

Studies in Genre: The "Romantic" Violin Concerto [Beethoven, Mendelssohn, Brahms, Tchaikovsky, Sibelius]

Required Purchases

Musical Scores (NB: You should have the following editions, in order to facilitate class participation and discussion; please **number the measures in all of the relevant movements before coming to class**) Above all, you must have orchestral scores--piano-violin scores will not be adequate.)

Mozart, The Violin Concerti and the Sinfonia Concertante, K. 364 in Full Score (NY, Dover)
[Beethoven, Mendelssohn, Tchaikovsky] Great Romantic Violin Concertos in Full Score (NY, Dover)

Brahms, Complete Concerti in Full Score (NY, Dover)

Sibelius, Violin Concerto in D Minor (NY, Broude).

Books:

E. D. Hirsch, Validity in Interpretation (New Haven, 1967)

Hans Robert Jauss, Toward an Aesthetic of Reception [essays from the early 1970s] transl.

Timothy Bahti (Minneapolis, 1982)

Adena Rosmarin, The Power of Genre (Minneapolis, 1985)

If you are not a violinist it is recommended that you purchase:

Cecil Forsyth, Orchestration, 2nd ed. [1935] (NY, Dover)

The Premises and Procedures of this Course

The aim of this course is to introduce you to the main issues and problems involved in approaching a limited body of music in terms of its "genre." To that end, we shall take the Romantic violin concerto as a kind of case-study. By mid-quarter it will be clear that your understanding of the concept of "genre" will be far more important than the issue of the concerto per se. Hence you will write a paper not on a concerto (although you will make a presentation to the class on a selected concerto), but rather on the topic of "genre" in general as it applies to music. And you will not be required to take the Violin Concerto Listening I.D. Quizzes or the Final Exam. It goes without saying, of course, that you are nevertheless obliged to do all of the listening: you should listen to each "non-classroom concerto" at least twice, and you should, of course, participate fully and actively in class discussions.

The classroom sessions (with the 5950 students--many of whom will be violinists) will be primarily concerned with problems in analysis and structure, but, as will be clear, our interest in analysis will extend only as far as it is useful in bearing on other, ultimately more significant questions of musical "content" and "meaning." What are the choices that a nineteenth-century composer of a violin concerto faced, and what do these choices tell us about the way in which we ought to understand the music?) Principle No. 1: No analysis for the sake of analysis only (as an abstraction, or a mere demonstration of one's analytical technique). [Related] Principle No. 2: All analysis should be undertaken in pursuit of a larger point "beyond mere technique."

Please Note: After a few introductory sessions (to establish the normative patterns of the classical concerto), we shall spend most of our class-time discussing as a group (seminar format) the structures—movement-by-movement—of the five principal concertos with which we shall deal. You will be preparing for these discussions by outside listening, reading, and your own analytical work: **you will be expected to participate in class discussion on the basis of this outside work.**

Additional "Seminar" Sessions for 8950 students only: We shall meet once a week (probably on Wednesdays) for about 75–80 minutes in order to discuss your reading of materials from a **supplementary bibliography**, provided on pp. 8–9 below. Most of the reading will pertain to the issue of "genre" rather than to the "violin concerto" topic—although two sessions (an introductory one on classical concerto forms and a later one on sketches for the Mendelssohn concerto) will be "concerto-specific."

The work for this this course (at the 8950 Level) will involve:

1. **Listening** to twenty-one violin concertos. (You must get to know these works, but you will not take the Listening I.D Quizzes, nor will you take the Final Exam.)
2. Completing the assigned **5950 and 8950 reading** on time—and participation in class discussion.
3. Attendance at and special, thorough **preparation for all 8950 Seminar Sessions:** discussion of the assigned "additional" readings at a high level of expertise.
4. Preparing carefully a "**genre-worksheet**" for virtually every movement of the five violin concertos that principally concern us (this is almost one worksheet per class session; it involves answering a list of "structural" questions about each of the movements prior to our discussion of it in class. This must be done on time.)
5. Writing two or three examples of high-quality "**program notes**" (800 words each) for individual movements to be discussed in class. You will be also asked to read these aloud to the class at the beginning of the relevant session. Once they are handed in, I shall be particularly concerned with matters of prose style, tone, and absolute accuracy. Rewriting and revising may be required.
6. One "**presentation (lecture) to the class**"—probably during the eighth week (16 or 18 May)—on the topic of genre and a selected violin concerto: choose from among the Bruch 1st or 2nd, the Dvorák, or the Saint-Saëns 3rd (these will be the concertos on which the 5950 students will have written and submitted their papers a week or two earlier). More details on this as the quarter progresses.
7. One 12–14 pp. "**term paper**" on the problems (and opportunities) involved in dealing with music from the standpoint of "genre." The paper should show the ability to use some of the concepts introduced in this course. It will be due on 24 May (i.e., the seminar session of the ninth week of the course), and at that time it will be read to the Seminar Group, then discussed and handed in..

No class on Thursday, 6 April.

Office hours: 1:30–3:30 Wednesdays. 158 Ferguson. (office tel. 624-0385)

THE BASIS OF THE GRADING

For 8950 students: clearly, the major "production events" are the GENRE TERM PAPER and the CLASS PRESENTATION--together accounting for about one-half of the grade (and of these, the term paper is the most critical). "Daily work" for class (the program notes and worksheets) are factors in the remaining portion--but this "second half" of the grade is determined largely by the quality of your participation in both the class and the seminar sessions.

LISTENING ASSIGNMENTS

The following is the list of works that will be assigned during the quarter. We shall move through the list as the quarter progresses. Listen to retain and to remember. The list consists of twenty-one concertos that may be grouped into six "clusters," each representing a different phase, aspect, or development of the concerto:

I. "Baroque" Concerti: Ritornellos, Additive Forms, etc.

1. J.S. Bach, Violin Concerto No. 1 in A Minor, BWV 1041 (c. 1720)
2. J.S. Bach, Violin Concerto No. 2 in E Major, BWV 1042 (c. 1720)

II. Some "Classical" Models

3. Mozart, Violin Concerto No. 4 in D Major, K. 218 (1775)
4. Mozart, Violin Concerto No. 5 in A Major, K. 219 (1775)
5. Giovanni Battista Viotti, Violin Concerto No. 22 in A Minor (c. 1795-98, publ. 1803)
6. **Beethoven, Violin Concerto in D Major, Op. 61 (1806)**

III. The Violin Concerto in Transition: Specialty Vehicles, Virtuoso Concertos, --and One Masterpiece

7. Ludwig Spohr, Violin Concerto No. 8 in A Minor (In modo d'una Scena Cantante) (1816)
8. Niccolò Paganini, Violin Concerto No. 1 in D Major, Op. 6 (c. 1820-30)
9. **Mendelssohn, Violin Concerto in E Minor, Op. 64 (1844)**
10. Henri Vieuxtemps, Violin Concerto No. 5 in A Minor (1858)

IV. New Life for the the Concerto as "Symphonic/Virtuoso" Concert Piece:
the Conservative-"Germanic" Violin Concerto, ca. 1865-1885 (often advised
or revised by Joseph Joachim)

11. Max Bruch, Violin Concerto No. 1 in G Minor, Op. 26 (1868)
12. Max Bruch, Violin Concerto No. 2 in D Minor, Op. 44 (1877-78)
- 13. Brahms, Violin Concerto in D Major, Op. 77 (1878-79)**
14. Karl Goldmark, Violin Concerto in A Minor, Op. 28 (1877)
15. Antonin Dvorák, Violin Concerto in A Minor, Op. 53 (1879-81, premiere 1883)
16. [And for the sake of contrast, the French version of the same phenomenon:]
Camille Saint-Saëns, Violin Concerto No. 3 in B Minor, Op. 61 (1880-81)

V. Some Russian Versions of No. IV above

17. Anton Rubinstein, Violin Concerto in G Major, Op. 46 (1857)
- 18. Tchaikovsky, Violin Concerto in D Major, Op. 35 (1878)**
19. Alexander Glazunov, Violin Concerto in A Minor (1904-05)

VI. Some Scandinavian Versions of No. IV above

20. Johann Svendsen, Violin Concerto in A Major, Op. 6 (1868-70)
- 21 Jean Sibelius, Violin Concerto in D Minor, Op. 47 (1903)**

READING ASSIGNMENTS: 5950 (8950 Students: See Also Suppl. Bibliog., pp. 8-10)

I. Initial Readings.

Jeffrey Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor," 19th-Century Music 11 (1988), 238-46 only [you need not complete the article].

Although this article (obviously) is not about the Violin Concerto, its initial pages--a generalized consideration of the notion of "genre" in music--will provide you with the basic conceptual framework for this course. We shall be tracing a single genre and noting how it alters and develops throughout the nineteenth century--and the issues raised by Kallberg will probably surface frequently.

Cecil Forsyth, Orchestration, 2nd ed., [1935], (Rpt. New York, 1982), pp.303-81 ("The Violin") [NB: THIS READING IS ASSIGNED ONLY TO NON-VIOLINISTS. AND NB : IF YOU DO NOT PLAY THE VIOLIN NO READING COULD BE MORE CRUCIAL]

II. Basic Structures, Forms of the "Classical" Concerto, etc., as well as "Piece-Specific" Readings.

Jane R. Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form," Journal of the American Musicological Society 27 (1974), 25-60.

Bedrock: basic for understanding the 18th and early 19th-century view of concerto structure.

Daniel N. Leeson and Robert D. Levin, "On the Authenticity of K. Anh. C 14.01 (297^b), a Symphonia Concertante for Four Winds and Orchestra," Mozart-Jahrbuch 1976-77 (Cassel, 1978), pp. (70-74) 90-96 [extracts].

Includes a "thematic structural model derived from a detailed study of the 39 authentic Mozart concerti." This is a formalized description of the typical ways in which concerti of Mozart are put together, and it complements Kevin's 1968-70 MJ study. Along with Stevens above, a basic reading.

Chappell White, "Form in the Second and Third Movements of the Classical Violin Concerto," The Journal of Musicological Research, 6 (1986), 269-89.

Owen Jander, "Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto," The Musical Quarterly, 49 (1983), 159-79.

Jon Newsom, "Foreword," and Yehudi Menuhin, "Introduction" to Concerto For Violin, Op. 77 by Johannes Brahms: A Facsimile of the Holograph Score (Washington: Library of Congress / Harvard University Press, 1979), pp. v-vii and ix-xix.

Needless to say, you will also be expected to spend some time examining the facsimile itself, comparing it with the printed score, and so on

Boris Schwarz, "Joseph Joachim and the Genesis of Brahms's Violin Concerto," The Musical Quarterly, 69 (1983), 503-26.

[Another reading or two--but probably not more--may be added]

III. "Ongoing" Reading: Surveys of the Concerto Repertory, etc.--These things are to be read little by little--not all at once--as is relevant throughout the quarter. The assignments, exact pages, etc. will be given in class.

John A. Meyer, "The Concerto," in The Age of Beethoven: 1790-1830, ed. Gerald Abraham, Vol. 8 of The New Oxford History of Music (London, 1982), pp. 206-54.

This will be an **extremely important** reading for us. We shall use it during the first two or three weeks as our principal guide to the general history of the concerto from 1790 to 1830. Read it with special care (including the sections of piano concertos!), and pay close attention, especially, to anything said about our assigned concertos. In short, you are expected to master this material.

Arthur Hutchings, Hans Engel (19th C.), and Paul Griffiths (20th C.), "Concerto," The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London, 1980), IV, 626-40 [concentrating on the relevant portions]

Written to reveal "the truth" in a nutshell. Do you agree with what is written here? Is the point of view a "modern" or a "dated" one?

David Boyden and Boris Schwarz, "Violin," The New Grove, ["The Instrument," Sections 1, 2, 5; "Technique," Section 2, 'Since 1785'; "Repertory," Section 2 iv., 3, 4].

See the remarks for Hutchings, Engel, and Griffiths above.

Eva Badura-Skoda, "Cadenza," The New Grove, III, 586-93 [concentrating on the relevant portions]

Donald Francis Tovey, from Essays in Musical Analysis Vol. 3 [early 20th century], Concertos (Oxford, 1972)

- 1) [Mozart:] "Violin Concerto in D Major," pp. 54-56.
- 2) [Mozart:] "Violin Concerto in A Major," pp., 56-59.
- 3) [Beethoven:] "Violin Concerto in D Major, Op. 61," pp. 87-96 (see also pp. 26-27).
- 4) [Spohr:] "Scena Cantante for Violin and Orchestra," pp. 176-77
- 5) [Mendelssohn:] "Violin Concerto in E Minor, Op. 64," pp. 178-81.
- 6) [Bruch:] "Violin Concerto in G Minor, Op. 26," pp. 194-97.
- 7) [Brahms:] "Violin Concerto in D Major, Op. 77," pp. 126-39.
- 8) [Sibelius:] "Violin Concerto, op. 47," pp. 211-15.

These are all very famous--and very dated--discussions (ca. 1900-1935) of the concertos by the brilliant British composer-theorist who so influenced English-speaking discussions of the standard repertory. Most are little more than "program notes" for the amateur, delivered with all of the hauteur of the British academic expert (and brilliantly written, for the most part). Everybody knows about these essays--they have furnished the basis for countless sets of program notes and record-jacket liner notes ("As Tovey remarked about this concerto, . . ."). Simply because they are so commonly known as to be clichés, don't lean too heavily on them for your program notes. But do pay close attention to what Tovey has said.

Abraham Veinus, "The Romantic Concerto [relevant extracts]," in The Concerto (New York, 1944), pp. 151-228, and also from "The Modern Concerto," pp. 257-58.

This is one of the most extensive books written on the concerto thus far--and it is typical of the "1940s" writing about the concerto: discussions of the genre are viewed as appropriate if one is writing a general guide for the concert-goer (a guide laden with opinions, judgments, and unstated axioms)--but it is clear that the concerto, as presented here, is not really a topic for in-depth research or careful consideration--the basic issues are presented as "solved"; taste and value judgments are clear and unambiguous; there is precious little in the way of real "analysis"; and so on. Still (as is common in such books), there are a few insights here and there. . . . (Somewhat similar, but less extensive [and not assigned], is Ralph Hill's book on "The Concerto" written as one of the "Pelican Guides" for the British music-lover in 1952.)

Paul Henry Lang, "Preface: The Concerto in the Nineteenth Century," The Concerto: 1800-1900: A Norton Music Anthology, ed. Paul Henry Lang (New York, 1969), pp. vii-xxvi.

General remarks by a once eminently persuasive--and highly "Germanic-symphonic" musicologist of the middle third of the twentieth century. This has been the "standard," or orthodox musicological way of presenting concertos--notice the similarity to the approach of Abraham Veinus's book, only now delivered with a more "imperial" and authoritative tone--and it may help to explain why so little work has been done on this genre.

Benjamin F. Swalin, The Violin Concerto: A Study in German Romanticism (Chapel Hill, 1941)

Thematic guides and "program-note-style" remarks on virtually all of the post-Beethoven Concertos on our listening list. Don't expect too many insights, but it is a pleasure to see so many "unknown" violin concertos at least acknowledged to exist.

Relevant extracts from biographies (or special studies, etc.) of the composers. For example, "violin concerto" passages from:

Alexander Wheelock Thayer--Elliot Forbes, Thayer's Life of Beethoven.

Michael Musgrave, The Music of Brahms

David Brown, Tchaikovsky: The Crisis Years: 1874-1878.

Gerald Abraham, The Music of Tchaikovsky

Erik Tawaststjerna, Sibelius. (Volume 1)

[Other brief extracts may be added as the quarter progresses]

IV. For the Class Presentation (and depending on your choice of topic) you will want to investigate such sources as:

John Clapham, Antonin Dvorak.

Robert Layton, Dvorak Symphonies and Concertos

Christopher Fifeld, Max Bruch: His Life and Works

And so on. Do some bibliographical investigating on your own.

8950: Supplementary Bibliography

Students registered at the 8950 level are expected to study the reading materials assigned at the 5950 level as well as the following items. The assignments will be made on a week-by-week basis at the separate seminar sessions.

Readings Related to Violin Concertos, Formal Procedures, etc.

Arnold Schering, Geschichte des Instrumentalkonzerts bis auf die Gegenwart, 2nd ed. (in the series Kleine Handbücher der Musikgeschichte nach Gattungen, ed. Hermann Kretzschmar) (Leipzig, 1927), pp. 203-12 ("Das Violinkonzert").

Jane R. Stevens, "An 18th-Century Description of Concerto First-Movement Form," Journal of the American Musicological Society, 24 (1971), 85-95.

Robert D. Levin, "Das Konzert für Klavier und Violine D-Dur KV Anh. 56/315^f and das Klarinettenquintett B-Dur, KV Anh. 91/516^c: Ein Ergänzungsversuch," Mozart Jahrbuch 1968-1970, (Salzburg, 1970), pp. [304-09] 309-18 [an excerpt from the longer article].

Despite its title, this essay is in English (!) It includes an important discussion of normative procedures in Mozart [Piano] Concerto movements.

David Rosen, "The Composer's 'Standard Operating Procedure' as Evidence of Intention: The Case of a Formal Quirk in Mozart's K. 595," The Journal of Musicology, 5 (1987), 79-90.

Thomas B. Milligan, The Concerto and London's Musical Culture in the Late Eighteenth Century (Ann Arbor, 1983), pp. 63-116 ("Piano Concertos--Musical Analysis") and pp. 145-63 ("Violin Concertos--Musical Analysis")

Michael Reinhard Gerlach, "Mendelssohns schöpferische Erinnerung der 'Jugendzeit': Die Beziehungen zwischen dem Violinkonzert, op. 64, und dem Oktett für Streicher, op. 20," Die Musikforschung, 25 (1972), 142-52.

Michael Reinhard Gerlach, "Mendelssohns Kompositionsweise (I): Vergleich zwischen Skizzen und Letztfassung des Violinkonzerts opus 64," Archiv für Musikwissenschaft, 28 (1971), 119-33.

Michael Reinhard Gerlach, "Mendelssohns Kompositionsweise (II): Weitere Vergleiche zwischen den Skizzen und der Letztfassung des Violinkonzerts op. 64," in Das Problem Mendelssohn, ed. Carl Dahlhaus (Regensburg, 1974), pp. 149-67.

E.[duard] K.[rüger?], "F. Mendelssohn-Bartholdy, Concert für die Violine mit Begl. des Orchesters, Op. 64" in Neue Zeitschrift für Musik, Vol. 23, No. 29 (1845), pp. 113-14.

Genres and "Non-Concerto-Specific" Musical Issues

Jeffrey Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor," 19th-Century Music 11 (1988), 238-61 [complete article]

Note especially the general remarks on pp. 238-46: this is the clearest brief discussion of the basic issues with regard to "genre" in music. Please also note the bibliography given in the endnotes to Kallberg's article—a convenient starting-point for any serious work in genre studies. After this (somewhat critical) discussion of Dahlhaus, the next stop must be Dahlhaus himself.

Carl Dahlhaus, "New Music and the Problem of Musical Genre," in Dahlhaus, Schoenberg and the New Music, transl. Derrick Puffett and Alfred Clayton (Cambridge, 1987), pp. 32-44.

Carl Dahlhaus, "Was ist eine musikalische Gattung?," Neue Zeitschrift für Musik, 135 (1974), 620-25.

Wulf Arlt, "Gattung -- Probleme mit einem Interpretationsmodell der Musikgeschichtsschreibung," in Gattung und Werk in der Musikgeschichte Norddeutschlands und Skandinaviens, ed. Friedhelm Krummacher and Heinrich W. Schwab (Cassel, 1982), pp. 5-9..

[NOT ASSIGNED—BUT A BASIC ARTICLE, AND ONE THAT YOU MAY WISH TO CONSULT IN THE PREPARATION OF YOUR TERM PAPER] Carl Dahlhaus, "Zur Problematik der musikalischen Gattungen im 19. Jahrhundert," in Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade, ed. Wulf Arlt, Ernst Lichtenhahn, and Hans Oesch (Berne and Munich, 1973), pp. 840-95.

[NOT ASSIGNED, BUT ALSO BASIC TO A WIDER VIEW OF THE SUBJECT]: Wulf Arlt, "Einleitung. Aspekte des Gattungsbegriff in der Musikgeschichtsschreibung," Gattungen der Musik, pp. 11-94.

[NOT ASSIGNED] Lothar Hoffmann-Erbrecht, "Das Klavierkonzert," Gattungen der Musik, pp. 744-84.

Laurence Dreyfus, "J.S. Bach and the Status of Genre: Problems of Style in the G-Minor Sonata, BWV 1029," The Journal of Musicology, 5 (1987), 55-78.

[NOT ASSIGNED, BUT RELEVANT TO THE 'GENRE' ISSUE AND TO THE ARTICLE IMMEDIATELY BELOW] James A. Hepokoski, Review of Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti, in 19th-Century Music, 39 (1986), 408-17.

James A. Hepokoski, "Some Issues of Structure and 'Content' in Pre-Vêpres Verdi: A Preamble, A Case-Study, and a Conclusion." [TYPESCRIPT, to be published within the next year by the Cambridge Opera Journal]

Genre and Literary Criticism: General Issues in Genre Studies

Dubrow, Heather, "Introduction" and "The Functions of Genre," in Genre (London, 1982), pp. 1-44.

René Wellek and Austin Warren, "Literary Genres," Theory of Literature, 3rd. ed., (New York, 1975), pp. 226-37.

Hirsch, E. D., Jr., "In Defense of the Author," "Meaning and Implication," [especially] "The Concept of Genre," and "Appendix II: Gadamer's Theory of Interpretation," Validity in Interpretation (New Haven, 1967), pp. 1-23, 24-67, 68-126, 245-64.

Croce, Benedetto, extracts from Aesthetic as Science of Expression and General Linguistic [1900-01] transl. Douglas Ainslie (1909) (New York: Noonday, 1922), "Historicism and Intellectualism in Aesthetic," "Indivisibility of Expression into Modes or Degrees and Criticism of Rhetoric," "The Activity of Externalization. Technique and the Theory of the Arts," pp. 32-38 [denunciation of genres], 67-73 [doctrine of 'family likeness,' p. 73], 111-17 ["All the books dealing with the classifications and systems of the arts could be burned without any loss whatever . . ." p. 114].

Claudio Guillén, "On the Uses of Literary Genre," Literature as System: Essays toward the Theory of Literary History (Princeton, 1971), pp. 107-34..

Karl Viëtor, "Die Geschichte literarischer Gattungen," [orig. title, "Probleme der literarischen Gattungsgeschichte" (1931)], Geist und Form: Aufsätze zur Deutschen Literaturgeschichte (Berne, 1952), pp. 292-309.

NOT ASSIGNED, BUT NOTE:

Mario Fubini, Critica e poesia: Saggi e discorsi di teoria letteraria (Bari, 1956)

NB: this includes a separate chapter:

Luigi Ronga, "I generi nella critica musicale," pp. 275-297.

Tzvetan Todorov, The Fantastic: A Structural Approach to a Literary Genre, transl. Richard Howard (Ithaca, 1973), pp. 3-23.

Hans Robert Jauss, "Literary History as a Challenge to Literary Theory [1970]," and the beginning sections of "Theory of Genres and Medieval Literature [1972]," Toward an Aesthetic of Reception, transl. Timothy Bahti (Minneapolis, 1982), pp. 3-45, 76-approx. p. 95.

Adena Rosmarin, "A Theoretical Introduction" and "Defining a Theory of Genre," The Power of Genre (Minneapolis, 1985), pp. 3-22, 23-51.

Seminar Sessions: The Initial Plan of Assigned Reading (Subject to Possible Changes)

The assignments below are in addition to the reading and listening, etc., assigned at the 5950 level. Tus the authors, etc., mentioned below are taken only from the "Supplementary Bibliography" list.

Week 1: Meeting to explain the seminar sessions, the paper topic, etc..

Week 2: Writings on the Classical Ritornello format (5950 readings plus Stevens "An 18th," Levin "Das Konzert," Rosen, Milligan).

Week 3: Genre and music--some theories and applications (Kallberg, Dahlhaus "New Music," Dahlhaus, "Was ist," Arit, Dubrow, Wellek-Warren).

Week 4: Recent German work on Mendelssohn Sketches--and the Initial Review of the Mendelssohn Violin Concerto (Gerlach "Mendelssohns schöpferische," Gerlach I, Gerlach II, E.K. from NzfM)

Week 5: Literary Conceptions of Genre, Pro and Con (Hirsch and Croce).

Week 6: Literary Conceptions of Genre plus some Musical Work with Genre (Guillén, Viëtor, Dreyfus, Hepokoski).

Week 7: Literary Conceptions of Genre (Todorov and Jauss)

Week 8: Literary Conceptions of Genre (Rosmarin [and perhaps others?])

Week 9: Term papers on Genre and Music--read to the Seminar Group and handed in.

Week 10: Come prepared to cite two potential dissertation topics (or article topics) on the topic of genre in music in the nineteenth century. Why are these good topics and what would you expect to find?

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Required Purchases

Musical Scores (NB: You should have the following editions, in order to facilitate class participation and discussion; please **number the measures in all of the relevant movements before coming to class**) Above all, you must have orchestral scores--piano-violin scores will not be adequate.)

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[Beethoven, Mendelssohn, Tchaikovsky] Great Romantic Violin Concertos in Full Score (NY, Dover)

Brahms, Complete Concerti in Full Score (NY, Dover)
Sibelius, Violin Concerto in D Minor (NY, Broude).

If you are not a violinist it is recommended that you purchase:

Cecil Forsyth, Orchestration, 2nd ed. [1935] (NY, Dover)

The Premises and Procedures of this Course

The aim of this class is to introduce you to the main issues involved in understanding the structure and "content" of the Romantic Violin Concerto. By the end of the course, you should "know what to look for" (or what to listen for) in this important repertory, and you should be able to apply our methods and concerns on your own.

The course is primarily concerned with problems in analysis and structure, but, as will be clear, our interest in analysis will extend only as far as it is useful in bearing on other, ultimately more significant questions of musical "content" and "meaning." What are the choices that a nineteenth-century composer of a violin concerto faced, and what do these choices tell us about the way in which we ought to understand the music?) Principle No. 1: No analysis for the sake of analysis only (as an abstraction, or a mere demonstration of one's analytical technique). [Related] Principle No. 2: All analysis should be undertaken in pursuit of a larger point "beyond mere technique."

Please Note: After a few introductory sessions (to establish the basic normative patterns of the classical concerto), we shall spend most of our class-time discussing as a group (seminar format) the structures--movement-by-movement--of the five principal concertos with which we shall deal. You will be preparing for these discussions by outside listening, reading, and your own analytical work: **you will be expected to participate in class discussion on the basis of this outside work.**

NB: Theory Background: Since this class's interests will be primarily structural and analytical, you should be aware that a prerequisite for this sort of analysis is the ability to determine keys (and often chords) accurately from 19th-century orchestral scores--and to deal with transposing instruments. **If you cannot do this with moderate facility and confidence, you should not be taking this course** (and I would recommend that you remedy this deficiency as soon as possible). You should also come to this course with a rather secure sense of "classical" sonata-form structure. Undergraduates taking this course should be aware that it is a graduate-level course with graduate-level expectations.

The work for this this course will involve:

1. Listening to twenty-one Violin Concertos (there will be two Listening I.D. Quizzes, and possibly some listening on the Final Exam).
2. Completing the assigned reading on time (there is quite a bit of reading during the first two weeks; after that the reading load tapers off--participation in class discussion).
3. The careful preparation of a "genre-worksheet" for virtually every movement of the five violin concertos that principally concern us (this is almost one worksheet per class session; it involves answering a list of "structural" questions about each of the movements prior to our discussion of it in class. This must be done on time.)
4. Writing two or three examples of high-quality "program notes" (800 words each) for individual movements to be discussed in class. You will be also asked to read these aloud to the class at the beginning of the relevant session.
5. One 10-12 pp. "term paper" (on Bruch 1, Bruch 2, Dvorak, or Saint-Saëns 3) showing the ability to use some of the concepts employed in the class.
6. A final exam.

No class on Thursday, 6 April.

Office hours: 1:30-3:30 Wednesdays. 158 Ferguson. (office tel. 624-0385)

THE BASIS OF THE GRADING

- 25% Evidence of regular class-work--attendance, preparation (reading and listening), preparation of structural "genre-worksheets," participation in class discussion, response to questions, evidence of retention of material--in short, the timely and careful preparation of assignments preceding our class discussions. I shall be looking for regular evidence of being "plugged in" to the issues around which our class revolves. Plan to participate.
- 25% The combined results of your two or three examples of PROGRAM NOTES plus two LISTENING I.D. QUIZZES. You will be asked to identify the composition, the movement, and the date. Many of you, of course, will already "know" these famous pieces. Be sure, however, that you "order" this knowledge--that you don't get the works confused. I suggest that you keep a thematic notebook and memorize themes.
- 25% ONE PAPER DUE ABOUT THE SEVENTH WEEK OF THE QUARTER (replaces a "mid-quarter" exam). C. 10-12 pp. in length (not counting endnotes), typed, double-spaced. DUE THE SESSION AFTER OUR BRAHMS VIOLIN CONCERTO DISCUSSION. THE EXACT DATE WILL BE DETERMINED (WELL IN ADVANCE) AS THE CLASS PROCEEDS, BUT I AM CURRENTLY ESTIMATING THAT THE DUE DATE WILL BE 11 MAY.
- TOPIC: Choose one of the following violin concertos: Bruch No. 1, Bruch No. 2, Dvorák, Saint-Saëns No. 3. Consider it carefully in terms of structure and style. Write incisively and accurately on its place within the history of the violin concerto in the 19th century. What is typical about it? atypical? What is its guiding aesthetic? What do we need to know to understand this piece? (You may wish to consider only an individual movement.).** Above all, your paper should show a close understanding of the issues and readings of this course, and it should involve structural or stylistic comparisons with other works that we have looked at in class or that have been assigned to you for "out-of-class" listening. In preparation for the paper you will want to investigate what other writers have said about the work that you have chosen.
- START PREPARING EARLY FOR THIS PAPER. This should be easy to do, since everything that we are doing in class is relevant to your own thinking on the paper: it is not a totally "separate" project. Plan ahead, beginning perhaps as early as the second or third week of class. Jot down some ideas early, and expand them into paragraphs early. Consult with me at any time about your ideas, the structure of your paper, etc. I will be happy to read a page or two of an early draft--even a paragraph or two--and share my ideas with you on them. Advice: Do not hand in a first draft written sleepily the night before. It would be best to prepare an outline and a paragraph or two and show them to me before you write the whole paper.
- 25% FINAL EXAM. Probably in essay-format. **As currently planned, the final exam will concentrate on the concertos from the last half of the course--and especially on the Sibelius Concerto.** You should have a clear view of this work, its structures, its "problems," and so on. You may be asked to discuss a few features of the work, particularly in relation to other works that we have studied or heard.. You may also be asked to discuss some assigned reading, and so on. More details later, as the class proceeds.

LISTENING ASSIGNMENTS

The following is the list of works that will be assigned during the quarter. We shall move through the list as the quarter progresses. Listen to retain and to remember. The list consists of twenty-one concertos that may be grouped into six "clusters," each representing a different phase, aspect, or development of the concerto:

I. "Baroque" Concerti: Ritornellos, Additive Forms, etc.

1. J.S. Bach, Violin Concerto No. 1 in A Minor, BWV 1041 (c. 1720)
2. J.S. Bach, Violin Concerto No. 2 in E Major, BWV 1042 (c. 1720)

II. Some "Classical" Models

3. Mozart, Violin Concerto No. 4 in D Major, K. 218 (1775)
4. Mozart, Violin Concerto No. 5 in A Major, K. 219 (1775)
5. Giovanni Battista Viotti, Violin Concerto No. 22 in A Minor (c. 1795-98, publ. 1803)

6. Beethoven, Violin Concerto in D Major, Op. 61 (1806)

III. The Violin Concerto in Transition: Specialty Vehicles, Virtuoso Concertos--and One Masterpiece

7. Ludwig Spohr, Violin Concerto No. 8 in A Minor (In modo d'una Scena Cantante) (1816)
8. Niccolò Paganini, Violin Concerto No. 1 in D Major, Op. 6 (c. 1820-30)
- 9. Mendelssohn, Violin Concerto in E Minor, Op. 64 (1844)**
10. Henri Vieuxtemps, Violin Concerto No. 5 in A Minor (1858)

IV. New Life for the the Concerto as "Symphonic/Virtuoso" Concert Piece:
the Conservative-"Germanic" Violin Concerto, ca. 1865-1885 (often advised
or revised by Joseph Joachim)

11. Max Bruch, Violin Concerto No. 1 in G Minor, Op. 26 (1868)

12. Max Bruch, Violin Concerto No. 2 in D Minor, Op. 44 (1877-78)

13. Brahms, Violin Concerto in D Major, Op. 77 (1878-79)

14. Karl Goldmark, Violin Concerto in A Minor, Op. 28 (1877)

15. Antonin Dvorák, Violin Concerto in A Minor, Op. 53 (1879-81, premiere 1883)

16. [And for the sake of contrast, the French version of the same phenomenon:]
Camille Saint-Saëns, Violin Concerto No. 3 in B Minor, Op. 61.(1880-81)

V. Some Russian Versions of No. IV above

17. Anton Rubinstein, Violin Concerto in G Major, Op. 46 (1857)

18. Tchaikovsky, Violin Concerto in D Major, Op. 35 (1878)

19. Alexander Glazunov, Violin Concerto in A Minor (1904-05)

VI. Some Scandinavian Versions of No. IV above

20. Johann Svendsen, Violin Concerto in A Major, Op. 6 (1868-70)

21 Jean Sibelius, Violin Concerto in D Minor, Op. 47 (1903)

READING ASSIGNMENTS: 5950

I. Initial Readings.

Jeffrey Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor," 19th-Century Music 11 (1988), 238-46 only [you need not complete the article].

Although this article (obviously) is not about the Violin Concerto, its initial pages--a generalized consideration of the notion of "genre" in music--will provide you with the basic conceptual framework for this course. We shall be tracing a single genre and noting how it alters and develops throughout the nineteenth century--and the issues raised by Kallberg will probably surface frequently.

Cecil Forsyth, Orchestration, 2nd ed., [1935], (Rpt. New York, 1982), pp.303-81 ("The Violin") [NB: THIS READING IS ASSIGNED ONLY TO NON-VIOLINISTS. AND NB : IF YOU DO NOT PLAY THE VIOLIN NO READING COULD BE MORE CRUCIAL]

II. Basic Structures, Forms of the "Classical" Concerto, etc., as well as "Piece-Specific" Readings.

Jane R. Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form," Journal of the American Musicological Society 27 (1974), 25-60.

Bedrock: basic for understanding the 18th and early 19th-century view of concerto structure.

Daniel N. Leeson and Robert D. Levin, "On the Authenticity of K. Anh. C 14.01 (297^b), a Symphonia Concertante for Four Winds and Orchestra," Mozart-Jahrbuch 1976-77 (Cassel, 1978), pp. (70-74) 90-96 [extracts].

Includes a "thematic structural model derived from a detailed study of the 39 authentic Mozart concerti." This is a formalized description of the typical ways in which concerti of Mozart are put together, and it complements Kevin's 1968-70 MJ study. Along with Stevens above, a basic reading.

Chappell White, "Form in the Second and Third Movements of the Classical Violin Concerto," The Journal of Musicological Research, 6 (1986), 269-89.

Owen Jander, "Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto," The Musical Quarterly, 49 (1983), 159-79.

Jon Newsom, "Foreword," and Yehudi Menuhin, "Introduction" to Concerto For Violin, Op. 77 by Johannes Brahms: A Facsimile of the Holograph Score (Washington: Library of Congress / Harvard University Press, 1979), pp. v-vii and ix-xix.

Needless to say, you will also be expected to spend some time examining the facsimile itself, comparing it with the printed score, and so on.

Boris Schwarz, "Joseph Joachim and the Genesis of Brahms's Violin Concerto," The Musical Quarterly, 69 (1983), 503-26.

[Another reading or two--but probably not more--may be added]

III. "Ongoing" Reading: Surveys of the Concerto Repertory, etc.--These things are to be read little by little--not all at once--as is relevant throughout the quarter. The assignments, exact pages, etc. will be given in class.

John A. Meyer, "The Concerto," in The Age of Beethoven: 1790-1830, ed. Gerald Abraham, Vol. 8 of The New Oxford History of Music (London, 1982), pp. 206-54.

This will be an **extremely important** reading for us. We shall use it during the first two or three weeks as our principal guide to the general history of the concerto from 1790 to 1830. Read it with special care (including the sections of piano concertos!), and pay close attention, especially, to anything said about our assigned concertos. In short, you are expected to master this material.

Arthur Hutchings, Hans Engel (19th C.), and Paul Griffiths (20th C), "Concerto," The New Grove Dictionary of Music and Musicians, ed. Stanley Sadle (London, 1980), IV, 626-40 [concentrating on the relevant portions]

Written to reveal "the truth" in a nutshell. Do you agree with what is written here? Is the point of view a "modern" or a "dated" one?

David Boyden and Boris Schwarz, "Violin," The New Grove, ["The Instrument," Sections 1, 2, 5; "Technique," Section 2, 'Since 1785'; "Repertory," Section 2 iv., 3, 4].

See the remarks for Hutchings, Engel, and Griffiths above.

Eva Badura Skoda, "Cadenza," The New Grove, III, 586-93 [concentrating on the relevant portions]

Donald Francis Tovey, from Essays in Musical Analysis Vol. 3 [early 20th century], Concertos (Oxford, 1972)

- 1) [Mozart:] "Violin Concerto in D Major," pp. 54-56.
- 2) [Mozart:] "Violin Concerto in A Major," pp., 56-59.
- 3) [Beethoven:] "Violin Concerto in D Major, Op. 61," pp. 87-96 (see also pp. 26-27).
- 4) [Spohr:] "Scena Cantante for Violin and Orchestra," pp. 176-77
- 5) [Mendelssohn:] "Violin Concerto in E Minor, Op. 64," pp. 178-81.
- 6) [Bruch:] "Violin Concerto in G Minor, Op. 26," pp. 194-97.
- 7) [Brahms:] "Violin Concerto in D Major, Op. 77," pp. 126-39.
- 8) [Sibelius:] "Violin Concerto, op. 47," pp. 211-15.

These are all very famous--and very dated--discussions (ca. 1900-1935) of the concertos by the brilliant British composer-theorist who so influenced English-speaking discussions of the standard repertory. Most are little more than "program notes" for the amateur, delivered with all of the hauteur of the British academic expert (and brilliantly written, for the most part). Everybody knows about these essays--they have furnished the basis for countless sets of program notes and record-jacket liner notes ("As Tovey remarked about this concerto, . . ."). Simply because they are so commonly known as to be clichés, don't lean too heavily on them for your program notes. But do pay close attention to what Tovey has said.

Abraham Veinus, "The Romantic Concerto [relevant extracts]," in The Concerto (New York, 1944) pp. 151-228, and also from "The Modern Concerto," pp. 257-58.

This is one of the most extensive books written on the concerto thus far--and it is typical of the "1940s" writing about the concerto: discussions of the genre are viewed as appropriate if one is writing a general guides for the concert-goer (a guide laden with opinions, judgments, and unstated axioms)--but it is clear that the concerto,

as presented here, is not really a topic for in-depth research or careful consideration--the basic issues are presented as "solved"; taste and value judgments are clear and unambiguous; there is precious little in the way of real "analysis"; and so on. Still (as is common in such books), there are a few insights here and there. (Somewhat similar, but less extensive [and not assigned], is Ralph Hill's book on "The Concerto" written as one of the "Pelican Guides" for the British music-lover in 1952.)

Paul Henry Lang, "Preface: The Concerto in the Nineteenth Century," The Concerto: 1800-1900: A Norton Music Anthology, ed. Paul Henry Lang (New York, 1969), pp. vii-xxvi.

General remarks by a once eminently persuasive--and highly "Germanic-symphonic" musicologist of the middle third of the twentieth century. This has been the "standard," or orthodox musicological way of presenting concertos--notice the similarity to the approach of Abraham Veinus's book, only now delivered with a more "imperial" and authoritative tone--and it may help to explain why so little work has been done on this genre.

Benjamin F. Swalin, The Violin Concerto: A Study in German Romanticism (Chapel Hill, 1941)

Thematic guides and "program-note-style" remarks on virtually all of the post-Beethoven Concertos on our listening list. Don't expect too many insights, but it is a pleasure to see so many "unknown" violin concertos at least acknowledged to exist.

Relevant extracts from biographies (or special studies, etc.) of the composers. For example, "violin concerto" passages from:

Alexander Wheelock Thayer-Elliot Forbes, Thayer's Life of Beethoven.

Michael Musgrave, The Music of Brahms

David Brown, Tchaikovsky: The Crisis Years: 1874-1878.

Gerald Abraham, The Music of Tchaikovsky

Erik Tawaststjerna, Sibelius.(Volume 1)

[Other brief extracts may be added as the quarter progresses]

IV. For the assigned paper (and depending on your choice of topic) you will want to investigate such sources as:

John Clapham, Antonin Dvorak.

Robert Layton, Dvorak Symphonies and Concertos

Christopher Fifield, Max Bruch: His Life and Works

And so on. Do some bibliographical investigating on your own.

Violin Concerto: Initial Plan for the Class Sessions (Subject to Alteration)

28 Mar Ritornello Forms (Baroque/Classical); Bach---Viotti.
30 Mar Ritornello Forms (Classical)---Mozart 4 and 5, first movements.

4 April Beethoven, first movement
6 April NO CLASS

11 April Beethoven, 2nd movement. (possibly also: Mozart/Viotti Slow mvmts.)--Discuss the
Jander article.
13 April Beethoven, finale (Mozart, Viotti finales)

18 April Mendelssohn, first movement
20 April Mendelssohn, second and third movements

25 April Brahms, first movement
27 April Brahms, first movement

2 May Brahms, second movement
4 May Brahms, finale

9 May Tchaikovsky, first movement
11 May Tchaikovsky, second movement and finale (5950 TERM PAPER DUE)

16 May CLASS PRESENTATIONS BY THE 8950 STUDENTS (Bruch 1 or 2, Dvorák, or
St. Saëns 3)
18 May CLASS PRESENTATIONS BY THE 8950 STUDENTS

23 May Sibelius, first movement
25 May Sibelius, first movement

30 May Sibelius, second movement
1 June Sibelius, finale.

5950--FINAL EXAM

Concerto: First Movements

OPENING RITORNELLO

Soloist tacit throughout?

Does the ritornello begin quietly or fortissimo?

If quietly, is the initial theme restated fortissimo? Or is there a new forte event?

Does the opening Rit. theme recur anywhere later in ritornello?
(If so, for what expressive purpose?)

How many themes? Identify by measure number.

Any themes sharply contrasting (potential "S")? Are the tempi consistent throughout the rit.?

Can any theme be assigned a topos (martial, pastoral, contrapuntal, nationalistic/"ethnic" etc.)?

Strong internal cadences (full or half)? Where? How many? Is the "Mozart model" relevant?

Does the ritornello contain any internal "modulations"? Where?

Does the ritornello end with a full cadence in the tonic? If not, what happens?

Any solo link or bridge to the Exposition?

NB: If no Ritornello: Is there any introductory material? How long? Characterize it? Relate to rest of movement?

EXPOSITION

Begin with Rit. 1 Theme?

New material before S? Where is the transition?

New Theme at S? If so, how many? Effect? "Type" of theme?

Any other New Themes? (Expressive purpose?) Consistent tempi?

Where does the decisive modulation occur?

**Is the soloist essentially a "decorator" or
embellisher of Themes (esp. Rit. Themes)?**

**Or is soloist's "personality" different from that of orch? Is the exposition supposed to convey a
"struggle of differing personalities"?**

Any keys other than the "normal" ones tonicized?

Pauses anywhere for cadenzas, "time-stopping" material?

Identifiable "C" material?

Full cadential close? With the usual "Mozartian" trill?

**In the exposition as a whole, which special "violinistic" techniques are especially prominent?
And (for violinists) what is "difficult" about this music?**

SECOND (MID-MOVEMENT) RITORNELLO

Function? (Close expos? Begin Development?)

Keys?

Thematic Material? (Source?)

Cadential Close?

DEVELOPMENT

Begins with which theme?

Main thematic material from where in exposition or ritornello?

Principal key areas tonicized? (Is there a pattern? circle of fifths, etc.?)

"Role" of soloist in development (separate personality? Striving for something?)

Pauses for cadenzas, "time-stopping" material?

New violinistic techniques?

Consistent tempi?

Dominant preparation begins where?

THIRD RITORNELLO (AFTER DEVELOPMENT)

Does it exist? If so, what does it accomplish?

RECAPITULATION

**Precisely how does it differ from the exposition? That is:
Themes (all there? same order? anything omitted or repeated?)**

Keys (any surprises)?

Pauses for cadenzas or other "time-stopping" material?

All themes "resolved" in orthodox ways?

Any new sections?

Standard "Mozartian" trill close?

FOURTH RITORNELLO (CLASSICAL: PRE-CADENZA)

Does it exist?

What is its function here?

Cadential six-four chord "set-up" for the cadenza??

CADENZA

Is it in this location?

How much is written out by the composer?

Trill close?

FINAL RITORNELLO

How does orchestra re-enter (presumably resolving the V to I? thematic material? Source?)

Normal coda function?

Anything else to accomplish?

Soloist's role here, if any?



ENTIRE MOVEMENT

Number of measures:

**Ritornello
(or intro.)**

Exposition

Development

Recapitulation

Coda

Concerto: Second Movements

Key of second movement? Relation to overall tonal plan of the work?

Begin with orch. introduction? If so is it thematic or merely introductory?

Function of introduction?

Form of movement: ABA? Locate the principal divisions.

Form: Sonata-like (or binary)? or other?

"Romanza" style? Nationalistic? Etc.

First Theme: Form (ternary, rounded binary, etc.--divisions?)

First Theme: topos (if identifiable)?

Relationship of accompaniment to soloist (mere figuration?) Is the soloist a "contrasting personality" vis-à-vis the orchestra? Any "struggle" between them?

Any allusion to previous movement? Any anticipation of the finale?

Second Theme: Key (Why was this key selected?)

Second Theme: Form? (more than one theme, etc.)

Is the Second theme a real "contrasting" theme? Is there a topos?

Relationships with other movements?

Any change in accompanimental function for the second theme?

Development (if any)? Describe its tonal layout and function.

Harmonically, how exactly do we return to the key of P?

First Theme, reprise--any variants of any kind? If so why are they there?

Second Theme (ditto).

Presence of a coda? Why? What is its function?

In 2nd movement: any pause for cadenzas or "time-stopping material"? Function?

Where is the exact point of climax in the second movement as a whole?

Is this a "lighter" movement than the first? If so, why? Function in the concerto as a whole?

What special "violinistic" technique is being displayed in this movement?

Does the movement close with a full cadence? If not, how (exactly) does it prepare for the entry of the finale?

Concerto: Third Movements

Begin with orchestra or soloist? Begin with theme or introduction?

Form of movement: Rondo? Sonata rondo? Sonata? Locate the principal divisions.

First Theme: Form (ternary, rounded binary, etc.--divisions?)

First Theme: topos (if identifiable)?

If soloist opens: does the orchestra repeat the theme, forte (the Paris model)?

Theme "simple"?--in regular two- or four-bar phrases? (The Paris model)

Relationship of accompaniment to soloist (mere figuration?) Is the soloist a "contrasting personality" vis-à-vis the orchestra? Any "struggle" between them?

Any allusion to previous movements in the primary theme?

Is there a "transition" to the second theme (or first episode)? If so, describe it.

Second Theme: Key (Why was this key selected?)

Second Theme: Form? (more than one theme, etc.)

Is the Second theme a real "contrasting" theme? Is there a topos?

Second themes in concerto finales are often "extremely" light or playful (even mischievous) Is this?
(This is an aspect that sometimes bothered Tovey)

Relationships with other movements?

Any change in accompanimental function for the second theme?

AFTER THE SECONDARY THEME (OR FIRST EPISODE)

Return to rondo theme (and key) after S? Or do we go directly into a development?

If rondo theme, how does it differ from its first presentation?

Is there a second, contrasting episode? Key? topos? Relationships to earlier movements?

Or is this replaced by a development (if any)? if so, describe its tonal layout and function.

Harmonically, how exactly do we return to the key of P?

REPRISES

First Theme, reprise--any variants of any kind? If so why are they there?

Second Theme (ditto). Does this now "resolve" in the tonic key?

Any alterations in S? (shorter, louder, etc.)

Another return to P at this point? Full or partial?

Presence of a coda? Why? What is its function?

In 3rd movement: any pause for cadenzas or "time-stopping material"? Function?

Where is the exact point of climax in the third movement as a whole?

This should be a "lighter" movement than the first? Is it?

Function in the concerto as a whole?

What special "violinistic" technique is being displayed in this movement? "Double-stop" finale convention? What else?