

MALMÖ
ACADEMY
OF MUSIC

Artistic research part of Degree project, 30 credits,

For the achievement of the degree Master in Music, *Symphony Orchestra Instrument*.

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May 2019

The evolution of the violin concerto

Comparing Mozart Violin concerto n^o 5 and Tchaikovsky violin concerto Op.35.

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ABSTRACT

Title: The evolution of the violin concerto

Comparing Mozart Violin concerto nº 5 and Tchaikovsky violin concerto op 35.

The aim of this Project is to investigate the evolution of the violin concerto, using the example of the Mozart violin concerto nº 5 and Tchaikovsky violin concerto op 35. After the comparison of these two important concertos, the aim is to know more about each of them and to observe the evolution experimented. The methods that I used are the scores of the concertos which make possible to do a musical analysis. Also I used books, magazines or webs that contain information about these concertos, the composers and the background. Another method is my understanding of the pieces, playing it and trying to make the best performance. I found that there are only two characteristics that didn't change and are used in the same way in both concertos. On the other hand there are a lot of characteristics that are developed. The situation and the influences of the composers and the developed instruments made possible an evolution of the violin concertos. After this work I understand better the concertos and I can observe the evolution. I know more about the characteristics and have a better understanding about the styles and the way to play them. A deeper knowledge about the pieces will help me to make better interpretations.

Keywords: Mozart, Tchaikovsky, concerto, violin, evolution, musical analysis.

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1. INTRODUCTION

With this master thesis I will compare and discover some of the differences that the violin concertos have developed over time.

With a hundred years between Mozart and Tchaikovsky, it is important to know which characteristics have changed and which are still the same.

This work is directly related to my development as a violin student and my development as professional violinist, because the two concertos are essential in all orchestral auditions and are part of my program in this second master year.

With this thesis I will obtain a better interpretation and that could help me to have a deeper knowledge about these concerts and the evolution, doing an investigation through musical analysis of the scores.

1. 1 RESEARCH QUESTIONS

The aim of this project can be more defined with the following research questions:

- Which are the most important musical, technical and form changes that the violin concerto has experienced from Mozart to Tchaikovsky?
- Which are the principal reasons that I can see for the changes in the concertos?
- How is the relation between soloist and orchestra?

1. 2 METHODS

In order to answer these questions, I will use different methods. The first one is the literature studies. I study some books, articles and texts that make specific references about the composers, the pieces and their historical, musical and personal context.

The second method is analyzing the scores. I analyze both violin concertos in order to find some of musical features and compare them to each other.

The last method is to apply my understanding of these pieces as a performer, by studying and playing them.

2. MOZART

2.1 MOZART INFLUENCE

This section is entirely based on the research by the Spanish researcher Ramos Ramos (2013), which is not translated to English.

Mozart was a person with a big capacity of imitation and in his first years his pieces written in the trips were influenced by the music that he heard in these different places.

In 1765, in one of his trips, he met Johan Christian Bach in London and developed an intense admiration to him. This admiration is reflected in the style of some Mozart's symphonies. However, Italy was the country which contributed more to Mozart's creativity. The first trip was the most important, when he and his father toured from north to south on the Italian peninsula, and they stayed there more than a year (1769-1771).

He had contact with important composers like Tartini, Sanmartini and Boccherini. We can observe how closely Mozart violin concerto K.218 in D Major is to Boccherini's violin concerto, also in D Major.

When Mozart was young was influenced by the music from the composer Carl Philip Emmanuel Bach. His music had an extraordinary rich harmony, really developed in the moment, and in addition elegant melodies.

Another great influence for Mozart was the Italian operas that he saw in his trips to Italy. For almost the entire XVIII century people were more interested in the Italian operatic style because it was considered simpler, and more direct and clear for the audience.. The German style was considerate complicated.

Mozart became a composer who achieved making music for instruments like they were voices in a natural way, creating melodies where it seems as the performer was singing instead of playing.

2. 2 STRUCTURE AND ANALYSIS OF MOZART CONCERTO

Below I'm going to explain my musical analysis based on the Urtext version of the Mozart's violin concerto number five (2009). I also found information in books about musical analysis (Hill, 1952; Hyatt King, 1978; Ramos Ramos, 2013; Robbins Landom, H.C & Mitchell, Donald, 1965; Roeder, 1994).

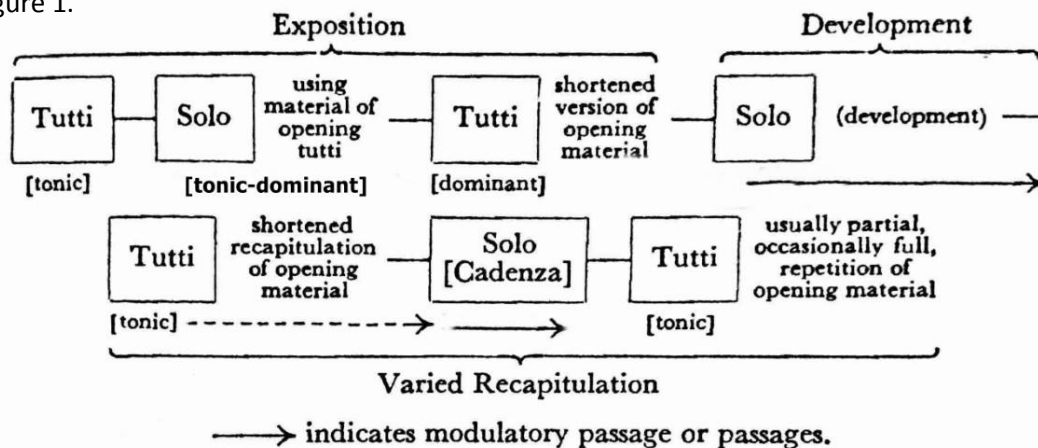
The violin concerto has three movements. This structure is from the Italian tradition. The first movement is fast (Allegro aperto), the second slow (Adagio) and then, the third is again in a fast tempo (Rondo). Below I'm going to describe the structure, mention the important characteristics and I'm going to do an analysis of these three movements.

FIRST MOVEMENT:

The first movement is in a sonata form. To create this movement, Mozart takes the traditional way to divide it in four tutti parts and three interlayer soloist parts from Vivaldi. (Ramos, Ramos, 2013)

In the figure 1 we can see a schema of the structure of this first movement with sonata form. The image is a modified version of a model in the following book: Robbins Landom, H.C and Mitchell, Donald (1965, p.239).

Figure 1.



The orchestra starts this "allegro aperto" and presents the two main subjects, all in the tonic, A Major. See figures 2 and 3.

figure 2. Bars 1-4.



Hill (1952). P. 112

Figure 3. Bars 19-23.



Hill (1952). P. 112

After 39 introduction bars, Mozart introduces the soloist to play seven bars in slow, in arioso style, with a murmuring violin accompaniment (Hyatt King, 1978).

This new melody from the soloist is going to appear many times in the allegro. Mozart chooses the key of the Dominant for this Adagio, E Major. In this slow beginning the orchestra has practically no dialogue with the soloist, but it gives a rich harmonic background to this aria.

After the Adagio, the Allegro Aperto starts again with the solo violinist playing a new theme and material of the opening tutti. This new section is divided in two themes. The first theme is in the tonic key and the second theme modulates from the tonic (A Major) to the dominant (E Major).

The second tutti part which is going to introduce the development is basically created with sentences in forte in the dominant key. During the development the motives and the ideas are explored and the key is unstable. The first section passes through some minor keys, we can observe the first sentence that modulates from the dominant to its relative, C# minor, then modulates to E minor and stays until the end of this section. The second one is a bridge in the dominant key to the tonic key and starts the recapitulation.

The last part of this movement is the recapitulation. It means that we hear the same themes as in the exposition, but they are now a little bit varied. The second part of this section is now also in the tonic key, as there is not a modulation to the dominant key, and there are some little details that also differ.

Finally, the orchestra plays the last tutti and prepares the atmosphere for the cadenza, played by the violin.

SECOND MOVEMENT:

The second movement is written in a romanza-arioso form. Arioso is a popular form in opera and in instrumental compositions means that it has a melodic character. It's really expressive and has a "cantabilità operística" (an operatic way of singing) (Ramos Ramos, 2013).

In this movement the orchestra has practically no dialogue with the soloist, but gives a rich harmonic background. (Hyatt King, 1978)

It is written in E major. The opening tutti is composed with twenty-four bars and contains the two principal subjects. See figures 4 and 5.

Figure 4. Bars 1-4



Hill (1952). P. 113

Figure 5. Bars 11-12



Hill (1952). P. 113

After these themes, the soloist starts playing the first subject. When this melody ends, the violin solo introduces a new melody in B major, the dominant key. This new subject is in the style but has syncopations and suspensions in the inner parts. When this subject ends, the orchestra plays a very short tutti part, to give the entrance to the violin solo. The violin repeats the first subject, starting in the tonic key, but it is now going to be developed and the music goes into a minor key. The main subject appears in B minor.

When this modulating passage ends, the recapitulation starts and the soloist plays the first subject in the tonic key and now the second subject stays also in the tonic key (E major).

The final part of this movement is the cadenza but it is a shorter and simpler cadenza than in the first movement, because Mozart wanted the second movement to be less pretentious than the first movements (Ramos Ramos, 2013)

It is a simple movement composed by only two themes that are developed and modified.

THIRD MOVEMENT

The third and last movement of this concerto is called Turkish. Is based on an Austrian serenade, implementing popular melodies and showing Mozart's affinity with J. Ch. Bach. (Ramos Ramos, 2013).

It is in A major as the first movement.

The tempo indication says "tempo di minuetto" but it is actually an elaborated rondo, beginning with a minuet which is introduced by the soloist (Hill, 1952).

We can find the structure A-B-A-C-A-D-A-B-A.

After the first subject interpreted by the soloist, the orchestra imitates it and plays the same theme. Then the soloist starts a new melody using the effect of the "eco" in this moment. These two subjects are the A section, in the tonic key.

A really melodic passage comes now with the violin solo in the dominant key and forms the B section. After this melody there is a really small bridge, or cadenza just around one bar long and back into the tonic key with the A section.

The section C is in the relative key, F sharp minor. It is an agitated section, more staccato in character. Here the orchestra accompaniment is based on eight notes and is more troubled. After this, another small cadenza leads back to the A section.

When the third A section ends, a new subject starts. This new section (D) is the most known of this movement. The concerto is commonly called "Turkish" because of this part. It is a surprising central episode in A minor with 100 bars long in a 2/4 time.

Mozart takes the style of the popular Janissary or Turkish elements (Roeder, 1994). The most characteristic of the Turkish march is the use of the Turkish percussion. In this concert Mozart does not use special percussion instruments, but imitates those using effects like *fp*, displaced accents, the use of the grace notes in the basses and sharp staccatos (Roeder, 1994).

The A section appears after a characteristic small cadenza and now the B section comes in the tonic key. There is a final cadenza to go to the final A section and the movement ends in A major.

Ralph Hill (1952) says: "The whole concerto is an object lesson in the construction of melodies from the notes of the tonic chord" (1952, p. 115).

2.3 CHARACTERISTICS OF MOZART CONCERTO

In my analysis, I found these to be the most important characteristics of this concerto. I'm going to structure it in the following method:

- Orchestra and background
- Duration.
- Dynamics, agogics and effects.
- Orchestral accompaniment.
- Tonalties / Relation between the movements.
- Cadenzas.
- Technique and violinist style.

ORCHESTRA AND BACKGROUND

This concerto is written for a small orchestra; two oboes, two horns and string instruments. When Mozart wrote this piece he was working in Salzburg for the Archobist Colloredo and was instructed to provide the music for his entertainment. He composed it to either himself to play or for Antonio Brunetti, the leader of the Salzburg Orchestra.

DURATION

The concerto has a total duration of 30 minutes: the first movement 10-11 minutes, the second 10 minutes and the last movement 9 minutes. Is not a long concerto and the time of the movements are well balanced. The structure follows the basic pattern that was popular in this period: concerto-sonata in the first movement, arioso in the dominant key in the second and rondo in the last movement.

DYNAMICS, AGOGICS AND EFFECTS

The dynamics are used in a simple way. We can see how Mozart didn't write extreme dynamics, he wrote from pp to ff. We can observe an usual effect in the classical style called "eco" This effect is an Italian technique which was developed with Vivaldi in the Baroque period. It consists in play one motive in forte and continually plays the same motive in piano. (Ramos Ramos, 2013).

Here we have an exemple. See figure 6.

Figure 6. Bar 32-39.



Urtext general score (1983) P. 4

It has at most two different indications and in the second movement only one. During the classical period it is common to have one tempo (or two if there is a small introduction) for the whole movement, and usually the tempo doesn't change inside each movement. It means that is simple music stable music. On the other hand, there are not indications about *ritardandos* or *rubatos*.

ORCHESTRAL ACCOMPANIMENT

The orchestral accompaniment is simple, composed by the displayed notes of the cord. The orchestra doesn't introduce new themes; it's only a harmonic background for the soloist and barely moves the harmony. It is a stable accompaniment. In addition, the orchestra accompaniment has not direct dialogue with the soloist. The orchestra plays the theme and when it ends, the soloist starts and the orchestra is now in the background. Nevertheless, there is a closer relationship in the third movement where we can find an explicit dialogue between the orchestra and the violin solo. This dialogue didn't appear in the first two movements.

Often, the orchestra accompaniment is reducing to the upper strings, normally first and second violins as was typical in many Italian concertos of the period.

TONALITIES/ RELATION BETWEEN MOVEMENTS

This concerto is in A major, we can observe how in the hole concerto we only have a few different tonalities and all are really close to each other. As principal tonalities we have: A major ,E major and A minor in the first movement, E major and B major in the second and A major, E major ,F# minor and Am in the third movement.

Each movement in this piece is in a different tonality, they follow the classical structure, first movement in the tonic key, second movement in the dominant key and third movement in the dominant key. The movements has not relation between each other, are composed with different musical content.

CADENZAS

It should be noted that Mozart didn't write any cadenzas for any of his violin concertos (Ramos Ramos 2013), and in this classical period the cadenzas were improvised by the soloist. In the cadenzas we can find the principal themes from the concert but modified and developed (Ramos Ramos, 2013).

The most popular cadenzas in this concerto are written by Joseph Joachim, a violinist, composer and pedagogue from the eighteen century. I based my comments in these cadenzas.

As Michael Thomas Roeder (1994) says, from the Baroque period, the cadenza is an unaccompanied solo passage in which a prominent cadence near the end of the movement is embellished. Cadenzas were commonly improvised but some were composed and written down. (Roeder, 1994)

The cadenzas in this concerto are located in the end of the movements. The most important cadenza is in the first movement, and is the most elaborated. In the second movement there is a cadenza shorter and simpler and in the third movement there are cadenzas but are one or two bars long and have a function, are a bridge to go to another theme.

TECHNIQUE AND VIOLINISTIC STYLE

The melodic register in the solo part almost never exceeds A4, and the tempo and the figuration doesn't put at risk the soloist stability (Ramos Ramos, 2013). It is not a highly virtuosity work because the upper register is seldom used and the double stops are almost totally absent. In addition, the melody is created as a vocal part; it has no big distances between the notes and it is an organic melody.

Mozart was exposed to the violin concerto in Italy, and the violin technique was based in on a light and melodic style. But the violin concerto contains also French elements like brilliance, gracefulness and the French form of the closing rondeau. (Roeder, 1994)

The themes in the Classical period were well balanced, closed rather than open and with perceived inner relationship between the contrasting sections (Longyear, 1973).

The vibrato was considered as an ornament to be applied occasionally for specific effects of expression (Boyden, 1990).

In short, the Mozart concerto has an easy style and it is unpretentious, refusing the serious music with great dedication.

3. TCHAIKOVSKY

3.1 TCHAIKOVSKY INFLUENCE

This section is entirely based on the book by Schonberg (1997).

Tchaikovsky was born in Kamsko-Votkinsk (Russia) in 1840 but he stayed in St. Petersburg during his childhood. He was a precocious child, not only in music, also in languages and poetry.

He started to study music seriously when he was twenty-one years old, in the St. Petersburg Conservatory. In 1866 he became harmony teacher in the Moscow Conservatory.

Tchaikovsky was contemporaneous with “The five” group of the Russian composers Glinka, Balakirev, Musorgsky, Borodin and Rimsky-Korsakov but he wasn’t close to the ideas of these group. His symphonies were composed more or less in the Classical style with orthodox developments, and he was in the European tradition.

There is some information about his influences because he kept a diary and he wrote some letters explaining his preferences. For him, Wagner was a boring composer and he detested the music of Brahms. Beethoven wasn’t a brilliant composer for him. On the contrary, he loved the music by Mozart and was inspired by him. He called Mozart “a musical Christ”.

The music of Tchaikovsky was influenced by the music from the Classical composers but also including the Russian interest in the melody and color. His tendency was to compose episodic rather than integrated symphonic movements.

3. 1. STRUCTURE AND ANALYSIS OF TCHAIKOVSKY CONCERTO

Tchaikovsky's violin concerto is composed by three movements. The first movement is fast, *allegro moderato*, the second is a slow *canzoneta* (little song) and the third again fast, *allegro vivacissimo*.

FIRST MOVEMENT:

The first movement is written in a sonata form. The movement starts with a small intro, then followed by the exposition, the development and the cadenza. In the second half there is the recapitulation and the coda to end the movement.

The opening tutti part starts with a soft melody in the strings. This introduction is twenty-three bars long and after this tutti part the violin solo starts without the orchestra, in a cadenzal mode. The predominant tonality in this beginning is D minor. This small cadenza is only four bars long and ends in D Major (the tonality of the concerto) where the exposition starts.

The exposition can be divided in two themes:

The first theme starts in D Major, and is thirty one bars long. Tchaikovsky presents the theme and then develops it slightly, conducting the music to the theme again, but now played with double stops, developing the subject more than the first time. There is a transition to presents the second theme.

The second theme starts in the dominant key, A major, and has a different character. We find an indication that says *molto espressivo*. There is one principal subject that is played in different parts of the violin register. After this melodic part, the new transition starts with a dialogue between the orchestra and the soloist. After the dialogue the orchestra starts to play the second theme and the violin solo plays the accompaniment. In these virtuoso bars the tension is bigger every time until the big tutti part. Here the development starts.

This big tutti presents the beginning of the development (bar 127). It can be divided into three themes:

In the first part of the development the orchestra plays the first theme of the exposition in A Major. The harmony is totally relaxed until bar 141, when, suddenly the music changes to a piano dynamic and the texture is completely different. The orchestra plays a sequence with music from the introduction until the violin solo entrance. In bar 160 the soloist starts and plays a two bar long transition with the orchestra to the second theme of the development.

In bar 162 the second theme starts. It is mainly composed by double stops, where the music of the first theme of the exposition is developed. Here the technical difficulty and the expressivity are combined. In the end of this section there is a harmonic development as the music goes into different tonalities: A minor, D minor and F Major, conducting the music to the cadenza.

The cadenza in this concerto is located in the end of the development. It was written by Tchaikovsky and has music from the introduction, from the first theme of the exposition and from the second theme of the exposition.

The cadenza starts in bar 211 with chords in A Major. After that we can hear music from the introduction, composed with eight notes and followed by big register jumps. See figure 7.

Figure 7. Cadenza



Violin score. Ed. Peters (1931) P. 8

Then we can hear the subject of the first theme in the exposition and a little development using chromatic sixths and harmonics into the second part of this cadenza. Here the second theme of the exposition is developed. The cadenza ends with a sequence of minor scales, followed by accelerating triplets. The very ending is a trill on the A note leading to the entrance to the orchestra, who plays the first theme. Now the recapitulation starts.

The recapitulation starts in bar 213 and is composed with the same themes as in the exposition, with some modifications. The first theme appears again in the tonic key. Now, the theme is played again with double stops in the subdominant key, G Major.

This time, the second subject comes in the tonic key, D major, again with some modifications. For example, the texture and the length are different. This section ends in A Major and the coda section starts.

SECOND MOVEMENT:

The second movement is in G minor. The indication of this movement is *canzoneta*. It means little song. As Daniel Felsenfeld (2006) says, it is about lean, almost medieval textures, a long, sing song-y Slavic-hued melody, and simple “but not dull” (p 46) construction. The form of this movement is A-B-A.

The intro begins with woodwinds chords. This orchestral introduction is twelve bars long and in bar 13 the violin solo starts in G minor. The movement is composed by one subject that appears four times (see figure 8). The fourth time the subject is developed and goes to the transition in Eb Major. After that the orchestra plays the subject one more time and goes into the B section.

Figure 8. The main subject

The image shows three staves of musical notation for the main subject of the second movement. The top staff is in treble clef, 3/4 time, and G minor. It begins with a piano introduction marked 'Klav.' and 'mf', followed by a violin solo marked 'con sordino' and 'mp'. The middle staff shows a violin solo with various techniques like trills and slurs, and the bottom staff shows a continuation of the melody. The key signature has two flats (Bb and Eb).

Violin score. Ed. Peters (1931) P. 16

This new section starts with a new subject and there is a harmonical development. It starts in Eb, Major but the music goes into different tonalities between Ab Major, G minor and G Major. After that the music goes to Eb major to change to G minor where the part A starts.

In the recapitulation we can hear the same as in the beginning. There are no important modifications, just some details in the soloist part. There is an important detail in the ending of this movement, where the soloist makes a small cadenza to prepare the beginning of the third movement. The cadenza in this movement is only six bars.

THIRD MOVEMENT

This third movement, *allegro vivacissimo*, is connected to the second movement through a harmonic transition from G minor to D Major.

There are two different ideas about the form of this movement (Luengas, 2013). I'm going to analyze it as an elaborated *rondo* form. It has first an introduction, then A-B-A'-C-A'' and coda.

The beginning is similar to the first movement. The orchestra plays an introduction and after sixteen bars the soloist starts without the orchestra in a cadenza mode.

The section A starts in bar 53, and has two parts. The first part is written in D Major, and the second part modulates to the VI grade, to B minor.

The new section, B starts in bar 145 and also has two parts. The first one starts with a slower tempo. Here the new theme is in A major, then the tempo is retaken. After this, the tempo slows down even more and a new theme appears, played by the orchestra. The soloist answers playing the same theme one tone lower. There is a transition back to the section A.

The principal theme appears again but with some modifications, it is the section A'. The section starts in D Major. This section is the development of the movement so the music changes to E minor, then there is a transition to F Major. After a few bars it goes to G Major, the tonality of the next section.

The section C starts in bar 349. The first theme here is the same theme but a bit modified, as in the section in G Major. In the second part of this section a new slow theme appears. Here there are modulations that are going to connect with the again the section A''.

In the section A'' the main theme appears again with some modifications.

In the coda Tchaikovsky reuses music from all of the sections, for instance the last bars of each section. The solo part is a very brilliant section. The tempo is fast and is mainly composed with double stops. Here the orchestra and the soloist have a dialogue and the piece ends.

3. 3 CHARACTERISTICS OF TCHAIKOVSKY CONCERTO

As I did with Mozart's concerto I'm going to explain the characteristics that I found the most important. The characteristics are structured with the same method. (See p. 9)

ORCHESTRA AND BACKGROUND

Tchaikovsky's violin concerto is written for two flutes, two oboes, two clarinets (in A and in Bb), two bassoons, four horns, two trumpets, timpani and string instruments.

Tchaikovsky was a 37 year old teacher when he composed it in (1878). Tchaikovsky was depressed because he broke with his wife in 1877. He was inspired by his violin student Josef Kotek who showed him Lalo's *Symphonie espagnole*, a piece for violin and orchestra. Tchaikovsky loved it and he wanted to do something like it himself (Felsenfeld, 2006)

The composer approached the violinist Auer to play it, but he declined because he declared the work unplayable, as it was really difficult. After two years he Russian violinist Adolf Brodsky played it in Vienna. The conservative critics condemned the piece, and some critics talked about the concerto as savage (Luengas, 2013).

DURATION

The violin concerto is around 35 minutes long. The duration of the first movement is 19 minutes, the second 6 minutes and the third 10 minutes. There is a big difference between the duration of the first and the second movements. The second movement has no conclusive ending, as the final of the second movement is a bridge, connecting to the third movement.

DYNAMICS, AGOGICS AND EFFECTS:

In this violin concerto we can find dynamic indications from pp to ff, passing through mp, mf, p, f, più forte... Tchaikovsky uses a lot of crescendos and diminuendos, and sometimes these are very long and are, for instance, five bars long. We can also find effects like piano subito after a fortissimo phrase, starting a slow crescendo to go back to fortissimo.

Another effect is in the second movement, where the violin solo plays with mute. Playing with a mute gives a really soft sound and a different tone.

In this concerto there are a lot of tempo indications. Only in the first movement we can find six different indications of tempo. From my point of view, it reflects more freedom in the music, as it reflects that is a natural and organic music, changing depending of the moment and the harmony.

ORCHESTRAL ACCOMPANIMENT:

We have a big orchestra doing an elaborated accompaniment. Here, the instruments of the orchestra have soloist and important moments. The melodies are complex and the orchestra has big tutti moments where it plays the main role.

Also, there is a really close relation between the orchestra and the violin solo, in some moments we can hear a dialogue between them, for instance in bars 97-98 in the first movement. See figure 8.

Figure 9. Bars 97-98

The image shows a musical score for bars 97-98. It consists of two systems of staves. The top system has five staves: a single violin staff with a melodic line, and four staves of the orchestra (violin II, viola, violin I, and cello/double bass) providing accompaniment. The bottom system has five staves: a violin solo staff with a melodic line, and four staves of the orchestra. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. The key signature has two sharps (F# and C#).

General score. Ed. Jurgenson (1888) P. 18

Another example is in figure 10, which has fight character.

Figure 10. Bars 205-211.

The image shows a musical score for bars 205-211. It consists of two systems of staves. The top system has five staves: a single violin staff with a melodic line, and four staves of the orchestra (violin II, viola, violin I, and cello/double bass) providing accompaniment. The bottom system has five staves: a violin solo staff with a melodic line, and four staves of the orchestra. The score includes dynamic markings such as *ff* and articulation marks like accents and slurs. The key signature has two sharps (F# and C#).



General score. Ed Jurgenson (1888) P. 43

The texture is deep, there are many voices playing at the same time and there are some moments where it requires a high level of technique, as not only the soloist has the difficult places. The orchestra is important in this concerto.

TONALITIES/ RELATION BETWEEN MOVEMENTS.

The principal tonality of the concerto is D major, but it is a long concerto and there are a lot of harmonic modulations and the music passes through many tonalities. The most important are the tonic key, D major, the dominant key, A major and the relative of the tonic key, B minor. Then we can also find some tonalities that are a bit far from D major: F major E minor and G minor.

The first movement is written in the tonic key, the second is written in G minor and the third in the tonic key. The first and the third movement have conclusive endings but this does not happen in the second movement. It is connected with the third movement, and is not an independent movement as it doesn't have a conclusive ending.

CADENZAS:

In this concerto the first and the second movements have a cadenza. Tchaikovsky wrote all the music of the cadenzas. In the first movement it's a long cadenza and it has music from the principal themes of the first movement. It has a virtuoso style, composed mainly by double stops, arpeggios and fast scales in a high register. It is really difficult and needs a high level of technique. We can find it in the end of the development, in the middle of the movement.

The cadenza in the second movement is really short. It is only six bars long. It is the last phrase that plays the soloist before the start of the third movement.

TECHNIQUE AND VIOLINISTIC STYLE:

The level of technique that this concerto requires is very high. In the solo part the register in the melodies goes really high in some moments, there are a lot of double stops, use of harmonics and really fast tempos.

In the Romantic period the lines were long and melodic, also the themes tend to increase in length (Longyear, 1973).

4. RESULTS

After this deep analysis of both violin concertos, I'm going to explain which characteristics are the same and which have evolved.

Below I'm going to explain the characteristics that didn't change:

The first characteristic is the number of the movements of the concertos. From the Baroque period the structure of the concerto was established with three movements. Mozart and Tchaikovsky both use this structure. Both concertos have the movements organized in the following way: the first movement fast, the second slow, and the last movement fast.

Also both composers use the same style for the cadenzas. The cadenza in the first movement is longer and more important, the cadenza of the second movement is shorter and simpler. The most popular cadenzas in this Mozart violin concerto is written by the violinist Joachim (1831-1907). I base my observations on these cadenzas.

Now I'm going to explain the evolution:

Both concertos have the same structure, but there are some differences in the harmonic structure of the movements. Tchaikovsky didn't write his second movement in the dominant key as was popular in the Classical period, he wrote it in a minor tonality, creating a big contrast. There is a big difference in the last movement. Both composers wrote it in a *rondo* form, but Tchaikovsky's is more elaborated and complex than the Mozart's.

The duration of the whole concertos is almost the same but Mozart wrote the movements with similar duration, reflecting the balance and equilibrium characteristic of the Classical period (Longyear, 1973). However, in the Romantic period the composers were freer and this is reflected in the big difference of duration between the movements.

There is a detail in the third movement of the Tchaikovsky concerto, where we can see the evolution. In the last part of the third movement the soloist plays the beginning of the subject from the introduction in the first movement. There the evolution is appreciated because Mozart composed individual movements, without relations between each other. In addition, Tchaikovsky didn't write a conclusive ending for the second movement, as it is connected with the last movement.

If we see the scores we can observe the evolution just looking on the way of writing. In the classicism the subjects were composed by four or eight bars normally and the phrases were short. As Longyear (1973) says, the High Classic period represents a peak of equilibrium between the form and content but also an invisible "ceiling" which restricted individual expression and the extent of the emotions. By contrast, the Tchaikovsky violin concerto reflects the Romantic thinking where the music was composed by long melodic lines with more freedom and individualism.

The relation between movements is also a developed characteristic. Mozart wrote each movement as an independent movement, with a conclusive ending. However Tchaikovsky

connects the second movement with the last movement, creating more of a sensation of a big form.

The orchestra in Tchaikovsky has increased the volume from the Classicism. It has larger wind sections and now has its percussion instruments. The reason for this increase is that when Mozart composed this violin concerto he was working in Salzburg, and there was an orchestra with these characteristics. Tchaikovsky was not working for a specific orchestra and he composed with the instruments that he wanted for his concerto.

As I said, in the Tchaikovsky concerto the orchestra is bigger and also increases its relevance. Mozart uses a simple accompaniment with easy and clear character. In the Tchaikovsky violin concerto, the tutti are more developed and complicated, with a deep harmonic background. Also the relation between the orchestra and the soloist is closer. In my view, in Mozart there is not a dialogue between the soloist and the orchestra. In Tchaikovsky we can feel the dialogue between them in some moments.

The fixed tempos in the movements evolved from the Classicism to the Romanticism. Tchaikovsky uses a lot of different tempos to express more feelings and emotions.

The range of the dynamics is the same in both concertos. The softest dynamic is *pp* and the loudest is *ff*. However, in the Tchaikovsky violin concerto there are more dynamics between those and there are a lot of diminuendos, crescendos and different indications of dynamics.

The next characteristic is the cadenza. In the Classical period the cadenzas were improvised by the performer and each time was a different cadenza in the same concerto. However in the Romantic period the composers wrote all the music in the cadenzas.

We cannot compare both cadenzas because in the actuality the cadenzas that the violinists play in Mozart violin concertos are by Romantic composers. However, the cadenzas are written in the Classical style and we can see the difference. In the Classicism the melodies were developed in a simpler way, the register doesn't go so high and they were shorter than in the Romantic period.

In addition, the position of the cadenzas has changed. In the classical period it was the last part of the movement. In the Romantic period they are in the middle of the movement, after the development and are a bridge to go into the main theme and the recapitulation.

There are little differences between the tonalities in the concertos. In the Classical concerto the music modulates to close tonalities from the tonic key, and there are not a lot of modulations. There are more modulations in the Romantic concerto and some tonalities are more far to the tonic key.

The way of playing the violin has evolved. In the Classical period a clear and transparent style predominated, aiming to perform the music in a simple way, without a complicated style. In the Romanticism the melodic range and the level of the violin technique increase. The violin is a bit developed and the sound is more powerful, it has more weight. They were looking for the virtuosity and the expression of the emotions.

These are the most important musical, technical and form changes that the violin concerto has experimented from Mozart to Tchaikovsky.

One of my research questions was why the concerto changed. After working on this project I found that the thought in the Classical period was more squared and the balance in music was very important. In addition, the composers were working for other people and had a big number of pieces at the same time. I think that in this period the composers were not focused on the virtuosity.

In the Romantic period the composers were more independent. They could work on their works more and create what they wanted. Also, in the Romantic period, it was important to express the emotions and even more the virtuoso. The composers more and more came to write down detail in the more developed scores, due to the fact that the work concept developed as part of the Romantic aesthetics, putting composer and performer in new roles (Goehr, 2004) and giving the composer the role much more as author, than ever before in history (Wilén, 2017). The performer became interpreter, not so much co-creator as s/he was before the 1860's. The performers were educated in the conservatoires, engaging in the technical aspects of performance rather than the creative aspects (Hultberg, 2000).

On the other hand, the violin and the bow experienced little changes that allow the composers and the performers to explore more with the register of the violin. With the bow it was possible to play a lot of different bowings, and also incremented the difficult to execute it.

I think that these are the principal reasons.

5. DISCUSSION. APPLYING MY KNOWLEDGE IN PRACTICE.

After this deep investigation of both concertos, I realized that before, the practical study that I was doing was not totally correct. I think I was doing a too basic study. With the knowledge that I have now, I can study them in a deeper way.

For example, now I can apply the style of Mozart. To make this investigation I listened many versions of the concertos and I try to imitate the style of the classical period through these performances. Sometimes is difficult as a student find the way to play the music in the style. Listening to the versions of the great violinists helped to me to understand how to show the Classical style better.

Also, I learnt about these two different styles doing the musical analysis. Through the musical score I can see differences between the styles. For instance, in Mozart's score there are not many long bows, a lot of notes have dots to play it shorter and I can observe the equilibrium in the notation, because almost all themes are repeated two times when they appear. In contrast, Tchaikovsky's score has plenty of long bows, and there are other effects in the notes, not only dots (accents, slurs, dashes...) and the phrases are much longer with more subjects inside.

Considering that my instrument is not the same as in the Classical period I can be more conscious and try to imitate the sound of that violin and that bow. This is obtained with a simple way of playing, with little weight on the right hand, a light spiccato and not too much vibrato.

The opposite happens with Tchaikovsky, where I always have to use all the hair of the bow, using it more flatly and closer to the bridge to obtain a greater sound. Also I have to use a constant and notable vibrato.

I also discovered more about the use of harmonies. After doing the analysis I know exactly where the music is going at every moment and I can perform a more musical interpretation of these concertos, considering this aspect.

I also have the background of these two musical periods more present and I can understand the characteristics better. For example, to structure in smaller phrases with contrasts when I perform Mozart, and, on the contrary, in Tchaikovsky, to have a freer character creating much longer lines with more dynamics and agogics inside the phrases.

In conclusion, having a bigger knowledge of these concertos gives me more confidence and I can be more comfortable playing them. Also I can do a better interpretation, more correct in style.

6. CONCLUSION

After this investigation I have learnt more about these concertos. I have more ideas about how and why the violin concerto has changed and I have a complete theoretical idea about Mozart and Tchaikovsky violin concertos. Also my work has practical conclusions: To do a good interpretation is always necessary to have a good understanding about the pieces that are played. It is important to know the background, the harmony, the general idea.... With this new knowledge and doing a good practice I can do a great interpretation and I can perform these concertos with more knowledge and more musicality in the future.

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