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GRADUATE VIOLIN RECITAL
EXTENDED PROGRAM NOTES

A Thesis Submitted to the Graduate School
in Partial Fulfillment of the Requirements
for the Degree of
Master of Music

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Pittsburg State University

Pittsburg, Kansas

May, 2023

GRADUATE VIOLIN RECITAL
EXTENDED PROGRAM NOTES

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ACKNOWLEDGEMENTS

I would like to thank Dr. Neil Snow, Dr. Lydia Bechtel, and Dr. Denissa Rivas for their time, effort, and commitment in helping me write this Thesis. Without their help, this thesis would not have been completed. I would like to give a special recognition and thanks to Dr. Raúl Munguia for his support with this paper as well as his help and guidance in allowing me to be the best musician I can be. Without his help and commitment, I would not be where I'm at today. I want to thank my parents, grandparents, brothers for their love and support with my education and my growth as a violinist. They have been with me from the very beginning, and I would not be able to graduate with a Master's degree without them.

A THEORETICAL PERFORMANCE ANALYSIS AND EXTENDED PROGRAM NOTES OF WORKS FROM BACH, MOZART, AND DVORAK

An Abstract of the Thesis by
Colten Seth Shockley

The violin works of J.S. Bach, W.A. Mozart, and A. Dvořák are amongst the most demanding pieces from the violin repertoire. The purpose of this thesis is to give a historical context and an analysis of the pieces by these composers, which I performed for my graduate recital. Also, I will explain the music in detail by describing how each piece is played in their particular era and how each piece found their way to the standard repertoire of the violin. Bach, Mozart, and Dvořák are three of the most important figures of Western Music who provided different musical styles in their own way. For instance, Bach is known for establishing counterpoint and for his influence on church and instrumental music during the Baroque era. Mozart is famous for redefining the symphony and expanding the growth of chamber music. Dvořák is noted for his impact on blending folk music with 19th century Romantic Music.

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CHAPTER I

INTRODUCTION

Wolfgang Amadeus Mozart, Johann Sebastian Bach, and Antonín Leopold Dvořák are three of the most prominent and successful composers in the history of Western Music. The purpose of this thesis is to give a historical context and an analysis of the pieces by these composers, which I performed for my graduate recital. These pieces are: Sonata No. 1 in B Minor for Violin and Harpsichord BWV 1014, Violin Concerto No. 3 in G Major, K. 216, and Four Romantic Pieces for Violin and Piano Op. 75. I chose these pieces to provide the audience with a variety of musical styles from different time periods. Bach's violin sonata features a Baroque style with the use of ornamentation, polyphonic texture, and rhythmic embellishments. Mozart's violin concerto presents a classical style with a single-line melody, simplistic texture, contrasting moods, and tonal harmony. Dvořák's romantic pieces demonstrates a different mood for each movement by blending folk music with 19th century Romanticism.

CHAPTER II

VIOLIN CONCERTO NO. 3 IN G MAJOR, K.216 FOR VIOLIN AND ORCHESTRA

W.A. Mozart Short Biography

Wolfgang Amadeus Mozart was one of the most prolific and successful composers of the Classical Period. He was born in Salzburg, Austria on January 27, 1756 and died in Vienna on December 5, 1791. His parents were Anna Maria and Leopold Mozart. Wolfgang was the youngest seven children, five of whom died in infancy. His eldest sister by four and a half years, Maria Anna Mozart, nicknamed “Nannerl,” was an accomplished pianist and child prodigy.

Mozart was widely known as a child prodigy. He taught himself how to play the piano by listening to his sister play. Like most children, Mozart delighted himself in the sounds produced by hitting the keyboard with his fingers; however, unlike other children, Mozart had perfect pitch. His father, Leopold Mozart, was a violinist for the archbishop’s band in Salzburg. Leopold was Wolfgang’s first music teacher, and taught him composition. Leopold had little trouble teaching the young Mozart given his son’s extraordinary musical gifts¹. Mozart was able to play the piano at the age four and began composing music at the age of five.

¹ Louis Leopold Biancolli, *The Mozart Handbook: A Guide to the Man and His Music* (Westport, CT: Greenwood Press, 1975), 10-12.

Like many composers of the Classical Period, Mozart learned his craft through imitation. At the age of four, he mastered all of his assigned pieces within an hour and a minuet within half an hour². What made Mozart an exceptional violinist was his sense of pitch, bow technique, along with his skills at the keyboard. One day after playing Johann Andreas Schachtner's violin, Wolfgang noticed that the instrument was tuned an eighth of a tone lower than his own violin. As a result, Leopold asked Schachtner to compare the pitch of his violin with Wolfgang's. After observing the different pitches of each violin, Schachtner wrote to Leopold indicating that Mozart was correct³.

At the age of six, Wolfgang and Nannerl took a grand tour across Western Europe that spanned nearly three and a half years. They traveled with their mother and father, and performed in cities such as Munich, Paris, London, Dover, The Hague, Amsterdam, Utrecht, Mechelen and Zurich. The family also made trips back to Paris and Munich. The tour began in Salzburg, Austria⁴. Wolfgang and Nannerl played for the Elector Maximilian III Joseph at the Bavarian capital, pleasing the Elector with their musical talents.

The family trips in Germany often were challenging. Leopold noticed that the bills were starting to grow. To increase the number of performances, he decided to lower the ages of his two children, which not only helped with financial concerns, but enabled the children to perform for a more intrigued audience. In November of 1763, the Mozart's arrived in Paris to perform at the Palace of Versailles. Unfortunately, the family had to wait sixteen days to perform due to the illness of the King's sister. Luckily for the

² Robert W. Gutman, *Mozart: A Cultural Biography* (London: Pimlico, 2001), 54-55.

³ Gutman, 56, 57.

⁴ Okolicsanyi, "Mozart Family Grand Tour across Western Europe," *Observant Rambler*.

Mozart's, they were able to play for Louis XV. The King wanted Wolfgang to perform a piece on the organ and was instantly thrilled by his musical talents.

The next stop was London, where they performed for King George III and Queen Charlotte. They stayed in London for three months from April to July of 1765 performing throughout the city, while spending nights in Buckingham Palace. Wolfgang met many different musicians including Johann Christian Bach, who was his biggest influence. Since the performances were a major success, Leopold took the family to Italy. However, while traveling to the Netherlands, Leopold denied an invitation from the Dutch to perform for Prince William V due to harsh winter conditions. By January of 1766, Nannerl, was finally able to participate in performing for the Dutch audience. At the age of eight, Wolfgang wrote his first symphony, which was later premiered at the Oude Doelen in Amsterdam. Thereafter, the family traveled to Switzerland and back through Holland, France, and Germany, and concluded with a return to Austria⁵.

Mozart made many trips to Prague. His fourth and final trip took place just a few months before his death in 1791. When he was ill, he wrote a Masonic cantata and directed a performance of the work in mid-November of 1791. Also, he was commissioned to write a Requiem while lying on his death bed, but he passed away before the Requiem was finished. His wife Constanze was worried to have the requiem completed, as a fee was due. She gave the work to Joseph Eybler, who supplied most of the orchestration. Then she passed it to Süssmayr, who eventually finished it by writing

⁵ Helena Okolicsanyi, "Mozart Family Grand Tour across Western Europe," *Observant Rambler: History 390*, December 13, 2012, <http://helenahistory390.onmason.com/2012/12/13/mozart-family-grand-tour-across-western-europe/>.

several movements of the work based on Wolfgang's sketches and ideas. Wolfgang passed away shortly after the premiere of the opera on December 5, 1791, after which his friends staged a memorial service with church bells ringing in his honor⁶.

Mozart began writing and composing his music at an earlier age than most composers. He wrote his first large composition such as six sonatas for violin and piano in 1763 at the age of seven⁷. The book indicates that while the quantity of his work is not nearly as highly regarded as some of the other composers of his era like Haydn, it is still considered successful. Some of his large works involved twenty operas and operettas, and his sacred compositions fifteen masses, seventeen church sonatas, more than one hundred airs, songs, choruses, and vocal canons. His instrumental works include forty-one symphonies, more than three dozen serenades, divertimentos, and shorter pieces for orchestra and other ensembles. Also, he wrote about fifty concertos, seventeen piano sonatas, a number of short pieces for piano, and forty-two sonatas as well as many pieces for violin and piano. His chamber music contains twenty-six quartets, eight string quintets, seven piano trios, two piano quartets, and about twelve larger or smaller works for various combinations⁸.

Mozart's Violin Concertos

Mozart wrote five violin concertos (K. 207, 211, 216, 218, and 219) between 1773 and 1776 while in Salzburg, Austria. He wrote his concertos while working for the Archbishop of the Salzburg orchestra. During the 1700s, Salzburg was a poor city

⁶ "The Last Year of Wolfgang Amadeus Mozart," *Encyclopædia Britannica. Encyclopædia Britannica, inc.*, accessed April 21, 2023, <https://www.britannica.com/biography/Wolfgang-Amadeus-Mozart/The-last-year>.

⁷ Biancolli, 159.

⁸ Biancolli, 159-160.

without any industry, and the people of Salzburg lived under the ruling of Prince-Archbishop Sigismund Schrattenbach, who was no longer wealthy and powerful at the time. The archbishop allowed his musical court to decrease in quality and numbers. After Sigismund died in 1771, Hieronymus von Colloredo, Bishop of Gurk, became the Archbishopric. In 1773, Mozart and his father moved to Salzburg to find new opportunities of employment. In March of 1773, Prince-Archbishop Hieronymus Colloredo appointed Mozart as Konzertmeister, which gave Mozart the opportunity to work in many genres including symphonies, sonatas, string quartets, masses, serenades, and operas. In August 1777, Mozart resigned his position as Konzertmeister of the Salzburg court in order to search for a new job position elsewhere⁹.

Each one of Mozart's violin concerti has its own structure and technical intricacies. Aside their technical demands, these concerti have an abundance of melodies. Although the first movements of the concerti are in sonata-form, Mozart is not rigid in the use of the formal structure, sometimes he omits the repeats and in other instances he brings new ideas into the recapitulation or the development¹⁰.

Mozart's concertos were also influenced by other composers of the Classical period. For example, his Fourth Violin Concerto (K. 218) resembles Luigi Boccherini's Concerto in D Major. The work was written for Fillipino Manfredi, who was a well-known violin and friend of Boccherini that shares similar thematic material with Mozart's Fourth Violin Concerto. Although both concertos have some similarities, the influence between Mozart and Boccherini's work is overemphasized. For instance, in Mozart's

⁹ Biancolli, 17-19.

¹⁰ Biancolli, 429, 431.

concerto, the opening themes of the second movement resemble closely those of Boccherini. However, in Boccherini's concerto, the opening theme is presented as the accompaniment taken from the tenor part in the harmony, whereas Mozart's opening theme is raised note by note in the first theme of the second movement. The melody of the opening theme of the Boccherini appears as a rhythmic disguise in the final movement of the Mozart Concerto. The opening themes in both concertos is similar to the opening of Mozart's violin Concerto No. 5 in A major (K. 219) and the opening theme of Vivaldi's Violin Concerto Op. 6 No. 4. Mozart's Fourth Violin Concerto in D major (K. 218) was named the "Strassburg" Concerto by Mozart and his father, as the theme in the final rondo recalls a Strassburg dance. The five concertos have many common characteristics. All are in three movements: an opening Allegro with solo violin and orchestral accompaniment; a slow movement either in an Andante or Adagio tempo with solo violin and accompaniment, in which the main melody is played in the style of a romanza or "pastoral arioso"; and a fast finale movement in Rondo form with solo violin and accompaniment.

Mozart's Concerto for Violin and Orchestra in G major (K. 216) This piece is his third violin concerto of the series, which he completed on September 12, 1775, at the age of 19. The concerto is known as the "Strassburg Concerto" because in the third movement Mozart uses a dance tune reminiscent of a dance from Strasbourg, France. Mozart composed his violin concertos for his own use, knowing his own technical capabilities and also for his friend Gaetano Brunetti, who was the concertmaster of the Salzburg's court orchestra¹¹. Brunetti was a master violinist who replaced Mozart's

¹¹ Biancolli, 429-434.

position as first violinist of the Salzburg Orchestra. The two became friends and Mozart wrote many pieces for Brunetti. The concerto has three movements: the first movement is Allegro, the second is Adagio, and the third is Rondeau: Allegro. In the original version, the instrumentation for this concerto include: two violins, viola, bass, two oboes, two flutes, and two horns. Each movement has a cadenza, devised by both Joseph Joachim and Eugene Ysaye. One of Mozart's scholars, Alfred Einstein, describes the concerto as "a new depth and richness to Mozart's whole language." For instance, he states that, "All three movements contain the surprises of which we have previously spoken, and the orchestra speaks to enter a new, intimate relation with the solo part. The most miraculous feature of the concerto is the development section."

Movement I. *Allegro*. (G major, 4/4) is in sonata form with three main sections: exposition, development, and recapitulation, in which two themes or subjects are explored within the key relationships. The instrumentation for this movement involves the solo violin with orchestral accompaniment. Mozart uses many dynamic contrasts and trills throughout the movement. The key of this movement is in G major and it begins with the first and second themes played by the orchestral accompaniment before the solo violin comes in at rehearsal B¹². The exposition takes place in m. 38 in the key of G major with the solo violin playing the same main theme that is played by the orchestra in the beginning. In m. 40, Mozart introduces a trill that feature a five thirty-second note followed by two eighth note rhythm. The main theme is used by an aria ritornello from *Il re pastore*. This consists of a forte chord played by the full orchestra, followed by an echo in the upper strings as introduced in m. 42. In the second theme, the orchestra imitates a

¹² Biancolli, 434-435.

drum-like rhythm in D major. The development section takes place at rehearsal F, as the woodwinds echo the same melodic rhythm that is played by the solo violin in mm. 110-112. The piece modulates through the keys of D minor, A minor, E minor, and C major before returning to the tonic key of G major. In m. 141, Mozart transposes the same trill rhythm that is found in m. 40 up a whole step, with the last eighth-note transposing down a perfect fourth. There is a fermata before the recapitulation at rehearsal I, in which the solo violin plays a short cadenza. Then, the recapitulation begins five measures after rehearsal I, where the solo violin presents the same melodic material that is found in mm. 38-54 of the exposition. Instead of modulating to the dominant key as found in the exposition, the recapitulation modulates through A minor, and D major before returning to back to the tonic key at rehearsal L. Mozart allows all the themes to resolve in order to represent a sonata form. The movement ends with the solo violin playing a short cadenza, followed by the string orchestra ending the movement in the tonic key¹³.

Movement II. *Adagio*. (D major, 4/4) is in ternary form, in which the form of the first subject is repeated after an interposed second subject in a related key. The orchestra begins with the main theme, and the solo violin imitates one octave higher. The *Adagio* movement is the only movement written with the flute substituting for oboe in the orchestral accompaniment. The movement is in the key of D major beginning with a tutti exposition, followed by the solo violin echoing the first theme an octave higher in m. 5. The second theme begins in m. 9 as the movement modulates to the dominant key of A major. The development section takes place at rehearsal A with the bass line maintaining the tonal center of A major, followed by modulations in B minor, G major, D minor,

¹³ Diane Elizabeth Edmonds, *A Survey of the Violin Concertos of W.A. Mozart* (1991), 35-38.

ending with a perfect authentic cadence in m. 26. The recapitulation begins in m. 27 with the solo violin presenting the same opening theme in the exposition. The movement ends with a solo cadenza ending with the closing phrase of the first theme¹⁴.

Movement III. Rondeau. (G major, 3/8) is in rondo form, where the musical material stated at the beginning of the movement keeps returning with different embellishments. This rondo has a four complete structure with four pairs of a refrain. The refrain is a dance-like theme in a 3/8 time signature with three distinct themes: the first is in an arpeggiated gesture, which is an introduction to the dance. The second theme is based on the rhythmic pattern of a Deutsche, which is a popular 16th century German dance in a 3/8 signature based on four measure phrases. The rhythm for the Deutsche as presented in mm. 38-40 of this movement, contains a quarter note followed an eighth note in the first two measures, with the third measure consisting of three eighth notes, with the last measure containing a dotted quarter note¹⁵. The movement begins with an orchestral “Strassburg” theme, followed by the solo violin melody at m. 41. The solo violin plays a different rhythm than the orchestra as it plays a dotted quarter tied to an eighth note rhythm, followed by six eighth notes, with the last eighth note ending on a trill. The movement then modulates to D major at rehearsal B, followed by a chromatic scale that leads to the “Strassburg” theme at rehearsal C. The second theme that represents the opening solo violin melody at m 41, which takes place at rehearsal D with a modulation to B minor. This theme is followed by a tonicization and a cadenza in E minor. The movement returns to the opening “Strassburg” theme at rehearsal F. The

¹⁴ Edmonds, 39-41.

¹⁵ Edmonds, 39-41.

music goes from G major to a G minor Andante section, where the solo violin plays a small melodic line in cut time with the string orchestra playing pizzicato. The music modulates back to the tonic key of G major and the tempo shifts to an Allegretto tempo, with the solo violin playing a playful theme of fast triplets while the orchestra plays a series of triplets as well. The section ends with the solo violin doubling the oboe by playing the same last measure of the Deutsche dance. The violin solo plays the first solo theme with a tonicization of A minor, followed by the “Strassburg” theme in G minor. At rehearsal H, the music modulates back to G major with the solo violin introducing similar melodic material from rehearsal B. Mozart ends the movement with the solo violin and orchestra displaying the opening theme in different octaves¹⁶.

¹⁶ Roffel Automatisering, “Concerto for Violin No. 3 in G Major,” *Classic Cat*, accessed April 15, 2023, https://www.classiccat.net/mozart_wa/216.info.php.

CHAPTER III

SONATA NO. 1 In B MINOR FOR VIOLIN AND HARPSICHORD BWV 1014

J.S. Bach Short Biography

J.S. Bach was one of the most famous German composers of the Baroque Period and is widely regarded as one of the greatest composers in the history of Western Music. He was born in Eisenach, Germany, the capital of the duchy of Saxe-Eisenach, on March 21, 1685, and was baptized two days later in the St. Georgenkirche on the Marktplatz. He was the youngest of eight children of Johann Ambrosius Bach and Elisabeth Lämmerhirt. He was married twice. His first wife, Maria Barbara Bach, died tragically after thirteen years of marriage while Bach was traveling. His marriage to his second wife, Anna Magdalena Bach, was also tragic as more than half of their children died.¹⁷ Many music historians believe that his older siblings taught him basic music theory. His father was a violinist who taught him violin and harpsichord. Also, his uncle, Johann Christoph Bach, was the organist at the Georgenkirche, who taught him the organ. As a young boy, Bach made a name for himself at the Latin Grammar School and later sung in the Georgenkirche choir. There, many of his pupils described Bach as having a beautiful soprano voice. Bach had a difficult childhood. He lost one of his brothers and sisters in

¹⁷ “Johann Sebastian Bach (1685-1750): Composer: Biography, Music and Facts,” *Classic FM*, accessed April 21, 2023, <https://www.classicfm.com/composers/bach/>.

early childhood, and his mother died in 1694 when he was nine years old. Nine months later, his father died due to poor sewage and waste disposal. As an orphan, Johann lived with his eldest brother, Johann Christoph Bach, who was the organist at the St. Michaeliskirche church in the small town of Ohrdruf.

The story of the Bach family brings a musical discipleship of the minor principalities of the German state of Thuringia. The Bachs not only exhibited the happy enjoyment of life, but also displayed a strange and unfriendly attachment with one another. For instance, they could not live in the same place, and they made a commitment to meet once a year at a certain time. Their family gatherings took place in either Erfurt, Eisenach, or Arnstadt. Although the Bach family was large, many of them left Thuringia to settle in the upper and lower areas of Saxony and Franconia. The Bachs were brilliant musicians and would often perform for their annual festivals. They were employed in the service of the church, where they served as cantors, organists, or town's musicians. Also, they liked to improvise their music by taking a chorus from popular songs, comic or jocular, and present the music in perfect harmony while speaking the words of each song, in which they referred to this as a "Quodlibet"¹⁸.

In 1703, Bach established himself as an organist. In the latter part of 1702, an organ was approaching completion in the Bonifaciuskirche at Arnstadt. This gave Bach the opportunity to pursue a career as an organist. However, he had opportunities as a violinist or violist in Lüneburg, in which his abnormal skills on the violin and viola were conclusively accepted. Nevertheless, he left Lüneburg to work as an organist in Arnstadt.

¹⁸ Charles Sanford Terry, *Bach: A Biography*, (Whitefish, Montana: Kessinger Publishing, LLC, 2003), 1, 55.

After working in Arnstadt, Bach traveled to Weimar. On Easter Sunday, Bach was welcomed in the household of Duke Johann Ernst, the younger brother of the reigning Duke Wilhelm Ernst of Weimar between the Courts of Weissenfels and Weimar. Meanwhile, he served the young, yet music-loving prince, who had a small chamber orchestra, in which Bach gained recognition by playing the violin or viola. Bach often wrote and played music at the picturesque building near Schloss Wilhelmsburg of the reigning Duke after the death of Johann Ernst in 1707 for his wife, Dorothea Sophie of Hessen-Homburg and her children as he returned to Weimar in 1708. Duke Johann Ernst had sons who not only inherited much of Bach's musical taste, but they also took keyboard and violin lessons from him. Johann Gottfried Walther, organist of the Stadtkirche and the first cousin of Johann Sebastian Bach, was Johann Ernst's composition instructor, who found that Ernst was able to learn music quickly. As a result, Ernst wrote nineteen instrumental works that were attributed to Bach, while Bach transcribed them. His six violin concertos in Italian were published by Philipp Telemann in 1718¹⁹. In 1717, Bach accepted a position with Prince Leopold of Anhalt-Cöthen. However, Duke Wilhelm Ernst did not want Bach to leave and decided to imprison him for several weeks each time he tried to escape. In the end, Bach was released from prison and was allowed to go to Cöthen.

While in Cöthen, Bach spent most of his time composing instrumental music such as concertos for orchestras, dance suites, and instrumental sonatas. He also wrote pieces for solo instruments, including violin works, and secular compositions. During his tenure in Cöthen, Bach worked under the employment of Prince Leopold, who was the son of

¹⁹ Terry, 56-57.

his father's union with the accomplished Gisela Agnes von Rath. In late 1710, Leopold set out on a grand tour as he visited England, Holland, and Italy while taking lessons in Rome from Johann David Heinichen, an alumnus of the Leipzig Thomasschule. He returned home in 1713 as an accomplished violinist, violist, keyboard player, and singer. In July of 1714, he created the position of a Kapellmeister, and appointed Augustinus Reinhard Stricker, which is the highest rank as a musician. He also appointed Frau Catharina Stricker as sopranist and lutanist. Stricker and his wife retired in 1717 as it is believed that Prince Leopold denied the singer the opportunity to display her talent. Due to their withdrawal, Leopold appointed Bach as the Kapellmeister on August 5, 1717²⁰. As Kapellmeister, Bach would write Sonatas, Concertos, and orchestral suites under Leopold's employment. Leopold helped double Bach's salary and the two developed a close relationship. On February 22, 1721, Bach lost his Ohrdruf brother, Johann Christoph. His death reduced their family to only three survivors- Bach himself, his brother Johann Jakob in Seden, and their sister Maria Salome Wiegand. Meanwhile, Bach completed the six Brandenburg Concertos in 1721 as a tribute to the Duke of Brandenburg, and in obedience to the command from Markgraf Christian Ludwig of Brandenburg. While Markgraf was in Carlsbad during Bach's early visits to Cöthen, Bach fulfilled the commission by writing a note in French to Markgraf on March 24, 1721, while Markgraf attended Leopold's musical assemblies. In the same year, Bach married Anna Magdalena, and Leopold married his cousin, Friederica Henreitta, daughter

²⁰ Terry, 118-119.

of Prince Carl Friedrich of Anhalt-Bernburg, just a week after Bach's wedding. Also, Bach completed the first book of "The Well-Tempered Clavier" around this time²¹

In 1723, Bach was appointed as cantor of the St. Thomas School at the St. Thomas Church in Leipzig. Following the Reformation, Bach was one of many important musicians and composers appointed to the cantor's position at St. Thomas, such as Wolfgang Figulus, Valentin Otto, Sethus Calvisius, Johann Hermann Schein, Sebastian Knüpfer, Johann Schelle, and Johann Kuhnau. As cantor, Bach's duties were to teach seven music lessons and give five Latin classes per week. He also had to direct the student choir for church services. He composed vocal music as accompaniment for each church service that consisted primarily of variations on the motet form including: Introitus motet, Kyrie, Gloria and a motet based on a passage from Scripture. As the cantor, Bach could practice the works with the students, and the pieces did not need to consist of his own compositions²². One of Bach's most successful cantatas is the Leipzig Cantatas. He presents the two-part cantata "*Die Elenden sollen essen*," BWV 75 of the Leipzig Cantatas, as a composition for the St. Nicholas's Church in Leipzig on the first Sunday after Trinity in May of 1723. Bach had to consider many things before the premiere of his cantatas, including presenting an entire cantata cycle to the people of Leipzig. In Weimar, he was mainly held responsible for such matters that involved the librettist. However, in Leipzig, there was no official librettist, so he had to establish which type of libretto should be used in each cycle. About three quarters of the Leipzig Cantatas have survived and much like Bach's Passions, the purpose of these cantatas was

²¹ Terry, 134-138.

²² Martin Geck, *Johann Sebastian Bach Life and Work* (Boston: Houghton Mifflin Harcourt, 2006) 115-116, 326-327.

to be performed on Sundays during church services, and the texts were to be sung for a specific holiday of the year.

Bach composed many different types of Baroque music. He is known for his orchestral music such as the Brandenburg Concertos and Air on the G string, keyboard works such as *The Well-Tempered Clavier*, Inventions and Sinfonias, and *Goldberg Variations*, his organ pieces including Toccata and Fuge in D minor and the Schuber Chorales, and his instrumental pieces such as the Cello Suites and Partitas. Bach also composed many vocal and sacred works, which consist of the *St. Matthew Passion*, Mass in B minor, cantatas, and Latin church music that contained Passions, oratorios, and motets. Bach wrote many instrumental works in his career. His most famous instrumental pieces are: the Art of the Toccata, The Organ Chorales, The Cöthen Demonstration Cycles, Six Solos for Violin, Concertos, Sonatas, and Suites, The Late Cycles, The Art of Fugue, and The Musical Offering. He even composed concertos for violin and harpsichord, and chamber music for orchestra. He helped enrich many different German styles such as counterpoint, harmonic, and motivic organization as well as adapting Italian and French rhythms, forms, and musical textures.

Bach's Violin Sonatas

Bach's violin sonatas were not only performed by musicians, but for musical connoisseurs. His pieces were rehearsed at Cöthen, and were performed for Prince Leopold and his court. The first performance of the works were in the cantor's home in Leipzig. Bach was peculiar in that he subjected his works to an endless process of continual revisions. For instance, he shifts from one or two melodic instruments in the sonata and continuo, to a sonata for one instrument with the melody and harpsichord

obbligato, or with one keyboard instrument in the trio section. Also, he revised existing works or parts of works for a special occasion to make the music have a beautiful virtuostic quality, either by rewriting or rearranging the music²³.

Bach wrote his six violin sonatas for violin (BMV 1014-19) during his final years in Cöthen between 1720 and 1723. These sonatas do not have the unity or the same systematic structure of the Cöthen Demonstration Cycles. Instead, they resemble the structure of the Brandenburg Concertos. During the Baroque period, composers often used the same style in a series of works set for that particular instrument, but that was not the case for the violin sonatas. Bach's violin sonatas, except for the G-major BWV 1019 sonata, follow Arcangelo Corelli's *sonata da chiesa* structure, in which the movements for each sonata are in a slow-fast-slow-fast structure. Bach also keeps a trio part in the organ sonatas, the viola da gamba sonatas, and in the fast movements of the violin sonatas. However, the trio form doesn't normally take place in the slow movements²⁴.

Sonata No. 1 in B minor BWV 1014. This sonata was written between 1720 and 1723 during his final years as the director of music in Cöthen. When performing the piece, Bach would write out a simple solo melody for the violin while allowing the accompaniment voice to improvise during the performance. Not only did Bach not write exactly what we desired for the accompaniment, he requested the harpsichordist to improvise their own bass line while also providing a second melody for the harpsichord

²³ Geck, 582-585.

²⁴ Geck, 584-585.

that was equal to the violin solo²⁵. The structure of this sonata is in trio sonata form, which consists of two melodic instruments and a basso continuo.

Movement I. *Adagio*. This movement feels like an introductory sinfonia in a cantata style. The piano accompaniment subdivides the beat by playing a continuous line of eighth notes. The importance of this movement is the use of thirds and sixths, as they make up the motivic and thematic basis of the movement. Also, this movement is explained as a simple descant solo in the tradition of a three-voiced trio. For example, the keyboard plays a series of thirds and sixths, which produce an innocent sound of dissonant harmonies. The key of this movement is in B minor with the first phrase ending in perfect authentic cadence in m. 11. The movement modulates to the dominant key with a half cadence in m. 15, and a perfect authentic cadence in m. 20. Bach uses tonicizations of G major and D major, before ending the next phrase with a half cadence in m. 26. The movement modulates to the tonic key at rehearsal C with a perfect authentic cadence in m. 31. The final stanza in the violin section brings back the expressive cantilena found in the introduction, with some improvisations in the rhythm. For instance, the rhythm in m. 32 is similar to m. 6 with tonicizations of E minor and C major, before modulating back to the tonic key in m. 36.

Movement II. *Allegro*. is in a fast allegro tempo, but the dimensions of the movement are different from a traditional *sonata da chiesa*. For example, the head theme is in a light, dancelike style in da capo form²⁶. This is a large-scale form in three sections (ABA), where the third section repeats the first from the beginning and then ornaments

²⁵ “Violin Sonata No. 1 in B Minor, BWV 1014 (Johann Sebastian Bach),” *LA Phil*, accessed April 18, 2023, <https://www.laphil.com/musicdb/pieces/6010/violin-sonata-no-1-in-b-minor-bwv-1014>.

²⁶ Geck, 585-586.

the return of the A section. Bach also tonicizes the dominant key of F-sharp minor throughout the movement. The first phrase ends with a perfect authentic cadence in m. 4. The next phrase ends with an imperfect authentic cadence in m. 15. At rehearsal D, with a perfect authentic cadence in F-sharp minor, Mozart modulates to the dominant key before modulating back to the tonic key as the next phrase ends with a half cadence in m. 27. Bach presents the opening melody with perfect authentic cadences in mm. 31 and 40. The movement modulates to the relative key of D major at rehearsal E with tonicizations of G major. The next perfect authentic cadence is in m. 52, followed by a modulation back to the tonic key in m. 61. At rehearsal F, Bach uses a development section, in which the head theme modulates through different keys with motivic fragments from elaborations of the theme. The movement modulates to the key of A major at rehearsal G, before modulating back to the dominant key with a perfect authentic cadence in m. 101. The movement ends with a recap of the opening 40 measures.

Movement III. *Andante*. is in a slow walking tempo that is described as, “graceful and natural motion in music that rises from the bass.” The quasi-ostinato bass proceeds in a calm eighth-note pace, while the rest of the ostinato takes place in the two upper voices. The violin moves in thirds in legato arcs of sound (Geck 586). This movement is in the relative key of D major with the first phrase ending with a perfect authentic cadence in m. 4. Bach modulates to the key of A major with a perfect authentic cadence in m. 8. Bach tonicizes E minor in m. 9 as well as modulating to the key of B minor with a perfect authentic cadence in m. 12. There is a half cadence in m. 17, followed by a modulation to the tonic key at rehearsal L. At rehearsal L, Bach uses

similar melodic material from the opening measures. He also tonicizes G major, before ending the movement in the tonic key of D major.

Movement IV. *Allegro*. begins in the tonic key of B minor before modulating to the dominant key of F-sharp minor in m. 3. Bach allows the pace of the third movement to move in forward motion in the fourth by using a rhythmic motif that is introduced in bar 4. The first phrase ends with a perfect authentic cadence in the dominant key in m. 8. He modulates back to the tonic key of B minor as the next phrase ends with a perfect authentic cadence in m. 22, just before the double bar²⁷. The movement continues in the dominant after the double bar, with the opening theme tonicizing E minor. The next phrase ends in m. 30 with a perfect authentic cadence in D major, as the piece modulates to the relative major key. Bach does a brief modulation to A major with perfect authentic cadence in m. 33, before modulating to the key of E minor at rehearsal P. Bach modulates back to the tonic key of B minor at rehearsal R, with a tonicization of D major in m. 47. At the end of the movement, Bach ends in the tonic key of B minor; however, he teases the performer as he goes back to C major, then finally ends in the tonic key of B minor.

²⁷ Geck, 587.

CHAPTER IV

FOUR ROMANTIC PIECES FOR VIOLIN AND PIANO OP. 75

Dvořák Short Biography

Antonín Leopold Dvořák was the first Czech composer to attain worldwide fame. He was born in Nelahozeves, in Bohemia which is now present day Čechy, on September 8, 1841. His parents were František Dvořák and Anna, née Zdeňkováto. He was the eldest of 14 children, eight of whom survived infancy. His father worked as an innkeeper and butcher. František was passionate about music and enjoyed playing the zither. Antonin's mother, Anna, was the daughter of Josef Zdeněk, the bailiff of the House of Lobkowitz²⁸.

Dvořák showed special musical talents at a young age and was taught to play the violin by Joseph Spitz. In his parents inn, there was a dance hall and it was there that Antonin along with his father would perform as amateurs to entertain their guests. Also,

²⁸ "Antonín Dvořák," Encyclopædia Britannica, April 27, 2023, <https://www.britannica.com/biography/Antonin-Dvorak>.

there were many village dance bands performing folk music. These Bohemian folk tunes would later inspire many melodies in his works²⁹.

While in Prague, Dvořák enrolled at the Organ School to study organ with Josef Foerster, voice with Josef Leopold Zvonař, and theory with František Blažek. His early years in Prague as a student were difficult as his studies were hindered due to his lack of German proficiency, which was the official language of the school. He decided to solve the problem by taking a language class; therefore, his financial side was able to support his allowance by working as a violist in numerous bands and orchestras. Although there was no piano while living with his aunt, Dvořák still made close friends with people such as Karel Bendl, who was a student during Dvořák's third year at the Organ School. In the autumn of 1858 he started his second year at the Organ School by taking more advanced courses. During this time he worked as a violist for the St. Cecilia Society orchestra under the direction of Antonín Apt. Unfortunately, Dvořák was fired by Apt and completed his training at the Organ School at the age of 18.

After receiving his Leaving Certificate from his uncle, he applied for the organist position at the St. Henry's Church, but was denied the opportunity. He then decided to become a free-lance musician by joining Karel Komzák's orchestra as a violist. He also played a repertoire of overtures and popular medleys from opera in various Prague restaurants with Komzák's orchestra. One of the biggest achievements for Dvořák was the creation of the Czech National Theatre. With the making of the National Theatre, Dvořák became a member of the National Theatre Orchestra, and played in many

²⁹ "Daha," DAHA, accessed May 9, 2023, <https://www.dvoraknyc.org/>.

different concerts conducted by Franz Liszt and Richard Wagner. In 1865, he met Jan Čermáková, a wealthy goldsmith whose daughter, Josefina, took piano lessons from Dvořák. He eventually fell in love with Josefina's younger sister Anna, and the two were married in 1873. In January of 1873, Dvořák became a piano teacher as he resigned from the National Theatre orchestra, where he served as the Principal Violist for nine years³⁰.

On September 17, 1892, Dvořák embarked on a journey to America. According to *Dvořák*, while in New York he met the secretary and members of the National Conservatory and from the New York Czech community. He made his first appearance as a conductor at the Carnegie Hall for the Columbus' 400th anniversary concert in October of 1892. He conducted his three Overtures: "In Nature's Realm," *Karneval* and *Othello* played as a cycle, and the premiere of *Te Deum*. He also conducted his Symphony No. 6 in D in New York and travelled to Boston in November of 1892 to conduct his Requiem. Ticket prices for the performance of the Requiem were expensive at the time. However, on the day before the performance, low admission prices were offered for the population who earned a minimal wage, who were able to afford the financial cost to see the performance³¹.

During Dvořák's first year in America, he set J.R. Drake's poem *American Flag* to music, and it was first performed in New York in May of 1895. He made his one and only appearance as a conductor in New York when R.H. Warren programmed a performance of "The Spectre's Bride" while inviting Dvořák to conduct his *Husitská* Overture. In April of 1893, Antonín was elected a member of the Berlin Academy of Fine

³⁰ Schönzeler, 38-41.

³¹ Schönzeler, 147-150, 151.

Arts. Aside from being the director and teacher of the Conservatory, Dvořák was able to compose other works such as his Symphony No. 9 in E minor, known as the “New World Symphony.” It was his intention to return to Bohemia during the summer, and as soon as the train pulled out of Prague station, Dvořák said his last words of farewell to his friends. Two months before leaving for America, Dvořák set for the departure to Spillville, Iowa. There he met Josef Jan Kovařík, who accompanied the composer and his family on their journey to America. Dvořák decided to stay in Spillville in the summer of 1893, and composed some of his largest works such as the String Quartet No. 12 in F major and the String Quintet in E-flat major. He also composed his Sonata for violin and piano in New York, and then traveled to Chicago to conduct his Eighth Symphony at the Columbian Exposition. In November of 1894, Dvořák composed his Cello Concerto in B minor, while honored as an Honorary Member of the Czech National Theatre Society of Brno and of the Philharmonic Society of New York. According to *Dvořák*, he spent his last six months in America conducting rehearsals with the Conservatory Orchestra. Although Dvořák was asked to come back to America by Jeanette Thurber, who had invited Dvořák to lead her conservatory, he never returned to America again after 1895, and his family returned to Europe on the same ship that had first taken them across the Atlantic in 1892³².

Dvořák returned to Prague in April of 1895. When his friends heard the news of him returning home, he retreated to Vysoká after his grand opera, *Dimitrij* was performed at the National Theatre. Unfortunately for Dvořák, his first love Josefina Čermáková Kounicová had died in May of 1895, and he attended her funeral two days later. After

³² Schönzeler, 166-167, 174-176.

returning to Bohemia, he visited some of his old friends and resumed his duties as Professor of the Prague Conservatorium. During his duty as Professor of the Conservatory, he composed his last string quartets in G major A-flat major between 1895 and 1897. In honor of Josefina's death, Dvořák wrote the Cello Concerto, which was first performed in London with Leo Stern as the soloist, and he directed a performance of his Symphony No.8 as well as the Five Biblical Songs. Through the years 1896-97, Dvořák composed his five symphonic poems, which were drawn on ballets by the poet Karel Jaromír Erben. The title of these works are: The Water Goblin, The Noon Witch, The Golden Spinning Wheel, The Wild Dove, and A Hero Song. Between 1896-1900 he completed some his most famous operas each year, *Jakobín*, *The Devil and Kate*, *Rusalka*, and *Armida*. In March 1896, he traveled to Vienna with the Czech Quartet, where he met Brahms and was accompanied by his future son-in-law Josef Suk. Brahms even offered Dvořák the Professorship at the Vienna Conservatorium. He stayed in Vienna to conduct a performance of "The Spectre's Bride" and to attend a chamber concert, in which the Czech Quartet performed Brahms' String Sextet in B flat, Bruckner's String Quintet, and Dvořák's Sextet in A³³. In November of 1897, Dvořák followed Brahms' footsteps and was appointed as a member of the Jury for State Scholarships, and the Emperor of Austria awarded him the Order *Litterus et Artibus* the next year. Also, he was appointed as a member of the Herrenhaus of the Austrian Parliament with the famous Czech poet, Jaroslav Vrchlický in 1898. In March of 1904 Dvořák left the performance of his opera *Armida* due to illness. The first Czech Musical Festival took place in April of 1904, which was a festival that was devoted entirely of his

³³ Schönzeller, 182, 186-194.

own works. Dvořák urged himself to take a walk to the railway station in Prague. As a result, he caught a chill that forced him to stay in bed, and was unable to attend the festival. On April 18, his illness started to deteriorate, but he later collapsed after eating a midday meal on May 1, 1904. By the time the doctor arrived in his room, Dvořák was dead³⁴.

Four Romantic Pieces For Violin and Piano Op. 75 (*Romantické kusy*)

Antonín Dvořák composed over 200 works in his lifetime. These compositions include nine symphonies, ten operas, four concertos, and many keyboard, vocal, and chamber works. He was known for employing the folk music idioms of Moravia and Bohemia. Some of his most famous works are Humoresque, Slavonic Dances, the “New World” Symphony, Karneval Overture, the Symphonic Variations, and the Cello Concerto. His chamber music consists of Piano Quintet in A Major, the String Sextet, Opuses 48, 51, 90, 105, and 106, and the Dumky Trio. He is also known for writing several operas such as Armida, The Cunning Peasant, Dimitrij, Jakobín, King and Charcoal Burner, The Stubborn Lovers, Vanda, etc.

Dvořák also composed a cycle of Four Romantic Pieces for violin and piano in 1887. These four pieces were originally titled Miniatures, as they were originally written for two violins and viola. The Romantic Pieces were adapted from Dvořák’s Bagatelles for Two Violins and Viola, Op. 75a. Dvořák intended the Bagatelles to be written for the amateur violinist, Josef Kruis, a member of the National Theatre in Prague. Dvořák uses

³⁴ Schönzeler, 188-194

traces of Bohemian influence that is heard in the second movement³⁵. These pieces are known as the Four Romantic Pices For Violin And Piano Op. 75. The name of each piece is as follows: I. Allegro moderato in B-flat Major, II. Allegro maestoso in D Minor, III. Allegro appassionato, and IV. Larghetto. For this thesis, I will be concentrating on I and II.

Movement I. *Allegro Moderato*. This movement is a *cavatina*, which translates to “simple of short song” that is usually part of an opera or oratorio. The key is in B-flat major with the piano accompaniment playing a continuous line of an eighth note tied with two sixteenth note rhythm in the right-hand, while the left-hand rhythm changes throughout. There is a rhythmic ostinato in the second violin with a bass accompaniment in the viola. The first phrase ends with a deceptive cadence in m. 8. The second phrase ends in with an imperfect authentic cadence in m. 16. The piece modulates to the dominant key of F major with a perfect authentic cadence in m. 24, with a tonicization of G minor. Dvořák continues the piece with a shift of mood. For instance, he tonicizes E-flat minor in mm. 25-27, before modulating back to the tonic key in m. 28. The next phrase is a recap of the beginning, with a perfect authentic cadence in B-flat major in m. 36. The coda section also uses tonicizations of E flat minor in the solo and accompaniment, with the final cadence ending with a perfect authentic cadence in m. 43.

Movement II. *Allegro Maestoso*. This movement is a *capriccio*, which is a lively piece that is short and free in form. Dvořák uses elements of folk music as the key is in D minor as the piano accompaniment plays an endless sixteenth note rhythm in both hands.

³⁵ “Four Romantic Pieces, Op. 75 (Antonín Dvořák),” *Hollywood Bowl*, accessed April 16, 2023, <https://www.hollywoodbowl.com/musicdb/pieces/1821/four-romantic-pieces-op-75#:~:text=The%20Four%20Romantic%20Pieces%2C%20Op,a%20room%20in%20his%20house.>

The left-hand accompaniment doubles the solo voice, as the violin plays a three-note double stop motive. The first phrase ends in a perfect authentic cadence in m. 8. The second phrase tonicizes B-flat major, before ending with a half cadence in m. 16. The third phrase uses similar material from the beginning with a slightly different embellishment, ending with a perfect authentic cadence in m. 24. The next phrase tonicizes the key of F major before ending with a perfect authentic cadence in D minor in m. 32. The next phrase is a repeat of the beginning, except that the solo violin plays a series of double stops, with the three-note double stop motive. This phrase ends with a perfect authentic cadence in m. 40. The second half of the movement tonicizes the key of C major before ending with a half cadence in m. 48 in the tonic key. The next phrase ends with a perfect authentic cadence in m. 56, as the piece modulates to the key of F major. After the double bar, the next phrase is a recap of the beginning, ending with a perfect authentic cadence in m. 64. The coda section begins with perfect authentic cadence in m. 68, while the final cadence ends with perfect authentic cadence in m. 75.

Concluding Reflections

In conclusion, Mozart, Bach, and Dvořák are three of the most famous composers in the history of music composition. Their pieces introduced different musical styles in many ways. For example, Mozart's Violin Concerto establishes its own structure of classical music through the abundance of melodies and the use of sonata form. Bach's violin sonata either revises work from other composers or parts of his own work in order to make the music pleasant for the musician or the listener by rewriting or rearranging the music in his own manner. Also, his violin sonatas are influenced by Arcangelo Corelli's *sonata da chiesa* structure, and he would write out exactly what he desired in the solo and

accompaniment. Dvořák's Romantic Pieces are important for blending Moravian and Bohemian folk music idioms into 19th century Romantic music.

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