

*May 23, 2024*

catalogue. The themes seamlessly morph between contrasting characters, but the heart of the entire work is in the E major section in the heart of this movement. Marked *dolce*, section is tender and warm, and the chorale quality of the piano sings with the sighing figures in the viola. The transcription by Joseph Vieland keeps much of the work in the original key,

viola. Although the viola lacks the directness of tone in the violin, its mellow, singing quality lends itself well to the tone of this sonata.

introspective poeticism. Following in the romantic belief that a composer's work expresses oneself, Brahms' feel for emotional intensity had been in his music since the beginning. After retiring from composing following his second viola quintet, Brahms was famously inspired

couple of final opuses. The Op. 120 sonatas, written originally for clarinet and piano were in 1895 and were the last works that he would publish before his death. The classical

works, but the violin sonata, written in 1886, is by far the most famous. This work was performed by Eugene Ysaÿe, quite a feat considering the tremendous difficulty of the piano part especially. Subsequent touring of the piece began its legacy of being performed in concert halls across the world.

In this sonata, Franck uses a peculiar structure to create a fresh emotional journey throughout the piece. The first movement is unique in that it begins with *Allegretto ben moderato*, a tempo not typically used for the beginning of a sonata. Additionally, the second movement, a scherzo, is quite unexpected. Set as a scherzo in

interludes, always returns. The movement ends in a euphoric flurry in the D major key.

emotional intensity. This *Recitativo-Fantasia*

dramaticism. In the middle of the movement, we move into the *fantasia* which introduces themes that will be picked up again in the final movement. Despite the desolate ending, the beginning of the fourth movement is pure melodic joy. Throughout the

is taken.

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