto No.1, Op.3, mm.30–33.⁷



⁵ Louis Spohr, *Violin Concerto No.11 in G major, Op.70.* Edited by Ferdinand David and Friedrich Hermann. (Leipzig: C. F. Peters, [1880?]), 1st mov., meas.19–31, accessed April 24, 2015. http://imslp.org/wiki/Special:ReverseLookup/33837.

⁶ Heinrich Wilhelm Ernst, *Concertino in D major, Op.12*. Edited by Leopold Auer. (New York: G.Schirmer, 1921), 1st mov., meas.1–3, accessed April 10, 2015. http://imslp.org/wiki/Special:ReverseLookup/24394.

⁷ Joseph Joachim, *Violin Concerto No.1, Op.3.* (Leipzig: Breitkopf und Härtel, [1905?]), meas.30–33, accessed May 1, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/41960</u>.

The following sub-phrase (m.4) in the first concerto of Wieniawski is characterized by more active syncopated rhythm, later used for building up intense mood in the transitional sections. The combination of two motives (M1, M2) in the transition (m.25) is vertically juxtaposed with several instruments; the bassoon, trombone, and lower strings presenting M1; horns, trumpets, and violas presenting M2; and brisk sixteenth-note harmonic supports in the upper strings.

Example 4.8 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.25–27.⁸



As Nowak notes that "the variation and not development technique is used to elaborate melodic motifs,"⁹ from the MC (m.37), the solo instruments of the clarinet, oboe, and horn reveal M1.

Example 4.9 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.37–42.¹⁰



⁸ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 1st mov., meas.25–27, accessed November 13, 2014, http://imslp.org/wiki/Special:ReverseLookup/109877.

⁹ Anna Nowak, "The Violin Concerti of Henryk Wieniawski from Style Brillant to the Romantic Idiom." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Piotr T. Żebrowski, (Poznan: Rhytmos, 2001), 110.

¹⁰ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 1st mov., meas.37–42, accessed November 13, 2014, http://imslp.org/wiki/Special:ReverseLookup/109877.

This caesura fill (m.37–42) articulates the gap between the first and second thematic area, while recalling the initial impression of the motif. The diminution of the motif creates an impatient feeling, with the expectation of the soloist entry; this occurs in the closing *Animato* section (mm.67–72), linking to the powerful brilliant solo plays the motif in tenth against the orchestra. Example 4.10 Wieniawski, *Concerto No.1*, Op.14

First Movement: Allegro moderato, mm.67–80.¹¹



The solo violin states the motif three times from m.73, after which abandons the motivic idea to embellish the musical narration in the virtuosic manner. The main motif remains in the same rhythmic configuration but in a varied manner in which a register transfer and dynamic contrast take place (Example 4.11).

Example 4.11 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.73–76 and 80–82.¹²



Wieniawski's choice of instrumentation for the motivic and musical narration is

significant. As noted by Szymańska, "Thematic transformation begins as early as the orchestral exposition (evolutionary development of the primary theme) and solo episodes, where each re-

¹¹ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 1st mov., meas.67–80, accessed November 13, 2014, http://imslp.org/wiki/Special:ReverseLookup/109877.

¹² Ibid., meas.73–76, 80–82.

appearance of the theme is different in terms of instrumentation, accompanying variations or expression).^{"13} The clarinet consistently initiates the motif at principle structural moments: the beginning of the entire concerto; the transitional, m.37; MC, m.122, and coda, m.276. In addition, although the flute is the only instrument that does not present the motif in the first ritornello, it is later assigned the heroic opening of the second ritornello doubled by the first violin. In Ritornello 2, with presenting multiple sequences of the motif, the lower strings are enhanced by bassoons (m.205); trombones soon assist bassoon (m.209); a successive combination of the lower strings, trombones, bassoons, clarinets, and second flute plunges the main theme into the solo cadenza.

The sole cadenza at m.221, corresponding to the second episode section, also states the main motif three times before the third episode presents the lyrical secondary theme.

First Movement: Allegro moderato, mm.221–26, 233–38, and 246.¹⁴



¹³ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 90.

Example 4.12 Wieniawski, Concerto No.1, Op.14

¹⁴ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 1st mov., meas.221–26, 233–38, 246, accessed November 13, 2014, http://imslp.org/wiki/Special:ReverseLookup/109877.

The refrain based on the dotted-sixteenth and thirty-second-note in rondo movement is significant in the development of virtuosic concerto genre. White describes the refrain of rondo in Viotti's concerto No.12, "The refrain [...] attractive and lively, suffers a little from too much use of dotted rhythm, a device Viotti has used rather sparingly in the immediately preceding finales."¹⁵ Wieniawski returns to the dotted rhythmic motive for the rondo as seen in works of Viotti, Kreutzer, Lipiński and Ernst (see Examples 4.13–20).

Example 4.13 Wieniawski, *Concerto No.1*, Op.14 Third Movement: Rondo; Allegro giocoso, mm.13–6.¹⁶



Example 4.14 Viotti, Concerto No.12 in B-flat major, Third Movement: Allegretto, mm.1–4.17



Example 4.15 Kreutzer, Concerto No.10 in D minor, Third Movement: Rondeau, mm.60-65.18



¹⁵ E. Chappell White, "Giovani Baptista Viotti and His Violin Concertos." (Ph.D. diss., Princeton University, 1957), 144.

¹⁶ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 3rd mov., meas.13–6, accessed November 13, 2014, http://imslp.org/wiki/Special:ReverseLookup/109877.

¹⁷ Giovanni Battista Viotti, *Violin Concerto No.12 in B-flat major*. Edited by Lambert Massart. (Paris: A. Cotelle, [1840?]), 3rd mov., meas.1–4, accessed April 2, 2015. http://imslp.org/wiki/Special:ReverseLookup/335327.

¹⁸ Rodolphe Kreutzer, *Violin Concerto No.10 in D minor*. (Paris: Maurice Schlesinger, n.d.), 3rd mov., meas.60–65, accessed April 11, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/331775</u>.

A substantial number of independent rondo or polonaise-based works by Lipiński and Ernst use dotted-sixteenth and thirty-second-note refrains and episodes. The first and last two measures of trio section in Lipiński's *Polonaises No.3, Op.9* offer a marked contrast to the beginning of the opus conveying a large compass of bold and swift arpeggio playing. The following fraction of the phrase within witty slurred-pattern in Wieniawski's rondo recalls the fragment in Lipiński's *Polonaises No.3*, Op.9 (see Examples 4.19 and 20).

Example 4.16 Lipiński, *Concerto Militaire*, Op.21 Third Movement: Rondo; Allegretto, mm.138–43.¹⁹



Example 4.17 Ernst, Polonaise, Op.17, mm.32–35.²⁰



Example 4.18 Lipiński, Polonaises No.3, Op.9, Allegro con brio, mm.129-30.21



Example 4.19 Lipiński, Polonaises No.3, Op.9, Allegro con brio, mm.113-15.22



¹⁹ Karol Józef Lipiński, *Concerto Militaire, Op.21*. (Leipzig: Breitkopf & Härtel, [1891?]), 3rd mov., meas.138–43, accessed April 22, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/80200</u>.

²⁰ Heinrich Wilhelm Ernst, *Polonaise de Concert, Op.17*. (Vienna: Pietro Mechetti, [1842?]), meas.32–35, accessed April 17, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/92906</u>.

²¹ Karol Józef Lipiński, *3 Polonaises, Op.9.* (Leipzig: Breitkopf & Härtel, [1818?]. Accessed April 17, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/282915</u>.

²² Ibid., meas.113–15.

Example 4.20 Wieniawski, *Concerto No.1*, Op.14 Third Movement: Rondo; Allegro giocoso, mm.17–8.²³



The following lyrical B theme provides a marked contrast to the dotted refrain (Example 4.21).

Example 4.21 Wieniawski, *Concerto No.1*, Op.14 Third Movement: Rondo; Allegro giocoso, mm.79–84.²⁴



The motivic development in the second concerto is more complex. Lehrer details how

the first theme in the truncated movement of the second concerto built through four motives: 1x,

1y, 1z, 1Ω .²⁵ I relabel these M1, M2, M3, and M4 (see Example 4.22).

Example 4.22 Wieniawski, *Concerto No.2*, Op.22 First Movement: Allegro moderato, mm.1–77.²⁶



²³ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 3rd mov., meas.17–8, accessed November 13, 2014, http://imslp.org/wiki/Special:ReverseLookup/109877.

²⁴ Ibid., meas.79–84.

²⁵ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 450.

²⁶ Henri Wieniawski, *Violin Concerto No.2 in D minor, Op.22*. Edited by Henri Marteau. (Leipzig: C. F. Peters, ca. 1930), 1st mov., meas.1–77, accessed October 5, 2013, http://imslp.org/wiki/Special:ReverseLookup/4160.

Compare to the more classical use of the motif development in the first concerto, the four motives in the second concerto are manipulated liberally and enriched through the technique of development. While the motives are articulated by particular instruments and interwoven with the solo, they become more expressive and emotional. Jan Kleczyński, who saw Wieniawski on his return concerto in Warsaw in 1870, perceived the change in the virtuoso's performance style as well: "[...] Formerly Mr. Wieniawski's playing presented itself as a stormy, troubled ocean wave, today his playing is calm and clear as a lake."²⁷ According to Hammill, the solo entry of Wieniawski's second concerto marked *dolce ma sotto voce* (mm. 68–71) bears a resemblance of the opening rhythm in Bériot's Concerto No.4 (mm. 53–6); marked *nobilmente*.²⁸

According to Lehrer, "The sole Episode [solo exposition] contains three closing themes (1k1, 1k3, and 2k3), each with subdivisions. This type of configuration for closing themes has been met earlier in the concertos of Charles de Bériot."²⁹ Table 4.1 attempts to reconcile Lehrer's review with my own (shown in curly brackets).

Closing themes	Measure	Tonality	Comments
1k1[a]	101	i	Sequence on 1z {Vn I}
1k1[b]	110	i	Extension; 1x, 1y {string \rightarrow solo+w.w.}, 1z {?}
1k3[a]	116	i to III	Diminution; 1z, {solo} 1x, 1y {string}
1k3[b]	127	III	Double stops; 1y {Cl.}
1k3[c]	139 {-150}	III	$1\Omega; 2x \{1x, 1y, ST=Fl.\}$
2k1	205	III	Figuration: {double stops} & chromatic descending scale
2k2	213	III	Figuration: {chromatic tetrachord scale} & staccato
2k3[a]	221	III	Figuration: arpeggios {solo}; 1z {Vn I}
2k3[b]	228{226}	III	Figuration: octave leaps, {cadential trill}, {solo}

Table 4.1Wieniawski, Concerto No.2, First Movement, mm.101–150 and 205–38Three Closing Themes of the First Episode30

³⁰ Ibid., 449 – 50.

²⁷ Edmund Grabkowski, "Henryk Wieniawski (1835 - 1880), Life and Creation,"

http://www.wieniawski.com/, accessed March 14, 2015, <u>http://www.wieniawski.com/life_and_creation.html</u>. ²⁸ Nicole De Carteret Hammill, "The Ten Violin Concertos of Charles-Auguste de Bériot: A Pedagogical

Study" (diss., Louisiana State University and Agricultural ad Mechanical College, 1994), 118.

²⁹ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 449–50.

I have not found evidence of Lehrer's motive *1z* corresponding to M3 at m.110.

As Kreutzer's concerto No.18 uses of alternate presentation of the two contrasting themes (PT ST PT ST PT), Table 4.2 details the solo exposition and compares the thematic relationships according to Szymańska and myself. Szymańska holds that "The pattern of the concerto's first movement differs from the sonata form only in the alternating sequence of the themes [...] this is built on the principle of contrasting cantilena with figurative fragments. The material is arranged in a characteristically alternating fashion."³¹ Szymańska finds that the combination of both expositional and developmental sections can be regarded as two discrete parts based on two thematic presentations within a continuous structure.

Table 4.2	Motivic Arrangement	t according to S	zymańska ³²	and Bae
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Szymańska	Macro-form	Exposi first the	tion and de eme	velopm	ent o	of the	e	Expc them	ositio e	n and	d develop	ment of	the second
	Tutti/solo	Solo &	tutti	solo				Solo	& tu	tti		solo	
	Micro-form	T1+Ł		T1				T2+]	Γ1			T2	
	Key	d + g		Mod.				F+d				F	
	Periods	[(a2+a2	2)+a1]+[c	e+e1]	+[a3]]		[(b1+	-b1)]	+[a2]	[f+	g+g1]
		A +	В	+	А			С	+	Α	+	D	
Bae	Measure	68		115	138	3		157	173		188	205	221
	Tonality	d		Mod.				F	→d	l	F		
	Thematic material	Α				В			Α	В			Α
	Subsection	A		A'	A+ (Fl. 144 150	·B .,m. ŀ,))	B(b	oth)	A+ (Ob m.1	B ., 84)	B' (Vn I)	Real D.E	A' Epilogue
	Feature	PT-bas	sed	PT– based	PT ST	+	ST– base	- ed	PT ST	+	ST– based	Episo de	PT-based
	Cadence		d: PAC	E7	\rightarrow	F: 1	[AC	D:V			F: IAC	F: IA	C F:PAC

³¹ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 94.

³² Ibid., 91

Referring to Lehrer's Romantic French concerto form as an abbreviated version of the ritornello, "It was subsequently developed in concertos by Vieuxtemps (no. 2, 1836) […] and Bériot (nos.6, 7, 9 and 10, 1849–1858). Since these compositions reflect a general move towards a motivic unification of the form, Lehrer's notion is not entirely groundless."³³ Whether this movement is considered as a ritornello or sonata form, Wieniawski avoided clear qualitative separation between the primary and secondary themes. Rather, a cyclical concept, alternating two themes one consisting of four motives and the other recurring in the later movement in succession provides structure, and is developed in both solo and orchestra parts simultaneously. The second theme as a recurring motif is worked out of the entire concerto. It also attracts a great deal of attention played against the countering chromatic ascending scale (see Examples 4.23 and 24).

Example 4.23 Wieniawski, Concerto No.2, Op.22

First Movement: Allegro moderato, mm.11–16, Recurring Motif.³⁴



Example 4.24 Wieniawski, *Concerto No.2*, Op.22 First Movement: Allegro moderato, mm.11–16, Counter Motif.³⁵



Besides Ernst's *Concerto Pathétique* built from the motivic coherence, Joachim in his early concerto Op.3 (1851) likewise attempts unity through constant motivic saturation. An earmark of the recurring motif in Wieniawski's Op.22 recalls the rhythmic motif in Joachim's *Violin Concerto in D minor*, Op.11 (1857) (see Examples 4.23, 25 and 26).

³³ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 93.

³⁴ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.11–16, accessed April 27, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

³⁵ Ibid.

Example 4.25 Joachim, *Violin Concerto in D minor*, Op.11 First Movement: Allegro un poco maestoso, mm.78–82, Secondary Motif.³⁶



Example 4.26 Joachim, *Violin Concerto in D minor*, Op.11 First Movement: Allegro un poco maestoso, mm.187–95, Secondary Motif.³⁷



In Joachim's Op.11, the secondary lyrical theme (ST) is usually succeeded by Hungarian syncopated rhythmic motif combined with triplet accompaniment (TT). The second episode begins with imitating the first recitativo solo entrance. The harmonic manipulation of primary motif in cadenza-like style second episode recalls Wieniawski's first concerto.

³⁶ Joseph Joachim, *Violin Concerto No.2, Op.11* (Leipzig: Breitkopf und Härtel, [1910?]), 1st mov., meas.78–82, accessed May 1, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/199046</u>.

³⁷ Ibid., meas.187–95.

Section	Intro	R1	S1	MC→S1				R2		
Measure	1–	9–	39–	104–	140-	166–	173–	187–	191–	195–
Motif	PT	РТ	PT	ST	TT	ST	PT	ST + TT	Γ	PT
					(syncopation					
					+ triplet)					
Part	tutti	tutti	tutti	tutti	tutti (triplet),	tutti	tutti	tutti	tutti	tutti
	solo		solo	solo	solo					
			tutti		(syncopation)					
Section	S2	MC→S2				R3		S3		
Measure	207-	246-	254-	274–	282-	290-	305-	325-	345-	380-
Motif	PT	ST + TT	PT	ST + TT	PT	TT →	PT	PT	ST	PT
						NEW				
Part	solo	tutti	tutti	tutti	tutti	tutti	tutti	solo	solo	solo
	tutti		solo							tutti
	solo									solo

 Table 4.3
 Motivic Arrangement in Joachim, Concerto in G minor, Op.3 (1851)³⁸

important role than the first theme throughout the concerto as all the episode sections in the last movement present the recurring motif. Szymańska observes that in m.254–57, "the motifs, transformed through variations and contrapuntally juxtaposed, are supported by a characteristic accompaniment of the first theme."³⁹ The recurring motif based on a triplet followed by a half note recurs in the last movement (see Examples 4.27–28).

In Wieniawski's Op.22, the recurring motif from the second theme plays a more

Example 4.27 Wieniawski, *Concerto No.2*, Op.22, First Movement: Allegro moderato mm.254–57, Recurring Motif Juxtaposed with the Theme.⁴⁰



³⁸ Joachim, Joseph. *Violin Concerto No.1, Op.3*. Leipzig: Breitkopf und Härtel, [1905?]. Accessed May 1, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/41960</u>.

³⁹ Alicja Szymańska, "The Issue of the Sonata Form in the Concertos of Henryk Wieniawski." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Urszula Klingenberg, (Poznan: Rhytmos, 2001), 94.

⁴⁰ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.254–57, accessed April 27, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

Similar technical devices used by Wieniawski and Joachim present a rapid succession of sixteenth-note refrains emphasizing double-stops in thirds, sixths embellished with grace notes. The Joyful and energetic rollicking third theme in section 'C' later combines with the recurring motif at m.194 in *à la Zingara* of Wieniawski's concerto (see Examples 4.28 and 4.29).

Example 4.28 Wieniawski, *Concerto No.2 in D minor*, Op.22, Third Movement: Allegro con fuoco – Allegro moderato (*à la Zingara*), mm.193–98, Rollicking Third Theme Combined with Recurring Motif.⁴¹



Example 4.29 Joachim, *Concerto No.2 in D minor*, Op.11, Third Movement *Finale alla Zingara*, mm.282–89, Rollicking Theme.⁴²



Overall, the manipulation of the chief motivic figuration serves as an interlinking device which makes the entire second concerto of Wieniawski cohesive.

⁴¹ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 3rd mov., meas.193–98, accessed April 7, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

⁴² Joseph Joachim, *Violin Concerto No.2, Op.11.* (Leipzig: Breitkopf und Härtel, [1910?]), 3rd mov., meas.282–89, accessed May 1, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/199046</u>.

Harmonic Arrangement

The change in harmonic structures and use of chromatic progression in the two concertos show interesting developments in Wieniawski's style. The first concerto is in F-sharp minor; although a rarely used key for orchestra works, it is also the key of contemporary virtuosic pieces such as Vieuxtemps' Violin Concerto No.2, Op.19 (1836) and Ernst's *Concerto Pathétique* (1844). Wieniawski's first concerto has a conservative harmonic structure, dependent on predictable harmonic changes emphasizing the secondary dominant function (see Table 4.4). The second concerto freely explores a variety of harmonies, to the extent that harmonic sense is lost in the second theme (see Table 4.5).

Table 4.4Wieniawski, Concerto No. 1, First Movement: Allegro moderato
Themes and Harmonic Arrangement43

	R1	E1	R2	E2	→ E3	R4
Orchestra	PT		PT (sequence)		Accompaniment	End of coda
	TR		TR		(voice exchange/	at m.303
	MC(CF)				new orchestration)	
	ST				Viola, cello	
	C				→flute, bassoon,	
Solo		РТ		PT-based	ST (parallel to the 2nd	PT (coda)
		PT1		Cadenza	half of S1)	
		ST			Episode	
					TR	
Harmonic	i	i	III→IV→V→VI	II→V→VI→i	I (tonal resolution)	i
plan	Ι	V/III	→VII→III→ II		i	
(F-sharp	V/IV	III			V-lock	
minor)	IV					
	I					

⁴³ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor*, *Op.14*. (Boca Raton, Florida: Edwin F. Kalmus, Co., ca.1990's), 1–45.

	Exposition	Exposition	Development
Orchestra	PT→ST		PT (sequence)
	PT→ST		+ ST (Juxtapose)
	РТ→С		\rightarrow TR
Solo		$PT \rightarrow TR \rightarrow ST$	
Harmonic plan	i→III	i → ii → III	III→iv
(D-minor)	i VI		III + vi (m.253)
	$i \rightarrow iv \rightarrow bII \rightarrow V$ -lock		$VI \rightarrow ii/VI(Cm) \rightarrow iv(Gm) \rightarrow VI$

Table 4.5Wieniawski, Concerto No.2, First Movement: Allegro moderato
Themes and Harmonic Arrangement 44

The first ritornelli in both concerti present contrasting themes creating two harmonic pillars; this is functionally equivalent to the tradition of setting the second theme in the dominant, although the secondary themes are in the major subdominant and major mediant, respectively. Wieniawski's tonal arrangement for E1, (mm.73–193 in Table 4.4) is prefigured by the harmonic procedure in the first episode of de Bériot's minor-key Classical Style Type I and II concertos [Nos.2 in B minor (1835), 3 in E minor (c.1843), and 4 in D minor (1844)].⁴⁵ The first episode of Wieniawski's Op.14, spanning almost two fifths of the movement's length, recalls the harmonic progression of i \rightarrow V/III \rightarrow III in de Bériot's concerto No.4 (see Table 4.6). Table 4.6 Sections of de Bériot's *Concerto No.4 in D minor*, Op.46 (1844)

Section	R1	S 1	R2	S2	\rightarrow	S3	R4
Tonality	i→VI→V→i	i→V/III→III	III → V/III	III→IV→III→I→V/V		I→vi→V	Ι

The key of D minor, attributing to the Wieniawski's second concerto, has been embodied in Viotti's Concerto No.17, Rode's Concerto No.1, and Kreutzer's Concertos Nos.8, 10, and 19.

⁴⁴ Henri Wieniawski, *Concerto No.2 for Violin and Orchestra in D minor Edited by Howard K. Wolf Op.22.* (Boca Raton, Florida: Edwin F. Kalmus, Co., ca. 1970's), 1–42.

⁴⁵ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 304–5, 309–10, 322–23.

Lehrer gives interesting aspects of Kreutzer's violin concerto, *Lettre G*, (No.19), as the tonal shift from the first to second theme in Ritornello I is to F major rather than to I [D major], the parallel major.⁴⁶ Rode also shifts from minor-key first themes to relative major-key second themes in his concertos Nos.1, 7, and 10. Likewise, Wieniawski moves to F major for the first appearance of the second theme (m.9).

The middle movement of Wieniawski's Op.14 is in A major. This mediant-key relationship between the movements is also found in Rode's seventh concerto; A-minor, the first movement; C-major, the second movement; and A-minor, the Rondo as well as in Kreutzer, No.19 in D minor, *Lettre G*. Table 4.7 reviews the similar inner harmonic plans arranged in rondos of Rode's concerto No.7 and Wieniawski's No.1.

Table 4.7	Harmonic	e Plans in	Rondos:	Rode,	No.7 ⁴⁷	and V	Wieniawski	, No.

Rode	Section	Refrain I	Couplet I	Refrain II	Couplet II	Refrain III
	Tonality	i→V→i	III → ? → i	i	I→V→I→i	i→V→i
Wieniawski	Section	A	В	a	b	Coda
	Tonality	i→III→i	IV→? →V	i→I	Ι	i

The Romance of Wieniawski's second concerto goes back to the design of de Bériot's. The key of the Romance is in B-flat. Lehrer says that "The key chosen by him for each of these central movements [in concertos Nos.2, 3, and 8] is a third below that of the outer fast ones: the manipulating of the relationship of the third was of major importance to Romantic composers."⁴⁸

⁴⁶ Charles-David Lehrer, "The Nineteenth-Century Parisian Concerto" (Ph.D. diss., University of California, 1990), 156.

⁴⁷ Pierre Rode, *Violin Concerto No.7, Op.9*, ed. Ferdinand David and Henry Schradieck (New York: G. Schirmer, 1899), 3rd mov., accessed April 24, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/183926</u>.

⁴⁸ Ibid., 303.

This key relationship between movements is also found in Mendelssohn's *Violin Concerto in E minor, Op.64* (1844); C major for its slow movement recalling the identical harmonic plan found in Bériot's third concerto (ca.1843).

As shown in Example 4.30, the second movement of Wieniawski's Romance employs succession of isolated chords for dramatic effects in the middle section (mm.27–31): bIII (Db) \rightarrow C-fully-diminished \rightarrow Db \rightarrow E \rightarrow B \rightarrow E \rightarrow G \rightarrow D.

Example 4.30 Wieniawski, *Concerto No.2*, Op.22 Second Movement: Romance, mm.27–34, Middle Section.⁴⁹



The use of Neapolitan chord, bII, moves to iv6 in B-flat at m.44 which concludes the dramatic section and brings back to the restatement of the original theme in the first violin and cello (see Example 4.31).

⁴⁹ Henri Wieniawski, *Violin Concerto No.2, Op. 22* (Mainz: B. Schott's Söhne, [1879?]), 2nd mov., meas.27–34, accessed April 27, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.



Example 4.31 Wieniawski, *Concerto No.2*, Op.22 Second Movement: Romance, mm.41–50, Neapolitan Chords.⁵⁰

The use of **chromatic progression** is greatly different between two concertos. In the first concerto, chromatic progression is a kind of surface-level virtuosic display: "Chromatic tonal modulations are employed for sentimental effects."⁵¹ While the second movement *Preghiera*, attractively stresses the chromatic motion in the bass, Wieniawski primarily uses chromaticism to create virtuosic display in the episode section with parallel chromatic motion, revealing several fully diminished chords right before the cadential trill to the EEC in the first movement (Example 4.32). The chromatic descending lines in the third movement demand attention of the end of B section (mm.139–147), preparing for the restless string sequences of the Rondo episode from m.148 (see Example 4.34).

⁵⁰ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 2nd mov., meas.41–50, accessed April 27, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

⁵¹ Burnett R Toskey, *Concertos for Violin and Viola: a Comprehensive Encyclopedia*. (Seattle, Wa: Cleaning Consultant Service, 1983), 915.

Example 4.32 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.183–86, Chromatic Progression.⁵²



Example 4.33 Wieniawski, *Concerto No.1*, Op.14 Second Movement: *Preghiera*; Larghetto, mm. 22–24, Chromatic Contour.⁵³



Example 4.34 Wieniawski, *Concerto No.1*, Op.14 Third Movement: Rondo, mm.139–42, Chromatic Contour.⁵⁴



In the second concerto, Wieniawski applies a different style of chromatic progression.

Chromaticism comes more to the forefront of the musical material. The most distinctive

⁵² Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York, NY: Carl Fischer, 1921), 1st mov., meas.183–86, accessed November 13, 2013. http://imslp.org/wiki/Special:ReverseLookup/109877.

^{//}imslp.org/wiki/Special:ReverseLookup/1098

⁵³ Ibid., 2nd mov., meas.22–24.

⁵⁴ Ibid., 3rd mov., meas.139–42.

ascending chromatic line serves as a counter melody of the passionate second theme within contrary motion, in the first and third movements (Examples 4.35–4.36). Instead of a succession of parallel chromatic motion, the recurring motif combines with counter ascending chromatic scale in contrary motion in the second concerto.

Example 4.35 Wieniawski, *Concerto No.2 in D minor*, Op.22 First Movement: Allegro moderato, mm.169–70, Chromatic Contour.⁵⁵



Example 4.36 Wieniawski, *Concerto No.2 in D minor*, Op.22 Third Movement: *à la Zingara*, mm.105–9, Chromatic Contour.⁵⁶



It is intriguing to review the harmonic arrangement of the last movements of Joachim's *Finale alla Zingara* and Wieniawksi's *à la Zingara*. Each drives through the keys of E-flat, B-flat major, and wraps up in the parallel major key. "Section D [of Joachim], a rather large

⁵⁵ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.169–70, accessed April 27, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

⁵⁶ Ibid., 3rd mov., meas.105–9.
middle part, contains a mellifluous theme (meas.282) in the sub-mediant major key; and a fiery Presto concludes the movement,"⁵⁷ whereas Wieniawski in the middle section at m.178 brings the brilliancy of the parallel major key.

Joachini ST male and Zingara (1657)				w Telliawski <i>S u tu Zinguru</i> (1802)			
Section	Measure	Feature	Tonality	Section	Measure	Feature	Tonality
Intro	1 – 14	Allegro		Intro	1 – 15	Allegro	Dm
А	15 – 31	A	Dm		15 – 36	Cadenza	
	31 – 72		Modulatory \rightarrow EbM	Α	37 – 78	A à la Zingara	Dm
	73 – 97	A (tutti)	Modulatory		79 – 100	A (tutti)	Modulatory \rightarrow
В	98 – 167	В	FM	В	101 – 134	В	EbM
С	168 - 212	С	Ab, Db, FM	Α	135 – 177	A'	Modulatory \rightarrow Dm
Α	212 - 242	A	Dm	С	178 – 217	С	DM
	243 - 281	A (tutti)	→ BbM				
D	282 - 394	D	BbM	Α	218 - 243	A' (tutti)	Bb → EbM
Α	395 - 442	A'	Dm	В	244 - 275	B'	BbM
В	443 - 518	В'	DM	Α	276 - 315	А	Dm
С	519 - 574	C	DM	С	316 - 343	C	DM
Coda	575 – 687	Presto (A-based)	DM	Coda	344 - 370	A tempo (A – based)	DM

Table 4.8 Comparison of Two Finales: Joachim, Concerto No.2 and Wieniawski, No.2

Ioachim's Finale alla Zingara (1857)⁵⁸

Wieniawski'	s à la	Zingara	(1862)
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Overall, the harmonic design and chromatic progressions of Wieniawski's first concerto relate back to the established style from early concertos, whereas those of the second concerto, equipped with Neapolitan harmony and juxtaposed the recurring motif with counter chromatic melodies, advance towards the Romantic idiom.

⁵⁷ Benjamin F. Swalin, The Violin Concerto: a Study in German Romanticism. (New York: Da Capo Press,

^{1973), 86.} ⁵⁸ Joseph Joachim, *Violin Concerto No.2, Op.11.* (Leipzig: Breitkopf und Härtel, [1910?]), 3rd mov.,

Chapter 5

Technical Aspects

This chapter considers the technical aspects of Wieniawski's concertos as well as other contemporary virtuosic concertos. Tyrone Greive pays particular attention to the technical merit of Wieniawski's Violin Concerto No.1, in which the "bravura writing not only parallels Paganini's style but also makes the music ideal in developing a virtuoso facility within an artistry building setting."¹ Wieniawski emphasizes virtuosic techniques including scale runs, double-stopping, chains of trills, large leaps, staccato, and whipping bow. These same techniques appear in the second concerto as well; however, they are employed in a more controlled manner to highlight the expressiveness of the thematic presentation.

Scales

Scales are one of the most powerful devices available for composers to showcase virtuoso technique. In Wieniawski's Op.14, the ascending scale plays an important role by lending the idea of the structural design. The EEC in the first movement is approached by a succession of demanding of ascending scales in thirds and sixths (Example 5.1). Nowak compares the second concerto's stylistic singularity with pure technical aspects of the first concerto, expressiveness and dramatic structure over mere technique is emphasized.² The scale figures in *à la Zingara* are standard but effective, articulating the cadences between sections. The final movements of several virtuosic concertos by Paganini, Mendelssohn, Bruch, Brahms, and Tchaikovsky exploit the diatonic ascending scale, connecting to the restatement of the

¹ Tyrone Greive, "Henryk Wieniawski's Enduring Legacy." *American String Teachers Association* 62, No. 4 (Nov 2012): 33–34.

² Anna Nowak, "The Violin Concerti of Henryk Wieniawski from Style Brillant to the Romantic Idiom." In *Henryk Wieniawski: Composer and Virtuoso in the Musical Culture of the 19th and 20th Centuries*, edited by Maciej Jabłoński and Danuta Jasińska. Translated by Piotr T. Żebrowski, 103–114. (Poznan: Rhytmos, 2001), 110.

previous themes, introducing a new theme or wrapping up the entire concerto. Brahms winds up his monumental symphonic Concerto in D major, Op.77 with a rapid three-octave ascending scale (see Examples 5.1–7).

Example 5.1 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.187–93, Ascending Scale.³



Example 5.2 Wieniawski, *Concerto No.2*, Op.22 Third Movement: *à la Zingara*, mm.313–16, Ascending Scale.⁴



Example 5.3 Paganini, *Violin Concerto No.1*, Op.6 First Movement: Allegro maestoso, mm.141–43, Ascending Scale.⁵



³ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14.* Edited by Leopold Auer. (New York: Carl Fischer, 1921), 1st mov., meas. 187–93, accessed May 1, 2015. http://imslp.org/wiki/Special:ReverseLookup/109877.

⁴ Henri Wieniawski, *Violin Concerto No.2 in D minor, Op. 22* (Mainz: B. Schott's Söhne, [1879?]), 3rd mov., meas.313–16, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

⁵ Niccolò Paganini, *Violin Concerto No.1 Op.6*. Edited by Jean Becker. (Leipzig: C. F. Peters, [1880?]), 1st mov., meas.141–43, accessed May 3, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/254970</u>.

Example 5.4 Mendelssohn, *Violin Concerto in E minor*, Op.64 Third Movement: Allegro molto vivace, mm.53–55, Scale.⁶



Example 5.5 Bruch, *Violin Concerto in G minor*, Op.26 Third Movement: Finale; Allegro energico, mm.160–62, Scale.⁷



Example 5.6 Tchaikovsky, *Violin Concerto in D major*, Op.35 Third Movement: Finale; Allegro vivacissimo, mm.140–45, Scale.⁸



⁶ Felix Mendelsohn, *Violin Concerto in E minor, Op.64*. Edited by Leopold Auer. (New York: Carl Fischer, 1917), 3rd mov., meas.53–55, accessed May 3, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/246438</u>.

⁷ Max Bruch, *Violin Concerto in G minor, Op.26.* (New York: Carl Fischer, 1906), 3rd mov., meas.160–62, accessed May 2, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/247333</u>.

⁸ Pyotr Ilyich Tchaikovsky, *Violin Concerto in D major, Op.35*. Edited by Leopold Auer. (Leipzig: D. Rahter, 1899), 3rd mov., meas.140–45, accessed May 1, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/84757</u>.

Example 5.7 Brahms, *Violin Concerto in D major*, Op.77, Third Movement: Allegro giocoso, ma non troppo vivace – Poco più presto, mm.337–39, Scale.⁹



There are many examples in which a chromatic ascending scale, appearing usually with

an orchestral pause, serves as a bridge to return to the main theme (Examples 5.8–11).

Example 5.8 Wieniawski, *Concerto No.2*, Op.22 Third Movement, *à la Zingara*, mm.57–62, Ascending Chromatic Scale.¹⁰



Example 5.9 Joachim, *Andantino und Allegro Scherzoso* Allegro scherzoso e vivace, p.8–9, Ascending Chromatic Scale.¹¹



Example 5.10 Tchaikovsky, *Violin Concerto in D major*, Op.35 First Movement: Allegro moderato, mm.40–42, Ascending Chromatic Scale.¹²



⁹ Johannes Brahms, *Violin Concerto in D major, Op.*77. (Berlin: N. Simrock, 1879), 3rd mov., meas.337–39, accessed May 1, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/208345</u>.

- ¹² Pyotr Ilyich Tchaikovsky, Violin Concerto in D major, Op.35. Edited by Leopold Auer. (Leipzig: D.
- Rahter, 1899), 1st mov., meas.40-42, accessed May 3, 2015. http://imslp.org/wiki/Special:ReverseLookup/84757.

¹⁰ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 3rd mov., meas.57–62, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

¹¹ Joachim, Joseph. *Andantino und Allegro Scherzoso, Op.1.* (Leipzig: Fr. Kistner, [1849?]), 8–9, accessed May 1, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/80477</u>.

Example 5.11 Tchaikovsky, *Violin Concerto in D major*, Op.35 Third Movement: Allegro vivacissimo, mm.239–43, Chromatic Passages.¹³



In the case of chromatic descending scale, often a single finger slides into a lower position on one string occur. This technique imitates the sound of laughter and exhibit a 'gypsy' character. Many works by Vieuxtemps and Joachim include this technique; a considerable portion of D-minor concerto *in the Hungarian manner* uses the chromatic scale to show both virtuosity and a 'gypsy' style (see Examples 5.12–16).

Example 5.12 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.117, Chromatic Descending Scale.¹⁴



Example 5.13 Paganini, *Concerto No.1*, Op.6, First Movement: Allegro maestoso mm.254–55, Chromatic Descending Scale.¹⁵



¹³ Pyotr Ilyich Tchaikovsky, *Violin Concerto in D major, Op.35*. Edited by Leopold Auer. (Leipzig: D. Rahter, 1899), 3rd mov., meas.239–43, accessed May 3, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/84757</u>.

¹⁴ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York: Carl Fischer, 1921), 1st mov., meas.117, accessed May 1, 2015. http://imslp.org/wiki/Special:ReverseLookup/109877.

¹⁵ Niccolò Paganini, *Violin Concerto No.1 Op.6*. Edited by Jean Becker. (Leipzig: C. F. Peters, [1880?]), 1st mov., meas.254 – 5, accessed May 3, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/254970</u>.

Example 5.14 Wieniawski, *Concerto No.2*, Op.22, First Movement: Allegro moderato, mm.207–9, Chromatic Descending Scale.¹⁶



Example 5.15 Joachim, *Violin Concerto No.2*, Op.11, First Movement: Allegro un poco maestoso, mm.231–2 and 519–22, Chromatic Descending Scale.¹⁷



Example 5.16 Wieniawski, *Concerto No.2*, Op. 22, *à la Zingara*, mm.343–49 Chromatic Descending Scale.¹⁸



Example 5.16 shows a most brilliant and conspicuous section in Wieniawski's second concerto, with the solo's double-stop, chromatic descending-line in octaves, with dotted rhythm assisted by the dominant pedal point.

¹⁶ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.207–9, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

¹⁷ Joseph Joachim, *Violin Concerto No.2, Op.11* (Leipzig: Breitkopf und Härtel, [1910?]), 1st mov., meas.231–2, and 519–22, accessed May 1, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/199046</u>.

¹⁸ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 3rd mov., meas.343–49, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

Arpeggios

G-sharp major arpeggios, and their A-flat enharmonic equivalents, are shown here in works by Wieniawski, Ernst, and Saint-Saëns. The top note landing on G-sharp often takes advantage of the instrument's natural harmonics (Examples 5.17–19).

Example 5.17 Wieniawski, *Concerto No.1*, Op.14, First Movement: Allegro moderato, mm.84–85, Ascending Arpeggio.¹⁹



Example 5.18 Ernst, *Violin Concerto Pathétique*, Op.23, Allegro moderato, mm.235–36, Ascending Arpeggio.²⁰



Example 5.19 Saint-Saëns, *Havanaise*, Op. 83 Allegretto e lusinghiero, mm.48–49, Ascending Arpeggio.²¹



Multiple Stoppings

Wieniawski's first concerto occasionally has parallel left hand motion in thirds, sixths

and octaves; in the second concerto, these are effectively combined with bowing technique. The

¹⁹ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York: Carl Fischer, 1921), 1st mov., meas.84–5, accessed May 1, 2015. http://imslp.org/wiki/Special:ReverseLookup/109877.

²⁰ Heinrich Wilhelm Ernst, *Violin Concerto 'Pathétique', Op.23.* (Leipzig: Breitkopf & Härtel, [1851?]), meas.235–6, accessed April 10, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/14126</u>.

²¹ Camille Saint-Saën, *Havanaise, Op.83*. Edited by Charles Martin Loeffler. (Boston: Boston Music Co, [1916]), meas.48–9, accessed May 2, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/80284</u>.

second concerto also employs double stops to efficiently express the thematic content (see

Examples 5.20–21).



Example 5.21 Wieniawski, *Concerto No.2*, Op.22 First Movement: Allegro moderato, mm.201–3, Double Stops.²³



Example 5.22 Ernst, *Concertino in D major*, Op.12 First Movement: Allegro Moderato, mm.120–3, Triple Stops.²⁴



Example 5.23 Ernst, Polonaise, Op.17, mm.351-56, Triple Stops.²⁵



²² Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York: Carl Fischer, 1921), 1st mov., meas.159–60, accessed May 1, 2015. http://imslp.org/wiki/Special:ReverseLookup/109877.

²³ Henri Wieniawski, *Violin Concerto No.2 in D minor, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.201–3, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

²⁴ Heinrich Wilhelm Ernst, *Concertino in D major, Op.12*. Edited by Leopold Auer. (New York: G.Schirmer, 1921), 1st mov., meas.120–3, accessed April 10, 2015. http://imslp.org/wiki/Special:ReverseLookup/24394.

²⁵ Heinrich Wilhelm Ernst, *Polonaise, Op.17*. (Vienna: Pietro Mechetti, [1842?]), meas.120–3, accessed April 17, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/92906</u>.

Example 5.24 Wieniawski, *Concerto No.1*, Op. 14 First Movement: Allegro moderato, mm.285–88, Double Stops in Octaves.²⁶



Example 5.25 Ernst, *Violin Concerto Pathétique*, Op.23 Allegro moderato, mm.440–42, Double Stops in Octave.²⁷



Example 5.26 Sibelius, *Violin Concerto in D minor*, Op.47 Allegro moderato, mm.490–93, Double Stops in Octave.²⁸



In many compositions, Ernst's usage of the triple stops in polyphonic manner is closely affiliated to Wieniawski's execution in the first concerto, notably in the use of open string (Examples 5.22–23). Examples 5.24–26 show comparable downward leaps doubled in octaves utilized by Wieniawski, Ernst, and Sibelius.

²⁶ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York: Carl Fischer, 1921), 1st mov., meas.285–88, accessed May 1, 2015. http://imslp.org/wiki/Special:ReverseLookup/109877.

²⁷ Heinrich Wilhelm Ernst, *Violin Concerto 'Pathétique', Op.23.* (Leipzig: Breitkopf & Härtel, [1851?]), meas.235–6, accessed April 10, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/14126</u>.

²⁸ Jean Sibelius, *Violin Concerto in D minor, Op. 47.* (Berlin: Schlesinger, 1905), meas.490–93, accessed May 1, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/240594</u>.

Trills

Trills are very notable for how Wieniawski uses them to illuminate the gap between sections; this changes dramatically between the two concertos. The first concerto is clearly modeled on Paganini and Vieuxtemps (review Ex.5.1), and the cadences of first episode and third episode in the first movement at m.191 and m.301 are approached by four-octave trills similar to Paganini's at the end of the expositions in his concertos Nos.1 and 2. Meanwhile, stepwise trills are employed for the solo cadence in the second concerto (Example 5.27).

First Movement: Allegro moderato, mm.234–38, Cadential Trill.²⁹



Example 5.28 Paganini, *Violin Concerto No.1*, Op.6 First Movement: Allegro maestoso, mm.195–98, Cadential Trill.³⁰



Example 5.29 Paganini, *Violin Concerto No.1*, Op.6 Third Movement: Rondo; Allegro spirituoso, mm.454–58, Cadential Trill.³¹



²⁹ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.234–38, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

Example 5.27 Wieniawski, Concerto No.2, Op.22

³⁰ Niccolò Paganini, *Violin Concerto No.1 Op.6*. Edited by Carl Flesch. (Leipzig: Edition Peters, [1913?]), 3rd mov., meas.195–98, accessed May 3, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/170331</u>.

³¹ Ibid., 3rd mov., meas.454–58.

Example 5.30 Vieuxtemps, *Violin Concerto No.1 in E major*, Op.10 First Movement: Allegro moderato, mm.241–44, Cadential Trill.³²



Example 5.31 Lipiński, *Concerto Militaire*, Op.21 First Movement: Allegro marziale, mm.349–54, Cadential Trill.³³



It is a well-established treatment to restate the main theme in the orchestra close to the end of episodes, while the solo trilling on the dominant scale degree. As shown in Example 5.32–33, "A long trill series in the [first movement of Joachim's Hungarian Concerto] (meas. 303–310) is complemented by an essential motive in the orchestra, and reminds us of a similar passage in the Beethoven Violin Concerto, Op. 61 at meas. 205–216) in Allegro ma non troppo."³⁴

Example 5.32 Beethoven, *Violin Concerto in D major*, Op. 61, Allegro, ma non troppo mm.416–21 and 487–90, Trills with the Theme.³⁵



³² Henri Vieuxtemps, *Violin Concerto No.1 in E major, Op.10.* Edited by Theodore Spiering. (New York: Carl Fischer, 1916), 1st mov., meas.241–44, accessed April 21, 2015. http://imslp.org/wiki/Special:ReverseLookup/218621.

³³ Karol Józef Lipiński, *Concerto Militaire, Op.21*. (Leipzig: Breitkopf & Härtel, [1891?]), 1st mov., meas.349–54, accessed April 22, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/80200</u>.

³⁴ Benjamin F Swalin, *The Violin Concerto: a Study in German Romanticism*, (New York: Da Capo Press, 1973), 86.

³⁵ Ludwiig van Beethoven, *Violin Concerto in D major, Op. 61.* Edited by Leopold Auer. (New York: Carl Fischer, 1917), 1st mov., meas.416–21 and 487–90, accessed May 3, 2015. http://imslp.org/wiki/Special:ReverseLookup/68741.

Example 5.33 Joachim, *Violin Concerto No.2*, Op.11, Allegro un poco maestoso mm.308–11, Trills with the Theme.³⁶



When the flute restates the refrain at m.276 in *à la Zingara*, the solo violin's trills function as dominant lock (see Example 5.34), and this technique is also heard in other famous romantic concertos by Bruch, Tchaikovsky, and Sibelius.

Example 5.34 Wieniawski, *Concerto No.2*, Op.22, *à la Zingara* mm.278–84, Trills with the Refrain.³⁷



Large Leaps

Franz Lechner, a composer and conductor who performed with Wieniawski, stated that "Henryk Wieniawski has forced the critics to accept that his technique in its noble style, and including those demonic leaps which so amazed his audience, not only equals that of the once-

³⁶ Joseph Joachim, *Violin Concerto No.2, Op.11* (Leipzig: Breitkopf und Härtel, [1910?]), 1st mov., meas.308–11, accessed May 1, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/199046</u>.

³⁷ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 3rd mov., meas.278–84, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

idolized Paganini, but even offers us some new sounds."³⁸ The more brilliant style of the first concerto, recalling works by Paganini and Ernst, is evident in extreme jumps of two-octave leaps performed quickly. Conversely, the second concerto avoids large leaps, using them only when they aid expression.

Example 5.35 Wieniawski, *Polonaise de Concert*, Op.4 Allegro maestoso, mm.9–11, Leaps.³⁹



Example 5.36 Wieniawski, *Concerto No.1*, Op. 14 First Movement: Allegro moderato, m.154, Leaps.⁴⁰



Example 5.37 Paganini, *Violin Concerto No.1*, Op. 6 Third Movement: Rondo; Allegro spirituoso, mm.462–64, Leaps.⁴¹



Example 5.38 Ernst, Rondo Papageno, Op.20, Allegretto, mm.138–40 and 203–4, Leaps⁴²



³⁸ Edmund Grabkowski, Henryk Wieniawski. (Warsaw: Interpress, 1986), 29.

³⁹ Henri Wieniawski, *Polonaise de Concert, Op.4*. Edited by August Wilhelmj. (London:Schott, n.d.), meas.9–11, accessed March 24, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/87735</u>.

⁴⁰ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York: Carl Fischer, 1921), 1st mov., meas.154, accessed May 1, 2015. http://imslp.org/wiki/Special:ReverseLookup/109877.

⁴² Heinrich Wilhelm Ernst, *Rondo Papageno, Op.20*. (Vienna: H. F. Müller, n.d.), meas.138–40 and 203–4, accessed April 10, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/35303</u>.

 ⁴¹ Niccolò Paganini, *Violin Concerto No.1 Op.6*. Edited by Carl Flesch. (Leipzig: Edition Peters, [1913?]),
3rd mov., meas.462–64, accessed May 3, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/170331</u>.
⁴² Heinrich Wilhelm Ernst, *Rondo Papageno, Op.20*. (Vienna: H. F. Müller, n.d.), meas.138–40 and 203–4,

Staccato

Wieniawski is most well-known for his excellent staccato technique, using a stiff but very effective bow grip that later influenced the "Russian bow-grip which produces a rich, intense and thrilling tone in high passages."⁴³ As with other techniques, Wieniawski's first concerto takes advantage of demanding staccato, whereas the second concerto embraces a more customary staccato. Example 5.39 illustrates 55 consecutive slurred staccatos in the first concerto, which should be played in an extremely fast tempo. Example 5.40 shows an ordinary sequence of rapid steady martelé staccato strokes in an up-bow (m.221) in the second concerto.

Example 5.39 Wieniawski, *Concerto No.1*, Op.14 First Movement: Allegro moderato, mm.119–26, Staccatos.⁴⁴



Example 5.40 Wieniawski, *Concerto No.2*, Op.22 First Movement: Allegro moderato, mm.219–21, Staccatos.⁴⁵



⁴³ Andrew Clements, "The Violin Concerto." In *The Book of the Violin*, edited by Dominic Gill, 158–71. (New York, NY: Rizzoli International, 1984),139.

⁴⁴ Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York: Carl Fischer, 1921), 1st mov., meas.119–26, accessed May 1, 2015. http://imslp.org/wiki/Special:ReverseLookup/109877.

⁴⁵ Henri Wieniawski, *Violin Concerto No. 2, Op. 22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.234–38, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

It was de Bériot who extensively favored in employing staccato in his early concertos.

Either ascending or descending scale on a pause or simple supportive accompaniment is

allocated in many other virtuoso concertos including Paganini and Vieuxtemps (see Examples

5.41-5.45).

Example 5.41 De Bériot, *Violin Concerto No.2*, Op.32 Allegro maestoso, mm.95–97, Staccatos.⁴⁶



Example 5.42 De Bériot, *Violin Concerto No.3*, Op.44 First Movement: Moderato, mm.170–2, Staccatos ⁴⁷



Example 5.43 De Bériot, *Violin Concerto No.4*, Op.46 Allegro moderato maestoso, mm.89–91, Staccatos.⁴⁸



Example 5.44 Paganini, *Violin Concerto No.1*, Op.6 Third Movement: Rondo; Allegro spirituoso, mm.158–62, Staccatos.⁴⁹



⁴⁶ Charles-Auguste de Bériot, *Violin Concerto No.2, Op.32*. (Mainz: B. Schott's Söhne, [1840?]), 1st mov., meas.95–7, accessed April 2, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/239320</u>.

⁴⁷ Charles-Auguste de Bériot, *Violin Concerto No.3, Op.44*. Arranged by Friedrich Hermann. (Leipzig: C. F. Peters, n.d.), 1st mov., meas.170–2, accessed April 10, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/95610</u>.

⁴⁸ Charles-Auguste de Bériot, *Violin Concerto No.4, Op.46*. Edited by Friedrich Hermann. (Leipzig: C. F. Peters, [1901?]), meas.89–91, accessed March 15, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/201504</u>.

⁴⁹ Niccolò Paganini, *Violin Concerto No.1 Op. 6*. Edited by Carl Flesch. (Leipzig: Edition Peters, [1913?]), 3rd mov., meas.158–62, accessed May 3, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/170331</u>.

Example 5.45 Vieuxtemps, *Violin Concerto No.1*, Op.10 First Movement: Allegro moderato, mm.221–22, Staccatos.⁵⁰



Whipped bow

One of the most distinctive techniques for compelling acoustic effect is generated by the

whipped bow stroke that Wieniawski favors in both concertos. In the first concerto, the stroke is

used with a natural downbeat accent, resembling the ending of the first solo section in

Mendelssohn's concerto Op.64. The Violinst's Lexicon vividly describes the bow stroke:

This difficult, but exceedingly brilliant, bowing is performed at the point of the bow, in the up-stroke. The bow is lifted, for every up-stroke, and brought down on the string with great force, not near, but directly at, the point.⁵¹

Example 5.46 Wieniawski, Concerto No.1, Op.14

First Movement: Allegro moderato, mm.175–76, Whipped Bow.⁵²



Example 5.47 Mendelssohn, *Violin Concerto in E minor*, Op.64 First Movement: Allegro, molto appassionato, mm.43–7, Whipped Bow.⁵³



⁵⁰ Henri Vieuxtemps, *Violin Concerto No.1 in E major, Op.10.* Edited by Theodore Spiering. (New York: Carl Fischer, 1916), 1st mov., meas.221–22, accessed April 21, 2015. http://imslp.org/wiki/Special:ReverseLookup/218621.

⁵¹ George Lehmann, *The Violinist's Lexicon*. (New York: The Bartel Publishing Co., 1917), 88.

⁵² Henri Wieniawski, *Violin Concerto No.1 in F-sharp minor, Op.14*. Edited by Leopold Auer. (New York: Carl Fischer, 1921), 1st mov., meas.175–6, accessed May 1, 2015. http://imslp.org/wiki/Special:ReverseLookup/109877.

⁵³ Felix Mendelsohn, *Violin Concerto in E minor, Op.64*. Edited by Leopold Auer. (New York: Carl Fischer, 1917), 1st mov., meas.43–7, accessed May 3, 2015. http://imslp.org/wiki/Special:ReverseLookup/246438.

Using the middle part of the bow results in a more detached sound; in the second concerto, this gives stronger accents to the syncopation. It often stresses the fifth scale degree and generates tension between the bass and orchestra's ascending line on a sustained I6/4 chord.

Example 5.48 Wieniawski, *Concerto No.2 in D minor*, Op.22 First Movement: Allegro moderato, mm.224–26, Accents on Up-Bow.⁵⁴



Example 5.49 Joachim, *Concerto No.2 in D minor*, Op.22 Finale Alla Zingara: Allegro, mm.645–47, Accents on Up-Bow.⁵⁵



Overall, a number of idiomatic violin writings including scales, arpeggios, multiple stoppings, chains of trills, large leaps, staccato and whipped bow are significant to distinguish between the soloist's techniques in two concertos. While the first relies on the more brilliant virtuosic techniques, the second highlights the romantic expressiveness through the customary violinistic writings.

⁵⁴ Henri Wieniawski, *Violin Concerto No.2, Op.22* (Mainz: B. Schott's Söhne, [1879?]), 1st mov., meas.234–38, accessed April 20, 2015, <u>http://imslp.org/wiki/Special:ReverseLookup/234257</u>.

⁵⁵ Joseph Joachim, *Violin Concerto No.2, Op.11*. (Leipzig: Breitkopf und Härtel, [1910?], 3rd mov., meas.645–47, accessed May 1, 2015. <u>http://imslp.org/wiki/Special:ReverseLookup/199046</u>.

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