

VIOLIN SONATAS OF CORELLI, MOZART AND FRANCK:

A STYLISTIC COMPARISON

A PROFESSIONAL PAPER

SUBMITTED IN PARTIAL FULFILLMENT OF THE

REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

--VIOLIN PERFORMANCE--IN

THE GRADUATE SCHOOL OF

THE TEXAS WOMAN'S UNIVERSITY

COLLEGE OF FINE ARTS

BY

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DENTON, TEXAS

JUNE, 1978

The Graduate School
Texas Woman's University

Denton, Texas

June 28 1978

We hereby recommend that the PROFESSIONAL PAPER prepared under
our supervision by ESTA MEDORA SAXON WILLIAMS
entitled VIOLIN SONATAS OF CORELLI, MOZART, AND
FRANCK: A STYLISTIC COMPARISON

be accepted as fulfilling this part of the requirements for the Degree of
MASTER OF ARTS

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ACKNOWLEDGMENTS

For critical readings and evaluations of this paper, coupled with encouragement, support and enthusiasm, I extend my deepest appreciation to my advisory professor, Dr. Richard R. Bentley. Special recognition is also given to Texas Woman's University music department faculty member, Nancy Hudson; and to music department chairman, Dr. J. Wilgus Eberly, for their teaching and guidance.

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I

INTRODUCTION

Purpose of the Study.--The purpose of this study is to investigate the effectiveness of the violin sonata for pedagogical and performance utilization. Specific movements of each historical period of the sonata form: Italian Baroque, Classical, and Romantic, are included and compared; using the violin-piano works of Archangelo Corelli, Wolfgang Amadeus Mozart, and Cesar Franck.

Justification of the Study.--This subject takes on professional significance, when one views the vital and important place which these violin sonatas occupy in the student-teacher repertoire. A Corelli sonata can provide a firm foundation from which both technique and playing style can evolve, while the genius of Mozart and Franck offer added enrichment to achieve artistic goals. In providing more than superficial information on the inherent similarities, differences, and musical styles of these violin sonatas, something of a worthwhile contribution may result

Limitations of the Study.--The path that leads from the Italian Baroque sonata, to the more modern sonatas for violin composed by Hindemith, up to the present, is long;

yet a way of artistic fulfillment. Only one movement of each violin-piano sonata which most positively exemplifies the development of the Baroque, Classic, and Romantic sonata form is analyzed. As a worthy contribution to violin pedagogy as well as the art of performance, a detailed analysis of these sonatas as complete works is of value to the teacher and the student.

Probable Values.--The author thinks that the content of the paper provides a comprehensive, historical study, as well as an analysis of the violin sonatas of Corelli, as the Italian Baroque; Mozart, the Classic Era; and, César Franck, the Romantic Era. Although the solo sonata ceased to play as important a role in nineteenth century composition, in recent times, twentieth century composers such as Paul Hindemith, have used the sonata form. Thus, contemporary repertoire also calls for revived interest in the sonata.

Organization of the Paper.--The introduction will include the purpose, justification, limitations, and values of the study. Historical background and biographical material will precede a discussion and analysis of the three solo violin sonatas. Conclusions drawn from the discussion and analysis will close the paper.

BAROQUE

Historical Background

The principle of the sonata, constantly reviewed by the experience of each composer, has remained one of the basic principles of composition for the greater part of two centuries. "The sonata as a cyclical work and as a first-movement form, has proved to be the most important basic form in classical music." (7;5) One might even say there is no such thing as a "sonata-form", only 'sonatas'; that out of human needs and desires, emerged a new approach to composition. Social and philosophical circumstances created a new musical style.

The Baroque sonata period is fixed at about 1600 to 1750, and generally served an aesthetic or diversional, rather than a utilitarian purpose. Most exceptions occurred during the period, while the "sonata-form" crystallized. Many events and discoveries of the Baroque period still touch our lives; so many, in fact, that the period is sometimes called the beginning of the modern era.

"Baroque" can mean "heavily-ornamented", and was first used to describe works of art considered too showy and ornate. Later, it was used to describe a period of time with unique artistic characteristics. Aristocracy reigned

throughout Europe, and the arts were supported in the courts of the monarchs. The influence of the church was powerful and appealed to large groups of people through religious art. From the great conflict of luxury, waste and power, with poverty, ignorance and oppression, there developed rebellion in political life and art. Paintings and sculpture were characterized by intense emotion, expressed through many colors, and over-embellished, exaggerated use of lines and forms. Churches were ornate, with gold and finely detailed carvings. Other buildings were highly decorated with paintings on the walls and ceilings. This was a time in history of intense religious feeling, and a time of devastation and destruction; a time when Germany was ravaged by the terrible thirty years war.

Music took on a more dramatic style during the Baroque period. It was more definitely structured than formerly. Compositions were written with a key center, and the forms developed were the sonata, suite, fugue, and concerto.

Sonata is derived from the Italian word "sonare", meaning to sound, as opposed to the Italian "cantare", to sing. A cycle of several contrasting movements characterized the Baroque sonata, with some one-movement exceptions, and were, for the most part, "absolute music".

"The spread of the sonata throughout the Baroque Era from isolated sporadic "firsts", to a standard, international commodity, makes a fascinating story in itself." (21;39)
The story is primarily one of Italy's growing influence on music in three other main regions or nations of Europe;

Austro-Germany, England, and France. How soon the Italian sonata spread, depended as much on receptive attitudes toward the new Italian styles, as other important considerations; i. e. regional political conditions, existence and enterprise of publishers, native cultivation of chamber music, presence of immigrant or itinerant musicians from Italy, (especially violinists), and acceptance of the violin family, (largely importations from Italy), in place of the older viol family.

The sonata proper began at the turn of the seventeenth century, and flourished chiefly in the Northern provinces of Piedmont, Lombardy, Venetia, and Emilia, Italy; at that time a conglomeration of Italian independent states. Independent regions in Austria and Germany first felt the Italian sonata influence no later than the second decade of the century. Italians on foreign duty responsible for this influence were Giovanni Valentini, B. Marini, Farrina, and Buonamente. Italian influence was also pervasive through the enterprise of other Italian composers and in the relationships of great families.

Italy, birthplace of the sonata, was also the home of the early sonata composers Legrenzi, Vivaldi, Veracini, Tartini, and Corelli, who gave the sonata equal position among the categories of their works. In the early seventeenth century, Italian violinists carried works of these composers into Germany and, after the mid-century, into England; where they mostly remained purely Italian in style. The English did not use the term "sonata" before 1650, but with the sonatas of William Young (1653), the Italian tradition

clearly enters English violin music. Corelli's sonatas met with unprecedented success, and spread with such force through Germany, England and other countries, that all opposition was pushed aside. Resistance was bound to develop, and did, especially in France. Around the end of the seventeenth century, the sonata reached France; the delay attributed to resistance against cultural foreignisms in an absolute monarchy. French acceptance is partially due to the pro-Italian arguments in the quarrel of the ancients and the moderns, but particularly to the overwhelming successes of Corelli's sonatas! French composers, however, never did fully lose their identity in Italian styles. Although some hostile attitudes were evinced, the sonata composers themselves seldom shared hostile attitudes toward the sonata of Italy. Composers were interested in appropriating the different styles and forms. As early as 1680, Vitali and other Italians introduced the "Minuet", and other French sonata movements into their works.

Baroque sonata production in Italy falls into three clearly defined periods; 1597 to about 1650, 1650 to 1700, and 1700 to 1750. During the 1597 to about 1650 period, in scattered publications, sonatas appear as instrumental appendages or as instrumental collections mixed in with a variety of different titled pieces. These sonatas were naturally innovational and extremely diverse in form. From 1650-1700, (the second period), the rise of more prominent and lasting schools is noted, especially in Venice, Bologna, and Modena; and this period culminates in the "classic" church and court sonatas of Corelli and his contemporaries. The

third period (1700-1750), extends from the international influence of Corelli, to the mid-eighteenth century and beyond. In Germany, significant schools of sonata composers were fostered at the electoral courts in Munich, Dresden, (including J. J. Walther, Westhoff, and Quartz), and Frederick the Great's court in Berlin, which included Quantz and the Graun brothers. Quantz felt his "mixed style" could be called the "German Style" and combined the main French and Italian musical traits thusly; French unity against Italian diversity. Hamburg, a very active center, brought sonata composers together to fill the positions of church organist and town musician, (Ratsmusik), in one of several civic organizations, or as a member of the Kaiser's opera entourage. Weckmann, Becker, Mattheson, Handel, and Telemann, were among these composers. Leipzig, from the standpoint of sonata composers, was primarily a center of church organ posts and civic groups too, and included the composers Pegel, Reiche, Kuhnau, and Telemann, (in his earlier years).

England and France had centralized monarchies with their chief cultural centers in London and Paris. A majority of all baroque sonata composers were connected in some way with their respective royal courts in these centers. Numerous sonata composers were members of the world famous twenty-four violins ensemble, sponsored in the French courts by King Louis XIV and XV. Specific ornamentation and articulation were written out in French scores while Italian scores were improvised as a diversion, as against music for connoisseurs by the Italians. The sonata spread through England after the

Restoration, (1660), and reached Bohemia, Poland, Holland, Denmark, and Sweden, as these countries came under the sphere of the influence of Italy, Germany, England, and France. As the Baroque Era ended, the sonata was gaining acceptance in Spain and Portugal. The United States, then an outlying and younger country, did not know the sonata until the Classic Era, although some of the most popular collections of Baroque sonatas were among those that Jefferson brought back to this country. Until about 1805, only one Corelli sonata was published in Philadelphia; the Sonata No. 10, Opus 5.

In court life or other high society, specific information of the place of the sonata is very scanty. Instrumental music was important, compared to the major court activities using music in the church or for drama. One or more members of the sovereign family, at the great courts, were usually active musicians. Professional musicians attached to the court instructed these members as part of their duties and composed and dedicated relatively easy sonatas for this pedagogic purpose. For example, the Italian baroque composer, Buonamente, wrote Duke Cesare Gonzaga of Mantua, Italy, in 1627, that he was sending a

new violin sonata that I hope your Highness will be pleased to play without ornamentation (schiatta), and for the convenience of the young desiring to adorn it with "passaggi", I have made it not too difficult. (21;37)

As mentioned, the sonata was a product of the greatest music centers of Europe. Each center had at least one main establishment, usually an orchestra, among whose directors and members there were likely to be sonata composers. The post of

church organist was fertile breeding ground for sonata composers. In Venice, the church of St. Mark established two important organ posts, and had orchestras of exceptional size and make-up for the seventeenth century. G. Gabrieli may be named head of the Venetian school of sonata composers at the start of the century, and Legrenzi at the end. Legrenzi also seems to have influenced the important sonata compositions of Albioni, Vivaldi and Marcello.

In Bologna, the chapel of San Patronio was a center, with a fine orchestra, and was the home of Cazzati, the founder of a school famous in the late seventeenth century. This school was the most productive school in Italy during the Baroque Era. At the same time, in Modena, where the principal part of the powerful Este family was located, another center evolved for a group of sonata composers. Nocellini largely founded this group and had close ties with the Bolognese school through G. B. Vitali. Vienna, the main seat of the imperial court, became the strong Austro-German center for the sonata during much of the era, and was made even stronger around 1700 by the binding ties with the Este court in Modena.

Broad functions of music were frequently outlined in Baroque writings. Pietro de la Valle, in 1640, listed certain musical events of occasions which utilised music. These were music in the church, at the theater, on the street, during processions, masquerades, serenades, banquets, and funerals. Glancing through catalogues of the Baroque Era music from great libraries of the world, one can readily see

that sonata music was an appreciable part of most publisher's output. It was the most published of more serious instrumental forms; ahead of the Baroque concerto, sinfonia, and overture.

Musicians of the Baroque age were little more than servants, yet enjoyed certain independence, and frequently organized into guilds, like other craftsmen. Guilds regulated individual training, upheld rights, and designated responsibilities of the members. Through the guild, standards of excellence were maintained in the music profession. There were three phases in training guild members; apprenticeship, journeyman, and mastership stages. Young and aspiring musicians were apprenticed to a "master" who taught him, (he performed routine tasks of copying music and did instrumental repairs). During the journeyman stage, the apprentice became a master musician, which placed him on the highest social and economic level available to a musician. Both J. S. Bach and Handel pursued the routine training of the guild.

French and English musicians enjoyed a collective bargaining yet associated with unions. Musicians or guilds banded together for mutual support, and obtained concessions that protected their interests. The Musician's Company in England, in 1606, adopted a by-law that set the minimum number of musicians to be hired for any engagement. "No group under the number of four was to play at a gathering, in consort or with violins, upon threat of a fine of three shillings, four pence for each offender." (2;106)

In general the social position of the violin and of violinists improved in the seventeenth century, as the violin increased in use and acceptance. The social position of the individual professional violinist varied according to the circumstance of employment, from royal musicians to free lance "fiddlers", (just above a beggar). As a social class, the violinist generally fell into the level of lower middle-class, often part of families traditionally musicians for generations. Court musicians, as members of a royal establishment, had better social positions, better salaries, certain security, the best available instruments, and gorgeous attire. Musicians were, however, still regarded as servants in great households of which they were a part; a fact which was basic to the employment of musicians until the end of the eighteenth century, including the famous Joseph Haydn.

From the writings of Frenchman, Sebastian de Brossard, in 1701, we find,

Sonatas are ordinarily extended pieces, fantasies, or preludes, etc., varied by all sorts of emotions and styles; by rare and unusual chords, by simple or double fugues, all purely according to the fantasy of the composer, he being restricted by none but the general rules of counterpoint, not by any fixed meter, or particular rhythmic pattern; devoting his efforts to the inspiration of his talents, through changes in the rhythm and the scale as he sees fit. (21;14)

One finds sonatas in as many as eight parts, but ordinarily they are for violin alone, or for two different violins, with a "basso continuo" for the Clavecin. The Italians reduce the number of styles to two types; the first, Sonatas da Chiesa; that is, proper for the church. "The principal

developments in the sonata as to form and instrumental technique, took place in the sonata da chiesa, consisting of abstract movements." (2;140) As it developed, the sonata gradually reduced the number of voice parts of the canzona, so that the typical result was the trio or solo sonata. The canzona was sectional, but the sections were played continuously, not with definite breaks between them, as in movements. The sectional character of the canzona was replaced by distinct movements in the sonata da chiesa. Those movements were gradually expanded in length and the technical demands on the violin notably increased. Movements included a grave and a majestic one, suited to the dignity and sanctity of the place, followed by some sort of gay and animated gigue. The movements of the da chiesa sonata are: Adagio or Largo, mixed with giges that provide the Allegros.

The church sonata often has a weightier, more serious character, as the result of a richer, sometimes more polyphonic texture, and of more developed forms. The organ is usually called for rather than the harpsichord, adding multiple parts, includes a movement in a different key, and has tempo rather than dance or programmatic titles. Not infrequently, however, an actual dance title heads one or more movements of a church sonata, (e. g., the "Giga" in Corelli's Sonata No. 5, Op. 5). The priest Vivaldi and others who composed, seem to have had no qualms about strong leanings toward dance or operatic influences in their writings. The sonata da chiesa was used in the offertory of the mass and also appears to have been played for church vespers.

In the Sonata da Camera, or chamber sonata, as its name implies, one finds the general features of the suite, in that usually three or four loosely connected movements are found, all in the same key. The movements were of a worldly character: light old dance tunes or balleti, the giga, gavotte, bourre, or minuet; or more serious ones like the allemanda, pavane, corrente, ciaccona, aria, madrigali, or canzone.

Giovanni Batista Vitali (1644-92) is considered to be the first master who cultivated the sonata da camera, under the title of Balleti, Balli, and Corrente da Camera. This kind of violin sonata exhibits Corelli's genius as a composer. The Sonata da Camera is more especially related to the trio for piano, violin and 'cello, and the string quartet with or without piano; in fact, to every combination of instruments in chamber and orchestral music, the symphony included.

"da Camera" originally meant 'for use at court' but took on two other meanings of "secular" and "chamber" in our modern musical sense. After 1700 one finds in either church or court type that the "da Camera" sonata is diversional chamber music pure and simple, and that where the music is performed becomes incidental. Music surviving as "sonata" was that derived in style and forms from the older church sonata and in function from the older court sonata. Some, as the titles suggest, were lighter music; German "Tafelmusik" and French "Musique de table" (dinner music), played after dinner in the coffee houses of Leipzig or ale houses and public gardens of England.

Diego Ortiz treatise "Tratado da glosas sobre clausulas y otros generos de puntos en la musica de violones, Rome 1553" provides great detail of solo violin performance, with or without accompaniment, for the violin sonata history of the Baroque Era. Ortiz writes of "free variations" and gives thirty ingenious examples which show the best ways of performance between soloist and accompanist, and describes three kinds of execution between violin and harpsichord. The harpsichord may play well organized chords (consonancias bien ordenadas), and the violone may begin with graceful runs and linger on a few unembellished notes which the harpsichord would answer at the right time. The player enjoys "Fantasia" (complete freedom). The violin and harpsichord players then pay attention to each other as "fugati" is introduced.. "in the way vocal concerted counterpoint is performed." (7;7)

"Cantollano" i. e. playing the violon with harpsichord accompaniment, is the second kind of execution between the two instruments, based upon a given melody. Ortiz third execution is a madrigal, motet or any work set with harpsichord playing in the usual way, with the violin performer playing two, three, or more variations. The treatise states that the harpsichord performer can play a work completely in all its parts while the violin accompanies and adds grace to the music; providing pleasure to the listener with the timbre of his string instrument. These executions between violin and harpsichord describe the manner of transforming a vocal composition into a piece of instrumental music.

From documented examples printed between 1613 and 1628, the art of violin playing seems to have remained static. Viols had some affinity to that of the human voice related to the performance or composition needs, but the violin was more in contrast. Thus ritornello evolved, (not playing in unison with the voice but only alternating with it). Violins were tuned in fifths and the Baroque period favored a chordal organization of the tonal space. The triad became the fundamental element in the harmonic and melodic thinking. Violin playing had to develop a new technique in keeping with the character and tuning of the instrument. "Experimentation in this direction accounts for a certain "primitiveness of the early violin sonatas." (7;8) Any vocal support is shunned.

Francesco Vatielli in his detailed study and analysis of the works of the Bolognese masters states that the violin "before achieving an independent life of its own and a style of expression, had to show proof of its rhythmical facilities." (7;8) For the later violin sonatas an important criterion was to have the reign of a continuous tension between the upper part and the bass. Franz Giegling thusly describes..

The violin with its much more limited range was used to a greater extent only in the Baroque period, when the artistic ideal tended toward a homogenous characterization of the individual parts and a polar tension between the upper and lower parts. Similarly rhythmically corresponding figures were introduced to create an alternation of tension and relaxation during the course of the work. (7;9)

Maurizio Cazzati composed a well-constructed and strong work in the sonata La Pellicana. The first position is never left, (not proof, however, that playing in various positions was unknown at the time); but the manner of holding the violin loosely against the chest did not favour it.

Excellent violinists from the Italian Bolognese master composers include Giovanni Battista Vitali and his son Tomaso Antonio, Arcangelo Corelli, Giovanni Battista Bassani, Giuseppe Torelli, Attilio Ottavio Ariosti, (father and sons of the famous Laurenti family), Francesco Manfredini, and many others. Once again, Geigling's work supplies for us...

Looking back on the first essays in violin sonata form, they seem primitive efforts to liberate instrumental music from its vocal models...to shape and develop passage work suitable for the violin, to get accustomed to a new style of homophonic elaboration of thematic material while the traditional polyphonic structure gradually disintegrated. In the solo sonata particular difficulties resulted from the disappearance of alternate playing such as that customary between the upper parts of a trio sonata. The "continuum" of a "borrowed" bass part thus remained more important for the solo sonata than for the forms using richer instrumentation." (7;11)

There was also the task to be fulfilled by the composers of finding laws guiding the rising harmonic mentality and the major-minor tonal relationships plus shaping the proportions of a sonata movement and the entire sonata. Corelli was possibly the only master to develop the violin style of the seventeenth century to complete maturity; for still in his own lifetime, a new stylistic trend led toward more effective virtuosity and strong motoric movement. For these and other reasons, his violin sonata movement exemplifies the Baroque.

Biographical Data

Extremely informative and rich historic background of the Baroque sonata, with emphasis on the violin sonata, is gleaned from the study of Italian composers of the Era. Baroque sonata composers show a heavy concentration in northern Italy in the provinces of Piedmont, Lombardy, Venetia, and Emilia. Surprisingly few names are found in such great musical centers of that time as Rome and Naples. Bologna and Venice are especially noteworthy for composers. Important posts, active publishers, a significant instrumental tradition, nearness to great violin makers, and specific needs, provided unusual inducements to sonata writing.

Among the first noted composers were those in Venice at the church of St. Mark, hub of musical activity. Andrea and Giovanni Barieli, (uncle and nephew), started Venice on a brilliant century and a half of music, and are important to sonata study, since these Venetians mark the clearest link between Renaissance and Baroque styles. Giovanni Gabrieli was the greatest of these and traces the Baroque Era ca. 1555, 1612, or 1613. His eight sonata compositions, among others, marked the peak of past trends, and the beginning of new ones. His "Sonata Pian and Forte", (1597), is the earliest known sonata in which the composer uses dynamic markings and exact designations of orchestral instruments.

In 1614, the composer Giovanni Battista Riccio, in his multivoice "Sonata a four", exhibits the use of the tremelo, quick alternations of "pian" and "forte", and sequences of distinctly idiomatic instrumental figures. Riccio specified

the instruments thusly: violin, cornetti, and trombones. Biagio Marini (ca. 1597-1665) was an Italian composer, active in Venice, with important stays in German cities. His sonatas represent one-third of the repertoire of the vast instrumental collection published in Venice in 1629 as Opus 8. This opus included twenty-one sonatas with an extraordinary variety of mello/bass scorings. Marini's "sonata senza cadenza" meets the challenge of a form with no breaks. We find in his "Sonata in Ecco" a request for the first violin to play in full view "forte", and for two other violins to quickly answer "piano", out of view. The Marini "Sonata...per sonar con due corde", contains most advanced passages in double-stops, and a compendium of terms expressive of the time: groppo (kind of trill), tr. (for trill or tremolo), affetti (some variant of tremolo or other ornament), bowing slurs, tardo, presto, forte, and piano. In Marini's final collection, Opus 22, due to noted style, form and date, one moves beyond the approximate mid-century limit of the first group of Italian Baroque composers. The six sonatas from this collection are "church" type which Marini set in mello/bass scorings most serious in nature. We find structure in "sub-division" into movements, for example, "Prima parte".

Francesco Usper, in 1619, contributed to the sonata a polychoir example "a 8", 4 trombones (low choir), 2 violins (high choir), 2 cornetti, and basso continuo. We note a choir contrast in range but "tutti-soli" oppositions in the sense of the Rondo form, in the manner of the later "concerto grosso". Gabriele Usper, Francesco's nephew,

in his sonatas, also exhibits melo/bass and the favorite traits of stile moderno, including tremolo, pian-forte in quick alternations, bowing slurs, sequences of idiomatic instrumental figures and programmatic effects.

Innocentio Vivariono's sonatas dated 1620 are mentioned, since they exhibit a little more thematic interest in basso continuo. Shortness of the works can be justified since they were used for occasions such as sacred dramas, mass, and vespers.

Durio Castello published nothing but sonatas in 1621, 1629, and 1658. None of his sonatas are available in modern reprints. These sonatas divide into movements providing a distinct contrast in style, meter, and tempo (marked "Adagio" or "Allegro"), and generally end in free, climactic passages over a pedal bass in the manner of a cadenza. Especially noteworthy is Castello's advanced understanding of the violin. He also acquainted us with specific titles such as 'sonate concertate' and how the clavicembalo or spinetta should be used as an alternative to the organ for basso continuo.

Giovanni Battista Fontana shows one violin sonata publication in 1641, "Sonate a 1, 2, 3 per il violino, o cornetto, faggo, chitarone, violonchino (first mention of 'cello in a music title). The Fontana composition exhibits a clear division into contrasting sections, unusually broad, long, and unified forms, and advanced use of the violin. Massimiliano Neri and Francesco Cavalli, both under the influence of Monteverdi, left the last Venetian examples of the polychoir sonatas and of multivoice and melo/bass.

Neri was probably the last Venetian to publish canzonas and sonatas together (1644), and between 1644-1664, left works which are early examples of our modern string-quartet setting, with the exception of basso continuo.

Mantua was another famous music center for sonata composers. During the first half of the seventeenth century, Mantua was ending her most glorious century and a half of music and other art, under the powerful Gonzaga family. Monteverdi created some of the liaison between Venice and Mantua since he served twenty years for the Gonzaga court and was appointed maestro di cappella of St. Marks in Venice. Claudio Monteverdi (1567-1643) composed one sonata while in Mantua, the well known "Sonata sopra Sancta Maria pro nobis a 8" from vesper music "Sanctissimae Virgini", published in Venice in 1610. Under his direction as maestro di cappella, two violinists from the first school of violin playing, Marini and Fontana, pioneered the Italian sonata. They ranked with Salmomone Rossi and Giovanni Battista Buonamente.

Salomone Rossi (1570?-1630?) enjoyed a long service with the Gonzaga court. His book four designates the violin in place of "virole da braccio". "Rossi is important as a pioneer of the variation principle and for the scorings he used." (21;112)

Giovanni Battista Buonamete (?-1643) was a successor to Rossi in styles and forms. He served at the Gonzaga court until around 1622, with the exception of at least one year in service under Emperor Ferdinand II in Vienna. Buonamente's sonata works evinced greater freedom and variety in scoring,

had varied openings and lyrical ideas spread over a wider arch, used more diverse rhythms, and included numerous passages in thirty-second notes. His "Sonata a doi Violini, S doi Bassi" calls for the alternation of upper parts to achieve antiphonal s/bass dispositions. In Buonamente's Book 6, the Sonata Scarde for violin; he "treats the violin as a solo part in a solo concerto". (21;112) He was way ahead of his time in breadth of ideas and grasp of form; with a feeling for major-minor tonality and essentials of modulation.

Brescia, in the earliest decades of the sonata, was a busy music center and maintained close ties with Venice, This was the home of many musicians who later went to Venice, including Fontana and Marini, and was noteworthy as the home of the first fine violins made by Gasparo da Saló. Cesario Gussago (ca. 1550to 1612?) published there the first extant collection to award "sonata" a main listing in the title. "Here for a change was a collection in which vocal music was subordinate to instrumental sonatas". (21;116) Most of the interest in his works lies in polychoir oppositions achieved by differences in phrase lengths and the rhythms and ranges of two choirs. Francesco Turini (ca. 1589-1656) should be noted as a Brescian organist who published four melo/bass sonatas, 1621-1624. Turini's variations are resourceful in their rhythmic changes and were superior to Rossi's in their technical demands.

Giovanni Antonio Bertoli was a student of Turini and dedicated to him the earliest known solo sonatas for basoon.

Northern Italian cities were centers for sonata composers of historic note. Gian Paola Cima, a composer from Milan, wrote the earliest known 'solo' sonata for violin. This also qualifies as the first known violin solo, with a bass that is not figured and which actually shares almost equally in the ideas stated by the violin. Cima is also remembered for his solid contrapuntal skill.

In three sonatas found published in 1635 in Verona, composer Gerolamo Casati specifies only violin as the instrument. Verona was the center for composer Steffano Bernardi (?-1638) distinguished maestro di cappella at Verona Cathedral. His style was conservative and the sonatas all multivoice or polychoir type, with no instrumental designations. Paola Funghetto, Veronian composer, published a set of sonatas for vespers and Thomas Cecchino, of the same locale, wrote seven melo/bass sonatas for violin or cornetto with organ bass.

Cremona, the famed home of the Amati and Stradivari violin maker families, was the setting for Tarquinio Merula (ca. 1595 to 1652) who was active in several cities. His sonatas date from 1624 to 1651 and he belongs with the important composers of his day. He has humorous ideas which make use of repeated notes and octave skips, and several sonatas have programmatic titles, such as "La Gallina", based on the clucking of the hen! From Cremona, Regio needs to be recognized as a professor of violin who composed, and Ottaniomaria Grandi's early sonatas call for a command of violin techniques

apparently more than up to date...makes use of the

third position, bowing slurs over entire measures; and employs double-stops in a genuinely contrapuntal passage probably not matched by any other violin music composed in Italy during the first half of the century. (21;121)

Modena was yet another Italian city famous for sonata development in the next half century. Marco Uccellini (ca. 1603-1680) from Modena, was important for the future development of the sonata and violin playing in general. Among his sonatas are solo type with "violine" and "basso" the only instruments specified other than trombone. Uccellini's melodies soar in long lines, are embellished by diminutions and ornaments, and carried through much of the violin's range. His works show his skill as a performer and his knowledge of violin technique, (a surprise to historians of violin playing). Passages use 5th and 6th positions and bowing slurs are frequent. Uccellini developed canonic treatment of upper parts in the SS/bass setting, an idea first used by Buonamente. Uccellini used variation techniques and evinced an ever growing concept of tonality through his "organization of sections, both in the older canzona designs and the newer tempo divisions:" Anticipation of the sonata de chiesa is often forecast in his works.

Florence was the home of Girolamo Fantini (ca. 1602 to ?) who served Ferdinanad II, Duke of Tuscany of the Medici family. He is best remembered for trumpet technique development and for exploration of the technique for new string instruments. His twenty-six sonatas published in Frankfurt in 1638 include earlier ones like dances and later ones worthy of note due to the length which contained more

ornaments, included 'f' and 'p' signs, occasional meter change to "3", and were technically more advanced. His music had metric organization and appealing tunes, some of which were not his, but which he had arranged.

Arcangelo Corelli's compositions crown violin music of the seventh century and all the experiments of earlier and contemporary composers searching for a style that would put music for the violin on an equal basis with vocal music and yet be totally independent of it. Corelli was the first violin composer to attain lasting stature in the world of music and in his works violin music reached a point of maturity heretofore unknown, since musical and technical considerations were in perfect union. Corelli's musical language whether in the traditional dance rhythms of the sonata da camera, or in the "Adagios" and "Allegros" of the sonata di chiesa, is adapted throughout to the nature of the instrument. His slow movements often rise to elevated heights of grandeur, or, are full of simple charm and innocence. The "allegros" are always clear and flexible, although some figurations have a "flavor" of the etude.

Corelli begins his sonatas, even the sonata da camera, with a "grave". After this prelude, a livelier movement usually follows; a corrente or allegro; then again a slow one, an adagio, largo, or sarabande; another allegro, gavotte, or giga concludes the work. This plan was usually adhered to by Corelli for his sonatas of either kind, whether written for two violins and bass, as in Opus 3 and 4, or for violin solo with bass, as in Opus 5, his most popular work.

Arcangelo Corelli was born near Imola, in Fusignano, Italy, February 17, 1653, which was a small town between Bologna and Ravenna. Little is known about his early life. Biographers record that he possessed finite technical skill on the violin, which, when recognized, attracted teachers in Bologna, where Corelli then pursued his studies. At age seventeen in 1670, Arcangelo Corelli was made a member of the famous Academia Filarmonica. With the exception of visits to Modena and Naples, and extensive travels in Germany, Corelli spent most of his creative time in Rome. His positions as a violinist at the French Church (1675), and as a member of the Teatro Copranica Orchestra (1679) are well documented. In Rome, Corelli cultivated the friendship of eminent contemporaries, both in music and painting, and Rome remained his home until his death in 1713.

Corelli enjoyed respect, security and fame. Cardinal Benedetto Panfili was his powerful benefactor in Rome, and he later lived in the palace of Cardinal Pietro Ottoboni, and conducted weekly concerts which the elite of Roman society attended. He called himself 'il Bolognese' but remained in Rome the rest of his life surrounded by the urbane, the sophisticated, and the music-loving from the highest ranks of an aristocratic and clerical society. Unlike most musicians, Corelli died a wealthy man and left an estate valued at more than f50,000 with a rich collection of paintings.

Corelli inherited from the Bologna school violin music marked by restraint in relation to technical demands, by

increased clarity of form, and by expressive melody and harmony. He was famous as a virtuoso on the violin and may be regarded as the founder of modern violin technique. Corelli systematized the art of proper bowing, and was one of the first to use double stops and chords on the violin. His role in music history is very great despite the fact that that he wrote but few works; only six opus numbers can be definitely attributed to him. One of Corelli's greatest achievements was the creation of the concerto grosso. Handel, who met Corelli in Rome as a young man, was undoubtedly influenced by Corelli's instrumental writing.

Corelli's contributions in advancing the sonata and the concerto can hardly be appreciated simply by examining his music, since the magnitude of his success in combining a number of disparate elements can be grasped only through a detailed study of the instrumental music of the seventeenth century. That is to say, Corelli's music represents a perfect working out of the musical and violinistic problems posed by his predecessors.

The music and teaching of Corelli founded a Roman school whose influence touched practically every violinist in Europe. Numerous Italian and foreign editions of his music are witness to his immense, widespread appeal as a composer. He also enjoyed fame through his pupils Geminiani, Locatelli, Veracini, and Somis. Corelli's pieces were so idiomatically written for the violin that they almost played themselves, and his demands were realistically geared to the ability of his contemporaries.

In all the main aspects of structure the most central point of reference is certainly to be found in the sixty sonatas that make up Corelli's Opus 1 through 5, first published between 1681 and 1700. These include trio and court type, plus the one set of "solo" sonatas, Opus 5, of which the first half are church and the second are court types." (21;67)

These twelve sonatas for violin solo, written in 1707, have served as models for composers of all Europe. Corelli considered them so highly personally that he spent three years revising them before consenting to their publication.

Analysis: Corelli

It was Corelli who established once and for all that most characteristic cycle of the Baroque sonata, four movements, in the order of S(low)-F(ast)-S-F. Nearly all of the earliest sonatas had been only single movements, although many sonatas were multisectional in the manner of the canzona, or variations on a familiar melody. Corelli gave preference to four movements. His plan for the church sonata puts the more weighty, polyphonic movements first while attention is the freshest, and more songful or tuneful and homophonic movements last, when interest might wane. In the Corelli sonatas, the most regular aspect is the opening "Preludio", followed by "Allemanda" or "Corrente, or both, in either order, followed by an occasional "Adagio" or "Grave". Remaining movements can be any one or more of three dance types; "Sarabanda", "Giga" and "Gavotta". A clear majority of all Corelli sonatas remain entirely in one key as to the beginning and end of each movement. If another key was chosen, it most frequently was the relative minor key. Corelli wrote nearly as many sonatas in minor

as in major keys. His fugal movements are quite average and tend to lack tight construction. The freedom in the fugues however, make more effective music than the stricter fugue. Corelli's fine sense of contrapuntal interest has much to do with the success of his fugal movements.

The twelve sonatas for solo violin and basso continuo made a great impact in the eighteenth century and have formed a "staple of the diet of violinists for years." (7;223) In his violin sonatas Corelli exploits various bowing, including the bariolage, (French term meaning 'curious mixtures of different colours'); repeated notes played alternately on two strings, one stopped, one open." (7;266) For example, the arm undulates from one string to the other, playing the lower "A" string stopped and the upper "E" string open. In this effect, the note "E" is repeated and articulated by means of a legato bowing, the timbre of the stopped and open notes being slightly different, hence bariolage.

Ex. 1, Corelli, bariolage. (7;266)

The image contains four musical examples, labeled a) through d), each showing a violin staff with a slur over a series of notes. Example a) is labeled "Corelli" and "“ondeggiando”". Example b) is labeled "Corelli". Example c) is labeled "Corelli" and "“ondeggiando”". Example d) is labeled "Corelli".

The range is modest, third position being the usual limit. An occasional 4th position is called for; rarely 5th position. The greatest difficulties in these solo sonatas are: (1) where the violinist encounters double-stop passages,

including thirds in 16th-notes; (2) polyphonic playing of the two parts of a fugue, arpeggios, and perpetuum mobile movements; (3) lyrical slow movements played with ornamental additions ('graces'), at least part of the time.

The scores of Corelli's day show little more than the simplest melodic and harmonic outlines on which both soloist and accompanist were expected to extemporize. This is a basic precept of the Italian instrumental school of the seventeenth and much of the eighteenth century. Thus such sonatas as Corelli's Opus 5 are written on two staves. Upper for solo violin; lower for figured bass (basso continuo), an accompaniment device used throughout the Baroque Era, which consists of a line of music in the bass clef with figures underneath which tells the accompanying keyboard performer what harmonies are to be supplied. In the slow movements it was customary for the performer to use the simple printed line only as a musical skeleton and to extemporize a florid expressive part, full of trills, scale passages and other devices, to display his technical prowess, and his ability as an improviser.

The Italians brought a passionate expression to their music in actual performance. A contemporary wrote of Corelli...

I never met with any man that suffered his passions to hurry him away so much whilst he was playing the violin as the famous Arcangelo Corelli, whose eyes will sometimes turn as red as fire; his countenance will be distorted, his eyeballs roll as in an agony, and he gives in so much to what he is doing that he does not look like the same man. (7;243)

For every string player, whether professional or amateur,

there is a wealth of musical information about style and ornamentations in Baroque music applicable to the score of Corelli's Sonata No. 1, Opus 5, in D major. As a supplement to the ornamentation interpretation provided in this analysis, the student and teacher can pursue references from the bibliography as listed: (5;95), (18;52) These books, by Abram Loft and Robert Donington, provide extensively researched and current material for violinists on how to interpret, rehearse and perform Corelli's violin sonatas, the D major first movement in particular.

The way baroque music is composed requires that the sound of string instruments should be transparent. Connected with this is a second requirement; a clean cutting edge, or razor sharpness, for the moment of attack. A performance of baroque music quickly falls into shape when the sound and attack of the violinist is of proper style. This style includes a competent and varied range of colourings for left and right hand, and almost every bow stroke of which string instruments are capable.

There are many kinds of passages in baroque music, and many styles of fiddling with which to suit them...A good choice will focus the passage and let its radiance glow out in full baroque glory. (5;12)

A modern violinist, using his instrument and bow, cannot perfectly immitate a baroque player, but he can use enough of the baroque technique to sound within the style. The discerning student can pursue an authentic, exciting and varied path of possibilities. It is not the instrument and it is not the bow, which is going to make the crucial difference; it is the player and his understanding of the style,

his use of the appropriate techniques, and his trained musicianship. There are artistic boundaries to every style which are built into the music, and do not change with the passing of the years. Outer limits related to interpretation must be considered however, since there is no one certain interpretation for baroque music. The modern violinist will want to cultivate the essential quality of the baroque sounds. Excellent recorded illustrations performed by Yehudi Menuhin which cover baroque string playing and ornamentation are available. (5;105)

Ornamenting music is ...

to bring an element of joyful spontaneity, by which the performer can express his exuberance and his fantasy over and beyond whatever the composer has already imagined. (5;95)

The responsibility for the structure itself had largely been taken over by the composer by the Baroque period, but a great deal still remained with the performer. The performer might alter elements of the structure at will, in fast movements. In slow ones, since merely the outlines of the melody are sketched by the composer into the written notation, the performer often provided all of the ornamentation.

During the baroque period many small ornamental formulas crystallized, some subject to accepted conventions and some left with the performer. Enough ornamentation needs to be introduced to prevent the notated line from sounding bare and lacking conviction, if performed as written. For violinists, suitable ornamentation is most clearly implied in a slow movement in Italianate solo or duo sonatas. Fresh figuration by the editor or by each performer at will is needed, particularly

where little or no figuration appears in the original, but only the "bare skeleton" of structural notes are written.

The composer will usually provide enough figuration in the notation of fast movements, the exception being the need to improvise interesting arpeggiation on chords notated plain for the purpose. The baroque virtuoso habitually engaged in different figurations of their own, supplanting that of the composer. Today's performer is entitled to do the same.

Whatever the ornamentation it should be added or supplemented with moderation; it should be musically related to what is there already; and it should be performed with verve and lightness. (5;96)

Every precaution must be taken to avoid covering the original melody, so that it can no longer be heard and enjoyed for its own sake.

Violinists need practical knowledge of the regular ornaments for baroque music: the appoggiatura, the slide, the trill, the mordent, the turn, and the double cadence.

The appoggiatura is generally long and always on the beat, but not absorbing any considerable part of it. It may be a cue-size note, but with no stroke across its tail or tails, (a modern notation which baroque composers did not use). Take no notice of its apparent value, just make it brief, unmeasured and usually rather well accented. Difficulty arises with knowledge of when to use a short appoggiatura. Usage includes: on a main note which itself is short; sometimes to fill in descending thirds, or on main notes repeated at the same pitch; often on longer notes where the harmony will not accept a long appoggiatura.

The long appoggiatura is typical and much more frequent and important than the short one. It is also taken on the beat but absorbs half of it, and very often more. Ignore the apparent value of any cue-size notation shown, lean lovingly on the long appoggiatura; hold it as long as the context allows, and resolve the customary discord that results by passing on to the main note. Decrease the volume as the resolutions usually require. There are excellent rules for the lengths for long appoggiaturas: "on duple notes, half the value; on dotted notes, two-thirds of the value; and on dotted notes tied over to a following note." (5;97) An appoggiatura may not always be so long proportionately with rather long notes. Rather short notes usually need their long appoggiaturas, according to the rule. The long appoggiatura is much more probable except on very short notes and should be tried first.

It is best to accent the beat of the slide which is a run of three notes, usually up, filling in a melodic third. The most typical slides are well accented and quite fast.

Example 2: "Slide Ornamentation", (5;114).

J.S. Bach, *Matthew Passion*, 'Erbarme dich', slide and trill:
^{8d} written: taken approx.:

"All shakes (trills) are taken from the note above."
 (5;100) For the trill, every regular baroque table of ornaments shows the upper-note, on the beat start. The baroque trill, as a harmonic ornament starts from the upper note, on the beat, well accented, and often prolonged; for

the upper note affects the harmony. By far the most important baroque trill is the cadential trill because it approaches a substantial cadence. It was obligatory in baroque performance and the whole accentuation of the trill moves from the upper to the lower, both at the start and throughout the repercussion. Repercussions of the trill are normally executed at an even speed,

neither so fast as to sound like a goat bleating...
 or so slow as to sound...like a donkey braying...Trills
 are faster for quick movements but with repercussions
 as steady as possible. (5;99)

Full trills must be terminated. The turned ending is the most versatile and is joined without break to the trill, sounding like the last repercussion.

Example 3: "Trills" as ornamentation (5;114)



Equally acceptable is the trill ending by a little note of anticipation. Take it light and short, easily played into at the last moment: "either separated from its trill by a silence of articulation, for more vigour; or slurred with its trill, for more smoothness. (5;99).

Example 4: "Trills", anticipation, (5;114).



Use a half-trill if no termination is desired. Begin with its upper note accented on the beat but play only two repercussions (four notes) or at most, three (six notes). The speed

of the half-trill may be moderate or fast, not slow, and when very fast on a descending step, the half-trill may lose its upper note. It then becomes an inverted (upper) mordent.

Example 5: "Half-trill", (5;114).



The baroque mordent moves opposite to the half-trill and goes up. Its most favourable positions are on an upward step to weakly anticipate the ensuing note; "on the top note of a leap, especially in the bass." (5;100) The standard baroque mordent goes from the main note to the note below and back again. There is normally one repercussion (two notes), but more are possible, usually played fast and vigorously. In effective passages, slower and more lingering mordents are possible.

Example 6: "Mordents", (5;114).



The baroque turn is unrestricted in its behavior. It may be accented on the beat (accented turn), or unaccented between beats (unaccented turn), with the unaccented turn much more common. It may start on the note above the main note (standard) or note below the main note (inverted). The speed of the turn ranges from fairly slow to moderately fast: moderate is most common.

Example 7: "Turns and Trills", (5;117)

Grave

As Corelli performed it (notation is approx. only):

The baroque double cadence is a compound ornament, a type of baroque ornament arising when two or more single ornaments are joined. One comprises two trills, the first on six-four harmony, the second on five-three harmony, both on the same dominant bass.

Another very useful double cadence is an unaccented standard turn on the first half of the same dominant bass, and a normal cadential trill on the second half. The name double cadence was also sometimes given to a trill prefixed by a lide (ascending trill) or by a standard turn (descending trill). (5;101)

Example 8: "Double Cadence", (5;114).

Compound ornament- double cadence

Corelli exhibits qualities of calculation, control, and sensitivity in the first movement of his D major violin sonata, Opus 5, No. 1. His dedication of this work reads, "sonatas for violin and bass (violone) or harpsichord, to Her Serene Electoral Highness, Sophia Carlotta, of Brandenburg." The set of twelve sonatas, Opus 5, appeared twice in Rome, (1700), in Amsterdam, (1700), publisher Estienne Roger; and in London, (1700), publisher, J. Walsh. The appearance in these three major centers indicates the "great repute of the composer." (18;50) Editions were published in Italy, France and Holland during the early years of the century. Of utmost value to the violin repertoire, is the third edition of Estienne Roger,

(ca. 1715) with the sub-title, "Third edition, wherein have been included the ornaments of the "Adagios" of this opus, composed by M. Corelli, as he plays them" (18;50) The Roger edition is identical with the fourth edition of Pierre Mortier which serves as a basis for the Schott publication of the Corelli sonatas, edited by Bernhard Paumgartner. Also based on the Roger third edition is the Augener edition of the sonatas by Joseph Joachim and Friedrich Chrysander. Schott's edition has two advantages: the engraving is in larger format, clearer to the eye and the continuo part is realized, which aids the keyboard player. Both the Paumgartner and the Joachim/Chrysander editions supply the original notated violin line and the ornamented-by-Corelli version.

The Augener edition by J. Joachim and F. Chrysander is one of very special value. The ornaments in the "Adagios", (very expressively called graces in English), are by Corelli, as the title of Mortier's edition states, (from which the Augener edition came). It is to be inferred that the publisher obtained them from the composer direct or through the mediation of an artist-friend. (Appendix A)

John Walsh of London, immediately made use of this enrichment, and published the graces, putting the same observations on the title page. However, in later editions, he left them out, and they are not found in any of the numerous reprints of the eighteenth century. It is assumed that they had not the same value for the practice of that age which they possess for us. People did not wish to be tied to such ornamentation, even by the composer, since full freedom in these

matters was allowed to the performer. It is known that others subsequently wrote graces and cadences to the pieces, which differ considerably from Corelli's. For beginners and experienced players, the master's own ornaments were neither intended nor suitable.

Ricordi has published an edition by Michelangelo Abbado, in Milan, Italy, 1961, and the author received excellently translated ideas from the preface of this edition. This translation was prepared by Paul Vellucci, professor emeritus of music, Southern Methodist University, Dallas, Texas.

M. Abbado's comments follow:

It has been noted that the realization of the basso continuo of the works of the sixteenth and seventeenth century constitute a problem not easily solved. In these realizations it is very easy to substitute sometimes, the harmonizations that exist in the contrapuntal discourse, making it more stylistic. For this reason, many times there are various realizations, especially in the last century; each one with a different idea, and sometimes in opposite "directions". Because of so many differences, it would seem superfluous to present one realization, if we had not had the fortune to possess a document of rare importance, this being the transcription for concerto grosso of the twelve sonatas of the fifth book, Opus 5, published by Walsh in London, and completed by Corelli's student, Geminiani. Changes were under the direct supervision of Corelli and were done when the style was alive in the minds of a large part of the people of the period. The realization of the bass, taken from Geminiani, must always constitute the stylistic version closest to the spirit of Corelli, notwithstanding a few harmonic changes...In the Geminiani version, he conforms to the edition all of the phrasing not put between parenthesis, and the dynamics written out. The revision has therefore been limited as far as completing some of the harmonies, especially in passages lacking the number realizations, and also, he has added points of color, (dynamics), and bowing, to distinguish legato from points and lines. In the violin parts alone, indications are given for fingering and a sense of bowing. (see Appendix A)

The Schirmer Library of Musical Classics edition by Gustav Jensen does not use much of the Corelli ornamentation.

Nowhere is the ornamentation used credited to Corelli.

Jensen's edition does not provide Corelli's original noted part for comparison and in the slower movements, the player is often unaware that he is playing a "bare-bones" line, rather than Corelli's properly embellished one. (Appendix A)

In the first movement of Corelli's D major violin sonata, Opus 5, No. 1, slow passages marked "Grave" alternate with quick passages marked "Allegro". Corelli combines his consummate command of the violin technique of his day with a feeling of structural clarity and cohesiveness rarely achieved in the violin repertoire of that time. The plain version illustrated is in uneventful long notes, structural to the progressions. Corelli did not intend the movement to be played as such, although some modern performers do. This example shows alternate treatment of the bass and the structure of consecutive, polar opposites set off in bold relief.

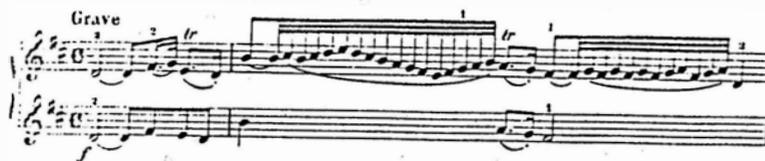
Example 9: Corelli, Sonata No. 1, Op. 5, in D major, 1st movement, "Grave", mm. 1-2, (18;53).



This "Grave" section of the movement opens the curtain and sets the stage of the movement, indeed, the entire work, by stating the thesis of the piece; a work for violin with supporting bass or harpsichord.

The Mortier and Roger edition is based on Corelli's own ornamentations, shown in the following illustrations,

Example 10: Corelli, Sonata No. 1, Op. 5, in
D major, "Grave" mm. 1-2, (18;53)



Improvised ornamentation of the line need not remain constant from one performance to another, but the examples give a direct view of the composer's desires in the performance of his work. Ornamentations in the first two measures call for the baroque trill with the upper note start, on the beat, more or less prolonged, followed by quickly flowing 32nd notes alternating with the broad, less decorated tones. In performance, the structural notes of the violin should stand out strongly to support the harmony with the ornamental notes hanging lightly in between, as passing notes not involved with the harmony. There should be emphatic leaning on the appoggiaturas and on upper-note starts of trills, using a stroke well into the string and not very fast. The elaborations must be played freely with attention given to the shape of the line, rather than a clock like pulse, or the entire purpose of ornamenting is defeated.

The cantilena, however, is always sustained, except at breaks in the phrasing, where a marked separation, and often a moment of stolen time is needed to keep the pattern clear. (5;117)

Never force the tone, but keep it sweet and ringing.

In the "Allegro" section of the movement, the sixteenth note arpeggiations in contrast to the slow introductory measures, should be played in orderly fashion with regularity and control.

Example 11: Corelli, Sonata No.1, Op. 5, in D major, 1st movement, "Allegro", mm. 1-2, (18;53).



Throughout this "Allegro" section the line should be graded dynamically, despite the fact that Corelli provided no dynamic markings, preferring to leave this embellishment to the performer's judgement. Loft suggests that the section begin mezzo-forte, increasing gradually to forte at measure seven, then diminishing again to mezzo-forte in proceeding to the downbeat of measure ten. (Appendix A)

The continuo players must combine a sense of metric organization and drive throughout the movement, and the sonata; constantly alert to the stretchings of the violin line. With this team work, a feeling of controlled freedom will pervade the entire fabric of the movement. Suggested tempo for the several sections of the movement are:

Grave, ^A = 66

Adagio, = 66

Allegro, = 80, (18;54).

The words of the famous English music historian, Charles Burney, describe why a Corelli sonata is so valuable to the student of violin repertoire:

...his productions have contributed longer to charm the lovers of music by the mere powers of the bow, without the assistance of the human voice, than those of any composer that has yet existed. (18;49).

III CLASSIC ERA

Historical Background

By the time of Johann Sebastian Bach's death in 1750, the elements of art and music distinguished as being Baroque in style had fallen into disuse. Passing was the intensity of religious feeling and domination of the churches; gone was the old order of love for the dramatic, grandiose and ponderous. A new age was born, one to see radical changes in the style of art and music.

There was no clear marked beginning of the Classic Era. The writings on music published in the era roughly encompass the 1750-1825 period; and the essential characteristics of the Classical sonata form are reviewed as they evolved throughout the era. This study places distinct emphasis on the Viennese form of the Classical sonata, providing detailed information on all aspects of the Classic Era duo sonatas for the violin; particularly those related to the great Viennese masters Haydn, Mozart, and Beethoven.

Early vestige of departure from the Baroque style to the rococo or galant style began in the early eighteenth century in European courts, especially in France, where it was the art of the aristocracy in the lavish courts of Versailles and similar places. Francois Couperin (1668-1733),

was probably the most representative "rococo" composer, with many compositions for the French harpsichord.. Bach patterned his French and English suites after Couperin, whose music was highly embellished, with many ornaments added to happy, short melodies. Rococo style in art and music represented a pleasant diversion for the aristocracy during much of the eighteenth century, as well as a breakaway from the Baroque complex counterpoint, and ushered in the Classical Era with a new type of music.

Social conditions influenced both artist and composer. New philosophical outlooks emerged called the "Age of Enlightenment" or of "Reason". Descartes, Diderot, Moses Mendelssohn (Felix's grandfather), and Spinoza, revived and added to the idealistic, idea-centered philosophy of ancient Greece. The word "Classical" refers to reason and restraint found in the life of the ancient Athenians.

Briefly, the eighteenth century philosophy was: First, truth was realized only by the process of reason, and there was utmost emphasis on learning and intellectual pursuits; Second, the universe is a machine, governed by inflexible laws that man cannot override, therefore, what is true throughout the world, is universal; Third, man's emotions as a guide to truth are false, so his rational intellect should control his behavior. Classical man was not impressed by the unknown since he believed that he would come to know it through thought and knowledge. He rejected the past, especially the Middle Ages and mysticism, since these stifled man's capacities. Reason, not faith, was man's new beacon.

Patronage, very much a part of the Classical Era at the beginning, began to wane. When a composer had a good patron, he was assured a stable life and cultivated audience for his compositions. Writing of new works was expected. "At its best, patronage was a good incubator for creative talent." (13;165) A composer must please a patron, lest he end up with living quarters in the stables or looking for a new patron. As a result, much trivial music was written according to standard formulas. A patron often regarded a composer not as a unique, creative artist, but as a product for the privileged classes use and enjoyment. The Classic composer was under constant and varied pressures which influenced the kind and quality of sonatas written. While at court, he was "entirely at the will and expense of an aristocratic patron." (22;48) Bach lost favor when he refused to "tow the line submissively" while Boccherini in Madrid, and Haydn at Esterhazy, received and obeyed orders to adapt their compositions so that their patrons or participating dilettantes could have the main melodic interest, yet manage technical problems.

Among the writings on music published in the Classic Era, relatively few contain any definitions of "sonata", or explanations of its structural procedures in technical terms. Rousseau, J. A. P. Schultz, and Koch, left philosophical and musicological writings of real consequence in defining the sonata. Rousseau's article "Sonate", published in 1755 in Diderot's Encyclopedie; "Sonate" by Schulz, published in 1775 in Sulzer/Allgemeine; the Koch/Anleitung's "Von der

Sonate' published in 1793; and the article "Sonate" published in 1802 by Koch/Lexikon, are distinctly pertinent.

Rousseau's 1775 article defines the solo sonata as an instrumental piece of three or four consecutive movements of different character. He observes that the sonata is to instruments about what the cantata is to voices, and is usually composed for a single instrument, "whether for the contour of the lines, the selection of the tones that best suit this sort of instrument, or the boldness of the execution." (22;23) Of North German orientation, the aforementioned Schulz article "Sonate", also of 1775, brought important views of the sonata as expressed by a Classic writer together. These ideas were: First, the sonata is an instrumental piece consisting of two, three, or four successive movements of different character, which has one or more melody parts, with only one player to a part; Second, depending on the number of concertante, (melody parts), that it has, a sonata is described as being a solo, a due, a tre, etc.; Third, in no form of music for instruments is there a better opportunity than in the sonata to depict feelings without the aid of words. Schultz's article continues to inform us that using the sonata, the composer can hope to produce a monologue through tones of melancholy, grief, sorrow, tenderness, or delight and joy; or maintain a sensitive dialogue slowly through impassioned tones of similar or different qualities; or simply depict emotions that are violent, impetuous, and sharply contrasted, or light, gentle, fluent, and pleasing. Schultz continues with remarks which emphasize the weakest composers as being

Italians and those who imitate them, since the sonatas of the Italians of that day were characterized by a bustle of sound, with little purpose other than to gratify the insensitive ear of the layman. Remarks follow which extol the German composer from Hamburg, Carl Phillip Emanuel Bach, emphasizing how his compositions for the clavichord bring character and expression to the sonata. Additional support for the sonata from Schultz, directs attention to these facts: sonatas are the most usual and best exercises for instrumental players; there is a vast repertoire of easy to difficult ones from which to choose; and, they can be played in the smallest music society in an informal fashion, with a single artist often entertaining an audience with a solo sonata better and more effectively than a large ensemble.

Actually the sonata aroused a comparatively small share of the total musical interest in the eighteenth century, some of the competitors being opera and church music. This fact was prevalent in the courts of Paris, Mannheim, Berlin, Dresden, London, Vienna, and other main centers. Scheibe reminds the reader in 1740, that the sonata most assuredly is of less consequence than the symphony, concerto, or overture. Even Haydn is said to have wished that more of his compositions were for the voice than so many for quartets, sonatas and symphonies.

When the Classic-peak was attained in the works of the great Viennese masters, which included sonatas, composers became adaptable to the nationalistic differences related to music. Composers always had to be adaptable to the nationality,

style, and idiom favored at the court or other center where he earned his living. Mozart was the composer of the Era, who achieved in writing a quality of beauty and perfection unsurpassed to this day. His music had a clearness, delicacy, and simplicity to defy analysis.

Of distinct interest is how the "sonata" figures in the general social and cultural life of the Classical Era. The sonata provided a main staple in the diversional diet of the musical amateur or dilettante. As a musical work, it was also an essential stepping stone in the career of a professional performer and composer, was an ideal vehicle for the training of student instrumentalists, frequently was programmed in private and public concerts, and was a useful embellishment for church service. Throughout the Classic Era the sonata remained, both functionally and stylistically, the same as the early Baroque Era; music at court, in church, and in the theater. The church use was limited to the most conservative types, while the theater used the sonata as a possible entr'acte diversion, so that only the court society continued to cultivate the sonata to any significant extent. The broad role of the dilettante was evident throughout the era, and is evinced in titles, composition dedications, and in the ever more facile, fluent and popular writing.

Musicians, to get off to a good start on their career, published a set of sonatas. Customarily, for works to be published, the composer had to make a personal financial investment, which increased as he was emancipated from court and church. Sonatas composed were affected by newer trends,

both in kind and quality. Influencing these trends were Clementi in London, Hoffmeister in Vienna and Leipzig, and Pleyel in Paris. Most composers were also virtuoso performers and could use their sonatas in performance to impress their private or public audiences, as did Boccherini, Mozart, Viotti, Bruni, Duport, and many others.

The superiority of the style and form of the Viennese masterworks is of universal acceptance. Other sonata forms that evolved in the Classic Era bear discussion, to have a balanced view of the Classic sonata. A safe generalization would be that the most characteristic styles and forms of the Classic sonata are those growing out of phrase grouping. Most sonatas of the Classic Era will lie between the "motivic play" (the continual passing about of a distinctive but fragmentary "clause"), of the Baroque sonata, and the "phrase groupings" of the Classic sonata at its peak.

To summarize and illustrate the main style shifts in the history of the Classic sonata, the late-Baroque traits at the beginning are traced and proceed to the galant and empfindsam style of the pre-Classic Era, continue to the high-Classic style of Haydn and Mozart, and conclude with the late-Classic style of Beethoven and his contemporaries. This summary essentially notes the separate elements of musical style, melody, texture, syntax, rhythm, and accompanying concomitants like articulation, scoring, dynamics, and harmonic vocabulary.

Early in the eighteenth century, the "galant" style came into use. It means relaxing of severe counterpoint but

eventually connotated cheapness and superficiality. Quantz, in 1723, defines "galant" as, "melodic style, ornamented with many small figures and fast passages." (22;44) It was important for a composer, through the galant style, to make his music easy to play, and appealing to the dilettante. Characteristically these sonatas were deficient in professional skill, having as attributes "unspoiled, naive, technical exuberance, and the unwitting originality of the enthusiastic avocationalist!" (22;46)

The term "galant" was favored long enough to point a distinction between a first and second "galant" style. The first galant style coincided with the "rococo" style in the music and painting of the late-Baroque Era. Chief exponents include Couperin "leGrand", Telemann, D. Scarlatti, and Tartini. Along with Couperin's wealth of refined ornamentation was the relaxation, yet not abandonment of the several processes grouped under "motivic play".

Although the light galant style characteristic of the accompanied keyboard sonata didn't prevail in the 1720's, Simon, Giardini, and others in Paris and London, from about 1750 and after the piano was introduced in the 1760's, composed such sonatas. These works provided a simple, exposed part for the "less skilled dilettante violinist or flutist to play when he wanted to join the fun." (22;100) The keyboard sonata in the Era offered four main options: (1) to include or omit the accompaniment itself; (2) use flute, violin, or some other instrument in the same range in the accompaniment; (3) to use 'cello to reinforce the

keyboard bass; (4) to use harpsichord or piano, (to be expected in this transition period from one to the other).

By contrast the second galant style reached its peak in the 1750's and 1760's, and was distinctly anti-Baroque in concept and character. The second galant style especially relates to the new keyboard music and reveals itself first in the melody. In the solo passages where the "accompaniment" is played by the violin, we are prepared for the first true duos of keyboard and violin. The violin was relegated to the role of an obligatory and equal partner. During the 1768-1778 period, more crystallized second galant style examples of keyboard and violin sonatas are found in the works of Galuppi, Rutini, G. B. Sammartini, Boccherini, Soler, Christian Bach, and early Haydn and Mozart.

Galant melody soon revealed boresome complexities and decided mannerisms such as almost incessant short trills, frequent series of triplets in sixteenth notes, delicate appoggiatura "sighs", syncopations, "Scotch snaps", and other dotted figures, and new refinements of articulation and dynamics. Along with the galant melodic traits were thin voice texture, and a variety of chordal and even more rudimentary accompaniments. When the accompaniments supported a lyrical or tuneful melody, the result was the "singing-allegro" style decidedly different than the older "melo-bass" style, (running bass).

The "Alberti-bass" was most characteristic of the galant chordal accompaniments, and was a four-note figure in sixteenth or eighth notes that oscillates in closed position.

It was rarely used before the 1740's.

Other characteristic accompaniments included non-oscillating chordal figures in eighth or sixteenth triplets or sixteenth-note quadruplets and broken octaves, or mere repeated notes and double-notes known as "murky" and "drum" basses, usually in steady eighth-notes. (22;122)

Still other characteristics of the second galant style are the return to a "harmonic orbit" defined largely by the primary triads, the frequent stops at an abrupt half or full-cadence introduced by a tonic 6/4 chord, (to the point where this formula becomes irritating), and the sense of contrast in key, achieved by actual plateaus of tonality. Galant music also has a syntactic tendency to fall into two measure units, extensive not intensive, and this structural organization becomes disturbing in the second galant style sonatas when the successive units change enough to impair the quality of any motivic unity, yet not enough to implement clear phrase grouping.

The empfindsam, (ultrasensitive) style, the musical expression of the "Sturm and Drang" spirit of the Classic Era, may be regarded as a special case of the galant style, and also an intensification and exaggeration of the same. Sonatas of Carl Phillip Emanuel Bach and Muthel used the empfindsam style of the galant to extremes of eccentricity; and Emmanuel Bach, with his brother Friedeman, were prime agents of the "Empfindsamkeit", which prevailed especially in North Germany. The empfindsam style, despite an affinity with the galant style, must be called the most individualistic style of the Classic Era.

The melodic lines of the empfindsam style produce the

effect of being more fragmented. A greater number of rests, diversity of rhythms and a variety of ornaments are the contributing factors. Also, the "sighs" become intensified by wider leaps, up or down, to more dissonant appoggiaturas. Phrase endings become subtle by the indirection of constant deceptive cadences.

Enriched texture is evinced with less use of the "Alberti" and other chordal basses. Increased are the harmonic vocabulary, dynamic fluctuations, and articulatory minutiae, and the tonal outlines are colored by surprising key contrasts. The main result of all these "emfindsam" characteristics is a frequent quality of fantasy, especially when recitative and parlando passages appear, or when there are gradual or abrupt tempo changes. By the time of the high-Classic Era, such existing regional distinctions were amalgamated in the Viennese Classical school; the Classic style now regarded as "universal".

"The high-Classic style represents the peak at which the ideal and most purposeful co-ordination of Classic style traits is obtained." (22;125) There are four aspects that apply: First, an ideal coordination of style traits implies a shift in emphasis from generative processes to structural results, dealing with the over-all and separate forms of the Classic sonata; Second, the ideal coordination implies a new naturalness and internationalism, (universality), of style, usually tending to assimilate or eliminate regional distinctions; Third, the universality implies a new widespread popularity, reflected in the greater simplicity and appeal for the dilettante, and in the greater absorption of dance

and folk elements; Fourth, the ideal coordination and universality must not be interpreted to imply the arrival at a state of structural formalization. Structural fluidity prevails in the high-Classic sonatas of Haydn, Mozart, early Beethoven, Clementi, and their contemporaries.

Comment is required about the folk and dance elements in the songful, fresh melodies of Haydn and Mozart. Certain musicologists early in this century propose that the Classic masters, especially Haydn, drew heavily on folk music for their melodic material. Any assumption that folk melodies were generally taken over is misleading. The literal transfer occurred only occasionally, in actual folk settings; such as variations on folk melodies, and a few dance tunes in their instrumental works. Furthermore, doubts often prevail as to whether the questionable themes were original master ones, which later became known as folk melodies. The composer might deliberately create folk-like naivete as an effect, and adapt to his artistic uses characteristic melodic elements, scale types, and phrase and period structures of the sonata that had become common property. As a result, hints of Austrian, Hungarian and Czech folk elements abound in the high-Classic instrumental music of the Viennese masters. "The high-Classic sonata imparts a heightened sense of harmonic richness and color." (22;127) As a factor however, the harmonic vocabulary increases gradually, the chief gain being the subtle use of passing chromatic chords. Other considerations include slower harmonic rhythm, broader, wider-ranged tonal schemes, and a new modulatory use of

enharmony. Mozart's "Sonata in C major" opening uses many of the high-Classic style traits. " (22;123)

Late-Classic Era style shifts might include increased color rather than metric drive. Both Beethoven and Clementi seemed to have been preoccupied more with textural enrichment than structural results in their polyphony. In most sonata movements, Beethoven and Clementi heightened color by exploring new technical idioms and by creating new, quasi-orchestral sonorities at the piano. Examples of color and structure are minute variations in the melodic, harmonic, rhythmic and textural make-up of an idea. Beethoven, more than Haydn or Mozart, became absorbed in variations, and applied them in formal sets throughout his sonata movements. Variation treatment underlies much of his empfindsam style sonatas. Harmony and tonality served him as agents of color and form. His extraordinary placement of certain expressive or climactic chords can be noted, despite the preference he showed for simple primary triads throughout much of his music.

Classicism is characterized by a well ordered symmetry of parts. "The harmonic foundation of the Viennese Classical sonata form is the simple cadence based on the three basic triads." (7;16) All levels of the rising feeling for individuality can be expressed using this form of harmonic cadence. Rhythmic structures tend to be easily comprehended, with the harmonic and melodic centers of gravity falling on the strong beats of the bar; even where the melodic line employs sighs, suspension, appoggiatura, or feminine cadence. "Stile osservato" rules are loosened at the first stage of the

development. Soon there develop rigorous new ideas which were guarded conscientiously by Mozart. The "singing allegro" was a characteristic of the period, in which the melody was songful and expressive. Melodic invention was guided by harmonic thinking and differentiation goes even further in the service of individual expression.

The main Classic settings of the sonata according to history and the dictates of today's "standard repertoire", were: (1) piano sonata, especially the finest examples by Haydn, Mozart and Beethoven; (2) the few actual duos for piano and violin, or piano and 'cello, especially those by Mozart and Beethoven. Basso-continuo tradition was used longest in the violin/bass sonata, with examples written by Viotti, Conti, Fux, and Nardini, from 1734-1790. The SS/bass sonata largely disappeared about 1775, and gave way to the accompanied keyboard sonata, (klavier and violin), and the unaccompanied duo. Sonatas for violin and bass are frequent. with the bass an unfigured 'cello part, and a harmonic support.

As well as being a closely defined form for one or two instruments, the Classical sonata has two prevailing characteristics. The organization of the movements, both in regard to one another and to their internal structure, is based on key relationship, and the development of the musical material is primarily symphonic. The degree and manner may vary, still, the result may be described as "sonata form".

A partly standardized design for the inner construction of one or more movements ordinarily present the Classical sonata. This first-movement form is the sonata form

used generally for the organization of movements to comprise the classical sonata, and the sonata form used specifically for the organization of material within the type of movement most characteristic of the classical sonata. The organization is based on key relationship; the systematic choice of different yet related keys, as a means of contrasting yet linking several movements, and the systematic choice of different but related keys as a means of contrasting yet linking deliberately opposed portions of a single movement. It was in sonatas and movements of sonatas that these techniques developed. Sonata form is essentially dramatic, but the drama unfolds in terms of abstract music. Its mainspring is key relationship.

Tunes with which the classic sonata opens are often expressed through the development called "symphonic", characteristic of chamber music in sonata form. The Classical symphony is a sonata in all but name.

The classic sonata is commonly in three movements, (quick, slow, quick), from the Berlin school of Carl Philipp Emmanuel Bach to the early Viennese school of Haydn and Mozart. Each of the three Viennese masters preferred this plan, with Haydn and Beethoven showing a slight preference for a slow middle movement, and Mozart for a moderate, (andante) one. Beethoven often substituted a scherzo or quasi-scherzo movement in his three movement sonatas. "Sonata form" or an approximation of it prevails in the three movement sonatas of all three masters. The variety of movement plans is so great that only the frequency of the minuet finale, the fondness for

rondos and variations, the need for contrast between movements, and perhaps a tendency to set up the meter from one movement to the next, can be noted.

Four movements became usual, not obligatory, in the course of Beethoven's career, but his later sonatas contained many irregularities in the organization of their movements. Four movement organization is as follows: (1) a long first movement, in a quick or moderate speed, is constructed in sonata form, optionally preceded by a slow introduction; (2) a long and expressive slow movement may be in aria form, (A-B-A), or sonata form, or variation form; (3) a gayer and perhaps shorter movement may be a minuet or scherzo, trio and minuet or scherzo repeated. This and the preceding movement may change places; (4) a long, usually quick and brilliant finale may be in rondo form, (an extension of aria form: e. g., (A-B-A-C-A-B-A) or in sonata form, or in modified rondo form, combining the elements of both. The keys of each movement are commonly contrasted but related, with the relationship more remote in the later than in the earlier examples. These factors are regarded as a rough average of the procedure followed by Classical composers.

The length of the Classic sonata varies from about 71 measures, lasting 100 seconds, to 167 measures, lasting about 37 minutes. The length of the sonata tended to increase as the thematic, rhythmic, and tonal means of extending its structural arches increased. This applied to the solo sonatas of Haydn, Mozart and Beethoven.

A remarkably large percentage of the Classic sonata

output is limited to major keys of not more than four sharps or flats. Scarcely a tenth of Mozart's sonatas are in the minor mode. Haydn used the minor mode still less, and even Beethoven only once passed the limit with his Opus 78, Sonata in F#. He did, however, prefer the minor mode in more than a fourth of his sonatas. The use of minor keys increased in the later phases of the Classic Era, as in Mozart's late output. Repeatedly, the relatively few uses of the minor account for some of a composer's best sonatas. The minor mode, especially d, g, and c, seems to have aroused the most intense, dramatic and expressive feelings of the composer. Examples of Rutini, Galuppi, Christian Bach, Hullmandel, Sejan, and Clementi include this phenomenon.

Later sonatas contain a much wider range of transitional modulations within the crucial and distinctive contrast of key, which sets the framework of the exposition section. The entire exposition is normally repeated but this is now often omitted in performing movements. Performers of the Viennese period introduced impromptu, slight ornamental variations when repeating, which added meaning to the repeat. The exposition usually ends, not in the tonic, but in a contrasted key.

The normal development section, at once, modulates into a key other than that key which is used for the first or second subject group. Material already heard is heard again, in whole or part; usually in modified versions. Entirely new material may be added, but often what seems new is derived from what has gone before. Modulation is probably free and can be abrupt, more so than in the exposition. Keys of any

remoteness can be reached, but it is an elementary precaution to avoid stress in the tonic, so that its later reappearance may not be an anti-climax.

Normal recapitulation, often heralded by a sense of forthcoming climax in the closing bars of the development, begins with the reappearance of the tonic key. The first and second group subjects usually reappear in the order of the first appearance, often with slight changes of detail and sometimes with substantial modifications, including new modulatory transitions. Performers of the Viennese period introduced impromptu variations of an ornamental character here too. An important change was the contrast of key, which in the exposition set the conflict between the dual elements, is replaced by identity of key in the recapitulation, thus reconciling them in the most dramatic fashion. This sense of conflict resolved in reconciliation makes recapitulation more than a mere repetition of exposition, and a moving experience in great classic sonatas.

The coda, (by way of epilogue), is the last work of what has transpired. It is very common, and in later Classical sonatas the length and modulations rivaled the development section. Material reheard will be heard with a different effect, and some not heard before, with new modulations, adding a sense of an unexpected and remote detour. Return of the tonic concludes the movement.

The violin-piano sonata did not experience the advances or transitions in the Classic Era comparable to the Baroque. In the sonatas and concertos of Locatelli and Leclair, it had

already attained technical heights. Little was added in range, bowings, multiple stops, or special effects. The violin was not the main instrument of the great sonata composers in the Classic Era. Haydn, Mozart and Beethoven knew and wrote extremely well for the violin, but Mozart alone gave to it as a solo instrument, that which was scored for the piano by comparison.

Those of the Classic musician-composers who wrote violin sonatas and excelled on the violin, are less important sonata composers like Lolli, D. Ferrari, La Houssaye, W. Cramer, with Pugnani, and Nardini possible exceptions. These and other fine Italian violinists composed their chief sonatas in the traditional melo/bass settings. The French and German violinists who composed in the newer sonata settings contributed still less to violin music. Their sonatas were mainly accompanied keyboard sonatas in which the violin parts were too subordinate and elementary to be of interest to any other than the large body of dilettantes, who wanted to play in the musical ensembles with the least effort. Late in the Era, these ad libitum accompaniments graduated into the parts of the true duo sonata and once more attracted professional violinists.

History gives easy first place to the piano sonata, and second place to the relatively few actual duos for violin and piano; especially selected examples by Mozart and Beethoven. Italian virtuoso/composers in the mid-eighteenth century made some noteworthy contributions. Francesco Maria Veracini (1685-1768), is remembered for his violin sonatas.

These are fascinating compositions. In his first works for violin or flute, Veracini shows a feeling for lyric beauty, combined with an "economy of frame and the ability to construct a taut, expressive phrase." (18;153) These sonatas provide acceptable study for the novice or intermediate duo. For program building, the choice should come from Opus 1, or the "Sonate Accademiche". Veracini wrote to show off as a player; his bowing was free and full of fire and his fine technique was so vital and precise that the two produced a dominant tone. These sonatas are characterized by warmth and beauty, and though generally easier than Veracini's later output, still challenge the more accomplished player.

The Academic sonatas of 1744 show that they are the fruit of full professional acumen, worthy of the most professional players. This opus is noteworthy because the composer has provided in his 'Preface', a table of notation signs. By them, Veracini governs matters of sonority, texture, dynamics, and even choice of up and down-bow in the playing of these pieces.

Giuseppe Tartini was born in 1692, and until his death in 1770, was the head of his own school of violin playing, whose influence remained widespread far beyond his lifetime. The "Devil's Trill Sonata" remains a favorite of the concert platform and teaching studio, because it offers the challenge of the famous trill passages in the final movement. Tartini's "Sonata in G minor, (Didone abbandonata), deserves its popularity as well. There are no superfluous notes; each phrase is vital and balanced, and the relationship between movements is

one of perfect balance. Players have contact with the beauty and richness of the Tartini style without having to brave the torrent of the full-scale Tartini technique. The accomplished musician's artistry is used, while the less skilled player can cope successfully with the problems. Recognition is given to the six sonatas published as Opus 5, since these show variety in the ordering of movements: fast-slow-fast; slow-fast-slow-fast; slow-fast-variations; slow-fast-fast; fast-slow-fast; and slow-fast-slow-variations. The Polo edition of Tartini sonatas published by Ricordi, contain 1, 3, 4, and 5, of the Opus 1 set. Any one of these sonatas is worthy of study and performance.

Pietro Antonio Locatelli was born in 1695 in Bergamo, and died in Amsterdam in 1764. He and the famed French violinist Leclair knew each other. Locatelli studied with Corelli in Rome at the close of that master's life. For the violinist, Locatelli is more difficult technically than such predecessors and contemporaries as Corelli, Vivaldi, Handel and J. S. Bach. He stands behind Bach because Bach outdoes him in contrapuntal textures and chordal massiveness that he weaves into the violin line, and of course in the expression and interpretation demands, in which Bach outstrips all. Locatelli published two sets of violin sonatas, Opus 6 and 8. In opus 6, the degree of difficulty is revealed in double-stopping in the performance of a melodic line, various uses of staccato, lyric rapid passage-work involving string crossing, and playing in a difficult key with the addition of double-stops, extended passages of arpeggiation and double-stop trills.

Musicologist, Claudio Sartori, points out that the ornaments in the slow movements of these sonatas are written into the melodic line by the composer himself. Locatelli places ornamental detail in precise fashion, contributing to the extension of the melody. All of his sonatas offer the student excellent violinistic training material, and to the concert artist, they offer considerable virtuoso demands. The violin-piano duo is well rewarded if it seeks out the collection of Locatelli sonatas in the ICMC edition, (*I Classici Musicali Italiani*).

Niccolo Porpora, 1686-1766 was a teacher who, in his late years gave musical instruction to the young Haydn. He composed twelve violin sonatas, published in 1754. There are probably only two of these in modern edition, one, in G minor, and the Sonata in A. The latter work has many double-stops, yet a lightness and life that make it attractive.

Violinist/composers in Paris in the eighteenth century include Leclair, Mondonville, and others. Michele Mascitti, (1664-1760) was a Neapolitan-born student of Corelli and was in France in the early eighteenth century. His six duo works were first published in Paris: the *Sonate da camera a Violino solo col Violone o Cembalo*, opus 2. Walter Konecny, the editor, writes that the pieces were "for the chamber music of his distinguished patrons and pupils." (18;186) The limited technical demands of the violin part cause the pieces to be suited for the study and music making of the amateur.

Francois Couperin, (1668-1734) was the renowned composer and harpsichordist to King Louis XIV. For violin

and continuo, these works offer accessible and interesting contact with the work of a great French master. Couperin was greatly interested in the Italian style so popular in France.

Francois Duval, one of the first important native figures in French violin music, (ca. 1673-1723), was a member of the twenty-four violins of King Louis XIV; one of the first French violinists to perform Corelli sonatas, and the first Frenchman to compose sonatas for violin and basso continuo. Schott has published two of Duval's sonatas, in D and G, which show his competence as a violinist and his delight in the capacities of the instrument. Duval's pieces are only moderately difficult, lighthearted, and of definite use to the student duo.

Jean-Baptiste Senallie (1687-1730), a violinist in the French court under the aged Louis XIV and also Louis XV, has a modern re-issue of one of his many violin sonatas; the D minor, Book 4, no. 41. The work offers moderate to difficult technical assignments to the violinist and is a pleasant work.

Jean Marie Leclair (1697-1764) was recognized as one of the outstanding French violin virtuosos and composers. His concentration in the field of instrumental music includes forty-nine sonatas for violin and continuo. A complete edition of the works is now being prepared for the publishing house of Heugel, Paris, under the editorship of Marc Pincherle. Isolated sonatas from Leclair's violin repertoire have been published both in Europe and America. The Preston edition of Opus 5, 9, and 15, is the largest body of Leclair sonatas presently available. This composer's works make the proficient

violinist feel much like a great one. The notes lie well on the instrument, everything sounds well, and the musical ideas are entirely appealing. When Leclair fastens on an idea or a violinistic device, he makes it seem expressive.

Jean Joseph Cassanea de Mondonville was born in southeast France in 1711. As a virtuoso violinist and composer, he is best remembered for *Les sons harmoniques*, ("Harmonic Sounds"), Sonatas for violin with basso continuo, 1738. Natural harmonics are written into the violin part. The harmonics substitute for rapid position shifts, and the composer achieves the specific tone color of the harmonic, further fulfilling Mondonville's interest in general sonorous possibilities.

More difficult technical writing in French violin literature merits mention of the Sonata in F minor by Tremais, which displays fairly difficult double-stop writing, interesting fugal textures, and a combination of rondo and variation writing in the finale. Of this group, Pierre Gavinies, (1748-1777), published two sets of sonatas for violin and continuo, Opus 1, and Opus 4. All of these works are evaluated as musical gems, brightly written, extremely well suited to the violin; calling for a strong, meticulous left hand, and a bow-arm able to exhibit the finest of bowing technique. This music is elegant, sophisticated and polished. Gavinies has been praised as the French Mozart who did not progress beyond his years; yet, he is a minor master of the eighteenth century, and his sonatas should not be overlooked.

The second half of the eighteenth century produced

keyboard with violin accompaniment. Johann Schobert, Silesian-born, provided in his works, models for Mozart's childhood sonatas for keyboard and violin. The sonatas of Schobert favor his own instrument, the harpsichord or piano. The violin is a secondary partner, although there is variety enough in the violin part to sustain the interest of the player. His Sonata in C minor and the Sonata in D minor, are well written pieces of intermediate difficulty. Therein, the duo is acquainted with Schobert's work, a composer who is a significant contributor to the musical stream of the mid-eighteenth century. Although the themes are direct, buoyant, and fresh, the violinist must look elsewhere to display his ability as a player, and for technical challenge.

Carl Phillipp Emanuel Bach (1714-1788) was seventeen when he composed his first keyboard and violin sonata. The Sonata in D, for Harpsichord and Violin is non-complex; while the later Sonata in B minor, 1763, is interesting because of the equality of the two partners. The B minor sonata offers the intermediate and advanced duo access to the music of one of the most esteemed composers of the century.

Johann Christian Bach, (1735-1782), was the youngest son of J. S. Bach. The Six Sonatas for the Harpsichord or Pianoforte with an Accompagnement for a Violin, Opus 10, provide a "second-fiddle" role for the present day violinist. The string player may become bored and discouraged, yet, as graceful, innocent, enjoyable musical essays of the later eighteenth century, they are acceptable as keyboard sonatas, leaving something to be desired as duo works.

Luigi Boccherini (1743-1805) composed Opus 5, Six Sonatas for Fortepiano with Accompaniment of a Violin. He was a cellist, and as such, his sonatas offer interest and excitement to intrigue both players, irregardless of the importance of the keyboard and violin. Boccherini makes use of dynamic signs and of performance indications, such as: dolce, sempre piano, sempre sottovoce, and con anima. These sonatas can well reward duo enthusiasts and are a delight for performers and listeners.

Johann Nepomuck Hummel, (1778-1837) was a piano student of Mozart, and one of the prominent virtuoso-composer-teacher figures of the Beethovenian era. He wrote two sonatas for violin and piano, and one with violin, piano, and viola obbligato. The latter work is difficult for the pianist and demands of the violinist, runs and high-position technique. The sonatas are flashy, gay, and entertaining, but lack real substance to warrent frequent playing of the works.

Some violin and continuo sonatas of the later eighteenth century are worthy of note. Pugnani studied with Corelli's pupil Somis. His major output was three sets of six sonatas for violin and continuo, Opus 3, 7, and 8. The turn and ornament is the essence of the line, and the reflective repetition of a phrase ending or element, is typical. There is double-stop writing that calls for moderate playing ability. The technique of the violin is rather throughly exploited, with the left hand required to manage ornamental turns, double-stop brilliant passage-work, and higher position work. Pugnani's music is more handsome than beautiful, but is the

work of a craftsman and should be played.

Giovanni Battista Viotti, (1753-1801) wrote six violin sonatas, Opus 2, which tend to length instead of significance. These works do provide challenge and entertainment for the violinist.

Pietro Nardini, (1722-1793) was a violin virtuoso whose sonatas are among those of the later eighteenth century, yet must be regarded as the true early-Classic figure, (violin with basso continuo). These sonatas are more for the instructional repertoire and the student program than for concert. The "Sonata in D and the B flat major sonata are especially worthy of pursuit.

Biographical Data

The magnificent flowering of the Classic sonata reached its peak in the art of the Viennese masters; Haydn, Mozart, and Beethoven. In his book, "Man and His Music", Wilfrid Mellers describes Franz Joseph Haydn, (1732-1809), as a "revolutionary composer without conscious volition, perhaps even without conscious awareness." (20;16) Haydn's crucial position in music is related not only to his genius, but also to his mere longevity. When he was born in 1732, J. S. Bach still had many of his greatest works to write; when he died, in 1809, Beethoven had already begun to create some of the music which marked the end of the Classical sonata as Haydn and Mozart had conceived it. Haydn was composing in 1750, and was vigorously creative in the first decade of the nineteenth century. Haydn's parents were country people, who spontaneously made music. His early consciousness was

permeated with folk music and his tranquility of soul reflected the peasant's simple acceptance of nature. As a boy, Haydn moved to Vienna to attend choir school at St. Stephen's Cathedral. There he became familiar with counterpoint in the old-fashioned manner of Fux. The Viennese in Haydn's day worshipped God in a brilliant, frivolous fashion, and "their very frivolity helped Haydn to discover his own profundity." (20;17)

Haydn was a feudal dependent to several generations of Esterhazys, and the majority of his life was spent outside Vienna, working as household musician to this family. As Baroque musicians had been, he was a servant of autocracy, yet never resented his position, since it enabled him to compose music as a full time occupation, and direct the band and singers in its performance. Haydn's thoughts were,

My Prince was always satisfied with my works; I not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments. I was cut off from the world, there was no one to confuse me, and so I was forced to become original. (20;17)

Haydn's early music does not reflect concern for human experience but is entertainment music. He often writes, even in the solo quartet medium, in two parts, each doubled at the octave, using this primitive technique to accomplish delightful sound in open-air performance. Haydn composed a large number of trio sonatas which were galant in style. There are eight Haydn sonatas for keyboard and violin available in the Peter's edition. Clearly, sonatas seven and eight are transcriptions of his string quartets, opus 77, numbers 1 and 2. The violin has more activity in these sonatas than is

generally true in others, especially in the slow movement of sonata 8. Sonatas 2 through 4, are piano sonatas with a violin part added by Dr. Charles Burney.

Some of Haydn's essential traits of development are representative of the early-Classic duo sonata. He experimented in his duo sonatas in a way similar to his symphonic compositions, and drew inspiration from Carl Phillip Emanuel Bach's music. In his harmonic feeling, especially in the choice of keys for the individual movements, Haydn approaches romanticism. In many sonatas, the second subject is introduced at rather a late point, only after the composer has reached the parallel key through modulating passages and three contrasting motives. His second and finale movements rarely offer serious problems, with the final movement dismissing the listener pleasantly and merrily.

"Mozart came between the close of one great epoch and the beginning of another. His works are the culmination of what had gone before...also a harbinger of a new era." (25;312)

Wolfgang Amadeus Mozart was born in Salzburg, January 27, 1756, the son of Leopold; who was court composer to the Archbishop of Salzburg, and an eminent teacher, known for his excellent violin school, and its standard instruction book. Leopold was aware of Wolfgang's genius, which manifested itself from earliest childhood. He gave his best energy to training this prodigy, and to his daughter, Maria Anna, (Nannerl), also highly gifted. Their father took the two prodigies on a tour over Europe where they played at the Austrian, French, English and Dutch courts, arousing great

enthusiasm everywhere. By the time Mozart was twelve, he had written a cantata, ten symphonies, an Italian opera, a German operetta and early sonatas. A year later, he toured through Italy, the world music center, gaining fame through his organ playing and powers of improvisation.

The remainder of Mozart's brief career presents a fantastic pattern of ups and downs, of disappointments dotted with flashes of success; through it all he carried on with lightening speed and fluency, the creation of his great works. (25;313)

Patronage was still all powerful and Mozart was the first composer to revolt against the system, refusing to put up with the indignities of the Archbishop of Salzburg. Unfortunately the patronage system was still too powerful to defy. Mozart revolted a generation too soon, and was crushed.

Mozart then decided to try his fortune in Vienna. The greatest musician of his time had to go begging for a permanent post, when all about him mediocrities were established in comfortable positions. Mozart lacked economic security, and was exposed to all the emotional instabilities of his temperament; one moment in high spirits, the next plunged into the depths of despair. Amidst all this, the divine music continued to pour forth, but at an ever greater cost to Mozart. His marriage to Constanze Weber only added to his difficulties.

Extravagance, debts, and illness followed in a constant cycle, aggravating the lack of deep emotional relationship which might have given him the balance and strength he so desperately needed. (25;314)

Most tragic was the lack of understanding and appreciation he so often had to face as an artist from those who played the important roles in his life. Against this dismal and discouraging background was produced some of the most consistently

pleasant and sunny music the world has known and enjoyed.

The last years of Mozart's life were brightened by the enormous success of his operas. Within little more than six weeks, in 1788, Mozart produced his three last and greatest symphonies. During the three years that were left him, there flowed from his pen, a steady output of great works. Even so, his struggle was becoming ever more unequal, as he said, "always hovering between hope and anxiety." (25;315) In the final year of his life, despite his physical and mental condition, he produced a number of his finest concertos, chamber music of all kind, his greatest choral work, the Requiem Mass, and the opera, The Magic Flute.

Mozart survived the premiere of the opera by two months, all the while working feverishly on his Mass. The writing of this work has a strange background. A stranger had commissioned Mozart to write a "Mass of the Dead". This person represented a Count Walsegg who wanted the Mass to pass off himself as a composer of the work in memory of his wife. In his emotional state of mind, Mozart grew into a fixed idea that he was writing his own requiem, and that he might not live to finish it. He did leave it slightly incomplete, but it was finished by his pupil Franz Sussmayer.

Now, too late, bright prospects opened for him. A number of Hungarian nobles formed a fund to provide Mozart with an annuity, and in Amsterdam, a subscription fund had been started to commission new works from him. Mozart died of what has been diagnosed as malignant typhus fever, on December 5, 1791, one month before his thirty-sixth birthday.

He was given a pauper's funeral with no memorial marking his grave. The site has not since been discovered, but Mozart's monument is more lasting than bronze:

an art which for sheer refinement of feeling, exquisiteness of line, and transparency of texture has never been equaled. It is a music of pure song, of fresh and sunlit things, of early morning and never-fading youth---a song dedicated to the eternal ideal of pure and perfect beauty in art. (25;316)

Analysis: Wolfgang Amadeus Mozart

Pedagogist generally agree that the best preparation for Mozart is assiduous study with both the mind and fingers of the sonatas themselves. These sonatas for violin and piano and piano contain the spirit and craftsmanship of one of the great minds in the history of Western music. Technically, the works are difficult, but not so much so that they are beyond the reach of the persevering amateur. Rather, they offer endless challenge to the amateur and to the hardened professional:

to capture in performance the niceties of the Mozartian musical vocabulary; and beyond that, to explore the range of Mozart's musical temperament, with the gratifying certainty that one can never reach the limits of that range. (18;228)

Mozart was a virtuoso performer especially at the keyboard and by his famous father Leopold's expert testimony, almost as fine a virtuoso on the violin. He knew both instruments intimately, and did not write his duo sonatas for easy performance, but to bring forth the innate character and abilities of the instruments.

Among the earlier sonatas, K. 304, the E minor, (exquisitely sad), and K. 378, B-flat, a multi-faceted gem, are among those favored. An infrequently heard treasure is

the K. 360, a charming set of variation. Abram Loft, in his book, concisely states the reason for the violin-piano duo to study these sonatas:

The duo who have approached mastery of the Mozart sonatas are truly ready to take on any assignment in chamber music...this is true because innumerable problems of ensemble will have been met and conquered...Mozart's music cannot be forced, since it is, in a particular way, that which is most difficult to play!...To hack away at Mozart is to reduce it to dust...to pull the line every which way in an excess of interpretive zeal is to turn the melodies into rubbery messes having nothing to do with Mozart. (18;229)

The musicians need to beware of flattening the dynamic range, and limiting the flexibility of rhythms, and know that the worst crime of all is to "prettify" Mozart, i. e. to make his music blissful and complacent. Mozart can be a rather dangerous composer, always taking the musician to the brink to see things truly; as beautiful or tormentd, always in a super-clear light.

Mozart traveled extensively the seventeen years between January, 1762, and January, 1779. He performed and composed diligently to fill commissions, to display his musicianship; and, from this inner response to the many and varied musical experiences to which these journeys exposed him. On the third journey, June of 1763 to November 1766, Mozart began his career as composer of violin-keyboard sonatas. The first, K. 6, he completed in Paris in 1764. By February of that year, three more, (K. 7, 8, and 9) had been written. His father wrote of these,

At present four sonatas of M. Wolfgang Mozart are being engraved. Picture to yourself the furor they will make in the world when people read on the title page that they have been composed by a seven-year-old child. (18;231)

The titles significantly read: "Sonatas for harpsichord which can be played with the accompaniment of a violin". The set of six sonatas Mozart composed in London in 1764, K. 10-15, were entitled: "Six Sonatas for Harpsichord, which may also be played with the accompaniment of violin or traverse flute". For the K. 26-31 set of six sonatas, composed for the Prince of Orange, for the Hague festival, Mozart's sonatas read: "Six Sonatas for the Harpsichord, with the accompaniment of the violin. These are all keyboard sonatas, with the violin providing a distinctly secondary support of the kind mentioned earlier in this study as successor to the older violin-continuo sonata.

Sonatas K. 6-9, in C, D, B, and G major, are good practice pieces for the novice duo, but do not carry them far down the ensemble path. Sonatas K. 10-15, call for violin, keyboard and 'cello. Both the violin and 'cello roles are understated with the resultant fact that these sonatas could be performed by keyboard alone. These sonatas are pleasant, but not terribly exciting in thought or technical requirements. The title for Opus 4, K. 26-31, indicates "with the accompaniment of", i. e., that the added violin is not ad lib. The violin part is written so that the instrument must be used in these pieces. The keyboard is still the most prominent, but these sonatas edge ever closer to those later ones which Mozart composed. Written by Mozart at the age of nine, these pieces have more excitement and drive.

Mozart's mature sonatas began with a group of seven which were composed in Mannheim and Paris. The six sonatas,

K. 301-306, published in Paris in November, 1778, were entitled, "Six Sonatas for Harpsichord or Fortepiano with Accompaniment of a Violin". Stress is placed on the word "with", since the violin is no longer dispensable, but has a definite role to play in the music, so that both the performer and the listener are challenged because of the excitement of the interplay between the violin and keyboard instruments. Mozart was challenged by the idea of writing two rivaling parts.

Sonata in E-flat, K. 302, displays a Mozart piece brimful of excitement, and casts the violin as a double with the piano or individually in the second movement. Sonata in C, K. 303, is a study in scene alternation. Mozart meant this play of opposites to be of a deliberate fashion. His Sonata in E minor, K. 304, is one of the miracles of Mozart's work. It contains profound emotion and goes beyond the alternating dialogue style, to the fascinating world of drama. Alfred Einstein, the great musicologist, feels this work was possibly written while Mozart's mother was in her last illness. The middle section is one of Mozart's most inspired moments. Observations have been made to the effect that the vision, clarity, and economy of this passage were never exceeded by him. Interestingly, Mozart did not in any way single out this sonata, still it is treated as one of his finest works. Sonata in D major, K. 306, the last of the youthful sonatas, had two movements. This is a large work, and there are many subtleties of construction therein. Piano and violin trills should be rapid and crystalline, and every

known artistic detail employs a greater equality between violin and piano, increasingly the hallmark of Mozart's keyboard-violin duo. Composed when Mozart was 22, this work is a grand musical free-for-all, the only one in his sonata literature. It should be played to the hilt and enjoyed in its full glory by both performer and listener.

On April 8, 1781, Mozart wrote his father from Bienna in regard to other violin sonatas. He persisted in this interest because he thought such products would sell, and also because he found this medium a congenial and inspiring one. These keyboard-violin works were published in 1781. Of the set, K. 359, was composed on the tune of the song, La Bergere Celimene, ("The Shepherdess, Celimene"). These variations merit performance at home and in public concert. Helas, J'ai perdu mon amant, ("Alas I have lost my lover"), K. 360 has six variations, through which a story is told. Mozart provided no dynamic markings for the piece which are sorely missed at the close. This work is short, with a forceful impact, and is one of Mozart's most effective ones. Mozart left the employ of Archbishop Colloredo in 1781, and published in Vienna, "Six Sonatas for the Harpsichord or Piano-forte with the accompaniment of a Violin". This set was inclusive of K. 296, K. 378, and four composed in Vienna, K. 376, 377, 379, 380.

Sonata in C, K. 296, has difficult technical work for the violin in the first movement. There is a "follow-the-leader game" prior to the end, which should "crescendi" to the end in a blazing, martial fanfare. One of the most

impressive of this group is Sonata in F, K. 377; another work of variations. This sonata makes wonderfully consistent and melodic use of the ornamental turn in the theme. Mozart placed decided importance on variation six, for here alone are dynamic indications given, including a crescendo and a forte peak. The continuity and interrelationship of tempos of the successive movements foreshadow Beethoven. Sonata in B-flat, K. 378, provides constant inspiration, fresh and full of surprises and details. The violinist and pianist collaborate closely. The less skilled player will find this work a marvelous technical and musical training ground; even the most accomplished player will soon discover with each performance, that this work challenges his every resource. Sonata in G, K. 379, in two movements, was supposedly composed within an hour's time, and is one of Mozart's most dramatic. The piano part is one of the most opulent in all this literature, and here, the violin takes the commentator role, i. e. 'oblige'. The Sonata in E-flat, K. 380, is definitely among the more demanding of the mature sonatas. Therefore, the pianist and violinist must be of virtuoso quality, and must work together to fit voices, musical ideas and technical ideas, to perfection. The range of emotion in this work is difficult to encompass, with the demands including the bristling "concerti a due" of the first and last movements, and the "Andante con moto", a moonlit, reflective episode.

A summation of the nature of the second set of Mozart's mature sonatas for keyboard and violin is found in an article of the Hamburg publication, "Magazin der Musikam", on April 4,

on April 4, 1783,

These sonatas are unique in great musical genius. Very brilliant and suited to the instrument...the violin accompaniment is so ingeniously combined with the clavier part that both instruments are constantly kept in equal prominence; so that the sonatas call for as skilled a violinist as a clavier player...Amateurs and connoisseurs should first play them through for themselves, and they will then perceive that we have in no way exaggerated. (18;284)

These last and "large" sonatas of Mozart were composed in the furiously productive years after 1783, and were written either for a specific occasion, or because of sheer impulse. They are: K. 454, (1784); K. 481, (1785), and K. 526, (1787). Also to be noted are the sonatas K. 402, (1782), and at the last, K. 547, (1788); Mozart's final violin-piano duo.

Sonata in A, K. 402, was composed in Vienna, and has a first movement full of rich sonority for both instruments. It strongly reflects the lyric and powerful sides of Mozart's personality, and should be played and heard often.

A review of the Sonata in E-flat, K. 481, relates that "

"Mozart could use his sound principles of harmony and wealth of imagination to provide a sonata with stronger meat."

(18:293) Despite the review, this sonata has an outstanding example of Mozart inspiration in the first movement. Sonata in A, K. 526, is described in the Kochel-Einstein catalog as the most significant of the keyboard/violin sonatas of Mozart's works. Certainly it is a most impressive work; one that is constantly on the move. Complete integration of violin and piano is evident throughout this piece, even though Mozart in his work catalog, insists that this is,

"A keyboard sonata with accompaniment of a violin. The "Presto" finale of this sonata helps to account for its popularity. "In tune" with the twentieth-century performer, there is little in our jazz any jazzier than this. From the start, the bass line and violin part together, make up a "combo style" rhythm section. The piano spins a line over this brilliant enough for a trumpet improvisation. For the violinist, especially difficult fingerings and bowings, are edited by Abram Loft. (18;301)

For Mozart's last work for keyboard and violin, Sonata in F, K. 547, his catalog specifies, "a small keyboard sonata for beginners, with a violin. Always, it is necessary to remember that Mozart had the habit of emphasizing keyboard in his catalog, even in the sonata works where the violin is definitely an equal partner! Mozart is not truly realistic in his summation of the necessary capabilities of the violinist for K. 547, since this work is definitely not a beginner's piece. This sonata offers an abundance of musical gratifications, and it lays ample demands on the violinist and pianist.

Analysis: Mozart, K. 454, Sonata in B-flat, .
First Movement, "Largo", "Allegro"

This work was the one chosen as the most representative of the Classic Era. If not before, certainly in this sonata, the complete equality and interdependence of the violin and piano is achieved. Mozart's performance schedule from March, 1734, was: five at the home of Prince Dimitri Michaelovich Galitzin, Russian ambassador to Vienna; nine at the home of Count Jean Esterhazy; three at Georg

Friedrich Richter's, keyboard player and teacher; three private concerts of Mozart's own; and two concerts of his own in an auditorium. It is therefore understandable that Mozart's life was so paced on April 24, 1784, that he was composing this violin sonata to be performed five days later in public! Mozart and Regina Strinasacchi, a twenty-year-old Italian girl, were to play the second of her debut violin recitals in Vienna. Mozart considered Regina a "very good violinist, with a great deal of taste and feeling in her playing." (1;228) It was a demanding work that Mozart wrote for himself and his partner. He was able to set down on paper only the violin part of the work, on the autograph score of the violin part is written in lighter ink, with the piano part obviously filled in later, because it was often crowded into the space on the page.

According to the story, at the concert itself, which the emperor attended, Mozart played the sonata with a blank piece of music paper on his rack, and without prior rehearsal! Even so, the performance was apparently received with general applause, according to the Wiener Zeitung review of July 7, 1734.

In this sonata, the interplay of voices is perfection. The violin and piano, leading and following by turns, comment freely on each other's movements, yet are totally compatible in mood and aim, and never wander from the strictly charted course. Alfred Einstein writes...

one cannot conceive of any more perfect alternation of the two instruments than in the first "Allegro", into which one enters through a proud "Largo" as through a triumphal arch. (18;287)

The even handed treatment applies to the "Largo" itself, and

the spotlight shines according to the following table:

Introduction - Largo

Both instruments---Piano---Both---Violin
 Violin-----Piano-----
 Violin-----Piano-----
 Violin---Piano-----Violin----Both

Example 12: Mozart, Sonata in B-flat, K. 454,
 1st Movement, "Largo" section, note,
 (Appendix B; mm. 1-13).

The tempo marking for the "Largo" is: *♩ = 42*

There is perfect give and take, (alternation), to set the stage for the first "Allegro", once more illustrated by reference to the appendix stated in example twelve above.

The violin pick-up to measure 4 of this section, should begin up-bow (V), and the last slurred eighth note end up-bow (V). Measure 5 should begin up-bow (V), and the 3rd and 4th beats of measure 6, on separate down and then up-bows, ending the phrase on measure 7, with down (∩), and up (V) bows. Two measures before letter one, (1); no scrapes, only light smooth accompaniments to the piano melody.

Example 13: Mozart: Sonata in B-flat, K. 454,
 1st Movement, "Largo" section, note,
 (Appendix B; mm 4-7, violin-part).

One of the feats required of both players is found in measures 5-9. Piano first, then violin, play accompanying chordal pulses that must sound similar on both instruments, and should resemble a horn tone.

Example 14: Mozart: Sonata in B-flat, K. 454,
 1st Movement, "Largo" section, note,
 (Appendix B; mm 5-9).

In measures 9-13 of the "Largo", there is delicious dialogue between violin and piano. The ensemble must be instinctive; Each response must be one to the preceding one of the partner.

This particular interplay is doubly important because it is reflected in like dialogues placed at the end of the exposition, development, and recapitulation of the "Allegro" proper. Short examples below demonstrate the relationship.

Example 15: Mozart: Sonata in B-flat, K. 454,
1st Movement: "Allegro" section,
(18;288-9).

Mm. 11-13

Mm. 60-65

Mm. 79-82

d. Mm. 146-148

These passages must have been great fun for Mozart and Strinasacchi. If the banter is not easy and fun, PRACTICE! The timing of the response, for example, a fraction of a second's delay before the final fragment, second half of measure 65, (see above example, mm. 60-65), and its

inflection, (a questioning tone achieved through a slight diminution of level and shrinking of bow stroke toward the middle of measure 63), are as essential as literal accuracy in the execution.

Another highlight in the "Allegro" is the 'sforzando' on the D-flat, middle of measure 25, in the piano part. This should be an emphatic feeling onto the foreign body suddenly discovered in the musical line. The waves made by this sudden shock of sound seem to break up the line, shunting it back and forth between violin and piano, thrown by the sixteenths in measures 27 to 29.

Example 16: Mozart: Sonata in B-flat, K. 454,
1st Movement, "Allegro" section, note,
(Appendix B; mm. 25-29).

The violin hops on to the piano's express-flight of a '16th note line', in measures 46 and 47 of the "Allegro".

Example 17: Mozart: Sonata in B-flat, K. 454,
1st Movement, "Allegro" section, note,
(Appendix B; mm. 46-47).

In measure 51 to 57, the piano shifts from "rolling" eights to boiling sixteenths. This cloud of notes should support, not obscure, the singing violin line floating above.

Example 18: Mozart: Sonata in B-flat, K. 454,
1st Movement, "Allegro" section, note,
(Appendix B, mm. 51-57).

The delicate turns for the violin should be free and correct, as noted in the violin score for the same measures; see the reference above, for example 18.

Through understatement and delicacy, the chain of sighs are noted between the two instruments, or between the two trebles against the bass, in measures 81-89. Care and

attention must also be given to dynamics and bowing in these measures.

Example 19: Mozart: Sonata in B-flat, K. 454,
1st Movement, "Allegro" section, note,
(Appendix B, mm. 81-89).

To counter the delicacy and brevity of the development, is a second, more robust development, immediately following the first theme in the recapitulation, (measures 98 to 110). Mozart himself called for 'piano' dynamics in this passage; still, the interpretation must have strength and drive within the quiet level.

Example 20: Mozart: Sonata in B-flat, K. 454,
1st Movement, "Allegro" section, note,
(Appendix B, mm. 98 to 110)

Toward the end of the movement, another spot calls for intense quiet; measure 149-152. Simultaneous chords are suddenly split, as if by aural aberration, into 'oompah, oompah' setting.

Example 21: Mozart: Sonata in B-flat, K. 454,
1st Movement, "Allegro" section, note,
(Appendix B, mm. 149-152)

One does not easily, if ever, plumb the depths of the... Mozart sonatas...nevertheless...these giants of an earlier time do not alone tell the musical story of their era...ahead lies the music for duo of Beethoven and beyond. (18;205)

Classic-Romantic: Beethoven

Ludwig van Beethoven (1770-1827) is the "composer who is commonly agreed to have contributed significantly to the sonata, not only in the Classic Era but to all sonata history." (22;501) His career and musical thinking extended deep into the Romantic Era. Beethoven's firm foundation in Classic music, however, remains the most important in the survey of

his sonatas. Related to this firm foundation is the extent to which Beethoven achieved an artistic union of the styles of Haydn and Mozart.

Much of the nineteenth century literature on Beethoven is concerned with the interpretation of his music in poetic terms, thus it is possible to realize how much more "Romantically" his music was heard and understood than that of Haydn and Mozart. Some of his writing was so florid, so grandiloquent that it surpassed comprehension.

The personality of Beethoven, both as a man and an artist, invites discussion. In order to understand him, we should recognize that for him, music was a moral and ethical power, in addition to an "aural means of self-expression". (20;53) An awareness of Beethoven's messages in his music may help one to understand his music with more sensitivity and intelligence. For instance, Beethoven was directly influenced in the "Fifth Symphony" by French Revolutionary music. "Haydn and Mozart were incipiently revolutionary composers, Beethoven is overtly so". (20;53) This work revolutionizes the acceptable symphonic form, and its technical revolution conveys a message in musical terms; a new approach to human experience. The message is Beethoven's, and this must be deducted from the nature of the musical technique. Both Haydn and Mozart achieved a classical equilibrium between acceptance and protest, but Beethoven desired change from the start. He wanted to build a new world and thought of his music as a means to that.

Haydn, Mozart, and Beethoven were all men of middle-

middle-class origin. Beethoven insisted that fashionable society should remake itself in his image, while Haydn was content to remain subordinate socially, though not spiritually, and Mozart became cosmopolitan and sophisticated. He was shy and taciturn as a boy, observing and pondering more than he spoke. As a young man, he was clumsy and gauche, and in his mature years, despised the world and did little to make it more pleasant for himself or other people. Beethoven learned to read and write early, and was musically precocious. His sordid childhood conditions contributed to the fact that from his early youth he was a dedicated spirit, alone, and with a purpose. He rejected anything which distracted him from that purpose. His rudeness to the aristocracy and to any persons of authority in Vienna, was calculated thusly, "My nobility is here and here"; and he pointed to his head and heart. (20;55)

Inevitably Beethoven's attitude to life is reflected in his approach to his art. This first composer who wished to change the world, also was the first to believe that originality in a creative artist was an asset. He did not often listen to other music, fearful that it might impair his individuality. Beethoven responded to "rule" criticism with the retort, "I permit them myself", in musical technique as in life, placing "self" as the ultimate authority. (20;55) Beethoven was born into a great musical tradition which he respected greatly despite his disrespect toward people and things he considered unworthy. He had the humility of the truly great. "He accepts the traditional features he

inherited from Haydn and Mozart; but emphasizes the revolutionary at the expense of the traditional features in them". (20;55) Beethoven profited the most from studies in strict counterpoint with Johann Albrechtsberger, 1736-1809. These studies taught him facility in his composing. His problems of creation were exclusively his own concern.

Lenz published his analysis of Beethoven's piano sonatas according to three styles in 1852. It has been customary since then to consider Beethoven's life in three creative periods. The first is from about 1782 to 1800, with sub-divisions therein, and included works like the First Symphony, six quartets in Op. 18, and eleven piano sonatas, Op. 2 to 22. The second period encompasses from about 1801 to 1814, including the second through the eighth symphonies, the quartets Opp. 59, 74, and 95, and the sixteen piano sonatas from Op. 26 to 90. The third period extends from about 1815 to 1826 and includes the last symphony, the last five quartets, and last five piano sonatas.

During the first or student period, (1782-94), Beethoven spent ten years in Bonn and his first two in Vienna. Noteworthy associations for this period were: training under Neefe, organist at the Bonn electoral court and violist in the Bonn Opera orchestra, and the beginning of close friendships with the von Breunings, Lichnowsky, Waldstein, and other highly stationed, well-to-do families who are remembered as his benefactors and dedicatees. Beethoven probably met Mozart during these years, (1787), and may have studied with him. When Haydn visited Bonn in 1790 and 1792, Beethoven was also

his student.

Known as the virtuoso period, the second period spans the years 1795-1800. Beethoven became a renowned pianist in this time. The Wolfe and J. B. Cramer meetings took place then, and in 1796, Beethoven traveled to Nurnberg, Prague, Dresden, and Berlin. This time includes the three trios, as well as thirty-five other works.

Beethoven's rapidly worsening deafness marked the beginning of the third or 'appassionata period', 1801-08. The "Heiligenstadt Testament" was also part of this period and records background material on some of his love affairs. This period ends with an invitation to serve in Kassel, the outcome of which was a life annuity, to begin in 1809, and guaranteed as long as Beethoven remained in Vienna. It was during this period that he retired to the country, shut himself up in solitude, and experienced a period of terrifying mental suffering. There, the aforementioned document, the "Heilingenstadt Testament", was written. It laments his conditions and Beethoven appears to voluntarily relinquish all hold on life. Supposedly, his life was preserved during this time, by the love of Countess Guilietta Guicciardi, to whom he dedicated the 'Moonlight Sonata'. He came to admit that henceforth he would be cut off from the world; in becoming a law into himself, he would find salvation.

At first Beethoven's audience enjoyed being shocked by his boorish behavior and found his music exciting, though incapable of understanding the premises on which it was based. Early, his fame was as a pianist and improviser; for him,

the piano became a dynamic, more than a melodic instrument. Thereafter, his works assume new shapes. In the sonata movement of the 'Moonlight Sonata', the anguish which was hidden and soothed in the previous movements, breaks loose. Violence is so extreme in that movement that it "explodes in a coda of seething scales and arpeggios". (20;60) In the relationship between the three movements of the sonata, form is reborn. Since the work was composed during the spiritual crisis of Beethoven's life, (one we would now call a nervous breakdown), as related to this composition, the cause is important. The complex causes were related to women, or a woman, and had to do with his maladjustment to people and to the world in general. Most tragic of all, was the threat of approaching deafness, of which he became aware about this time.

The invasion period (fourth), 1809-14, extends from the siege of Vienna by the French to their withdrawal, and the festive opening of the Congress of Vienna. Beethoven's closest contacts were with Goethe, and also Maelzel, during this time. His approach to composition was more intensified, personal and deliberate.

Beethoven's tragic relationship with his nephew Karl is included in the fifth or "sublimation" period. During this same period, until his death, the "master" evinced a way of life that was annoying and increasingly eccentric. The gap between the mundane and sublime, within the same man, is almost incomprehensible. He said,

For you, poor Beethoven, there is no happiness to be found outside. I have no friends, must live with myself alone...I shall seize Fate by the throat; it shall never wholly subdue me. (20;61)

Beethoven created order in his art even if he felt the world was beastly, malignant and chaotic. The will of the artist must shape the world anew.

With this background, it is easy to forget that his music is often funny. Much of the humor in Beethoven's music may be likened to a burst of raucous laughter in which the "master" may be calling his audience blockheads! His is an exaggerated form of the intense levity discovered in Haydn and Mozart, which disappears in the Romantic age.

Beethoven's contribution was the greatest to the development of the sonata form. With his 'sonata-allegro' he enlarged and enriched the form from the standpoint of structure and emotional content, and increased the size and complexity of the development until it became perhaps the single most important section of the movement; a truly intellectual working out of all the implications of the thematic material of the exposition as well as of new material introduced here in a mood of free fantasy. A new freedom in the key relationships between principal and subordinate themes was introduced, and a new daring in modulation as well as a greater flexibility in the employment of subsidiary themes. "Coda" which had previously been mainly a sounding off of the movement, was transformed into an independent section, containing as much rich emotional content and imaginative fire as the movement itself. Beethoven's slow movement deepened to one of intense pathos and impassioned personal utterance. His 'Adagio' in sonatas was a passionate outpouring of the soul; the first expression of exalted

lyricism of the great slow movements of 19th-century music;
 "Beethoven's slow movements are unsurpassed, perhaps
 unequalled, in all music". (25;393)

Beethoven's scores abound in violent, dramatic contrast far greater than Haydn or Mozart, and he had written down symbols indicating the exact effects he desired. He used nuance for his dramatic power to a far greater degree than his predecessors, with pianissimo gradually swelling to shattering crescendos, to sudden pianissimo again. Drawing and building from experiments made by Haydn and Mozart, he made great advances in instrumental techniques; and,

in his effort to knit various movements of his works into a cohesive whole, he developed the procedure of quoting in one movement of a theme or themes that had been employed in the previous movement, i. e. cyclical treatment, (also used to mean a form of melodic treatment in which material unwinds and evolves out of its very self. (25; 394)

Almost one-half of six hundred completed or nearly completed Beethoven works are instrumental. Of these, more than a fourth are sonatas or related cyclic works. Beethoven's ten violin-piano duo sonatas are of this group.

Analysis: Beethoven

Several of the works for Beethoven's violin and piano sonatas are mainstays of chamber music devotees and concert goers. A calender of Beethoven's sonatas for the violin and piano duo is as follows:

1797-98	Three violin Sonatas in D, A, and E-flat, Op. 12
1800-01	Violin Sonata in A, Op. 23
	Violin Sonata in F, "Spring", Op. 24
1802	Violin Sonatas in A and G major; c minor, Op. 30
1802-03	Violin Sonata in A, "Kreutzer", Op. 47
1812-13	Violin Sonata in G, Op. 96. (22;70)

The piano has a slight edge in textural and thematic importance in nearly all these works, with the string part coming in second. Beethoven commented on his writing for string obbligato thusly: "I cannot compose anything that is not obbligato, seeing that, as a matter of fact, I came into the world with an obbligato accompaniment." (22:538) The violin parts are much more than accompaniments, however, and after Opus 5, Beethoven's string sonatas carry an equal share for both the solo and dialogic exchanges between the two instruments.

When the Opus 12 sonatas for violin and piano appeared in 1799, the critic of "Leipziger Allgemeine Musikalische Zeitung" censured Beethoven for "hankering after bizarre modulations, and despising the natural harmonic links." (24:166) Beethoven denounced these Leipzig reviewers because even though they approved his talent and industry, they strenuously objected to the technical difficulties, absence of melody and "bizarre" effects. These sonatas were dedicated to Antonio Salieri, Beethoven's teacher in Vienna.

Beethoven was the talk of musical Vienna during those early years, especially as related to his pianistic virtuosity, but he also took his violin playing seriously. He had played the violin in his early Bonn days, and continued to study with Ignaz Schuppanzigh, his favorite quartet leader, when age twenty-four. Beethoven's preoccupation with the potentialities of the violin is shown in every one of his thirty-three violin-piano sonatas. Challenges are discovered even now, more than one-hundred and fifty years after publication.

Musical and expressive demands like those of Beethoven are more difficult to realize than demands for the instrument found in compositions by Paganini, Ernst, Wieniawski, and Vieuxtemps. A Beethoven expression mark may look deceptively simple until one tries to bring it to life. Question and answer passages of chords played softly and short between the two instruments can present a decisive technical problem. "Beethoven gives the violinist the hardest nut to crack when he is at his simplest." (24;168) Especially worthy of note are the dynamics; such as the countless sforzandi, abundant in all these scores, and the crescendi that lead to a piano or pianissimo.

Beethoven's ten violin-piano sonatas can best be appreciated considering the three of Opus 12; the three of Opus 30, ("Emperor Alexander I Sonatas"), along with Opus 23, 24; the famous "Kreutzer", Opus 47; and, Opus 96. Comparison of different solutions of identical problems, such as first movement, slow movement, variation, scherzo, and finale, exemplify Beethoven's protean capacity for approaching problems from a new point of view every time, and solving them in a new manner. The variation theme of the "Kreutzer", Opus 47, is worlds apart from the bucolic, earthy one in Opus 96. Great contrast is evinced between the first movements, and there are ever renewed approaches to the scherzo problem, or the unmistakable tempo of the elusive middle movements, neither slow or allegretto.

From the traditional procedure of the first sonata, Beethoven marches away from the more expected, to the heights

of later ones. Opus 12, No. 1, opens with a unison fanfare by both instruments, while Opus 12, Nos. 2, 3, 4, and 5, Opus 23, the Sixth, and Opus 30, No. 1, the Seventh, and Opus 30, No. 2, use the violin primarily to accompany. The first statement of each first movement is given to the piano. The violin does play the principal theme in the "Spring" Sonata, Opus 24, and the "Kreutzer" sonata; a crucial change from the majority of the set. The set opens with a youthful swagger, a clarion call in D major, and closes with the "self-questioning" motif of the opening measure of Opus 96, with its graceful trilled upbeat. Trills seemed to have a peculiar significance for Beethoven in his last years. In this opus, he creates a first movement in which the mysterious drama of the modulations is absorbed into the

radiant lyricism of violin melody; a slow movement which is a hymn-like aria typical of his final years; and a "Rondo" which is a subtly dramatic metamorphosis of the innocence of popular song. (22;70).

Opus 90 and 96 seem to attain peace of earthly love. Perhaps the trills of these works suggest for Beethoven that earthly love was a necessary step towards love that was heavenly.

There are accepted favorites in this cycle of the ten violin-piano sonatas. Students and young performers would reap rewards from exploration of certain of the works, while as noted, some of the sonatas are for the professionals. As the sonatas are played, the intensity of musical idea and the handling of it, the incredibly fertile inventiveness, the vividness of contrast among successive phrases, movements, and entire compositions, and the rigorous, yet flexible inner

logic of the music, is overwhelming. This must be the ultimate in sonata writing! The examples of Mozart's duo sonatas are impressive, with the utter grace and benevolence they contain. Fortunately, the legacy of both Mozart and Beethoven is available to us today; each quite distinct from the other.

Beethoven had useful collaboration with Viennese violinists like Franz Clement, Ignaz Schuppanzigh and Joseph Boehm, although at times he was inclined to scoff at their advice. He probably gathered valuable information about the French style from the visiting virtuosos Kreutzer, Rode and Baillot, where his primary concern lay within the technical aspects of the instrument. Beethoven highly regarded the musical ability of Kreutzer, yet Kreutzer showed nothing other than hostility toward the "Kreutzer" sonata, or any other of the composer's works. Rode and the Archduke Rudolph, dedicatees for the Opus 96 sonata, played the work first, and the review stated that Beethoven's work was more melodious, cheerful, yet, still somewhat wild and melancholy, but is still pleasing. The equal importance of the parts for both players is especially noted.

To appreciate what Beethoven has composed for violin-piano repertoire the duo must know what and how. Not only what he has transmitted, but how his message is fashioned. Words of truth from Milan Fust, the Hungarian poet and aesthetic arbiter of a generation of artists and poets follow:

Beethoven shows us almost palpably how he improves and develops; he allows us to witness how he experiments and prepares us for the triumphant consumation

of the work before our very eyes, and thus he makes it easier for us to participate in the sudden 'changes of fortune' (like in a drama) of his themes, motives, fragments. (24;174)

Joseph Szigeti summarizes the importance of appreciation thusly, "taking possession of a body of works like the Beethoven violin and piano sonatas, must be love". (24;175)

III

ROMANTIC ERA

Historical Background

This study of the sonata in the Romantic Era centers on composers who continued to employ tonality as a prime agent of larger forms. The start of the Romantic Era does not pose a problem of scope but is hard to delimit. It does not offer the tangible "basso-continuo" practice that helps delimit the Baroque Era, or change-over from it to the "Alberti-bass" that marks the early phase of the Classic Era. Certain style innovations do characterize the early and much of the later Romantic music. These especially include the more forthright, extended melodies, the "um-pah-pah" bass, the increasingly chromatic harmony, the new dance rhythms with nationalistic flavor, the more square phrase and period syntax, the wider-spaced scoring, the richer and more varied textures, the more personal, subjective inscriptions, and a more formalistic approach to form. None of these permeates the Romantic Era as inclusively as that of the "basso-continuo" or the "Alberti-bass" in their respective eras. Which side of the fence certain composers belong on during the Classic-Romantic overlap, has often depended on whether they seemed to be looking forward or backward in relationship to the specific traits of each era previously noted.

The Romantic Era of the sonata can be marked by the early precocious "Romanticisms" of Dussek before 1800, and include the near exhaustion of Romantic music around World War I. Early Romantic sonata composers included Dussek, Field and Pinto. Weber is classified with the Romantics, but hovered over the Classic-Romantic fence are Schubert and Beethoven, with Schubert's sonatas more on the Romantic side. Composers Ries, Czerny, Moscheles and to some degree, Hummel, contribute their chief service to the 19th-century, as immediate transmitters of Beethoven's music, and in that capacity belong with the Romantics.

The name for the Era came into use more generally and less self-consciously than for any other main era of music or the other arts. Romance or Romanza as a music title, was used in Mozart's K. 466, II, and K. 525, II, and as a type of novel, well before the 19th-century began. Goethe refers to "romantic" literature in the early 19th-century, and to his preference for the objective or classical, as against Schiller's preference for the subjective or romantic. Jean Paul and E. T. A. Hoffman promoted a subjective romantic ideal, against antiquated, prosaic classicism; which strongly influenced Schumann. Hoffman wrote, "music is the most romantic of all arts--one might almost say the only purely romantic art: (23;8)

Schumann was classified in Moschele's review of his sonatas, in 1836, as a "romantic musician". Schumann himself wrote of musical romanticism on numerous occasions around 1840, terming his "Faschingsschwank" sonata, "a big romantic

sonata". Schumann's astute observation was closest to our present concept. It was that Beethoven's "Ninth Symphony" was the turning point from the Classical to the Romantic period.

Throughout the Romantic Era, the course of sonata history contains central and frequently recurring themes. A complex socio-political history touches and parallels its music history to a surprising degree. Series of revolutions, monarchies, and republics, coincided with fairly distinct episodes of sonata history. In France, this begins with the convulsions of the French Revolution, continues with the aftermath during the Napoleonic empire, and is followed by the international revolutions of 1830 and 1848. Inclusive are the ties, rivalries, alliances, and intrigues of Austria and Prussia, (eventually separated), who ceased to be major powers. During the period, the long-sought unification of both Germany and of Italy, became a reality. France suffered humiliating defeat in 1870 in the Franco-Prussian War. Included are widening and deepening relationships, intercourse and frictions, between these countries, and more stable, liberal, England. Scandinavia, East Europe, Russia, and the Americas enjoyed increasingly important and rapid advances in industry, agriculture, communication, transportation, and science. Education and science are included as benefactors of society, yet contributed to the causes of World War I.

During this century and a quarter, the course of sonata history divides into three phases. Throughout the regions where the sonata flourished, each phase occurred at much the same time and kind. Around the revolutions of 1848, the first

phase before 1800 to about 1850 occurred. Herein began the Classic-Romantic border land with the aforementioned Beethoven transmitters, including the most distinguished composers of early Romantic sonatas; Dussek, Weber, Schubert, and Mendelssohn.

An overlapping middle phase, can be defined from about 1840-1885. At the beginning of this period, a widely alleged slump was noted in the quantity and quality of sonatas; partly belied by the composition and publication of the first main sonatas of Schumann, Chopin, and Liszt. Within the first decade of the middle phase, a rival of interest was further inspired by the first sonatas of Brahms.

From the mid-1840's to World War I, a final overlapping phase can be defined. It is marked at the beginning by a noteworthy spurt of interest almost everywhere in the sonata; especially in the duo sonata. Important contributors include the composers Brahms, (his later works), Richard Strauss, and Reger, in Austro-Germany; Franck, Faure, Saint-Saens and d'Indy in France; Greig in Norway; Medtner and Rachmaninoff in Russia; and MacDowell in the United States.

This treatment of the Romantic Era is like the violin duo sonatas of Corelli in the Baroque Era, or of Mozart in the Classic Era; background information of the importance of Schubert, Schumann, Weber, Mendelssohn, Brahms, and Franck to the Romantic sonata emerges. These compositions can be considered as main corner stones of the Romantic sonata, and provide a framework for reference on sonata style and form, in addition to other pertinent background on these "masters".

No longer can Italy be singled out as the most germinal and central region for the sonata. If there is any one nation or region, it is Austro-Germany from start to finish.

Within the hegemony of Romantic sonata history, three designations are apparent.

First, after the incomparable heritage from the Classic Viennese masters, came the compositions of Mendelssohn and Schumann with more conservative and more progressive reference standards for the sonatas of a whole mid-19th-century generation of composers. (23;10)

The next generation was governed in a like manner by the music of Brahms and Liszt. d'Indy was noteworthy at the end of the Era with his Opus 63, and Rheinberger, and Kiel continued the German hegemony at the end of the Era.

From the start of the Era, the main Austro-German centers of Vienna, Leipzig and Berlin, became international meccas for aspiring students. French born composers were notable exceptions, since they trained in their own country. Those who polished their training in Germany were Bennett and Stanford in England, Albeniz in Spain, Greig and Sinding in Norway, Sibelius in Finland, Rubenstein in Russia, and MacDowell in the United States. Even the ardent native Frenchmen Saint-Saens, d'Indy, and Franck came under the profound influence of the German masters, as did Elgar in England, Nielsen in Denmark, Martucci in Italy, and Medtner in Russia.

The all pervasive influence of Beethoven's sonatas is felt throughout the Romantic Era wherever the sonata was cultivated. Previously noted, those forces are the tonal, melodic, and rhythmic forces on which the Beethoven sonata thrives. Schubert, Mendelssohn and Weber, all strong early

Romantics, had to resist being swallowed by the Beethoven maelstrom. An essential place is given to Beethoven's solo sonatas in 19th-century pedagogy written by Liszt and Wagner. There were numerous performances of his works; a Beethoven sonata played on almost every recital program.

There are also subordinate themes for the Romantic Era. "First, Beethoven's unsurpassed example and an increasing tendency to value originality for its own sake in the arts, help to explain a new, elevated attitude toward the sonata, as one of the loftiest and most challenging of musical forms." (23;14) Second, the Romantic sonata becomes much more important as a main staple in piano solo and ensemble recitals. Third, the sonata spread and became popular through the performances by traveling recitalists, through publishers, and the enjoyment of such works by students or amateur groups. Fourth, its vehicle "par excellence" is the piano; also the vehicle "par excellence" of Romantic instrumental music in solos or duos with other instruments. Fifth, Romantic sonatas attempt as a goal to achieve a new, over-all dynamic dynamism through more integration of their several movements, and more broadly planned climax structures.

Encountered in the study of the history of the Romantic sonata is the idealism of noble, staunch friendships exemplified by the triangular interrelationships of Robert and Clara Schumann and Brahms. The spirit of brotherly love becomes distorted at the end of the Era, sidetracked by the ominous private hates and prejudices of a Pfitzner or d'Indy. Previous to this happening, however, the brotherly love of

the Romantic Era can evoke nostalgic feelings similar to those experienced today from viewing the best movie reruns and "tuning in" to the music, etc., of the recent age of innocence of a decade before World War II.

Like the early, the high-Romantic sonata melody most prevalent, is the smooth, songful sort. Quite a few of these songful melodies are folk-like, with simple reiterated patterns, and particular scale inflections. Others have a hymn-like simplicity, with one note, one harmony, and one block chord accompaniment per beat. Chromaticism is prevalent and often occurs as a rhythmic filler over a diatonic harmony. Today's concept of melody as the "surface" of harmony finds many illustrations. Certain types of high-Romantic melody are classified by quality. Two types seem to be exclusively that of the masters. One is the bold, short, dynamic idea; the type that begs for incisive development in a "sonata form". All three of Schumann's violin sonatas are launched with this type of idea. The other is a full fledged, easy to remember tune. Here, we need to recall that sonatas cannot succeed without significant ideas, convincing rhythmic flow, compelling tonal organization, or "euphaneous, idiomatic scoring." (23;127) Significant ideas are of the utmost importance in the high-Romantic sonata, where development of ideas is often lacking.

The harmony and tonality of the high-Romantic sonata reveal no clear innovations. Both variety of chords and modulations and the extent of their use, seem to be greater. Composers tended to make more constant use of 7th and 9th

chords, and the greater coordination of dissonance, rhythmic drive, half-step tendencies, and bass-line direction, in high-Romantic harmony, are all purposeful harmonic goals. "Texture and sonority show further increases in fullness, polyphonic interest, rhythmic diversity and idiomatic scoring." (23;128). In matters of textural craftsmanship, composers became professional, as in the sonatas of Schubert, Hummel, and Mendelssohn. Fullness of texture was often achieved by polyphonic enlivenment. Polyphonic interest, especially imitative writing, is rarely absent in the sonatas of Schumann and Brahms.

The dichotomy of conservative and progressive styles and forms developed most sharply in the high-Romantic sonata between Brahms and Liszt. The actual difference might be traditional law and logical order versus experimentation and fantasy. The elements and means are treated more freely and subjectively, resulting in a loss of dynamic tension. The melody tends to unfold continuously in chain phrases or smaller units, rather than in phrase and period groupings. More exploitation of thirds, enharmony, and remoter chord progressions represent the harmony. Passage work depends on more sequence, the ambiguity of the diminished-7th chord, and continual modulations. The tempo is subjected to frequent changes, gradations, and grand pauses. These treatments and processes compose the entire sonata, not just within the development sections; which results in a sense of fantasy and improvisation.

The high-Romantic dichotomy of styles and forms became both more and less pronounced in the late-Romantic sonata.

It became more so in the sense that it hardened and widened with conservative often becoming epitomes and the progressives often becoming radicals. It became less pronounced in the sense that there were increasing cross influences, and new nationalistic influences.

In the late-Romantic style phase of the sonata, there are relatively few changes and exaggerations to be found. As before, with the melody, certain types are prevalent. There are simple, lyrical, nicely drawn melodies, which could easily have been written by Mendelssohn, except for the late-Romantic tendency to think increasingly in eight measure phrases. There are melodies of wider range and broader sweep, melodies that unfold in the endless Wagnerian manner, melodies that enter precipitately with dramatic upward thrusts, and melodies that both suggest and incorporate 'folk' materials.

The harmony and tonality in the late-Romantic sonata reveal the most changes other than those of the melody. Composers were trying to find new worlds to conquer within the logic of the old. The ways of straining tradition differ with each composer, and there the strains may be generalized as,

increased chromaticism, bigger elisions in standard harmonic progressions, diagonal relations more often and further apart, freer dissonance and voice leading, and dominant or subdominant relationships two or three times removed. (23;133)

Texture and scoring show no distinct advance in the phase, unless it is in the further exploitation of polyphonic means. In the writing for the established instruments there was no place further to go.

The Romantic sonata as a whole is recognized for the designs that appear most often or typically throughout the Era, such as form as a "mold" and the most radical departure, form as a "unicum". The sonata as a whole, means its unity and interrelationships as a cycle of several movements. A one movement sonata raises no problem of cyclical unity, and there are few of this type. The vast majority of Romantic sonatas are in several movements with few of the works composed by our master composers offering any distinct challenge to the usual Classic plans of three or four movements, and the four movement sonata apparently dominating the Romantic Era.

The first movement is "sonata form" in a moderate, fast or very fast tempo, and the last often a rondo or "sonata form". A slower movement is second, usually in A-B-A design, and on either side of it, in a four-movement sonata, a scherzo or dance. The Romantic sonata outwardly and in large outlines, showed more conformity to norms than the Classic.

Romantic sonata works range from thirty-five to more than sixty-nine minutes in performance. Length was a problem, and both 'pro' and 'con' comments are recorded. Unquestionably, however, the average length of the sonata increased in the Romantic Era, due to longer phrases, more writing in double periods, and more modulations to more keys. Length "per-se" was increasingly considered in the over-all effect of the work. The usual solo or duo setting of the sonata are at the low end of the "length tolerance scale", and when the Romantic sonata extends beyond twenty-five minutes, the problems start to mount. Outer movements are likely to pose problems, especially 'finales'.

Schubert's finales are substantially longer than his first movements.

With regard to tonality, the home keys selected by our focal composers show an even distribution of major and minor. All Schumann's full scale sonatas are in minor keys, but those of Schubert and Brahms are mixed; to balance the ratio. Throughout the Era, there seems to be an increase in the number of sonatas in minor keys. The actual key range selected by Schubert, Schumann, Mendelssohn, and Brahms, did not go much beyond the Classics. There were favorite keys or key associations, and f-sharp minor was cited as a favorite key for sonatas opening with an impassioned flow. The key of A-flat major was often used for opening or inner movements, with a more peaceful, gentle flow, and the key of f-minor seems to have been a favorite for sonatas with a dramatic opening. The choice of key for an inner movement is usually determined by its relation to the home key.

Tonal organization of the sonata cycle and stylistic consistency have been relatively passive means of achieving overall unity, especially in the Romantic Era. Four methods more positive and active intensify throughout the Era, with the exception of the third method. These are: the interlocking of movements, thematic relationships, programmatic continuity, and an over-all curve of dynamic tension. The interlocking of movements provides unity. Close ties between the movements happened with the use of the "attacca", a method used to connect movements without a distinct break; and the use of a suspensive cadence between adjacent movements.

By far the most prevalent means of giving positive unity to movements of a Romantic sonata cycle was that of interrelated themes. In the Romantic sonata, interrelated themes was the method used by some of the Era's finest composers and writers. d'Indy credited its perfection largely to his teacher, Cesar Franck. Every note of the score could be related to an initial source idea. First came the source, or original idea; next the tension within that idea; and, last, the composition that grew entirely out of it. There were well known varieties in both the nature and the treatment of the source idea; such as Brahms's "basic-motive", and Franck's "cyclical treatment". The emphasis on thematic interrelationships was challenged by 19th-century reviewers, complaining that this means revealed lack of inventiveness and produced dullness and cerebral writing. Most Romantic composers used the principle of thematic relationships in a creative way, and through its use found new worlds to conquer. Schubert used this means on occasion, while the works of Schumann and Brahms reflect both deliberate and obvious usages. Those of Brahms are regarded as unsurpassed in the Era, revealing musical versatility, structural value, subtlety, and an all-pervasiveness. He did not usually interrelate whole themes, but "basic-motives", reducible to from three to five notes.

No Romantic sonata of the masterworks was identified with a programme to promote unity, although a few specific ones appear in sonatas of minor significance. The absence of any significant use, helps to confirm the generally conservative view that the Romantics took of the sonata.

The last means of binding the complete sonata cycle, is that of an over-all curve of dynamic tension. In the Era, the idea that a complete sonata must describe an over-all curve of force met almost universal acceptance. It achieved a climax profile which took in and united all its movements. Truly representative masters of the Romantic sonata subscribed to the idea of one over-all climax profile, and carried it to the broadest, most monumental applications known in all music history. In the Romantic sonata, the tendency was to put the climax in the finale. When all factors are considered, there is the question of whether the over-all climax profile determines the artistic worth in a sonata that the Romantics credited to it. Enchanting melody, lilting or driving rhythm, euphonious scoring, and idiomatic writing, coupled with strokes of genius, were also determinants of success.

There is little of structural consequence to note in regard to the separate movements of the Romantic sonata. The Romantics were expanding, not replacing the Classic structural means, and were using fewer designs which were applied more uniformly. This is reflected in the awareness of "molds", particularly "sonata form", as prosed by theorists and crystallized in their textbooks. Every first movement of every mature sonata by Schubert, Schumann and Brahms adheres more or less closely to what has become 'textbook sonata form'. These composers took liberties in order to give a personal stamp to individual handling of "sonata form"; these liberties included changes, additions, and deletions within the design itself; the options of an introduction and coda;

surprising variety in the tonal courses that could be followed, and unrestricted flexibility in the proportions throughout the design; all these coupled with the wide choice of melodic, harmonic, rhythmic and textural styles, gave ample freedom to the composer.

The tonal plan in the Romantic "sonata form" continued to function as a main means of cohesion and tension, and retained its structural force on the conservative side of the dichotomy in style and form. The nature of the tonal plan organized by Schubert, Schumann and Brahms included six tonal landmarks in "sonata form": (1) the second theme of the exposition, (2) the end of the exposition and very start of the development, (3) the areas of the development section usually up to three, on which the tonality settles long enough to establish a sense of key, (4) the start of the recapitulation, (5) the second theme of the recapitulation, (6) the coda, in which one harmony other than the tonic is usually emphasized. Within these relatively straightforward tonal plans, the variety of procedures gave individual distinction in tonality to each composer and to each "sonata form".

Along with tonal organization, the main cohesive force in Romantic "sonata form" was thematic organization. Thematic organization raises the problems of under assimilation up to the mid-century, and after then, the increasing problem of over-assimilation. The majority of Romantic sonatas pose the problem of over assimilation. Dualism was usually achieved by contrasts in only one or two aspects of the theme. The second theme was an expressive variation with the sense of contrast heightened

by tonal polarity. The problem began to appear early in the Era, along with that of the overly persistent working of a motive. When a single motive permeates all of the "sonata form" themes, then we have "in miniature, a kind of cyclical interrelationship". (23;156) The problem is most serious in the sonata forms of the late Romantics, when the motive tends to dominate all else. The extreme consequence of continuous motivic writing all but eliminates the full-fledged themes as tonal and melodic land marks. Remaining is the rise and fall of short, modulatory passagework, rich in sonority and interwoven motives.

Observations related to the other movements of the Romantic sonata, point out their most characteristic design. The sonatas by the composers of this paper do not call for a very slow tempo. A majority are in moderate tempos, and the rest in slow tempos. Schumann and Schubert preferred the moderate tempos in most of their works, while Brahms's preference was about half and half. Two designs predominate in these slower movements; A-B-A, and A-B-A-B-A. In the tonal organization between the first fast movements and the slower movement, any difference would be in the still greater use of third relationships. With regard to thematic material, the lyrical complete period or double period, naturally predominates. The serene adagio movement was in evidence in the relatively slow movements, with melodic depth, harmonic richness, and textural interest.

Throughout the Romantic Era, the scherzo is the inner sonata movement which prevails. Although some minuets are also

noted, the sectional design of both is A-B-A, or A-trio da capo. Schumann and Brahms frequently used a rondo principle in the scherzo, following the plan A-B-A-C-A, and A-B-A-C-A-B-A. In the Romantic sonata, the scherzo is likely to be based on a motive rather than a full-fledged theme and motivic writing, using imitation, and is noted in the sonatas of the less polyphonic minded composers like Weber and Schubert.

The finale in the Romantic sonata whether fast or very fast, uses the rondo principle, more or less freely. Relatively few finales are called rondo, these few representing the early-Romantic sonata. The other finales are likely to be in "sonata form", fugal form, or in variation form. In connection with the climax profile of the sonata cycle as a whole, the finale posed the chief structural problem. In the attempt to alter, intensify, and over-complicate the traditionally light, gay rondo; the finale movement became complicated. Brahms seems to have been the Romantic composer most aware of the finale problem, yet he did not quite solve it until the finale of his Opus 78, with more sensitive, more concise and less pretentious sort of finale.

With Franz Schubert (1797-1828), one approaches the typically Romantic view of the world." (20;81) At the time of his birth, Mozart had been dead for 6 years, and Beethoven was approaching the first crisis of his career. By this time, Viennese society could no longer cover up the degenerate

or the industry, piety, sentimentality of the middle class to which Schubert's parents belonged. Schubert had no use for either, and sought his salvation in a communion

of kindred spirits. This Bohemian life has been depicted as irresponsible and gay, when, in fact, it grew from Schubert's deepening despair. Poets, dramatists, painters, (all university men, most brilliant, cultivated and worldly), formed the "Schubertiad". Far from being irresponsible, Schubert and friends were aware of political oppression in Austria, even to the point of revolutionary fervour; yet powerless to change their country or their own destiny. Thus, in friendship was found a society based on human feeling, which kept alive the spirit. They were an intellectual minority awaiting their doom.

Schubert learned violin and piano at home in Vienna, continued with more professional guidance, and at age 11, entered the court chapel as a choirboy. This included study at the Imperial-Royal Konvikt, part of the University of Vienna. He was concert master and occasional conductor of the school orchestra, therein exposed to the orchestral literature of the day. These experiences along with continued chamber music sessions at home, acquainted the youthful Schubert with the ways of performance and composition, and nurtured his most natural talent. This talent burst forth in productivity. Schubert left the choir and school in 1813, and after training briefly to teach, entered the profession for two years. During this time, 1814-16, he composed symphonies, quartets, piano works, stage works, masses, cantatas, and other church music, choral pieces, and more than two hundred songs!

All of Schubert's greatest music he wrote for himself and his friends. This music did not provide sufficient income

however, and Schubert, as a free lance musician, had to produce music for a degenerate aristocracy and sentimental bourgeoisie to whom he could not relate. Rather than writing innumerable waltzes, marches, polkas, he would have preferred to compose sonatas and symphonies. Throughout his life Schubert's personality and music were strangely equivocal. Like Beethoven, he was conscious of political oppression in Austria, but felt it impossible to change. Schubert revered Beethoven with a self-obliterating fanaticism, yet deplored Beethoven's eccentric way to drive a man to distraction rather than resolving him to love. Thus, Schubert's music was created out of conflict with the Beethovenian aspect with the world as it was, and a utopian yearning for Viennese civilization as he imagined it had once been. Hence, its combination of Mozartian lyrical and vocal aspects, with his own strength and melancholy. Like Beethoven, in some music Schubert protests heroically, and in other, he seeks to resolve his frustration in love. He communed with solitude and discovered a world of the imagination which soothed and satisfied.

Schubert's music with his Romantic sense of separation, does not have the equilibrium between lyrical melody and tonal drama of the mature music of Mozart. Furthermore, there is no work comparable to the serenity Beethoven achieved in his mature works. Schubert's most representative music springs from failure of the conscious mind to accept reality and a nostalgic reversion to the simple acceptance of childhood. He was born with a gift of melody or song, and is essentially a lyrical composer. Schubert's originality and genius place him with

Brahms as one of the two Viennese masters of the 19th-century sonata after Beethoven. In some aspects Schubert was tied to the past; to form problems, unable to amalgamate his exceptional lyricism in his sonatas, symphonies, and other larger works. Einstein has labelled Schubert as the "Romantic Classic".

Schubert saw only about a fifth of his completed sonatas in print. None were performed publicly and five were performed privately, two of which received largely favorable reviews. The thirty-one years of Schubert's life were brightened by those wonderful, almost nightly, "Schubertiaden" with his numerous artistic friends. Whatever performances there were of his sonatas, must have taken place there. From age 15 until within fifty-four days of his death, he left a total of thirty-three solo and duo sonatas. The primary interest and concern of this study lies with Schubert's sonatas for the violin and piano duo.

In 1816, at age 19, Schubert composed the "Sonatas for Piano with Violin Accompaniment, in D, a minor and g minor. These were published by Diabelli in 1836, entitled "Three Sonatinas for Piano forte and Violin, Op. 137, and have been labeled the same way in many editions to date. Unfortunately, the word sonatina may evoke the reaction from some, of a work of less stature than the 'sonata'. Schubert's brother Ferdinand in a letter to the publisher in 1829, describes the sonatas as "Three easy, very fine sonatas for pianoforte and violin." (19;86) These works are easy if compared with the demands of a Beethoven sonata, but not as easy as Ferdinand's observations described. They seldom fail to interest those

who play or hear them. Nos. 3-5, in D major, a and g minor, are more forceful as they progress. Sonata in D. Opus 137, No. 1, is a good learning piece for a young violin student, but in the teaching learning process care must be taken not to assume that this is an unsophisticated, easy work. There is a similarity in tone figuration and melodic substance between the final part of this sonata, and the first movement of Mozart's K. 526. Nos. 3-5, are also light enough to explain the chosen title of "Sonatinen". The violin is a full partner in these works, and Schubert gained experience in the writing of these sonatas as the more versatile scoring for each instrument exemplifies.

Little interest developed in Schubert's sonatas throughout the century after his death. By the mid-19th century however, a majority of the complete ones had been published in Austria, Germany, England, and France. Negative reactions to the sonatas continued to appear until the quantity and quality of interest in Schubert's sonatas is noted in the writings which appeared around 1928, marking the centenary of his death. Robert Schumann's works about Schubert may describe the experience of the players of these Schubert works:

Schubert will always be the favorite of young people. He gave what they desire; an overflowing heart, bold ideas, rash actions... romantic tales, knights, maidens, and adventures. He adds wit and humor--but not so much as to disturb the gentleness of the mood. (19;89)

The solo sonatas of Schumann, especially the piano work, embraced and cultivated the Romantic styles more fully and consistently than any other 19th-century sonatas still a part of today's repertoire. Schumann solved the problems of

development and extent, chiefly by personal methods of motivic extension, and of sectional organization bordering on fantasy. Although frequently evaluated by Beethovenian standards, Schumann's solo sonatas were most strongly influenced by the categories of Schubert's music. Additional vivid impressions include those associated with Moscheles, Paganini, and Hummel, coupled with his high regard for Chopin and Mendelssohn. Weber's early influence is surmised, since the two men shared a common Romantic ground. These and other aforementioned characteristics illustrate the distinctive Romantic features of Schumann's music: vitality of rhythm and harmony, singing melody, much use of seemingly little material, and the use of the piano left hand for rich figurations.

Schumann wrote two violin sonatas; Opus 105, in A minor, and Opus 121, in D minor, in 1851. These works show more concentration and structural efficiency than his earlier works. Theodor Uhlig's review of Opus 105, observes that Schumann in this work, is a musical mannerist, straining and stretching harmonic relationships, until yesterday's dissonances become today's consonances, and that the entire sonata reveals formal mastery, combined with Schumann's torrential drive, lyricism, and individualistic rhythmic passages. (23;277). Clara Schumann first performed these sonatas in 1853, and probably joined the virtuoso violinist Joachim, in the performance of Opus 121.

Schumann's third "Sonata in d minor" for piano-violin, consists of the second and fourth movements he wrote for the F-A-E motif, to symbolize Joachim's motto, "Frei aber Einsam"

(Free by lonely). This work, Schumann composed jointly with A. Dietrich and Brahms in Joachim's honor, plus a first and third movement, to complete his own cycle, all in two weeks time. This sonata compares to Schumann's other string works in quality as well as in layout and character. The chief differences include more cheerful moments, more use of the violin's higher registers, and more difficult passage work.

In any event, the third sonata throws an interesting sidelight on Schumann's mental and musical climate in the twilight of his life. (19;108)

Carl Maria Von Weber (1786-1826), occupies a special and important historical niche, both as founder of Romantic German opera, and as a significant pioneer of the Romantic piano sonata. His sonatas do exemplify shortcomings but the Romantic flavor so pervasive of these works outweigh them. Weber's sonatas faced fierce competition from other contemporary works of the period, including sonatas of Schubert, Hummel, and Dussek, whose sonatas also pioneered Romantic trends. Yet, the authority A. B. Marx, in 1824, judged that Weber's sonatas were next to Beethoven's as the most important and valuable of the period, and sometimes surpassed those in grandeur and make-up. This is not an accepted dictum, but the genius is recognized who could invent such fresh melodies, and so imaginatively exploit sonorities and techniques of instruments.

Weber's short life was a hectic existence related to social behavior that ranged from the utter moral dissolution experienced in Duke Ludwig's intrigues at Stuttgart, to the comparative peace of deeply religious convictions experienced

in his last years. Weber held important posts in Breslau, Stuttgart, Prague and Dresden, from 1804-1816, all disturbed by varying degrees of professional frictions and dissatisfactions. The diversity of his life is related to the versatility of this appealing, debonair, resourceful artist, who was an excellent composer, pianist, conductor, opera director, and who also wrote reviews of importance to music history, as a music critic. Still other sides of his talents include early exploits in painting, music engraving and singing.

From his 13th to his 36th year, (1799-1822), Weber composed fourteen sonatas; seven solo, one piano duet, and six piano-violin. Important Romantic characteristics of his piano sonatas show that the writing is reasonable, functional and resourceful. The six sonatas for violin-piano, Opus 10, are apparently of less value from the authoritative summations of sonata musicologists Alfred Newman and Abram Loft. These works are called "Progressive sonatas for the piano-forte with violin obbligato..dedicated to amateurs", and are melodious, fluent, and unpretentious, using keys that do not exceed three sharps or flats. (23:65) These works average a length of 250 measures, with half of the works including two moderate or quick movements, and half adding a middle slow movement. The violin is independent, although, not surprisingly, the piano has the "lion's" share in the works. Weber obviously knew how to appeal to his public market, for rather than risk the fantasy and display the Romantic characteristics of his four solo sonatas, in these sonatas, he appealed to amateurs. Thus, sonatas 1-4 have light rondo finales, and five movements brightened by

nationalistic colors: "Carattere Espagnuolo", "Air Polonais", "Air Russe", "Siciliano", and "Polacca". Moscheles revised and enriched the latter movements, by the transfer of a considerable amount of the melodies to the violin. These sonatas are rarely played on serious programs, yet are far better than much of the repertoire "ground out for pedagogic purposes". (19;66)

Jacob Ludwig Felix Mendelssohn-Bartholdy (1809-47), was probably the most widely celebrated and esteemed composer in the period between Beethoven and Wagner. He was born in Hamburg in 1809, the son of Moses, a Jewish philosopher, who moved in the highest intellectual circles, whose family traced back to a Polish rabbi and philosopher of the 10th-century, and who was active in the causes for Jewish emancipation. Felix's father was also a partner in a silk factory which enabled him to be a man of monetary circumstance to provide various cultural advantages for his family. The entire sphere of the Mendelssohn family was greatly interested in the arts, and it was Felix's aunt, Sarah Levy, a pupil of Wilhelm Bach, and a fine musician in her own right, who arranged for Felix to study with Karl Friedrich Zelter, the distinguished conductor, composer, and theorist. Felix studied piano, violin, voice, viola, cello, and had an excellent foundation in composition working with Zelter.

Mendelssohn composed nineteen sonatas out of five hundred works, only nine of which were approved for publishing by him during his lifetime. These divided between organ, piano-violincello, violin-piano, and piano sonatas. Mendelssohn

had little or no interest in his sonata works, with the exception of those for organ, which is also true of most of his biographers. On a comparative note with Mendelssohn's compositions such as "Elijah", the violin "Concerto in e minor", the "Scotch" and "Italian" symphonies, and the "Midsummer Night's Dream" music, it is easy to understand the feelings in regard to Mendelssohn's sonatas. Yet, these sonatas are among the most popular during the 19th-century; a fact which remains a present day truth.

About half of these sonatas were written in the six years spanning Mendelssohn's 12th to 18th year, while he resided in Berlin under the influence of his teacher Ludwig Berger, (who had studied with Clementi and Field); and Zelter, (with his background of J. S. Bach). Thanks to his travels, Mendelssohn experienced musical influences of his early acquaintances, including Weber, Hummel, Moscheles, Cherubini, Paganini, Spohr, Spontini, and from Haydn, Mozart and Beethoven, through his studies.

The remainder of the sonatas were written after Mendelssohn moved to Leipzig to conduct the Gewandhaus orchestra in 1835. He returned to Berlin in 1841, and further travels acquainted him with nearly every important musician of the time. By this period, however, he was too firmly established in his own artistic directions to submit to influences. Mendelssohn's conservative romantic fervor could only extend as far as Chopin and Schumann, with Berlioz and Liszt beyond his comprehension. In his later works he remained a "Romantic Classicist" rather than a "Classistic

Romanticist".

Despite Mendelssohn's feelings about his sonatas, the two violin-piano works are remarkable examples in music history of his musical precocity. They might fall short as to content, but confirm Mendelssohn's place, as a lad, as master of his art and craft! Some work in the early sonata in f minor, shows a plastic, free type of A-B-A design, and includes lyricism, harmonic modulation, and rhythmic regularity, and are said to include the "germ" of a work to be composed; the second and third movements of the violin concerto in e minor. One of the earliest sonata compositions, the violin-piano sonata in f minor, Opus 4, was dedicated to Mendelssohn's friend and teacher teacher, Edward Rietz. One biographer reviews this work as effective, if not greatly inspired, while its quality, import, and length reflect Mendelssohn's interest in chamber music at that time. Another review notes that it has unusual touches; the opening "recitative" coupled with an unexpectedly quiet ending of the finale, but that the work as a whole lacks strength and color. Despite similar comments in still another review, observations evaluate the progressions in the last movement, the part's writing, the bridge passage and handling of the bass line; and, that the work is still outstanding with teachers and performers who feel the sonata deserves consideration. It is not overly difficult and could be a worthwhile addition to the repertoire of teacher, student, or amateur.

In an optimistic letter, Mendelssohn wrote to his life long friend, the conductor and composer, Hiller, in July, 1848, of his composition, the "Sonata in F major" for violin-piano.

He observes that he hopes that Hiller will like the forte passage at the end of the first movement of the work. This movement contains a feature which is characteristic of his instrumental writing,

the tendency for several voices to challenge each other in alternate presentations of the expansive themes, with a cumulative excitement that results from the handling back and forth. (19;93)

The same movement spotlights one of Mendelssohn's main problems; the example of a certain rhythmic monotony or doggedness.

The opening theme is based on one of Mendelssohn's most characteristic rhythms, . This same pattern prevails throughout the movement, and is even a part of the second

movement. Loft suggests that the players prepare for rehearsal of the last movement, "assai vivace" through careful listening of "Midsummer Night's Dream Music", especially the "Scherzo".

This should assist the performers to achieve the same elfin lightness, fleetness, endurance and electric spirit he desires for this sonata. Interestingly, the same biographer who reviewed the early f minor sonata, hails the finale of the F major work as brillinatly animated, and points to the distinction given it by the constant interweaving of violin and piano parts.

(19;97) Although the work is purportedly one of the best instrumental ones of the period, Mendelssohn held the work in such low esteem that it was not published. Yehudi Menuhin, supreme virtuoso of this age, rectified this, by publishing the work in 1953.

In the history of the sonata, the composer to be placed first in the second half of the 19th-century after Beethoven, should be Johannes Brahms (1833-97). Brahms devoted more attention to problems related to the sonata idea, found those problems were compatible with his own musical nature and methods, and has met with universal acceptance and appreciation in his solutions to these problems. Like most of his contemporaries, "he applied 'sonata' only to cyclic works in solo or duo scoring." (23;322) These thirty-eight works are still masterpieces today, and are sufficient to confirm his devotion, aptitude and success, in the problems of the sonata idea.

Brahms's creative sonata periods are best designated as the "formative" period, (up to 1862), marking the output of three piano sonatas, and the lost sonata for violin-piano; beginning of the "career" period (1852-53), also around the time of his meetings with Joachim, Liszt, and of utmost importance, the Schumanns; the "mature" period (1867-75), the time after Schumann's death and the ensuing emotional crisis with Clara, and wherein the sonatas for two pianos and the first cello sonata were composed; and, his "consummation" period (1876-97), when this genius contributed another sonata for cello, all three violin-piano sonatas, and both sonatas for clarinet.

Like Schumann, Brahms wrote his piano sonatas early in his career. His early piano sonata, Opus 1, was dedicated to the great violinist Joachim, a lifetime friend of Brahms, Brahms used a motive rather than a complete theme as the opening idea, developing that motive extensively throughout the work.

Brahm's kinship with Schumman's early piano sonatas, revealing a lyricism and new sense of piano sonority that is like Schumann.

Brahm's composed three incomparable sonatas "für Pianoforte und Violine". Joseph Joachim, an international violinist and Brahms met in 1853, when Brahms was the accompanist for the Hungarian violinist Eduard Remenyi. That same year saw the previously mentioned collaboration with Schumann and Dietrich in the writing of a violin sonata in Joachim's honor.

Brahms was born in Hamburg, where he studied piano and composition. His first break was the tour with Remenyi, which not only took him to Hanover, but into contact with Joachim and Liszt, and finalized with the Schumanns at Dusseldorf. Schumann and Brahms became and remained lifetime friends. Unlike Schumann's treatment of the F-A-E motive in his violin sonatas, Brahms's motive is concealed.

Brahm's first violin-piano sonata, Opus 78 in G major, was composed in the summer of 1879, in Portsach, Austria, near the start of his "consummation" period. The composer was consulting with Joachim about the violin solo writing for the Concerto in D at the time. "Regenlied" (Rain Song) and "Frühling" (Spring), were Brahms's own names for this sonata, referring to three beginning measures of the finale and their derivation from the beginning of two of Brahms's songs, "Regenlied", and "Wachklang" (memories). In both the first movement and parts of the second, the "Regenlied" pattern becomes a unifying cyclical motive, and is reiterated,

varied and recombined almost instantly. Both Clara Schumann, (pianist), and Elizabeth von Herzogenberg, (violinist), who were dearest friends of Brahms, were deeply moved by this work; Clara stating that it was music "she hoped would accompany her to the world beyond." (23;340) Brahms built incredible richness of detail into this music, and there is a contemplative character which pervades the entire work. Perhaps one of the most descriptive summations of the sonata is found in the biography of Brahms by Richard Specht:

An essay ought to be written on...that tender magic with which the sweetly monotonous trickling of summer showers captivated the master's mind;...that warmly veiled, cosily melancholy mood engendered by the lulling of music of raindrops on the window panes. (19;124)

In the extraordinary productive month of August, 1886, in Thun, Brahms wrote three of his finest sonatas, including the ever popular "Sonata in A Major, Opus 100, for violin-piano. This work is called the "Thun Sonata" for the eleven stanza poem the work inspired, which was written by Joseph Widmann, the composer's close friend and host. The poem is passe today, yet was of utmost significance to Brahms. A theme of this work has been compared to Wagner's prize song, but sonata authority, Alfred Newman, connects the three song derivations in the sonata, Opus 100, to Brahms's own songs: "Komm bald", "Wie Melodien zieht es mir", and "Auf dem Kirchhofe" (23;343) Joachim, Elizabeth von Herzogenberg and her husband were enthusiastic about the sonata as a whole, but questioned the juxtaposition of the second movement

lovely andante melody in F with the Greig-like, lively melancholy scherzando section in d; also, about the need for a new or "second theme" rather than the abrupt return

to the main theme in the finale. (23;343)

Brahms had already performed Opus 100 with Josef Hellmesberger however, so that only from Joachim's writings that Brahms made progressive changes in the entire work, can we assume that such is extant.

The last of Brahms violin-piano sonatas composed also at Thun, 1888, is dedicated to Hans von Bulow, whom Brahms had known since 1854. Brahms performed the sonata in late 1888 in Budapest with the famed Hungarian violinist Jenő Hubay, and soon after with Joachim, in Vienna. Thereafter, the reviewer Hauslick termed Opus 108 as the most brilliant, difficult, passionate, large-scale and substantial of all Brahms's violin-piano sonatas; and categorizes Opus 100 as an unassuming, easy going, genial work, with Opus 78, the work toward which he was partial. Kalbeck's review found Schumann influences within this work, and once more, Elizabeth von Herzogenberg and Clara Schumann waxed enthusiastically over Brahms's composition. Elizabeth expressed particular pleasure in the development section of the first movement with its rich texture; in the simpler coda; in the Adagio, which omitted a middle section; in the merry, humorous and pianistically graceful third movement; and the "compelling drive" of the finale. Elizabeth does, however, note rhythmic difficulty and unsatisfactory violin register in the finale, and made suggestions for pizzicato double stops in the third movement; although Brahms only followed her suggestion regarding the latter. Clara Schumann commented on Opus 108's "billions of interwoven harmonies" in the first movement, and called

the third movement a "frolicking of young lovers" interrupted by a flash of deeper passion, with a magnificent, impassioned finale. At 74 years of age, Clara performed the sonata with Joachim and writes Brahms accordingly,

I love this sonata beyond words, every movement! - who knows whether this is not the last time that I shall be able to play it! (23;346)

Biographical Data

Interest is now centered on the Romantic sonata in France; specifically, César Franck and his "Violin Sonata in A major". Similar to the situation that existed during the Baroque Era, the Romantic sonata reached the most important and extensively fruitful peak in France, relatively late in the Era. It came during the first half-century, (1870-1920), when the third Republic of France, (1870-1940), had already demonstrated durability by coping with the strains of growing, worldwide imperialism renewed conflicts of church and state, the rise and fall of Boulangism, the Panama Canal scandal, and the so called "Dreyfus affair".

The war of 1870 brought economic distress to France, and territorial losses. French people were unified by their hatred of Germans. The siege of Paris had succeeded, partly because of famine within, and the citizens who had remained, presented an unyielding defiance to all German influence. The German occupation of France kept this hatred alive until the huge war indemnity was paid. A country which had previously espoused foreign musicians to the neglect of native composers, experienced a complete reversal. The rallying cry for French musicians became "Ars Gallica", the motto of the Societe Nationale de Musique. This nationalistic spirit resulted in a new unity, manifested by a flowering of instrumental music. Composers turned their attention to the neglected forms of symphony and chamber music. Chamber music elicited new and positive interest since it had the vitality to survive innumerable conflicts of art temperament and

background, particularly those of national and international tastes, and survives in a like fashion, right to the present day. Today's relationships between these events and the broader, concurrent trends in music are less tangible, however, than in the previous period.

During a time when all Europe was succumbing to Wagner's music drama, an obscure little man in an organ loft in Paris, directed the young French school of composers along the path of absolute music, and total dedication to the musical muse.

Cesar Franck, symphonist, founder of modern French chamber music, and a new school of organ music, was indeed the fountainhead of the whole movement that gave renewed vitality to French musical education and composition.
(9;48)

Cesar Franck, along with Camille Saint-Saëns and Gabriel Faure, comprise a notable triumvirate who elevated instrumental music in the late-Romantic France. Their creative contributions include symphony, concertos, large chamber ensembles, and duo sonatas, and, interestingly, all were excellent pianists and organists. This was the first time in about a century that most of the sonata activity was carried on by Frenchmen such as the triumvirate and their followers, rather than immigrants. Even Franck, who was of German and Belgian ancestry, was French trained and oriented. Franck and this entire group developed the sonata along the "symphonic" form more than any earlier French composers ever had. Influences of Chopin, Berlioz, and of the chief Romantic Germans, Mendelssohn, Schumann, Brahms, Liszt, and Wagner, were paramount; yet, the group succeeded in disproving an age-old assumption that the French were

dance-minded and only capable of simple, square-cut, binary, tenary, and rondeau designs. These and other considerations help to explain the place in music history of Franck and his followers.

The advancement of French chamber music is attributed to the major aids of concerts and various related activities sponsored by various music societies, one of which was the important Société Musicale Independante. The conservative Conservatoire in Paris sponsored concerts, and there were several other outlets for chamber music, including d'Indy's Société Schola Cantorum. Composers often did the initial performances of their works, but other musicians are also remembered for the first or early performances of the new sonatas. In the same way, Eugène Ysaÿe, the Belgian virtuoso, did much to popularize the violin sonatas of Franck, Lekeu, and others, some of which were dedicated to him.

César Auguste Franck, (1822-90), the important Belgian born composer, maintains a significant niche in sonata history for his "Sonata in A major", for violin and piano. His great reputation and popularity rests on a mere handful of compositions: the unique "Symphony in D minor", the "String Quartet", the "Piano Quintet", the oratorio, "The Beatitudes", several songs, "Variations Symphoniques", a few organ pieces, and the "Sonata in A Major", for violin and piano, the sonata that concludes this study.

Franck's A major sonata reveals the rare and affective character of the man, the candor and idealism of the composer; and, is perhaps, the finest, possibly the most moving work

in its form since Brahms. The work is a masterpiece of its type and style, and one eagerly added to the violin-piano repertory. It is replete with beautiful melodies that ingratiate themselves at first hearing, and the work "might be declared by some as without an equal." (25;383)

Franck was born in the parish of Sainte-Croix, Liege, Netherlands, on December 10, 1822. He was neither Frenchman by birth or culture; but was instead, a Netherlander of the Walloon district, and of Germanic parentage. Franck's mother was serene, but his father was a tyrannical, very ambitious man, who cultivated associations with artistic people to help him forget his own frustrated, mediocre existence. Nicolas Frank decided to make his two sons musical virtuosos. César was admitted to the Ecole nationale de musique in Liege to audit courses in 1830, and in 1831, enrolled in the piano class of Jalheau, and the solfège class of Duguet, the blind organist of Saint-Denis. The director of the school, Joseph Daussoigne-Niehul taught César Franck harmony and counterpoint as two separate subjects. César was awarded two prizes for academic excellence, enough to precipitate feverish plans by father Nicolas to launch César on a career as an infant prodigy. A tour was arranged to expose the boy to more illustrious audiences, and was successful in arousing the interest of King Leopold I, and the violinist Charles de Bériot. Not long after Franck began tours with his brother Joseph, who was a fine violinist. Dreams of conquering Paris, the international showplace of music, visions of the most celebrated Paris teachers, and great fortunes to be realized

from the concert circuit, led Nicolas Franck to move to Paris in 1835, accompanied by Cesar. The pianist Zimmerman and the theorist Reicha, then became Cesar's professors.

After the financial fiasco of a recital pushed by his ambitious father, Cesar continued composition and piano studies with Zimmerman. "Franck's early work showed a predilection for free modulation that was characteristic of his entire output." (10;66) Franck eventually abandoned his concert career as a piano virtuoso in favor of composition, went his own way as a composer and teacher. In his biography of Franck, his outstanding pupil, Vincent d'Indy, gives unforgettable pictures of him: one, rushing about with coattails flying, to give private lessons, the other, the master seated at the organ console at Saint Clotilde, improvising in a more magnificent fashion than anyone since J. S. Bach. Franck's students called him Pater Seraphicus, because of his religious spirituality and modest character. Along with d'Indy, Lekeu, Chausson, Duparc, Ropartz, and Vidal were noteworthy pupils, and it was during Franck's lessons with them, that his compositional ideas and guidance helped to create the first modern French school, noteworthy for its contributions to the large symphonic forms and chamber music. The bulk of Franck's compositions came after he was age fifty, and most of his greatest works after age sixty; the sonata for violin and piano at sixty-four!

In 1848, Franck married; his wife, though from a theatrical family, had strong ideas about music, and the result was not always happy for the couple in later years.

The turbulence and emotionalism of the "Sonata in A" were troublesome to Franck's wife, and to others, including Saint-Saëns, who was pianist at the premiere. Franck wrote the work for Ysaye, who received the autograph on his wedding day, at once became identified with the work, and did the most for its popularity. Ysaye and pianist Raoul Pugno

carried the sonata around the world like a torch and gave Franck, the misunderstood, unrecognized saint, one of the few earthly joys he knew before gaining paradise. (23;518)

Franck, like Brahms, wrote in the idiom of romanticism but adapted that language to the classical forms by the use of thematic transformation and the cyclic concept. His ideas are expressed in two measure motives, four-measure phrases, and eight-measure periods with regular cadences. Franck indulges expertly in his most characteristic harmony, which might be called chromatic and enharmonic evolution; changing from one altered chord to another, over a restless chromatic bass, but remaining basically tonal. Franck's harmony, through use of frequent and varied ninth chords treated as consonances, deceptive cadences and resourceful exploitations of the various augmented sixth chords, and the diminished seventh chord, is colorful and active. Sequence and repetition play a major role in the expansion of ideas, and when he chose, ideas were expressed in strict counterpoint.

d'Indy all but credits Franck with inventing the principle of evolving a complete cycle out of a few recurring, often altered motives or "cellules". Previously the term "cyclical" meant the means whereby a composer more closely unified several movements of a work by recalling themes or

other musical ideas that had appeared in previous movements. Franck's cyclical treatment is defined as the evolvement of melodic or thematic lines brought about through the development or extension of one or more basic germinal motive..

where the melody seems to grow right out of itself--or where different themes seem to bear resemblances one might expect in a close blood relationship. (25;384)

Analysis: Cesar Franck, "Sonata in A Major, Number 1, Opus 5".

Eugene Ysaye, virtuoso violinist and pianist Leonine Marie Bordes Pene, champion of contemporary French music, played premiere performances of the sonata in both Brussels and Paris, 1886-87. The sonata won instant success and has remained a favorite of the concert repertoire. There are some unorthodox characteristics in the work, yet Franck's use of chromaticism and well constructed cyclic treatment, give a tautness and coherence to the whole sonata. The strong appeal and success of the work must be especially credited to its melody, harmony, and rhythmic flow. Within the work, Franck seems to modulate to new keys more for surprise value than for a "grand cadence" function, and his phrases are most often regular in length. Emotionally gripping, the work is also lyrical, dramatic, moody, and compelling, and brings both listener and performer to noble heights through its rarely equalled spirituality. Franck successfully balances and contrasts the violin and piano, with utmost respect for the peculiarities of each instrument, and the effects of their playing together. He has the instruments vie with each other to bring to the fore the salient musical ideas of the moment.

The whole structure of the sonata is based on three

generative motives:

Example 22: Franck: "Sonata in A Major, No. 1,
Opus 5, 1st movement, "Allegretto
moderato", (25;384)



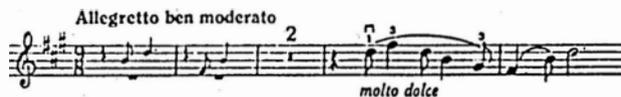
Franck's melody fits its own particular kind of chromatic harmony. In the first movement, the entrance of the violin is the outline of the diminished minor 7th chord, which is actually a part of the dominant of A major. The root is in the bass of the piano part and the violin then outlines like a "Mannheim Rocket", as a whole ninth chord, not just a triad.

Example 23: Franck: "Sonata in A Major, No.1,
Opus 5, 1st movement, "Allegretto
moderato", (16;125)

In the four opening measures the piano part contains in fragmentary suggestion, the material from which the entire sonata will be constructed. At measure 5, the violin enters, and spells out the melody implicated by the piano.

Example 24: Franck, "Sonata in A Major, No. 1,
Opus 5, 1st movement, "Allegretto
moderato", mm. 7 1-6, (19:148).

Violin, mm. 1-6



Franck suggests that his "Allegretto moderato" movement have a sense of motion - at about $\text{♩} = 92$.

Example 25: Franck, "Sonata in A Major, No. 1,
Opus 5, 1st movement, "Allegretto
moderato", mm., 13-16, (19:148).

Violin, mm. 13-16



This section conveys a mood of elation of freedom conveyed in the flowing and lilting first theme of triple measure, (9/8 time), a direct outgrowth of generative motive "A".

Example 26: Franck, "Sonata in A Major, No. 1,
Opus 5, 1st movement, "Allegretto
moderato", mm. 31-35 (25:184)

In the traditional dominant key, (E major in this case), the lyrical and limpid section is introduced by the piano as an extended section of some sixteen measures. When the violin enters, it does not take up the second theme, but persists in

the reiteration of the first, leaving the second theme to the piano. Here is the second theme, delightful in melodic flow, lilt, harmonic content and rhythmic design: refer again to example 26. (Ex. 26;138)

The form of the movement is styled a sonatina, thus there is no working out or development section, and the reprise brings back the first theme in the violin, but the piano now has massive chordal accompaniment figure.

Example 27: Franck, "Sonata in A Major, No.1, Opus 5, 1st movement, "Allegretto moderato", see, mm. 63-73, (Appendix C).

Once more, the second theme is played only by the piano.

Example 28: Franck, "Sonata in A Major, No. 1, Opus 5, 1st movement, "Allegretto moderato", see, mm. 88-96, (Appendix C).

The two instruments join, with the violin clinging tenaciously to the first theme, soaring and broadening, as the attempted resumption by the piano withers away.

Example 29: Franck, "Sonata in A Major, no.1, Opus 5, 1st movement, "Allegretto moderato", see, mm. 96-end, (Appendix C).

From measure 108 to the end of the movement, there is a brief retrospective coda, ending with a forceful, languid trailing away in the closing measures. There should be dramatic suddenness for the last two pianissimo notes, to conclude this compact, unified and delightfully free flowing movement.

CONCLUSIONS

From 1700, when Arcangelo Corelli published his Sonata No. 1, Opus 5, in D Major, of the Baroque Era, through Mozart's Sonata No. 15, in B-flat Major, K. 454, of the Classic Era, (1734 publication), to Franck's Sonata in A Major, Opus 5, of the Romantic Era, (1886 publication); over one hundred eighty-six years of history of the violin sonata have been scanned. Each sonata includes the specific characteristics of its era, yet contain similarities covering a variety of subjects related to violin pedagogy and performance.

All three sonatas follow the movement plan Corelli established in the Baroque sonata cycle of four movements, (S-F-S-F). This can be noted in particular in the first movement sections that follow: (1) Corelli: Grave, Allegro; and (2) Mozart: Largo, Allegro. Tempo markings are similar, with the Franck a balance between a Corelli or Mozart "Grave" and an "Allegro":

- (1) Corelli: Grave, ♩ =66; Allegro, ♩ =80
- (2) Mozart : Largo, ♩ =42; Allegro, ♩ =144
- (3) Franck : Allegretto moderato, ♩ =92.

Various bowings exploited by Corelli became a part of technique necessary for those of the art used also to execute the demands found in the Mozart and Franck sonatas. A most

distinctive connection is found in the slow sections which call for the "cantilena" or smooth, singing style. Ornamental formulas which began to crystallize with the Corelli sonata emerge as written signs throughout the Mozart work: (1) tr. (trills); and, (2) ~ (turns). Corelli used a modest range of violin position work in the D major sonata, which includes 3rd, 4th, and rare 5th position demands, with the most emphasis placed on the 3rd, 4th and 5th positions in the Franck sonata.

Differences become distinct with the Mozart B-flat sonata. The "basso-continuo" for violin-harpsichord of the Corelli, changes to complete equality and interdependence for the violin-piano, as achieved in Mozart's B-flat movement. Franck also successfully balances and contrasts the violin and piano, and the effects of their playing together, and has the instruments vie with each other to produce salient musical ideas. Specific development is easily observed in the use of dynamics, from none written in Corelli's original publication of the D major sonata, to the ultra-finite annotations of the 19th-century Franck A major work. Characteristics move from the Baroque of Corelli's simplistic melodic and harmonic outlines on which both violinist and accompanist were expected to extemporize, to an increase of Classic ones, such as harmonic vocabulary, much wider range of keys for modulations, ornamental variations, themes, rhythmic and tonal development, less use of the "Alberti" and other chordal basses, dynamic fluctuations, and use of the "sonata form", of Mozart's B-flat sonata. Franck's work is a masterpiece of the use of the idiom of Romanticism, adapted to Classic forms by the use of

thematic transformation and the cyclic concept. He indulges expertly in his most characteristic harmony, chromatic and enharmonic, changing from one altered chord to another over a restless chromatic bass, yet remaining basically tonal. Franck's harmony made use of frequent and varied ninth, augmented sixth, and diminished seventh chords, as well as deceptive cadences. His ideas were expanded through sequence and repetition.

From observing the scores it is apparent that the sonatas have moved from the "bare-bones" editing of Corelli to . . . articulatory minutiae in the edition of Mozart's B-flat, to the concise demands of Franck's 19th-century A major sonata. Music publishers throughout the world now offer various editions of all three of these popular sonatas, to fulfill the varying pedagogic and performance demands; in particular, those for the Corelli, Opus 5, No. 1, sonata. The first movements of these Baroque, Classic, and Romantic sonatas are described and appraised within these pages; even so, pedagogic and performance information is non-inclusive for each era, due to the vast amount of violin sonata repertoire necessary to research for these three periods of music history. Space and other extenuating factors prohibit the inclusion of vital sonata works; somewhat a frustrating fact for the writer. With the resources available within this study however, instrumentalists will make sufficient use of the repertoire offered here, and find that they will be confronted with rich and varied music literature for the violin-piano duo.

Players will note that these duo sonatas have become larger and more difficult over the decades and centuries, and

that there has been an intensification of the technical demands demands on each instrument in the duo, and of ensemble requirements as well. A work establishes its own frame, with the Corelli not always easier than the Mozart, nor either of these necessarily less demanding than Franck, or vice-versa. It is through the actual playing of the music that the duo, whether amateur or professional, can move through this repertoire. The amateur must come to grips with this array of duo music, and thereby somewhat equip himself to approach with confidence and curiosity other writing for the duo sonata. "For both amateur and professional the greatest gift is freedom from complacency and from devotion to the musical status quo." (19;363)

Internationally acclaimed violin pedagogist, musicologist, and virtuoso, Yehudi Menuhin, was asked for his observations by the writer, on the following:

What are the differences in your approach as a performer to violin sonatas in each of these periods; the Baroque, (Corelli); the Classic, (Mozart), and the Romantic, (Franck)? The specific sonatas for analysis are the first movements of the following: Corelli, No.1, Opus 5, D Major; Mozart, No. 15, in B-flat Major, K. 454; and, Franck Opus 5, in A Major.

Mr. Menuhin's response is found in a copy of his letter in Appendix D.

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No. 4936.

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ARCANGELO CORELLI

revisés par

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PREFACE.

All Corelli's compositions succeeded in gaining popularity, and were thus circulated far and wide, and served as models for the musicians of his time; but the present *Opera quinta* was in this respect the most successful. It was taken up as a school-book in all countries; and if the copyright of our time had been valid then, Corelli would have grown rich even on the proceeds of this single work. But it yielded him something better than transient wealth, namely the renown of having founded the canonical work for the most valuable of stringed instruments.

Corelli published his work in Rome without indication of the place and without date, but from the dedication to Sophia Charlotte, Princess of Hanover, afterwards Queen of Prussia, we learn the year; the dedication is dated Jan. 1, 1700. As to the place, the Roman engraver Gasparo Pietra Santa is named. The work is divided into two parts with two title pages, as is shown in this edition.

The first reprint seems to have been made in Holland, where the engraving of music on copper-plates was then brought to its greatest perfection, by Pierre Mortier of Amsterdam. To the fourth edition of this reprint we owe those additions which give the present edition a special value. These consist of the ornaments in the Adagios (very expressively called *graces* in English), which are by Corelli himself, for the title of Mortier's edition bears the words "Quatrième édition, ou l'on a joint les agrémens des Adagio de cet ouvrage, composez par Mr. A. Corelli, comme il les joue." It is to be inferred that the publisher obtained them from the composer direct or through the mediation of an artist-friend.

John Walsh of London immediately made use of this enrichment of the favourite work, and published the *graces*, putting the same observation on the titlepage. However, in later editions he left them out, and I have not found them given again in any of the numerous reprints of the eighteenth century. The reason of this remarkable fact must be that they had not the same value for the practice of that age which they possess for us; for people did not wish to be tied to such ornamentation, even by the composer, since full freedom in these matters was allowed to the performer. It is known that others subsequently wrote *graces* and cadences to the pieces, which differed considerably from Corelli's; and for beginners and inexperienced players the master's own ornaments were neither intended nor suitable.

At the present day the matter is very different. To us Corelli's additions are invaluable as typical examples of a practice which has now gone completely out of use, but must be recovered if we are to thoroughly grasp the meaning of the music of his age and truly enjoy its rich treasures.

In Corelli's *graces* there occurs a small simple cross (+), which denotes a shake, longer or shorter according to the length of the note above which it stands. This indefinite cross, which appears also in Lully's opera scores with the same variety of meaning, was a French sign. The Italians marked shakes differently or else omitted them altogether. Consequently the cross cannot originate with Corelli, but must have been added by Mortier.

FR. CHRY SANDER.

Bergedorf near Hamburg,
Dec. 1, 1890.

SONATA I.

Corelli's Graces

Violino solo.

Violone e Cimbalo.

Grave.

3 *Allegro.*

Tasto solo.

Musical score for measures 10 through 16. The score is written for three staves: Treble, Middle, and Bass. Measure numbers 10, 11, 12, 13, 14, 15, and 16 are indicated above the Treble staff. The tempo marking *Adagio.* is placed above the second staff at measure 10. The tempo marking *Grave.* is placed above the second staff at measure 16. The score includes various musical notations such as notes, rests, slurs, and fingerings. Fingerings are indicated by numbers 1-5 below notes in the Treble staff and 1-7 below notes in the Bass staff. The piece concludes with a double bar line at the end of measure 16.

15 19 20

Allegro.

Tasto solo.

21 22 23

24 25

26 27

Musical score for guitar, measures 28-36. The score is written in treble and bass clefs with a key signature of one sharp (F#). Measure numbers 28, 29, 30, 31, 32, 33, 34, 35, and 36 are indicated above the staff. The bass line includes fingering numbers: 4, 6, 6, 5, 4, 7, 6, 4, 7, 6, 7, 7, 6, 5, 3, 9, 8, 4, 2, 6, 6, 5, 3.

Arcangelo Corelli (1653-1713)

1

12 SONATE Op. V

149

PER VIOLINO E PIANOFORTE

Revisione di MICHELANGELO ABBADO

PARTE PRIMA

VIOLINO

Sonata I in re maggiore

Grave
Allegro
Adagio
Grave
Allegro
Adagio

f *p* *mf* *p* *mf*

cresc. *cresc.*

G. RICORDI & C. Editori, MILANO.

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PRINTED IN ITALY

ER 2660

RISTAMPA 1974

ANNO MCMLXI

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IMPRIME EN ITALIE

Arcangelo Corelli (1653 - 1713)

1

12 SONATE op. V

PER VIOLINO E PIANOFORTE

Revisione di MICHELANGELO ABBADO

PARTE PRIMA

Sonata I in re maggiore

VIOLINO

PIANOFORTE

Grave 1 2 3 Allegro

Grave Allegro

f *p*

(Piano)

Tasto solo

4 5 6 7 8

cresc.

9 Adagio 10 11 12 13

Adagio

14 15 16 17

Grave Allegro

f *p*

Grave Allegro

(Piano)

Tasto solo

2

cresc.

2.3 Adagio 24

mf

Adagio

2

p

mf

f

Violin

3

Sonata No. 1

Edited by
GUSTAV JENSENArcangelo Corelli, Op. 5
(1653-1713)

Grave M. M. ♩ = 80

p *poco f* *sf* *calando*

Allegro ♩ = 69. *segue* *f* *cresc.*

Adagio ♩ = 46. *ff* *poco piu largamente*

sf *p dolce* *poco cresc.*

Grave *p* *poco f* *sf* *calando*

Allegro *segue* *f* *cresc.*

ff *poco piu largamente*

Adagio *sf* *p dolce*

cresc. *f* *rall.*

Sonata No. 1

Edited by
GUSTAV JENSEN

Arcangelo Corelli, Op. 5
(1653-1713)

Grave M.M. ♩ = 80

Violin

PIANO

p *poco f* *sf* *calando*

p cresc. *sf colla parte* *dim.*

Allegro ♩ = 69

f *segno* *cresc.*

mf

ss *f* *poco più largamente* *colla parte*

Adagio ♩ = 46

sf *p dolce* *poco cresc.*

sf *p* *pp*

Grave

p *poco f* *sf* *dim.*

p cresc. *sf* *colla parte*

calando

12

Allegro

sf *cresc.* *ff*

mf

colla parte

f *colla parte*

poco piu largamente

Adagio

p dolce *p*

cresc. *mf*

First system of musical notation, featuring a treble and bass clef with piano accompaniment. The music includes a *rall.* marking.

Allegro $\text{♩} = 104$

Second system of musical notation, featuring a treble and bass clef with piano accompaniment. The music includes a *f marcato* marking.

Third system of musical notation, featuring a treble and bass clef with piano accompaniment. The music includes a *mf* marking.

Fourth system of musical notation, featuring a treble and bass clef with piano accompaniment. The music includes a *f* marking.

Fifth system of musical notation, featuring a treble and bass clef with piano accompaniment. The music includes *p.* and *mf* markings.

SONATA No. 15

Largo. $\text{♩} = 42$. Composed in 1784—K. 454

press.

Allegro.

leggero

58 *Lil* *p* 59 60 *sf* 61 *p* 62 63 64 *pp* 65

66 *p* *67* *68* *piu p* *69* *sf p* *70* *sf p* *71* *72* *p espr.* *73* *74* *59*

75 *76* *77* *78* *79* *80* *4* *81* *82* *83* *84* *85* *86* *87* *88* *89* *calando* *5* *in tempo* *90* *tr* *91*

92 *93* *94* *95* *96* *97* *98* *99*

100 *101* *102* *tr* *103* *104* *105*

106 *tr* *107* *108* *tr* *109* *110* *111*

112 *113* *114* *6* *115* *116* *117* *118* *119-20*

121 *Prte.* *122* *123* *124* *125*

126 *mf p* *127* *mf p* *128* *quantabile* *129* *130*

131 *132* *133* *134*

7 *135* *136* *137* *138* *139* *140* *141*

8 *142* *143* *sf* *144* *145* *146* *p* *147* *148* *tr*

149 *mp* *150* *151* *dim.* *152* *p dolce*

154 *155* *156* *157*

SONATA No. 15

Composed in 1784—K. 454

Largo. $\text{♩} = 42.$

Largo. $\text{♩} = 42.$

p cantabile

pp

espress. simile

espr.

col Ped.

mf *p* *mf* *p* *mp* *pp*

Allegro. $\text{♩} = 144.$

Allegro. $\text{♩} = 144.$

tr

leggero

mp

*s**

19 20 21 175

22 23 *meno mosso* 24 25

27 28 29 30 2

31 32 33 34 *mf* *mf* *mf più p*

36 37 38 39

40 41 42 43

mf *mf* *p* *p* *più tranquillo*

176

46 *Andante*

48 49 **3** 50 *legato*

52 53 54 *sempre legato* 55 *molto p*

56 57 58 59

60 61 62 63 64 65

66 67 68 69 70

862

A vertical strip of musical notation on the left side of the page, showing the right-hand edge of a page of music. It includes several staves with notes and rests, partially cut off by the page boundary.

The main musical score on page 161, consisting of six systems of music. Each system includes a vocal line and a piano accompaniment. The measures are numbered 71 through 97. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, cresc., calando), and articulation marks. Fingerings are indicated by numbers 1-5 above notes. A box containing the number '4' is present above measure 81, and a box containing the number '5' is present above measure 90. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

130 131 132 133 179

134 7 135 136 137 138

139 140 141 142

8 143 144 145 146 147 148

149 150 151 152 153 154

155 156 157 158 159

f *p* *legato* *sempre legato* *molto p* *tr* *mp* *p dolce* *dim*

Violine

SONATE

A Eugène Ysaÿe

Allegretto moderato

Klav. *molto dolce*

7 *sempre dolce* *restez*

11 *poco cresc.*

16 *più cresc.*

20 *pp* *molto cresc.*

24 *molto rit.* *a tempo* 12 Klav.

46 *dolcissimo* *restez*

51 *sempre dolcissimo*

56

Violine

61 Klav. *dolcissimo* 165

67 *sempre dolcissimo*

72 *cres. più forte e con calore restez*

77 *III restez sempre cresc.*

82 *molto ril. con tutta forza*

88 *a tempo* Klav. *(p)*

98 Klav.

108 *dolcissimo III restez poco a poco rall.*

113 *molto lento* *f* *dim.* *pp*

Allegro
9 Klav.

14 **IV**

SONATE

A Eugène Ysaÿe

Allegretto moderato

Violine

Klavier

pp

molto dolce

6

7

9

11

sempre dolce

12

14

16

poco cresc.

poco cresc.

The first system of the musical score consists of two staves. The upper staff is for the Violin, and the lower staff is for the Piano (Klavier). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto moderato'. The violin part begins with a melodic line, and the piano part provides harmonic support with chords and arpeggios. The dynamics include 'pp' (pianissimo) and 'molto dolce' (very sweetly).

21 *più cresc.* *pp*

26 *molto cresc.* *molto rit.* *ff*

31 *a tempo* *a tempo, sempre forte e largamente*

34 *dim.* *più dim.*

37 *p* *molto dolce*

40 41 42

Musical notation for measures 40-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 40 features a melodic line in the treble with a slur over measures 40-42 and a rhythmic accompaniment in the bass. Measure 41 has a fermata over the treble staff. Measure 42 continues the melodic line.

43 44 45

Musical notation for measures 43-45. The system consists of a grand staff. Measure 43 has a slur over measures 43-45. Measure 44 includes the instruction *cresc.* (crescendo). Measure 45 features a triplet of eighth notes in the treble staff.

46 47 48

Musical notation for measures 46-48. The system consists of a grand staff. Measure 46 includes the instruction *dim.* (diminuendo) and a slur over measures 46-48. Measure 47 includes the instruction *dolcissimo*. Measure 48 includes the instruction *dolcissimo* and a slur over measures 48-50.

49 50 51

Musical notation for measures 49-51. The system consists of a grand staff. Measure 49 has a slur over measures 49-51. Measure 50 includes the instruction *dolcissimo*. Measure 51 includes the instruction *dolcissimo* and a slur over measures 51-53.

52 53 54 55 56

Musical notation for measures 52-56. The system consists of a grand staff. Measure 52 has a slur over measures 52-56. Measure 53 includes the instruction *sempre dolciss.* (sempre dolcissimo). Measure 54 includes the instruction *sempre dolciss.*. Measure 55 includes the instruction *sempre dolciss.*. Measure 56 includes the instruction *sempre dolciss.* and a slur over measures 56-58.

57 58 59 169

rinf.

61 62 63 64 65

più rinf. *dim.* *dolciss.*

66 67 68 69 70

71 72 73 74 75

sempre dolciss. *cresc.* *più forte e con calore*
sempre dolciss. *cresc.* *più forte*

76 77 78 79

sempre cresc.
sempre cresc.

80 *rit.* *molto rit.* 53

84 *con tutta forza* *molto rit.*

88 *a tempo* *dim.* 91

92 *sempre dim.* 93 94

95 *pp* 96 97 98

usc.

10

99

musical score for measures 99-102. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo/mood is marked *molto dolce*. Fingering numbers 3, 1, 5, 1, 5, 1 are visible in the left hand.

molto dolce

103

musical score for measures 103-105. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo/mood is marked *cresc.* and *mf*.

cresc.
mf

106

musical score for measures 106-109. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo/mood is marked *dolcis.* and *pp*. Fingering numbers 1, 4, 3, 2 are visible in the right hand.

dolcis.
pp

110

musical score for measures 110-113. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo/mood is marked *poco a poco rall.* and *poco rif.*.

poco a poco rall.
poco rif.

114

musical score for measures 114-117. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo/mood is marked *molto lento*, *dim.*, and *pp*.

molto lento
dim.
pp

2. The Grove, 172
Highgate Village,
London, N6 6J.

Dear Mrs Williams

I still remember your hospitality and your intrepid driving through the icy road in Dallas.

The jazz record will be released, I imagine, within the next few months and I will send you a copy when that happens.

Your thesis is an excellent one. I have always felt that it is important to begin one's musical education at the beginning of the great age of violin playing when melody and invention and technical mastery of the instrument and of its possibilities was bursting on the musical life of Europe. All the old Italians, whether they are Corelli or Vivaldi, not to speak of somewhat later ones such as Tartini and Locatelli - these are invaluable to the young violinist. They will form his style, his taste and, now particularly when there are more recordings available of this repertoire, it will enhance the whole musical conception of the younger generation.

Personally I would not mix this thesis with the later works of Beethoven, Franck, Mozart, etc. I would keep it to the original old Italian, old German too for there is quite a repertoire there Wiebe and others.

formation in terms of ornamentation and inventiveness, dynamically and rhythmically. It is also a very valuable point of departure and can be related to the improvisations and freedoms taken in jazz playing. In fact, a great many of our present-day harsichordists are good jazz players. This will be a point which is particularly attractive to our young students.

All best wishes to you

Yours sincerely


Yehudi Menuhin

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