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**The influences of performers and composers on selected
violin works of Johannes Brahms**

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Introduction

Joseph Joachim was the most influential violinist in Brahms's life. Not only did the pair have a close personal friendship, but they also admired and respected each other on a professional level. Their high esteem and appreciation for each other led to performance and compositional collaborations. One of the most beloved and well-known works of Brahms's violin music, the Violin Concerto, was dedicated to Joachim. Indubitably, Joachim influenced the Violin Concerto. Regardless, there are many debates on how much of an input Joachim had on the concerto.

In order to examine the influences of performers and composers on selected violin works of Johannes Brahms, the three sections in this paper will investigate Joachim and Brahms, then discuss the importance of a performer-composer's relationship in the 19th century and, finally, assess the amount of Joachim's influence on the Brahms Violin Concerto. Each category will have an introduction and information presented in a biographical form, a historical form and musical analysis. Some of the following analysis may be hypothetical, yet, a possibility.

Further part of my research will conclude with a recital programme consisting of the Beethoven Violin Concerto in D major, Op. 61, I. *Allegro Ma Non Troppo*, Brahms Sonata No. 3 in D minor, Op. 108, *Sonatensatz/Scherzo* movement of the F-A-E Sonata, and Hungarian Dances No. 1, 5 and 7. This will take place on June 18, 2011 in the Adam Concert Room at New Zealand School of Music at 10:30 A.M.

I. Joseph Joachim and Johannes Brahms

Joseph Joachim and Johannes Brahms shared common backgrounds, experiences, and ideals. According to Daniel Beller-McKenna, the pair share an Austrian-German heritage and possibly some Jewish ethnicity.¹ This commonality is not the most significant factor of Brahms's and Joachim's relationship, so other important components of the relationship between Brahms and Joachim will be further examined. There will be a biographical examination of Joachim, the first encounter between Brahms and Joachim and the extent of their relationship in regards to friendship and professionalism.

Joseph Joachim

Born into a Jewish-Hungarian family in 1831 with an Austrian background, Joachim was renowned as a conductor, composer and a violinist. As a violinist, his technique was supreme, French in inspiration, pure and anti-virtuosic.² He was also faithful in the interpretation of composers, rather than trying to be virtuosic. Yet, despite his idea of 'purism', he believed that the performer should not be bound to a devoutly literal interpretation of the notation.³ Evidently, Joachim's large musical role played a major factor in his compatibility with Brahms's style in his compositions. According to the Viennese critic Eduard Hanslick, 'Joachim did not play the crowd but searched deep in the music for structure and meaning'.⁴ This comment was geared

¹ Daniel Beller-McKenna, 'Revisiting the Rumor of Brahms's Jewish Descent', *American Brahms Society Newsletter* 19/2 (Autumn 2001), 5-6.

² Jan Swafford, *Johannes Brahms: A Biography* (New York: Alfred A. Knopf, 1998), 63.

³ Clive Brown, 'Joachim's Violin Playing and the Performance of Brahms's String Music', in *Performing Brahms: Early Evidence of Performance Style*, ed. Michael Musgrave and Bernard D. Sherman (Cambridge: Cambridge University Press, 2003), 49.

⁴ Swafford, *Johannes Brahms: A Biography*, 63

toward his role as a performer. Joachim started a career as a professor of violin at Leipzig Conservatory at the age of seventeen, then went on, two years later, to become concertmaster of Franz Liszt's court orchestra in Weimar in 1850.⁵ In 1853 he was concertmaster and solo violinist for the King of Hanover.

Joachim was the Director and Violin Professor at the *Hochschule für ausübende Tonkunst* from 1868 until his death in 1907. His role at the *Hochschule für ausübende Tonkunst* opened up new horizons. In 1869, he formed the Joachim Quartet. The members comprised his fellow colleagues from the school and, throughout the years, there were up to eleven different secondary members. The Joachim Quartet had performed primarily and frequently in Vienna and Germany. However, they also toured abroad in cities such as Paris, Budapest and Rome. The quartet performed the complete quartets of Haydn, Mozart, Schubert, Mendelssohn, Schumann, and, of course, Brahms.⁶

A new generation of violinists were profoundly influenced by Joachim's teaching style and performance practice.⁷ These students include virtuosi Franz von Vecsey, Bronislaw Huberman, Leopold Auer, Willy Hess and Jeno Hubay. Auer carried on Joachim's legacy by nurturing another great generation of twentieth-century violinists - such as Jascha Heifetz, Nathan Milstein, Efram Zimbalist and Mischa Elman.

⁵ Swafford, *Johannes Brahms: A Biography*, 63.

⁶ Roger Thomas Oliver and Beatrix Borchard. 'Joachim Quartet', in *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/14324>> (19 April 2011).

⁷ I-chun Hsieh, 'Performance of the Violin Concerto and Sonatas of Johannes Brahms with an Analysis of Joseph Joachim's Influence on His Violin Concerto'. DMA diss., University of Maryland (1997), 19.

Brahms's first encounter with Joachim

Brahms was first enraptured with seventeen-year-old violinist Joachim on March 1848 when he heard his performance of the Beethoven Violin Concerto with the Hamburg Philharmonic Orchestra.⁸ This performance made an everlasting impression in Brahms's mind which led to a fascination with Joachim.⁹ Joachim had made his debut performance of the Beethoven Violin Concerto in London under the baton of Felix Mendelssohn; Joachim's efforts had triumphed in making the work unforgettable.¹⁰

As a result, he was invited to play at Windsor Castle for Queen Victoria and Prince Albert. The performance had delighted the royal family, and England became a second home to Joachim.¹¹ Clearly, Mendelssohn was considered by Joachim as one of the most significant musical mentors in his early career as a soloist. Mendelssohn had also played a predominant role in the career of violinist Ferdinand David, which will be addressed in the second section.

The Beethoven Violin Concerto was not the only work that Joachim helped make canonic. His keen purist interest of repertoire written by other composers led him to explore and draw attention to works such as the unaccompanied sonatas and partitas by Bach. He even made his own edition of the solo work. Although current performers might question the interpretive

⁸ Swafford, *Johannes Brahms: A Biography*, 47.

⁹ Ibid, 62.

¹⁰ Ibid, 62.

¹¹ Hsieh, 'Violin Concerto and Sonatas of Johannes Brahms', 18.

decisions, Joachim's recording of Bach's *Adagio* movement of Sonata No. 1 attends closely to Bach's score through his careful use of vibrato, and by avoiding sentimental slides.

Relationship of Joachim and Brahms

Joachim had not been the only, nor the first important, violinist in Brahms's life. Brahms's first encounter with a violinist was on a collaborative concert tour in April 1853 with the Hungarian violinist Eduard Reményi. At the beginning of their partnership, Brahms and Reményi got along very well.¹² However, unlike Joachim, Reményi had a temperamental, virtuosic style that interfered with Brahms's modest, mature performance style. This was reflected in their rehearsals, where the two would voice disagreements leading to shouts.¹³ The nature of their conflicts were due to disagreements in Brahms's stance on the team as a duo. Whilst Reményi wished Brahms to be a submissive accompanist in regards to his tempo, Brahms also wanted to have his own rhapsodic tempo.¹⁴ Due to their differences, their collaboration ended. Although the two musicians' relationship was strained, their time together was beneficial to Brahms as Reményi educated Brahms in the *style hongrois*. However, Reményi's style was better suited to that of Franz Liszt. Reményi's influence on Brahms in the *style hongrois* will be discussed in the third section.

During a tour through the town of Hildesheim, south of Hanover, Reményi had introduced his schoolmate from Vienna, Joachim, to Brahms. Both Joachim and Reményi shared the same

¹² Jonathan Bellman, *The Style Hongrois In the Music of Western Europe* (Boston: Northeastern University Press, 1993), 203.

¹³ Swafford, *Johannes Brahms: A Biography*, 61.

¹⁴ *Ibid*, 61.

Hungarian/Jewish ethnicity, and both had a keen interest in Hungarian nationalism.¹⁵ Eventually, the Brahms/Joachim relationship progressed into a partnership in which they would collaborate for compositional and performance purposes using many of Brahms's works. This turned out to be an excellent arrangement, Joachim and Brahms being more suited to one another in temperament and musical style.¹⁶

Joachim is seen as a big part of Brahms's success as a composer. Brahms made the acquaintance of Schumann because of Joachim.¹⁷ Brahms met Joachim when he was already a prominent violin virtuoso and composer, and Brahms was virtually unknown.¹⁸ In 1853, Brahms and Joachim had been roommates in Göttingen and during this time Brahms studied orchestration with Joachim.¹⁹ They would inspire each other through exchanges of counterpoint exercises and bond all through the night with drinks at the pubs, practising, and composing. As a tribute to his friend, Brahms wrote *Hymne zur Verherrlichung des grossen Joachim* (Hymn for the Glorification of the Great Joachim) with an arrangement of two violins and contrabass.²⁰ He wrote the hymn as an homage to the *Ballade* of Joachim's Three Pieces for Violin and Piano, Op. 5. There is no record of when the *Ballade* was written. Nevertheless, Brahms gave this homage as an appreciative if ironic gift to his friend and mentor for his 22nd birthday in 1953. It was presented to Joachim in performance in a railway station, with Brahms playing the second violin.

¹⁵ Swafford, *Johannes Brahms: A Biography*, 62.

¹⁶ Bellman, *The Style Hongrois In the Music of Western Europe*, 203.

¹⁷ Jeffrey Pulver, 'Brahms and the Influence of Joachim', *The Musical Times*, 66/983 (Jan. 1, 1925), 26.

¹⁸ Ibid, 26.

¹⁹ Swafford, *Johannes Brahms: A Biography*, 69-70.

²⁰ Ibid, 70.

The beginning of this piece has a spoken skit on Joachim's professional image and a Gypsy-style cadenza in tribute to his Hungarian origins.²¹

Joachim gave advice on compositional matters to Brahms while he was at work on the First Piano Concerto, and, more notably, the Violin Concerto.²² Perhaps this factor may have contributed to Brahms's Violin Concerto being relatively similar to the Beethoven Violin Concerto, both harmonically and characteristically. Joachim premiered this work at Leipzig on January 1, 1879 and subsequently helped Brahms with the necessary alterations before it was published.²³ The specificities of Joachim's work with Brahms on the Violin Concerto will be discussed further in Parts II and III.

Joachim was actively engaged in many premieres of Brahms's works, taking versatile roles as a conductor, soloist, or leader of the Joachim Quartet. Works include the Serenade in D major No. 1 Op. 11, the Piano Concerto in D minor No. 1 Op. 15, the String Sextet in B-flat major No. 1 Op. 18, the String Quartet in A minor Op. 51/2, the String Quartet in B-flat major No. 3 Op. 67, the Violin Concerto in D major Op. 77, the Double Concerto in A minor for Violin and Cello Op. 102, the Clarinet Trio in A minor Op. 114, and the Clarinet Quintet in B minor Op. 115.²⁴ Brahms collaborated with Joachim to perform together at a vast number of concerts throughout

²¹ Johannes Brahms, *Hymne zur Verherrlichung des grossen Joachim*, Philippe Graffin, Claire Désert, Hebe Mensinga, Szymon Marciniak, ONYX4039 (2008).

²² Peter Clive, *Brahms and His World: A Biographical Dictionary* (Maryland: The Scarecrow Press, Inc., 2006), 245.

²³ Ibid, 245.

²⁴ Ibid, 245.

Europe over several years. This collaboration was the main foundation of the two musicians' closeness in friendship.

There is no doubt that their relationship was structured by shared musical tastes and interests. Also, their common musical heritage allowed them to surmount personal differences. A letter to Gisela von Arnim, on November 1853, illustrates that Joachim's tension with the composer was due to Brahms's egoism.²⁵ This was believed to be due to Brahms's 'unsatisfactory upbringing'.²⁶ As a young man, in order to help his family, he had to play in brothels and saloons. This could perhaps be the reason behind Brahms's inability to open up completely to someone, which reflected on his inability to maintain relationships.

In the end, Joachim's relations with Brahms suffered two setbacks. One was at the Schumann Festival in Bonn from 16-18 August 1873 and the dispute was rapidly resolved. The other occurred at the time of Joachim's divorce, when Brahms's compassion for Joachim's wife, a contralto Amalie Weiss, pushed their friendship towards the boundaries of estrangement for several years.²⁷ Amalie had been part of Brahms's circle of good friends and it pained him to see Joachim's marriage to her deteriorate on the account of Joachim's jealousy of Brahms's publisher, Fritz Simrock. Joachim was convinced that Weiss was having an affair with Simrock.

²⁵ Clive, *Brahms and His World*, 246.

²⁶ Ibid, 246.

²⁷ Ibid, 247.

Brahms had thought this jealousy preposterous.²⁸ Nonetheless, on account of this alleged affair, Joachim filed for divorce.

Brahms wrote Amalie Weiss a long, heartfelt letter expressing his stance on the issue that Joachim was being heinous towards his wife. He also commented on the violinist's tendency to suspicion.²⁹ This message to Amalie was meant to be confidential. Unfortunately, Amalie took the letter to court as a testimonial on her behalf when Joachim wanted to go through with the divorce proceedings. The judge cleared her of any guilt and, naturally, Joachim felt betrayed and traumatised by Brahms's actions.³⁰ This severed the relationship between Joachim and Brahms as a result. Brahms wrote to Joachim in October 1883 with his explanations and in attempt to mend the relationship. He received a letter back from Joachim, dated November 9 as an acceptance to the offer of Brahms's renewal of friendship.³¹ Alas, their friendship was never the same and remained reserved.³² Despite their fall-out, Joachim still admired Brahms as a composer. As a result Joachim enthusiastically agreed to conduct the Third Symphony in Berlin on January 4, 1884.³³ Joachim eventually went on to conduct the first Berlin premiere of the Fourth Symphony on February 1, 1886.

²⁸ Karl Geiringer, *On Brahms and His Circle: Essays and Documentary Studies* (Michigan: Harmonie Park Press, 2006), 104.

²⁹ Ibid, 104.

³⁰ Ibid, 104.

³¹ Ibid, 105.

³² Ibid, 105.

³³ Clive, *Brahms and His World*, 247.

A member of Joachim's string quartet, cellist Robert Hausman, encouraged Brahms to write a concerto for the cello. Brahms was enthusiastic about this idea as he thought Hausmann played the F Major Sonata, Op. 99 beautifully during his first summer at Thun, Switzerland.³⁴ Instead of a solo cello concerto, Brahms decided to write a double concerto. In a personal and touching gesture, Brahms created the double concerto for Hausmann and Joachim with the purpose of having rehearsals to strengthen Brahms's reconciliation with Joachim.³⁵ The outcome was exactly what Brahms hoped for; the composition of Concerto for Violin and Cello re-ignited their friendship.

Joachim collaborated with Hausmann in examining the manuscript in Berlin, writing a few suggestions for changes.³⁶ They rehearsed this work at Clara Schumann's house. Historical evidence of that day from Clara's diary shows this Concerto as the piece that reconciled the relationship of Brahms and Joachim.³⁷ They went on to similar collaborations such as the premiere of the String Quartet Op. 111 with the Joachim Quartet on December 10, 1890. The Clarinet Trio and the Clarinet Quintet followed afterward.³⁸ Although Joachim and Brahms reconciled their friendship, it was evident that there was still a fair amount of tension. Towards the end of his life, Brahms exhibited his lonely nature by playing chamber music as if he were alone.³⁹

³⁴ Geiringer, *On Brahms and His Circle*, 105.

³⁵ Ibid, 105.

³⁶ Clive, *Brahms and His World*, 247.

³⁷ Ibid, 247.

³⁸ Ibid, 248.

³⁹ Swafford, *Johannes Brahms: A Biography*, 61.

One of the last performances Brahms and Joachim gave was in 1892, in Berlin. They performed Brahms's Sonata No. 3 in D minor, Op. 108,⁴⁰ the last violin sonata Brahms wrote. This sonata was dedicated to Hans von Bülow, a conductor, virtuoso pianist and composer. Brahms met Bülow through Joachim in 1854.⁴¹ It is worth noting that the three sonatas were written for Piano and Violin as oppose to Violin and Piano, which makes perfect sense as it was dedicated to a pianist. Brahms wrote this sonata for Bülow as his gratitude toward Bülow for championing his compositions.⁴² Perhaps also following a classical period tradition. This sonata is structurally different from the two sonatas that were written earlier. Sonata No. 3 has four movements, while the other two have three movements.

Brahms had expressed his appreciation toward Joachim as a performer, which was stated in a letter to Ernst Rudorff. This is discernible in Brahms's Piano Sonata in C major, the first published work that was dedicated to Joachim because of their friendship. In turn Joachim reciprocated by dedicating his Hungarian Violin Concerto Op. 11 to Brahms.⁴³ The description of Brahms's closeness to Joachim would be portrayed in the dedication of his Violin Concerto and the F-A-E Sonata, *Sonatensatz/Scherzo* movement to Joachim. Also, Brahms was honoured with the role of godfather to Joachim's and Amelie's firstborn, Johannes.

⁴⁰ Brown, 'Joachim's Violin Playing and the Performance of Brahms's String Music', 50.

⁴¹ Clive, *Brahms and His world*, 75.

⁴² Ibid, 78.

⁴³ Ibid, 248.

Throughout Brahms's professional career, Joachim had made a great impact on the composer with the relationship they shared. As a collaborative partner, Joachim was a large influence on Brahms's compositions. Also as a violinist, Joachim was the main influence on Brahms's professional and personal life. The next section will discuss the importance of performer-composer relationships in the 19th century.

II. Performer-Composers Relationships in the 19th Century (intro)

This section discusses performer-composers and how their work differs from that of performers and composers who collaborate together, and, thirdly, from the work of circle of friends who collaborate together in a composition. First, the unified performer-composer artist will be examined. This will lead up to an analysis of Paganini and Vieuxtemps and their attitude towards their composition and whether they considered other violinists and the audience. In the second section, 'Division of Labour', there will be an analysis of similar performer/composer relationships such as Brahms and Joachim, and the role that each performer took (i.e., how much of an input did the performer have in the major violin concerto commissioned for them and whether the purpose was beyond making provision for the technical aspect of their instrument). The relationship between Mendelssohn and Ferdinand David will be investigated and compared to the Brahms/Joachim relationship. The third and final section will talk about the significance of friendship circles during the 19th century and investigate the effectiveness of collaborative composition through Schumann's circle and the F-A-E Sonata. Also, there will be a discussion of the *Scherzo* movement of the F-A-E Sonata and the influences upon it. Very often, a composer would have a particularly important relationship with a performer which would affect their compositions.

a) Unity of Performer and Composer: Paganini and Vieuxtemps

Unlike Beethoven, Mendelssohn, and Brahms, the great violinists such as Paganini, Vieuxtemps, Spohr, Ernst and Wieniawski composed works for violin for themselves to perform. There was no division of labour between composer and performer. The most obvious reason they did not

divide tasks was because they did not need input on the technical or musical elements on the violin, each being great violinists of their time. The main goal of these performer-composers was to show off their virtuosic skills rather than to show off their musical abilities. Their dual identities as composers and performers led them to write concertos that contributed significantly to the development of violin playing on a virtuosic level.

Paganini was a composer who tailored his compositions to fit his own technical ability, to highlight his personal style and to exhibit his own skills as a virtuoso. This is discernible in most of his works, one particularly notable example being his 24 Caprices for solo violin. Unless the music fitted his preferences, Paganini had very little interest in performing works of others, even when they were dedicated to him. Berlioz wrote a viola concerto for Paganini upon his request. Paganini did not find the work acceptable and rejected it. To this Berlioz simply stated that the only works that would meet the needs of Paganini were compositions he wrote for himself. Paganini composed and performed his *Sonata per la Grand Viola* as an alternative to what Berlioz later on rearranged and named 'Harold in Italy'.⁴⁴

Paganini's virtuosic nature can be heard in all his violin concerti. His most performed violin concerto is the first. Written in the 'bel canto' style, this piece exhibits a great number of technical challenges such as double-stops in chromatic scales, and harmonics. In order to make it sound more virtuosic, Paganini decided to write this concerto for scordatura violin by tuning his

⁴⁴ Edward Neill. 'Paganini, Nicolò', in *Grove Music Online. Oxford Music Online*. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40008>>. (14 Apr. 2011).

violin a semi-tone higher. This accommodated his needs as he wanted to make a much brighter, more brilliant sound.

While Paganini catered for his own accord, Vieuxtemps composed works for himself and others. He wrote seven violin concertos, No. 5 being the most popular today. These concertos are the legacy behind Vieuxtemps's fame. As a musician Vieuxtemps was considered a purist like Joachim. However, Joachim would state that Vieuxtemps was 'like so many of the Franco-Belgian school in recent times - he adhered too strictly to the lifeless printed notes when playing the classics, unable to read between the lines.'⁴⁵ Nonetheless, Vieuxtemps made provisions for two different aspects of playing which catered to exhibiting his humble nature. One was out of the genuine concern in winning the approval of his audience, and the other was writing for other violinists.

His most popular Violin Concerto, No. 5 in A minor Op. 37 incorporates the Belgian national anthem, which is a tribute to his Belgian heritage and gives Belgian audiences pleasure by displaying the anthem in a virtuosic manner. He does the same for his American audiences by incorporating Yankee Doodle in his *Souvenir d'Amérique* as a tribute to his first visit to America. This did wonders for his popularity as he used his virtuosic characteristics to cater to the hearts of audiences.⁴⁶

⁴⁵ Brown, 'Joachim's Violin Playing and the Performance of Brahms's String Music', 49.

⁴⁶ John H. Baron, 'Vieuxtemps (and Ole Bull) in New Orleans', *American Music* 8/2 (Summer 1990), 210-226.

Vieuxtemps also thought about the needs of other performers. He demonstrated this interest through teaching and rearing Ysaÿe.⁴⁷ Also, he wrote for other composers. An example is the Violin Concerto No. 7 Op. 49, which is dedicated to Hungarian violinist Jenő Hubay, Joachim's pupil, and his Capriccio in C minor for Viola Solo, Op. 55, which is an homage to Paganini. In comparison with Paganini, Vieuxtemps had greater consideration of others' needs. Arguably, the nature of the performance-composer relationship works in favour of musicality in an area beyond virtuosity.

b) Division of Labour: Ferdinand David and Mendelssohn, Joachim and Brahms

In addition to Joachim and Brahms there were other performer/composer relationships in which the composer took account of the personal style of the performer. A great example is Beethoven soliciting the advice of the violinist Franz Clement, to whom the Violin Concerto was dedicated. Others include Mendelssohn seeking advice from Ferdinand David when writing his Violin Concerto in E minor, Lalo catering *Symphonie espagnole* for Sarasate, and Chausson accepting Ysaÿe's advice on *Poème*.⁴⁸

Background of Ferdinand David, his first encounter with Mendelssohn, and their relationship

Ferdinand was born in Hamburg in 1810. At thirteen, he trained as a violinist in Kassel with Spohr and in theory under Hauptmann. At fifteen, he toured with his sister, a concert pianist, and

⁴⁷ Edward Eanes. 'Vieuxtemps, Henry', in *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2087718>> (19 April 2011).

⁴⁸ Boris Schwarz, 'Joseph Joachim and the Genesis of Brahms's Violin Concerto', *The Musical Quarterly* 69/4 (Autumn, 1983), 503-526.

settled in London. Here he mixed in the social circle of Moscheles, which was not unlike the social circle of Schumann.⁴⁹ During his tour at age fifteen, he appeared in a Gewandhaus concert and a concert in Berlin, where he met Mendelssohn and embarked on a lifelong friendship.

In 1835 Mendelssohn first encountered Schumann in Leipzig and, shortly afterward, David also met Schumann. The three of them maintained a professional friendship as is evident in Schumann's and David's correspondence through letters.

By 1836, Mendelssohn had invited David to be concertmaster of the Gewandhaus orchestra and, upon acceptance, Leipzig became David's home. He was given many tasks as Mendelssohn's officially appointed violinist and performer. Two of the duties involved the theatre orchestra and directorship of church music in Leipzig. Like Brahms, Mendelssohn also collaborated with his friend and colleague for chamber music performances. In November 1841, Mendelssohn visited Leipzig in order to play his Piano Trio in D minor, Op. 49 with David and cellist Franz Carl Wittman.

Like Brahms for Joachim, Mendelssohn composed Violin Concerto in E minor, Op. 64 for his friend Ferdinand David and consulted his dedicatee for revisions.⁵⁰ As one of the top violinists of his time, David marked a transition from the classicists to later romantic virtuosi. Mendelssohn started to write the concerto in the summer of 1844 at Soden and completed it on 16 September.

⁴⁹ William S. Newman, 'Three Musical Intimates of Mendelssohn and Schumann in Leipzig: Hauptmann, Moscheles, and David', in *Mendelssohn and Schumann: Essays on Their Music and Its Context*, ed. Jon W. Finson and R. Larry Todd (Duke University Press, USA, 1984), 95.

⁵⁰ Peter Ward Jones, *Mendelssohn: An Exhibition to Celebrate The Life of Felix Mendelssohn Bartholdy (1809-1847)* (Oxford: Bodleian Library, 1997), 78.

David had helped with its treatment of the violin technique.⁵¹ The work was premiered at the Gewandhaus by David in March 1845.⁵²

The Mendelssohn/David relationship was not limited to just a performer-composer partnership. One of the most significant developments in Mendelssohn's time was the opening of the Leipzig Conservatorium in 1843. Although he had organised the operation, he insisted on not acting as director and appointed other fine musicians such as Robert Schumann, Moritz Hauptmann, Ferdinand David and Ignaz Moscheles as teachers. Mendelssohn committed to teaching, performing chamber music and later on, composition.⁵³ In Leipzig, Hauptman and Moscheles led respectable careers of their own. Each of them contributed significantly in Leipzig's rich, concentrated musical life.⁵⁴

As a teacher, David contributed a significant amount to violin pedagogy (as he taught Joachim and August Wilhelmj), and he had great refinement in playing orchestral and chamber works. Unfortunately, his published compositions were generally neither impressive nor successful. However, he was able to gain success through his transcriptions and editions. One most notable work is his performance edition of Bach's Six Unaccompanied Sonatas and Partitas for solo violin. This contribution is mainly significant for the success in the revival of early music rather than his editing, as his editions took on a romantic musical view on early music, a view that is

⁵¹ Newman, *Three Musical Intimates of Mendelssohn and Schumann in Leipzig*, 96.

⁵² Jones, *Mendelssohn: An Exhibition*, 78.

⁵³ *Ibid*, 84.

⁵⁴ Newman, *Three Musical Intimates of Mendelssohn and Schumann in Leipzig*, 98.

today considered rather unsuited to the work itself.⁵⁵ Both David and Joachim gave advice to other composers who consulted them about issues of string writing and these composers dedicated works to them. Some of the other composers who consulted Joachim include Schumann, Dvořák, Bruch and Niels Gade.⁵⁶

Division of Labour between Brahms and Joachim

Among the great violinists, Joachim was considered a pioneer as he took interest in music of other composers and was willing to immerse his own musicianship into their compositions.⁵⁷ This made him a suitable performer for composers such as Brahms and Bruch, who dedicated compositions to him. His dedication to serving composers' intentions set him apart from the other violinists of his time.⁵⁸

Both the partnerships of Brahms/Joachim and Mendelssohn/David exemplify successful performer and composer relationships due to the extent of their friendship and their respect for each other as colleagues. It can be argued that their ability to work with each other was of great aid in the success of the final compositional product. However, most musicologists today would

⁵⁵ Newman, *Three Musical Intimates of Mendelssohn and Schumann in Leipzig*, 96.

⁵⁶ Robin Stowell, 'The Nineteenth-Century Bravura Tradition', in *The Cambridge Companion To The Violin*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1992), 69.

⁵⁷ Hsieh, 'Violin Concerto and Sonatas of Johannes Brahms', 17.

⁵⁸ Brown, 'Joachim's Violin Playing and the Performance of Brahms's String Music', 48.

point out that composers such as Mendelssohn and Brahms needed the advice of violinists due to their lack of proficiency in the violin.⁵⁹

c) Friendship Circles: Brahms, Joachim, Albert Dietrich, Schumann, and the FAE Sonata

Schumann's circle

Circles of friends during the romantic era were significant for European artists. At the time, it was considered standard for intellectuals to gather together in a cafe to discuss philosophy, literature, and, of course, music. In these gatherings, there would be cases in which composers would unite and write collaborative works in honour of their friends.

The friendship of Robert Schumann, Albert Dietrich, Johannes Brahms, and Joseph Joachim was known as Schumann's circle. Albert Dietrich was a German conductor and composer.⁶⁰ From 1842 to 1847, he attended the *Dresden Kreuzschule*, studying the piano and composition with Julius Otto.⁶¹ He then attended the Leipzig Conservatory, studying piano with Ignaz Moscheles, Julius Rietz and Moritz Hauptmann.⁶² As a conductor, he mainly advocated the works of Bach, Schumann and Brahms. Like the rest of the members of Schumann's circle, Dietrich had rebelled against the music of the New German School (Richard Wagner, Franz Liszt, and, by association,

⁵⁹ Clive Brown, 'Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing', *Journal of the Royal Music Association* 113/1 (1988), 97-128; Geiringer, *On Brahms and His Circle*, 103; Schwarz, 'Joseph Joachim and the Genesis of Brahms's Violin Concerto', 503-526.

⁶⁰ Robert Pascall. 'Dietrich, Albert', in *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/07769>> (24 April 2011).

⁶¹ Ibid.

⁶² Ibid.

Hector Berlioz).⁶³ In 1851, Dietrich was accepted into Schumann's circle in Düsseldorf. As Brahms was already in this closely-knit circle, he and Dietrich naturally became cordial.

The F-A-E Sonata

One of the most noted collaborative works was the F-A-E Sonata. The sonata was written by Schumann, Dietrich and Brahms as a musical surprise for Joachim on the evening prior to the October 27, 1853 Rhine Musical Festival in Düsseldorf. The first movement, *Allegro*, was written by Dietrich, the *Intermezzo* and *Finale* by Schumann, and the *Scherzo* was written by Brahms. The *Scherzo* movement had been constructed on the foundation of Dietrich's theme from the first movement.⁶⁴ The *Scherzo* movement by Brahms was generally considered personally significant as the violinist kept the original manuscript and did not let the work be published until 1906, almost ten years after Brahms's death.

This type of collaboration is known as a *Pasticchio* work because it is a collaboration of several writers in which a violin and pianoforte Sonata is produced.⁶⁵ 'F-A-E' was an acronym for *Frei, aber einsam*, which translated to 'Free but lonely'.⁶⁶ This was known as Joachim's motto.⁶⁷ This motto is encoded by emphasising the pitches F, A, and E throughout the Sonata.⁶⁸ This was

⁶³ Robert Pascall, 'Dietrich, Albert', in *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/07769>> (24 April 2011).

⁶⁴ Jeffrey Pulver, *Johannes Brahms* (London: The Mayflower Press, 1926), 48.

⁶⁵ *Ibid*, 48.

⁶⁶ *Ibid*, 49.

⁶⁷ George S. Bozarth, 'Brahms's Posthumous Compositions and Arrangements', in *Brahms 2: Biographical, Documentary and Analytical Studies*, ed. Michael Musgrave (London: Cambridge University Press, 1987), 65.

⁶⁸ Ryan McClelland, *Brahms and the Scherzo: Studies in Musical Narrative* (Surrey: Ashgate, 2010) 48.

typical of Brahms as he employs the same idea of a musical motto in his Third Symphony, Op. 90, *frei aber froh* ('free but happy'). Brahms had used three notes, F-Ab-F for the nostalgic connotation.⁶⁹

It is speculated that the *Scherzo* movement of the F-A-E Sonata owes something to Beethoven's influence. In his book *Brahms and the Scherzo: Studies in Musical Narrative*, Ryan McClelland states the first four notes allude thematically to the rhythmic motif of Beethoven's Fifth Symphony.⁷⁰

Rhythmic motif of Beethoven's Fifth Symphony in the third movement



Beginning of Beethoven's Fifth Symphony



Beginning of Brahms's *Scherzo* movement from the F-A-E Sonata



⁶⁹ Geiringer, *On Brahms and His Circle*, 94.

⁷⁰ McClelland, *Brahms and the Scherzo*, 48.

An interesting factor in this example is that both the *Scherzo* and the Fifth Symphony are in C minor and start on the 5th scale degree of the key rather than on first scale degree. The tonality of the first three notes have not been determined, as it is a unison 'G' without chords. It is open to speculation whether this means something and can be argued that this is another possible link between Beethoven and Brahms. This rhythmic motif in the *Scherzo* movement echoes a lonely and lingering emotion. Perhaps this is directed toward the *einsam* in Joachim's F-A-E motto.

In the trio of the *Scherzo* movement, a certain element of rhythmic freedom portrays the 'free' (*frei*) character. The piano has a liberally swaying rhythm in the right hand while the violin sings freely in the form of *espressivo* (expressively). At the same time, the freedom is shadowed by another lingering image of loneliness with the opening rhythmic motif in the left hand of the piano.

The *frei* in the Trio section, bars 99-103



The lingering *einsam* motif in the Trio, bars 113-115

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The right hand plays a series of chords, and the left hand plays a bass line. The second system continues the vocal line and piano accompaniment. The vocal line has a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with chords and a bass line. The score is written in a clear, legible style with standard musical notation.

As these examples show, these rhythmic and melodic motives point to Joachim's motto, 'free but lonely' (*frei aber einsam*), or F-A-E. The next section will elaborate on the influence Joachim had on Brahms's Violin Concerto.

III. Joachim's Influence on Brahms's Violin Concerto

How much of an influence did Joachim have on Brahms in incorporating the technique and '*style hongrois*' and the Violin Concerto in general? Some of the questions that will be addressed in this section will be investigated through historical contextualisation and analysis. There will be discussion of the Brahms Violin Concerto in the three different movements and a comparison between Beethoven and Brahms and their Violin Concerti. Also, the amount of input Joachim had on Brahms's Violin Concerto outside the idiosyncrasies of the violin will be analysed using Joachim's Hungarian Concerto as an example.

Background of the Brahms Violin Concerto

As a traditionalist, Brahms wrote his work in a classical form, a pattern which he repeated when he wrote the Violin Concerto. In the third period (1868-1896) of Brahms's compositional timeline, there are clear relationships between the Second Symphony and the Violin Concerto. Not only were they written within a year of each other (1877 for the Second Symphony and 1878 for the Violin Concerto), but they also share the same character.⁷¹ They both share common moods in their first movements, key, metre, triadic shape of opening themes and orchestral colour - warm lyricism coexisting with a rhetorical manner which results in identical rhythmic figures at one point (bars 118 and 78 of the respective movements).⁷² Both compositions were written during the two summers Brahms had spent vacationing at the summer resort of Pörschach in southern Austria, which was most inspiring to him.⁷³

⁷¹ Michael Musgrave, *The Music of Brahms* (London: Routledge & Kegan Paul, 1985), 209.

⁷² Ibid, 209.

⁷³ Geiringer, *On Brahms and His Circle*, 102.

Nevertheless, the Second Symphony and the Violin Concerto are rather different. Although both carry on the tradition of Beethoven and Mendelssohn, only the Violin Concerto reflects the interests, ideals and collaboration of Brahms and his dedicatee Joachim.⁷⁴

On account of Joachim's playing and background, Brahms's Violin Concerto was influenced compositionally towards the classical form of expression, in the style of Beethoven. This is reflected most in the first movement.

The second movement seems personal to Brahms as it is written in a form of song-inspired melody, as the soloist is responding as a call to the introduction of the oboe solo, in prophetic form, not unlike his Second Piano Concerto.⁷⁵

a) Joachim's Championing of Beethoven's Violin Concerto and Brahms's Relationship to Beethoven

Beethoven was Brahms's inspiration throughout most of his life. They had similar personalities and lifestyles. Both were born into musical families, were concert pianists, established their careers in Vienna and had a fondness for nature. Also, they both remained bachelors until death, were at the pinnacle in the stages of romanticism, lived lonely lifestyles and had close circles of friends to help them cope with their difficult personalities. Schumann had instilled hope in Brahms by declaring him as the next great composer after Beethoven. Perhaps this is part of the

⁷⁴ Musgrave, *The Music of Brahms*, 209.

⁷⁵ Ibid, 209.

reason Brahms tried to live up to Beethoven's standards and emulate his compositional style. Also, this is another possible reason Brahms lived in doubt and in the shadow of Beethoven.

In regards to orchestration, Brahms had structured his symphonic and concertante works after Beethoven. Besides the Violin Concerto, another example of Brahms's modelling after Beethoven includes the Double Concerto which was modelled on Beethoven's Triple Concerto. Unfortunately, due to the limitations of this paper, this issue may be addressed in future research. It seems that Brahms had been heavily influenced by Beethoven's Violin Concerto, especially through the successful performance of his trusted friend and advisor Joachim, who not only standardised the piece as well-known violin literature, but influenced his friend to write on the compositional foundation of the forefather of Romanticism.

In regard to the relationship of the Brahms and the Beethoven Violin Concerti, there are many parallels. An elaborate comparison of the two works is beyond the extent of this paper. However, the similarities in structure are noteworthy.

It can be argued that Brahms was a traditionalist in his compositional thinking. He implemented the structural foundation of classicism in his work and, as mentioned earlier, he did not warm to the New German School. In contrast to Mendelssohn, he did not try to be innovative in any of the standard, easily recognisable aspects of the concerto form. Mendelssohn featured a short tutti in the introduction of his Violin Concerto in E minor, Op. 64. Yet, it is a possibility that Brahms's Violin Concerto was modelled after Beethoven's Violin Concerto.

Some of the obvious common traits shared by both Brahms and Beethoven include the fact they wrote only one violin concerto and both concerti used D major as the main key. Also, they used continual orchestration which dovetails with the solo by carrying out each theme and motif.

While some may argue that this is typical in any format of a classical concerto structure, it is a possible idea which may be analysed in further detail in the future. The following analyses may seem generalised discussion, they may nonetheless serve to highlight a link between Beethoven and Brahms.

Features of the first movements

In the first movement of his Violin Concerto, Beethoven begins the exposition with a fully stated tutti for 88 bars before the soloist's entry. After the exposition there is a cadenza with orchestra that gradually leads into the restatement of the exposition, this time with the soloist. This is unusual in Beethoven's concertante as the exposition of the Violin Concerto is longer than any of those of his piano concerti, most notably the fourth and fifth which bring the soloist in right away. For the first 89 bars, the Brahms Violin Concerto implements the same structure as the Beethoven Violin Concerto. In both of the concerti, the violin introduces entirely new material at its entry. In the Brahms Violin Concerto, the soloist enters at bar 90 with a volatile eruption which progressively transforms into the dulcet nature of the main theme. Due to the large repetitive exposition in both violin concerti, the content of the first movement is immensely lengthy.

Another commonality shared by both concerti is near the end of the movement. In the Beethoven Violin Concerto, the coda after the cadenza (bar 511) commences in a similar manner of another recapitulation, *tranquillo* at a slower tempo than the movement itself. In bar 527, the Brahms Violin Concerto does this as well by starting in the same register as it had after the opening cadenza, as if it were all to start again, but quickly speeding up after a new development of the principal material into a fiery climax. Also, at the end of the cadenza of the first movement, for both concerti, the soloist continuously performs with the orchestra until the very end. This is uncommon for the structure of a concerto. Typically, once the cadenza ends, the orchestral tutti has the final statement without the soloist.

End of the Beethoven Violin Concerto I. *Allegro Ma Non Troppo*

This musical score page depicts the concluding section of the first movement of Beethoven's Violin Concerto. The notation is arranged in six systems, each with a Violin staff at the top and a Piano staff below it. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The Violin part begins with a *Pioloce* marking. The Piano part features a *ff* dynamic and a *Cadenza* section marked *p*. A *Viol. pizz.* instruction is present.
- System 2:** The Piano part includes a *Corni* (Horn) part. The Violin part continues with melodic lines.
- System 3:** The Violin part has a *dim.* (diminuendo) marking. The Piano part includes a *pp* (pianissimo) marking and a *Fag.* (Bassoon) part. A measure number of 22 is indicated in a circle.
- System 4:** The Violin part is marked *poco a poco cresc.* (gradually increasing). The Piano part includes a *cresc.* (crescendo) marking and a *Viola* part.
- System 5:** The Violin part features a *ff* (fortissimo) dynamic. The Piano part also includes a *ff* dynamic.
- System 6:** The final system shows the concluding chords for both the Violin and Piano parts, with the Piano part marked *ff*.

End of Brahms Violin Concerto, I. *Allegro Ma Non Troppo*

This image displays a page of a musical score, likely a piano accompaniment or a full orchestral score, for the end of the first movement of Johannes Brahms' Violin Concerto No. 1. The tempo is marked *Allegro Ma Non Troppo*. The score is written for piano, with staves for the right and left hands. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 111 is visible at the bottom center.

111

Another notable detail is the same tempo marking of both concerti in the first movement, *Allegro ma non troppo* (which means lively, but not overly so). Perhaps this could have been the influence of Joachim's championing of the Beethoven Violin Concerto. He had a lot of input as this work was solely dedicated to him.

Features of the second movements

In the second movement, both concerti open with an introductory solo from the orchestra which states the melody, while the subsequent violin solo never states the opening melody. The Brahms Concerto, *Andante* opens with an oboe solo for 31 bars and then the violin solo embellishes on the themes. The *arabesques* in the oboe solo demonstrates Brahms's art of thematic development through variation.⁷⁶ However, the violin solo never plays the simple statements as outlined in the orchestra. In the Beethoven Concerto, the *Adagio* opens with a string section solo which is taken over by other instruments and the violin solo enters in response to a call from the melody of the horns - corresponding in ascending fifths. The soloist and orchestra converse continuously throughout the movement and forth as a type of call and response to each other through ornamentation.

⁷⁶ R. Larry Todd, 'Nineteenth-Century Concertos for Strings and Winds', in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe, (London: Cambridge University Press, 2005), 128.

Brahms Violin Concerto: II. *Adagio*, bars 26-47

This musical score page contains four systems of music for Brahms' Violin Concerto II, Adagio, bars 26-47. The first system shows the Flute (Fl.) and Piano (P.) parts, with dynamics *cresc.*, *dim.*, and *p*. The second system features a Solo Violin (Solo-VIOLINE.) and Piano (P.) parts, with dynamics *pp dolce* and *dim.*, and includes a Horn (Horn) part. The third system shows the Clarinet (Clar.) and Piano (P.) parts. The fourth system includes the Violin (Viol.), Piano (P.), and Bass (B.) parts, with dynamics *pp dol.* and *pp*. The score is written in G major and 4/4 time, with various musical notations including slurs, ties, and dynamic markings.

Beethoven Violin Concerto II: *Larghetto* bars 1-14

The image displays the first 14 bars of the *Larghetto* movement from Beethoven's Violin Concerto II. The score is written for Violin, Piano, and Horns. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked *Larghetto*. The first system (bars 1-4) features the Violin (Viol.) and Piano (pp) parts. The second system (bars 5-8) includes the Violin (Viol.), Piano (pp), and Horns (Corni) parts. The third system (bars 9-14) shows the Violin (Viol.), Piano (pp), and Clarinet (Clar. Viol.) parts. The dynamics range from *pp* to *ten.* and *ad lib.*. The score is marked with a first ending bracket (1) over bars 5-8.

Features of the third movements

In the finale, both concerti share a lot of similarities in the coda. Brahms writes his cadenza with accompaniment in bar 290 and for the Beethoven Violin Concerto, this begins in bar 248. This could be seen as an homage to the Beethoven Concerto and a reference to the *alla Marcia* at the end of Beethoven's ninth symphony because they both flirt with the key of B-flat before returning to D. Orchestral outbursts of two bars alternating with solo scales in the violin are features of both compositions. These examples are concrete parallels.

Looking at the examples of the Brahms and Beethoven violin concerti, the similarities are unmistakable. To elaborate on the extent of Beethoven's ninth symphony influence would go beyond the limits of this paper, nonetheless, it is another possible idea that links the two composers.

b) Joachim's Work with Brahms on Brahms's Violin Concerto

The nature of Brahms's and Joachim's relationship is reflected in Brahms's Violin Concerto as it shaped the transformation of the piece. Not only did Brahms ask Joachim for his technical advice on account of Brahms's limited knowledge on the violin, but he also asked for Joachim's musical advice. Brahms wrote to Joachim on August 21, 1878, informing him about the concerto and sending the violin part of the first movement with the first two pages of the finale.⁷⁷

Joachim wrote back expressing his gratification with the composition, yet, he felt it was necessary to add a few notes and make alterations, which are unknown. Furthermore, he mentioned that it was not concert-ready and needed to be worked on. In response Brahms wrote saying that he would send the score to Joachim and mentioned that he thought the middle movements were failures and he wrote an Adagio instead.⁷⁸ In spite of the fact that Brahms was unsatisfied with his work, Joachim had been insistent on performing the piece. After the first performance, there were further suggestions made. The concerto was finally published in October, 1879, with a written cadenza by Joachim, the dedicatee.⁷⁹

⁷⁷ Hsieh, 'Violin Concerto and Sonatas of Johannes Brahms', 30.

⁷⁸ Ibid, 30.

⁷⁹ Ibid, 31.

Although Joachim made many suggestions, musicologists such as Karl Geiringer and Malcolm MacDonald have shown that Brahms did not use most of his compositional and violinistic ideas.⁸⁰ This gives the impression that Joachim's contribution was not of great importance. However, according to Hsieh's analysis of the original score, which is now in the possession of the Library of Congress, the final version does draw upon Joachim's suggestions.⁸¹

In the beginning, Brahms had originals at hand while sending copies to Joachim. Whenever Joachim made suggestions, Brahms used grey pencil markings to incorporate the changes on the score. These changes were made in both the solo and orchestration. After the premiere of the concerto on January 1, 1879, Joachim took charge in making further revisions. According to a letter on January 24, 1879, Brahms asked Joachim to review changes he had made on the manuscript in red pencil and sent him the full score. Joachim was due to perform this concerto in London on March 22, 1879, so he made considerable changes in the solo violin part on the manuscript with Brahms's permission in February and March. These changes were made in dark red ink as indicated in the original manuscript.⁸²

Brahms had taken up most of Joachim's suggestions related to compositional issues, but he did not follow Joachim's advice where issues of violin technique were in play. For instance, there were added notes in the orchestration parts, notation change, added rhythm, added accidentals,

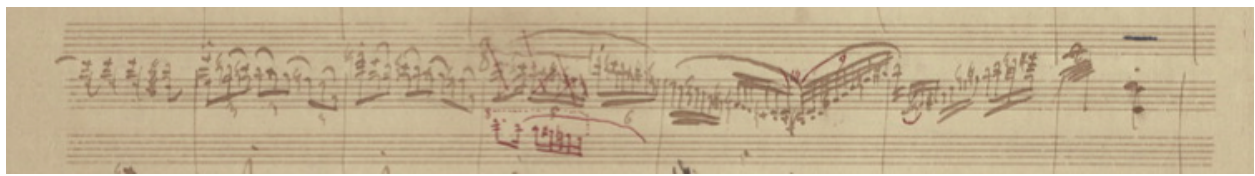
⁸⁰ Karl Geiringer, *Brahms: His Life and Work* (New York: Oxford University Press, 1982); Malcolm MacDonald, *Brahms* (London: J.M. Dent & Sons Ltd, 1990).

⁸¹ Hsieh, 'Violin Concerto and Sonatas of Johannes Brahms', 34

⁸² *Ibid*, 35.

notes omitted and added, added and omitted dynamics, etc. There were a couple of minor incidences in which Brahms did not take the compositional advice of Joachim. An example is in bar 510 of the violin solo; Joachim wrote a sextuplet and Brahms had wanted to keep the rhythm of the bar in quintuplets so Brahms just omitted one of the notes which Joachim had suggested. A descriptive table of Joachim's suggestions which Brahms took in for the final version of the first movement of his Violin Concerto can be found in Appendix A.

Example of bars 265-271 in the first movement of the Brahms Violin Concerto in a facsimile of original manuscript



Example of the published work



The concert in England was successful and on this basis, Brahms must have been influenced to leave the score without any more alterations. In addition, Brahms had published the score as it

was. However, on his own copy of the concerto, Joachim added further personal markings such as phrasings, slurs, dashes and dots.⁸³

c) Joachim's influence on the Violin Concerto

i. Violin Technique

Brahms solicited the advice of Joachim for his Violin Concerto as his own knowledge of violin technique was limited. This concerto makes large technical demands on the left hand. Some of these difficulties include the vast number of double-stops, large intervals (which can be difficult for those with limited hand spans), and leaps from the lowest to the highest register.

Given that any violinist faces technical limitations, Brahms asked for Joachim's input on the technical aspect of violin playing. According to Karl Geiringer, he hardly ever followed Joachim's advice.⁸⁴ A pianist such as Brahms was not able to empathise fully and he even put in markings that challenged the left hand further.

Examples of double stops in the finale bars 222-230



⁸³ Hsieh, 'Violin Concerto and Sonatas of Johannes Brahms', 35.

⁸⁴ Geiringer, *On Brahms and His Circle*, 103.

Examples of leaps and large intervals in the first movement

bars 346-351



bars 349-361



Bars 346-351 have an *ossia*, which may or may not have been notated by Brahms according to the colour key of the facsimile. If Brahms did write this, it is a possibility that he was not ignorant of the technical difficulties. However, the colour key of the grey pencil states that it could have been a possible idea which Joachim had implemented. Although these examples show difficulty in technique, especially in the left hand, it is not nearly as challenging to people with a

large hand frame. Passages such as these were kept in the final version of the violin concerto because Joachim could play them thanks to his large hands.

According to Geiringer, from the exchange of letters from both composers, we find out that Joachim's influence in the Violin Concerto was predominantly directed towards technical elements. Joachim would suggest a more natural approach for the solo violin, then Brahms would grasp the fundamentals of the issue. Geiringer claims that Joachim's proposals for other alternatives were rejected. However, as Hsieh has stated, the evidence of the red-ink markings of Joachim in the original manuscript being published proves otherwise.

Joachim's input was not limited to technique, as he also suggested musical changes. In the finale, the addition of '*ma non troppo*' to the tempo direction of '*vivace*' was made at Joachim's request and Brahms allowed this on top of added fingerings and bowing markings.⁸⁵

ii. Compositional Technique: Interest in Gypsy Styles

Background of the *style hongrois*

The *style hongrois* refers to Hungarian-Gypsy writing of composers such as Brahms, Liszt and Schubert.⁸⁶ This style of writing was popular from the mid-eighteenth to the twentieth century. In the English form, the phrase 'Hungarian style' often refers to Hungarian folk music alluded to by composers such as Bartók and Kodály.⁸⁷ It has been suggested that the *style hongrois* was the

⁸⁵ Geiringer, *On Brahms and His Circle*, 103.

⁸⁶ Bellman, *The Style Hongrois In the Music of Western Europe*, 11.

⁸⁷ Ibid, 11.

Hungarian style of the romantic era and Hungarian style was commonly used as a template for the 20th Century. Further evidence of Joachim's influence can be found in the use of the *style hongrois* in the Brahms Violin Concerto.

The influence of *style hongrois* in Brahms's music

From Reményi and Joachim, Brahms absorbed the style and the spirit of Hungarian folk music.⁸⁸ Reményi been a passionate devotee to his Magyar and gypsy tunes. Nonetheless, Brahms did not take the same stance on the Hungarian nationalism of Reményi and Joachim, as he was not Hungarian and not a politically devout follower of this style. Brahms tended to be indifferent to other cultures and the genre of Romantic nationalism. As a result, he shared the same opinion of the many enthusiasts of gypsy style in that he simply liked the music.⁸⁹ The *style hongrois* became one of Brahms's most beloved modes of expression, used with greater freedom than Liszt or Schubert were willing to do.⁹⁰ During the tour with Reményi, Brahms had been most likely improvising the accompaniments of Reményi's Hungarian-Gypsy jaunt, which led to a style that was important to him.⁹¹

Brahms and Joachim were both inspired by the tonal colours of gypsy music. Some of the attributes in their gypsy music include new kinds of expressions such as multi-coloured shifts from 'slow and soulful' to 'fast and fiery', and freedom from the 'rhythmic tyranny' of basic

⁸⁸ Swafford, *Johannes Brahms: A Biography*, 61.

⁸⁹ Ibid, 61.

⁹⁰ Bellman, *The Style Hongrois In the Music of Western Europe*, 202.

⁹¹ Ibid, 202.

principles of art music, such as the unbending beat and the bar line.⁹² Brahms's experience in Zigeuner music helped modify his 'conventional training' and 'conservative instincts'.⁹³ Through Reményi's tutorship, Brahms was educated in the *style hongrois*.⁹⁴ The *style hongrois* was later explored in Brahms's Hungarian Dances. This infuriated Reményi, as he claimed Brahms had stolen some of his tunes and passed them off as folk music.⁹⁵

As a composer, Joachim could relate to the *style hongrois*, not only through his nationality and his transcriptions of Brahms's Hungarian dances, but also through his own Violin Concerto No. 2 in D minor 'in the Hungarian style' Op. 11. Joachim began writing this concerto in 1854, during the early stage of his friendship with Brahms. He then finished and premiered the work six years later. Joachim's concerto is known as one of the most difficult works in the violin repertoire.

The Hungarian Concerto is presented with massive chords that stretch and contort the left hand and challenge the bow arm to produce a full and sustained tone. This type of compositional style reflects the nature of the Brahms Violin Concerto. The compositional structure of Joachim's Hungarian Concerto is in classical form. This is possibly modelled upon Beethoven's Violin Concerto with the lengthy tutti in the introduction of the first movement, the second movement as a romance and the third in rondo form. Also, like Beethoven, there is use of embellishments

⁹² Swafford, *Johannes Brahms: A Biography* (New York: Alfred A. Knopf, 1998), 61.

⁹³ Ibid, 61.

⁹⁴ Ibid, 62.

⁹⁵ Ibid, 62.

between the orchestra and the soloist. Perhaps this is also the reason that Brahms used the basic structure of the Beethoven Violin Concerto as a template.

The most pervasive use of the *style hongrois* is in the *Finale*, which is marked in character of *alla Zingara* (in gypsy style). It appears Brahms also composes in the *style hongrois* in the finale of his Violin Concerto.⁹⁶ With all the similarities and links between Joachim's Hungarian Violin Concerto and Brahms's Violin Concerto, it is a possibility that Brahms was heavily influenced stylistically, musically, technically and ornamentally by Joachim as well as Beethoven. However, the more obvious reason is the common heritage shared between the two composers.

The *style hongrois* in Brahms's Violin Concerto

In Brahms's Violin Concerto it is in the fiery, rondo-like *Finale*, is influenced by the *style hongrois*, paying homage to Joachim as a native of Hungary. Although the movement itself is full of exuberance and passion, Brahms tones down the intensity in the last measures.⁹⁷ There is an upward rushing D major run and normally this would be the climatic point. However, Brahms adds a few more bars painted in the characteristic of hesitation, then ending with final chords, which sound like a sneeze. The hesitation to the final chords are a prime example of using the characteristics of *csárdás* (the Hungarian national dance derived from *verbunkos* - Hungarian

⁹⁶ Michael Musgrave, *The Music of Brahms* (London: Routledge & Kegan Paul, 1985), 208.

⁹⁷ Geiringer, *On Brahms and His Circle*, 103.

recruiting music performed by gypsies and Romani musicians), which Brahms expressed in his music.⁹⁸

Example of the ending in the finale, *Allegro giocoso, ma non troppo* bars 338-347



While Brahms takes up the *style hongrois*, he adapts the ending to his own ideas.

⁹⁸ Jonathan Bellman, 'Performing Brahms In the *Style Hongrois*', in *Performing Brahms: Early Evidence of Performance Style* ed. Michael Musgrave and Bernard D. Sherman (Cambridge: Cambridge University Press, 2003), 328.

Conclusion

This investigative research on selected violin works of Brahms has discussed two types of influences on Brahms, one from the past and one of his own time. Beethoven was a symbol of the classical tradition that Brahms inherited and made his own. As noted before, Brahms strongly felt the shadow of Beethoven.

Among contemporaries, Joachim also had a strong influence on Brahms through their friendship, their mutual studies and interests, and through his input on compositional and performance issues.

Appendix A

Content of Joachim in the manuscript of the Brahms Violin Concerto

Table of Joachim's suggestions which Brahms took in for the final version of the first movement of his Violin Concerto. This was created after studying the facsimile of the original manuscript

Bar number(s)	Section	Changes made	Page of Manuscript
24	violins I & II	accidental change to a natural	2
35-38	oboe	note change	3
90-101	horns I & II	note and clef change	8-9
97	solo violin	slur added	9
103-105	solo violin	added notes	9-10
108	solo violin	change of accidentals	10
111	solo violin	change of slur	11
134, 147	solo violin	added slur	13, 14
149	solo violin	change of notes and added notation of 8VE-----	15
151	solo violin	change in accidental of trill	15
153	solo violin	change in slur	15
174-5	solo violin	added slurs	17
175	solo violin	accidental change	17

Bar number(s)	Section	Changes made	Page of Manuscript
187-189	solo violin	added crescendo	19
209-211, 218-221, 222-223	solo violin	added slurs	21, 22
230-233	solo violin	added slurs and dynamic markings	22
236	solo violin	added <i>p</i>	23
236	string section	added <i>arco</i>	23
241	viola	added <i>arco</i>	23
244	viola	added dot to change rhythm	23
246	viola	corrected the note to an 'E'	23
278	solo violin	rhythm and note change	26
279-280	solo violin	slur and rhythm change	26
304	solo violin	poco <i>f</i> added	29
304	violins I & II	<i>arco</i> added	29
309-312	solo violin	alteration in slurs	30
313	solo violin	<i>grazioso</i> added	30
314	solo violin	<i>simile</i> and 8ve added	30
324-325	solo violin	added < >	32
336	solo violin	added <i>f</i> and accent	33
337	solo violin	added accidental and accent	33
338	solo violin	added accidental	33

Bar number(s)	Section	Changes made	Page of Manuscript
364-366	solo violin	added slurs	36
366	solo violin	added notes to a chord	36
372	faggotti	added accidental	37
373	solo violin	accent and omitted dynamic	37
375	solo violin	accent	38
392-393	solo violin	slur and added <i>dolce</i>	39
415-417, 418	solo violin	added slurs	41-42
425-430	solo violin	added <i>poco crescendo</i>	42-43
428, 430	violin II	added notes	43
431-435	solo violin	complete change in notes	43
436	solo violin	change in bowings and accidentals	44
446, 448-451	solo violin	change in bowings	44-45
451	solo violin	added octave	45
463-466	solo violin	slurs added	46
470-471	solo violin	rhythm change	46-47
474-475	solo violin	change in slurs	47
496	Cello and Bass	added accidentals	49
509-511	solo violin	note change and added slurs	50-51
525	oboe	change of chord	52
538-539	solo violin	added <i>expressivo</i>	53

Bar number(s)	Section	Changes made	Page of Manuscript
539-541	solo violin	added slurs	53
554-556	solo violin	added slurs	54
557	solo violin	added slur	55
563-565	solo violin	omitted notes in chord	56

Appendix B

Exhibition of Pictures

Remenyi and Brahms <http://huehueteotl.files.wordpress.com/2007/03/brahms_and_remenyi.jpg>

Brahms and Joachim <http://www.restorationchambermusic.com/May_29th,_2009_files/Brahms_Joachim.png>

Joachim on a stamp <http://upload.wikimedia.org/wikipedia/commons/f/f3/DBPB_1969_347_Adolph_von_Menzel_Joseph_Joachim.jpg>

Joachim with Clara Schumann <<http://userpage.chemie.fu-berlin.de/~kchr/Clara-1.jpg>>

Clara and Robert Schumann <http://1.bp.blogspot.com/_-O9qswpostY/SCgepadtmal/AAAAAAAAATk/cDkFH4CLvdA/s400/984Schumann_Robert_and_his_wife_Wieck_Clara_lrg.jpg>

Albert Dietrich <http://www.bbc.co.uk/iplayer/images/episode/b00sibsx_640_360.jpg>

Brahms <http://3.bp.blogspot.com/-OS_jT1wd09E/TYD_VhhibbI/AAAAAAAAAGQ/WDtN1YMvf7k/s1600/436px-johannes_brahms_18534.jpg>

Joachim <http://4.bp.blogspot.com/_lKZV_V_5MAw/TEIB8A9rE7I/AAAAAAAAALg/TSigidlRFyk/s1600/597+Joseph+Joachim.JPG>

Joseph Joachim with his wife, Amalie Weiss <http://upload.wikimedia.org/wikipedia/commons/4/4d/Joseph_Joachim_e_Amalie_Weiss.jpg>

The Joachim Quartet <<http://i4.tinypic.com/82xt4rd.jpg>>

Joachim with his student Franz von Vecsey <<http://upload.wikimedia.org/wikipedia/en/thumb/8/8b/JJVecseyPS.jpg/250px-JJVecseyPS.jpg>>

Joachim in 1903 <http://farm5.static.flickr.com/4012/4204090287_5580a99e99.jpg>

Gravestone of Joachim <http://farm3.static.flickr.com/2589/4184970795_09fa8ccac0.jpg>

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