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Sonata for Viola and Piano No. 1, in F minor, Op. 120, No. 1
Johannes Brahms

(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

On his fifty-eighth birthday, in 1891, Brahms drew up his will. He felt old, concerned that his creative powers were leaving him and that he would compose no more music, thinking that it was time to prepare for the end of his life. Just two months later, the composer quickly completed a big new work, his *Clarinet Trio*, which he sent to a friend with a note saying that it had a twin, "an even greater folly," the *Clarinet Quintet*. In 1894, Brahms wrote his last two pieces of instrumental chamber music, the pair of *Clarinet Son*atas, Op. 120. Because there were many more professional violists in the world than clarinetists, all of these works were published with alternative viola parts that could replace the clarinet parts. For a variety of musical reasons, only the sonatas are equally satisfactory with either instrument.

The clarinet had never had an important place in Brahms's work before this final burst of inspiration, which was the result of his admiration for Richard Mühlfeld (1856-1907), a clarinetist he met for the first time in 1891. Brahms was a very severe judge of music and musicians, and his unequivocal praise of Mühlfeld as an artist and virtuoso is extraordinary. If the two had not met, perhaps someone or something else would have sparked the fire of invention in Brahms again, but there is no way to know; nevertheless, posterity is grateful to Mühlfeld, whom the composer called "my nightingale" and "my prima donna," for these last, glorious works. Brahms habitually belittled his own works and suggested to his friend, Clara Schumann, "If you would just improvise a little in F minor and then in E-flat Major, you would probably come up with the two sonatas." Of course, even for Clara Schumann, that outcome would have been quite unlikely.

Neither Brahms sonata is anything that could be called casually improvised, and the one in F minor is especially intricately written within a series of relatively simple, classical forms. In expression, the whole sonata progresses steadily, but gradually, from its initial dark melancholy to the highest of spirits. The first four notes of the opening theme in the sonata-form first movement, Allegro appassionato, recur throughout the work. They are clearly present at some time in subsequent melodies, and at others, they have been concealed in complex musical textures. The second movement, Andante un poco adagio, is a reverie in the form of a three-part song, the first and third parts very much the same; the second contrasting. The next movement, Allegretto grazioso, a minuet, almost Schubertian in its charm, has many hidden contrapuntal complexities that Brahms does not allow to weigh down its light spirits. The Vivace finale brings back the piece's witty musical ideas, again and again, in a clever rondo.

(8 Pieces,) Op. 39 **for Violin and Cello**
Reinhold Glière

(Born January 11, 1875, in Kiev; died June 23, 1956, in Moscow)

Reinhold Glière (Reyngol'd Moritsevich Glier) was an influential Russian/Soviet composer, of German and Polish descent who was composing during the transition from the late-Romantic period to the Soviet era. His parents (and numerous of his descendants) were instrument makers. Glière received a doctorate in art criticism and also attended the Moscow Conservatory, where he studied violin, composition, and music theory with notable composers such as Anton Arensky and Sergei Taneyev. Glière upheld the Russian romantic

tradition, incorporating nationalist and folk elements into his works, much to the favor of the Soviet regime. Glière wrote his *8 pieces for Violin and Cello* in 1909, fairly early on in his career, prior to the tumult of the revolution that led composers like Rachmaninoff and Stravinsky to flee the country.

Following the 1917 Revolution, he became director of music education in the new post-czarist government; after that, he, like many in the artistic community, had to endure the ravages of the era of the Stalin purges. Throughout his career, Glière wrote over five hundred compositions, almost all in the tradition of late 19th century Romanticism. He is considered by many as the founder of Soviet ballet, and is best known for his brilliant *Russian Sailors' Dance* from the ballet *The Red Poppy* (1927). His musical style is a mixture of Russian national harmonies and impressionism.

Glière was nonpolitical and conservative as a musician. He was not active in the political cultural organizations of the Soviet Union and was repeatedly criticized for not taking an active interest in politics, but from 1938 to 1948, he did serve as chairman of the organizing committee of the USSR Composers' Union (1938–48), and during his later years, received many official Soviet artistic commendations: several State Prizes (1942, 1946, 1948, 1950) and the title of People's Artist of the USSR (1938). He taught at the Moscow Conservatory until 1941, when he retired; among his notable students were the pianist Vladimir Horowitz, and composers Prokofiev, Myaskovsky, and Vladimir Dukelsky, who, (when he lived in the US under the name Vernon Duke) wrote among other songs, "April in Paris," "Autumn in New York," and "Taking a Chance on Love."

The *Huit Morceaux* (*8 Pieces*) are miniatures ranging from the playful to the tender, and from the somber to the humorous. This set of character pieces blends Russian Romanticism with Baroque-style structural elegance, showcasing a mix of pastoral moods, folk-influenced melodies, and the instrumentalists' technical skills, and creating a substantial, passionate musical experience. Often, the violin takes the melodic lead, while the cello provides a robust harmonic base. While traditional, the work was written during a time when Glière was absorbing modern developments into his traditional Russian roots. written in Gnesin Institute in Moscow.

The opening *Prelude* begins mysteriously with a repeated-note figure in octaves from the violin, while the cello has a fragmented chromatic figure, before playing a haunting melody which the violin reprises later. The violin and cello carry on a dialogue made up of low-spirited but long-breathed melodies; one in particular, the evocative cello melody, is set under pulsating violin notes and is repeated toward the end. The "Prelude" is serious yet yearning.

The *Gavotte* is a light-hearted, yet elegant dance that reflects the Baroque dance of the same name, though with a distinct Russian flavor. The sudden change to the minor tonality in the "Musette" section is more lyrical and has ornaments intermittently throughout. The double stops, included for both instruments, has been compared to the Renaissance hurdy gurdy (a medieval string instrument that functions as a mechanical violin, producing sound via a hand-cranked, rosined wheel rubbing against strings. It features a keyboard with tangents that press against melody strings, accompanied by drone strings for continuous harmony.)

After it, there is a "*Berceuse*," a tender and melodic cradle song or lullaby. Violin and cello are muted in the sweet "*Berceuse*," or lullaby, with the cello playing arpeggios beneath the peaceful melody of the violin.

An energetic and sweepingly lyrical "*Canzonetta"* follows, with the cello line continuing its exploration of broken chords. The "*Canzonetta"* draws on the Russian Romantic tradition and is styled like a lively, intimate Italian-style song. Similar to the "*Berceuse*," this movement features the violin playing a deeply passionate, and intense melodic part, while the cello plays undulating triplets underneath.

The *"Intermezzo*" and "*Impromptu"* movement, both melancholic pieces, convey an atmosphere of dark introspection that recalls the miniatures of Schumann. The fifth movement, a spontaneous-sounding swift "*Intermezzo*," is short and waltz-like in character. Both it and the "*Impromptu"* with its long lyrical lines, each display features of the string duo's often-overlooked expressive abilities. In the "*Intermezzo,*" the harmonies become more interesting as the accompaniment figures in the cello part twirl around the sound of "drunken" beats of the violin. On the other hand, the sixth movement, the "*Impromptu*," is angst-ridden and tortured as the cello earns its spotlight with the melody and the violin accompanies chromatically.

The rustic and virtuosic "*Scherzo"* is mostly joyful and triumphant despite the challenges of its double stops and hemiola (a two against three feel) figures. This movement in particular highlights Glière's late-romantic harmonies as the main motive is played in many distantly related keys throughout the piece. The "*Scherzo"* is an affectionate piece, making much of repeated notes, chords and strongly accented cross-rhythms. A serene, lyrical trio intervenes briefly, as cello and violin engage in a duet before returning to the playful interchange of the opening.

Both instruments are tested in the final "*Etude*" by way of shimmering figures twirling around brusque pizzicato interjections before all excitement fades away into silence. The final movement is virtuosic and ultimately, a fitting ending to set. Both instruments perform incredibly fast sixteenth-notes throughout the piece before ending with a quiet and cheeky set of pizzicatos. In this last piece, "*Etude*," the cello finally has more of a solo role than the violin, and receives the spotlight, being the melodic driving force in the piece, but the violin somewhat dissipates this opportunity.

Glière dedicated his rarely-performed Opus 39 set of eight duos to Boris Kaliushno.

Piano Quartet in C minor, Op. 61
Władysław Żeleński

(Born in Grodkowice, Poland in 1837; died 1921 not far from the city of Cracow)

After studying piano locally in Grodkowice, Władysław Żeleński went to Prague University, where he earned a doctorate and also took composition lessons. He went from Prague to the Paris Conservatory, where he continued to study composition. After his return to Poland, he began a long career as a concert pianist, teacher, and composer, holding several important teaching posts and helping to found the Cracow Conservatory, where he became Director. He was most well-known for his solo vocal works, but he also composed four operas, two symphonies, two overtures, a piano concerto, seven cantatas, two masses, songs, music for keyboard (piano and organ), and chamber music: two string quartets, a piano trio, a violin sonata, a *Berceuse* for cello and piano, and this *Piano Quartet in C minor*, composed in 1907, when he was 70 years old. It has been judged an engaging and outstanding work within the corpus of European chamber music at the turn of the 20th century, but for a long time, it was out-of-print and unavailable. It is hard to understand how such a fine work did not become part of the repertory, but now, reprinted, it has become easily accessible.

In this work, published in 1910, Żeleński does not conceal the inspiration he took from Brahms and Chopin, evident in such features as the loosening of tonality, polyrhythm, syncopation, and a coloristic use of instrumental timbres. The Piano Quartet has a Romantic outlook in which Żeleński gives voice to yearning lyricism and passionate momentum that owe something to Mendelssohn and Schumann, too. One can hear Brahms' influence in the shapes of some of the melodies, the textures of the piano writing, and the distribution of the voices. The Slavic element within the work sets it apart from the works of the well-known Romantic composers. Żeleński"s voice may not be entirely individual, but this work is well-

structured and engages the listener's attention in all of its four-movements, which have clearly tonal, functional harmony.

In general, Żeleński›s instrumental music is written in Classical forms and shows structural symmetry combined with clearly tonal, functional harmony. His *Piano Quartet* is also clear in the cast of its melodies, textures of the piano writing, and the distribution of the voices. There are also some gorgeous melodies in it, particularly in the Romanza that forms the slow movement.

The large first movement, Allegro con brio, opens with a folk-like tone; the lyricism is complemented by a strong sense of momentum. The first theme is mysterious and somewhat gloomy. The music begins somewhat hesitantly, but quickly builds to a dramatic climax, which is when the lovely and especially eloquent second theme is introduced. In this movement, the piano has a key role, while the string trio is often used in unison. Żeleński repeats the exposition before pursuing the beginning of the development with changing tonalities and dramatic contrasts. The movement is simply brimming with gorgeous material which is crowned by exquisite part-writing.

The cello introduces the long-lined beautiful main theme of the second movement, Romanza, andante sostenuto, but the listener hardly is aware as the others soon join to articulate this highly romantic song without words. The song's wistful tone yields to the trio of strings sounding troubled, but then the opening theme recurs. More gorgeous melodies are featured.

The third movement, *Intermezzo*, Allegretto, finds its roots in the Polish mazurka, but critics have described it variously as "full of exotic perfume," and ignoring the origin of the mazurka identifying "French" and even "Spanish melody" instead. The dance begins both off-key and off-beat, with a whimsical air. A lyrical second idea interrupts the mazurka for a short spell. It is exotic, with hints of both French and then Spanish melody.

The finale, Allegro appassionato is powerful and intricately designed, yet full of yearning. At its heart is another dance, this time, a tarantella. The second subject, introduced by the piano in octaves, gives way to abundant lyricism, recalling that from earlier in the piece. The second subject yields to a short fugato, but not until the end of the development. Here the main theme returns before a short coda takes the quartet to the end, with the piano's final hint of the first theme.

Grand Duo for Violin and Viola, Op. 13
Louis (born Ludwig) Spohr

(Born April 5, 1784, in Brunswick, Germany; died October 22, 1859, in Kassel)

Surprisingly enough, the relatively little-known Louis Spohr, a composer, violinist, and conductor, was, in his time, a composer against whom Beethoven was measured. The two followed each other's work, but they also kept a good distance apart. Spohr was a figure of great importance in the musical life of his time and wrote sympathetically in his *Autobiography* of the hardships that Beethoven's deafness brought the great composer. Spohr also said that he found Beethoven's body movements, when he was conducting, peculiar and even comical. Beethoven did not think highly of the structure of Spohr's works, which Beethoven said, were "too rich in dissonance." History has confirmed Beethoven's judgement, that Spohr weakened many of his highly original works with an excess of chromatic harmony. Spohr's work spans the transition between Classical and Romantic music. As a product of the Mannheim school, Spohr became its most prominent heir.

The late 20th century saw a revival of interest in Spohr's oeuvre, especially in Europe, yet still only a few of Spohr's pieces are ever performed now. He wrote popular operas and oratorios, nine symphonies (some of them containing remarkable, original ideas), seventeen violin concertos, and fortyfive string quartets, quintets, and octets, a total of more than 200 works. He was a great violinist, one of the first conductors to use a baton, and an early supporter of Richard Wagner's radical new music. He was also the inventor of the chin rest for the violin and was the inventor of rehearsal letters, placed periodically throughout a piece of sheet music, so that a conductor could save time by asking the orchestra, soloists, or singers to "play from letter C", for example.

Spohr's *Grand Duo for Violin and Viola* in E minor, Op. 13, composed in 1808, is an example of classical era virtuosity. The *Grand Duo* is also a pivotal work that contributes to elevating the violin-viola duo from amateur play to the professional concert stage, demanding virtuosity from both players. It showcases a rich, balanced conversation between the two instruments rather than following a structure where one instrument is featured with and the other is relegated to play accompaniment. There are very large technical challenges for both violinist and viola in this duo. The work, rooted in Classical traditions, is known for its intense virtuosity and demanding technique for both the violinist and violist, yielding an expressive, dramatic character. Spohr valued the string duo as a genre and composed these works throughout his life.

Spohr made harmonies explicit using many, often virtuosic, double-stop passages. In the first movement, Allegro moderato, Spohr includes strings of thirds and double-stop trills in the viola to accompany the recitative-like violin melody, essentially assigning two melodic lines to the violist. In the second movement, Adagio, Spohr creates passages that have three and four-part textures for the two players. The movement begins with a 4-voice chorale texture that Spohr distributes between the two performers. The final movement, marked Menuetto, can be deceiving. The word refers only to pace, not shape. The music is really contained in a rondo framework, and has as much scope as the first movement. A rondo is a form common in 18th century Classical music, characterized by a principal theme (the refrain) that alternates with contrasting sections.)

For the violist, the long double-stop passages are a great difficulty, as are the extended passages where lyrical, expressive passages are written with long slurs connecting many notes in a single bow stroke. Spohr takes care to highlight the viola's melodic capabilities in the lower register and demonstrates an understanding of the viola's limitations, even as he tests what had been technical boundaries before this.

Trio Serenade in f minor, Op. 73 for Clarinet, Horn & Piano
Robert Kahn

*(*Born July 21, in Mannheim in 1865; died May 29, 1951 in Biddenden, Kent, England*)*

Robert Kahn was an eclectic and independent composer. He was born and raised in Mannheim, Germany and came from a well-to-do banking family. He wrote no orchestral music and concentrated instead on choral and chamber music.

He began his studies at the Hochschule für Musik in Berlin. There, he got to know and became friends with Joseph Joachim, who was the director. It was through both Joachim and Kahn's own family that Kahn had a chance to get to know Brahms, who was so impressed with him that he offered to give him composition lessons, but Kahn was shy and very much in awe of Brahms so he did not accept the kind offer. Kahn's compositional style strongly favored Romantic harmonies; Brahms strongly influenced him in texture and scoring. Brahms did what he could to help Kahn informally, and while Kahn's work does, to some extent, show Brahms' influence, it has its own originality.

After finishing his studies in Berlin, Kahn, on Brahms' suggestion, went to Munich to study with Joseph Rheinberger at the Munich Akademie der Tonkunst. After his return to Berlin, he taught piano and music theory at the Berlin Hochschule für Musik. Due to his Jewish heritage, Kahn was forced by the Nazis to stop teaching in Berlin. In 1937, he left Germany for England, where he resided till his death in 1951.

Kahn's *Trio Serenade in f minor, Op. 73,* was first published in 1923, between the World Wars, although the work recalls music of an earlier time. Originally scored for oboe, horn, and piano, alternate possibilities for the piece were also provided, including clarinet or violin in place of the oboe and viola or cello in place of the horn. The publisher, Simrock, asked Kahn to write an additional version for another combination of instruments, so that he would be able to sell more copies. Kahn complied, by adapting the oboe part to be played by clarinet, violin, or viola. The horn part was also adapted to be performed by viola or cello. Thus, he had cleverly re-designed the work so it could be played by nine different combinations, including clarinet, violin, or viola for the first part, and viola or cello for the horn part.

The work is in one movement, but arranged in three distinct but continuous sections, an Introduction and two main thematic sections, Andante sostenuto and Allegretto non troppo, with each of the latter two interrupted by fiery, fast-paced episodes. The work's drama, tone, and fluidity are reminiscent of the early tone poems of Richard Strauss.

After the Introduction, the main part of the piece begins with the clarinet intoning a plaintive melody, Andante sostenuto (the main theme), before the other two instruments elaborate on it. After several statements of the theme, the music fades into the distance, only to explode in a jaunty Vivace section. This section contains some virtuosic passages for the pianist; the clarinet and viola play intermittently with interjections and a few sustained melodies. The heated Vivace seems propelled by the sixteenth notes in the piano's right hand.

The winds conflict with the piano when Kahn writes polyrhythms (triplet eighth notes in the winds against sixteen notes in the piano.) The winds get the upper hand as the piano plays the triple figure as it transitions back to the initial tempo. The opening theme returns briefly, and then the clarinet introduces a pastorale theme that is the light-hearted subject for the remainder of the work Andante sostenuto.

In the second half of the piece, the clarinet introduces the new melody, the second main theme, Allegretto non troppo e grazioso. This theme features ornamentations mordents (an ornament consisting of a rapid, single alternation between a principal note and the note above or below it) and grace notes sprinkled throughout. The second interjection, Piu mosso, begins with both winds having an octave leap. The melody features a similar hemiola to that in the Andante sostenuto, but with different melodic content. After the piano restates the motif of the Allegretto, the final section features changes of tempi. A genial molto rallentando (a significant slowing down) leads to a short, passionate, and technically demanding Vivace coda, bringing the piece to a brilliant end in which both the hemiola and mordents from the Andante sostenuto and Allegretto, reappear. In the slower parts, there are short intricate, and lyrical exchanges between the winds and piano.

Adagio from the *Bright Stream Ballet Suite*, No. 2 (*Der Helle Bach*), 39a for Cello and Piano

Dmitri Shostakovich

(Born September 25, 1906, in St. Petersburg; died August 8, 1975, in Moscow)

Dmitri Shostakovich wrote fifteen symphonies and fifteen string quartets but only very few concerti: two for piano, two for violin, and two for cello. He had a long, fruitful career as music's last formidable classicist, an important place in the historical line that leads from

Haydn to the 20th century. He wrote many early compositions in an era when the leaders of the Soviet Union felt they should support new art. But before long, the prevailing ideas changed. Communist aesthetic theoreticians attacked Shostakovich's music of the late 1920's and early 1930's as 'bourgeois decadence' and ideological 'formalism,' and Shostakovich withdrew several works from circulation.

Perhaps because of the renewed attacks on his music, Shostakovich willingly excerpted music from earlier censored works like *The Bright Stream* (aka *The Limpid Stream)*. During the period 1949-52, composer Lev Atovmian arranged three suites from Shostakovich's film and ballet music, and from his 1934 *Suite for Jazz Orchestra*. Since its libretto rather than its music had aroused the negative press, in the concert hall, the cheerful music was appreciated for what it was without the overlay of the political. (The early listeners had to be aware of the Soviet-controlled genesis of the work and accepted it for what it was, a display of Shostakovich's less than serious side.
Of Shostakovich's three ballets, *The Bright Stream* was the one that was punished most disturbingly by the Soviet regime. The ballet's co-librettist, Adrian Piotrovsky, was sent to a gulag, from which he was never heard of again, while the creative career of its choreographer, Fedor Lopukhov, was all but terminated. Shostakovich's music was never again played during the Soviet era, beyond a heavily edited suite of his most popular tunes.

The Adagio is a popular movement from Shostakovich's ballet suite *The Bright Stream* (Op. 39a), composed in 1934–35; the first performance of the suite, including the Adagio, took place March 11, 1945 in Moscow. While originally written for orchestra, it is frequently performed in an arrangement for cello and piano, arranged by Lev Atovmian.

Shostakovich's third and final ballet, his second project with the great choreographer Lopukhov, is more conventional and traditionally 'balletic' than his first two. By the time he composed it, Stalin's repressive doctrines of Socialist-Realism were beginning to bite, thus the plot has little satire and is relatively conventional: a group of ballet-dancers have been sent into the countryside to bring sophisticated metropolitan entertainment to a successful new Soviet Collective Farm. After some complicated amorous intrigues, it turns out that the honest country-bumpkins have more to teach the city-folk than the other way round.

The music abounds in light and catchy melodies, and is lush and lyrical. The dance-rhythms get the foot tapping; most of the work is Shostakovich at his most fluent and easily accessible. The composer compiled an orchestral suite from the ballet in 1945, the music also appears in differing versions and orchestrations in Ballet Suites Nos.1-3.

Sextet for Clarinet, Horn, String Trio and Piano, Op. 37
Ernö Dohnányi

(Born July 27, 1877, in Pozsony, Hungary; died February 9, 1960, in New York)

The leading figures in Hungary's rich musical life during the first half of the 20th century were three composers who were born just five years apart, Béla Bartók, Zoltán Kodály, and Ernö Dohnányi. They were friends and colleagues in many artistic projects, but they were also rivals who took very different positions on important issues in politics and esthetics. Paradoxically, the intense nationalism in the music of Bartók and Kodály has made their works better known in the rest of the world than Dohnányi's cosmopolitan classicism.

Dohnányi's professional life began brilliantly in 1895, when he was still an eighteen-year-old student. That summer, his composition teacher showed Brahms a piano quintet his pupil had written, which so impressed the great master that Dohnányi was summoned by telegram to come see Brahms at the resort where he was staying. Brahms brought the music of Dohnányi

to the attention of some of the great performers of the time, and soon the young composer's works were played all over Europe and America.

By 1900, Dohnányi was renowned as the greatest Hungarian pianist and composer after Liszt. Dohnányi became a professor of conducting and piano and then director of the Budapest Academy of Music. He also became chief conductor of the Budapest Philharmonic, a post he held for twenty-five years, as well as music director of the Hungarian radio.

World War II interrupted his career. In 1941, he resigned from the Budapest Academy rather than complying with anti-Jewish legislation. He retained Jewish members of the Budapest Philharmonic until the German occupation began, at which time he disbanded the ensemble. In November 1944, he went to Austria, but although he was not active politically or musically there, his going to Austria was enough to draw criticism from anti-Nazis. After World War II, Dohnányi moved to London, then Argentina, and he finally settled in the United States. In September 1949, he became pianist and composer-in-residence at Florida State University, and remained in that position until his death.

Dohnányi, unlike Bartók, was more interested in the Romantic tradition of Liszt than in the progressive musical styles of the early 20th century. His chamber works are lyrical and vivacious, and often humorous. He has often been considered a stylistic reactionary, but tonal instability and the way he treats themes mark him as a 20th century composer. Arthur Cohn sums up his qualities, "Most of Dohnányi's music is a mixture of slight modal suavity and a healthy portion of Brahmsian expression, with a tincture of Hungarian *melos* and rhythms." His chamber music is particularly successful, and his nine major chamber works have originality and fine craftsmanship.

Dohnányi composed his last major chamber work, this *Sextet,* for an unusual instrumental combination of clarinet, horn, string trio, and piano, in 1935. It is characterized structurally by the unifying motive present in all the movements. This motive is made up of two descending notes, which appear with different rhythms, and form a consistent pattern throughout the work.

The first movement, Allegro appassionato, is bold and dramatic yet composed in traditional sonata form. It begins with a horn call. The first theme features the distinctive motive, which appears throughout the movement. The violin introduces a more lyrical second theme.

In the second movement, Intermezzo, Adagio, the piano and strings introduce the first theme in rich harmony. Its leisurely pace is interrupted in the central section for an Alla marcia section, a slow funeral march without piano.

The third movement, a scherzo, Allegro con sentimento, opens with the clarinet's delicate permutation of the descending two-note pattern. This movement has a serene, Brahmsian theme and variations although it is not titled as a set of variations. A more agitated central section provides contrast, and before the movement's end, the theme from the first movement is quoted briefly.

The third movement leads straight into the Finale, composed in a tongue in cheek manner, but in traditional final movement Rondo style. The finale begins with a spirited dance melody in which the composer's wit and mischief are evident. The melody is either in the style of 1930's European jazz, or perhaps it is a play on a Viennese waltz. It passes between the instruments and is displayed with playful harmonic and rhythmical development. The work humorously concludes by recalling the climactic end of the first movement.