

10 The sonata

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Introduction

The violin sonata took two avenues of development in the Baroque era. The seventeenth-century form, for violin and continuo, involved the violin as principal melodist. Harmonic support in the form of semi-improvised chords or the realisation of a prescribed figured bass was provided by a keyboard instrument (normally an organ or harpsichord), which could be joined or replaced by a plucked instrument (chitarrone or archlute); in addition, the bass line could be sustained, normally by a string instrument such as a cello or gamba. The sonata emerged first in Northern Italy, spreading to Austria and Germany, and later to England and France. The principal centres of sonata activity were Venice, Bologna, Vienna, Dresden, Hamburg, London and Paris, the very centres where patronage and publication were most easily attained. As the genre evolved during the seventeenth century, two different types emerged: the *sonata da camera* ('chamber sonata'), which is essentially a suite of stylised dances; and the *sonata da chiesa* ('church sonata'), the movements of which have no dance allegiances.¹

The sonata's second avenue of development, the so-called 'accompanied sonata', involved the violinist in a subordinate role to an obbligato keyboard. This type, which challenged the dominance of the sonata with continuo and eventually superseded it, began and ended in the Classical period, giving way to the true duo sonata for two equal protagonists.

The Baroque

Italy

The earliest known sonatas for violin and bass (unfigured) appeared in Cima's *Concerti ecclesiastici* (Milan, 1610), a collection mostly of sacred

works which includes six small-scale sonatas.² More important were Marini's adventurous essays in the genre³ and works by Giovanni Gabrieli⁴ and Monteverdi⁵ which heralded the emergence of a true violin idiom. Castello published the first ever volume devoted exclusively to sonatas.⁶ He added a second book (1629), his twenty-nine technically challenging essays alternating fast and slow sections, canzona-style, within one continuous movement. Fontana left six sonatas for violin (and bc) in a set of eighteen sonatas⁷ of similar sectional design, some incorporating recitative-like transitional passages and complex rhythmic patterns derived from vocal declamation. More experimental were the sonatas of Uccellini⁸ and Farina.⁹ Particularly remarkable are Uccellini's *Tromba sordina per sonare con violino solo* Op. 5, which involves *scordatura*, and Farina's four-part *Capriccio stravagante* (1627), which incorporates such effects as *col legno*, *sul ponticello*, *pizzicato* and *tremolo* in its attempt to imitate the noises of various animals and musical instruments.

Among those who developed the violin's expressive qualities during the second half of the seventeenth century were Legrenzi,¹⁰ Cazzati and G. B. Vitali. Cazzati was the first Bolognese composer to publish solo violin sonatas. His Op. 55 collection (1670) of *Sonate a 2 istromenti*, following closely after his *Varii, e diversi capricci* Op. 50 (1669) for various combinations, proved extremely influential and assisted in extending further the idiomatic language of the violin. Vitali, his most celebrated pupil, composed numerous trio and ensemble sonatas (Opp. 2, 5, 8, 9, 11, 12 and 14), but only two sonatas for violin and continuo,¹¹ while Vitali's son Tomaso Antonio composed a set of [12] *Concerto di sonate* Op. 4 (vn, vc, bc, Modena, 1701), chamber sonatas of which the last comprises variations on the 'folia' theme. Pietro degli Antonii, another notable Cazzati disciple, included stylised dances in his Opp. 1 (1670) and 3 (1671). Although these are significant in the evolution of the *sonata da camera*, his sonatas Opp. 4 and 5 (vn, bc, 1676 and 1686) in the church style – organ is specified as the continuo keyboard instrument – are more progressive, their four or five movements incorporating vocal inflections and instrumental recitatives or ariosos into their violin writing. Furthermore, the continuo line assumes greater importance, often developing thematic material on an equal level with the violin part.

Corelli represents an early peak in the development of the solo sonata. His twelve sonatas Op. 5 (Rome, 1700) became by far the most influential of their time, appearing in some forty-two different editions by the end of the century.¹² Arranged in two sets of six sonatas, Nos. 1–6 inclusive ostensibly adopt the slow–fast–slow–fast scheme of the *sonata da chiesa* while Nos. 7–12 represent theoretically the *da camera* kind, the twelfth comprising the famous 'Follia' variations. However, the differences between the two sets are not as clear-cut in practice. Indeed, the

distinction between the church and chamber varieties gradually disappeared. Although nominally *da camera*, the two sets of twelve sonatas (Opp. 1, c.1708, and 4, 1716) for violin and cello of Evaristo Dall' Abaco, for example, comprise a mix of abstract and dance movements, mostly in the Corellian four-movement pattern. During this period, the twelve sonatas (vn, bc, 1701) of Lonati are progressive, betraying certain German characteristics in their exploitation of high position-work, double stopping and *scordatura*, while the popular instrumental works of Valentini are particularly adventurous from technical, harmonic and tonal standpoints, especially his 12 *Allettamenti per camera* Op. 8 (vn, bc, 1714).

In Venice, Albinoni and Vivaldi were foremost in the development of the genre. Albinoni's output includes seventy-nine sonatas for between one and six instruments and continuo, written in church, chamber or mixed styles. Most significant here are his 12 *Trattenimenti armonici per camera* Op. 6 (Amsterdam, 1711), the only set of sonatas for violin and continuo that the composer himself prepared for the press. These works display the post-Corellian mix of church and chamber varieties, adopting the four-movement sequence of the church sonata and the binary fast movements derived from the dance of the chamber type. Although three other collections of Albinoni's violin sonatas appeared during his lifetime, 'there is evidence in each case that the publisher obtained manuscripts of the sonatas at second hand'.¹³

Vivaldi's sonatas for violin and continuo are mostly in a composite church-chamber mould in which the chamber elements are predominant, although dance forms may be re-ordered. His Op. 2 collection (Amsterdam, 1712–13) is the most significant, Vivaldi acknowledging the influence of Corelli's Op. 5 by modelling the opening of Op. 2 No. 2 on that of the first of Corelli's set. Of Vivaldi's other works in the genre, his Op. 5 collection (Amsterdam, c.1716), comprising four sonatas (vn, bc) and two trio sonatas, is most significant. The vn–bc sonatas begin with a prelude and continue with two or three dance-titled movements.

As a pupil of Corelli (and possibly also Vivaldi) and teacher of Pugnani (mentor of Viotti) and some of the leading French violinist-composers of the century (Leclair, Guillemain, Guignon, etc.), Somis was a central figure in the development of the violin repertory. Only his solo and trio sonatas were published during his lifetime, among them sixty works (vn, bc) published in five sets each of twelve (c.1717; Op. 2, 1723; Op. 4, 1726; Op. 6, 1733; c.1740). The character of the chamber variety predominates, but with few dance titles, and most adopt a three-movement slow-fast-fast pattern.¹⁴ With the reduction in the number of movements, greater emphasis appears to have been placed on the first fast movement in the scheme. Somis expanded it into a 'three-section form – a statement, a digression and an abbreviated reprise in the principal key, comparable to an incipient sonata form in the Classical sense'.¹⁵

The sonatas of Veracini betray a number of separate influences. These

range from his Italian heritage to German models, as displayed in the elaborate contrapuntal textures of his set of twelve, Op. 1 (vn, bc, Dresden, 1721), comprising six minor-key chamber sonatas and six major-key church sonatas. A previous set of twelve (1716) is of more Italianate character, involving little counterpoint and much repetition. His most celebrated collection, the twelve so-called *Sonate accademiche* Op. 2 (1744), written probably for Italian private concerts (*accademie*) rather than being especially 'academic',¹⁶ represents a compromise between his Italian sonata and operatic (aria) influence and an increasingly elaborate contrapuntal technique in the German manner. Some movements are given curious titles (e.g. 'Aria Schiavonna', 'Cotillion', 'Schozeze', 'Polonese') and Veracini implies in his preface that a certain flexibility is allowable in performance. He suggests that two or three movements might be selected from the four or five provided 'to comprise a sonata of just proportions'. The preface also includes a table of notation signs, by means of which Veracini specifies such interpretative details as sonority, texture, dynamics and even bowing.

Porpora's twelve sonatas (vn, bc, Vienna, 1754) were some of the latest to uphold the Baroque tradition. By contrast, some of Locatelli's later works in the genre, like those of Tartini, embrace characteristics of the *galant* style. All but one of the twelve *Sonate da camera* Op. 6 (Amsterdam, 1737) adopt an original design: a fast, contrapuntal movement in binary form being flanked by a binary slow/moderate movement and a set of variations, commonly on a minuet theme. The exception is the twelfth, a five-movement piece which culminates in a 'Capriccio, prova del intonazione'. Of Locatelli's ten sonatas Op. 8 (Amsterdam, 1744), four are trio sonatas.

Great Britain

The actual seeds of sonata growth in Britain were sown by such violinist-composers as Matteis¹⁷ and Playford¹⁸ and germinated by the pre-eminence of the Italian style,¹⁹ hastened by the remarkable influx of Italian violinists in the early eighteenth century. Among those who spent much of their working lives in London were Corelli's pupils Castrucci (two sets of twelve sonatas, vn, bc), Carbonelli (*Sonate da camera*, c.1722) and, most important, Geminiani, who arrived in London in 1714 and was responsible for two collections of twelve sonatas (vn, bc; Op. 1, 1716; Op. 4, 1739) as well as numerous arrangements of his own and others' works in the genre.²⁰ Not surprisingly, Corelli provides the model for these works,²¹ which adopt the familiar four-movement pattern. But Geminiani's Opp. 1 and 4 are more adventurous harmonically, melodically, technically, rhythmically and dramatically, and he often inserted *cadenza*-like passages (either written out

over a continuo pedal, or merely implied by a fermata) in which the violinist might further assert his technique and musicianship.

Richard Jones is notable for two collections (vn, bc): *Chamber Air's . . . The Preludes being written (chiefly) in the Grace Manner* Op. 2 (London, c.1736) and *Six Suites of Lessons* Op. 3 (London, c.1741). These comprise full-scale, Italianate sonatas of both *da chiesa* and *da camera* types (eight in Op. 2 and six in Op. 3) in an unusually advanced technical idiom for their time and origin. His (and later Geminiani's) pupil Michael Festing also left more than thirty sonatas (vn, bc) in five collections (1730–c.1750). Most comprise four movements (slow–fast–slow–fast) and follow Geminiani's model in incorporating some elaborate ornamentation, especially in their graceful slow movements. John Stanley's two collections of *Solo's* (fl or vn, bc) Opp. 1 and 4 (London, 1740 and 1745) are also sonatas in all but name.

The Berlin-born Pepusch's sonatas are of two types: a traditional four-movement kind and one with contrasts of tempo (particularly in the first movement), a more variable overall design and titled dances, which are often subjected to variations. But the principal German influence in England was Handel, whose sonatas (vn, bc) have a complex history. Chrysander, editor of the *Händel-Gesellschaft* (1879), grouped together some fifteen sonatas as Handel's Op. 1, but the authenticity of many of these works has been refuted by numerous Handelians.²² Roger of Amsterdam published twelve sonatas as Handel's Op. 1 (c.1722) in an edition highly inaccurate as regards key, instrumentation and other details, and Walsh reprinted the set with a false imprint (1730). Walsh produced a corrected edition in 1732, but the two sonatas included as Nos. 10 and 12 in Roger's and Walsh's second publication are different and neither pair is now thought to have been composed by Handel. Furthermore, three completely authentic sonatas have not, until very recently, been recognised as such, and Handelians nowadays only claim five sonatas (vn, bc), all but one in four movements, to be unquestionably by Handel: that in A major (Op. 1 No. 3, 1724–6); the D minor violin version of the E minor sonata for recorder (Op. 1 No. 1, c.1720–4); the sonata in G minor (Op. 1 No. 6, c.1720–4) described as 'oboe solo' but prescribed for violin solo in the autograph in the Fitzwilliam Museum, Cambridge (where it succeeds the D minor arrangement in the same source); the lively, three-movement G major sonata (c.1707) and the late D major sonata (Chrysander's Op. 1 No. 13, c.1750).

Germany

Early developments in the German violin repertory owed much to the efforts of immigrants from Italy (Marini from 1623; Carlo Farina, 1625), and England (Thomas Simpson, 1610; Rowe, 1614; and Brade, c.1600), who founded the Hamburg school. Brade's student Nicolaus Bleyer's set

of ostinato variations on *Est-ce Mars* (c.1650) was one of the earliest German pieces for violin and continuo, while Johann Kindermann's set of [27] *Canzoni*, [9] *sonatae* (1653) included pieces for one to three violins, cello and continuo and exploited *scordatura* as an expressive resource. Johann Rosenmüller proved a significant figure in the dissemination of Italian styles throughout Northern Germany, particularly in his last two collections for various instrumental combinations of strings.²³ Many of Buxtehude's solo and ensemble sonatas are reminiscent of Rosenmüller's 1682 collection in the harmonic intensity of their slow, transitional homophonic sections. Buxtehude's close associate Johann Reincken's *Hortus musicus* (Hamburg, 1687) is also significant for its six sonatas (2vn, va da gamba, bc) which demonstrate characteristics of both solo sonata and suite.

Schmelzer's *Sonatae unarum fidium* ... (Nuremberg, 1664) was the first published collection devoted entirely to sonatas (vn, bc) from the German-speaking countries. A synthesis of Italian and German elements, these six sonatas are founded largely on the variation principle (notably ground bass variations) and comprise numerous sections in contrasting metres and tempos with some challenging passage-work for the violinist.

Biber was the outstanding German violin virtuoso of the seventeenth century. His eight *Sonatae violino solo* (vn, bc, Nuremberg, 1681) combine the variation principle (chaconne basses, variants of arias, or doubles of dances) with freer, more improvisatory passages such as those in the toccata-like preludes and brilliant, elaborate finales. He by far outstripped his Italian (and German) contemporaries with his technical demands (up to seventh position, double stopping, varied bowings, *scordatura* etc. *Scordatura* plays a more prominent role in Biber's sixteen 'Mystery' (or 'Rosary') Sonatas (c.1675), which depict the fifteen 'Sacred Mysteries' of Jesus and the Virgin Mary. Only two of these pieces employ the conventional violin tuning by fifths, each of the others using a different tuning and thereby offering a wide range of unusual chord combinations and sonorities. Though conceived as church music,²⁴ these sonatas include several stylised dance movements (gavotte, gigue, courante and sarabande) counterbalanced by movements in contrapuntal style. Some of the sonatas show programmatic tendencies²⁵ but musical considerations predominate. The sixteenth piece is the famous *Passacaglia* for violin solo.

Next to Biber, Johann Walther was the most adventurous and virtuosic of contemporary violinist-composers in the German-speaking countries. Most of his twelve *Scherzi* ... (vn, bc, Frankfurt and Leipzig, 1676) are in free form, with sudden changes of tempo and metre. Eight bear the title 'sonata', while two others (Nos. 5 and 12) are labelled 'aria'. Dance movements and variation sets predominate in his other published collection, *Hortulus chelicus* (Mainz, 1688), and a programmatic element occasionally provides additional interest.²⁶

Johann von Westhoff also used programmatic devices in his sonatas,²⁷ which are of advanced technical demand. Although individual movements are repetitious and the sonatas fail to conform to any set movement plan, unity and interest are often provided by a less conventional adaptation of the variation principle, one movement sometimes comprising a variant of its predecessor.²⁸

By composing a set of six sonatas for violin with obbligato keyboard²⁹ J. S. Bach triggered off the gradual demise of the sonata for violin and continuo, even though that genre was perpetuated well into the eighteenth century by such German composers as Kirchoff, Birkenstock, Heinichen and Pisendel. The first five of Bach's set (BWV 1014–18) adopt the regular four-movement design of the *sonata da chiesa*, the fast movements being largely fugue-like or at least highly imitative. The sixth (BWV 1019) has a complex history. Two earlier versions are at variance with that firmly established as the final form.³⁰ The version normally performed nowadays comprises five movements, only the first two of which remain from the earlier two versions. The overall three-part texture of these sonatas is largely akin to that of the trio sonata, the violinist and the harpsichordist's right hand taking the two upper parts and the harpsichordist's left hand contributing the bass line. However, a few brief sections remain where the harpsichordist is required to realise the figured harmonies.³¹

Bach also composed some works for violin and continuo. The G major sonata (BWV 1021), discovered in 1928, follows the *da chiesa* pattern, while the four-movement E minor sonata (BWV 1023) combines elements of the 'church sonata' and Baroque suite. The authenticity of the *da chiesa* C minor sonata (BWV 1024) is open to doubt,³² while the F major sonata (BWV 1022) is basically an arrangement of an arrangement. Its bass line is essentially that of the G major sonata (BWV 1021), but the two upper parts derive from the G major trio sonata (BWV 1038), a reworking of BWV 1021 probably by one of Bach's pupils.

Despite the esteem in which J. S. Bach is held nowadays, Telemann was widely regarded as Germany's leading composer in the early and mid eighteenth century. Much of his instrumental music promoted the cause of music-making in the home, notably his two collections of six (vn, bc) sonatas each (Frankfurt, 1715 and 1718). More important still are his *Essercizii musici overo dodeci soli e dodeci trii* (Hamburg, 1739–40), *Solos Op. 2* (London, c.1725), *XII Solos* (vn or fl, bc, Hamburg, 1734), and *Sonate metodiche Op. 13* (vn or fl, bc), issued in two sets of six (Hamburg, 1728 and 1732). The 'methodical' or instructive intent of this latter collection is provided in the suggested written-out melodic elaborations of the opening movements of each sonata. Other sonatas (vn, bc) by Telemann may be found in such collections as *Der getreue Music-Meister* (Hamburg, 1728–9) and *Musique de table* (Hamburg, 1733).

Pisendel's synthesis of German and Italian traditions was taken to

Berlin by his pupils J. G. Graun and Franz Benda. Graun published a set of six sonatas (vn, bc, Merseburg, c.1726). Benda, a pupil also of Graun, claimed in his autobiography (1763) to have written eighty violin sonatas, most of them composed before 1751. Apart from a set of Six Sonatas Op. 1 (vn, bc, Paris, 1763), few of his works were published during his lifetime.

France

The violin's potential as a solo instrument remained virtually untapped in France during the seventeenth century, largely because the string orchestra was the focus of attention, especially for its role in dance music. By 1609 there were already 'Vingt-deux Violons Ordinaires de la Chambre du Roi', and in 1626 Louis XIII established the band of the Vingt-quatre Violons du Roi, some thirty years before Lully's rival ensemble, the Petits Violons (1656).

Italian instrumental music appears to have gained popularity in French musical circles during the 1690s,³³ and Corelli's music was certainly known after 1700. Significant in the development of the 'solo' sonata at this time were François Duval and Jean-Féry Rebel, both prominent members of Louis XIV's Vingt-quatre Violons du Roi. Duval was the first Frenchman to compose sonatas for violin and continuo, publishing some seven collections (1704–20)³⁴ which blend French dance elements with more advanced Italian instrumental techniques. The five sonatas (vn, bc) at the end of Rebel's *Recueil de douze sonates à II et III parties*,³⁵ are also among the earliest French examples, along with those of Elisabeth Jacquet de La Guerre and Brossard. Further sonata collections by Rebel were published in Paris in 1705³⁶ and 1713.³⁷

The influx of Italian violinists into Paris in the early eighteenth century furthered the cause of Italian music in the French capital, which became even more attractive to foreign virtuosi with the establishment of the Concert Spirituel in 1725. Prominent among the immigrant Italians were Mascitti, Piani,³⁸ and Guignon.³⁹ Mascitti published nine collections of sonatas (vn, bc, mostly of the *da camera* variety) between 1704 and 1738 which comprise about one hundred works in the genre. Guignon published eighteen sonatas (twelve in Op. 1, 1737, six in Op. 6, after 1742), mostly in the three-movement form of the Italian opera *sinfonia*, while Piani's collection of twelve sonatas Op. 1 (six for vn, bc, six for vn or fl, bc), is notable both for the composer's preface, which includes detailed interpretative information, and the unusually thorough markings annotated in the works themselves.

The synthesis of French and Italian styles was also hastened by the exodus of French violinists such as Senaillé, Anet and Tremais to study in Italy. Senaillé composed at least fifty sonatas (vn, bc), published in five books between 1710 and 1727, while Tremais's sonatas (vn, bc), mostly

in four movements, were published in four sets (Op. 1, 1736; Op. 4, c.1740; Op. 7, c.1740; Op. 10, c.1740), two of which (Opp. 7 and 10) have not survived. Corelli's pupil Anet's *Premier Livre de sonates* (Paris, 1724) was strongly influenced by his mentor, while the ten *Sonates* Op. 3 (Paris, 1729) pander more to French taste.

Louis and François Francœur are worthy of passing mention for their two sets each of sonatas but more significant in the development of the genre were Guillemain, Mondonville and Leclair. Guillemain composed four books of sonatas. The first three (Opp. 1, 3 and 11, 1734, 1739 and 1742) are for violin and continuo. The sonatas of Op. 1 adopt a conservative four-movement design, but some of the later works approximate the early classic sonata, with first-movement plans that include thematic contrast, formal development and recapitulation. His fourth set⁴⁰ comprises early examples of the accompanied keyboard sonata with an optional violin part.

Mondonville's Op. 1 set of sonatas (vn, bc, Paris, 1733) breaks no new ground, but his Op. 4, *Les Sons harmoniques* (Paris and Lille, 1738), is notable for its exploitation of violin harmonic effects. However, he is best known for his *Pièces de clavecin en sonates, avec accompagnement de violon* Op. 3 (Paris and Lille, 1734), in which the harpsichord predominates with its written-out part and the violinist is relegated to a secondary role.

The works of Leclair represent the culmination of the French Baroque violin school and the final reconciliation of the Italian and French styles. His forty-nine sonatas (vn, bc, although some are intended for either violin or flute), published in four books of twelve each (Paris, 1723, c.1728, 1734 and 1743) plus the posthumous F major sonata (1767), mostly follow the Corellian model (slow–fast–slow–fast), using Italian names for the movements and adding variety by including movements like the vivacious *tambourin* and *chasse*, and the old majestic *tombeau* (e.g. Op. 5 No. 6). The fast movements tend towards Italian and the slow movements towards French inspiration, and his works hold plenty of technical challenges for the violinist.

The Classical period

The Classical period was one of remarkable transition in the genre from the violin sonata with keyboard continuo to one with keyboard obbligato. But the idea of equality between violin and keyboard, suggested by J. S. Bach's sonatas, was not taken up by his immediate successors. Some composers sat very much on the fence, using the keyboard alternately as an accompanying continuo instrument and as a combination of melody instrument and supporting bass,⁴¹ while others contributed to the decline of the violin's importance (and hence to the dominance of the keyboard) by cultivating the so-called 'accompanied' sonata.⁴² Neverthe-

less, the demand for sonata composition, considerable in the first half of the eighteenth century, seems to have increased even more when the keyboard part was written out; and although flexibility of instrumentation persisted at the start of the period, composers later began to assign their works in the genre to a specific melody and keyboard instrument, the preferred keyboard instrument increasingly becoming the piano.

Italy

Numerous distinguished Italian composers of sonatas followed in the footsteps of Tartini, among them Campioni,⁴³ Ferrari, Lolli, and Tartini's most renowned pupil, Nardini. Their works display a growing awareness of the harmonic structure and ordered design of the evolving Classical style, Nardini's second-movement Allegros approximating the scheme of Classical sonata form. Furthermore, those of Ferrari and Lolli (especially Lolli's Op. 9 set) were technically demanding, requiring mastery of, for example, harmonics, *scordatura*, *sul G* playing, daring leaps and cadenza-like interpolations.

Another vital link in the continuous tradition from Corelli to Viotti was the latter's principal mentor, Gaetano Pugnani, whose sonatas (Opp. 3, 7 and 8, c.1760–74) adopt a fast–slow–fast design with the opening Allegro movements close to Classical sonata form. Viotti's sonatas are largely retrospective 'continuo' sonatas, showing an understandable preference for the violin. But Pugnani's progressive tendencies were explored further by Sammartini and especially Boccherini, who contributed a dozen or so accompanied keyboard sonatas in fast–slow–fast format with fully elaborated keyboard parts.

It is sometimes difficult to distinguish between the styles of Mozart and the Bohemian Mysliveček, who spent much of his life in Italy. Certainly, Mysliveček's six accompanied sonatas (London, 1775) display a striking resemblance to Mozart's early style; in the words of Schoenbaum: 'In Mysliveček's compositional art, Czech musicality merges with Italian influences to form an individual style, whose formal balance and harmonic variety paved the way for the Viennese Classical masters.'⁴⁴

France

The numerous pupils of Gaviniès made their mark in Paris around the third quarter of the century, writing idiomatically for the instrument in a harmonically inventive, highly expressive style which has been called a 'French Storm and Stress'. Notable among them for their sonata compositions are Leduc, Guénin and Capron. Although Guénin bowed to the trend towards the keyboard sonata with *ad libitum* violin accompaniment, he did not make the violin totally subservient to the keyboard,

occasionally using the term 'solo' to indicate sections of prominent violin writing. Saint-Georges, too, seems to have taken pains to treat violin and keyboard as equal protagonists in his three extant sonatas. L'Abbé Robineau's *Six Sonates* (Paris, 1768) also contribute to the importance of the Parisian school, whose influence on the development of the young Mozart should never be underestimated. Neither should that of a German, Johann Schobert, who settled in France and published many of his works in Paris. Schobert was one of the chief promoters of the type of sonata that was essentially a keyboard work with a simple (sometimes optional) violin part, which did little more than shadow the keyboard's melodic material in thirds or sixths or help to fill out the accompaniment.

Germany and Austria (to Mozart)

Along with his compatriot Schobert, J. C. Bach cultivated largely the 'accompanied' sonata type in which the violin plays a purely complementary role. His *Six Sonatas for Harpsichord with Accompaniment of Violin (or Flute) and Cello* Op. 2 (1764) are short two-movement works, the first movement adopting a rudimentary sonata-form design and the other comprising an Allegretto or Tempo di menuetto in da capo or rondo form. As in his Op. 10 set (1773), the violin is subservient to the keyboard. C. P. E. Bach also composed some sonatas of this type with relatively easy keyboard parts (Wq89–91, published 1776–7), but he is better known for his earlier four-movement sonatas for violin (or flute) and keyboard, which display his Baroque heritage.

Although mostly violinists, the Mannheim composers wrote little of note for solo violin. Johann Stamitz and Richter were the most prominent composers of violin sonatas. Stamitz's two collections of violin sonatas (Opp. 4 and 6, 1760–1) are somewhat conservative works with continuo, but Richter's strike a balance between the continuo and accompanied sonata types.⁴⁵

Wagenseil left two sets of accompanied sonatas for keyboard with violin, published in London, while Haydn's oeuvre includes only one original violin sonata – No. 1 in G, also published as a trio (HXV:32). Five other works were arranged from keyboard sonatas – some of these arrangements are attributed to Dr Burney – and two further 'sonatas' are violin–keyboard arrangements of the string quartets Op. 77 Nos. 1 and 2.

Great Britain

Britain played host to many immigrant musicians of high esteem in the late eighteenth century and she provided the fertile soil on which many a progressive musical seed was sown. Among the many important sonata composers who lived for periods in London were Pugnani, J. C. Bach,

and Abel, the latter composing well over one hundred sonatas of which many are of the accompanied type.

The principal sonata contributions from native Britons were largely retrospective, following the Italian basso continuo tradition. Most notable were John Collett's *Six Solos ... Op. 1* (1755) and the Italian-trained James Lates's *Op. 3* collection (1768).

Mozart, Hummel and Beethoven

Mozart brought the genre to its first peak in the Classical period. He wrote examples of sonatas for violin and keyboard throughout his creative life, his twenty-six works⁴⁶ in the genre developing from the cheerful Alberti piano basses and modest (optional) violin contributions of his childhood (K6–9, 10–15⁴⁷ and 26–31, 1763–6, in which his father probably had a hand), through the sonatas of early maturity written in Mannheim and Paris in 1778 (K296, 301/293a, 302/293b, 303/293c, 304/300c, 305/293d and 306) to the fully mature sonatas composed in Salzburg and Vienna in 1779–87 (K376/374d, 377/374e, 378/317d, 379/373a, 380/374f, 454, 481, 526 and 547) which feature the violinist as a full *concertante* duo partner.

The early works display the influence of Schobert, J. C. Bach and others in their complete subordination of the violin. Most comprise two movements and are lightweight pieces written in a language typical of the Rococo period – simple, melodic, diatonic and homophonic with foursquare phrasing. K26–31, published as *Op. 4* (1766), display some progressive tendencies, notably imitative entries (K26 and 29) and greater part equality (K28), although the keyboard resumes its dominant role in K30 and 31.

In the next authenticated sonata set,⁴⁸ published in Paris (1778) confusingly as *Op. 1*, the violin begins to free itself from its exclusive accompanying role to introduce melodic material (e.g. in the first movement of K301 in G). Other developments include the use of a slow introduction in K303, the exploitation of a language, palette and mood anticipatory of early Romanticism in K304 in E minor,⁴⁹ and the addition of a written-out cadenza in the finale of K306 in D. Mozart's second set of six mature sonatas was published in 1781, shortly after he had moved to Vienna. Its title⁵⁰ suggests that the violin part was still optional, but although K379 and K376 would tend to support this suggestion, other sonatas such as K377 allow the violin an increasingly melodic role.

Mozart's experiments with form in the 1780s resulted in his preference for a three-movement design and his increased cultivation of polyphony, the two protagonists achieving almost equal status and being treated in more of a bravura manner. This is evident in the three sonatas which represent his major contribution to the genre: K454 in B \flat , K481 in E \flat and K526 in A.⁵¹ K454 (1784), inspired by the playing of Regina

Strinasacchi, is a true concert sonata for violin and piano, introducing the spacious sonata-form opening movement with a Largo passage of great breadth. The sonata-form Andante, with its interesting elaborated reprise, and the sonata-rondo finale maintain the large-scale dimensions of the opening movement. The first movement of K481 (1785) introduces the principal theme from the finale of the 'Jupiter' Symphony into its argument and continues to develop it in the coda. The central Adagio, a rondo with two episodes and varied repeats of the main theme, includes some unusual harmonic audacities in its midst, but the final Allegretto with variations restores stability. K526 (1787) is more subtly integrated, the witty Presto finale drawing 'together the first-movement melodic material . . . and the octave writing and harmonic shifts of the Andante'.⁵²

The relatively few sonatas of Hummel stand between those of Mozart and Beethoven. Their fundamentally homophonic textures, ornate Italianate melodies and clarity of harmonic and structural design were still essentially Classical, but the increased harmonic imagination, expressive intent and virtuosic brilliance of his later works looked towards a new era, as may be understood by comparing his Op. 5 sonatas (Vienna, c.1798, two for pf, vn, one for pf, va) and his D major Sonata Op. 50 (pf, vn, Vienna, c.1815).

Beethoven's ten sonatas for piano and violin further develop the legacy of Mozart and his predecessors. Although Beethoven continually emphasised the equal partnership of the two protagonists, the title-page of his three sonatas Op. 12 (written 1797–8, published 1799) reads 'Tre sonate per il clavicembalo o forte-piano con un violino composte' and they undoubtedly display vestiges of the keyboard sonata with violin obbligato. His next two sonatas were originally published together as Op. 23, but they were subsequently (1802) issued separately as Opp. 23 and 24. Op. 23 displays greater conciseness of argument, includes a cross between a slow movement and a scherzo as its centrepiece and features a large-scale rondo finale. Op. 24 in F ('Spring')⁵³ expands to a four-movement design with the inclusion of a witty scherzo. The Op. 30 set of three sonatas (1802, published 1803) contrasts the optimistic character of Nos. 1 and 3, in three movements, with the passionate, four-movement C minor sonata (No. 2). This latter has a terse dramatic quality, marked in the two outer movements by an abundance of short, pithy phrases. An Adagio cantabile in A \flat comes second, while the trio of the lively C major scherzo makes bold use of canon. The sonata-rondo finale reaches its climax with a Presto coda. Op. 30 No. 3 in G major reverts to a 'tempo di minuetto' as its slow movement, and its *perpetuum mobile* rondo finale incorporates a switch to E \flat which will never cease to raise the eyebrows.

Beethoven described Op. 47 (1802–3) in pidgin Italian as 'Sonata per il Pianoforte ed un violino obbligato, scritta in un stilo molto concertante quasi come d'un Concerto', such a description emphasising the concerto-

like brilliance of the work. He dedicated it to Kreutzer, who, according to Berlioz, declared it 'outrageously unintelligible' and never played it. Unlike any of his other sonatas, Op. 47 opens with a slow introduction⁵⁴ to an extended sonata movement of astounding energy and momentum. The central movement is an Andante with four variations, while the finale, originally intended for Op. 30 No. 1, is almost monothematic and monorhythmic, driving forward relentlessly to the witty coda, which provides a brilliant and rousing climax to this monumental sonata in the concertante style.

In his last sonata, Op. 96 (1812), Beethoven reverts to a more intimate, less vigorous treatment of the instrumental partnership, especially in the opening Allegro moderato. Nevertheless, the subsequent Adagio displays Beethoven at his most expressive, while the scherzo finds him in jocular mood. The final theme and variations is untypical among Beethoven's finales in tempo, mood and form. Each half of the binary theme is led by the piano, and all but the first of the seven variations are double variations, the seventh concluding with a brief, brilliant coda.

The nineteenth century

The sonata played a secondary role to the concerto in the nineteenth century, owing to the era's emphasis on virtuosity and brilliance.

Germany

Apart from Spohr's three *Duos concertants* (vn, pf, Op. 95) and Mendelssohn's three sonatas (1820, 1825 and 1838),⁵⁵ there were few significant German contributions to the genre until Schumann's Op. 105 in A minor and Op. 121 in D minor (both 1851). The restless melancholy of Op. 105's sonata-form opening movement contrasts strikingly with the tender happiness of the central Allegretto, a charming F major rondo with two delicate minor-mode episodes. The sonata-form finale opens in toccata fashion with bustling chromatic semiquavers over a tonic pedal and recalls the first movement's opening melody in the coda. Op. 121 is more ambitious in scope, the main theme of the sonata-form opening movement being subtly adumbrated in the detached chords of the slow introduction. The second movement is a scherzo in all but name with two trios. On its final return, the 'scherzo' broadens into a chorale-like theme which foreshadows the beginning of the slow movement – a theme with three variations on the chorale melody *Gelobt seist du Jesu Christ*. The finale uses a rather rigid sonata structure to transform the grim, turbulent opening theme into one of greater optimism.

Schumann's last completed violin work before the collapse of his mental health was the Sonata No. 3 in A minor, born out of the idea that he, his pupil Dietrich, and Brahms should collaborate on a work in

honour of Joachim to be based on Joachim's motto, F. A. E.⁵⁶ Schumann contributed the second and fourth movements, while Dietrich duly provided the opening movement and Brahms the scherzo. Schumann later composed two movements to replace those of his collaborators.

Brahms had written and discarded four works in the genre before his Sonata No. 1 in G Op. 78 (1878–9), inspired by two of his own songs (*Regenlied* and *Nachklang*, Op. 59 Nos. 3 and 4), was published. The opening violin theme begins with the three-note rhythm on a monotone which opens the vocal line of *Regenlied*, while the more animated second subject also shares in this rhythmic relationship. The three reiterated notes of the song also appear in the central section of the ternary Adagio, and they usher in the actual melody of the *Regenlied*, together with its original pattering accompaniment, in the final rondo. This finale also recalls the main theme from the slow movement, and its 'più moderato' coda provides a tender, nostalgic yet fragmented summary, in the major mode, of the movement's most significant thematic material.

Brahms's Sonata No. 2 in A Op. 100 (1886) is more concise and intimate, its central movement serving as both slow movement and scherzo. However, Op. 108 in D minor (1886–8) is more dramatic and broader in design, comprising four movements of symphonic proportions. Especially remarkable are the opening movement's unique development section (built on a pedal point and featuring *bariolage* bowing), the expansive violin cavatina of the major-mode Adagio, and the way in which the pianist takes centre-stage in the playful third movement (F# minor). The sonata-rondo finale provides a fitting climax with its vigorous rhythms, depth of harmony and the dramatic force of its modulations. Brahms also composed a Scherzo (1853) for the collaborative 'F. A. E. Sonata' and arranged his two clarinet/viola sonatas Op. 120 for violin and piano.

Other German works in the genre include Joachim Raff's five sonatas (Opp. 73, 78, 128, 129 and 145), Weber's six *Progressive Sonatas* Op. 106, Richard Strauss's Eb major Sonata (1887–8), and Busoni's two sonatas in E minor (1890 and 1898). Busoni's second, a three-movements-in-one structure, has achieved the more lasting success, not least because of its memorable concluding variations on the chorale melody *Wie wohl ist mir, O Freund der Seelen*. Much of Strauss's sonata was conceived in orchestral terms. A fairly orthodox sonata-form movement is succeeded by a simple ternary central movement ('Improvisation'), which enjoyed a separate existence as a salon piece, and was published separately. Most elaborate of all, however, is the impassioned finale which opens with a brief and morose introduction for piano solo from which the main theme of the movement gradually crystallises. The work incorporates a number of quotations, notably from Beethoven's 'Pathétique' Sonata Op. 13, Wagner's *Tristan* and Schubert's *Erkönig*;

furthermore, the opening movement's second subject shows affinities with one of the leading themes of Strauss's own *Don Juan*.

France and Belgium

French composers showed little interest in the genre until comparatively late in the nineteenth century.⁵⁷ Only Lalo (Op. 12, 1853)⁵⁸ and Alkan (*Grand Duo concertant* Op. 21, 1840) made significant contributions in the first three quarters of the century. Central to Lalo's work is a set of variations (with a double cadenza towards the end) which is framed by an undistinguished essay in sonata form and a brilliant *perpetuum mobile* rondo finale. Although unevenly proportioned, Alkan's work is redeemed by its exploration of technique and its sheer inventiveness. The central movement ('L'Enfer') features some vivid descriptive writing and numerous experiments in sonority, admirably confirming Alkan's sympathies with Faustian ideas.

Saint-Saëns is believed to have composed five violin sonatas, but he published only two. The sonata-form opening movement and the lyrical ternary Adagio of No. 1 in D minor Op. 75 (1885) are linked; so, too, are the final two movements, a jovial scherzo/trio and a brilliant finale in perpetual motion which recalls a theme from the first movement. The less demanding No. 2 in Eb Op. 102 (1896) has been described as 'a colder, more abstract, more subtle and more polyphonic work'.⁵⁹

Fauré's Sonata in A major Op. 13 (1875–6) incorporates subtle adjustments to the conventional equilibrium of sonata-form balance in its opening Allegro molto. A melancholy ternary Andante and brilliant scherzo, with its exciting weak-beat accents and contrasting 'trio' section, precede a finale pregnant with lyrical melody. No. 2 in E minor Op. 108 (1916–17) is of different style and expression. In three movements, it is texturally less opulent and musically more concise than its predecessor, employing effective cyclical treatment of its initial motive.

In Belgium, de Bériot's numerous *Duos brillants*, written in collaboration with such renowned pianists as Osborne and Thalberg, and Vieuxtemps's single Violin Sonata Op. 12 are relatively unmemorable. The origins of Franck's A major Violin Sonata (1886) owe much to Vieuxtemps's pupil Ysaÿe.⁶⁰ Like Franck's two other chamber works of consequence,⁶¹ this sonata is of cyclic construction, its melodic framework comprising four main recurrent themes. The first, adumbrated by the piano in four introductory bars, is announced by the violin, while the second (piano), more exuberant, is soon given a *molto dolce* restatement to conclude the exposition of the sonata-form opening movement. The tempestuous sonata-form second movement uses the same two themes among its principal melodic material. The rhapsodical slow movement begins with an oblique declamatory statement of the first theme, before introducing the third and fourth themes. The sonata-rondo finale opens

with a canon. Its episodes are based largely on cyclic theme 'curtain calls', the canonic idea returning at the end in an 'animato' coda (the canon at a half-bar's distance) for a brilliant conclusion.

Lekeu, a gifted pupil of Franck and d'Indy, is remembered chiefly for his Sonata in G (1891). In the standard three-movement design, it is remarkable for its skilful application of the cyclical principle and its adoption of the advanced chromatic language of Wagner.

Austria

Schubert's three sonatas Op. 137 Nos. 1–3 (D384–5 and 408, 1816) were published posthumously as 'Sonatinas'. Displaying vestiges of Mozartian influence, these are fully developed sonatas of compact construction, the first comprising three movements, but the other two adopting a four-movement structure (with a minuet third). Schubert's Duo in A Op. posth. 162 (D574, 1817), which was not published until 1851, does not show the varied experimentation of the sonatinas but is broader in scope and surer in touch.

The Czech lands

Apart from the respective contributions of Pixis (1874) and Fibich (1875), the Czech lands are represented only by Dvořák's Sonata Op. 57 (1880) and Sonatina Op. 100 (1893). The first and second movements of Op. 57 approximate more closely the early style, textures, piano sonorities and development techniques of Brahms, but the finale, a dance-like sonata-rondo, leaves us in no doubt as to its Czech origins. Dvořák's Sonatina, composed in New York as a musical gift for his children, blends the native music of the Americas with his Czech heritage. The mournful slow movement, said to have been inspired by a visit to the Minnehaha Falls,⁶² and the sonata-form finale, which contrasts dance elements with a calm E major section reminiscent of the 'New World' Symphony's slow movement, are perhaps most illustrative of this blend.

Scandinavia

Grieg claimed that his three violin sonatas represented the main periods of his stylistic development – the first, Op. 8 (1865), naive and rich in models; the second, Op. 13 (1867), nationalistic in character; and the third, Op. 45 (1886–7), more dramatic and cosmopolitan in style. The greater intensity of national feeling in Op. 13 is due largely to the dance element, which infiltrates all three movements, while thematic similarities between the 'Springdans' finale and the opening movement help towards the work's unity. Op. 45 in C minor demonstrates a type of primitive sonata-form design for which Schumann was strongly criti-

cised. It also employs many of the chief characteristics of Schumann's harmonic style, notably the device of a chromatically falling (or sometimes rising) bass, as well as his typical four-square phrase structure. These elements coupled with Grieg's extensive use of sequence, his melodic mannerisms, particularly the lyrical folk-melody of the ternary central 'Romanza' (in the remote key of E major), and his characteristic rhythms, add up to the type of cosmopolitan style claimed by the composer.

Christian Sinding, another Norwegian graduate from the Leipzig Conservatoire, composed four sonatas (Opp. 12, 27, 73 and 99) and the popular Suite Op. 10 (c.1890). His *Sonate im alten Stil* Op. 99 is actually more of a suite in five short movements, but the other works are broadly conceived three-movement designs which betray the strong influence of Wagner, Liszt and Strauss, intermingled with elements of Norwegian nationalism. Danish interest in the sonata was represented chiefly by Johann Hartmann (Opp. 8, 39 and 83) and his son-in-law Niels Gade (Opp. 6, 21 and 59).

Other countries

Italy's contribution to the genre was meagre, comprising chiefly Paganini's duos and numerous sonatas for violin and guitar and Bazzini's various essays, notably the *Gran duo concertante*, the Sonata in E minor Op. 55 and the three *Morceaux en forme de sonate* Op. 44. The most significant Hungarian composer-performer of the period, Franz Liszt, left only a Duo on Chopin's Mazurka Op. 6 No. 2 (c.1835), a Grand Duo Concertant on Lafont's 'Le marin' (c.1837) and an *Epithalamium* (1872) for the wedding of Reményi. However, Goldmark composed a sonata (Op. 25) of some merit. Russia is represented chiefly by the sonatas of Cui (Op. 84, c.1865), Nápravník (Op. 52, 1892), Ippolitov-Ivanov (Op. 8) and Anton Rubinstein (Opp. 13, 19 and 98), the latter's Op. 98 being remarkable for its boldness in commencing with quotations from its two predecessors. Few sonatas by native Britons have reached the forefront of the repertory, only the works of Ethel Smyth (Op. 7, 1887), Coleridge-Taylor (Op. 28), Stanford (Opp. 11, 39 and 70) and Parry (1878 and c.1888–9) deserving passing mention.

The twentieth century

Scandinavia

Nielsen's Opp. 9 and 35 represent arguably the most significant Scandinavian contribution to the genre around the beginning of the twentieth century. Op. 9 (1895) comprises three movements, its ternary central

movement being framed by two fairly orthodox sonata-form designs.⁶³ The more lyrical, expansive Op. 35 (1912) is of similar overall structure, but the sonata-form divisions of its finale are more loosely applied, development taking place more or less immediately; furthermore, its tonality is open-ended, with several transient tonal centres rather than one clearly defined key. The principal Swedish sonata composers were Emil Sjögren (Opp. 19, 24, 32, 47 and 61), Wilhelm Stenhammar (Op. 19), and Hilding Rosenberg (1926 and 1940), while Finland is represented chiefly by Sibelius's modest *Sonatine* Op. 80 (1915).

Russia

Foremost among Russian contributions to the genre in the early twentieth century was Stravinsky's *Duo concertant* (1931–2), written in collaboration with Dushkin. Its opening 'Cantilène' has only two thematic tactics – a rapid, arhythmic piano tremolo and a sharply defined, rising and falling violin fanfare. The piano later takes over this fanfare material, extending it but never developing it. This format is repeated in the subsequent 'Eglogue', which features a quick dance reminiscent of *L'Histoire du soldat*. The second 'Eglogue' recalls the Arias of Stravinsky's Violin Concerto, while, during the Gigue, the violin and piano move in parallel and the violin's left-hand pizzicatos form a bridge to the percussive piano attacks. In the final 'Dithyrambe', both instruments again share similar material and register.

Among those Soviet sonata composers who had reached a degree of maturity by the 1917 Revolution were Gnesin (1928), Myaskovsky (1946–7), Metner (Opp. 21, 44 and 57) and Prokofiev. Prokofiev's two sonatas were composed after his return to the USSR from France, No. 1 in F minor, Op. 80 (1938–46) actually coming second in the chronology. The first of its four movements 'is severe in character and is a kind of extended introduction to the second movement, a sonata allegro, which is vigorous and turbulent, but has a broad second theme'.⁶⁴ A subdued, lyrical Andante precedes the wild finale with its irregular barrings and mysterious coda, which reverts to the tempo and material of the sonata's opening. No. 2 in D major Op. 94*bis* (1946) is an arrangement⁶⁵ of the flute sonata of 1942–4. All its movements are traditional structures. The opening sonata-form Moderato, with three clearly differentiated themes, is followed by a fast ternary waltz (Presto), characterised by cross-rhythms, with a gypsy-like middle section. The subsequent Andante commences in simple vein, but its melody soon blossoms into passionate ornamentations; the finale is a jaunty, 'wrong-note' sonata-rondo march with a second subject of Bachian character.

Among Prokofiev's Russian contemporaries and immediate successors in the genre were Rakov (1951), Shebalin (1957–8), Khachaturian (1932) and Shostakovich. Shostakovich's expansive, three-movement Op. 134

(1968) is stark and uneven. Although it is based on a twelve-note idea, the first movement is not a serial piece; but its frequent juxtaposition of non-tonal and tonal writing lends ambiguity to the musical vocabulary. The energetic scherzo is percussive in character, while the finale (Largo–Andante) incorporates ‘a chaconne-like theme ... but eventually the movement turns into a stylistic medley with solo cadenzas’.⁶⁶

More recently, the work of Slonimsky (1960) and Schnittke (1963 and 1968) has come to the fore. Slonimsky’s five-movement sonata incorporates third- and quarter-tones as his response to the microtonal inflections of Russian peasant vocal style. ‘A tonal world with atonal means’ was Schnittke’s description of his First Violin Sonata (1963), later adapted for chamber orchestra. Its four movements exploit the twelve-note system and include ‘citations taken from popular music and also from the Second Piano Trio by Shostakovich’.

Germany

The Romantic tradition was continued in Germany by Richard Strauss, Hans Pfitzner (Op. 27) and especially Max Reger. Reger’s admiration of Bach, Beethoven and Brahms is reflected in most of his seven violin sonatas (Opp. 1, 3, 41, 72, 84, 122 and 139), while the two attractive *Kleine Sonaten* Op. 103b Nos. 1 and 2 display his talents in more concise form. Both Reger’s and Brahms’s influence is evident in the rather ‘forced’ structures of Paul Hindemith’s early sonatas Op. 11 Nos. 1 and 2 (1918). His later sonatas in E (1935) and C (1939) were written largely with talented amateurs in mind, the 1939 work posing the greater challenges in its three short movements, especially its fugal finale.

Although the intellectual atmosphere in Germany was restricted by the Nazi regime in the 1930s and 1940s, composers such as Blacher (1941 and 1951), Fortner (1945) and Henze (1946) contributed to the genre, succeeded in turn by Klebe (1953) and Stockhausen (*Sonatine*, 1951).

France

France played a major part in the cultivation of chamber music in the early twentieth century, but much of it, like d’Indy’s *Sonata in C* Op. 59 (1903–4), suffers from a somewhat stultifying intellectual approach. D’Indy’s four-movement work, based on the cyclic principle of Franck, shows other parallels with his mentor’s sonata, not least the 9/8 lilt of its opening movement; but it also displays more individual qualities, especially in the second movement, enhanced by a folk-like melody in 7/4 time, and the brilliant finale. D’Indy’s dogmatic instruction is reflected in the long-windedness of Roussel’s cyclical three-movement *Sonata No. 1* Op. 11 (1907–8, rev. 1931). However, Op. 28 in A (1924), comprising a ternary *Andante* framed by an expansive sonata-form

movement and Presto finale, displays Roussel's mature chamber style at its best.

The works of Koechlin, Milhaud (1911 and 1917), Poulenc (1943), Tailleferre (1921) and Françaix (*Sonatine*, 1934) are worthy of passing mention. But the two most significant French violin sonatas of the period were those of Debussy and Ravel. Debussy's work (1916–17), the third to appear of a projected set of six sonatas for various instruments,⁶⁷ combines his impressionistic vocabulary with a rediscovered classicism and some jazz influences in its three-movement design. The finale begins with a reference to the melancholy opening of the first movement, before an energetic violin improvisatory motif charts new waters.

Ravel's Violin Sonata (1923–7), actually his second essay in the genre,⁶⁸ is also a relatively late work. It emphasises the differences in character and technique between violin and piano and incorporates jazz elements, especially in the central 'Blues'. This movement catches the idiom of the blues melodically in the sad nostalgia of the flattened thirds and sevenths, expressively in the carefully notated *glissandi* (in *pizzicato* towards the end) and rhythmically in the subtle syncopation; but Ravel is never bound by the regularly recurring harmonic pattern and strict form of the traditional blues, and the rough edges of his experiments are smoothed over by his innate lyricism. Bitonality is also exploited here, albeit in crude form (the two instrumental parts are notated with different key signatures), and thematic recall plays its part, too. Much of the pianist's material in the finale is derived from the first movement, the violin persisting with its *perpetuum mobile* figuration, and the movement culminates very plainly in a restatement of the first movement's principal theme.

The Americas

Charles Ives played a vital role in freeing American music from the orthodox. He took pride in his New England heritage and followed the experimental credo of his father. Besides two early violin sonatas, lost or destroyed, each of Ives's four surviving works in the genre (1902–8, 1907–10, 1913–14 and 1914–16) concludes with a hymn-tune finale. In fact, some nineteen hymns, popular tunes or dance melodies, from 'Turkey in the straw' to 'Jesus loves me', find their way into these three-movement works, albeit with some 'alterations'. The first and third are abstract sonatas, while the second is descriptive, incorporating evocations of 'Autumn', a square dance ('In the Barn') and a nostalgic view of the mounting intensity of a camp meeting ('The Revival'), comprising variations on the old hymn tune *Nettleton*. Sonata No. 4, entitled 'Children's Day at the Camp Meeting', is based entirely on hymn tunes.

The naturalised American Ernest Bloch's two sonatas (1920; *Poème*

mystique, 1924) make full use of a dissonant harmonic idiom. They combine elements of neo-Classicism with the more rhapsodic type of violin writing familiar from *Baal Shem*. Bloch himself described the First Sonata as a 'tormented work', while its successor is 'an expression of pure serenity' and of 'the calm conviction that all the multitudinous protean faiths of man are one'.⁶⁹ Other notable 'adopted' American composers of violin sonatas include Rathaus (Opp. 14 and 43), Korngold (Op. 6) and Krenek (1919 and 1944–5). Meanwhile, the American pupils of Nadia Boulanger were beginning to make their mark. One such was Aaron Copland, whose Violin Sonata (1942–3) uses folk idioms and much counterpoint in its three movements – a sonata-form Allegro with introduction, a modal ternary Lento and a scherzo and trio finale complete with reminiscences of previous material.⁷⁰ Other Boulanger disciples included Virgil Thomson (Sonata, 1930) and Roy Harris (1941, rev. 1974), and the university-based Walter Piston (1939; Sonatina, vn, hpd, 1945) and Douglas Moore (1929). Among other sonata contributors who occupied chairs in American universities were Quincy Porter (1926 and 1929), Roger Sessions (1942) and Ross Lee Finney (three Sonatas; Duo, 1944), while Leon Kirchner (Duo, 1947; Sonata concertante, 1952), Benjamin Lees (1953) and Samuel Adler (three violin sonatas) are notable figures who have also been based in institutions of higher education.

Some Americans benefited from stints abroad, notably George Antheil (Sonatina, 1945; sonatas, 1923, 1923, 1924 and 1947–8), who was very much a part of the Parisian avant-garde in the 1920s. The dissonant Second Sonata contains much percussive violin writing, consistent with its inclusion of a part for tenor and bass drums.

The conservative group from the Eastman School of Music at the University of Rochester, pupils of Hanson or Rogers (Sonata, 1962), included Robert Palmer (1956), Robert Ward (1950) and Peter Mennin (1959). The contributions of David Diamond (1943–6), Henry Cowell (1945), Wallingford Riegger (Sonatina, 1947), Ben Weber (two sonatas), Charles Wuorinen (Duo, 1967) and Boulanger's pupil Elliott Carter (Duo, 1973–4) are more progressive. Carter's work contrasts the violin's sustaining qualities and enormous variety of timbre, articulation and expression against the piano's greater range of pitch and volume. The timbral contrast of common pitches is also exploited within the work's tightly-knit structure, which is given symmetry by the final recall of the expressive characteristics of the opening.

The musical renaissance in Latin America brought to the fore several composers, many of whom were nationalistic in intent. Notable sonata contributions have come from Guarnieri (six sonatas), Villa-Lobos (four sonatas), Uribe-Holguin (Opp. 7, 16, 25, 39 and 59), Castro (1914), Ficher (Opp. 15, 56 and 93), Chávez (Sonatina, 1924), Ponce (1933) and Moncayo (Sonatina, c.1936).

Czechoslovakia

Czech national elements were perpetuated in the genre by Novák (1891), Nedbal (Op. 9), and most significantly Janáček and Martinů. Janáček's four-movement Sonata in Ab minor (1914–22), technically his third work in the genre,⁷¹ has motivic affinities with his opera *Kát'a Kabanová* (1919–21). Apart from its second movement ('Ballade'), composed separately at an earlier date, its material is skilfully integrated, most stemming from the germ announced in the opening violin solo 'improvisation'. Martinů fused national and cosmopolitan elements in his style, contributing five sonatas. The first (1930) is notable for its various cadenzas for the two protagonists. Hába's early Sonata Op. 1 (1914–15), founded on comparatively simple harmonic, structural and expressive lines, is atypical of his mature style.

Switzerland

Most Swiss composers of the period achieved a fusion of French and German influences, but Honegger's two sonatas (1916–18 and 1919) show a bias towards French idioms. No. 2 is in conventional fast–slow–fast design, but No. 1 commences with an Andante sostenuto, includes a Presto movement as its centre and concludes with a finale of mixed tempo (Adagio–Allegro assai–Adagio), in which the Allegro assai is a terse sonata-form structure.

German influence was paramount in the sonata contributions of Conrad Beck (Sonatina, 1928; 1946), Willy Burkhard (Sonatina Op. 45, 1936; Suite Op. 71 No. 2, 1944; Sonata Op. 78, 1946) and Othmar Schoeck (1908, 1909 and 1931) and it also dominated Frank Martin's early career. However, his Sonata Op. 1 (1913) betrays the influence of Franck. There followed a period of experimentation with modal harmony, folk music, Indian and Bulgarian rhythms and eventually (from the 1930s) twelve-note technique. Perhaps the most interesting movement of his Violin Sonata No. 2 (1932) is the central Chaconne.

Hungary

German Romanticism also permeates the sonatas of Hungarians Ernő Dohnányi (1912) and Leó Weiner (1911 and 1918), although some folk material was occasionally employed by both composers. Effects suggestive of cimbalom and gamelan feature in Bartók's Sonata No. 1 (1921),⁷² but this is among his least folk-orientated works, except perhaps for the finale, whose driving dance rhythms and ostinatos have a characteristic Magyar élan. The percussive piano and the virtuosic, melodic violin parts seem to go their separate ways in this work, each protagonist flaunting his own material, figurations and even harmonies. But, osten-

sibly opposed, the roles of the two instruments are actually complementary.

Bartók's more compact and restrained Sonata No. 2 (1922) adopts a continuous, two-movement structure (*Molto moderato* and *Allegretto*), its opening movement unfolding in a stream of constantly changing sonorities and tempos, rather in the manner of a free improvisation. The second movement begins with extended *pizzicato* writing for the violin and includes several references to the melodic substance of its predecessor, each reappearance of the thematic material in this rondo-like structure being treated to ingenious variation. A 'vivacissimo' climax is followed first by a section for solo violin and then a loud statement of the work's opening material; the sonata concludes very much in the mood of the opening with the violin climbing into the heights and finally settling on a C major chord made all the more magical by much previous tonal ambiguity.

Great Britain

The structures of Elgar's Sonata in E minor (1918) are individual interpretations of Classical designs, the two outer movements adopting free sonata outlines. The first movement's argument is brief, but there is a lengthy recapitulation in which part of the development is repeated immediately prior to the coda. The finale includes a reminiscence (augmented) of the central melody from the ternary Romance, a lyrical and deeply meditative movement whose broad middle section builds to a passionate 'largamente' climax before the muted reprise.

Frank Bridge's only completed violin sonata (No. 2, 1932) is a large, dramatic piece in one movement. Its four-section sequence (sonata-allegro exposition; *Andante*; scherzo with two trios; and a recapitulation) relates to a conventional plan, with the material of the opening movement re-ordered, developed and intensified in the finale. The turbulent emotional climate is created by frequent changes of mood and pace and complex, dissonant harmony, but the whole is tightly constructed thanks to skilful use of motivic development.

John Ireland's style confirms how little early-twentieth-century English music was affected by the modernist trends which raged elsewhere. Ireland's music, though harmonically complex and even at times tonally ambiguous, is candidly rhapsodic and lyrical in mood, especially in the First Violin Sonata (1908–9), a three-movement piece with a central Romance. No. 2 (1915–17) is a very beautiful, melancholy work directly reflective of the years of its conception. Delius's three published violin sonatas (1905–15, 1924 and 1930) date from the years of his maturity. No. 2, in one continuous movement of varying tempi and moods, by far outstrips the prolix No. 1, but the Third Sonata, cast in three separate movements, is the most clearly and economically constructed.

Vaughan Williams's (1954) and E. J. Moeran's (1923) styles have been influenced most of all by the idioms of English folk music, whether directly through wholesale quotation of folk melodies, or indirectly in subtler matters of phrasing, rhythm and tonality. The three movements of Vaughan Williams's Sonata comprise a compressed sonata-form Fantasia in A (Aeolian) minor, a brilliant D minor scherzo, and a set of variations. A return to the material of the opening movement brings the close.

Bax's three lyrical violin sonatas are among his best chamber compositions. The three-movement First Sonata (1910) is a youthful work which underwent considerable revision (1915, 1920 and 1945), the original second and third movements being replaced by two new ones.⁷³ The Third Violin Sonata (1927) comprises only two movements, but the cyclic No. 2 (1915, rev. 1921) is in four continuous movements, its principal motto theme derived from Bax's own *November Woods*. Its character was certainly influenced by the war and probably by other more personal events.⁷⁴ The second movement, entitled 'The Grey Dancer in the Twilight'⁷⁵ is connected to the nocturnal Lento espressivo [sic] by an interlude which returns during the course of the finale. A fourth sonata in F (1928) was later arranged as the *Nonett* [sic] (1930).

Other significant British contributions to the genre include William Walton's two-movement Sonata (1949–50). Its first movement is an expansive sonata-form design in richly chromatic vein, while its successor, a variation movement (with a ubiquitous background ostinato), bows in the direction of serialism. Mátyás Seiber's Sonata (1960) is a true serial piece in three movements, the first two of which incorporate quasi-recitative sections,⁷⁶ while the bitonal aspects of Alan Rawsthorne's mature style are exemplified in his Sonata (1958), which focuses on the semitonal relationship D–Eb. The British contribution to the repertory also includes works by Herbert Howells (1918, 1918 and 1923), Edmund Rubbra (1925 and 1932), Lennox Berkeley (c.1934; *Sonatina*, 1942), Franz Reizenstein (1945), Robin Orr (*Sonatina*, 1946; 1956), Peter Racine Fricker (1950 and 1986–7), Arnold Cooke (No. 2 in A), Malcolm Arnold (1947 and 1953), Alun Hoddinott (Opp. 63, 73/1, 78/1 and 89) and William Mathias (1961 and 1990).

Other countries

Spain is represented chiefly by Rodrigo's nationalistic *Sonata pimpante* (1966), while Veretti (1952), Rieti (1967 and 1970), Pizzetti (1918–19), Castelnuovo-Tedesco (1929), Respighi (1916–17) and Malipiero (1956) have been amongst the most prominent Italians. Foremost among 'Young Poland' was Szymanowski, whose Romantic Sonata (1904) has close affinities with Franck's Violin Sonata.⁷⁷ Its structure, though, is relatively straightforward (apart from hints of a relationship between the

sonata-form first and last movements), as is that of Grażyna Bacewicz's five violin sonatas, which are often described as neo-Baroque.

Greece's foremost contributor to the genre, Skalkottas, studied with Schoenberg (1927–c.1931), whose influence left its imprint on the *Sonatina* No. 2 (1929). But Skalkottas's compositional style was later to develop in isolation; as a result, *Sonatinas* Nos. 3 and 4 (both 1935) and the *Sonata* No. 2 (1940) adopt an atonal, yet non-serial style.

The three sonatas (1897, 1899 and 1926) of Romania's most versatile musician, George Enescu (Georges Enesco), provide the core of his violin output. The *Second Sonata* 'combines a Fauré-like sobriety with an almost excessively "cyclic" thematic structure and passages of considerable chromatic enterprise'.⁷⁸ However, the *Third Sonata*, composed 'dans le caractère populaire roumain', is undoubtedly the most individual. *Parlando-rubato* style abounds, and harmony, polyphony and instrumental colour all derive from folk sources, the violin part occasionally resorting to quarter-tones and music of gypsy flavouring. Enescu's contemporaries Filip Lazăr (1919), Mihail Andricu (1944), Sabin Drăgoi (1949) and Mihail Jora (1951) were also strongly influenced by folk idioms, while composers such as Paul Constantinescu (1933) and Gheorghe Dumitrescu (1939) adapted folk material more to contemporary international musical trends.

Finally, notable sonatas were composed by the Australians Margaret Sutherland (1925), Fritz Hart (*Opp.* 7, 42 and 142), Arthur Benjamin (*Sonatina*, 1925) and Don Banks (1953), while Kishio Hirao (1947) and Akira Miyoshi (1955) have flown the Japanese flag in the genre.