

SYMPHONIC EFFECTS AND A PERFORMANCE GUIDE IN RICHARD
STRAUSS'S
VIOLIN SONATA IN E-FLAT MAJOR, OP. 18

by

YIDAN ZHANG

(Under the Direction of Levon Ambartsumian)

ABSTRACT

This study evaluates the compositional style of Richard Strauss's Violin Sonata in E-flat major based on existing scholarly writings and my own analysis, with the purpose of offering informed performance suggestions. Discussions of stylistic interpretation and technical elements are included in each movement of the work. In addition, historical background of the composer and the sonata is provided. The study discusses the development of Strauss' early chamber music. Performance suggestions are provided on the aspects of bowings and fingerings, the rhythm difficulties, intonation preparation, the balance of tone color, and the musical interpretation. Besides, comparisons with several of Strauss' orchestral works will be made in discussing of the orchestral effect that applied in this sonata.

INDEX WORDS: Richard Strauss, Violin Sonata in E-flat Major, style, analysis, interpretation, practice suggestions, orchestral effects.

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CHAPTER 1

INTRODUCTION

Richard Strauss' compositional legacy is remembered today mainly through his numerous orchestral works. Much literature has been devoted to his remarkable operas, tone poems, symphonies, and instrumental concertos, while chamber music was only a small portion of his masterworks. This E-flat major sonata marks the maturity of Richard Strauss' composing. Even though this sonata is often performed on the stage today, it has been relatively unresearched before the current dissertation. This project intends to analyze the orchestral nature of this sonata through the aspects of the composer's background, writing style, music structure, and performance considerations. The goal of this project is to help scholars and artists understand this work comprehensively through the aspects above.

1.1 Purpose and Significance

The purpose of this paper is to further discuss the composing style of this sonata and through understanding the influence that Richard Strauss received from the previous composers to find the source of the compositional development in his works. This project is also going to compare several excerpts from this Sonata with passages from Richard Strauss' orchestral writing, such as *Don Juan*, *Macbeth*, and the orchestrated song "Cäcilie". I will present some discussion of Strauss' chamber work that includes the

violin written before the sonata. An analytical description of each movement of the sonata will be contained for showing the framework and providing the details for the examination of the orchestral effects on both instruments. I will also isolate and examine the technical concerns within the sonata and give analysis and suggestions from the performer's perspective. In this way, I hope to contribute a valuable reference to this great work.

1.2 Review of Literature

There is not much extant material on this violin sonata. Most literature about Strauss is on his symphonies and tone poems. Craig De Wilde's dissertation *The compositions of Richard Strauss from 1871-1886: The emergence of "mad extremist"* gives a comprehensive musicological view of point, it mainly talks about Richard Strauss's early chamber work and the progress of his composing style.

There is a large degree of historical background provided in *Richard Strauss* written by Kennedy Michael and *Richard Strauss-The Man And His Work* written by Ernst Krause. Other biographical material on Richard Strauss such as *Richard Strauss-New Perspectives on the Composer and His Work* written by Bryan Gilliam frequently mention the influence receiving from the previous respected great composers and his orchestral writing style.

According to Katz, Martin's book: *The Complete Collaborator*, the examination of Strauss' orchestrations in his symphonic works gives a good explanation on how pianists could bring out the richness of sound in *Sonata for Violin and Piano in E-flat Major* and it also helps for a deeper understanding of the composer's work. Several

comments in Norman Del Mar's book *Richard Strauss: a Critical Commentary on His Life and Works* also contribute to taking a closer look at the work from an expert's point of view.

It is specifically mentioned that the E-flat major sonata draws heavily on the works of Franz Schubert, Ludwig Van Beethoven, and Chopin in the book of *Richard Strauss* by Kennedy Michael. So in the project paper and the lecture recital, the sources mentioned above will be used in addition to other biographical texts on Richard Strauss.

CHAPTER 2

RICHARD STRAUSS' HISTORICAL BACKGROUND

2.1 Richard Strauss' early life and education

Richard Strauss (1864-1949) was born in a musician family in Munich. His father Franz Strauss (1822-1905) was a horn player in Munich Court Orchestra. Richard Strauss displayed his talent and great interest in music at his early age, so Franz took a strict approach to Richard's education and based it on the practices of the older generation of Viennese masters.

Strauss began to learn piano at the age of four and started violin lessons with his father's cousin Benno Walter (1847-1901) when he was eight. Soon, he played first violin in the orchestra conducted by his father. At eleven, Strauss began studying composition with Friedrich Wilhelm Meyer (1818-1893). During his study, Meyer provided a good composing foundation in music theory, counterpoint, and instrumentation. His father insisted on a firm grounding in the old classical masters such as Beethoven, Haydn, and Mozart.¹

In 1872, Strauss met Ludwig Thuille who was a composer and a theorist. They exchanged views on composition techniques and the works of other composers, especially that of Richard Wagner's operas.

¹ Kennedy, Michael. Richard Strauss by Michael Kennedy. Oxford, Oxford University Press, 1995.

In the year of 1880, Strauss met Hans von Bülow who became an important person to Strauss for the next few years. von Bülow had been a court conductor in Munich. Strauss publicly credited von Bülow for teaching him “the art of interpretation.”² With the help of von Bülow, Strauss successfully got his first job in Meiningen as both a conductor and a composer.

Under the influence of von Bülow, Strauss devoted himself to the music of Johannes Brahms and was encouraged to show his works to Brahms. Brahms praised Strauss as a wonderful pianist and advised him on his orchestral works. When he was 21 years old, Strauss took over the position of the principal conductor at Meiningen after von Bülow stepped down.³

That same year, Strauss met the composer and violinist Alexander Ritter (1833-1896), who was strongly influenced by Wagner’s music. Because of Ritter, Strauss started to merge the strict training he had received from his early age with the ideas embodied in the works of Wagner. Strauss said, “it was Ritter who made me a Wagnerian.”⁴ After meeting with Ritter, Strauss began to realize that the sonata form of Beethoven and Schubert had ended its historic primacy. He came up with the idea of developing a new form, so he turned his focus to the tone poem later. Strauss described his viewpoint in these words: “Beethoven had expanded the sonata form to its utmost limits...and that in Beethoven's epigones and especially in Brahms, sonata form had become an empty shell...New ideas must search for new forms-this basic principle of

² Kennedy, Michael. Richard Strauss by Michael Kennedy. Oxford, Oxford University Press, 1995.

³ Matthew Boyden, Richard Strauss (Boston: Northeastern University Press, 1999).

⁴ Schuh, Richard Strauss, 116.

Liszt's symphonic works, in which the poetic idea was the formative element, became from then onwards the guideline for my own symphonic works"⁵.

2.2 Richard Strauss' compositional development and style

As a child under the teaching of his father, Strauss' early works had a strict Classical taste, similar to that of Haydn, Mozart, and Beethoven. However, with the influence of Ritter, he began to get involved in the program music represented by Wagner and Liszt. Strauss gradually abandoned the classical style that he had received from his early age and started writing tone poems. The first work fully showing Strauss' musical maturity is *Don Juan* (1888) which displays a new virtuosity in the treatment of the instrumentation.

Strauss turned his attention to opera at the end of the 19th century and wrote several well-known works such as *Guntram* (1894) and *Feuersnot* (1901). At the beginning of the 19th century, he devoted himself to stage music. Several operatic masterpieces such as *Salome* (1905) and *Elektra* (1909) were soon produced. The opera *Der Rosenkavalier* took romantic lyricism from the two previous operas to a greater height. These three operas became the central ones in his musical output. Strauss used a lush melody with Wagnerian chromatic harmonies and exhibited immense virtuosity in his later orchestral writing.⁶ His late symphonic works including the *Symphonia Domestica Op.53* (1903) and *Eine Alpensinfonie Op.64* (1915).

⁵ Kennedy, Michael. *Richard Strauss* by Michael Kennedy. Oxford, Oxford University Press, 1995.

⁶ Tsai, Pei-Chun. "Richard Strauss's Violin Writing in His Early Years from 1870 to 1898: the Influence of the Violin Sonata" (DMA diss., The City University of New York, 2009).

Strauss' works covered all genres of music, though the most notable ones are the symphonic poems and operas between the later 19th century and the early 20th century. Strauss had many works reflecting his love for Mozart. The integration of the Classical style has been displayed in the instrumental works of his later years. Strauss is famous for his orchestration which skillfully taking full advantage of the orchestra sound, arranging every instrument imaginatively with perfect structure, using creative ideas and bravura complex counterpoint manners.

2.3 History and characteristics of Sonata in E-flat major, Op.18

Strauss' early works are mainly songs, piano music, and some chamber work all of which displayed his high level of compositional foundation and classical style. After visiting southern Italy in 1886, Strauss wrote a symphony called '*Aus Italien*' (op. 16) that served as a cornerstone work. His next output was the symphony poem '*Macbeth*'. '*Macbeth*' is Strauss' first work combining the symphonic poem with literature. It took him four years to complete this work. He turned to write the *Violin and Piano Sonata in E-flat major* in the middle of composing *Macbeth*. At this time, Strauss has a thorough understanding of the capabilities of the violin as a solo instrument. In September 1888, Strauss finished the tone poem '*Don Juan*'⁷. Due to the overlapping composition periods between these three works, there are traces of mutual borrowing between them⁸.

⁷ Wayne Jr. Heisler (2010). Maturity and indecision in the early works. *The Cambridge Companion to Richard Strauss*. P. 53. <http://dx.doi.org/10.1017/CCOL9780521899307> (Accessed 2017.03.04)

⁸ Huang, Chi-Wei. "The Analysis and Interpretation in Performance of the *Sonata for Violin and Piano in E-flat major* op.18 by Richard Strauss." Master thesis, Soochow University, 2017.

Strauss had three works in the sonata genre, all of which belonged to his early output: the *Piano Sonata op.5 in B minor* (1881), the *Sonata for Cello and Piano op.6 in F major* (1883), and this *Sonata for Violin and Piano in E-flat major* (1887)⁹.

This E-flat major sonata was written in the summer of 1887 and is the most important composition from this early period. It serves as a bridge between his early style and the later mature works. This sonata contains rich harmonic language, complex rhythms, large melodic contours, and motivic development that expands and unifies the work.

⁹ Gilliam, Bryan Randolph. *Richard Strauss: New Perspectives on the Composer and His Music*. Durham: Duke University Press, 1992.

CHAPTER 3

ANALYSIS OF SONATA IN E-FLAT MAJOR, OP.18

Richard Strauss' *Sonata for Violin and Piano in E-flat major, Op.18*, was written in 1887, and is the last chamber piece by Strauss. This sonata consists of three movements. The first and third movements are both in E-flat major, while the second movement is in the subdominant key, A-flat major. The second movement, titled *Improvisation*, was finished last. This sonata was written in a unique style that contains complex counterpoints and frequent modulations. The themes are full of contrasting elements.

3.1 First movement - *Allegro ma non troppo*

Table 1: Analysis of Richard Strauss' Violin Sonata in E Flat Major, First Movement.

Exposition				
PT1	PT2	ST1	ST2	
mm. 1-21	mm. 21-38	mm. 39-58	mm. 59-86	
Development				
P1 & P2	P3 & (P1 P2)	P1 & P2	P1 & P2	
mm. 86-121	mm. 122-163	mm. 164-200	mm. 86-121	
Recapitulation				
PT1	ST1	TS	CT	Coda
mm. 200-220	mm. 221-240	mm. 241-259	mm. 259-288	mm. 288-311

The piano opens with a declamatory fanfare evocative of a heroic horn call on the tonic chord, brightly establishing the thematic motive which consists of a dotted rhythm and a triplet. In contrast with the piano, the violin softly joins with the dynamic of “*piano*”. As the violin melody continues climbing, the piano assists with rich octaves, increasing the emotional intensity with a crescendo. The passionate first theme fades away with a decrescendo in mm. 16-18 (Example 1).

Allegro, ma non troppo.

The image shows a musical score for the first movement of Richard Strauss's Violin Sonata in E-flat Major, measures 1-10. The score is for Violine (Violin) and Klavier (Piano). The Violine part starts with a soft melody, while the Klavier part provides a rhythmic and harmonic foundation with chords and octaves. The tempo is marked 'Allegro, ma non troppo.' and the key signature has two flats (B-flat and E-flat). The score includes dynamic markings like 'f' (forte) and 'cresc.' (crescendo) for the piano part, and 'espr.' (espressivo) for the violin part. There are also performance instructions like 'Ad.' and a star symbol.

Example 1. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 1-10.

Richard Strauss 'Violin Sonata op. 18'

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(All the following examples were used by permission)

In stark contrast with the bombastic opening, Strauss introduces Primary Theme 2 (PT2) with a lyrical piano melody followed by a response from the solo violin. This theme could be considered an imitation of the human voice because of its inherent lyricism (Example 2).



Example 2. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 20-27.

The music moves into the Secondary Theme 1 (ST1) from measure 39 with a modulation to C minor. A stormy accompaniment of sixteenth-note arpeggios by the piano creates a richer texture (Example 3).



Example 3. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 39-42.

The key moves to B-flat major in mm. 59 which is also the beginning of Secondary Theme 2 (ST2). The piano continues an alternating triplet pattern between both hands while the violin plays a sustained, rising melody (Example 4).

calando a tempo
p espress, e appassion.

pp calando a tempo

Rco. *

Example 4. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 55-63.

pp p

pp mf f

molto espr.

Rco. *

Example 5. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 79-88.

Strauss presents a variation on the head motive in a call-and-response gesture between the two instruments with dynamic contrasts. Theme 2 is then quietly recalled at mm. 79. Both instruments then take turns playing the head motive and the violin brings the music into the development section with a rapid ascending scale (Example 5).

The development again starts with the head motive, followed by fragments of PT1 and PT2 (Example 6). The key shifts to A minor in mm. 122 which is the beginning of the second section of the development. The material of the secondary theme occurs in mm. 122-145 (Example 7).



Example 6. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 86-88.



Example 7. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 122-

125.

From mm. 133, the previously assigned violin melody emerges in the piano and combines the same stormy sixteenth-note accompaniment with an imitative counterpoint in a predominant passage. The music calms down from mm. 148-159 and grinds to a halt before the piano reemerges with a passage of forte octaves. Another rapid ascending scale quickly modulates the key to F-sharp minor and leads the music into the last part of the development.

The violin melody remains in the key of F-sharp minor and repeats the motive pattern from mm. 183 until it shifts to the dominant key at mm. 195. Most of the materials in the development are embellished with frequent modulations.

The recapitulation starts again with the head motive from mm. 200, but unlike the exposition, the theme in B-flat is quiet and soft. After PT1, the music goes directly into ST1. It then moves into the ST2 at mm. 241. The violin, in A major, plays in a higher register with dynamics shifting from *piano* to *forte* to give a brilliant climax. A “call-and-response” gesture between the two instruments from mm. 249 leads to a continuation of ST2. Strauss maximizes the range of the piano with thick chords, fast sixteenth notes, and bass octaves that push the music to a heroic final climax (Example 8).



Example 8. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 274-

277.

The coda starts from mm. 288. Fragments of the first and second themes present softly and gradually calm the excitement. After an energetic unison of both instruments and a fast ascending scale, the first movement finishes on three brilliant chords, providing a magnificent and operatic ending¹⁰.

3.2 Second movement - *Andante cantabile*

Table 2: Analysis of Richard Strauss' Violin Sonata in E-flat Major, Second Movement.

A				
a1	a2	Trans	a1’	Trans
mm. 1-12	mm. 13-26	mm. 26-27	mm. 28-45	mm. 45-48
B				
b1		b2		
mm. 48-73		mm. 74-90		
A’				
a1	a2		coda	
mm. 91-101	mm. 102-127		mm. 127-136	

The second movement, titled *Improvisation: Andante cantabile*, is a rounded binary form and in A-flat major. This movement was written as a separate piece for violin and piano before being incorporated into the final version of the sonata¹¹. Michael Kennedy believes that the middle section of the second movement sounds similar to Schubert's *Erlkönig*, and the returning A' section makes Chopinesque *Nocturne* references. The coda sounds similar to the Adagio of Beethoven's *Pathétique* piano sonata¹².

¹⁰ Kennedy, Michael. Richard Strauss by Michael Kennedy. Oxford, Oxford University Press, 1995. P. 117.

¹¹ del Mar, Richard Strauss, 48.

¹² Kennedy, Michael. Richard Strauss by Michael Kennedy. Oxford, Oxford University Press, 1995. P. 118.

The violin opens the second movement with a song-like melody in A-flat major. The simplicity of the opening imitates a solo female voice which is reminiscent of Schubert's lieder. One distinguishing feature in the A section is the use of “echo”. The same melodic gestures occur at the end of each phrase (Example 9).



Example 9. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm. 23-

26.

A new tempo at mm.13 marks the start of the second theme (a2). The syncopated accompaniment provides a pushing motion. Both instruments take turns playing the same gesture. It gives continuity to this section until the piano takes over the violin's melody at mm. 25 and connects to the returning section from mm. 28. This returning section is made up of variations of the opening theme which adds to the improvisatory character of the movement.

A transitional section from mm. 45-48 characterized by a constant triplet gesture on the piano links the A and B sections. The violin joins at the end of mm. 48, marking the beginning of section B. Compared to the lyrical melody in section A, the stormy accompaniment of the piano gives the music a strong sense of tension. Here, the piano is

playing a quotation of the opening figure of Schubert's *Erlkönig*¹³ (Example 10 & 11).

The uneasy motion continues until mm. 70 while the accompaniment finally shifts to syncopations and gradually fades the tension. (Example 12).



Example 10. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm. 51-

52.



Example 11. Franz Shubert, Erlkönig, mm. 1-3.

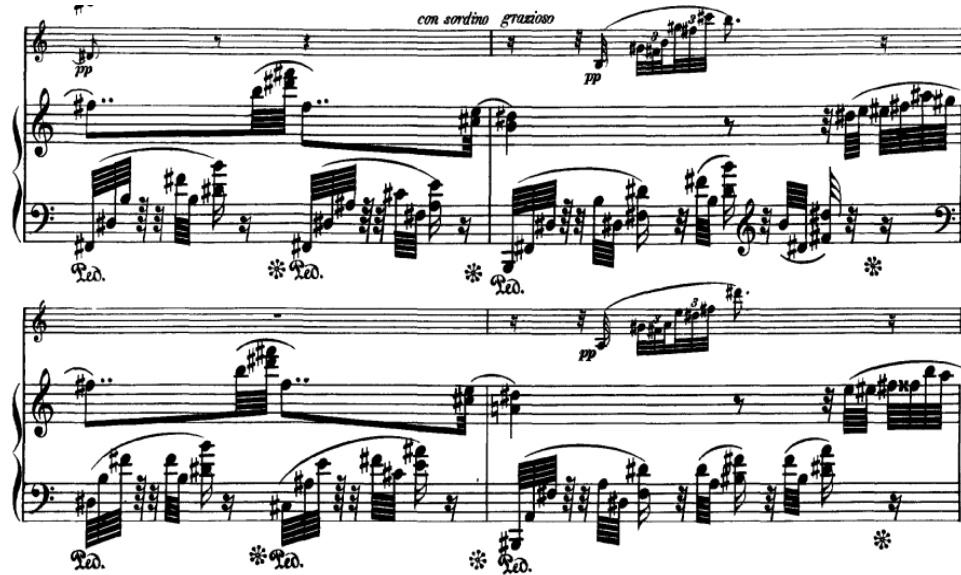


Example 12. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm. 67-

71.

¹³ Kennedy, Michael. Richard Strauss by Michael Kennedy. Oxford, Oxford University Press, 1995.

Section b2 starts from mm. 74 with embellished, Chopinesque dance-like ascending arpeggios on both instruments (Example 13).



Example 13. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm. 74-77.

The returning section starts in mm. 91. From mm. 101, melodic material from Theme a2 and Theme b1 are incorporated, reuniting the previous thematic material and creating a sense of climax.

A call-and-response gesture between both instruments in the coda again implies the character of “*Improvisation*” (Example 14). Afterward, the piano plays a quotation of Beethoven’s *Pathétique Sonata*, Op. 13. (Example 15). The movement comes to a close with the piano’s harp-like ascending arpeggio.



Example 14. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm.

127-130.

Example 15. Quotation, Beethoven, Pathetic Sonata, Op. 13, Adagio, mm. 1-4.

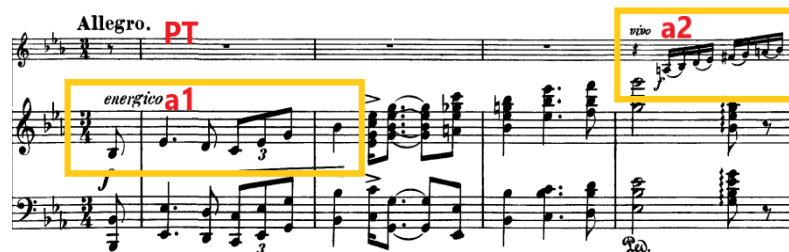
Overall, Strauss uses wide melodic ranges and large leaps in the second movement. A variety of expressive devices reaffirm the “*Improvisation*” title. Strauss also achieves this improvisational mood through the use of unexpected harmonies, textural changes, and the free exchange of melodic material between the two instruments.

3.3 Third Movement - *Finale: Andante-Allegro*

Table 3: Analysis of Richard Strauss' Violin Sonata in E-flat Major, Third Movement.

Exposition					
Introduction	P1	TR1	P2	TR2	S
mm. 1-9	mm. 10-31	mm. 31-50	mm. 50-58	mm. 58-82	mm. 83-122
Development					
P1		P1 & P2		TR2	Retransition
mm. 123-141		mm. 141-169		mm. 169-215	mm. 215-220
Recapitulation					
P1	TR1	ExtensionP1	Coda1	Coda2	Codetta
mm. 221-242	mm. 242-262	mm. 263-275	mm. 275-316	mm. 316-361	mm. 362-373

A slow piano introduction (mm. 1-9) with several somber and mysterious chords opens the third movement. An energetic *Allegro* (PT1) disrupts the music with a “dotted triplet” rhythmic gesture that imitates the heroic head motive from the first movement (Example 16). The rapid, ascending sixteenth-note gesture afterward adds to the victorious character. The piano accompaniment creates a powerful symphonic effect with its embellished arpeggio.



Example 16. Richard Strauss, Violin Sonata in E-flat Major, Third Movement, mm. 10-

The violin presents a theme from mm. 31 that echoes PT2 in the first movement. The “call and response” structure starting from mm. 40 is like a fierce quarrel, coupled with aggressive “dotted-triplet” rhythmic patterns. The piano pedal effect gives the music even more tension.

PT2 starts from mm. 50 (Example 17). The piano supports an expressive violin melody with sixteenth-note arpeggios. In contrast with the lyrical second theme, a new material (“motive b”) from mm. 59 presents a light *scherzando* figure. This motive is used throughout the remainder of the third movement (Example 18).



Example 17. Richard Strauss, Violin Sonata in E-flat Major, Third Movement, mm. 50-52.



Example 18. Richard Strauss, Violin Sonata in E-flat Major, Third Movement, mm. 59.

In contrast with the principle theme, the secondary theme arrives with a key change to C Major in mm. 83. The piano assists with a series of embellished arpeggios (motive c) spanning the left and right hands until the violin takes over this motive in mm. 103 (Example 19).



Example 19. Richard Strauss, Violin Sonata in E-flat Major, Third Movement, mm. 84-85.

The development section starts at mm. 123. A small preparation (mm. 123-140) combining the fragments of the motive a1 and c, increases the excitement of the music and leads to the return of PT2.

The following section (mm. 141-169) is a combination of the previous materials (Example 20). Fragments of PT1 and PT2 are alternately presented. The tonality is unstable in this section by passing through A-flat Major, G minor, C minor, to D-flat Major. From mm. 169-125, the *scherzando* gesture (motion b) returns on both instruments. This passage is entirely *pianissimo* until a *fortissimo* dominant seventh chord appears at mm. 215. This launches a brillante, cadenza-like flourish on the piano, and propels the passage into the next section.



Example 20. Richard Strauss, Violin Sonata in E-flat Major, Third Movement, mm. 141-150.

The recapitulation starts from mm. 221. After a restatement of PT1, the music goes directly into the second theme in mm. 246. The violin soars with the melody in a high register and continues building up the intensity. A combination of the head motive and transitional theme, assisted by a crescendo, leads the music to another climax. However, Strauss surprisingly drops the dynamic, as the music moves to the coda.

The Coda (mm. 275-373) is divided into three sections. The first section, mm. 275-316, is virtuosic. The violin and piano constantly pass the same figure back and forth. In the second section, mm. 316-361, the principal theme returns. The final section, mm. 362-373 (codetta), continues with the previous material as the piano plays

embellished arpeggios with pedals. Finally, the music comes to a brilliant close with both instruments playing together on tonic chords.

CHAPTER 4

INTERPRETATION OF VIOLIN SONATA IN E-FLAT MAJOR

4.1 Rhythmic Considerations

The head motive combines dotted rhythm with triplets runs through the entire sonata. It is essential to make a clear distinction between the duple and triple rhythm to convey the rhythmic intricacy of the themes. There are two concerns when playing this motive (Example 21).

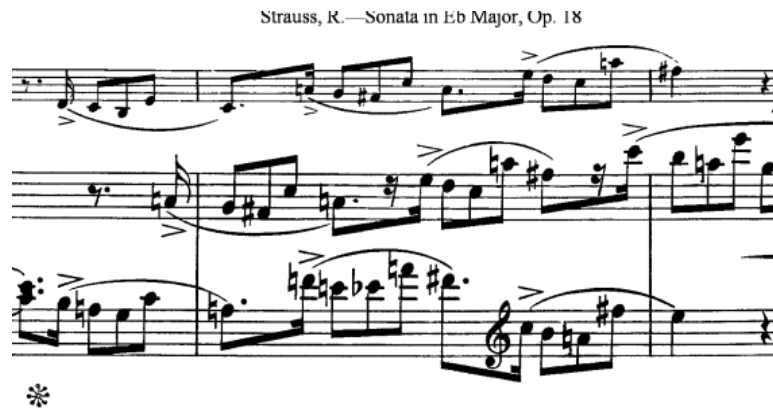


Example 21. Richard Strauss, Violin Sonata in E-flat Major, First Movement, Head Motive, mm. 1-5.

1. Strauss consistently writes an accent on each sixteenth note and follows with triplets in this motive (Example 22). Most of the accents are on the off-beats and the continuation of this rhythm naturally creates a hectic and uncertain feeling. Thus, it is easy to rush the triplets while trying to emphasize the accent note. This results in the illusion of what sounds like four sixteenth notes instead of “duple

against triple”. The violinist should play with fast bow speed and heavy bow pressure to emphasize the accented notes and articulate the sixteenth notes by knocking the fingerboard rapidly with the left hand.

2. The triplet needs to be played evenly especially when this motive is constantly repeating. In order to meet the musical demands, the emphasis is placed on the first note of the triplet results in rushing. It diminishes the rhythmic accuracy and character of the main theme. Here the rhythm of the piano is staggered with that of the violin. Players need to be aware that the sixteen notes should be presented short enough and behind the triplet notes in the piano part instead of being placed ahead of time and hitting the last piano’s triplet note.



Example 22. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 93-95.

There is another rhythmic challenge in the third movement. Strauss wrote a whole section in 6/8 (Example 23). In this section, the entrance of the pick-up notes after the rest needs to be precise and the two eighth notes need to be steady. Also, the last note on each beat should not drag in order to avoid displacement of syncopation.



Example 23. Richard Strauss, Violin Sonata in E-flat Major, Third Movement, mm. 283-333.

Mm. 304-315 is a section with different permutations of sixteenth-notes and eighth-notes. The music climbs upward rapidly and coupled with a crescendo, creates an invigorating climax. Players should articulate each sixteenth note and play steadily to avoid rushing through like passing notes. Especially during moments of emotional expressiveness, the whole paragraph tends to get faster and faster. Performers are encouraged to practice with subdivided beats. The contact point of the bow and the strings should be at the lower half to balance the length of the bow and the duration of each note.

4.2 Intonation Considerations

4.2.1 Large Leaps

A distinct character of Strauss' composition is the utilization of a wide range of pitch and melodic contours. Strauss fully explores the range of the violin. To create a unique and expressive sonority, he writes most of the principal themes in the highest register of the violin.

Large shifts across two octaves in mm. 141 and mm. 236 (Example 24).



Example 24. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 141.

In order to achieve a higher level of expressiveness, Strauss uses a *fortissimo* on this big shift. For better intonation, the shifting should not be fast so that performers could find the note Bb on the D string, then stretch the third finger to reach Eb. The right hand should assist the left hand by starting the bow at a slower speed, then speeding up.

Mm. 111-114 in the second movement provides another example of large leaps (Example 25). The left hand has to shift from the ninth to first position and immediately shift back to the fourth position within two bars. Though slurs are placed above the first two notes in this passage, some space is necessary in order to keep the sound clean. Players are suggested to lift the finger quickly and prepare for the shift ahead.



Example 25. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm.

111-114.

4.2.2 Extended Fingering

The beginning of the sonata provides an excellent example of Strauss' use of complex melodic contours. To keep the continuity of the opening melody and achieve a unified tone color, the extended fourth finger is suggested to avoid a large number of shifts and string crosses (Example 26).



Example 26. Richard Strauss, Violin Sonata in E-flat Major, First Movement, Violin

Entrance.

4.3 Balance of Tone Color

The tone of the E string is bright and sharp. In some cases, it is recommended that players consider using higher positions on A or D strings to make a unified tone color. In the example below, along with the crescendo, the color of the second phrase is supposed

to be richer than the previous one. Players are suggested to play this phrase on D string instead of A string to add expressiveness (Example 27).



Example 27. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 25-38.

Mm. 27-32 in the second movement imitates a solo female voice in the dynamic of “*pp*” (Example 28). The music moves down to “*ppp*” in mm.33. It is recommended that violinists play this section on D and A string conforming to the quiet and peaceful temperament of the music. Besides, the contact point of the bow and the string should be closer to the fingerboard, and the bow hair could be slightly tilted to reduce the contact of the string. Besides, the bow should stay on the string to keep the phrase coherent. Fewer bow changes should be used to avoid the interruption of the continuity and coherence of the phrase.



Example 28. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm. 28-

4.4 Musical Interpretation

4.4.1 Dynamic Interpretation

Mm. 37-38 of the first movement is “*ff*”. The note D in the double stop illustrates the composer’s efforts of making it staunch. Therefore, players are suggested to play this note with strong bow and slow bow speed. The bow weight needs to be maintained during the entire five and a half beats. The first two sixteenth notes should be separated to facilitate the arrangement of the bow on the following ascending scale. At the same time, the speed of the bow should not be too fast. The contact point of the bow and the string could gradually get closer to the bridge until reaching the highest note G. In contrast with the previous character, the first sixteenth note C on mm.44 should be particularly articulated and catch the string like a staccato note (Example 29).



Example 29. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 32-45.

4.4.2 Accent Interpretation

Accents are frequently used in this sonata. In addition to the ones used in the head motive of the first movement, they are also widely utilized in other situations and movements. However, the interpretation of accents should be differentiated according to the expressive needs of the music.

Strauss adds an accent on almost every sixteenth note from mm. 164-182 in the development of the first movement in order to express a resolute temperament (Example 30). Most of the accents in this section occur after a dotted eighth rest which gives players space to prepare for the following sixteenth note. It is recommended that players take the bow back to the lower half quickly. The bow hair needs to fully catch the string in order to give a powerful sound while playing each accent. The pressure on the right hand has to be immediately released after the accent. In addition, Strauss put an accent on each triplet note in mm. 182. Players need to maintain the pressure of the bow after catching the string and lengthen the bow. It is also important to emphasize each note with the right hand to bring out the dramatic expression intended by the composer.



Example 30. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 164-

182.

In contrast with the first movement, the utilization of accents in the second movement requires a different method of articulation (Example 31). In this movement, the tender melody is tinged with sadness. Unlike the previous movement, the accent should be realized by the increase of the bow speed. Players could push the bow with the

right hand and move the bow closer to the fingerboard. The frequency of the vibrato on the accent note could be slightly faster to add expressivity.



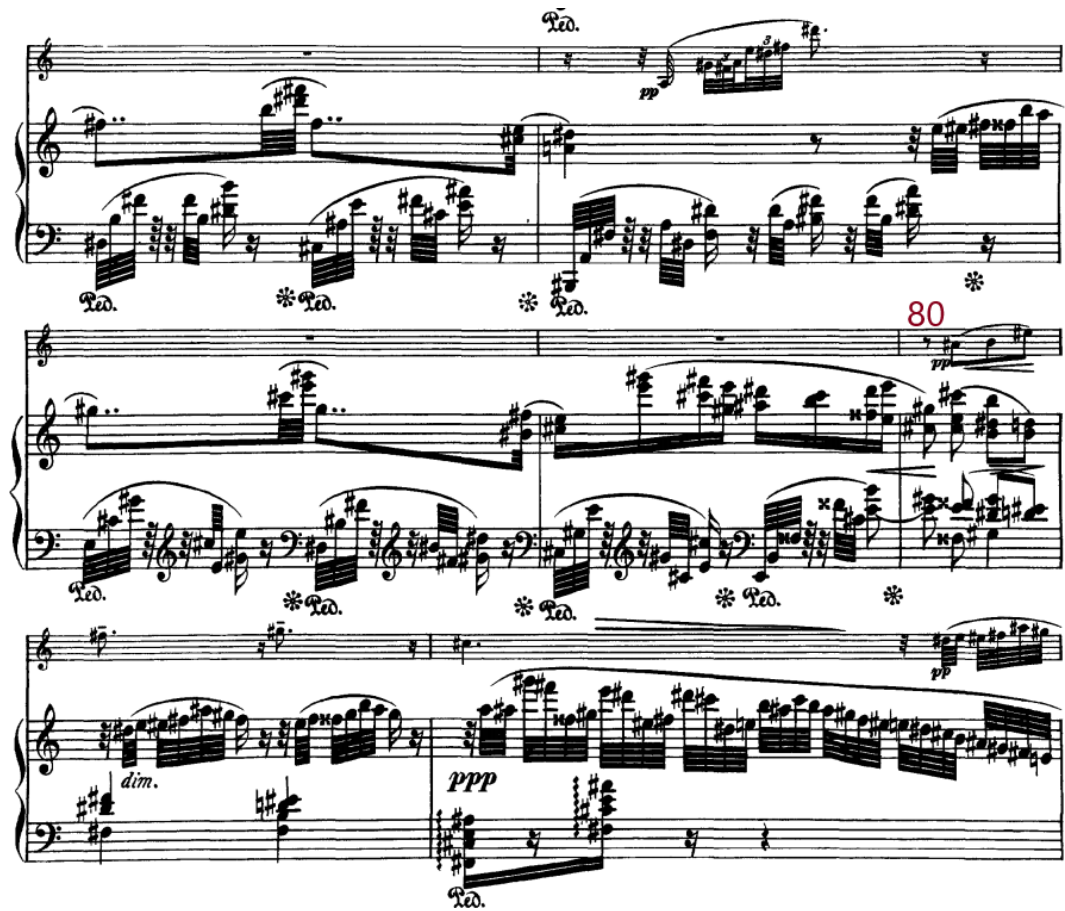
Example 31. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm. 15-37.

4.5 Ensemble Challenge Considerations

Strauss conveys the spirit of a large-scale orchestral work within the confines of chamber music in this sonata. As a result, the texture is complex which requires the players to have a comprehensive understanding of the ensemble.

4.5.1 Familiarity with the full score

This “*pp*” section with *sordino* in the violin requires utmost attention to the piano’s main melody (Example 32). The entrance of the thirty-second notes in mm. 82 requires listening to the flowing melody from the piano instead of counting rigid beats.



Example 32. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, mm. 76-

82.

4.5.2 Cooperation with the piano

In this section, both instruments continuously pass the scherzando figure back and forth in a section with free chromatic modulations (Example 33). It requires high accuracy of rhythm, as both players need to fit and follow each other's melodic trends.

Players need to not only count the beats in their own parts but also listen to each other's phrases and count with subdivided beats based on the overall trajectory of the phrases. Besides, the eight notes in the violin part are mostly staccatos and the 16th notes

are with slurs which shows the composer's intention to unify the articulation of both instruments. The violin should imitate the articulation of the piano here.

The image shows a musical score for Richard Strauss's Violin Sonata in E-flat Major, Third Movement, measures 307-314. The score is written for Violin, Piano, and Cello/Double Bass. It is in E-flat major (three flats) and 3/4 time. The first system (mm. 307-310) features a 'cresc.' marking. The second system (mm. 311-314) features 'marc.' markings and a 'Ped.' marking at the end. The music is characterized by slurs and dynamic markings.

Example 33. Richard Strauss, Violin Sonata in E-flat Major, Third Movement, mm. 307-

314.

CHAPTER 5

IMITATION OF ORCHESTRA

Strauss often utilizes striking openings to grab attention and provide the foundation for motivic development in his orchestral works. The piano's opening gesture displays similarities to several of his symphonic works. The direct and grandiose "brass-like" statement advocates for a full symphonic treatment. Similar to Strauss' symphonic poem *Macbeth*, the opening of *Macbeth* uses the "horn-like" motive to create a noble temperament (Example 34 & 35).



Example 34. Richard Strauss, Violin Sonata in E-flat Major, Head Motive, mm. 1-5.

Macbeth

(3. Fassung)
op. 23

Richard Strauss
1864-1949

Allegro, un poco maestoso

Example 35. Richard Strauss, Macbeth, Op.23, mm. 1-7.

An orchestral flourish appears from m. 276. The piano's harmony gradually gets thicker and more operatic, and the violin's melody soars high on the E string. In m. 286, the piano reaches a massive orchestral gesture by breaking the chords into a fast ascending arpeggio assisted with pedals. Strauss tends to accentuate the explosive orchestral effect rather than the individual clarity of each note here (Example 36). The writing for the violin and piano resembles Strauss's thick orchestration and the sweeping gestures exemplified in the passage from *Don Juan*¹⁴.

¹⁴ Thomas Nixon, "The Imitation of Orchestral Effects and the Expressive Role of the Piano in Richard Strauss's Sonata for Violin and Piano in E-flat Major, Op. 18: A Performance Guide for Pianists" (DMA research paper., Arizona State University, 2014)

The image shows a page of musical notation for the first movement of Richard Strauss's Violin Sonata in E-flat Major, Op. 18. The page contains measures 274 through 287. The music is written for violin and piano. The piano part is particularly complex, featuring many sextuplets and octaves, which are indicated by the 'x6' and 'x8' markings. The violin part has a melodic line with various ornaments and slurs. Performance markings such as 'molto appassion.', 'espr.', 'ff', and 'molto espr.' are present. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Measure numbers 275, 276, and 285 are clearly marked at the beginning of their respective systems.

Example 36. Richard Strauss, Violin Sonata in E-flat Major, First Movement, mm. 274-

287.

The stormy middle section in the second movement with the animated accompaniment helps characterize the *appassionato* violin melody. To achieve a mysterious character, the piano imitates the woodwinds in the orchestra with constant sextuplets while the violin plays the passionate and restless melody (Example 37). Like

the texture in *Don Juan*, Strauss supports the energetic violin's melody with the woodwind's pulsating sextuplets which creates a heroic character (Example 38).



Example 37. Richard Strauss, Violin Sonata in E-flat Major, Second Movement, Animated Accompaniment.

Example 38. Richard Strauss, Don Juan, Woodwinds Accompaniment.

In the transition section of the third movement (from mm. 82), the piano emphasizes the downbeat with percussion-like chords, then plays the arpeggios back and forth across the entire range of the keyboard with a constant crescendo while the violin soars above playing the melody in a high register. In addition, Strauss adds pedals in this section to broaden the sonority and make it sound as powerful as an orchestra (Example 39).



Example 39. Richard Strauss, Violin Sonata in E-flat Major, Third Movement, mm. 86-91.

CHAPTER 6

CONCLUSION

Due to the early strict classical music training, the style of Strauss' early works before the sonata was simple and constrained. After receiving the influence of several late romantic composers, the violin sonata, as the final output from Strauss's early years, is the first work that expands the conventional sonata and full of symphonic influences that are beyond the scope of traditional chamber music¹⁵. The complex characteristics applied in this sonata became the expressive basis of his later tone poems.

This sonata was a turning point in his compositions, as can be heard in the diverse and mature voice in this sonata. It uses traditional sonata form with different tone colors, musical language, and contrasting expressivity. The utilization of complex melodic contours, wide ranges, large leaps in the melody, explosive ascending scales, extreme dynamics, and expressions make this sonata symphonic in nature.

Though this sonata was written for only two instruments, it is intrinsically orchestral in design. The inherent grandeur in this sonata, as well as the virtuosity, requires the players to think in an orchestral manner in order to imitate the different instrument colors. Since Strauss mostly composed for large orchestra, he had an

¹⁵ Thomas Nixon, "The Imitation of Orchestral Effects and the Expressive Role of the Piano in Richard Strauss's Sonata for Violin and Piano in E-flat Major, Op. 18: A Performance Guide for Pianists" (DMA research paper., Arizona State University, 2014)

orchestral mentality. Hence, this sonata, especially the second movement, can be considered a piano reduction of full orchestra.

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APPENDIX

LECTURE-RECITAL SCRIPT

Slide 1 (title of the lecture-recital and portrait of Richard Strauss)

Good afternoon. Welcome and thank you for coming to my lecture recital. The topic of this lecture is “Symphonic effects and a performance guide in Richard Strauss’ violin sonata in E-flat major”. Today I will discuss Strauss’ only sonata for violin and piano by focusing on structure, and stylistic aspects of this work. First, I will talk about the background of the composer Richard Strauss.

Slide 2 (Richard Strauss’ early life and Compositional background)

Richard Strauss was born in a musician family in Munich in 1864. His father Franz Strauss was a horn player in the Munich Court Orchestra. Richard Strauss displayed his talent and great interest in music at his early age, so Franz took a strict approach to Richard’s education and based it on the practices of the older generation of Viennese masters.

Strauss began to learn piano at the age of four and started violin lessons with his father’s cousin Benno Walter when he was eight. Soon, he played first violin in the orchestra conducted by his father. At eleven, Strauss began studying composition with Friedrich Wilhelm Meyer. During the years of study, Meyer provided a good composing

foundation in music theory, counterpoint, and instrumentation. His father insisted on a firm grounding in the old classical masters such as Beethoven, Haydn, and Mozart.¹⁶

In 1872, Strauss met Ludwig Thuille who was a composer and a theorist. They exchanged views on composition techniques and the works of other composers, especially that of Wagner's operas.

In the year of 1880, Strauss met Hans von Bülow who became an important person to Strauss for the next few years. Hans von Bülow had been a court conductor in Munich. With the help of von Bülow, Strauss successfully got his first job in Meiningen as both a conductor and a composer.

Under the influence of von Bülow, Strauss devoted himself to the music of Johannes Brahms and was encouraged to show his works to Brahms. Brahms praised Strauss as a wonderful pianist and advised on his orchestral works. When he was 21 years old, Strauss took over the position of the principal conductor at Meiningen after von Bülow stepped down.¹⁷

That same year, Strauss met the composer and violinist Alexander Ritter (1833-1896), who was strongly influenced by Wagner's music. Because of Ritter, Strauss started to merge the strict training he had received from his early age with the ideas embodied in the works of Wagner. After meeting with Ritter, Strauss began to realize that the sonata form of Beethoven and Schubert had ended its historic primacy. He came up with the idea of developing a new form, so he turned his focus to the tone poem later.

Slide 3 (Compositional development and character of Richard Strauss)

¹⁶ Kennedy, Michael. Richard Strauss by Michael Kennedy. Oxford, Oxford University Press, 1995.

¹⁷ Matthew Boyden, Richard Strauss (Boston: Northeastern University Press, 1999).

As a child under the teaching of his father, Strauss' early works had a strict Classical taste, similar to that of Haydn, Mozart, and Beethoven. However, with the influence of Alexander Ritter, he began to get involved in the program music represented by Wagner and Liszt. Strauss gradually abandoned the classical style that he had received from his early age and started writing tone poems. The first work fully showing Strauss' musical maturity is *Don Juan* (1888) which displays a new virtuosity in the treatment of the instrumentation.

Strauss turned his attention to opera at the end of the 19th century and wrote several well-known works such as *Guntram* (1894) and *Feuersnot* (1901). At the beginning of the 19th century, he devoted himself to composing for the stage. Several operatic masterpieces such as *Salome* (1905) and *Elektra* (1909) were soon produced. The opera *Der Rosenkavalier* took romantic lyricism from the two previous operas to a greater height. These three operas became the central ones in his musical output. Strauss used a lush melody with Wagnerian chromatic harmonies and exhibited immense virtuosity in his later orchestral writing.¹⁸

Strauss' works covered all genres of music, though most notable are the symphonic poems and operas between the later 19th century and the early 20th century. Strauss had many works reflecting his love for Mozart. The integration of the Classical style has been displayed in the instrumental works of his later years.

Slide 4 (Background and characteristics of Sonata in E-flat major, Op.18)

¹⁸ Tsai, Pei-Chun. "Richard Strauss's Violin Writing in His Early Years from 1870 to 1898: the Influence of the Violin Sonata" City University of New York, 2009.

Richard Strauss' early works are mainly songs, piano music, and some chamber work all of which displayed his high level of compositional foundation and classical style. After visiting southern Italy, Richard Strauss wrote a cornerstone symphony '*Aus Italien*' (op. 16). His next output, the symphony poem '*Macbeth*' is Strauss' first work combining the symphonic poem with literature. It took him four years to complete this work. He turned to write the Violin and Piano Sonata in E flat major in the middle of composing *Macbeth*. At this time, Strauss has a thorough understanding of the capabilities of the violin as a solo instrument. In September 1888, Richard Strauss finished the tone poem '*Don Juan*'. Due to the overlapping composition periods between these three works, there are traces of mutual borrowing between them.

This E-flat major sonata was written in the summer of 1887 and is the most important composition from this early period. It serves as a bridge between his early style and the later mature works. This sonata contains rich harmonic language, complex rhythms, large melodic contours, and motivic development that expands and unifies the work.

Slide 5 (Structure of the sonata)

This E-flat major sonata is in three movements. The second movement, "*Improvisation*", was finished last. The first and third movements are both in E-flat major, while the second movement is in the subdominant key of A-flat major. This sonata has numerous examples of complex counterpoints and features frequent modulations. The themes are full of contrasting elements and comedic effects.

First movement: (show framework analysis picture)

The development builds on the material in the exposition which keeps the character of the work cohesive and reintegrates the themes as means of contrast. Through this, Strauss enhances dramatic conflict within the work. It adopts chromatic modulation, parallel key modulation, switching between tonic and dominant.

Slide 6. Second movement:

Strauss uses wide melodic ranges and large leaps on both instruments. The variety of expressive devices reaffirm the title of “*Improvisation*”. Strauss also achieves this improvisational mood through the use of unexpected harmonies, textural changes, and the free exchange of melodic material between the two instruments.

Slide 7. Third movement:

This is an energetic movement. As a transition from the second, the third movement begins with a quiet Brahmsian introspective introduction in the piano. The violin breaks in with furious ascending passages that sweep over almost the whole range of the instrument, then goes into a playful section with the tracing gesture between both instruments. The contrasting elements applied through the entire movement display Strauss’ dramatic writing style.

Slide 8 (Interpretation of the sonata and performance concerns)

Slide 9. Rhythm: There is a repetition of the head motive that runs through the entire sonata. This head motive combines the dotted rhythm with triplets. It is essential to make a clear distinction between the duple and triplet rhythms to convey the rhythmic intricacy of the themes. There are two concerns about playing this head motive.

1. Strauss consistently writes an accent on each sixteenth note and follows with triplets in this head motive. Most of the accents are adding on the off-beats and the

continuation of this rhythm naturally creates a hectic and uncertain feeling. Thus, it is easy to rush on the triplet while the players trying to emphasize the accent notes. It turns out to be four sixteenth notes on hearing instead of the “Duple against triple”. Here, I suggest the violinist play with fast bow speed and heavy bow pressure to emphasize the accent notes and articulate the sixteenth notes by having the left fingers knocking the fingerboard rapidly.

2. The triplet has to be played evenly especially when this motive has been constantly repeated. To meet the musical needs, when the emphasis is placed on the first note of the triplet, rushing often occurs in the performance. It brings down the rhythmic accuracy and the characteristic of the main theme. Here the rhythm of the piano is staggered with that of the violin, players need to be aware that the sixteen notes should be presented short enough and behind the triplet notes in the piano part instead of being placed ahead of time and hitting the last piano’s triplet note.

Slide 10. There is another rhythm difficulty in the third movement. Strauss wrote a whole section in 6/8 (show excerpt). In this section, the entrance of the pick-up notes after the rest needs to be precise and the two eighth notes need to be steady. Also, the last note on each beat should not be dragged to avoid sounding like syncopations.

Mm.304-315 has different permutations of sixteenth-notes and eighth-notes. The pitches move upward rapidly, and coupled with a crescendo, brings the work to an invigorating climax. Players should articulate each sixteenth note and play steadily to avoid sounding like passing notes. Especially in the case of emotional expressiveness, the whole paragraph trends to get faster and faster. Performers are suggested to practice with

subdivided beats. The contact point of the bow and the strings should be at the lower half to balance the length of the bow and the duration of each note.

Slide 11. Intonation-large leap:

A distinct character of Strauss' composition is the utilization of a wide range of melodic contours. Strauss fully explored the range of the violin. To create a unique expressive sonority, he put most of the principal themes in the highest register of the violin.

Large shifts cross two octaves in mm.141 and mm.236 (See example). In order to achieve a higher level of expressiveness, Strauss puts a double forte on this big shift. For better intonation, the shifting is not suggested to be fast, performers could find the note Bb on D string, then stretch the third finger to reach the note Eb. The right hand should assist the left hand with starting the bow at a slower speed, then speed up.

Slide 12. Extended fingering

The beginning of the sonata provides an excellent example of Strauss' use of complex melodic contours. To keep the continuity and achieve a unified tone color, the extended fourth finger is suggested to avoid a large number of shifts and string crosses. (see the example and play)

Slide 13. Balancing of the tone color

The tone of the E string on violin is bright and sharp. In some cases, it is recommended that players consider using the higher position notes on A or D strings to make a unification of the tone color. (see the example and play). In the example, along with the crescendo, the color of the second phrase is supposed to be richer than the

previous one. Players are suggested to play this phrase on D string instead of A to add expressiveness.

Slide 14 & 15 (Musical interpretation)

1. Dynamic interpretation

The section of mm.37-38 in the first movement is on the dynamic of “*ff*”. The note D in double stop illustrates the composer’s efforts of making it staunch. Therefore, players are suggested to play this note with a solid bow and slow bow speed. Players need to maintain the bow weight during the entire five and a half beats.

The first two sixteenth notes are recommended to be separated to facilitate the arrangement of the bow on the following ascending scale. At the same time, the speed of the bow should not be too fast. The contact point of the bow and the string could gradually get closer to the bridge until reaching the highest note G. In contrast with the previous character, the first sixteenth note C on mm.44 should be particularly articulated and catch the string like a staccato note. (play)

2. Accents interpretation

Accents are frequently used in this sonata. In addition to the ones used in the head motive of the first movement, they are also widely added in other situations and movements. However, the interpretation of the accents should be differentiated according to the emotional needs of the music (see example).

For example, to express a resolute character, the composer added an accent on almost every sixteenth note from mm.164-182 in the development of the first movement (play).

It is recommended that players take the bow back to the lower part quickly. The bow hair needs to fully catch the string to give a powerful sound while playing each accent. The pressure on the right hand has to be immediately released after the accent. In addition, Strauss put an accent on each triplet note in mm.182. Players need to maintain the pressure of the bow after the string catch and enlarge the length of the bow and push each note with the right hand to bring out the dramatic expression intended by the composer.

In contrast with the first movement, the utilization of accents in the second movement requires a different method of articulation. (see example). In this movement, the melody is lyrical with the color of sadness. Different from the previous movement, the accent should be based on the increase of the bow speed and the sufficient vibrato. Players could push the bow with the right hand and get the bow close to the fingerboard. The frequency of the vibrato on the accent note could be slightly faster for adding the elasticity of the accent. (play)

Slide 16 & 17 (Ensemble challenge)

Strauss was trying to convey the spirit of a large-scale orchestral work within the confines of chamber music in this sonata, so the texture is complex which requires the players a comprehensive sense of ensemble.

1. Familiar with the full score (show example)

This whole section was written on the dynamic of “*pp*” with the *con sordino* in the violin part. The violin players need to pay attention to the piano’s main melody and get the entrance of the thirty-second notes in mm.82 by listening to the flowing melody passing from the piano instead of counting on the rigid beats. (play)

2. Cooperate with the piano

As the above example showed, the two instruments continuously pass the scherzando figure back and forth in a section with free chromatic modulations. It requires high accuracy of the rhythm, also both players need to fit and follow each other's melodic trends. As such, players need to not only count the beats in their own parts but also need to listen to each other's phrases and count with inner subdivided beats based on the overall trend of the phrases.

The eight notes of the violin part are mostly staccatos and the 16th notes are added with slurs which shows the composer's intention to get the articulation of both instruments unified. The violin players need to imitate the articulation and the key couch of the piano for the staccato notes here and differentiate them with the slurred sixteen notes.

Slide 18 & 19 (imitation of the orchestra, two examples only)

1. Strauss often utilizes striking openings to grab attention and provide the basis for the entire motivic development in his orchestral works. The piano's opening gesture is foreshadowing the writing style of his symphonic works. The direct and grandiose statement advocating the full symphonic treatment, suggestive of a full brass section. This grand opening is similar to Strauss' orchestral song *Cäcilie*, and the entrance of the solo voice develops the head motive provided by the orchestra.

2. In the transition section of the third movement (from mm.82): the piano emphasizes the downbeat with chords like percussion, then playing the arpeggios back and forth sweeping across the entire range of the keyboard with a constant crescendo while the violin is soaring up playing the melody at the high registration. Strauss also

added pedals in this section to enlarge the sonority and make this section sounds as powerful as an orchestra. (play)

Slide 20 (Conclusion)

The style of Strauss' early works before the sonata was simple and restrained. The violin sonata is the first work that contains complex characteristics that became an expressive basis of his later tone poems.

This sonata was a turning point in his composition output, as can be heard in the diverse and mature voice in this sonata. It uses the traditional sonata form with different tone colors, musical language, dramatic expressivity. The utilizations of complex melodic contours, wide ranges, large leaps in the melody, explosive ascending scales, and extreme dynamics make this sonata one with great symphonic effect.

Though this sonata was written for only two instruments, it is more intrinsically orchestral in design. The inherent grandeur that this sonata applied, as well as the virtuosity, requires the players to think in an orchestral way to inform the imitation of instrumental colors. This is today's lecture part. Thank you all for your attention, and now please enjoy our performance.