



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT IV.

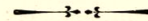
WEDNESDAY, FEBRUARY 26, 1908.

A Recital illustrative of the Development of the modern
Pianoforte Sonata (from J. S. Bach to Clementi).

Performer :

MADAME WANDA LANDOWSKA (*Harpsichord and Pianoforte*).

PREFACE TO THE PROGRAMME.

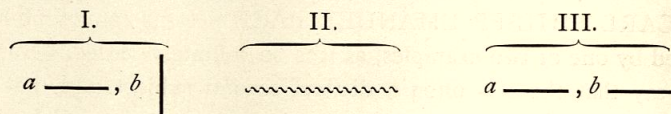


JOHANN KUHNAU, the predecessor of J. S. Bach as cantor at the Thomas School in Leipzig, published in 1695, along with seven suites, the first clavier sonata. In the preface he says of it: "I have added at the end a Sonata in B flat, which will please amateurs; for why should not such things be attempted on the clavier as well as on other instruments?" But Kuhnau's sonatas were not at all like our modern sonatas. The composition in question begins with a stately movement, which is followed by a fugal one, then appears a singing Adagio, and the conclusion is formed by an imitative Allegro. This shows that it differs both in the sequence and the internal texture and structure of the movements from the modern sonata, which is as a rule not fugal.

J. S. BACH'S sonatas for clavier, too, differ from the modern sonata. The one in the programme is a combination of the old sonata and the suite. The other two are more on the old sonata lines, the second and third consisting respectively of a Prelude, Fugue, Adagio, and Allemande, and of an Adagio, Fugue, Andante, and Allegro.

Before continuing the chronological survey, let us consider the term modern sonata form. What is meant by it? It means the sonata since the Haydn-Mozart period, and may roughly (that is, without regard to deviations and exceptions) be described as a composition consisting of three movements, sometimes of four, and now and then of two, one of them at least being in what is called first-

movement sonata form. This form may be indicated by a few letters and lines :



The Roman figures indicate the main divisions—Exposition, Middle, and Recapitulation ; the letters, the two subjects ; the horizontal bars, the principal key, and the vertical bar, the contrasting key (in major, usually the key of the dominant major ; in minor, either the key of the relative major or dominant minor) ; and the waving line, the undetermined contents and modulations of the middle division. Besides the two subjects, the Exposition may contain a transition from the one to the other subject, a coda, and episodes. The same holds good of the Recapitulation, which, apart from the modifications necessitated by the second subject here appearing in the principal key, may be an exact or an abbreviated, extended, or otherwise remodelled reproduction of the Exposition. As to the middle division, it is usually in the more important works more or less evolved out of materials derived from the first division, and then properly called the Development or Working-out Division ; but frequently it introduces new, and not always important matter, indeed, sometimes even mere formal passage-work treated very briefly. In all these cases, however, it presents itself as an alternative, as a contrast, to the first and the last division—generally a contrast in the nature of greater movement and stress, that is, generally when the alternative and contrast is not one of formalism to thought, or noise to sense.

DOMENICO SCARLATTI'S sonatas are one-movement compositions. A second subject is either not present at all or is only slightly indicated, except in a few cases, where a decided contrast is found. But there is always the contrast of keys—between the principal and the dominant key, in minor also between the principal and the relative major key. The movements consist of two parts, of which the second repeats or imitates the subject matter of the first part ; but so that the first part modulates from the principal to the

dominant key, and the second part from the dominant to the principal key.

CARL PHILIPP EMANUEL BACH'S form cannot be illustrated by one or two examples, as it is so infinitely varied. But we can say that there is often a distinct second subject, and that the spirit of the modern sonata, whatever the formal deviations may be, undoubtedly breathes through it. The normal number of the movements is three, with the slow movement in the middle. The first movement of the sonata in the programme (the sixth of his first sonatas, published in 1742 and dedicated to Frederick the Great) has two distinct subjects, and the second part of it has a long development of these, followed by a very free recapitulation of the first subject. This composer was unquestionably the most important of the developers of the modern sonata form.

JOHANN CHRISTIAN BACH, too, played an important part in the development of the sonata form, especially through his influence on Mozart. The resemblance between them is so great that one easily imagines one hears Mozart when Bach is played. The two subjects are generally clear, and the second part begins with the first subject in the key of the second subject, is elaborated, and then followed by the second subject in the key of the first. In the form of the second part he differs, therefore, from Mozart, and reminds one of D. Scarlatti. The excellent work in the programme has nothing of the modern sonata in its constitution. Its main and central part is a fugue.

DOMENICO PARADIES, who writes two-movement sonatas, is an offspring of D. Scarlatti, which is clearly seen in his form, although we see there also more modern features. He oftenest begins the second part with the first subject in the key of the dominant, and afterwards returns to the principal key. The two subjects are less distinct, and the form less advanced, in his than in Emanuel and Christian Bach's sonatas.

PROGRAMME.

1. JOHANN SEBASTIAN BACH (1685-1750):

Sonata in A minor.

- (a) Praeludium (Adagio), ♩ .
- (b) Fuga (Allegro), ♩ .
- (c) Adagio and Presto, ♩ .
- (d) Allemande (Allegretto), ♩ .
- (e) Courante (Allegro), 3/4.
- (f) Sarabande (Andante), 3/4.
- (g) Gigue (Allegro), 12/8.

2. DOMENICO SCARLATTI (1685-1757):

- (a) *Sonata in F major.* Allegro. 3/8.
- (b) *Sonata in F minor.* Allegro assai. 3/8.

3. CARL PHILIPP EMANUEL BACH (1714-1788):

Sonata in A major.

- (a) Allegro, 2/4.
- (b) Adagio, ♩ .
- (c) Allegro, 3/4.

4. JOHANN CHRISTIAN BACH (1735-1782):

Sonata in C minor.

- (a) Grave, 3/4.
- (b) Allegro moderato, ♩ (a Fugue).
- (c) Allegretto, ♩ .

5. PIETRO DOMENICO PARADIES (1710-1792):

Sonata in E major.

- (a) Presto, 3/8.
- (b) Aria. Larghetto e cantabile, ♩ .

6. FRANZ JOSEPH HAYDN (1732-1809):

Sonata in C major.

- (a) Allegro con brio, ♩ .
- (b) Adagio, ♩ .
- (c) Allegro, 3/4.

7. WOLFGANG AMADEUS MOZART (1756-1791):

Sonata in D major.

- (a) Allegro, 6/8.
- (b) Adagio, 3/4.
- (c) Allegretto, 2/4.

8. MUZIO CLEMENTI (1752-1832):

Sonata in F sharp minor.

- (a) Allegro con espressione, 2/4.
 - (b) Lento e patetico, 2/4.
 - (c) Presto, 3/8.
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DATES AND PROGRAMMES OF THE FOUR
CONCERTS.

November 6, 1907.—A Recital of Organ Music, from Frescobaldi to Reger. Performer: Sir WALTER PARRATT, M.V.O., Mus.D.

November 27, 1907.—A Concert of Quartets for Pianoforte, Violin, Viola, and Violoncello (Mozart, Schumann, and Brahms). Performers: Messrs PHILIP E. HALSTEAD, HENRI VERBRUGGHEN, D. E. NICHOLS, and JAMES MESSEAS.

February 6, 1908.—A Concert of Music for the Organ in combination with the orchestra and orchestral instruments. Performers: Mr MATTHEW SHIRLAW, Mus.B., Organist, and a small band from the SCOTTISH ORCHESTRA.

February 26, 1908.—A Recital, illustrative of the development of the modern Sonata (from J. S. Bach to Clementi). Performer: Madame WANDA LANDOWSKA (Harpichord and Pianoforte).

FREDERICK NIECKS,
Reid Professor of Music.