

## **Honors Thesis Proposal**

from our repertoire, formally analyzing it and concluding with a brief paper describing the

23, and

expand it to create my Honors Thesis project.

Another reason I chose this particular sonata was because I would be performing it for



23. Because Beethoven wrote them so closely together, 1800-1801, I hope to glean a better understanding of the form of Op. 23 in comparison to that of Op. 24.<sup>1</sup> In drafting this bibliography, I have expanded my research to include historical information on Beethoven, other theoretical analyses of the piece, and musical interpretations from the premier violinists of the twenty-first century.

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<sup>1</sup> Many authors, including Joseph Schmidt-Görg, Hans Schmidt, and Paul Nettl, remark that Op. 23 and Op. 24 have complementing features, such as key relations (Op. 23 is in A minor while Op. 24 is in A major).

## **Annotated Bibliography**

### **Beethoven and History**

This anthology is a compilation of seven essays that were published after a festival-

The essays discuss each sonata in great detail. The editors, professors at Boston University and Harvard University respectively, include an introduction paving the way for the discussion of the sonata Op. 23 specifically and in comparison with Op. 24.

*The Journal of  
Musicology: A Quarterly Review of Music History, Criticism, Analysis, and Performance  
Practice* 18 (2001): 31-55.

repertoire to create certain moods and ideas that are specific to their own artistic voice. Levy also discusses tempo choices, articulation traditions and other aspects that should be adhered to when performing Beethoven. This article is important because it shows how a performer should

my research I will be discussing how the performer chooses to interpret certain areas in the sonatas that are unexpected in traditional sonata form. This article shows what kinds of choices the performer can use in order to fulfill their own interpretations during those specified moments.

Stowell, Robin, ed. *Performing Beethoven*. Cambridge: University Press, 1994.

*Performing Beethoven* is a compilation of ten essays on the performance practices of

Performance in Early-Twentieth- because it will explain whether the recordings I have chosen to study are classical or romantic in style.

Szigeti, Joseph. *The Ten Violin Sonatas*. Urbana: American String Teachers Association, 1965.

Joseph Szigeti was an accomplished violinist who at age twenty-seven gave his first performance of the complete Beethoven Sonatas for violin. This book is relevant to my research because it provides ideas for how the violinist should play the sonatas in order to more fully realize their emotional reactions to the music. Szigeti provides examples showing how certain passages should be played in order to achieve different moods or characters. He offers alternate fingerings and bowings to greater enhance the idiosyncratic writing for the violin part, allowing the performer to create different tones and characters. This is relevant to my research because it gives practical choices that the performer can use to convey different interpretations when playing Beethoven.

## Score

Beethoven, Ludwig van. *Sonatas for Piano and Violin, Volume 1*. Munich: G. Henle Verlag, 1974.

This Henle edition is an urtext score, which means that the editors tried to stay as true as they could to compositions because he was very specific with elements such as dynamics, tempo markings, and articulation. I used the score to learn the music and also to examine the form of each movement. Being able to look at both the piano and violin part allowed me to see what was occurring in the parts, such as who has the theme in a certain passage.

## **Sound Recordings**

Grumiaux, Arthur. *Beethoven The Violin Sonatas* by Ludwig van Beethoven. Epic. LP. 1956-1957.

Arthur Grumiaux, violin, and Clara Haskil, piano made this LP recording with a traditional interpretation of Beethoven, meaning they did not take much rubato and stayed true to the score. This is an example of performing Beet

Mutter, Anne-Sophie. *Beethoven The Complete Violin Sonatas* by Ludwig van Beethoven. Schott. CD. 1998.

Anne-Sophie Mutter, violin, and Lambert Orkis, piano, compiled this CD after much research on playing Beethoven. They gr and rhythm and also utilizing different dynamics, such as extreme pianos and fortes to create different moods in the piece. This recording is important to my research because it shows a romantic in

Stern, Isaac. *Beethoven The Violin Sonatas* by Ludwig van Beethoven. Sony Classical. CD. 1996.

Isaac Stern, violin, and Eugene Istomin, piano, like Arthur Grumiaux and Clara Haskil, developed a classical interpretat

Perlman, Itzhak. *Beethoven: The Violin Sonatas* by Ludwig van Beethoven. Decca. CD. 1988.

Itzhak Perlman, violin, and Vladimir Ashkenazy, piano recorded this sonata in a classical style while utilizing some romantic aspects, such as lots of vibrato and some rubato. This adds interest to my research because the recording serves as a cross between the classical and

Zukerman, Pinchas. *Beethoven Sonatas for Piano and Violin* by Ludwig van Beethoven. BMC

performers are able to be expressive and create an individual interpretation while still following



