

**AN ANALYSIS OF MELODY AND FORM IN THE SECOND AND THIRD
MOVEMENTS OF THE D MINOR VIOLIN CONCERTO BY JEAN SIBELIUS**

an Honors Thesis submitted by

Kristina Seabolt
2543 Day Rd.
Strawberry Plains, TN 37871

(704) 776-1498

in partial fulfillment for the degree
Bachelor of Music with Honors

April 27, 2011

Project Advisor: Dr. Thomas Milligan

© 2011 Kristina Seabolt

The *Concerto in D minor for Violin and Orchestra* by Jean Sibelius is Romantic at a glance, but has underlying elements that move toward modern techniques. At the turn of the century, common practice was deteriorating, and composers had a choice of either following new pathways or returning to the old.

Historically, concerto forms have been through many changes. In the Baroque era, a concerto simply involved the alternation of solo and orchestra, often involving a refrain in the orchestral sections. As the Classical era emerged, an emphasis on tonality and sonata form prevailed. After Beethoven, concertos became less of an equal partnership, with less reliance on the orchestra and more emphasis on the solo performer. Ergo, concertos continued in composers such as Mendelssohn and Brahms, though two different viewpoints emerged. Douglass M. Green notes that as an opposition to the Romantic styling of Mendelssohn, Brahms retained a conservative stance “in his four concertos...[restoring] the six sections of the classical concerto-sonata form” (247-48). Most chose the way of Mendelssohn and “disregarded Brahms” (248). Formally, Brahms may have been conservative, but some scholars such as Arnold Schoenberg suggest that Brahms was actually progressive. Schoenberg argued that progressivism actually lies in using compositional elements, such as melody, motive, and harmony, to create the structural basis instead of using traditional harmonic relationships as the structural basis.

Sibelius continues the Romantic styling of Mendelssohn while bringing progressive compositional elements to the *Violin Concerto*. Comparing the traditional to the unconventional requires a thorough analysis. As a result, such analysis includes discussing the form of not only the individual movements, but also the entire concerto, and noting relationships and contrasts of melodies throughout movements. This project will be limited to analyzing the melody and form of the second and third movements. Much analysis has already been accomplished on the first

movement by scholars such as Donald Francis Tovey and Erik Tawaststjerna, but little more than a few paragraphs exists in analyses of the second and third movements. As a foundation to the project and to provide a larger formal outlook, some relevant information on the first movement will be discussed.

In *A History of the Concerto*, Michael Roeder describes Sibelius' *Concerto in D minor* as being "in the Romantic tradition . . . the solo instrument stands out in sharp relief throughout the concerto" (347). He also describes the first movement as "being cast in an unusual, but loose, sonata-allegro form" (347). The "loose" description of the form already indicates the freer approach that Sibelius was implementing.

Michael Roeder states the following about the quality of the *Violin Concerto* and Sibelius' compositional framework:

"Sibelius, the leading Finnish composer of the twentieth century, worked almost entirely within a nineteenth-century Romantic framework, virtually unaffected by the new musical approaches. His music has a dark, somber quality, relieved by majestic gestures and broad romantic themes in pieces composed generally before 1910. He had always preferred to work with small motivic ideas, developing and transforming them, and after 1910 this compositional approach dominated. Consequently his writing became more condensed and economical, verging on the austere at times, as the broad, romantic themes disappear. His only concerto precedes this turn of events, so it is a strongly romantic work of immense appeal to audiences and replete with rewarding challenges for the performer" (346).

Some key phrases to note here are "dark, somber quality," "majestic gestures and broad romantic themes," and "small motivic ideas." These smaller motivic elements become substantial in modern writing in the early 20th century. Andrew Barnett notes that "[t]he *Violin Concerto* might be regarded as Sibelius' last major orchestral work in the national romantic style" (161).

Though this piece is analyzed mostly through a Romantic mindset, the elements do not necessarily fit within boundaries. The traditional "fast-slow-fast" order is, however, exemplified,

entitled *Allegro moderato*, *Adagio di molto*, and *Allegro, ma non tanto*. The centrality of the soloist is substantially generous, also conventional. The small motives are not synonymous with Romanticism, as broad themes are more customary. The motivic elements, in addition to loose form, reflect the forward thinking style that Sibelius was beginning to utilize.

As this piece was written with a soloist in mind, some melodic elements are predictable. The resulting difficulty of this concerto is interesting, especially since this version is simplified from the original. Some cadenzas are evident reflecting the talents of the performer. Virtuosity should be a well-established facet of at least the fast movements. Since the second movement is *Adagio di molto*, it would be expected that virtuosic demands would decrease to make room for lyrical statements. Leaping versus stepwise motion will play a role in how difficult a passage is, as well as double, triple, and quadruple stops (playing on two, three, or four strings at a time), and dissonance and chromaticism.

In the first movement, some of the aforementioned formal and melodic facets already exist. First, the melody sometimes is presented with dissonance to the harmony, but often maintains consonance. For example, at the very beginning of the piece, the orchestra outlines a D minor seventh chord; the solo violin plays a G before resolving into the chord with an eighth note A and half note D. The range in the melody of this first movement covers almost the entire range of the violin, from the G at the bottom of its range to the second D above the staff. There is a considerable amount of leaping and stepwise motion. The stepwise sections, however, tend to be scalar, meaning the notes not only move stepwise, but also revolve around a tonal center. The melody could not be described as singable because the leaps are too large for a normal voice, the range of the pitches spans too far, and fast moving rhythms are difficult to achieve. Furthermore, chromaticism plays a role in the melody. Instances of chromaticism seem to

emerge often through the fast-moving stepwise areas, especially in the development section. However, dissonance, as opposed to chromaticism, plays the larger role.

Sibelius utilizes many thematic elements. Often, melodic and rhythmic motives return more than once in the movement. Many authors, such as Erkki Salmenhaara, Donald Francis Tovey, and Erik Tawaststjerna, have expounded on this facet. The first three notes in the violin are often referred to as “a,” while the next grouping from beat four of measure 6 to beat three of measure 8 is referred to as “b.” Beat four of measure 8 to beat three of measure 10 is motive “c,” and “d” is beat four of measure 13 to measure 15. These small figures that return are relevant, as they support the “small, motivic” style of Sibelius (Roeder 346). Other themes that require further analysis are expressed throughout the movement, reinforcing the accuracy of Roeder’s statement.

The form of the first movement, as mentioned by Roeder, is in “an unusual, but loose, sonata-allegro form” (347). Taking this into account, the section spanning from the beginning to measure 222 is the exposition. Roeder describes three themes and a transition (347-48). “Theme 1” is from the beginning to around measure 53, followed by a cadenza into a transition. In relation to the orchestra, “Theme 1” and the cadenza are solo sections, and the transition is a *tutti* section. This transition lasts until around measure 101. The following section, “Theme 2,” is a solo one, and lasts until the end of measure 126. “Theme 3” is predictably a *tutti* section and concludes the exposition at the end of measure 222.

The first movement features a long virtuosic cadenza spanning from measure 223 to the end of measure 270 that is accepted as the development section of the sonata-allegro form (Roeder 348). Though classified as forming a development, the ornamented melodies of the cadenza do not compare to the extensive growth found in a traditional development section. Any

development in this section is obviously reliant on the soloist, putting all emphasis on the part. All earlier themes are stated in this section.

The recapitulation begins, and the solo section is continued. From here, separation exists between measures 323 and 324, and measures 366 and 367. Measures 324 through 366 comprise the final *tutti* section, and the first movement concludes with a solo. Formally the divisions are easily discernable, on the basis of both harmonic movement and motivic change. Sibelius' many motives are often complete with contrasts, especially in reference to the soloist and orchestra themes.

Throughout the first movement, the orchestra often remains rhythmically, and sometimes harmonically static. For example, for the first twenty-eight measures, the orchestra holds the same eighth note rhythm, with the exception of a three measure clarinet solo. The orchestra is often supporting or contrasting the soloist and not operating as a distinct part. Sometimes this is not the case, however. At measure 75, at the entrance of the orchestral *tutti*, the bassoons and cellos present a new theme. This theme is developed and expressed in various instruments before it is finally given to the soloist at measure 102. This orchestral *tutti* is unusually given much importance, being the pioneer for this new theme. The other movements display similar unconventional practice.

In addition to formal and melodic considerations, the aims of the composer at the time of writing the piece could play an important role on the end product. Sibelius, a native of Finland, took his first violin lessons under Gustav Levander, bandmaster at Hämeenlinna, a Finnish-language grammar school (Grimley x), perhaps equivalent to our idea of an elementary school; his experiences as a violinist surely aided in his later composition of the *Violin Concerto*. The source of Sibelius' inspiration is often attributed to Sibelius' youthful dream of being a violin

virtuoso. Glenda Dawn Goss notes that a symposium (“unofficial forum for social intercourse among artists, writers, and musicians”) that Sibelius was involved with in the 1890s may have triggered an interest (104). A man named Willy Burmester was part of this forum (Salmenhaara 104), and would play an important role in the finished product of the concerto.

Erik Salmenhaara notes in *The Sibelius Companion* that “the first mention of Sibelius’ Violin Concerto is in a letter dated September 18, 1902 (105). The composer wrote to his wife Aino: ‘I have got lovely themes for the violin concerto’” (105). Shortly after, the concerto was dedicated to the violinist Willy Burmester (Salmenhaara 105), “concertmaster of the Helsinki Orchestra in the 1890s” (Roeder 346).

According to Barnett, “The beginning of 1904 saw the completion of the *Violin Concerto in D minor*, Op. 47, in its original form” (160). Burmester was meant to perform the concerto with his virtuosic prowess of the time, and suggested a performance in March, but was not able to perform it as “Sibelius’s need for cash was too urgent for this to be an option” (Barnett 160). As a result, “He was thus compelled to agree to a far less prestigious premiere, in Helsinki on [the 8th of February]” (Barnett 160). To replace Burmester, “a young Helsinki violin teacher named Viktor Nováček” was entrusted with the piece (Barnett 160). This young violinist, however, was much less talented than Burmester, and could not live up to the “technical challenges of Sibelius’ piece” (Barnett 160). Reviewers were outraged, and Sibelius was driven to revise the piece (Barnett 160), in which form the piece is most widely accepted today.

While continuing to obviously uphold Romantic emphases, Sibelius’ compositional movement to new styles affects this concerto. Initially, the heavy Romanticism clouds the more interesting concepts of the piece, though the progressiveness that Schoenberg describes reveals itself through more in-depth analysis. Comparing the traditional principles to the forward-

thinking elements proves to be effective as a framework for this analysis. The first movement has already displayed the fascinating ties between the conventional and unconventional. The looser style of formal boundaries exemplified by Sibelius is especially interesting. This Finnish composer seamlessly blends the new with the old, and as a result creates a product that shows an auditory beauty worthy of analysis.

Since the first movement of Sibelius' Violin Concerto has had much analysis by other individuals, this analysis will begin with the second movement, *Adagio di molto*. The nature of the movement is comparable to a *romanza*, which is defined in the Oxford Dictionary of Music as a piece that "generally implies a specially personal or tender quality." Even though the use of a *romanza* is common, Sibelius expresses some unconventionality in this movement. He does, however, stay true to the dramatic tone that most slow movements possess.

To begin the second movement, the clarinets play a short motive as an initiation of the introduction. The melody in the first clarinet is doubled a third below in the second clarinet. The oboes are then given the motive a fourth higher. Finally, the flutes are added in with the oboes, and all three groups of instruments come together at a *sforzando* on the upbeat of count three, measure three. At the *piano* dynamic level and with short note values, this first melody has a playful and hinting mood. The clarinets continue with a scale passage, with added E-naturals, that travels down to a B-flat major chord, establishing the movement in the key of B-flat major. The remainder of the introduction includes a vertical stacking of the tonic chord (B-flat, D, F) from low instruments of the orchestra, leading up to the entrance of the soloist. Some introductions of other concertos feature the main theme, stated in the orchestra first and then stated again by the soloist. Other introductions have motives that only exist in the introduction.

Motives from this introduction return later in the movement, but as a secondary theme, as shall be described later.

The introduction only lasts for five measures, which is an oddity for a second movement of a concerto. The second movement of Brahms's *Violin Concerto* in D Major has an orchestral introduction that lasts about two and a half minutes in a nine minute long movement. Many concertos display this long introduction, but Sibelius immediately progresses into the emotional Romantic character.

The solo violin entrance occurs at measure six on D, the third of the tonic chord. The first theme given by the soloist does not contain the motives from the introduction. A new theme is stated, "Theme A." This theme can be divided into four parts, named as follows:

Ex. 1, m. 6

Motive a:



Ex. 2, mm. 7-10

Motive b:



Ex. 3, mm. 10-11

Motive c:



Ex. 4, mm. 11-12

Motive d:



After the initial statement of “Theme A,” “motive a” returns in beat three of measure 12, followed by “motive c,” which is repeated with variation in measures 13 through 16. “Motive d” returns in measure 19, followed by “motive a” in measure 20. Measures 21 and 22 feature “motive d,” and measures 23 and 24 feature “motive a.” The first section, which shall now be labeled “Section A,” ends on the downbeat of measure 25. Throughout this first section, the repetition and variation of small motives is prevalent, in keeping with the practice described by Roeder in his discussion on Sibelius’ style. After the final repetition of “motive a,” the solo violin drops out and makes way for the only orchestral statement featured in the second movement.

Before moving on to “Section B,” the accompaniment of the orchestra is interesting throughout “Section A.” Underlying “Theme A” the orchestral parts maintain a syncopated rhythm that begins in the horns in measure 10:

Ex. 5, mm. 10-11

The image shows two staves of musical notation for Horns in F major. The top staff is labeled 'Horn in F 1, 2' and the bottom staff is labeled 'Horn in F 3, 4'. Both staves are in 4/4 time. The music begins in measure 10 with a syncopated rhythm. The notes are marked with 'pp' (pianissimo). The rhythm consists of a dotted quarter note followed by an eighth note, with a syncopation in the second measure.

In
measure 17 the
syncopated

rhythms of the orchestra become shorter and are added in the string sections while the horn line becomes sustained:

Ex. 6, m. 17

The image shows two staves of musical notation for Violin I and Violin II. Both staves are in 4/4 time. The music begins in measure 17 with a syncopated rhythm. The notes are marked with 'p' (piano). The rhythm consists of a dotted quarter note followed by an eighth note, with a syncopation in the second measure.

These rhythms become relevant throughout the entire movement. The importance of discussing this rhythm over others lies in the fact that it returns later in the melody instead of remaining in the accompaniment, making the relationship easier to recognize when it returns.

Measure 30 begins with the syncopated rhythm for the first two beats, but establishes a contrast in the last half of the measure by introducing constant sixteenth notes (on the downbeats). This idea is repeated again in measure 31.

The solo violin returns in measure 32, ending the orchestral *tutti*, with a rhythmically augmented version of the syncopated melody:

Ex. 8, m. 32



The underlying quarter-note triplet rhythm in the solo part creates another contrast to the syncopated rhythm. In measure 33, the introductory motive is also rhythmically augmented:

Ex. 9, m. 33



Measure 34 is like the solo entrance at measure 32 but written an octave lower. Measure 35 repeats the straight-sixteenth note contrast displayed in the orchestra earlier, but again rhythmically augmented to be eighth notes. Measure 36 repeats the initial motive like measure 33, but with more finality, ending on an E-flat chord with a quadruple stop.

At measure 37, the soloist begins a passage that reflects much virtuosity, which is not characteristic of a slow second movement. The melodic line is built in arpeggios and has a rhythm reminiscent of the “motive d” section of the main theme, as the first notes of the groupings do not begin on the downbeat. The groupings tend to divide at the large descents.

Ex. 10, mm. 37-38

In the above example, measure 37 begins ascending and drops an octave to begin ascending again. This downward leap happens frequently in measure 37 through 39 beat two, as the divisions of the groupings. The contour changes after the last leap in 39, resulting in the melodic line ascending and descending more frequently with less leaping motion. The pattern again changes in measure 41 with two ascending notes and two descending followed by two large leaps, one descending and the other ascending:

Ex. 11, m. 41



Measure 42 is the start of a growing intensity with a chromatic ascending pattern.

Continuing the same rhythmic style, the chromatic groups do not begin on the downbeat:

Ex. 12, m. 42



Measure 43 continues to grow in intensity and ascend melodically with the addition of trills, but with less chromaticism. The trilled notes begin on the beat, unlike the previous style. Measure 45 relates back to the pattern in 41, but with a duplet pattern as opposed to the earlier triplets. Here the line starts descending, as the climax of the line is on the downbeat of measure 45.

Ex. 13, m. 45



Measures 46 through 48 beat two use the rhythmic structure from measure 42 (the offbeat three sixteenths groupings) while inverting the intervals from 45. From measure 47 beat three to 48 beat two, the orchestra brings back “motive d,” perhaps to suggest a move toward the new “Section A”:

Ex. 14, mm. 47-48

The image shows a musical score for two instruments: Clarinet in B \flat 1, 2 and Viola. The score is for measures 47 and 48 of a piece. The time signature is 4/4. The Clarinet part is written in the treble clef, and the Viola part is written in the bass clef. Both parts feature a rhythmic pattern of three sixteenth notes grouped together, with a slur over the two measures. The key signature has one flat (B \flat). The Clarinet part has a melodic line with triplet markings and a slur over measures 47 and 48. The Viola part has a bass line with triplet markings and a slur over measures 47 and 48.

Measures 49 through 52 exhibit more virtuosic qualities with a fast rhythm and an ascending pattern constructed of octave leaps. These measures maintain an ascending direction, giving the appearance of “growth,” (a term pioneered by theorist Jan LaRue to describe form) unlike the previous measures 45 through 48 which were always descending. Measures 53 through 55 beat two again display the inversion of intervals in measure 45, but in an ascending pattern that continues the growth toward a new section, “A prime.”

The complete transition into “A prime” can be designated at beat three measure 55 because all following material is reverting back to the initial theme. Also, a pedal point starts at measure 53 on F and ends at the conclusion of measure 54. Because of the obvious “A prime” section, it can now be concluded that the movement is in ternary form. Measures 1 through 24

comprise the “A section,” and measures 25 through 55 beat two are “Section B,” leading into “A prime,” which comprises the remainder of the movement.

The first motive revisited by the solo violin in the “A prime” section is “motive d.” The solo violin repeats this in diminution three times before moving on to “motive c” in measure 59 and “motive a” in measure 60. In accompaniment most of the orchestra reflects “motive d” at beat three measure 55. The orchestra has “motive a” in measure 56 while the solo violin only has syncopation. The orchestra and solo violin share a *sforzando* on the upbeat of beat three measure 56 that reflects back on the harmonic structure from measure 3. After this measure the orchestra no longer reflects thematic elements.

Measures 61 through 65 feature thick chords and G-flats that create a large amount of dissonance as a result of a borrowed chord from b-flat minor. The harmonic tension is not laid to rest until measure 66. Sibelius adds two more accidentals on the second and fourth scale degree before the movement ends, giving it a less than normal cadence with the solo violin ending on the third of the B-flat chord.

Ex. 15, mm. 66-69

Solo Violin

Overall, Sibelius builds unexpected excitement in his slow movement. It begins and ends with soft, romantic strains, but the center is filled with lush rhythms and technically difficult passages. As a result he makes the second movement serve its purpose as a slower contrast to the

other movements while exploiting the technical prowess of the performer. The mood specifically shifts from sweet and romantic to a growing tension at the orchestral *tutti* of measure 25. This new mood can be described as dramatic and robust, which is still characteristic of a Romantic style. This introduction-rooted theme serves its purpose as it leads up to the next solo entrance through the use of continuous crescendos and overall ascending direction. From that point on, the violin simply implements the new excited mood of the movement with increased chromatic and complex passages. The excitement does not decline until measure 57, where the relaxed mood of “A prime” returns to end the drama.

Another facet of the introduction and conclusion of this movement is the searching tonal center. The beginning motive simply moves up an interval of a fourth each time it is repeated, leaving the ear unaware of where the tonality will settle. As previously mentioned, measures 61 beat three through 65 make use of a borrowed chord and end on a note other than tonic.

While most concerto forms use entrances and exits of the soloist as formal divisions, this movement does not exemplify that style. For example, the entrance of the soloist at measure 32 does not begin a new section. After this entrance the solo violin is never excluded for the remainder of the movement, leaving the beginning of “A prime” lacking a dividing place as well.

In addition, Romantic concertos usually rely heavily on the soloist as the focus, but this movement utilizes the orchestra well, in spite of its background role. The soloist does maintain much of the audience focus, but the orchestra is musically and formally important. Though the movement only features the orchestra in the first five measures for the introduction and measures 25 through 31 for the *tutti* section, the orchestra is wholly responsible for pioneering the introductory motive and “Theme B.” The orchestra also produces a contrast to the more relaxed style of the first soloist passage. Much thematic development is dependent on the orchestra. For

example, the transition into “A prime” begins through the orchestra with the pedal point and return of “Theme A” motives.

Other considerations include the melodies and the related rhythms; the main adagio theme is mostly stepwise in nature, but as the movement progresses, the melody of the solo violin becomes increasingly leaping, as in measure 51, for example:

Ex. 16, m. 51



As for important rhythms, Sibelius effectively makes the sixteenth and eighth note syncopation a norm of the movement, causing anything else to sound like a contrast.

The melody often centers around slight variations on the original motives. Sections of the theme return often, sometimes in augmentation or diminution. Motives “a,” “c,” and “d” often return, while motive “b” hardly returns. The same principle exists for the orchestral theme, which returns after its statement in the beginning with variation through both the orchestra and the solo violin.

In conclusion of this discussion on the *Adagio di molto*, the contrasts between the tender qualities of a *romanza* and the virtuosic qualities of a solo concerto are both prevalent. Roeder similarly described this movement as in “the character of a *romanza*” (348). Using both styles, Sibelius creates a somewhat unconventional second movement, while some features are written predictably. The ternary form and light, tender style of both the introduction and ending are the

main conventional aspects, while the robust mood change and difficult passage do not exemplify an *adagio* style. Nevertheless, the second movement ends effectively, leaving the listener expectantly waiting for more interesting passages and virtuosity in the third movement.

The third movement of Sibelius' *Violin Concerto* features short, dance-like rhythms, and a forward-moving style that results in a satisfying and exciting conclusion to the piece. The unconventional style that Sibelius has thus far exemplified will also become apparent in this movement, mostly in terms of form. Sibelius shows no lack of compositional awareness as the ending nears, taking the performer and the audience together to new heights.

The third movement begins in the key of D major with low octave D's in the orchestra. There is a lack of melody as an introduction in the meager four measures preceding the soloist entrance, which is not uncommon in a rondo as the soloist often carries the first melody. When the solo violin comes in at measure 5, the orchestra is nothing more than a murmur, allowing the solo passage to be central. The melody is very fleeting and mostly stepwise. The first phrase lasts until measure 12, and can be labeled as "a1":

Ex. 17, mm. 5-12

Solo Violin

The musical notation consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line for the solo violin, starting on D4 and moving stepwise through the first phrase. The bottom staff shows the accompaniment, which is mostly a murmur of low octave D's, indicated by slurs and accents. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.



The last two measures in the motive above are very chromatic. The passage does, however, appear more difficult than it is with the notation of double sharps, making the passage hard to initially read for a performer. The leap of a diminished fifth in this sequence emphasizes the chromaticism. E-sharp to B-natural is the first example, along with G-sharp to D-natural, B-natural to F-natural, D-natural to G-sharp, and ending back at E-sharp to B-natural. Instead of trailing the circle of fifths, this is as a circle of diminished fifths.

The ascending pattern in measure 12 leads back to the beginning of the theme, but at two octaves higher, which will be labeled as “a2.” Note that the two measure ascending chromatic passage is not evident in “a2”:

Ex. 18, mm. 13-20



Moving the theme up two octaves helps the direction of the melodic line overall, which generally ascends over the course of measures 20 through 20 beat one. The line then takes a large descent of a seventh and an octave to begin “motive b”:

Ex. 19, mm. 20-28

 Musical notation for Example 19, measures 20-28. The notation is presented in three systems. The first system shows the beginning of the passage in 3/4 time with a key signature of one sharp (F#). It includes a dynamic marking of *mf*. The second system features a prominent triplet rhythm, with groups of three notes beamed together and marked with a '3'. The third system continues the melodic line with further triplet patterns and a large slur encompassing the final measures.

In the above musical example, in measure 23, the theme changes with the addition of triplet rhythms. Up until now, the predominant rhythm has included dotted sixteenth and thirty-

second notes. The triplets continue until measure 26. Measure 27 introduces ascending double-stops, increasing the difficulty for the soloist. Also, when the triplet rhythms begin, the remainder of the motive outlines the D-major chord. The accents that begin in measure 23 are only accenting chord tones; then when arpeggios are added, they are also of the D-major chord. The ascending double stops climax at D-natural and F-sharp.

Measure 28 begins a lyrical style, labeled “c,” that bridges a gap into a repeated statement of the triplets and ascending double-stops:

Ex. 20, mm. 28-32

The image displays two staves of musical notation. The upper staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a rest, followed by a melodic line with accents and dynamic markings 'f' and 'fz'. The lower staff is in bass clef, showing a bass line with a dynamic marking 'mf'.

Measures 33 through 35 are a repetition of the triplet arpeggios from measures 26 through 28. Measure 36 beat two introduces quintuplets. Some new notes are added in these quintuplets: E-flat, C-natural, B-flat, and F-natural. These are used as transitional material, as the key will soon change to g minor. The quintuplet groupings generally ascend until the end of measure 39, where the lyrical idea briefly returns. Finally, a trill leads up to the first orchestral *tutti* section at measure 45.

The orchestral tutti section begins with a key change to g minor, along with the beginning of the “B section.” The orchestral parts become more elaborate as they are now central. The orchestra introduces a new robust theme at measure 48 at a *forte* dynamic level. (The style of a robust orchestral theme was also prevalent in the second movement.) The theme is repeated in measures 56 through 63, and upper woodwinds are added to return to the fleeting style. Like the first theme, the second notes of each motive grouping are shorter.

Ex. 21, mm. 48-55

The image shows a musical score for three instruments: Violin I, Cello, and Double Bass, covering measures 48 to 55. The key signature is G minor (two flats) and the time signature is 3/4. The Violin I part starts with a *f* dynamic and features a rhythmic motif of eighth notes. The Cello part starts with a *f* dynamic and includes the instruction "Sul G" above the first measure. The Double Bass part starts with a *mf* dynamic and plays a steady eighth-note accompaniment. The score is divided into four measures, with the first measure containing the initial theme and the subsequent measures showing variations and repetitions.

The *tutti* does not last for long, as the solo violin returns in measure 64. Though the orchestral phrase seems to end in measure 63, there is no precedent to announce the soloist

The image shows a musical score for three instruments: Violin I (Vln. I), Violoncello (Vc.), and Double Bass (D.B.). The key signature is B-flat major (two flats). The time signature is 3/4. The Vln. I part starts with a *pizz.* (pizzicato) marking and a *mf* dynamic. The Vc. part starts with a *ff* dynamic. The D.B. part also starts with a *ff* dynamic. The Vln. I part has a melodic line with a sharp sign above the second measure. The Vc. and D.B. parts have a rhythmic pattern of eighth notes.

entrance. It does not come in with its own melody, but with an addition to the already sounding theme. The ascending arpeggios outline the g-minor chord. The melodic progression remains intact with double stops on E-flat and A-natural, and double stops on D-natural and B-flat. Some others are further included to continue the progression.

Ex. 22, mm. 64-71

The image shows a musical score for a Solo Violin. The key signature is B-flat major (two flats). The time signature is 3/4. The Solo Violin part starts with a *mf* dynamic. The first measure has a melodic line with a sharp sign above it. The second measure has a *ff* dynamic. The third measure has a *ff* dynamic. The fourth measure has a *ff* dynamic. The fifth measure has a *ff* dynamic. The sixth measure has a *ff* dynamic. The seventh measure has a *ff* dynamic. The eighth measure has a *ff* dynamic. The ninth measure has a *ff* dynamic. The tenth measure has a *ff* dynamic. The eleventh measure has a *ff* dynamic. The twelfth measure has a *ff* dynamic. The thirteenth measure has a *ff* dynamic. The fourteenth measure has a *ff* dynamic. The fifteenth measure has a *ff* dynamic. The sixteenth measure has a *ff* dynamic. The seventeenth measure has a *ff* dynamic. The eighteenth measure has a *ff* dynamic. The nineteenth measure has a *ff* dynamic. The twentieth measure has a *ff* dynamic. The twenty-first measure has a *ff* dynamic. The twenty-second measure has a *ff* dynamic. The twenty-third measure has a *ff* dynamic. The twenty-fourth measure has a *ff* dynamic. The twenty-fifth measure has a *ff* dynamic. The twenty-sixth measure has a *ff* dynamic. The twenty-seventh measure has a *ff* dynamic. The twenty-eighth measure has a *ff* dynamic. The twenty-ninth measure has a *ff* dynamic. The thirtieth measure has a *ff* dynamic. The thirty-first measure has a *ff* dynamic. The thirty-second measure has a *ff* dynamic. The thirty-third measure has a *ff* dynamic. The thirty-fourth measure has a *ff* dynamic. The thirty-fifth measure has a *ff* dynamic. The thirty-sixth measure has a *ff* dynamic. The thirty-seventh measure has a *ff* dynamic. The thirty-eighth measure has a *ff* dynamic. The thirty-ninth measure has a *ff* dynamic. The fortieth measure has a *ff* dynamic. The forty-first measure has a *ff* dynamic. The forty-second measure has a *ff* dynamic. The forty-third measure has a *ff* dynamic. The forty-fourth measure has a *ff* dynamic. The forty-fifth measure has a *ff* dynamic. The forty-sixth measure has a *ff* dynamic. The forty-seventh measure has a *ff* dynamic. The forty-eighth measure has a *ff* dynamic. The forty-ninth measure has a *ff* dynamic. The fiftieth measure has a *ff* dynamic. The fifty-first measure has a *ff* dynamic. The fifty-second measure has a *ff* dynamic. The fifty-third measure has a *ff* dynamic. The fifty-fourth measure has a *ff* dynamic. The fifty-fifth measure has a *ff* dynamic. The fifty-sixth measure has a *ff* dynamic. The fifty-seventh measure has a *ff* dynamic. The fifty-eighth measure has a *ff* dynamic. The fifty-ninth measure has a *ff* dynamic. The sixtieth measure has a *ff* dynamic. The sixty-first measure has a *ff* dynamic. The sixty-second measure has a *ff* dynamic. The sixty-third measure has a *ff* dynamic. The sixty-fourth measure has a *ff* dynamic. The sixty-fifth measure has a *ff* dynamic. The sixty-sixth measure has a *ff* dynamic. The sixty-seventh measure has a *ff* dynamic. The sixty-eighth measure has a *ff* dynamic. The sixty-ninth measure has a *ff* dynamic. The seventieth measure has a *ff* dynamic.

The “B section” continues and can be divided into two parts. Section one is comprised of measures 45 through 71; the second section begins at measure 72. In measures 72 through 79, the soloist takes over the orchestral theme:

Ex. 23, mm. 72-79

The musical score for Ex. 23, measures 72-79, is presented in three systems. The first system contains measures 72-75, the second system contains measures 76-79, and the third system contains measures 80-82. The music is in 3/4 time, with a key signature of one flat (B-flat). The first system begins with a dynamic marking of *f* (forte) and features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The second system continues this pattern, with dynamic markings of *f* and *f* throughout. The third system shows a change in the rhythmic pattern, with notes beamed together in a more regular, eighth-note pattern, and dynamic markings of *f*.

Instead of having a rest on the first beat of the above groupings like the orchestra did, the soloist adds low double stops to fill in the gap. In the second measures of the groupings, the soloist also has double stops, though there were no rests there previously. Going from the low position of the double stops to the high position on beat “1 e” gives the illusion of syncopation.

Measures 80 through 84 restate the theme with the added eighth note ornamentation, as in measures 56 through 61. This statement, as previously displayed in the orchestra, is much sweeter in style than the first statement. The second statement of the theme in the solo violin is one measure shorter, as the soloist approaches a more virtuosic style.

The movement begins more leaping in measures 87 through 89:

Ex. 24, mm. 87-89

The image displays musical notation for Example 24, measures 87-89. The first staff shows measures 87 and 88 in 3/4 time, featuring leaping eighth-note patterns with double stops. The second staff shows measure 89, continuing the leaping eighth-note pattern.

Then, it tends to flow towards stepwise motion starting in measure 90.

Ex. 25, mm. 90-91



The final reminiscence of the theme commences the conclusion of the “B section” in measure 93. The similarity exists in the dotted rhythm to descending pattern:

Ex. 26, mm. 93-95



By measure 94, the key appears to have moved to B-flat major, but as the end of the “B section” is approached, it is obvious that this does not remain so for long. The key change at measure 100, along with the new thematic material, marks the end of the “B section” at measure 99.

Measures 100 through 123 comprise a “C section.” The tonality seems to center around f-sharp minor. Throughout measures 100 through 107, the solo violin outlines the f-sharp minor chord through arpeggios, but uses descending half steps at each chord tone:

Ex. 27, mm. 100-01



This progresses in an overall ascending motion through measure 107, when the line finally descends with exceeding dissonance:

Ex. 28, mm. 108-09



The movement from the end of the “B section” to the beginning of the “C section” seems to maintain the same style, as the sixteenth notes into triplets enunciate the forward moving style. Though the few measures in between the sections (measures 94 through 99) act as a pause in the forward motion, the solo part effectively maintains the horizontal movement.

After measure 109 the melodic movement changes to contrast between duple and triple rhythms in the midst of a leaping chromatic style, with a tendency to outline chords in the duple statements. The duple measures seem to be a style found in the second movement, having two ascending notes followed by two descending notes.

Measure 45 of the second movement displays an overall descending melodic line:

Ex. 28, movement 2, m. 45



On the other hand, measures 110 through 111 of the third movement are overall ascending:

Ex. 29, movement 3, m. 110-11



The melodic movement nevertheless is strikingly similar. The duple/triple contrasts continue through measure 118.

Ex. 30, mm. 117-18



Measure 119 chromatically descends to measure 120, landing on a C-sharp as a third of the A-major chord.

Ex. 31, mm. 119-20



The continuance of the A-major chord denotes a harmonic movement back to D major. The orchestra plays a large role in the effectiveness of this transition with a large, grandiose crescendo and the addition of chord tones at higher pitch levels. Measure 124 finishes the transition to D major with the tonic chord, and also begins the restatement of the “A section.”

The orchestra begins this restatement instead of the solo violin. The melodic structure remains the same, but the rhythm involves simple sixteenth notes, creating a decorative change:

Ex. 32, mm. 124-25

The image shows a musical score for Violin I and Cello. The Violin I part is written in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The Cello part is written in bass clef with the same key signature and time signature. Both parts feature a rhythmic pattern of eighth notes. The Violin I part starts on a G4 note and moves up stepwise, while the Cello part starts on a G2 note and moves up stepwise. The notation is arranged in two systems, each with a Violin I staff on top and a Cello staff on the bottom.

The solo violin enters in measure 130 to continue the theme. The entrance is an odd one, as it enters seemingly in the midst of a statement. In the solo violin, measures 130 through 158 are an exact duplication of measures 11 through 39. The orchestral accompaniment changes at measure 130, however.

The corresponding measure 11 has a simpler murmur with a repeated eighth and sixteenth pattern:

Ex. 33, m. 11

Viola

Cello

Double Bass

Measure 130 is altered by including different instruments and a more complicated line:

Ex. 34, m. 130

Flute 1, 2

Violin I

Violin II

At this rhythm, the new accompaniment simply blends and a lighter mood:

Flute 1, 2

Violin I

Violin II

The change in accompaniment, as well as the selected entrance of the soloist, results in a larger contrast between the orchestral *tutti* and the solo passage. The orchestra displays a *fortissimo* dynamic level in measure 124 as it begins the theme, and then drops down to a *piano* dynamic level as soon as the soloist enters. This causes the contrast of the robust mood and the light mood to be much larger. The corresponding measures at the beginning did not display this contrast, and therefore Sibelius manages to keep the piece interesting in the midst of the thematic restatement. A formal conception to note is that the return of the initial driving orchestral accompaniment happens at “motive b,” beginning in measure 140. The contrast has already happened, and therefore the complete return to the “A section” can successfully occur without boredom.

The next change occurs in measures 159 through 160, where the concluding material is different with three measures missing from the “A section” and no ascending notes leading to a trill. Instead, A, D, and G quarter notes are displayed:

Measures 42 through 44 are the corresponding measures:

Ex. 36, mm. 42-44

Solo Violin

To the new measures 159 through 160:

Ex. 37, mm. 159-60

The key changes to d minor at measure 161. Measures 161 through 166 repeat measures 155 through 160, extending the “A section,” but in the key of d minor. This key change seems to serve as an introduction to the orchestral theme and “B section.” Also part of this transition, at measure 166 motive “a1” is echoed in the orchestra, but lasts for only two measures. Measure 168 then begins the reintroduction of the “B section.”

The second statement of the “B section” differs in many ways. The orchestral theme returns in measure 172, but returns quieter with the melody only in the B-flat clarinets, as opposed to the entire string section as before. The solo violin is then added much earlier at measure 174. It does not carry the melody; instead it moves in a legato style with trilled dotted half-notes.

Ex. 38, mm. 174-80



The melody becomes more noticeable with the addition of bassoons in measure 176. The style remains soft and light. The solo violin begins to use the eighth note embellishment from measures 57 and 59 as its melodic movement in measures 181 through 187. Measure 182 is an example:

Ex. 39, m. 182



Measures 188 through 195 coincide to measures 64 through 71. Differences lie in the triplet runs instead of quadruplet runs, and the three eighth notes in measure 191. Measures 66 through 67 are part of the first statement:

Ex. 40, mm. 66-67



Measures 190 through 191 are slightly ornamented in comparison:

Ex. 41, mm. 190-91



The second half of the “B section” overlaps with the ending of the first section at measure 194. The orchestra finally comes in at a *forte* dynamic level with the original robust styled theme. Measure 196 returns to the original setup of the section involving the solo violin with the “B theme.” Measures 74 through 86 coincide to measures 196 through 208.

Measures 209 through 228 are reminiscent of the sixteenth note patterns from measures 87 through 95, such as in the following comparison between measures 87 through 88 and 210 through 211:

Ex. 42, mm. 87-88



Ex. 43, mm. 210-11



However, in the second statement, the number of measures is much larger, spanning twenty measures, while the first time only featured nine measures. The immediate transition to triplets in measure 229 seems reminiscent of the beginning of the “C section” in measure 100, though there are not enough similarities or measures after measure 229 to be deemed a new section. It differs in that there are only eight measures of triplets and that the movement is stepwise as opposed to the earlier arpeggiated style:

Ex. 44, m. 229



It is interesting that measures 210 through 228 reflect a shorter note style, while 229 through 234 reflect a sweeping, forward-moving style as a result of the placement of the slur markings. The forward movement is important here not only as a continuing style of the movement, but also because the end of the piece is approaching.

Measures 235 and 236 descend in simple stepwise motion to the entrance of the coda at measure 237. The key also returns to D major, as it was in the beginning of the piece.

The coda section begins at a *fortissimo* dynamic level with tied octave movement that ascends for one bar and descends for the next. Since slower rhythmic movement happens here in the solo violin in comparison to the preceding measures, it is blended better with the orchestra.

Ex. 45, mm. 237-38



If the coda section can be divided by motives, measures 237 through 238 are “motive a,” and 241 through 244 are “motive b.” Motive “b” has a stepwise ascending motion, with grace notes to make the passage more complex for the performer. Here the soloist stands out as a result of the virtuosity. The soloist reaches the climax of the ascending line alone on the F-sharp at measure 243.

Ex. 46, mm. 241-43



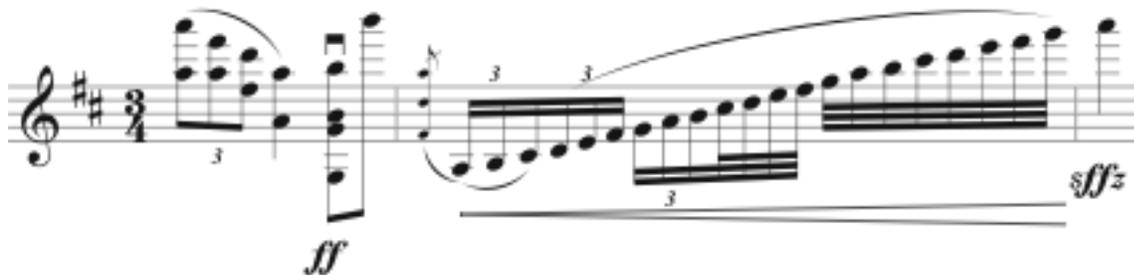
At measure 245 the soloist restates “motive a.” Variation is made by adding more notes to the chord at the bottom of the melodic line:

Ex. 47, mm. 247-48



Measures 250 through 252 construct another soloist enhancing passage, with an ascending triplet and thirty-second note quadruplet line in measure 251 that climaxes on A-natural in measure 252:

Ex. 48, mm. 250-52



Throughout the “motive a” statements of the soloist, some orchestral instruments accentuate the “and” of beat one, as has been customary throughout the entire movement. Even though there are very few previous thematic elements in the coda, it is interesting that the rhythmic movement remains throughout.

After the climax of the melodic line in measure 252, the soloist and orchestra display a two-beat call and response on the D-major chord and A-major dominant chord, all effective through the use of rests in the orchestra.

Ex. 49, m. 252

Musical score for Solo Violin, Violin I, and Cello. The Solo Violin part is marked *pesante* and *ffz*. The Violin I and Cello parts are marked *f*. The score is in 3/4 time and D major.

The soloist settles on D at measure 253, and drops out at measure 254. The orchestra then takes over with a loud, grandiose passage that lasts until measure 261. The orchestra is responsible for making the ending effective. It is the loudest section of the whole piece. The main melodic line for this passage lies in the horn section, such as at measure 254, which shows a dotted quarter and three eighths descending to the dominant A chord.

Ex. 50, mm. 254-55

Musical score for Horn in F 1, 2 and Horn in F 3, 4. Both parts are marked *ff*. The score is in 3/4 time and D major.

The remainder of the orchestra comes in one beat later on tonic. In measure 256 the string section then descends with sixteenth notes in both melodic movement and dynamic level. Measures 258 through 260 repeat this orchestral material.

At measure 261 the soloist comes back in for the last time. The line ascends for one bar, and descends for another, like the “motive a,” but instead the line is built in quintuplet stepwise groupings. The ascending scale is D-major, but the descending scale is B-flat major with the addition of E-flats, B-flats, C-naturals, and F-naturals:

Ex. 51, mm. 261-62

Solo Violin

The final measures feature an ascending arpeggiated line that climaxes on D, being reminiscent of measure 45 from the second movement, as measures 110 and 111 also were. Measures 265 through 268 share the contrast found in measures 110 through 111 in that the overall movement is ascending.

Ex. 52, mm. 265-68

For these remaining measures, the orchestra completely drops out, for the exception of beat one of measure 265, beat two of measure 266, and beat one of measure 268, being the final beat of the piece.

The overall form of the third movement can be best described as a modified rondo form, organized as A B C A B. In a typical five-part rondo, the organization could read A B A C A. The style of this movement supports the idea that the form can be classified as a rondo, being dancelike and quick in nature, and common practice suggests that rondos are often used as the final form of concertos. One of the most famous quotes featuring Sibelius' third movement from Donald Francis Tovey supports this stylistic conclusion, describing it as "a polonaise for polar bears" (215). Furthermore, the structure is similar to that of a sonata-rondo form, having an Exposition, Development, and Recapitulation organization, although the "C section" does not serve as any kind of development in this piece. The "C section," however, seems to act as a transition from the "B section" to the second "A section." Also, the typical refrain of the "A section" is not prevalent, being a key feature of the rondo form, suggesting that this form does not fit within the bounds of a true Classical form. This modified type of form is very reflective of Sibelius' unconventional style.

The first four measures can be considered a simple introduction because they do not return in the second "A statement." Measure 5 is the real beginning of the "A section," lasting until measure 43. The "B section" comprises measures 44 through 99. Measures 100 through 123 are the transitional "C section." The second "A section" goes from measure 124 to 167, being longer than the first, and the second "B section" lasts from measures 168 through 236, also being longer than the first. There is a coda added to the end, which is sometimes the case with

rondo movements. In relationship to the whole concerto, it acts as an ending for the entire work, serving dual formal duty.

A similarity between this movement and the second movement is that the solo and *tutti* entrances and exits do not always create formal divisions. The first *tutti* section begins at the “B section” in measure 44, serving as an example of a *tutti* section that does create a division. The soloist entrance at measure 64 does come at the beginning of a new phrase, but seems to have no precedent, and no real division of sections occurs here. Measure 121 begins another *tutti* section, but instead of the expected opening of the new “A section,” the orchestra is responsible for the transition into the section. The orchestra then has the first six measures of the “A theme.” The soloist enters again unprecedented at measure 130, seemingly in the midst of the thematic statement. The same scenario happens at measure 174, where the soloist happens to enter without the theme in the middle of a phrase.

Furthermore, these *tutti* sections are very similar to the ones in the second movement in that they often introduce a heavier, robust sound that contrasts the lighthearted soloist theme. The “B section” of the third movement is a prime example of the robust style. At measure 121 the orchestra again presents a more robust sound, mostly attributed to the chordal movement and *forte* dynamic level. The final *tutti* section, lasting from measures 255 through 260, also exhibits the robust sound, using mainly French horns to lead with power.

In terms of melodic movement, it can be summarized as continuously forward-moving, but still often changing. Most of the “A section” deals with stepwise motion, with the exception of some “pointed” high notes. The overall movement seems upward, helping the forward feeling. The “B section” is still driving as a result of the dotted rhythms, but the upward movement ceases.

The main focus seems to deal with stylistic concerns and embellishments from the soloist. The stepwise ascending motion returns at the transition beginning at measure 100. Some alternation between stepwise ascending and stepwise descending motion creates an “ebb and flow” style that was not earlier demonstrated in the concerto. For example, the ascending and descending triplet and duplet lines of the “C section” are an example of this “ebb and flow.” The final measures, with the inclusion of the fifteenth grouped scale passages, ascend and descend in not only in pitch, but also in dynamic value. With a decrease in pitch, the dynamic decreases, and with an increase in pitch, the dynamic increases.

The characteristics of the melody are emphasized by the virtuosity of the solo violin part. Just like the other movements, Sibelius makes a clear statement about the role of the soloist. The range of the soloist extends from the lowest G playable on the instrument to the F-sharp 8, being one note short of the highest note possible on the violin; thus, the music is a difficult area to span. Large leaps also create difficulty, such as in measure 20 with the large leap of a seventh and an octave down. Leaps like this with little time to transition occur often throughout the movement. Quick rhythms play a role in the virtuosity, with the most difficult scalar runs composed of sixteenth note fifteenth groupings in the final measures. Double, triple, and even quadruple stops are written for the soloist.

The centrality of the soloist is further emphasized as the movement progresses. Even though the soloist is well in control of the movement from the first “A section,” the part becomes more central by the second “B section.” This is perhaps caused by the premature entrances previously discussed, or the increasing difficulty added into the second statements. For example, the harmonics beginning in measure 180 were never in the first “B section,” and a quadruple stop does not occur until measure 248. The energy of the performer increases with the extra measures

leading up to the coda, also increasing the reliance of the soloist to move the piece forward. The orchestra begins to function as a “solo accompaniment” instead of a separate entity with its own musical interests.

In conclusion, this movement is exciting and fast-paced, making it an effective ending to the concerto. Stylistically, this movement is more conventional in comparison to the unusually vigorous second movement. Ending the concerto with a rondo or another fast-paced musical form is also very common, though this form seems to push the boundaries of common structure. The height of virtuosity for a violinist is exemplified to a high degree in this movement, also creating the effectiveness of the conclusion. The probable audience would want to hear the best capabilities of the performer at the end of the piece.

Conclusions pertaining to the *Concerto in D minor for Violin and Orchestra* include how the overall form resulted in comparison to what was expected, the resulting style and role of the soloist as predicted, and how this conventionality versus unconventionality relates to the initial idea of Sibelius as a composer. This analysis has revealed wonderful ideas about the compositional style of Sibelius, and the difficulty a performer must go through to be able to conquer a work such as this concerto.

The overall form did indeed fall under the category of a typical Romantic concerto, having a sonata-allegro form for the first movement, a ternary form for the second, and a rondo form for the third. Within the movements, the form was not always typical. The ternary form of the second movement was conventional, divided into the “A section,” “B section,” and “A prime.” The final “A prime” section was not an exact duplication of the first “A section,” hence its difference in title. This is, however, common, and calls no attention to any sort of

unconventional practice. The third movement is in a looser form, like the first movement. The resulting classification falls under a five-part modified rondo form. Rondos typically exist in five and seven part forms, but the divisions are A B C A B, an unconventional order for a rondo form. The coda tagged on the end serves as both a coda for the movement and a coda for the entire work. Harmonically the movements were not out of the ordinary, though changes in tonality were seldom the predominant dividers of form. Often changes in motivic style and mood described a new section.

As the movements are labeled *Allegro moderato*, *Adagio di molto*, and *Allegro, ma non tanto*, the style of the movements reflects a conventional setup. A fast first movement, slow second movement, and even faster third movement represent a typical concerto. The third movement notably had a dancelike, forward moving quality that was exemplified by its tempo. At the end the style of the coda continued that of the preceding sections of the third movement (quick, forward-moving), but created an ending fit for an effective conclusion.

The melodies of both the second and third movement furthered the precedent from the first movement, having the emotional qualities of a Romantic concerto, although expressed in smaller groupings. Though the two movements evoked two very different emotional qualities, both were successful in eliciting a response. The second movement began and ended with a heavily Romantic style, with broad, but calm, motives. This relaxed style of the second movement is very conventional. In addition to these qualities, however, Sibelius continued to include very virtuosic passages within the second movement. Conventionally, the second movement is almost akin to a “break” for the performer and a contrast to the much more difficult first and third movements; however, in this concerto, the virtuosity remains throughout. The third movement resulted in a dancelike style that, as stated, is like “a polonaise for polar bears”

(Tovey 215). It is exciting and building throughout the movement, unlike the second movement which at times seems stationary. The most virtuosic passages are evident in this final movement, making it effectively conclusive.

Though the overpowering role of the soloist was mostly evident, the orchestra surprisingly carried large roles in all three movements. The second movement displayed an important orchestral theme, and though only one major orchestral *tutti* was featured, the orchestra was responsible for the most development of said theme. The third movement reflected a dark, heavy, and very robust second theme, given by the orchestra first. While the solo violin part initially expressed one feeling, the orchestra elicited a contrasting dark, robust emotion in both the second and third movements. Without these dark themes from the orchestra, the concerto would seem less Romantic in style. If only the solo themes were represented, much of the concerto would only be light and playful.

Returning to Roeder's quote about Sibelius' style, the concerto resulted in an exemplification of "small motivic ideas," some "broad romantic themes," and "dark, somber quality" (346). All of the movements displayed the small motives that were major contributors to shaping the piece. These small ideas were described as being transitional to Sibelius' following compositional style. The second movement worked with small ideas the most, frequently bringing initial motives back into the melody. The third movement did work with small motives, but the motives were often grouped together the same way when repeated. The "broad romantic themes" and "dark, somber quality" were most developed in other areas of the second movement. The other movements had moments of broad themes, but mostly only resulting from the orchestra.

As a result of the many textural complexities of this piece, an experienced soloist is required for the concerto. The very breadth of this concerto makes it a challenge for a performer resulting in a length around thirty-two minutes. The *Violin Concerto* by Mendelssohn is one that is often compared as a contrast to Sibelius'. Mendelssohn's concerto has a length of around twenty-seven minutes, making it similarly long.

The most difficulty lies in the virtuosic content. It will be remembered from the introduction that the initial form of this concerto was even more difficult than the analyzed revised edition. The concerto is full of fast runs, large leaps, and expansive ranges. The third movement has instances of triple and quadruple stops, and fifteenth groupings at the end. Leaps of an octave and a seventh occur early in the third movement. From the lowest note on the violin to the highest F-sharp playable on the instrument describes the range. All the movements covered most of the range of the instrument, causing many fast position changes and broad knowledge of locations of notes on the instrument.

In comparisons, many other concertos have been looked upon in relationship to Sibelius' *Violin Concerto*. Robert Layton notes, "[Donald Francis] Tovey, it will be remembered, placed this concerto above Mendelssohn's; but that is a work which has a symmetry, perfect homogeneity and a stylistic purity that make it a better work of art" (103). He continues to say, "Certainly if no other works survived from their pens but their violin concertos, Mendelssohn's would give us a far more complete picture of its composer and a better idea of his stature than Sibelius' would" (103). This is perhaps true, as this is the only violin concerto Sibelius ever wrote. The piece never reflected any nationalism like *Finlandia*. The only self representation that may exist is through his early interest in violin, and perhaps the concerto is a product of that interest.

In conclusion, this concerto is an important contribution to the musical world, in both pleasurable listening and contextual learning. Sibelius is a prime example of those that followed in Mendelssohn's footsteps, as well as a pioneer of newer techniques that would soon be utilized by other composers. Schoenberg's ideals of progressivism were definitely displayed by Sibelius' compositional techniques. Though others may have remained traditional, Sibelius did not choose to avoid the emotional complexities of Romanticism while adding his own flavor to the mix. The concerto is fascinating in its complexity, challenge, and modern approach.