



UNIVERSITY OF GOTHENBURG
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How to create a violin cadenza for a Mozart concerto movement

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Degree Project, Master of Fine Arts in Music,
Symphonic Orchestra Performance

Spring Semester 2016

Degree Project, 30 higher education credits
Master of Fine Arts in Music, Symphonic Orchestra Performance
Academy of Music and Drama, University of Gothenburg
Spring Semester 2016

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Title: *How to create a violin cadenza for a Mozart concerto movement*

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ABSTRACT

This thesis deals with the process of how to create a cadenza for a Mozart concerto movement for the violin. I have analysed cadenzas for violin and piano, by Mozart as well as by romantic performers writing for the violin. I have looked at what type of fragments have been used, and how they have been elaborated. The structure of written cadenzas has been examined. I have used different methods to produce variations of fragments from the concerto movement, and reached an interesting result by it. I have improvised on fragments from the concerto, creating material for a cadenza of my own. During the process, I created a quick reference guide for cadenza writing, applicable to any instrument, which I have used step by step to achieve the cadenza I have created.

Key words:

Cadenza, violin, W.A. Mozart A major violin concerto, W.A. Mozart, Joseph Joachim, Sam Franko, improvisation, structuring a cadenza, instrumental cadenza, violin cadenza, how to create a cadenza.

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1 Introduction

1.1 Background

When a violinist auditions for an orchestral position today, one is asked to perform the first movement of one of the two later violin concertos by W.A. Mozart, no. 4 or no. 5, including a cadenza. That same procedure applied for the audition to the master programme in symphonic orchestral playing at the University of Gothenburg Academy of Music and Drama, where I am currently studying, for which I chose to perform the no. 5 A major concerto together with the cadenza written by Joseph Joachim. As I was preparing the cadenza, thoughts on how one composes a cadenza occurred. It struck me that I would not know where to begin if I was to compose a cadenza of my own. I got interested in finding out how one reasons in terms of music and structure when writing a cadenza for a concerto movement. I am not intending to write a cadenza like Joseph Joachim, but to understand how a cadenza is constructed and how I, from the information I find, can compose my own.

When starting this project, I was planning on writing a cadenza strictly in Mozart style, as I believed that would be the way to understand the musical structure and learn how one relates the cadenza to the piece. During my research I found material showing me what a cadenza can develop into when broadening the input and adding material from other styles, and I got inspired to use those thoughts in my writing. Therefore, I keep in mind the possibility to use different approaches, influenced by alternative musical styles when composing my cadenza, such as romanticism, modernism or a different genre such as folk music from different countries etc.

1.2 The cadenza

From the perspective of a modern violinist in the 21st century, the cadenza is commonly a part of a concerto movement, where the soloist is given the chance to communicate with the audience as well as showing musicality and his/her ability to shape the music. One finds the fermata sign written by the composer towards the end of the movement, right before the final tutti or coda. The soloist is here allowed to perform a cadenza of his/her own choice. Larger concertos intends for a cadenza to be played in each of the three movements. From the 1750s and onwards the cadenzas were mostly improvised material based on the piece, composed by the performing musician, which could be a

reason for why most of the violin cadenzas from this era have not been preserved.¹ Neither was it then the privilege of everyone in the orchestra to play a cadenza in a concert, which is still the case today, as it is the soloist performing the cadenza. The best player of the orchestra, the concertmaster, was also playing the solo part and thereby got the chance to show off virtuosity in playing as well as in composition. Towards the end of the 1800s a new approach to composing concertos and cadenzas appears and it is no longer up to the soloist to decide upon the composition of the cadenza as much.² The composers start adding specified cadenzas with their concertos, sometimes also composing an orchestral part to accompany the soloist when suited. Most commonly today the soloist is not a member of the orchestra, but only playing the solo part. When performing a classical concerto or piece in modern time, a well-known cadenza written by someone else is most often used. Amongst others we find cadenzas written by Joseph Joachim, Sam Franko, Leopold Auer and Eugene Ysaye. These composers/performers wrote cadenzas for the Mozart violin concertos (as well as for other violin concertos) during the late 1800s - early 1900s, which are often played in modern time. I am hoping to learn a selection of these in order to develop my knowledge and skills in cadenza playing and in overall cadenza writing.

1.3 Purpose

I want to explore the process of cadenza writing and the multiple ways in which one is able to choose material, in order to reach the goal of writing a specific type of cadenza. My aim is to try different ways on how one can create cadential material from using the thematic material from the concerto. I want to look at how material can be chosen, and in what ways it can be varied. My research is specifically directed towards violin cadenza writing, for a Mozart concerto movement. Although up until a certain point in the process, the findings will be applicable to any instrument or genre that one wants to work with. The examples I present however will be specific for the violin. During my research I want to find out how to start the writing process and what I need to know about harmonic structure and the material from the piece I have chosen. The distribution between improvised and composed material can be of interest, as well as what different kinds of influences I can use or not and why. I am very keen on playing Swedish folk music as well as music composed in the baroque era, and I wish to see if some of it can reflect my cadenza writing. Once I have gathered enough information from each section, I will try my ideas by creating different fragments,

¹ Roland Jackson, *Performance Practise a dictionary-guide for musicians*. (Great Britain: Routledge, 2005), p. 63.

² Jackson, *Performance Practise a dictionary-guide for musicians*, p. 63-64.

adding them together in sections towards becoming a cadenza. Within my research I will investigate how I can create a cadenza for the 1st movement of Mozart's *violin concerto no. 5 in A major*. I hope to conclude my cadenza writing so that it can be used as a reference for creating a cadenza for any of the other Mozart concertos for the violin.

1.4 Method

Following are the procedures which I used to achieve the information of my research.

1) First I researched the piece itself. With the intention to write a cadenza within the style of the composer, I needed knowledge of the piece to use its material as well as its style, mode and character. This included listening to different performers playing the piece as well as learning the piece myself, in order to find out what the piece is really about. I wanted to see the technicality of the piece and to find the music within it. I searched to discover what I wanted to bring out from this concerto, which would enrich the audience's view of the piece. This gave me an idea of what style I found suitable for my composition, and what thematic fragments I wanted to work with.

2) In order to broaden my knowledge on what has been done already in terms of Mozart cadenzas, I learnt a spectra of violin cadenzas written for Mozart violin concertos. The cadenzas I chose were all written in the 1800s, and I chose them because they are a part of the commonly played cadenzas in modern time. My choices were Leopold Auer's cadenza for the D major concerto (no.4), Sam Franko's cadenzas for the A major and the G major concertos, Eugene Ysaye's cadenza for the G major concerto and Joseph Joachim's cadenzas for the A major and the D major concerto.

3) Next I looked at Mozart's own writing as well as analysed two violin cadenzas written in the end of the 1800s. I looked at the harmonic progression, the structure and how the fragments from the piece are being developed or reconstructed to emerge into a cadenza. In the analysis of the two violin cadenzas I looked for differences and similarities between them, to see how the composers chose to use the material and to see if similar fragments occur in both cadenzas. I looked at the material to see if it was freely composed material generated, or mainly reconstructed material from the piece. It was common to play cadenzas both in concertos as well as in sonatas in the 1750s, but they rarely got written down. Also many of Mozart's own cadenzas have not been preserved in writing, which is the case with the cadenzas for his violin concertos.³ Therefore I chose to present an analysis of a cadenza by Mozart for one of his piano concertos, as well as a detailed

³ Jackson, *Performance Practise a dictionary-guide for musicians*, p. 63.

research of the two violin cadenzas written in the 1800s, which are frequently played by violinists today. The approach to cadenza writing, stylistic playing in different eras and the performer's technical ability might be defining factors for how the cadenza turns out.

4) I looked at other thesis's about writing a cadenza, written by students. This I did in order to see how they used the information from the piece, how their working process appeared as well as what they researched to reach the result of a cadenza. I also read up on Frederick Neumann's thoughts about cadenza writing, hoping to find out how to write a cadenza in Mozart style. The violinist and violin teacher Jerald Archer has stated his own ideas about cadenza writing online, which ideas I have investigated during my process.

5) Further, I decided on which style I wanted to use for my cadenza, and looked for ways on how to achieve it. I decided that I wanted to be able to use influences from Swedish folk and baroque as well as keeping the classical manners from the concerto.

6) Once I had gathered information, I was ready to start looking at creating my own cadenza. I started by writing shorter fragments, trying specific extracts or ideas, then adding them together. Possibly the same extracts could be combined in various ways, they might have to be changed harmonically along the way, to fit the musical structure of the cadenza as a whole. I planned for a beginning creating the mood I was intending, a middle giving the listener a realistic combination of the piece and it's variations as well as an ending telling the listener that the cadenza is about to end and that it is time to bring the orchestra back in.

2 Analysing cadenzas

2.1 Cadenza writing by Mozart

When analysing cadenzas, I first want to look at Mozart's own writing. As there are no violin cadenzas preserved by Mozart, I decided to research one of his piano cadenzas to use as a guideline for creating one for the violin. There are several of Mozart's piano cadenzas preserved, amongst them we find a cadenza for piano concerto no. 5, K.175, written in 1773.⁴ This is one of his first concertos composed using only his own ideas, as opposed to the previous ones which were based on material from other composers.⁵ I chose this one because it is composed close in time to the violin concertos, which were composed in 1775. According to Frederick Neumann Mozart's piano cadenzas have become the inspiration and used knowledge for further writing in Mozart style for other instruments, although he also writes that there is no original cadenza that could serve as a model for a Mozart violin cadenza.⁶ According to Neumann the closest ones to use as a model are the ones for *Sinfonia concertante* for violin and viola where the first movement is 25 bars of 4/4. Using the *Sinfonia concertante* as a reference, Neumann has recreated an idea of what a solo violin cadenza by Mozart could be like. He believes that a cadenza for two instruments, such as *Sinfonia concertante*, would be longer than a cadenza for one solo instrument when written by Mozart. According to Neumann 15-20 bars is enough for a solo violin cadenza in order to reflect upon the piece and express a structure. The 2nd and 3rd movement cadenzas does not claim the same space, and are therefore even shorter. Only a few bars is enough for the slow movement, and the last movement can be a brief flourish passage leading to the trill, and does not need to include specific thematic material.⁷ According to Neumann cadenzas were a standard feature in Mozart's piano concertos and the cue he used for the placement of the cadenza was already established for preclassical concertos. The first fermata was placed on a tonic 6/4 chord for the cadenza to start off from, and the second on the dominant seventh for its end, usually occurring at the start of the coda. Neumann continues to explain that the cadenza is a free fantasia, consisting of florid figuration with no organic relationship to the movement, but will more commonly combine such passage work with

⁴ Jackson, *Performance Practise a dictionary-guide for musicians*, p. 62-63.

⁵ Wikipedia. Mozart piano concertos. Last modified March 20, 2015, accessed April 4, 2015, https://en.wikipedia.org/wiki/Mozart_piano_concertos

⁶ Frederick Neumann, *Ornamentation and Improvisation in Mozart*. (Princeton, New Jersey, USA: Princeton University Press, 1986), p. 261.

⁷ Neumann, *Ornamentation and Improvisation in Mozart*, p. 261.

the citation and elaboration of one or more themes from the movement.⁸ When writing my own cadenza I will consider Neumann's ideas. The cadenza does not necessarily need an organic flow from the concerto, but a flow within itself, which indicates that the style of the cadenza can be chosen by the performer/composer. Also, one does not need to include all the themes which the concerto consists of, but maybe a couple is enough to elaborate with.

The three cadenzas I have chosen to analyse are:

Cadenza A for piano by Wolfgang Amadeus Mozart.⁹

Cadenza B for violin by Joseph Joachim.¹⁰

Cadenza C for violin by Sam Franko.¹¹

2.2 Cadenza A for piano by W.A. Mozart

Mozart's cadenza for piano concerto no. 5, K. 175, is 24 bars long and is generally kept in a simple and delicate manner. It starts with a three bar long flourish, only using the top line, then discreetly bringing the left hand in as an accompaniment for two bars. In bar 6 there is a two-part melody passing through minor keys using chromaticism, although not staying in minor as would be a possibility in a cadenza by Joachim or Franko, but finishing in E major already in the middle of bar 8, see figure 2.1.

Mozart cadenza
6 legato



Fig. 2.1 Mozart cadenza; Chromaticism leading to E major chord, bars 6-8.

⁸ Neumann, *Ornamentation and Improvisation in Mozart*, p. 257.

⁹ Wolfgang Amadeus Mozart, 36 cadenzas für das piano forte von W.A. Mozart. Köch. Verz. No. 624, accessed March 29, 2016, http://ks.imslp.info/files/imglnks/usimg/9/9a/IMSLP56716-PMLP55018-Mozart_Werke_Breitkopf_Serie_22_KV624.pdf. Appendix 1.

¹⁰ Joseph Joachim, *Cadenza for Mozart A-major concerto*. Ed. Christoph-Hellmut Mahling. (Kassel: Bärenreiter-verlag, 2003). Appendix.2.

¹¹ Sam Franko, *Cadenza for Mozart A-major concerto*. Ed. Christoph-Hellmut Mahling. (Kassel: Bärenreiter-verlag, 2003). Appendix 3.

In bar 9 another one-part melody begins, see figure 2.2, which builds for seven bars before reaching other thematic material from the concerto involving both parts in bar 16, see figure 2.4. The material in the concerto rarely consists of pure scales, but mainly scales moving by the interval of a third, or using bigger leaps. One exception is bar 207 in the piano concerto, where we do find a scale passage, possibly being an inspirational source for the cadenza, see figure 2.3.

Mozart cadenza

The image displays a musical score for a cadenza in G major, spanning bars 9 to 16. The score is written for a single melodic line, alternating between the treble and bass staves.
 - **Bar 9:** The treble staff begins with a triplet of eighth notes (G4, A4, B4), followed by another triplet (C5, B4, A4), and a final triplet (G4, F4, E4). The bass staff is silent.
 - **Bar 10:** The treble staff has a whole rest. The bass staff plays a descending eighth-note scale: G3, F3, E3, D3, C3.
 - **Bar 11:** The treble staff has a whole rest. The bass staff plays a descending eighth-note scale: B2, A2, G2, F2, E2.
 - **Bar 12:** The treble staff has a whole rest. The bass staff plays a descending eighth-note scale: D2, C2, B1, A1, G1.
 - **Bar 13:** The treble staff has a whole rest. The bass staff plays a descending eighth-note scale: F1, E1, D1, C1, B0.
 - **Bar 14:** The treble staff has a whole rest. The bass staff plays a descending eighth-note scale: A0, G0, F0, E0, D0.
 - **Bar 15:** The treble staff has a whole rest. The bass staff plays a descending eighth-note scale: C1, B0, A0, G0, F0.
 - **Bar 16:** The treble staff has a whole rest. The bass staff plays a descending eighth-note scale: E0, D0, C0, B0, A0.
 The key signature is one sharp (F#), and the time signature is common time (C).

Fig. 2.2 Mozart cadenza; One part-melody, bars 9-16.

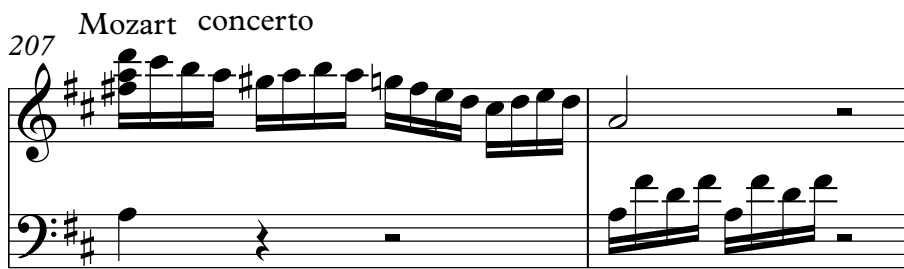


Fig. 2.3 Mozart *Piano Concerto in D major*, solo piano; Thematic material, bars 207-208.

Bar 21 sets off in a G# diminished chord, and again here only one hand at the time is playing the one-part flourish in order to reach the D major 6/4 chord in bar 22. From there bar 22 continues with another flourish scale moving stepwise or by the interval of a third to the A major 7th chord in bar 23, leading to the D major chord where the orchestra joins.

In bars 15-18 of the cadenza, see figure 2.4, we find a fragment from the violin 1-part in the concerto, bars 17-21,, see figure 2.5, played in the same key. The same fragment appears in the solo piano part in bars 67-71 in the concerto, but is then played in the dominant, A major, see figure 2.6. Looking at figure 2.4 and figure 2.6, one can see that the left hand in the concerto is not as complex as the left hand in the cadenza. This shows that Mozart extended the material from the concerto in the cadenza, in order to create an interesting variation on the theme. The fragment in bar 19 of the cadenza, see figure 2.4, is similar in rhythm to what violin 1 has in bar 98 in the concerto, see figure 2.7.

15 Mozart cadenza

Musical score for the cadenza section, bars 15-17. The music is in D major (one sharp) and 4/4 time. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in bar 16. The left hand (bass clef) provides a rhythmic accompaniment of eighth notes, with some slurs and ties.

18

Musical score for the cadenza section, bars 18-20. The right hand continues the melodic line with slurs and ties. The left hand features a prominent triplet of eighth notes in bar 18, followed by a more active eighth-note accompaniment.

Fig. 2.4 Mozart cadenza for Mozart *Piano Concerto in D major*; Thematic material from the concerto, bars 15-20.

17 Mozart concerto, violin1

Musical score for the first violin part, bars 17-19. The right hand (treble clef) shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in bar 18.

20

Musical score for the first violin part, bars 20-22. The right hand continues the melodic line with slurs and ties, ending with a triplet of eighth notes in bar 22.

Fig. 2.5 Mozart piano *Piano Concerto in D major* 1st violin-part; Thematic material, bars 17-22.

67 Mozart concerto

Musical score for the piano part, bars 67-68. The right hand (treble clef) has a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment.

69

Musical score for the piano part, bars 69-71. The right hand features a melodic line with slurs and ties, including a triplet of eighth notes in bar 70. The left hand continues the eighth-note accompaniment.

Fig. 2.6 Mozart *Piano Concerto in D major* solo piano part; Thematic material bars 67-71.



Fig. 2.7 Mozart *Piano Concerto in D major* 1st violin-part; Thematic material, bars 98-99.

As a contrast to Mozart's own writing I also want to look at cadenzas that are composed in a different era. There are published cadenzas that are frequently played in auditions today, and Joseph Joachim's cadenza is one of them. It is used as a standard cadenza which one is expected to play in most auditions for Mozart's *A major violin concerto*. However, there are occasions where the jury wants a cadenza written by the performer. Joachim's cadenza is written in romantic style, and I want to compare it to a cadenza written in the same period. I choose to look at the cadenza by Sam Franko, who was an active performer and conductor at the same time as Joachim.¹²

2.3 Cadenza B for violin by Joseph Joachim

Joseph Joachim (1831-1907) was a Hungarian violinist who was recognised as a child prodigy by the age of eight. He was a famous solo player all through his life as well as being a conductor, a great chamber musician and a recognised teacher.¹³

Joachim's cadenza is 36 bars long with an approximate running time of 1 min 40s - 2 min 5s. It starts off in the key of A major using a fragment from bar 176 and 178 in the piece, see figure 2.8. He uses the fragment twice, first time in forte, second time in piano an octave above, see figure 2.9.



Fig. 2.8 Mozart concerto; Thematic material from the concerto, bars 176-179.

¹² Wikipedia. Sam Franko. Last modified April 1, 2015, accessed April 4, 2015, https://en.wikipedia.org/wiki/Sam_Franko

¹³ Wikipedia. Joseph Joachim. Last modified March 15, 2015, accessed April 4, 2015, https://sv.wikipedia.org/wiki/Joseph_Joachim

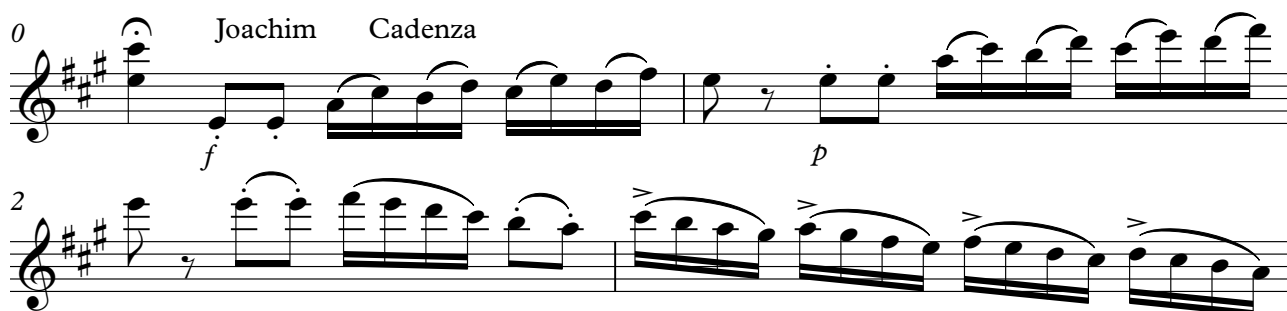


Fig. 2.9 Joachim cadenza; Introductory bars of the cadenza, bars 0-3.

Bar 2 of the cadenza is containing material from bar 177 in the piece, see figure 2.9, although it starts off with the original material it continues in flourish scales. Moving scales by the interval of a third, as we can see in bar 0 of figure 2.9 (bar 0 in figure 2.9 = bar 219 of the cadenza, followed by bar 1) and 176 of the concerto, see figure 2.8, are used a lot in the cadenza, which is a typical Mozart fragment. Throughout the cadenza short thematic material is being moderated into scales or flourishes. The character of the cadenza reflects upon the composer, as it is composed in a romantic manner and thereby adding the emotions of romantic music. It has a musical flow moving forwards and backwards, using extremes of dynamics, showing a large register of the violin also using chords including three notes, as well as including specified articulations throughout the cadenza. It shows off virtuosity rather than only mirroring the classical piece written by Mozart. Bars 12 and 16 in the cadenza, see figures 2.10 and 2.11, are variations of bars 147 and 151 in the piece, see figure 2.12. In bar 13 the scales modulate into minor, see figure 2.10, where we stay for almost 15 bars, although using constant harmonic changes through chords and chromatic scales, until we get back into the original key of A major.



Fig. 2.10 Joachim cadenza; Fragments from the concerto used for modulation, bars 12-14.



Fig. 2.11 Joachim cadenza; Fragments from the concerto used for modulation, bars 16-18.



Fig. 2.12 Mozart concerto; Fragments from the concerto used in the cadenza, bars 147-148 + 151-152.

In bar 23-25 of the cadenza, see figure 2.13, he uses chromatics to vary the original fragment from bar 55-57 in the piece, see figure 2.14. He keeps bar 55 as it appears in the concerto, followed by four chromatic variations on the fragment.



Fig. 2.13 Joachim cadenza; Chromatic variation, bars 23-26.

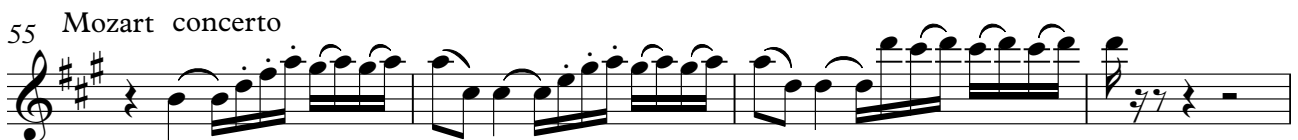


Fig. 2.14 Mozart concerto; Thematic material, bars 55-58.

Double stops as well as triple stops are used throughout the cadenza, which there are none of in the concerto. Here it is used for polyphony, accompanying ones own melody, or to emphasise a beat with a chord.

2.4 Cadenza C for violin by Sam Franko

Sam Franko (1857-1937) was an american violinist and conductor who travelled also in Europe to work with performers such as Joseph Joachim.¹⁴

The cadenza by Sam Franko is 44 bars long with an approximate running time of 2 min - 2 min 30s. Franko begins the cadenza with a fragment from the adagio from the 1st movement of the concerto, see figure 2.15, which is material from bars 41-43 in the piece, see figure 2.16. This gives us an introduction in the mood of the adagio, in the original key of A major. He harmonises the existing melody by adding thirds to the melodic line, then composing a flourish ending to the phrase.



Fig. 2.15 Franko cadenza; Introductory bars of the cadenza, bars 0-3.



Fig. 2.16 Mozart concerto; Thematic material from the adagio, bars 41-43.

In bars 11-18 Franko uses the theme from bars 85-86 in the concerto, see figure 2.17, to create a variation with a pizzicato accompaniment, see figure 2.18.

¹⁴ Wikipedia. Sam Franko. Last modified April 1, 2015, accessed April 4, 2015, https://en.wikipedia.org/wiki/Sam_Franko



Fig. 2.17 Mozart concerto; Thematic material, bars 85-86.



Fig. 2.18 Franko cadenza; variation of material from the concerto, bars 11-12.

Bars 5-7 in the cadenza, see figure 2.19, are marked *tranquillo* and consists of fragments taken from bars 54-58 in the allegro, see figure 2.20. He is using the key of A major, again changing the end of the phrase, this time by using a chromatic sequence which ends with a flourish. Although the cadenza gives us the broad romantic sound, it also contrasts with a still and delicate mood, with a sense of details.



Fig. 2.19 Franko cadenza; Fragment from the concerto, bars 5-10.

54 Mozart concerto

57

Fig. 2.20 Mozart concerto; Thematic material, bars 54-59.

In bars 29-32 of the cadenza, figure 2.21, the music has modulated into the tonic minor, A minor, using ideas from bar 136 in the piece, which is in A major, see figure 2.22.

Franko Cadenza

29

31

Fig 2.21 Franko cadenza; Fragment from the concerto used for modulation, bars 29-32.

Mozart concerto

136

138

Fig 2.22 Mozart concerto; Thematic material, bars 136-139.

Bars 36-37 make us believe that we have reached the end of the cadenza, see figure 2.23, as it is identical with the sequence leading up to the recapitulation in bars 142-143 in the concerto. He tricks us by finishing in the subdominant parallel, B minor, instead of the tonic as it does in bars 142-143 in the concerto, where the function is a transition to the recapitulation, see figure 2.24.



Fig. 2.23 Franko cadenza; Fragment from the concerto, bars 36-38.

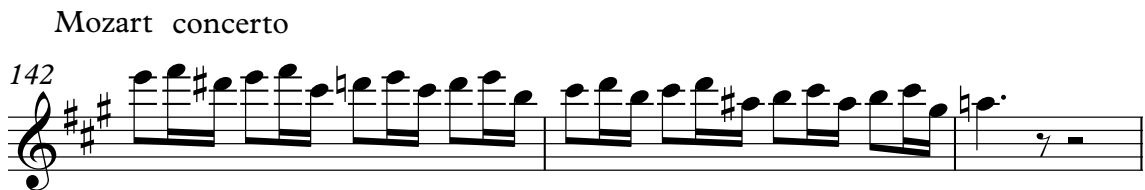


Fig. 2.24 Mozart concerto; Recapitulation bars, bars 142-144.

Before ending the cadenza he gives us one more scale, which finishes in the dominant. From there he is using stepwise chromatic trills leading up to the E major trill and the final A major chord in order to finish the cadenza, see figure 2.25.

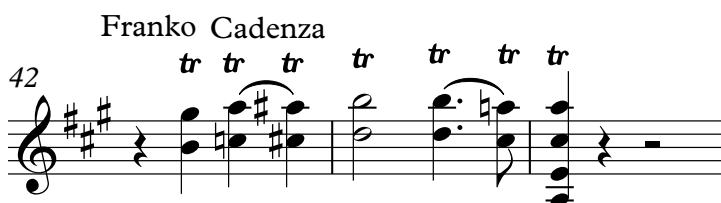


Fig. 2.25 Franko cadenza; Stepwise chromatic trills leading to the final A major chord, bars 42-44.

Franko generally uses double stops, triple stops and quadruple stops in order to harmonise the original sequences and to emphasise particular beats. Similarly to Joachim, he uses a wide range of the violin and there are several articulation markings in the score. The cadenza modulates several times from major to minor and back again.

2.5 Other violin cadenzas

To get a broader knowledge about cadenza writing for the violin, I have also listened to cadenzas for other Mozart violin concertos. Gilles Apap's cadenza for the 3rd movement of Mozart's G major violin concerto is breaking boundaries within the classical convention. Listening to this cadenza I realised what possibilities there are in order to create a cadenza, and I got inspired to start my own.

Mozart *violin concerto no. 3 in G major*, 3rd mvmt. Performer and composer is Gilles Apap (born 1963 in Algeria), France.¹⁵

This cadenza has Mozart influences, as well as influences from different types of folk, gypsy music, bluegrass, blues, modern techniques and popular music. Running time of cadenza: approx. 8 min.

Mozart *violin concerto no.3 in G major*, 1st mvmt. Performer David Oistrakh (1908-1974), Russian Empire (now Ukraine), in performance of 1968:¹⁶

This cadenza is mostly based on material from the piece, using double and triple stops to a broad extent. The material in the cadenza is very much in Mozart style, even though the stylistic approach to playing Mozart in 1968 was not the same as it is in modern time. Running time of cadenza: approx. 2 min 40s.

Mozart *violin concerto no.3 in G major*, 1st mvmt. Performer Ann Sophie Mutter (born 1963), Germany, plays cadenza written by Sam Franko;¹⁷

This cadenza is using fragments from the concerto, harmonising it in places as well as extending thematic material.

Running time of cadenza: approx. 2 min 50s.

2.6 Conclusion

Looking at Mozart's piano cadenzas one can see how Mozart himself would write cadenzas for his pieces, although we can not strictly use only the piano cadenzas as a model for a violin cadenza, as there are also instrumental elements to consider. Looking at the length of a cadenza, one can see in

¹⁵ Gilles Apap, Mozart *violin concerto no. 3 in G major*, 3rd mvmt., accessed October 16, 2014, <https://www.youtube.com/watch?v=VmjGDBWZZFw>

¹⁶ David Oistrakh, Mozart *violin concerto no.3 in G major*, 1st mvmt., accessed October 16, 2014, <https://www.youtube.com/watch?v=M-UqcolD2Qk>

¹⁷ Ann Sophie Mutter, Mozart *violin concerto no.3 in G major*, 1st mvmt., accessed October 16, 2014, <https://www.youtube.com/watch?v=oSOWglbayPA>

Neumann's suggested model for a violin cadenza (see footnote 1 & 2), *Sinfonia concertante*, that the cadenza consists of 25 bars of 4/4 for the 1st mvmt. He also writes that a solo concerto cadenza should have fewer bars than a two part polyphonic piece, for the obvious reason that it does not have equal range of instrument to keep it interesting for the audience for longer. Piano cadenzas by Mozart are approximately 21-35 bars long. Using Mozart's cadenza for *Sinfonia concertante* and Mozart's own piano cadenzas as a references, Joachim's and Franko's cadenzas are longer than what Mozart suggests for a solo instrument cadenza.

For me the two cadenzas by Joachim and Franko differ from Mozart's own writing in terms of character as well as in compositional style. They both use fragments from the concerto, often starting a phrase with the original material, moving on to something different harmonically or melodically. They both use an already existing theme from the concerto to modulate to a relative minor or i.e. from the tonic major into the tonic minor, in order to surprise the audience. It makes it more interesting and the listener more aware of the change if they can relate to the music they have already heard, than to hear a modulation in a theme they do not recognise. Both Joachim and Franko uses a romantic approach in their composing, using the material from the Mozart concerto to create romantic style sequences. Also the dynamic changes are progressive in both directions, which gives a fluent approach. Franko uses a more classical style of composing, although expanding the range of the violin using double and triple stops as well as rich flourishes which implies romantic style rather than classical. At the same time he lets the Mozart material stay in the original character, shaping it into fragments or flourishes using a stylistic sound and melodic structure. His musical adventure takes place within the harmonies of the double/triple stops, as well as using double stops as two melodic lines where the violin is accompanying itself. Mozart does not use thick chords for the piano in his piano cadenzas, which indicates that it is not something he would choose for his violin cadenzas either. Mozart keeps his cadenzas rather short, which is typical for classical style cadenzas, which both Joachim and Franko has chosen not to follow. Mozart's approach to the cadenza is more about the harmonic structure than the actual fragments from the piece.

3 General cadenza writing

For me as a classical trained violinist in the 21st century, using a modern tradition of playing and composing, a cadenza consists of improvised material added together in a composition, using the following basic structure: starting from the tonic 6/4 chord, finishing on the dominant, leading to the tonic. The two, composition and improvisation, are very closely related, as when improvising one is composing and needs to think about structural layout, while using material which is improvised. The cadenza is structured as a piece of it's own, based on material from the concerto movement. Therefore one can not use only knowledge in theory, but one also needs to play, improvise and experiment using different fragments from the concerto movement, in order to achieve the final product.

When composing a cadenza one should not use already existing themes or melodies from external music according to Jerald Archer, and one should also be careful with the length of the cadenza, as with an excessive length one might loose the audience, and the purpose of the cadenza is then lost.¹⁸ I find it reasonable not to add famous tunes in a cadenza for a Mozart concerto, as the material is mainly supposed to be based on the concerto movement. About the length I believe it has to do with the cadenza as such, as well as the performer, if the audience is able to listen for longer or shorter, it does not necessarily has to be a rule. Although when writing a cadenza one might choose a particular length, depending on the original piece, the composer, style and era.

3.1 Improvising

My first step towards cadenza writing was to find guidance on improvising in general. A starting point for me was to follow what Nils Harbo writes in *Improvisation*, that one needs three things when improvising, which I have listed in the table below:¹⁹

	Overview:	In detail:
1	Theoretical knowledge	We need to know basic music skills such as key signatures, scales, rhythms, chords etc.
2	Technical ability	We need the technical ability to make the sound we want on our instrument.

¹⁸ Jerald Archer, "Mozart cadenza guidance", *violinist.com*, last modified January 21, 2009, accessed March 4, 2015, <http://www.violinist.com/discussion/response.cfm?ID=15251>

¹⁹ Nils Harbo, *Improvisation - solospelets grunder i Rock, Jazz, Blues, Reggae mm.* (Köpenhamn: AB Nordiska musikförlaget, 1984 (This ed. 1986 Stockholm)) 8.

3	Our mind	We need our mind to put the previous two together with imagination, temper, mood and feelings, in order to express what we intend.
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I would like to add a few elements to Harbo’s list above, which I find necessary when improvising in classical music. Within theoretical knowledge I would add ornamentation style, as one needs to know the style in order to improvise within it. There I would also add knowledge of harmony, in this case specifically harmony in Mozart. Within technical ability I would add being able to play musical figures, as just making a sound is not enough to recreate the style of Mozart’s music or the figures from it.

3.2 Structuring the cadenza

Jerald Archer suggests a procedure of writing a cadenza.²⁰ It is transferrable to other instruments, although as compositions vary depending on the composers perception of art, there can be exceptions from this basic structure.

The following table shows Archer’s suggestion for structuring a cadenza:

	The four general sections:	Detailed description of each section:
1	Theme	The opening will be presenting the main theme of the work as well as variations on the same.
2	Development with variations of the first theme in the work	The second section uses variations and other themes, developing and possibly modulating to contrasting keys.
3	Recapitulation	The third section is where the improvisation skills are used to show virtuosic skills, within the frames of carefully chosen harmonies and variations of themes as well as mood and colour of the piece, leading up to the final section.
4	Finale	The final section consists of musical fireworks, which the orchestra then finishes out.

Comparing Archer’s suggestion to the two violin cadenzas I have analysed, Joachim’s and Franko’s cadenzas both present a theme from the concerto movement to start with as the table suggests, although it is not the main theme. I find that section two and three blend together as there are

²⁰ Archer, ”Mozart cadenza guidance”.

modulations, variations of themes and constant virtuosic fragments throughout the cadenza. There is no particular recapitulation in either of these two cadenzas, and neither do I see a clear recapitulation in any of the cadenzas I have looked at. The final section of both cadenzas is clearly showing the listener that it is the end of the cadenza, building up towards it for quite some time, although blending with the previous section.

Looking at Mozart's piano cadenza, I would say that it is not as complicated in form and structure as Archer's suggestion. It starts off with a flourish, continuing with a development, which is what a cadenza is really about, to finish with flourish scales leading up to the final dominant chord. I would not say that there is a particular fireworks finale, although it finishes with a run to the final chord, but the cadenza is continuing in the same delicate mood as throughout the cadenza.

Archers's idea is to have all the different sections of relatively equal length and believes that it is also possible for someone performing the entire concerto, to use themes from other movements in the concerto. I understand that this is a possibility, but I do not understand why one would want to change the contents of the movements around? Then one would move ahead in the development of the piece, if using material from the last movement in the cadenza of the first movement. I will only use material from the current movement in my cadenza.

One should be aware of the continuity of the cadenza as a whole when composing, at the same time making sure there is a contrast between the sections, as well as staying in a consistent historical style throughout, according to Archer. So, whatever style is chosen, classical, baroque, folk or modern style, Archer suggests that one should stick to it throughout the cadenza. These are thoughts which I did not consider before I started writing. I understand it is of importance as it might be difficult to find the flow in the music if swapping between styles, and it would also make it difficult for the listener to follow.

Archer's idea is to first compose a harmonic outline, then fill in the gaps. He suggests thinking of it as making a speech; Use the structure of sentences in a paragraph, where each of the four sections makes a paragraph, which together makes the whole of the cadenza. Following Archer's idea, each paragraph/section is structured with sentences using commas and full stops, and the flow between the paragraphs is here of big importance. I think these ideas will help me in my writing; keeping in mind that the music always needs to keep flowing, within each paragraph as well as between them. At the same time one must not forget to breathe within the sections, thinking about using commas and full stops, before one can start a new sentence or section. Concerning Archer's idea of first composing a general outline, then filling in the gaps, it can depend on how I

compose if I can use it or not. If I prepare a composition with the harmonic progression as the general outline, then adding the melodic lines, I can understand the use of Archer's idea. If I begin by using the violin to create melodies, I find it hard not to put all the notes in straight away, in order to achieve the context of the melody of my aim.

Sofia Hallberg writes in her thesis that she wants to write a cadenza strictly in Mozart style, and thereby she uses simple harmony as well as rhythm.²¹ First she created a musical outline for her cadenza; she decided if she wanted the music to go up or down, or to be in major or minor, then she added the notes. I think this is an interesting way to create a cadenza, to first imagine the mood of the music, then adding the notes and the harmonies.

²¹ Sofia Hallberg. *Mozarts Violinkonsert nr 4 i D-dur, sats 1: Tre nyskrivna kadenser*. Last modified 2013, accessed March 10, 2015, <https://gupea.ub.gu.se/handle/2077/35181>

4 My cadenza writing

4.1 Getting started

When starting to create my cadenza, I used only a few ideas of Archer's structure, as for me that kind of structured writing makes the cadenza less imaginative. I used his idea of composing a general outline, and making a speech, once I had learnt more about improvising, but to start with I found it too restrictive. What was also useful was to think of different approaches to reach the result of a cadenza, using different rules or guidelines when improvising. I structured it by using specific harmonies or modulations, or I prepared different ways on how to use the fragments whilst improvising, such as reading from the music, playing from memory, or to use mind mapping. I used mind mapping once a few extracts had been written. It was interesting to try different combinations in order to find several combinations to choose from. When I started to improvise, I felt it being difficult to create specific material on demand, it depended on what came to mind at that particular moment. I came to realise that the material I used first, was what was already in my fingers; what I knew from memory, or what I felt comfortable with. I easily improvised on what was well known material for me, which made me understand that what is improvised easily reflects on the background of the musician. A favourite era of mine within the classical music is early music, baroque music particularly. I have developed a specific playing technique for it, bowing wise, as well as the use of ornamentation and phrasings specific for baroque music. I also play a lot of Swedish folk music, mostly from memory, which means that the music, the notes and the style is a part of my playing. I found when improvising, that both of these playing styles was part of my improvisation, what ever fragment from the concerto I chose.

As further preparation to compose and improvise myself, I learnt a number of violin cadenzas for Mozart concertos; Leopold Auer's cadenza in D major (no.4), Sam Franko's cadenzas in A major and in G major, Eugene Ysaye's cadenza in G major, Joseph Joachim's cadenzas in A major and D major. I found this useful in order to get the thinking of the cadenza-playing in to my mind as well as teaching my fingers and my bow what possibilities there are. It gave me an idea of what cadenza material there is for Mozart violin cadenzas being played in modern time.

The following process description is not in chronological order but the process was all done during the same period.

4.2 Structure

For me as a violin player it was hard to know what harmonic structure I could use, as I think melodically rather than harmonically. I used a keyboard instrument when considering what harmonic structure to use, in order to hear the chord sequence as a whole. At the same time I had to consider the fact that it is a violin cadenza, and thereby needs to be prepared for the particular instrument in order to feel free and violinistic for the performer. So, one way I found useful was to decide on a harmonic structure by using a piano, then improvising within the prepared harmonies on the violin. This is also what Archer suggests in his way of structuring a cadenza, to create a general outline, then filling in the gaps.

4.3 Extracts and fragments from the concerto

In order to choose what thematic material I wanted to use as an inspiration for my cadenza, I first needed to identify possible fragments within the movement, which I did by learning the first movement of the A major concerto. The solo part of this A major concerto starts with an adagio in bar 40, for seven bars, before the allegro begins. When I started writing I was thinking that it might be a good idea to reflect both the adagio and the allegro by using fragments from both of them in the cadenza. As a starting point I chose thematic material from the adagio to start the cadenza. Once I started writing, I realised that it does not necessarily need to be that way. There is enough material in the allegro to reflect on both of the parts, including the mood, harmony and rhythm also from the adagio.

Thematic material from the adagio

I like the material in the beginning of the adagio, as I think it sets the colour of the concerto, and I therefore wanted to use fragments from it in my cadenza. I wanted to begin my cadenza in the mood of the adagio, using the first three notes of bar 40 from the concerto, see figure 4.1, finishing it off with a flourish. Then I chose three different fragments, from which I could use one beat of each, for which I improvised an ending. I started off by playing the fourth beat of bar 41 (the last three notes), then improvised on a continuation in order to create a shorter fragment. I used the same idea starting with the fourth beat of bar 42 and 43, finishing them with an improvised ending, see figure 4.2.



Fig. 4.1 Mozart concerto solo violin part; Beginning of solo violin part, adagio, bars 40-44.

To begin with I chose to work with each fragment separately. When I had created the fragments, I wanted to fit them together into one sequence, and created bridges between them. Looking at figure 4.2, bars 1-2 is based on bar 40 of the concerto, see figure 4.1. Bar 3 is a bridge I composed to link bar 2 with bar 4. For bars 4-6 I used bars 41-42 of the concerto as inspiration. Bar 43 of the concerto is used as an inspiration to bars 6-12. See appendices audio file no.1, including bars 1-12 of my cadenza.

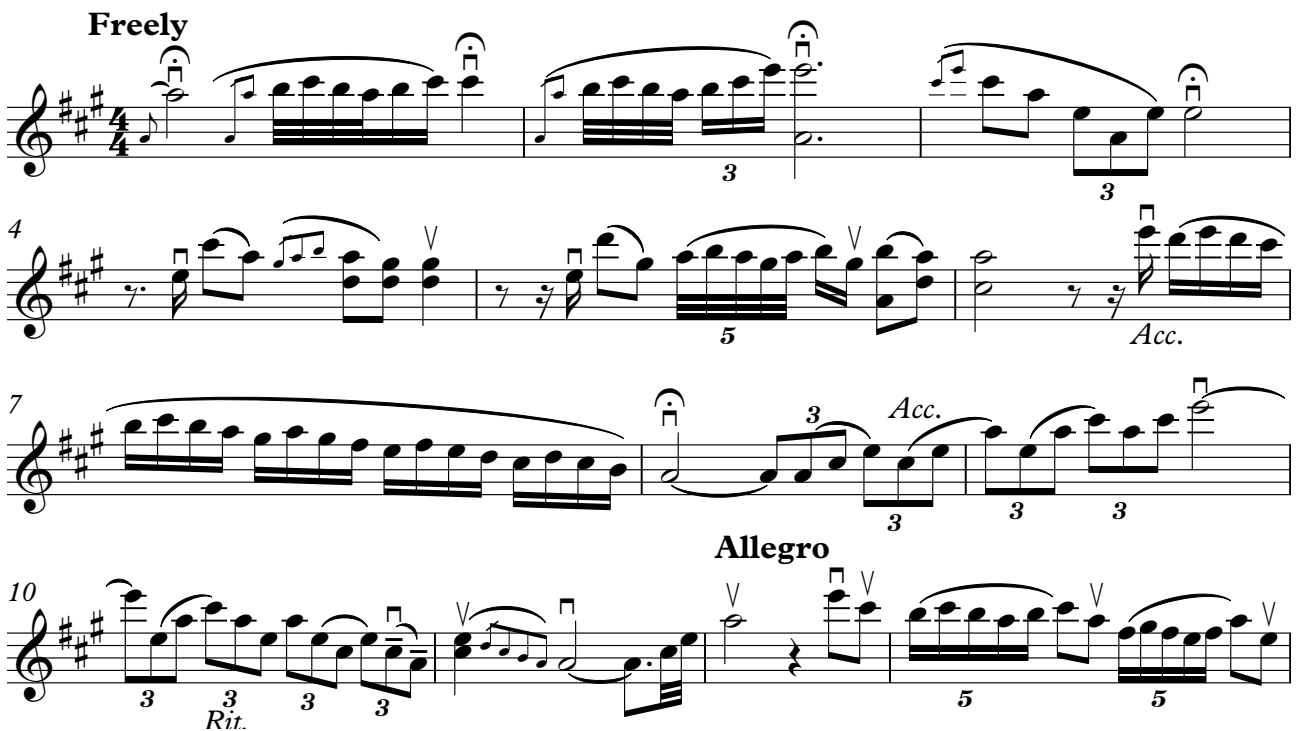


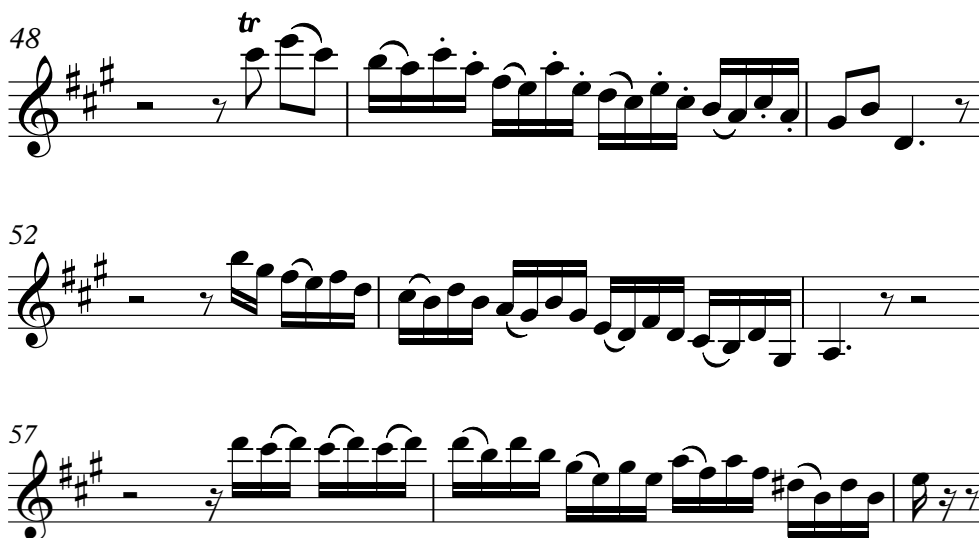
Fig. 4.2 Tuomisto cadenza; Introduction using fragments from the adagio, bars 1-13.

Swedish folk music inspired me for the beginning of the cadenza. The grace notes in bars 1, 2 and 3 are a type ornament which can be used to emphasise particular beats in Swedish folk music, see figure 4.2. I believe these kind of grace notes would not appear in Mozart's own cadenzas.

Thematic material from the allegro

Moving on to the allegro, there are a several sequences to choose from, where I picked a few to work with.

I chose to start by looking at fragments including scales moving by the interval of a third as I found this being a reoccurring fragment within the piece, such as in bars 49 with upbeat, 52-53 and 57-58, see figure 4.3.



Allegro

The musical score is written on five staves. The first staff (bars 10-13) contains triplets and a 'Rit.' marking. The second staff (bars 14-17) features quintuplets and grace notes. The third staff (bars 18-21) includes grace notes and triplets. The fourth staff (bars 22-25) contains triplets. The fifth staff (bars 26-28) features triplets, a trill ornament, and concludes with a full stop.

Fig. 4.4 Tuomisto cadenza; Fragments based on scales moving by the interval of a third, bars 10-28.

When one idea for each fragment was created, they already fitted nicely together, one after the other, and I did not need to think of a bridge to link them together. The sentence structure became natural with a comma between the first two, and a link between the second and the third fragment, finishing with a full stop. The first fragment finishes abruptly and with a rest, while the second one links into the next part. Looking back at this process, I do not think it matters if the fragments I choose were similar or different in style, as when I started improvising on them, they changed into different kind of variations, and I was able to use them together as a sequence.

The quintuplets in bars 13-14 in my cadenza, see figure 4.4, are written out ornaments influenced by Swedish folk music, followed by the two quavers being Mozart material from the concerto. The sequences of grace notes in bars 11 and 17 are influenced by Swedish folk music, see figure 4.4. So is also bar 18, see figure 4.4, where an open string is used for the chord, also presenting what chord is to follow. Bars 25-26, see figure 4.4, are inspired by early music, and are thereby meant to be interpreted as such. It is a written out ornament, used as a variation when having the same note repeatedly. Bars 26-28 I interpret with baroque articulation, see figure 4.4, by beginning bar 26 with longer notes, getting shorter and shorter towards the end of the phrase in bar 28. My cadenza

also has a romantic/modern touch, presenting flourishes and runs of different kinds, such as in bars 6-7, see figure 4.2. Also bars 29 and 33, see figure 4.8, and bars 35-37, see figure 4.8, are using romantic style sequences. I used triads within the key of A major in my cadenza, which I think is a reoccurring element in the concerto movement. I also believe that it is something Mozart would use for his cadenza, keeping it simple but clever.

Bars 89-90 with upbeat and 191-192 with upbeat are fragments occurring twice in the concerto, first time in A major and second time in D major, see figure 4.5. I thought this could be an extract to use for modulation, as it is a recognised fragment by the audience, although I did not use it for my cadenza writing this time.

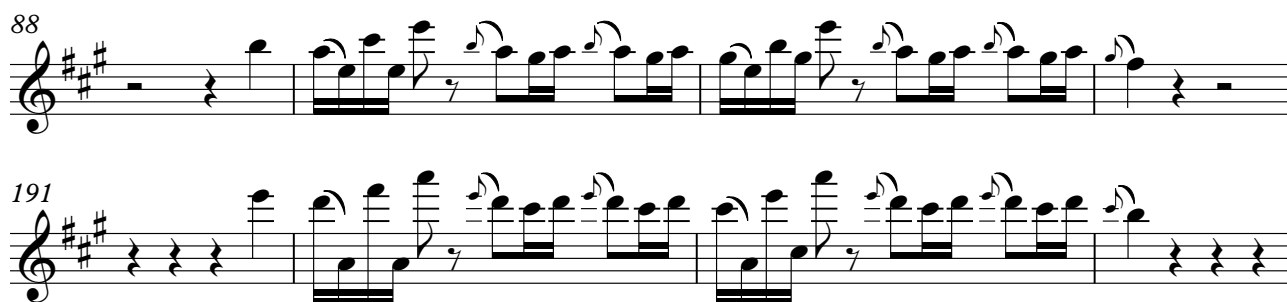


Fig. 4.5 Mozart concerto solo violin part; Thematic fragment, bars 88-91, 191-194.

Bars 80-82 and bars 84-87 of the concerto are not the exact same fragment, but a small variation of each other, being in the same key but an octave apart, see figure 4.6. The idea I had for this section was to use it in a different key, as it is a reoccurring and thereby recognised fragment. I wanted to harmonise the sequence by using double stops, or keeping the rhythm using a different melodic line. This is a fragment I did not use in my writing.



Fig. 4.6 Mozart concerto solo violin part; Thematic material, bars 80-88.

For my cadenza writing I chose to work with a two-beat thematic fragment; the second half of bar 62, 64 and 66, see figure 4.7. All three times include the same rhythmical fragment; First time the fragment is in A major, secondly in E7, and the final time it is in A major again, an octave higher than the first time.



Fig. 4.7 Mozart concerto solo violin part; Thematic material, bars 62-67.

My plan was to play a flourish after each one of these upbeats, extending the virtuosity and the length by each one, with the intention that they will be linked as a sequence, building up towards the end. I chose to use the last two beats of bar 62, see figure 4.7, and continued with a short flourish, where I decided to use a chromatic scale, see bars 28-29 in figure 4.8. I used the last two beats of bar 64, see figure 4.7, finishing with a different kind of flourish. I decided on a scale moving by the interval of a third, see bars 32-33 in figure 4.8. The third time, using the last two beats from bar 66, see figure 4.7, I chose to finish the sequence with a sort of chromatic scale, including a constant bass note in-between each note, see bars 34-37 in figure 4.8. See appendices audio file no. 3, including bars 28-35 of the Tuomisto cadenza.



Fig. 4.8 Tuomisto cadenza; Ideas developed from a two-beat fragment, bars 28-39.

It felt necessary with a link in-between the first and the second fragment so I decided to create a bridge in-between the two. The first bridge was a bit tricky, going from a G# in second half of bar 29 to e1 in bar 32, see figure 4.9. I chose to use a diminished chord as my bridge, finishing with a playful modulation going from f1-e1 in bar 32, see figure 4.9.

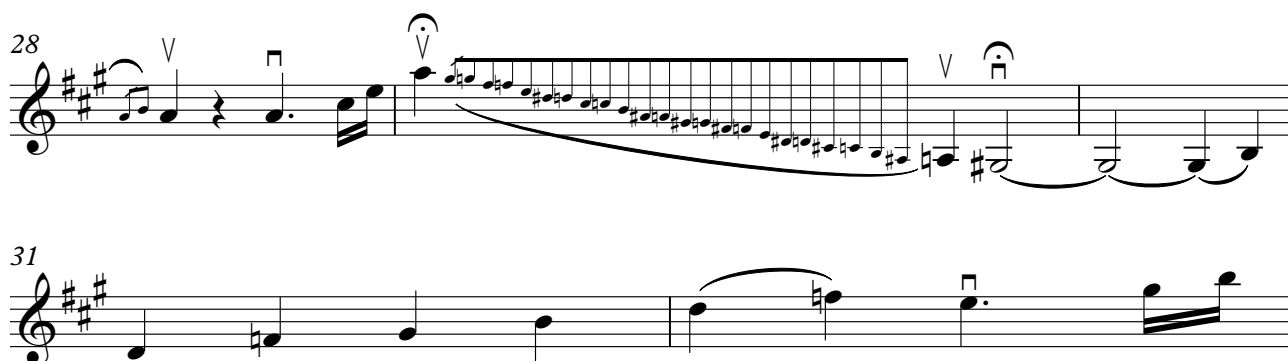


Fig. 4.9 Tuomisto violin cadenza; Bridge between fragments, bars 28-32.

The second bridge was easier to build, going from a1 in the second half of bar 33 to a2 in bar 34. As you can see in figure 4.10, I chose to use an A major scale this time.

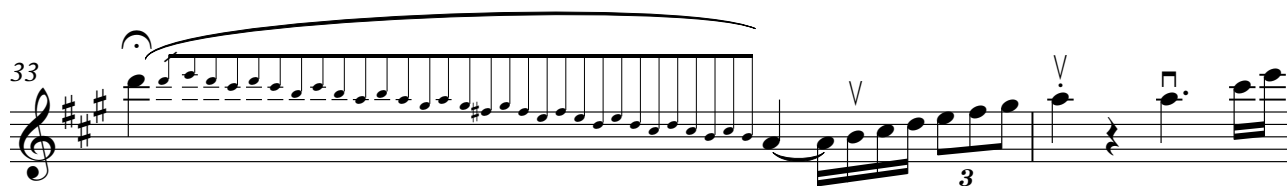


Fig. 4.10 Tuomisto violin cadenza; Bridge between fragments, bars 33-34.

It came to my mind when working with the fragments that perhaps the extracts I choose should occur in the same order in the cadenza as they occur in the concerto movement. When I started improvising within fragments, the result did not sound at all the same as it did in the piece, and thereby the harmonic structure was interrupted. Although it could be as in my extract figure 4.2, the adagio example, that I choose to use the beginning of phrases and improvise an ending for it, in which case the natural harmonic progression of the piece is used. Even if my created cadenza fragments do not follow exactly the harmonic structure of the concerto, it was helpful to use them in the order they appear in the concerto movement.

I was also asking myself if I should limit myself to a certain number of different procedures or fragments, in order for it not to become too much of a mixture, and thereby limit the focus for the listener. When improvising using a fragment from the movement as a starting point, I found that whatever fragment I chose to work with, the result often differed from the original fragment. Therefore I do not think it matters if I choose i.e. three places of scales moving by the interval of a third, because they do not follow the same pattern once reconstructed, and the result is a mixture of fragments.

4.4 Typical procedures found in Mozart concerto movements

What I wanted to focus on whilst improvising/structuring my cadenza, were elements that reflected the piece. Important elements I chose to use when working with Mozart *A major violin concerto*:

	Musical ideas that are common in Mozart's music:	Their function in a cadenza:
1	Repetition of the same fragment twice	First time forte, second time piano. Perhaps using the second time to modulate.
2	Mirroring fragments	A scale from a1-a2 moving upwards, then starting from the top note going down from a2-a1.
3	Melody in scales moving by the interval of a third	Moving or modulating until wanted key is reached.
4	Chromatics	Can be used to modulate or to create tension within the cadenza.
5	Scales and flourishes	Used to show the broad range of the violin, as well as showing virtuosic skills.
6	Trills	Create tension and are often used towards the end of the cadenza.

4.5 My improvisation practise

When improvising freely, using a short fragment from the piece as my starting point, I found that I was not intentionally structuring the cadenza at all. Using the tools I gave myself I played around with fragments which I knew from the piece, creating different kinds of flourishes; chromatics, scales, moving by thirds, chords, moving to minor without preparation, changing between major and minor using the same fragment twice i.e. once in the tonic and then in the tonic minor. A lot of the time I ended up on a leading note, comparable with a diminished chord, leading either to the tonic or the dominant. This meant that there were still a certain structure in the sense that I always wanted to come back home harmonically, from where it would be easy to let the orchestra back in.

Organised improvising

Something I found tricky when improvising freely, was that I never really got to an end. Which meant I needed to go back and look at how it should end; with a trill on the dominant chord (in this case E major), finishing in A major where the orchestra takes over. I started thinking and trying ways on how to end up on the note b including a trill. First I did a few short exercises, only half a bar, then extending to one bar and so on, see figure 4.11 no. 1.

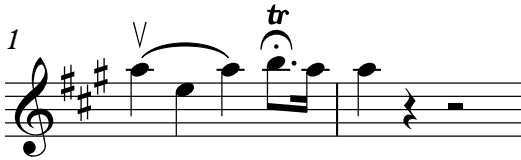


Fig. 4.11 Tuomisto cadenza; Ending no. 1.

The more times I did this, the easier it was to reach the one note that was my aim. For help in musical ideas I looked at the music from the piece, using different fragments as my starting point. Looking at figure 4.12, no. 2, this is a chromatic scale going to the dominant, E major, which is one way to create tension towards the end of a cadenza.

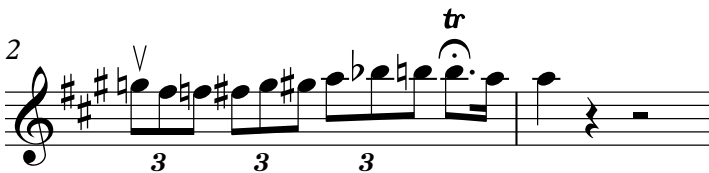


Fig. 4.12 Tuomisto cadenza; Ending no. 2.

Ending no. 3 is based on a reoccurring rhythm from the concerto, which I used within the key of A major, see figure 4.13. The chord sequence I chose to use is; A major (tonic) - D major (subdominant) - E major (dominant) - A major (tonic) - E7 (dominant seven) - A major (tonic).



Fig. 4.13 Tuomisto cadenza; Ending no.3.

In ending no. 4, see figure 4.14, I used the melodic structure from bar 213 from the concerto, see figure 4.15, where I chose to use a different kind of decoration for each quarter beat.

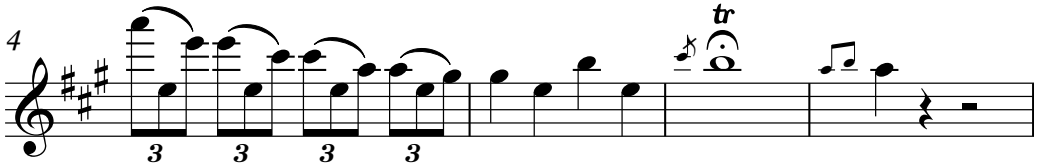


Fig. 4.14 Tuomisto cadenza; Ending no. 4.

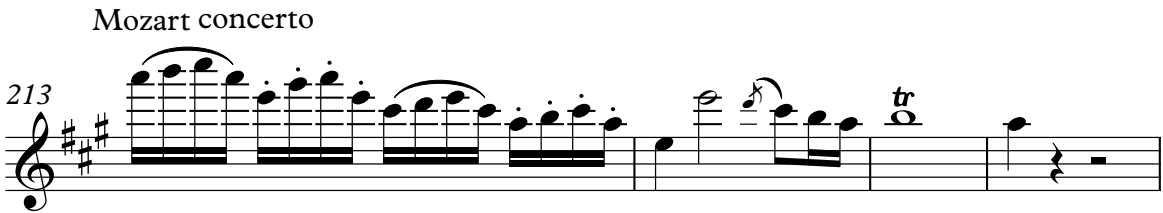


Fig. 4.15 Mozart concerto; Bars 213-216.

The first bar of ending no. 5 is identical with bar 135 in the piece, see figure 4.17, and the second bar is an attempt to create a continuation of the sequence in A major, see figure 4.16.



Fig. 4.16 Tuomisto cadenza; Ending no. 5.



Fig. 4.17 Mozart concerto; Bars 135-136.

I wanted to find different possibilities to vary material that is already in the concerto, and one way I found was to melodically reverse the actual fragment taken from the concerto. I chose bars 150-152 from the concerto, see figure 4.18, and played the notes in a different order than what was written, and it became ending no. 6, see figure 4.19.



Fig. 4.18 Mozart concerto; Bars 150-152.

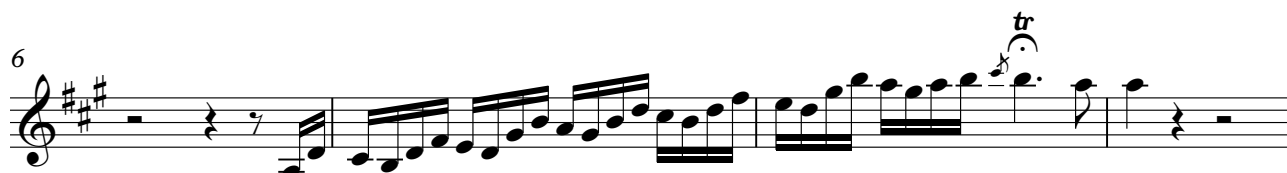


Fig. 4.19 Tuomisto cadenza; Ending no. 6.

In ending no. 7 I chose to create a variation of known material from the concerto, bars 135-138, see figure 4.20. I began my variation in A major, aiming for the trill on the E major chord, the dominant, see figure 4.21.

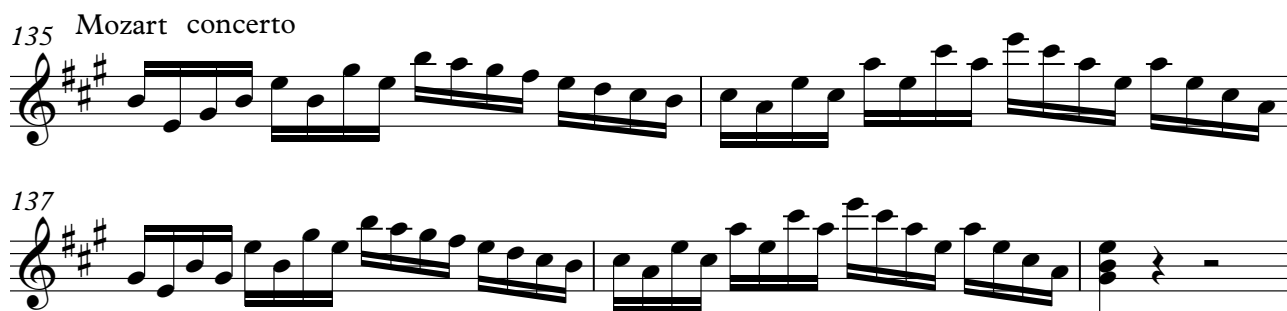


Fig. 4.20 Mozart cadenza; Bars 135-139.

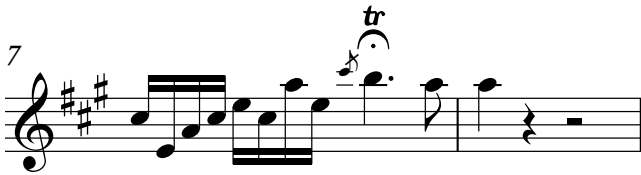
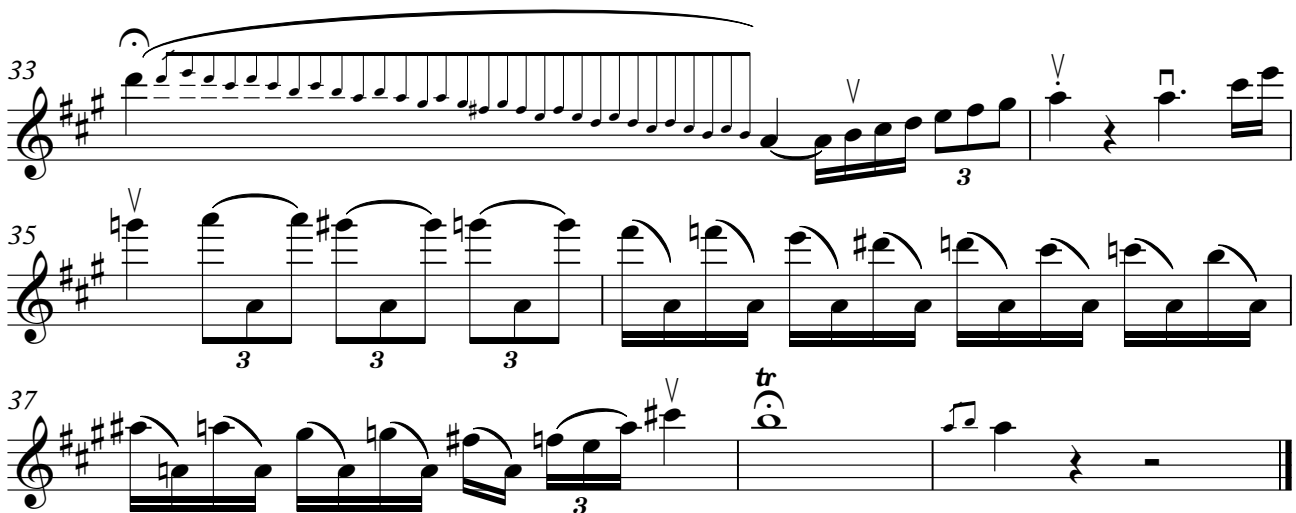


Fig. 4.21 Tuomisto cadenza; Ending no. 7.

Practising like this I could soon reach my final note also when playing from the fragment I had in mind, using different flourishes, finding a way for it to lead to my trill. I used this overview as a template in this phase; 1. A beginning, using a fragment from the piece. 2. Using the ideas that comes to mind. 3. A flourish reaching for the end.

When I was freely improvising, this issue of finding an ending occurred, and I needed to identify the problem and solve it. I was not able to use Archer's method in this case, as it was not specific enough for my particular problem. I was not able to create a finale for my cadenza before I had solved the problem with finding out how to end it. See figure 4.22 for the final decision of how to end my cadenza.

Figure 4.22 Tuomisto cadenza; Final ending, bars 33-39.



For the final version of my cadenza, see appendix no. 4, audio file no. 4, for full length recording and appendix no. 5 for full score; Kristin Tuomisto violin cadenza for *Mozart violin concerto no.5* in A major, 1st movement. Running time of cadenza: approx. 1 min 50s.

Alternative ways of improvising

During the process I tried different ways on how to improvise. When improvising, I looked at the sheet music of the concerto movement for the fragment that I chose, then improvising freely from that, using the harmonies of the sequence. Sometimes I continued following the score for ideas on musical progression or how to harmonise. I also improvised totally from memory, then what came to mind was often what I last played. Whilst improvising during the time that I was learning the D major concerto by Mozart, several ideas were taken from there. I felt that it was not such a great idea to mix fragments from the different concertos. When a few improvised extracts were ready I also try to use mind mapping as a method. I used several different extracts on separate pieces of paper, then swapping between them to try different combinations of adding them together and creating longer sequences. I looked into preparing different progressions, in order to try which way the music can go, i.e the examples below:

1. A/E - A - am - D#dim - E

or

2. A/E - A - f#m - dm - D#dim - E

5 Discussion and conclusion

Discoveries

I have enjoyed this process of researching to find out how to create a cadenza. What I knew about cadenzas in the beginning of the process, was not nearly as close to reality as what I know now. I thought that cadenzas for a Mozart violin concerto are supposed to be like the one by Joseph Joachim, as that is the one which is most often used in violin auditions for orchestras. I never reflected upon the fact that it is not stylistic with what Mozart would write or that I might want to play a more stylistic cadenza when performing a Mozart concerto. When I learnt Franko's cadenza, I believed that it was closer to being written in classical style than Joachim's cadenza, but I discovered to be wrong again. As I worked through cadenzas written by Mozart, such as the one for Sinfonia concertante for violin and viola, as well as his piano cadenzas, I discovered a new world of cadenza making. I soon came to realise that neither Joachim or Franko wrote stylistically correct Mozart cadenzas. One thing that really inspired me from Mozart's cadenza writing, was the lightness, the clarity and the feeling of not needing to prove virtuosity through the most difficult passagework for the instrument.

The cadenza in performance

For me, being a violinist in modern time, a cadenza should extend the concerto and the musical experience for the audience. It is a possibility for the performer to change the music from the concerto, but still keeping the sense of it, into something of his/her own. A good cadenza shows the parts of the concerto that we never got to hear, extending the piece, added together with the performers point of view. Not only shall it show musicality, technical ability and skills in cadenza writing, but also the inner mind of the performer. I think a cadenza should give the audience a view of who the performer is and reflect the personal playing style and stylistic interests of the performer, which does not come through in the same way in the concerto. When I listen to a cadenza in a concert, I do not specifically listen out for virtuosity, but for the performer to give me me a musical experience expressing the feelings of the performer.

External input

In the beginning of my cadenza writing process I got to know of Gilles Apap, and I became really inspired to make my own cadenza. Somehow, I have never really understood the importance of a cadenza, or the fact that it can mean something to you as a performer or tell a story to the listener.

Hearing Apap's cadenza for Mozart G major violin concerto, 3rd movement, made it clear to me that the meaning of a cadenza is not only to show off virtuosity in composition, performing and musicality, but to involve the audience in the music and give them a glance of the music that inspires you as a performer. I found this great, and used that as an inspirational source when composing my own cadenza. Swedish folk music means a lot to me, and I play it as soon as I get a chance. For me it was natural for the folk music to influence my improvising towards a cadenza.

Fragments and style

When I was writing my own cadenza, I was looking at the concerto from a violinists perspective. I chose fragments which I thought was musically important, reoccurring or fragments that was special, which deserved to be heard a second time. I improvised on the chosen fragments, using my own playing style as a reference. I have played Mozart violin concertos for the past thirteen years, but it is still a challenge to improvise in the manner of Mozart, as it is not the only style I play. Learning the violin in modern time, we are taught to learn all previous styles of violin playing, and as I am not used to improvising it is hard to decide on just one style to come through whilst practicing it. My cadenza reflects me and my playing style, using different styles. I believe I chose variations and harmonies which I am comfortable with, even if it was not intentional. I would say that it has influences from the baroque period in places, as well as from Swedish folk music, although parts are also inspired by Joachim's cadenza, and is thereby also in romantic style. I write that Archer suggests that one should keep within one style when writing a cadenza, and I thought about that when writing, and I do not think it has to be that way. Although my cadenza has influences from different eras and genres, I believe they are connected and it has a flow with musical connection throughout the cadenza and I do not see it as a problem. My cadenza has an overall context, not swapping between strict stiles, but has a good flow between the sections.

Improvisation

Whilst I was working on my cadenza writing, I discovered that I had to change a few things along the way. I thought I could categorise the different types of fragments, to use one of each kind for a sequence, in order to make sure that the fragments I add together are different. When having improvised on a few, I realised that what I was doing, was to make sure that they all ended up differently. As the fragments were similar in rhythm or melody, I was forced to make something different with each one of them. This made me very creative in order to search for multiple ways to

create new figures out of the concerto fragments. I created fragments with chromaticism when tension was needed, I inverted melodies and I played fragments backwards. I played a fragment from the concerto movement, decided on a technique such as playing it backwards, changed it towards the harmony I wanted or into a Mozart type fragment and created something new from it. It was great fun to realise what a big difference it becomes when making small changes, using only a couple of bars of music.

The method I have been using to create my cadenza, I find very useful for someone not being used to improvising. I gave myself a short extract which I was forced to change into something different, but keeping the harmonic structure or the rhythm. When giving myself small musical frames to move within, it was easy to achieve variation. I believe looking at the concerto as a whole, and then improvising within it, could make the improvising unstructured, with less creativity and less intentional variation within the fragments. I would really recommend this way of getting used to improvising to someone who is not very comfortable with it.

As I feel more comfortable with improvising and composing now than what I did before I started this project, I will definitely do more of cadenza writing from now on. I know how to begin the process and also how the result changes depending on how I use the fragments. I am looking forward to using different genres within my cadenza writing, as well as practising improvising in specific styles, possibly managing one strictly in Mozart style. I have also gained knowledge about harmonies within my general playing, which helps me in my every day practise.

Summary of my writing process

I found Archers suggestion for cadenza writing restrictive in terms of creativity and I wanted to find a detailed way that helps the individual performer to create a cadenza. I was looking for a suggestion showing a structured way of thinking, including the different parts of cadenza writing as well as leaving the actual musical creativity to the writer. Following is the process which I used to create my cadenza:

	Summary of my writing process
1.	Decide what type of fragments I find being the most characteristic for the piece, pick a few. (As an example to continue, I will specify in chromatics).
2.	Choose which of the chromatic sequences I will consider for my cadenza. There are several chromatic sequences in the piece to use, and I decide on a 2-3 as my starting point.

3.	Look at one fragment at the time, improvise within it.
4.	When some ideas are recorded or written down, start thinking how they can be matched together. First adding them together in smaller lots (1+1), then in bigger ones (2+2). If they do not naturally fit together, create a bridge between them.
-	At this stage, the work has been based on improvisation, without any intentional structure.
5.	Use the already improvised fragments and change them/use them in a harmonic structure that I want.
6.	Choose harmonic structure. The harmonic structure can vary. It always starts on the G/4 chord, and ends on the dominant, which leads to the tonic, where the orchestra comes back in.

I think it is a good way to organise the fragments for a person who is not used to improvisation, as it gives an easy starting point and one is forced to use contrasting and varied ideas.

Concluding my cadenza writing

I do not think I will use my own cadenza for auditions any time soon. One reason is that it does not fulfil the technical standards that are required for a qualified cadenza in my own opinion, and the other is that most audition juries engage a tradition, which is to play the Joseph Joachim cadenza. If I will play a concerto in a concert, I definitely want to play my own cadenza, to be able to reflect my own thoughts and ideas from the concerto, which will also give the listener a broader musical experience.

My work ended up in a cadenza not only in Mozart style, as it is a little bit long, and uses a bigger range of the violin than what Mozart probably would. The cadenza is based on my own musical experiences, such as baroque and folk music, as well as on Mozart's A major violin concerto. I am happy with my cadenza as it shows who I am through the music, and is a part of my playing style.

I believe I have learnt a lot during this project in terms of cadenzas, cadenza writing, classical writing, improvising as well as knowledge about harmonic structure. During the process I changed my thoughts on how I was going to achieve my cadenza, considering how to use the fragments, which had a surprisingly positive effect on the result. I hope to inspire others to expand their boundaries with my work about creating cadenzas, but also for them to realise what is achievable even with little previous knowledge about a subject.

Appendices

Audio files

1. Audio file no. 1; Tuomisto cadenza extract bars 1-12, see chapter 4.3 figure 4.2.
2. Audio file no. 2; Tuomisto cadenza extract bars 12-28, see chapter 4.3 figure 4.4.
3. Audio file no. 3; Tuomisto cadenza extract bars 28-35, see chapter 4.3 figure 4.8.
4. Audio file no. 4; Tuomisto full length cadenza, see appendix no. 5 for full score.

Scores

5. Kristin Tuomisto violin cadenza for *Mozart violin concerto no.5* in A major, 1st movement.

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