



THREE CENTURIES OF SONATAS

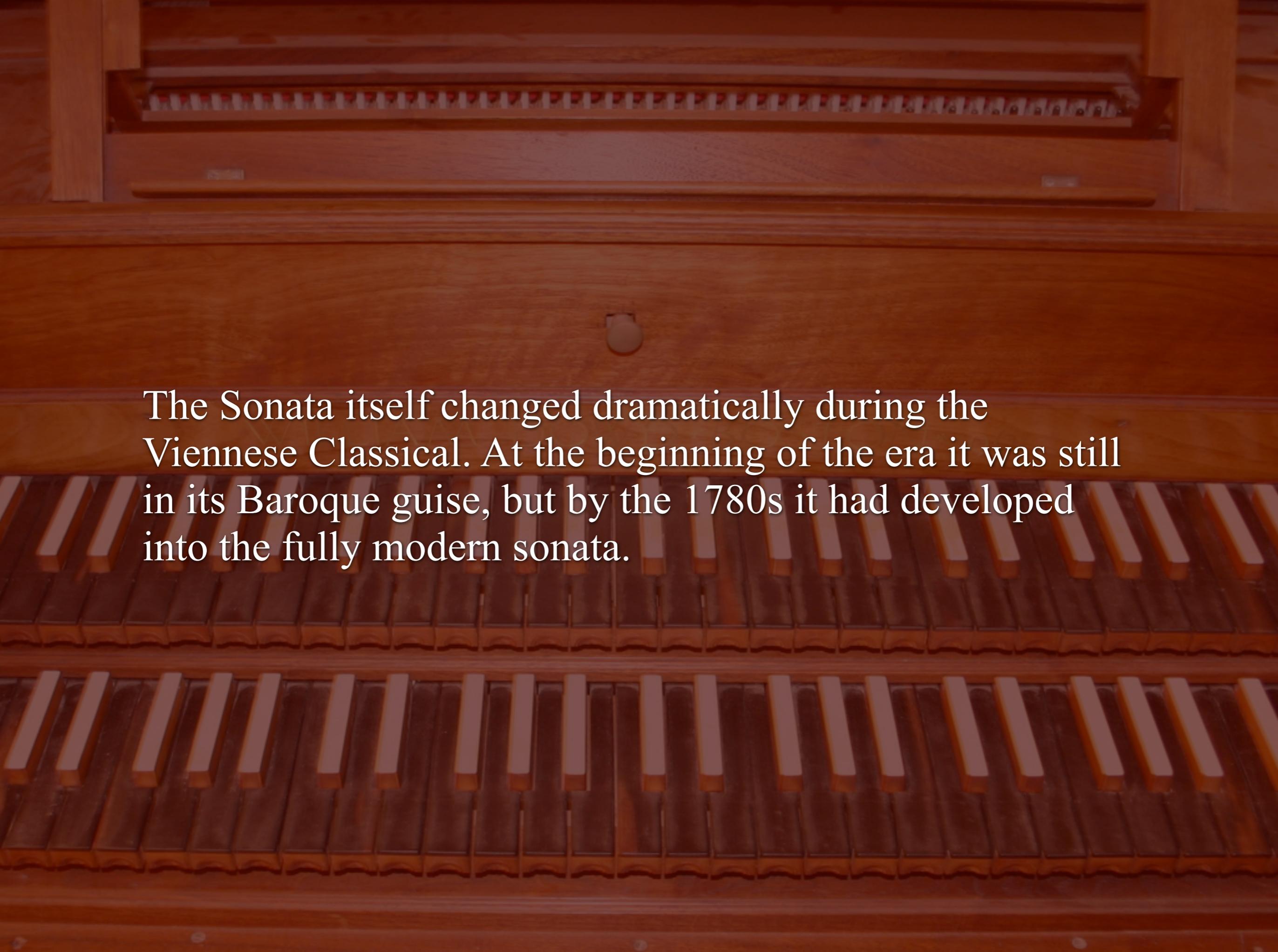
2 - The Classical Sonata



The Classical Era runs from about 1740 to about 1820.

Thus it spans the period of the Enlightenment, through the Age of Revolution, the Napoleonic Era, and even into the post-Napoleonic Era.

The boundaries are far from clear, however. The early part of the era was contemporary with the late Baroque, while the later part of the era became the early Romantic.



The Sonata itself changed dramatically during the Viennese Classical. At the beginning of the era it was still in its Baroque guise, but by the 1780s it had developed into the fully modern sonata.

Sonata
da Camera

Sonata

Sonata
da Chiesa

1 - Sonata form

2 - Slow

3 - Minuet

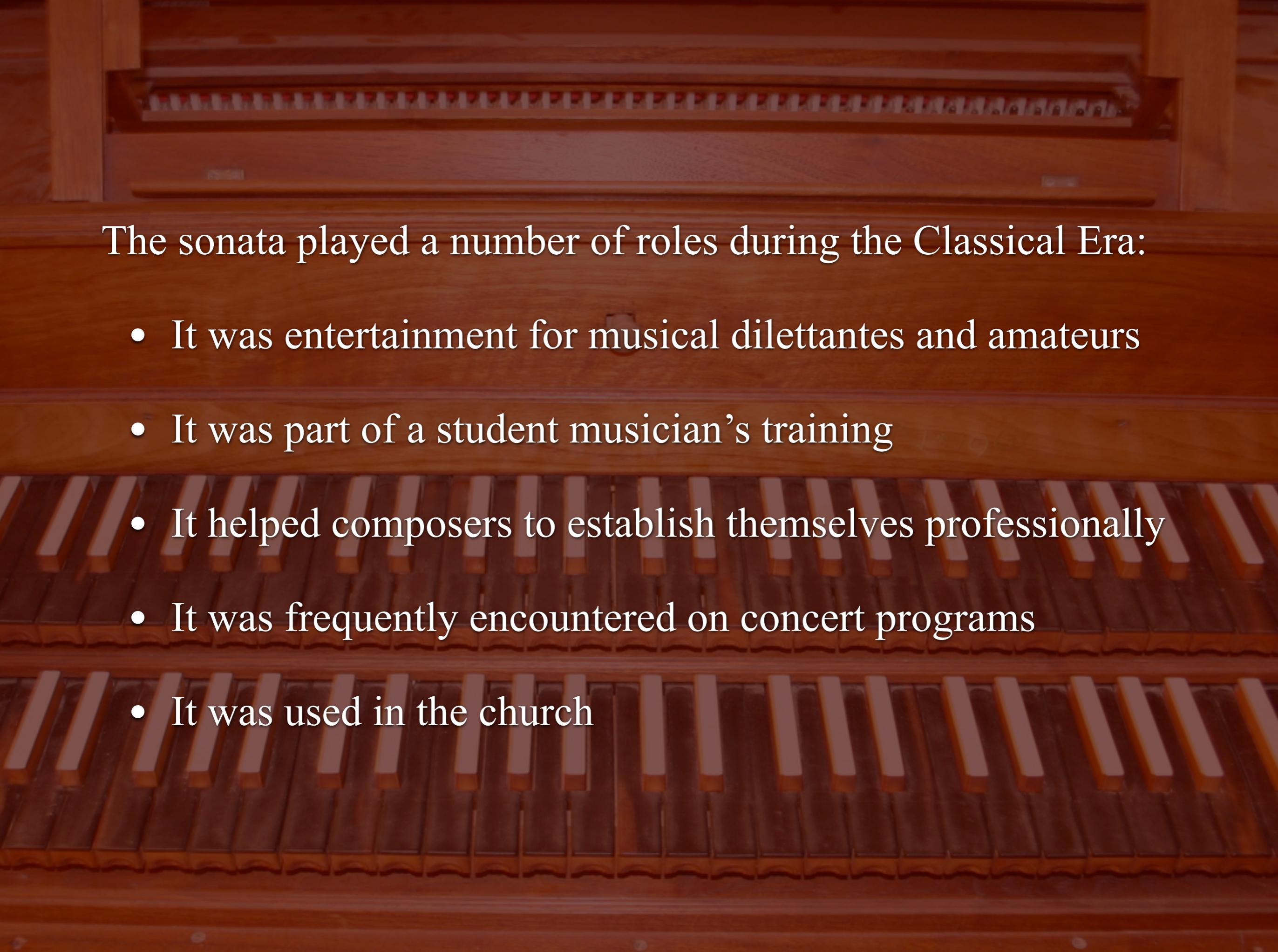
4 - Sonata form or Rondo

Paradoxically, the Baroque *Trio Sonata* was played by four people: 2 violins with *continuo*—which is harpsichord + bass instrument such as cello.



By the end of the era, the sonata was played by either one person at a keyboard instrument (or on the guitar), or by two people—one accompanying on the piano.



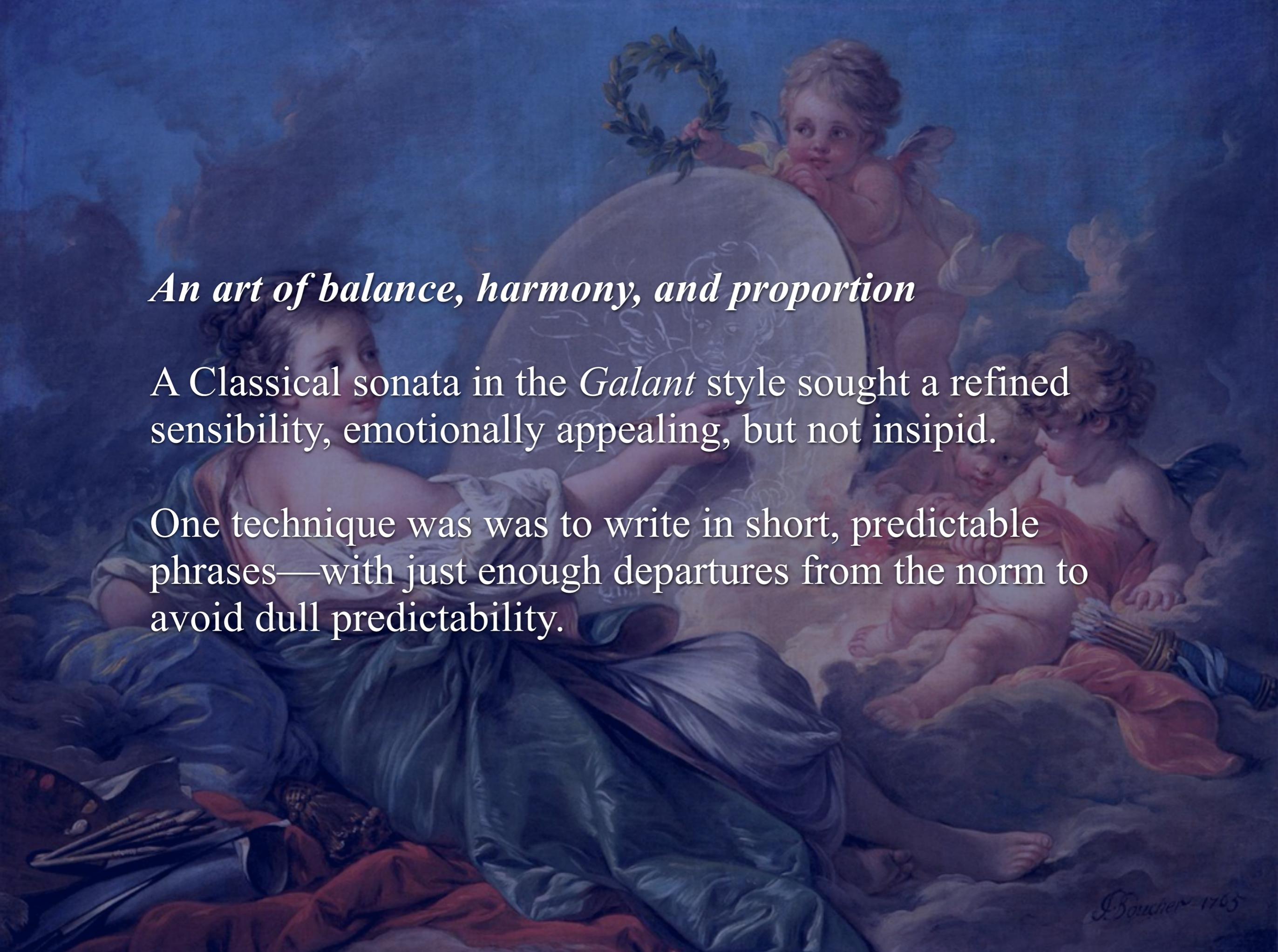
The background of the slide is a close-up photograph of a piano keyboard. The keys are white and black, and the wooden fallboard is visible at the top. The lighting is warm and slightly dim, creating a soft, intimate atmosphere.

The sonata played a number of roles during the Classical Era:

- It was entertainment for musical dilettantes and amateurs
- It was part of a student musician's training
- It helped composers to establish themselves professionally
- It was frequently encountered on concert programs
- It was used in the church



**LUIGI BOCCHERINI:
TRIO SONATA NO. 1 - MINUET**
Gallimathias Musicum



An art of balance, harmony, and proportion

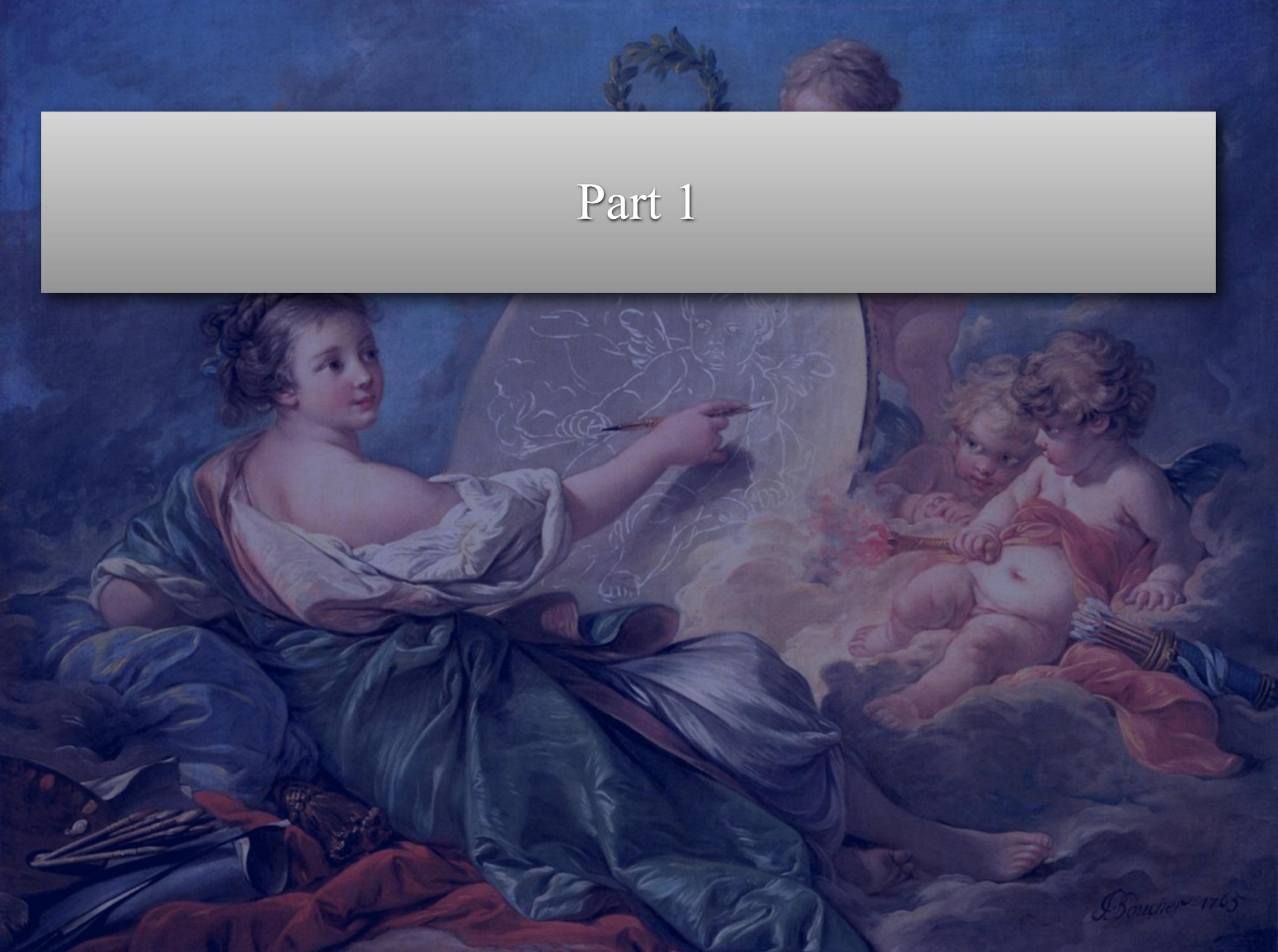
A Classical sonata in the *Galant* style sought a refined sensibility, emotionally appealing, but not insipid.

One technique was to write in short, predictable phrases—with just enough departures from the norm to avoid dull predictability.

Part 1 of the Boccherini Minuet is simple enough ...



Part 1



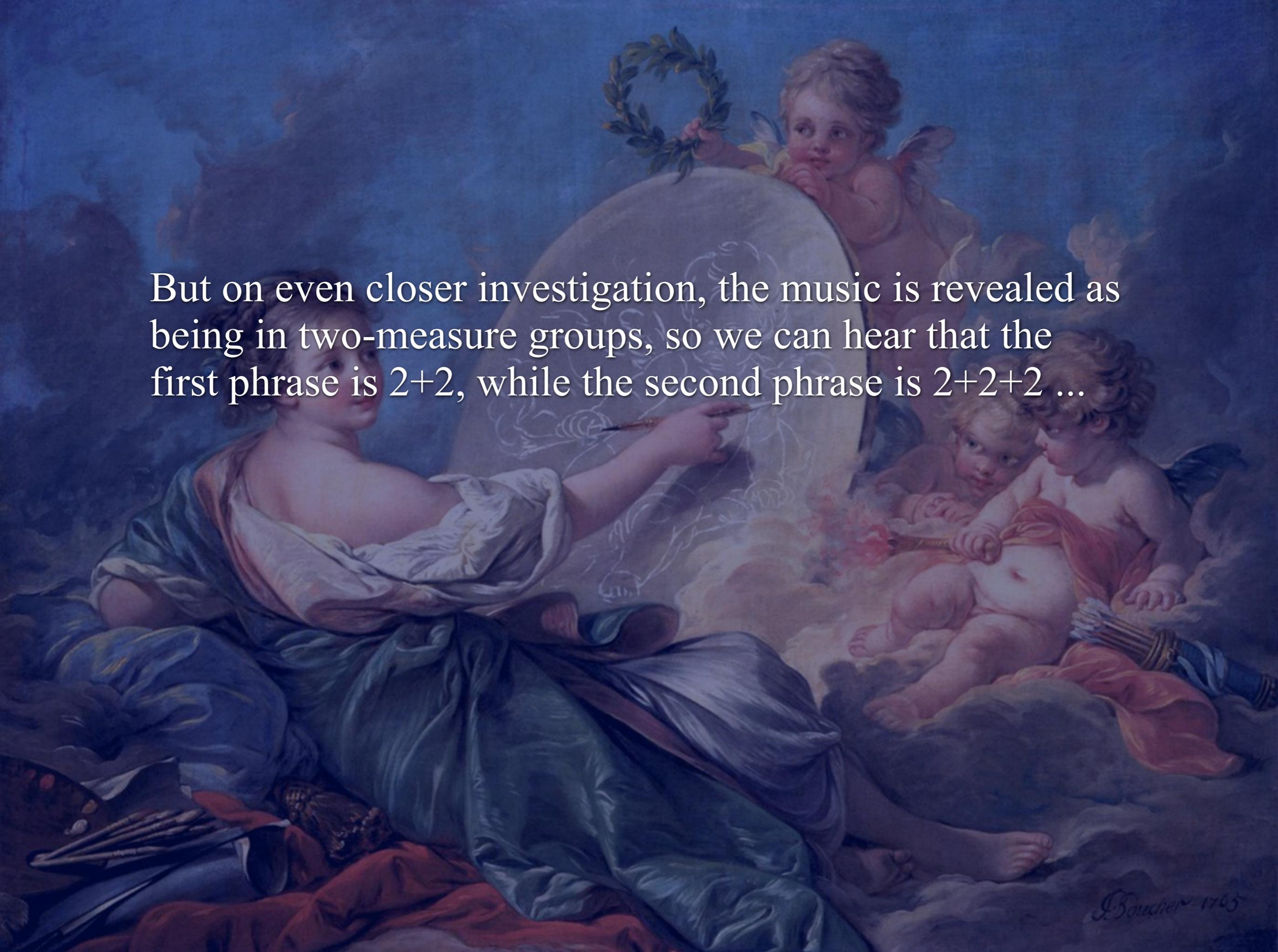


But on closer investigation turns out to be two phrases of unequal length, the second phrase being $\frac{1}{3}$ longer than the first ...

J. Boucher 1765

Phrase *a*



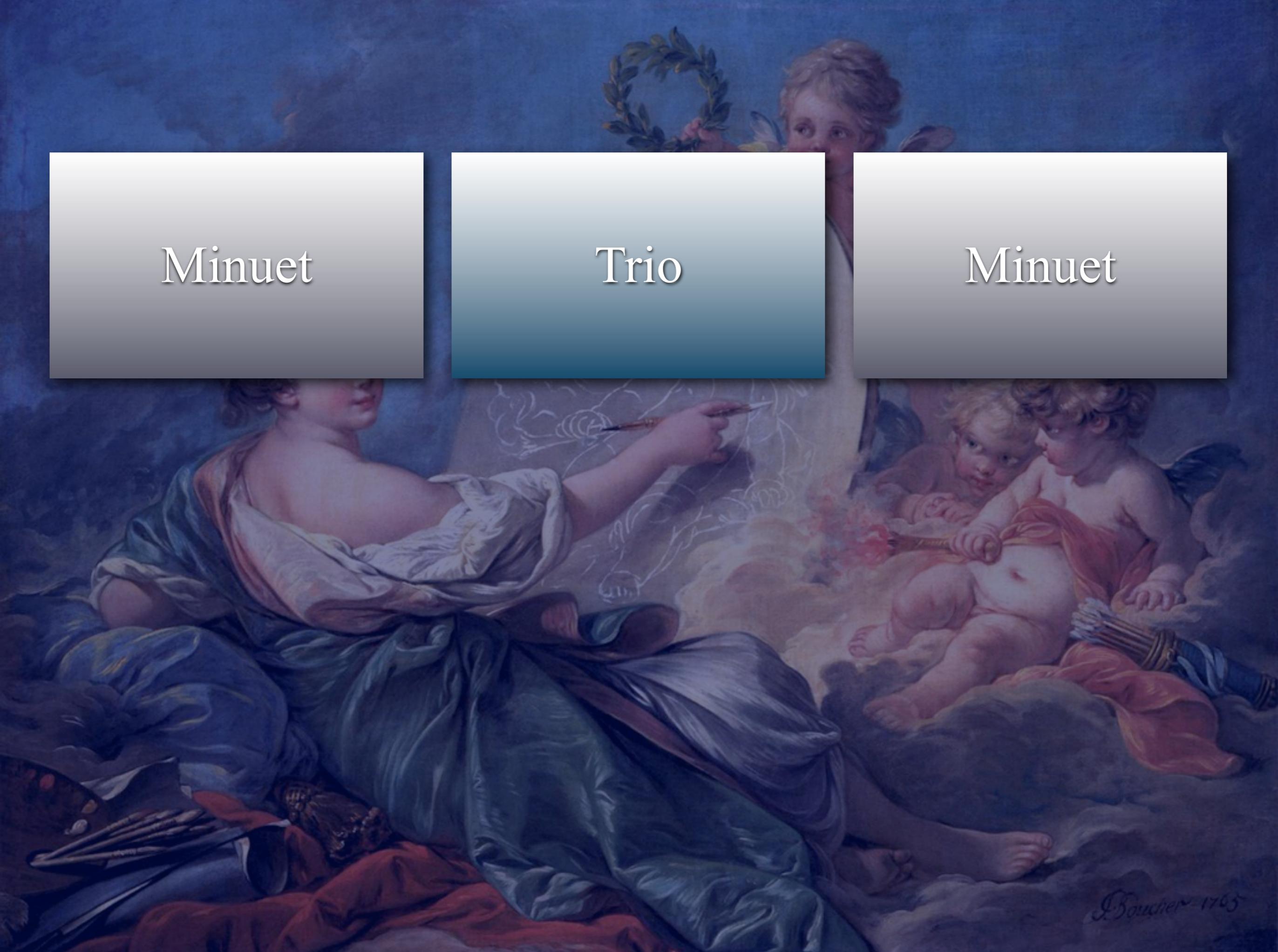


But on even closer investigation, the music is revealed as being in two-measure groups, so we can hear that the first phrase is 2+2, while the second phrase is 2+2+2 ...

J. Boucher 1765

W





Minuet

Trio

Minuet

J. Boucher 1765

Minuet (In 2 Parts)

Part 1



Part 2



Trio (In 3 Parts)

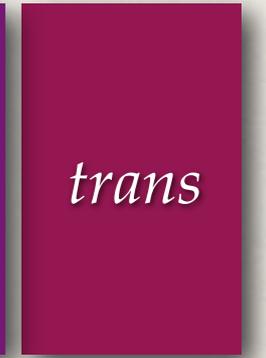
Part 1



Part 2



Part 3



Minuet (In 2 Parts)

Trio (In 3 Parts)

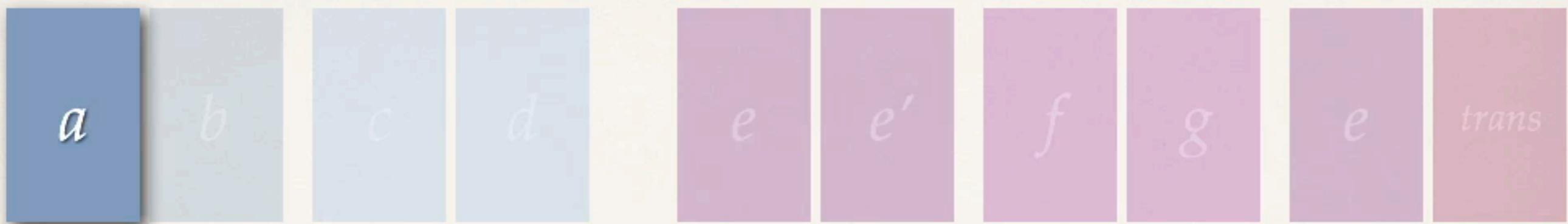
Part 1

Part 2

Part 1

Part 2

Part 3



Phrase *a*: 4 measures, falling line

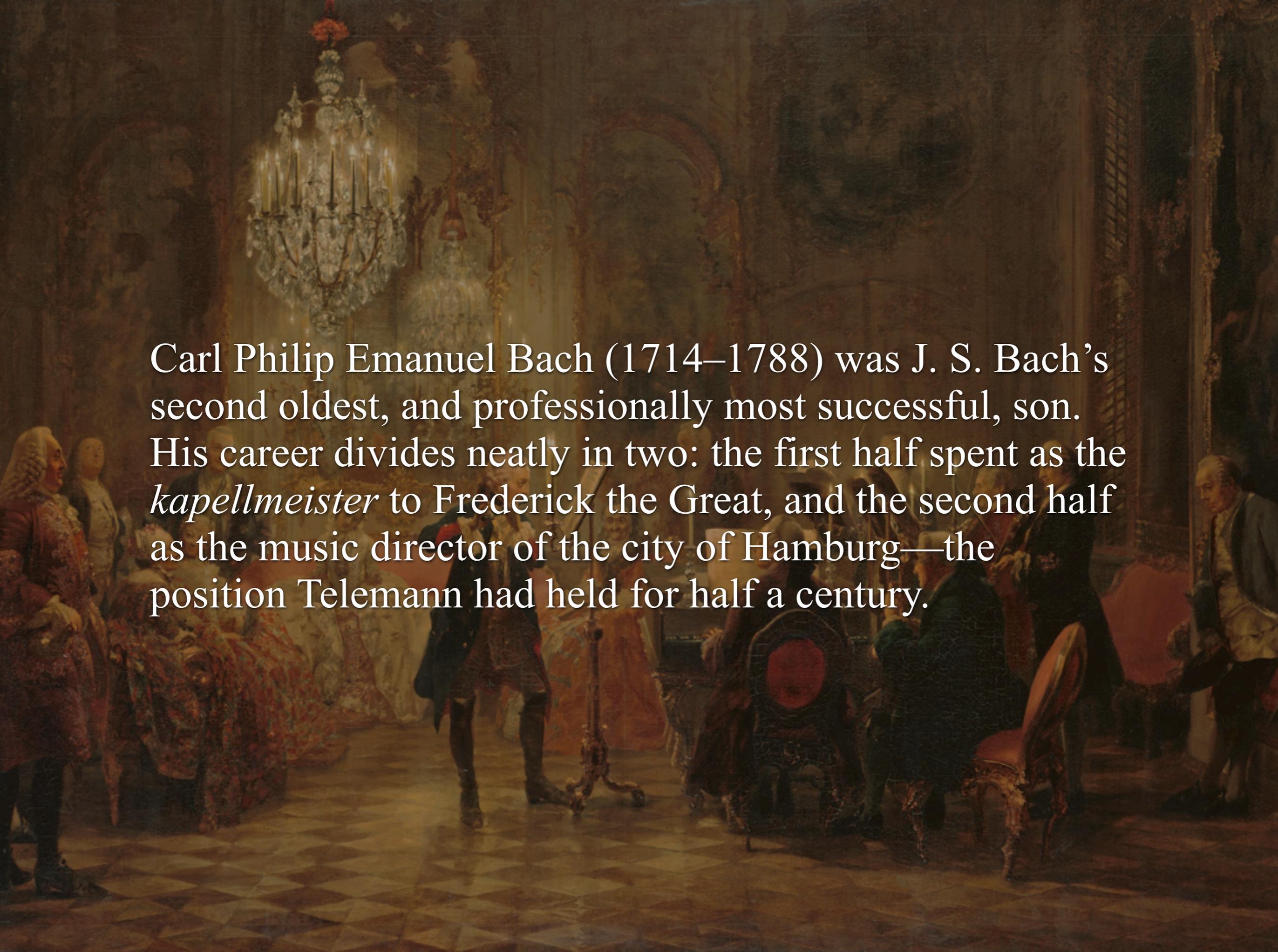
Phrase *b*: 6 measures, rising line with repeated pattern

Phrase *c*: 4 measures, ascending pattern, repeated a step lower

Phrase *d*: 4 measures, conclusive (cadential)



C. P. E. BACH:
TRIO SONATA, H. 584 - II: *LARGO*
London Baroque

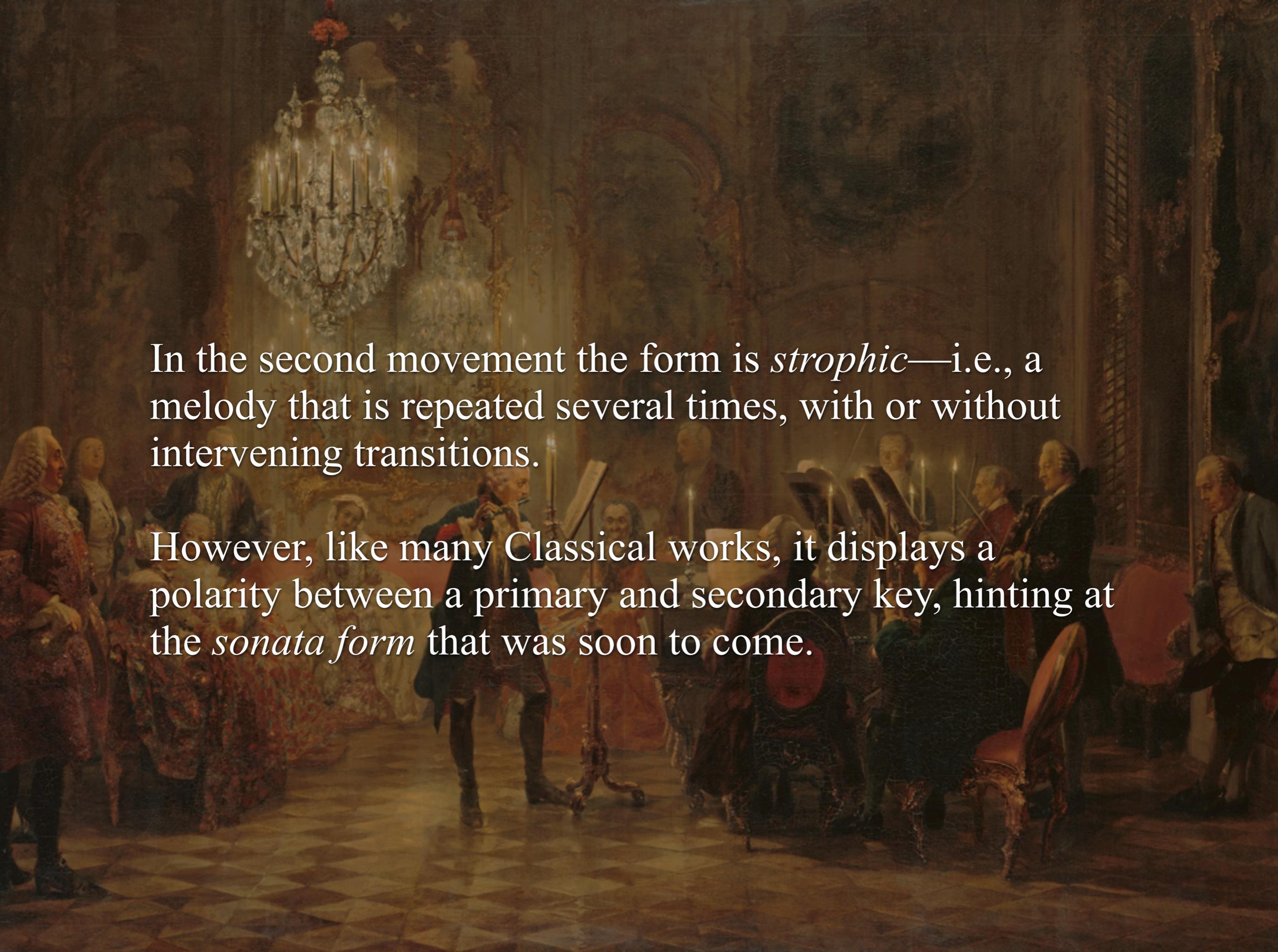
A painting depicting an 18th-century orchestra performing in a grand, ornate hall. The scene is illuminated by a large, multi-tiered chandelier hanging from the ceiling. The musicians are dressed in period-appropriate attire, and the room features a checkered floor and decorative architectural elements. The overall atmosphere is one of historical elegance and musical grandeur.

Carl Philip Emanuel Bach (1714–1788) was J. S. Bach's second oldest, and professionally most successful, son. His career divides neatly in two: the first half spent as the *kapellmeister* to Frederick the Great, and the second half as the music director of the city of Hamburg—the position Telemann had held for half a century.

A Baroque painting depicting a musical performance in a grand, ornate hall. In the center, a man in a dark coat and red sash stands playing a violin. To his right, a woman in a red dress stands near a music stand. In the foreground, a woman in a dark, patterned dress sits on a chair, looking towards the performer. To the left, a group of women in elaborate, colorful dresses are gathered. The background features a large, ornate chandelier hanging from the ceiling, and the walls are decorated with intricate architectural details. The floor is a checkered tile pattern.

Emanuel stands as one of the critical figures in the transition from Baroque to Classical style. This Trio Sonata probably dates from his years at Sanssouci, given its overall Baroque layout.

However, its language is Classical, as is the use of plucked strings (*pizzicato*) and frequent changes of volume.

A classical painting depicting a grand ballroom. In the center, a man in a dark coat and a woman in a red dress are dancing. To the right, a group of musicians in 18th-century attire are playing instruments like violins and cellos. A large, ornate chandelier hangs from the ceiling, casting a warm glow. The room features a checkered floor and a large painting on the wall in the background.

In the second movement the form is *strophic*—i.e., a melody that is repeated several times, with or without intervening transitions.

However, like many Classical works, it displays a polarity between a primary and secondary key, hinting at the *sonata form* that was soon to come.

a b a b c

a b a b c

Transition

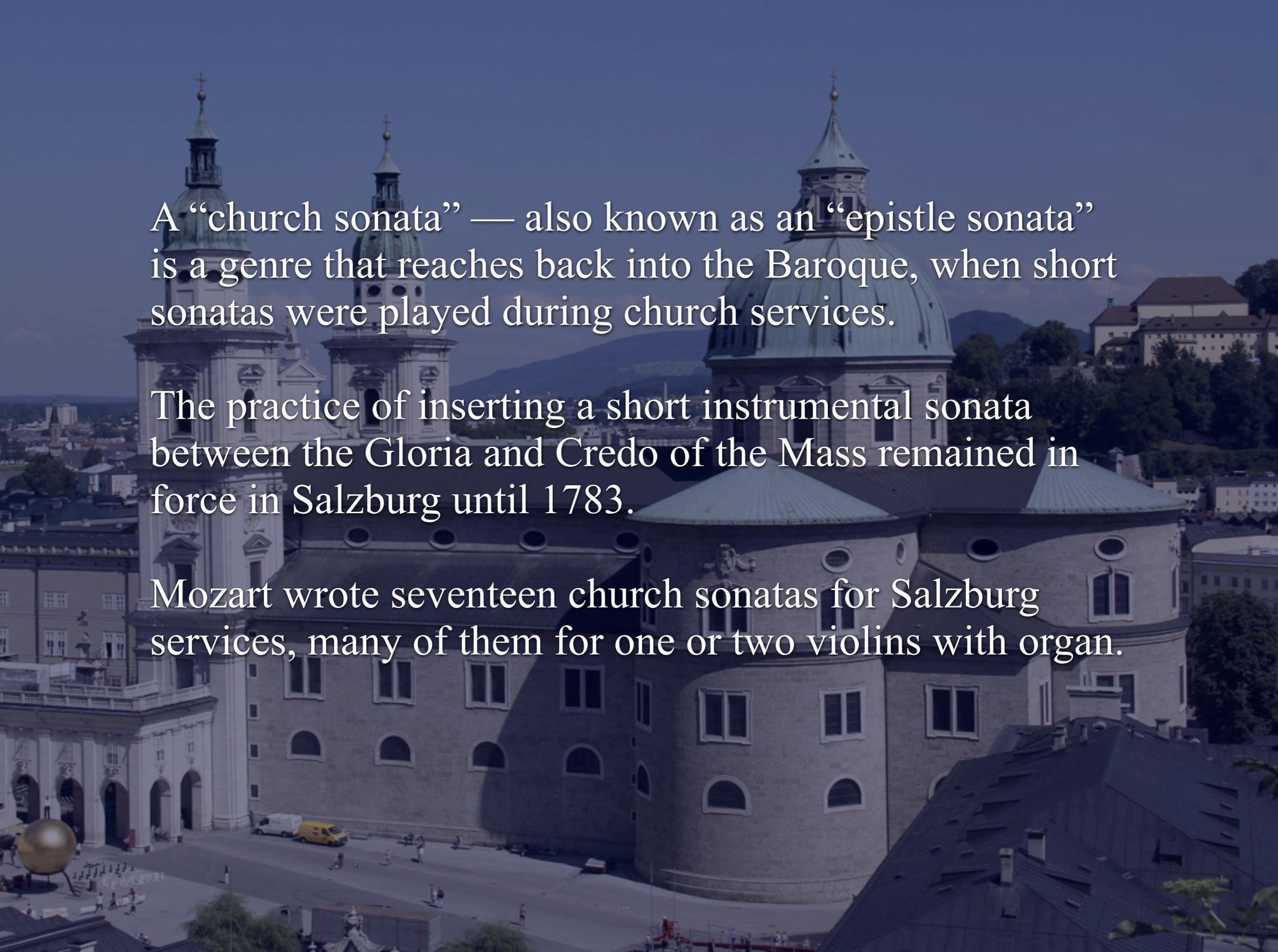
a b c

Coda



**WOLFGANG AMADEUS MOZART:
CHURCH SONATA IN C MAJOR, K. 329**

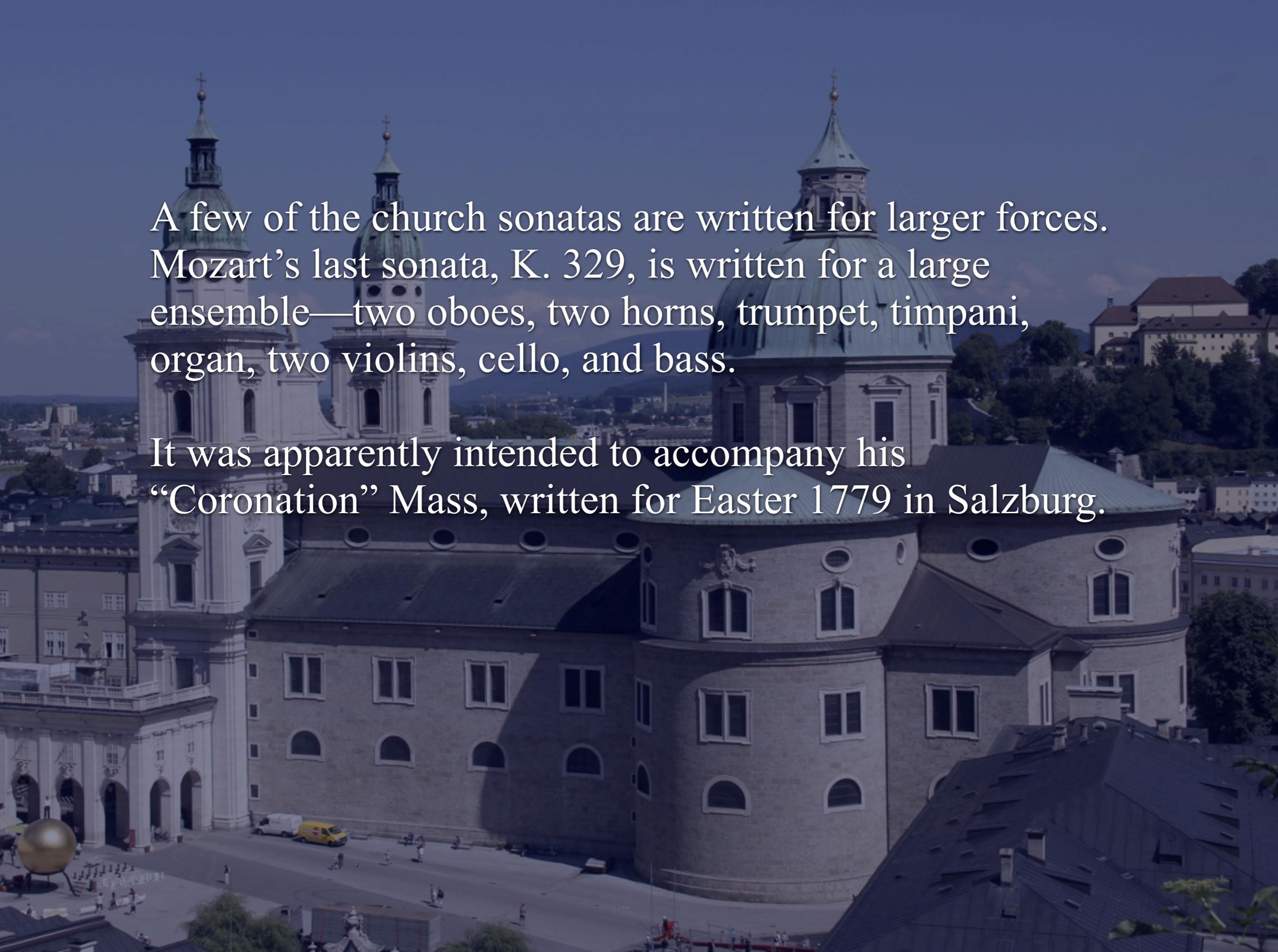
Bohuslav Matusek, violin / Collegium Jaroslav Tuma



A “church sonata” — also known as an “epistle sonata” is a genre that reaches back into the Baroque, when short sonatas were played during church services.

The practice of inserting a short instrumental sonata between the Gloria and Credo of the Mass remained in force in Salzburg until 1783.

Mozart wrote seventeen church sonatas for Salzburg services, many of them for one or two violins with organ.



A few of the church sonatas are written for larger forces. Mozart's last sonata, K. 329, is written for a large ensemble—two oboes, two horns, trumpet, timpani, organ, two violins, cello, and bass.

It was apparently intended to accompany his “Coronation” Mass, written for Easter 1779 in Salzburg.

An aerial photograph of a city, likely Salzburg, Austria, featuring a large, light-colored stone church with a prominent dome and several spires. The church is surrounded by other buildings and a street with a few cars. The sky is clear and blue.

The work is a single movement written in so-called “sonatina” form—that is, standard sonata form but without a Development section. Instead, a very short transition connects the end of the Exposition to the Recapitulation.

It also features a short coda.

BASIC FORM

- At its simplest, sonata form is nothing more than a large-scale three-part structure: A – B – A'

BASIC FORM

- However, there is a special underlying principle powering the form which gives it dramatic possibilities far beyond any simple three-part form.

SONATA PRINCIPLE

- The *sonata principle* states that there are two sets of material
 - Material stated in the primary key
 - Material stated in a secondary key

SONATA PRINCIPLE

- The material stated in the *secondary key* is viewed as being in tension to the material to the material stated in the primary key, which is viewed as being in repose

SONATA PRINCIPLE

- The working out of the form mandates that *the important secondary key material must be resolved, by restating it in the primary key, before the end of the composition*

SONATA PRINCIPLE

- Material P in Primary Key = Rest
- Material S in Secondary Key = Tension
- Material S in Primary Key = Resolution

OVERALL STRUCTURE

- Exposition
- Development
- Recapitulation

EXPOSITION



DEVELOPMENT



RECAPITULATION



EXPO AND RECAP



Primary

Transition

Secondary

Closing

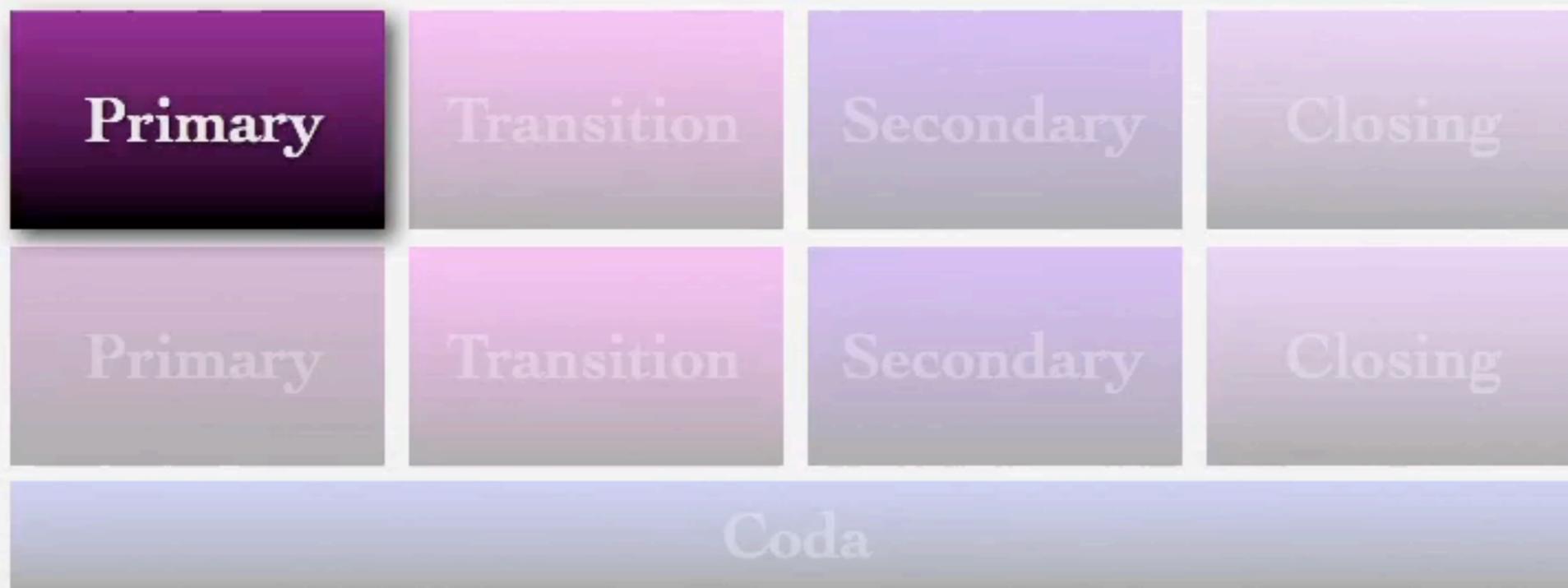
Primary

Transition

Secondary

Closing

Coda



Primary Theme

Theme A in orchestra

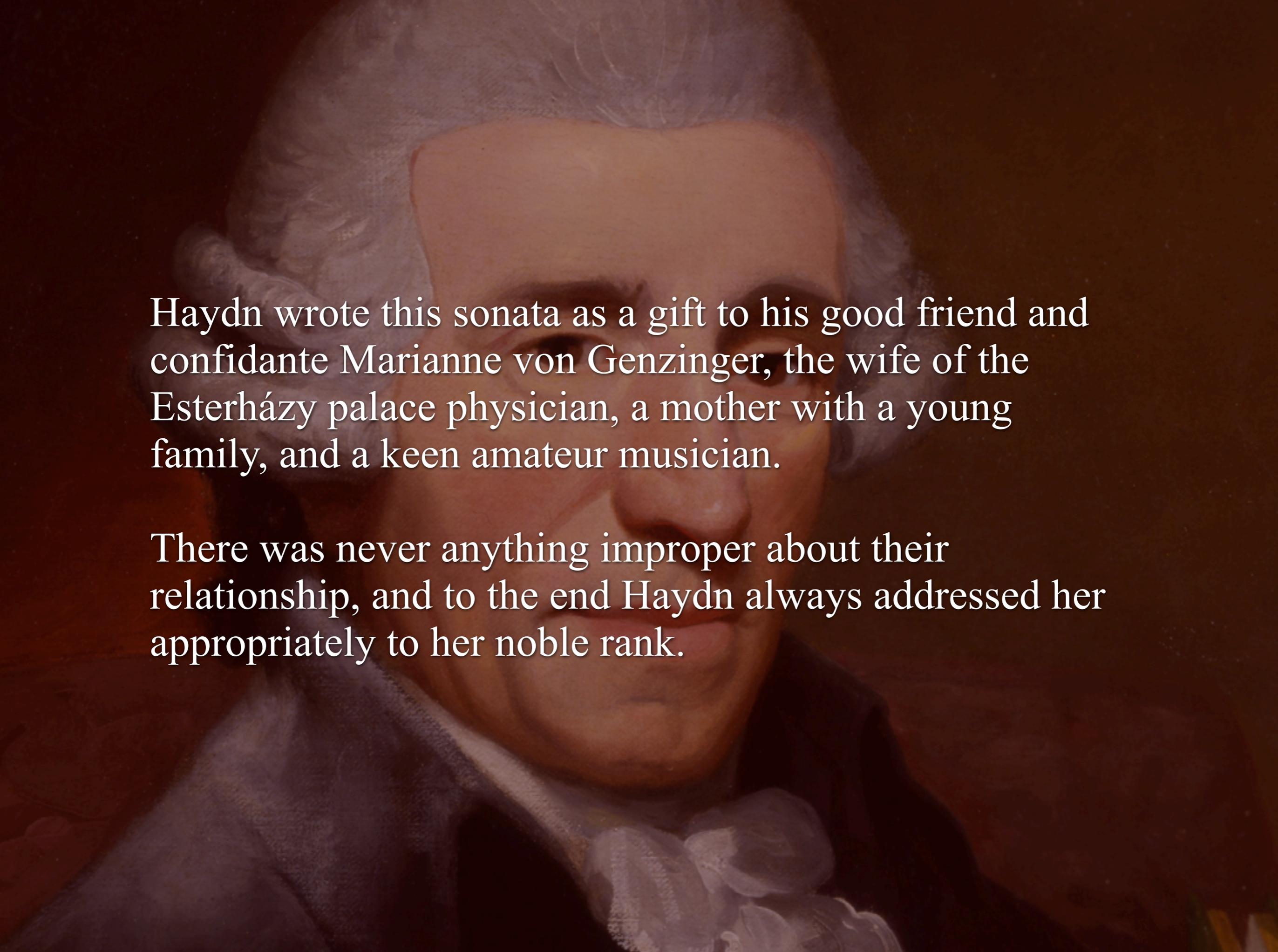
Theme B in first violin

Transition



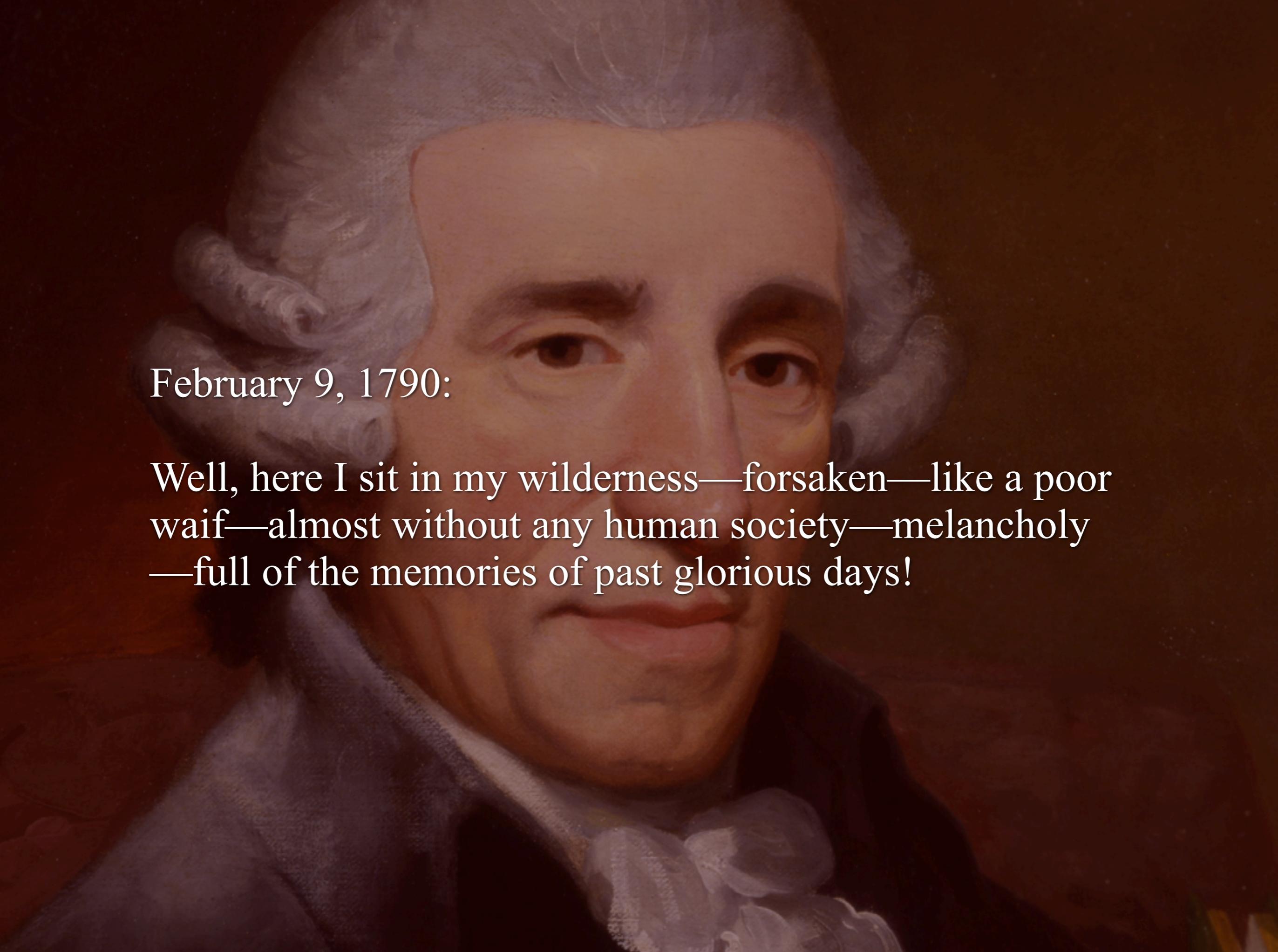
**FRANZ JOSEPH HAYDN:
PIANO SONATA NO. 59 IN E-FLAT MAJOR: II**

Emanuel Ax, piano

A close-up portrait of Joseph Haydn, an elderly man with white powdered hair, wearing a dark coat and a white cravat. The background is dark and out of focus.

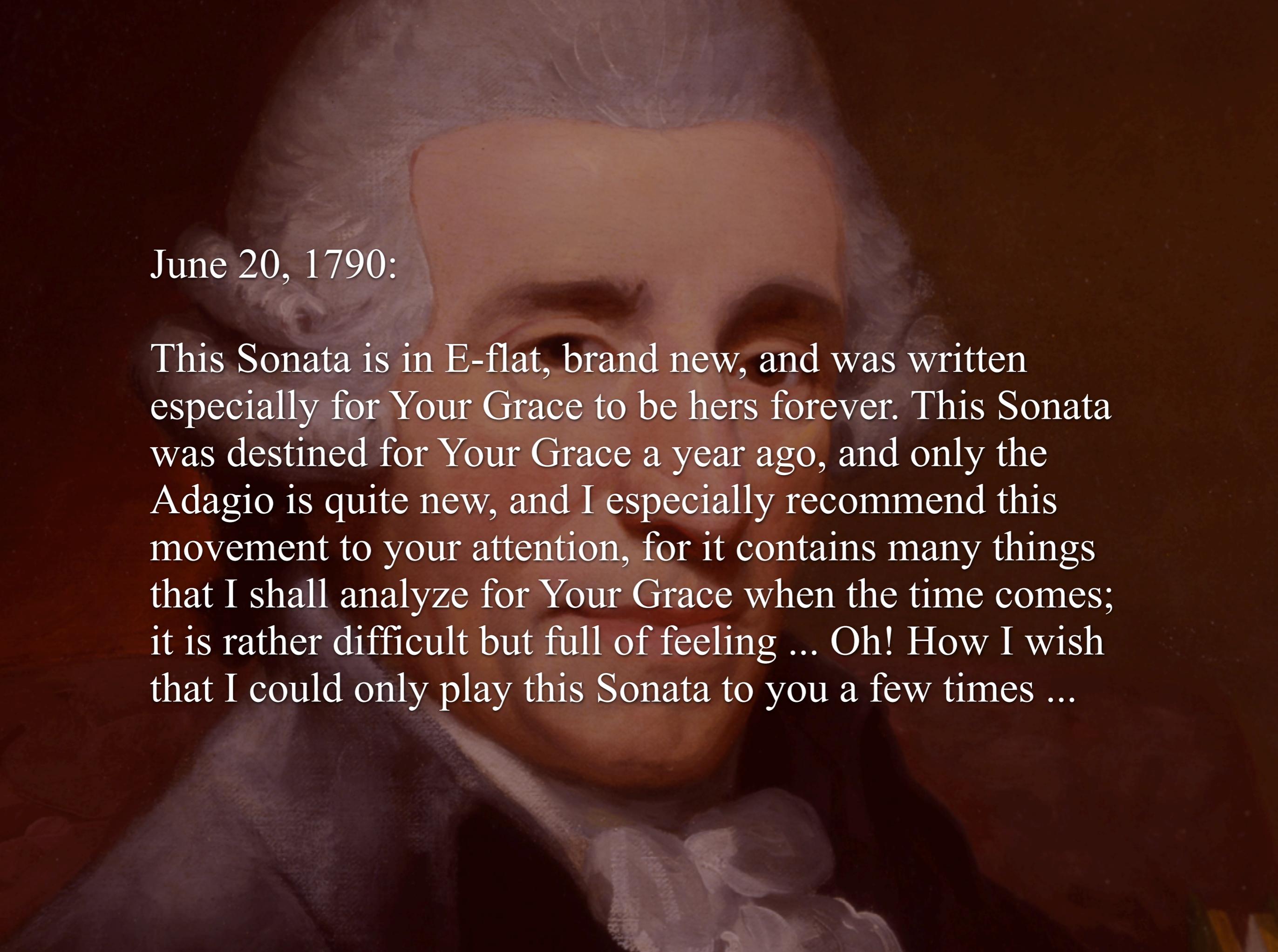
Haydn wrote this sonata as a gift to his good friend and confidante Marianne von Genzinger, the wife of the Esterházy palace physician, a mother with a young family, and a keen amateur musician.

There was never anything improper about their relationship, and to the end Haydn always addressed her appropriately to her noble rank.

A portrait of a man with a powdered wig, wearing a dark coat and a white cravat. The background is dark and textured.

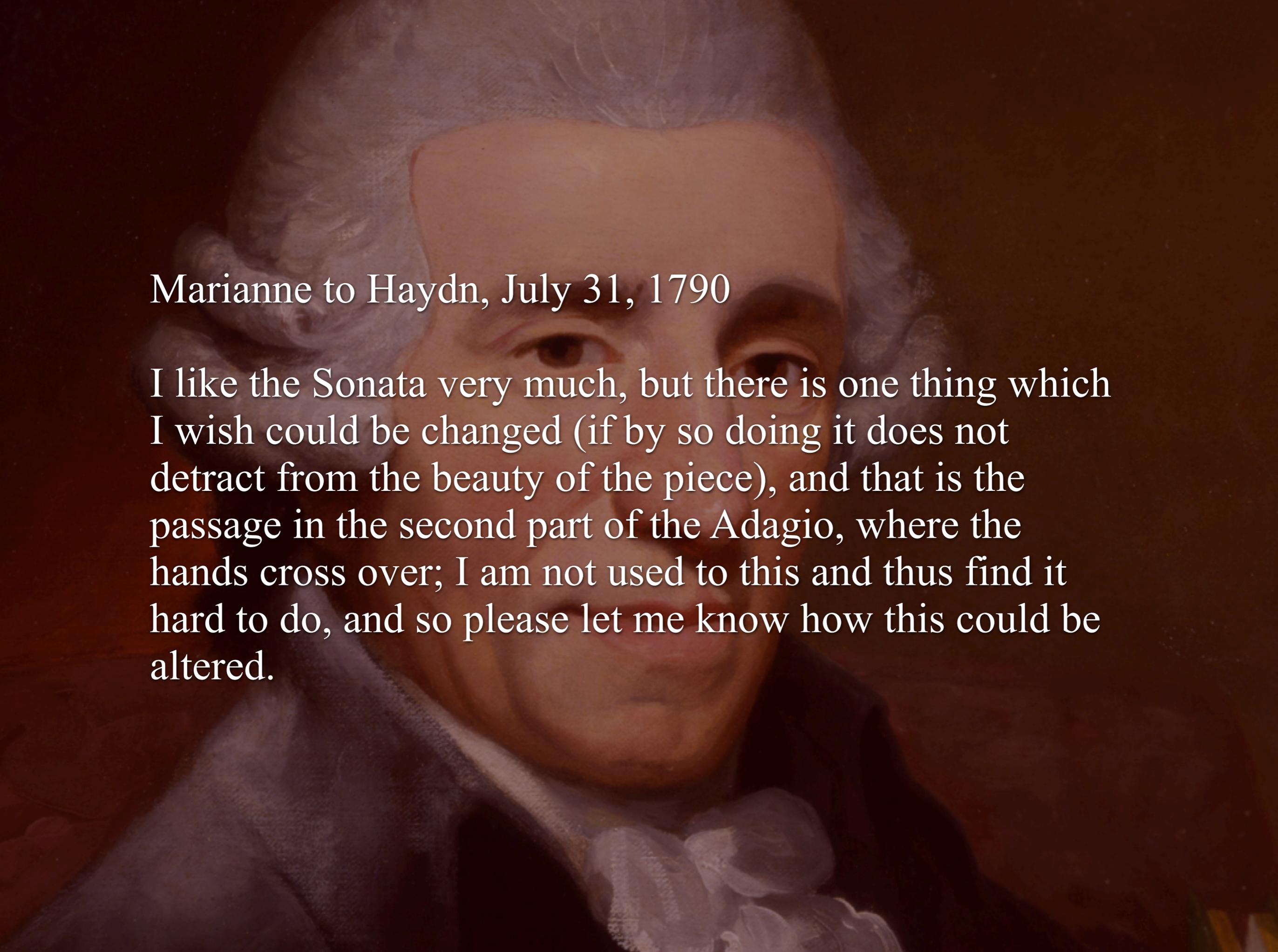
February 9, 1790:

Well, here I sit in my wilderness—forsaken—like a poor waif—almost without any human society—melancholy—full of the memories of past glorious days!

A portrait of Wolfgang Amadeus Mozart, showing his face and upper torso. He is wearing a white powdered wig and a dark coat with a white cravat. The background is dark and slightly blurred.

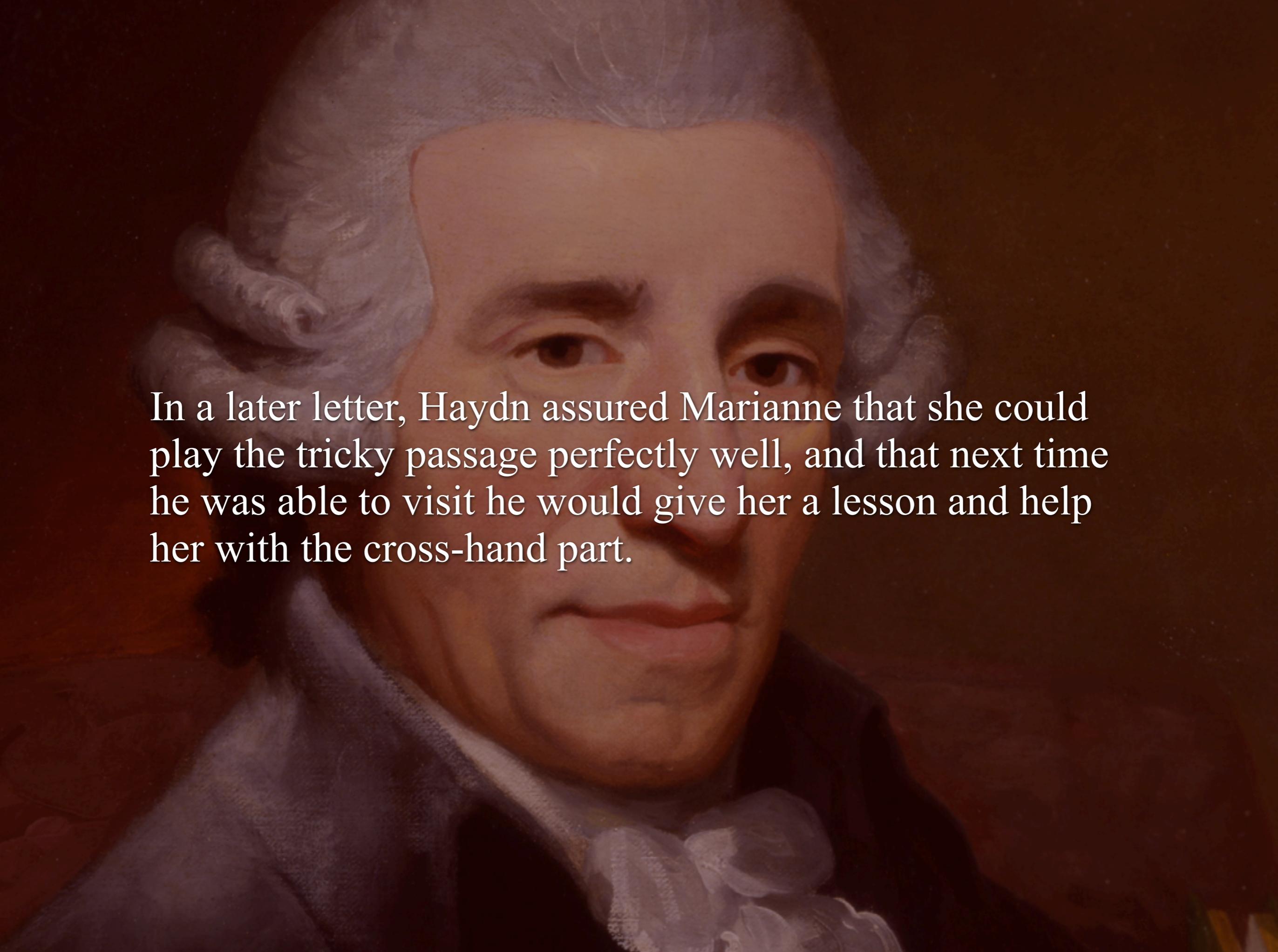
June 20, 1790:

This Sonata is in E-flat, brand new, and was written especially for Your Grace to be hers forever. This Sonata was destined for Your Grace a year ago, and only the Adagio is quite new, and I especially recommend this movement to your attention, for it contains many things that I shall analyze for Your Grace when the time comes; it is rather difficult but full of feeling ... Oh! How I wish that I could only play this Sonata to you a few times ...

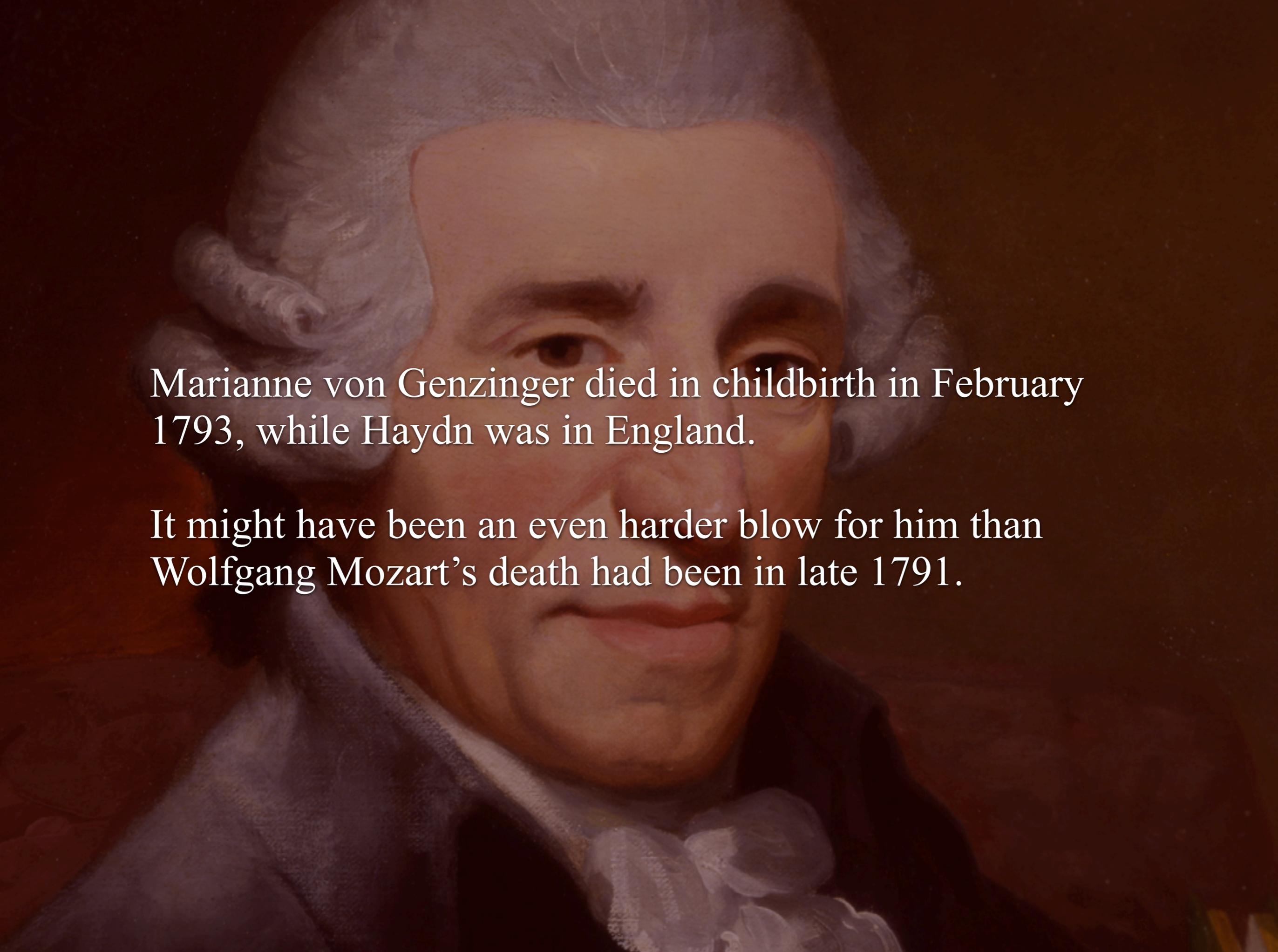
A portrait of Joseph Haydn, an 18th-century composer, wearing a white powdered wig and a dark coat with a white cravat. The background is dark and textured.

Marianne to Haydn, July 31, 1790

I like the Sonata very much, but there is one thing which I wish could be changed (if by so doing it does not detract from the beauty of the piece), and that is the passage in the second part of the Adagio, where the hands cross over; I am not used to this and thus find it hard to do, and so please let me know how this could be altered.

A close-up portrait of Joseph Haydn, an elderly man with white powdered hair, wearing a dark coat and a white cravat. The background is dark and out of focus.

In a later letter, Haydn assured Marianne that she could play the tricky passage perfectly well, and that next time he was able to visit he would give her a lesson and help her with the cross-hand part.

A close-up portrait of Joseph Haydn, an elderly man with white powdered hair, wearing a dark coat and a white cravat. The background is dark and out of focus.

Marianne von Genzinger died in childbirth in February 1793, while Haydn was in England.

It might have been an even harder blow for him than Wolfgang Mozart's death had been in late 1791.

FIRST RONDO FORM

Reprise

Excursion

Reprise

REPRISE: 3-PART SONG FORM

Part 1

Part 2

Part 3

a

b

c

d

*a*¹

*b*¹

WRITTEN-OUT REPEATS

Part 1

a *b*

*a*¹ *b*¹

Part 2

c *d*

*c*¹ *d*¹

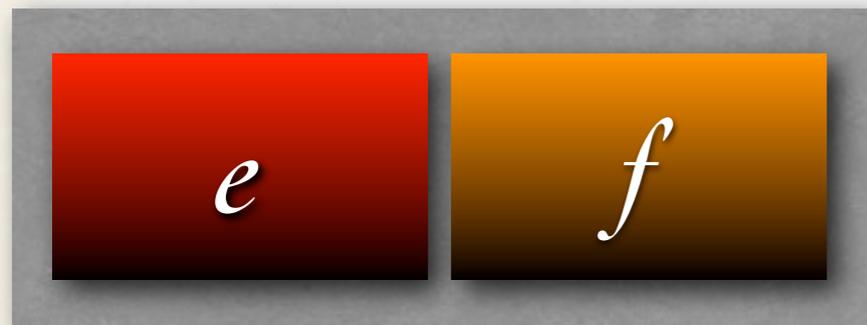
Part 3

*a*² *b*²

*a*³ *b*³

EXCURSION

Part 1



Part 2



Part 1

Part 2

Part 3



Reprise (Three-Part Song Form)

Part 1

Phrase *a* moves to a half-cadence (like a comma)

Phrase *b* also moves to a half-cadence, but is a bit more solid

Phrase *a¹* is an ornamented version of Phrase *a*

Phrase *b¹* is also ornamented, leads to a stronger cadence



**WOLFGANG AMADEUS MOZART:
VIOLIN SONATA IN F MAJOR, K. 376/374D**

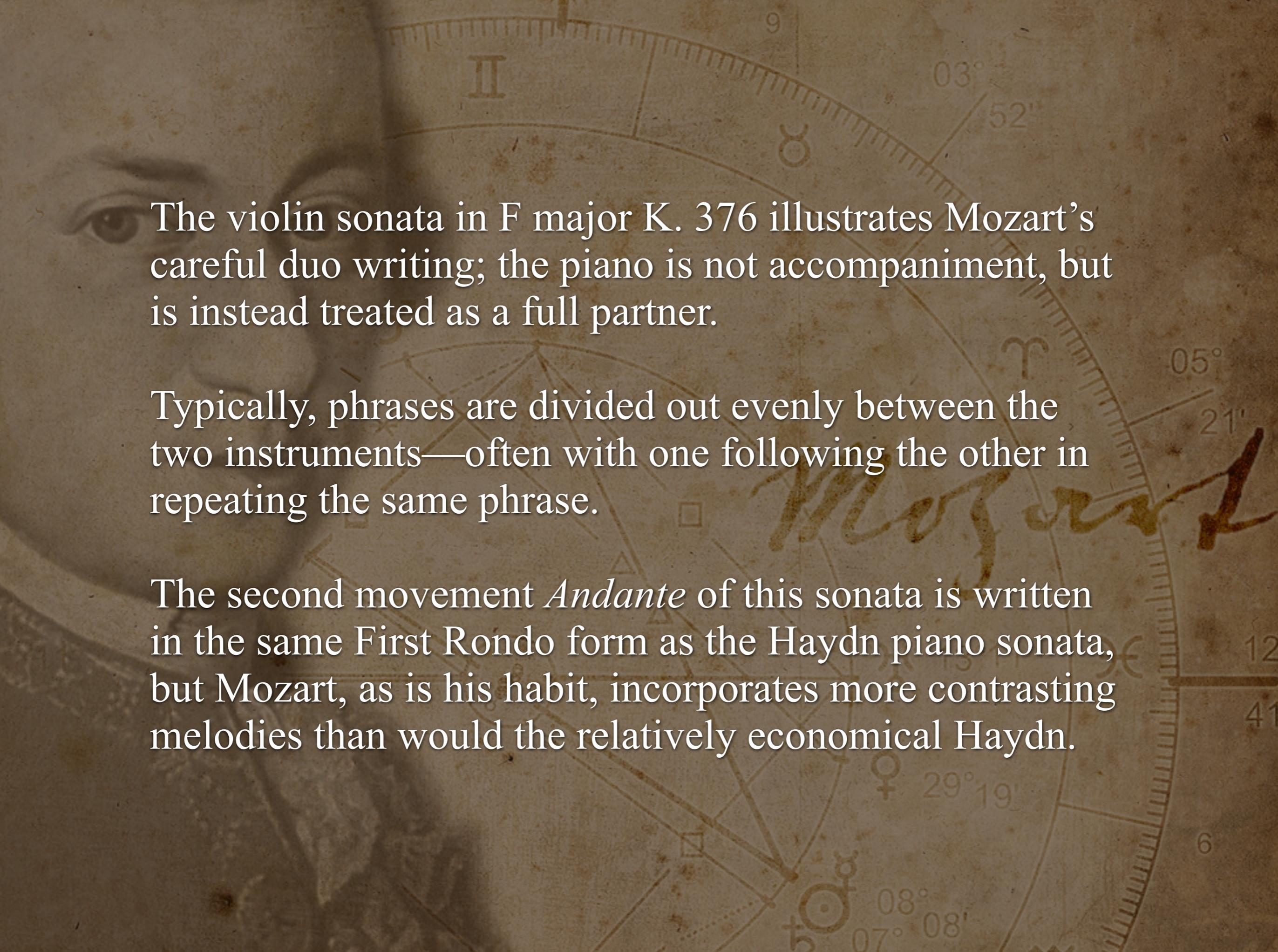
Arthur Grumiaux, violin / Walter Klein, piano

The background of the slide is a composite image. On the left, there is a faint, sepia-toned portrait of a young Wolfgang Amadeus Mozart. Overlaid on the right side is a circular celestial chart or ephemeris, showing zodiac signs (II, ♋, ♌, ♍, ♎, ♏, ♐, ♑) and various astronomical coordinates such as 03° 52', 05° 21', 13° 11', 29° 19', 08° 08', and 07° 08'. A large, handwritten signature in cursive script, likely 'Mozart', is visible in the lower right quadrant of the celestial chart.

Mozart wrote numerous sonatas for a wide variety of instruments, including solo piano, piano duo, violin, flute, and others.

There are 36 violin sonatas by Mozart in the catalog, of which the first 16 are childhood works.

Of the later sonatas (Nos. 17 through 36), three (Nos. 29, 30, 31) are only fragments, joining the large number of abandoned projects in Mozart's catalog.

The background of the slide is a composite image. On the left, there is a faint, sepia-toned portrait of Wolfgang Amadeus Mozart. Overlaid on the right side is a circular zodiac chart with various astrological symbols and degree markings. A large, circular scale with numerical markings is also visible, partially overlapping the zodiac chart. The overall color palette is warm and aged, with shades of brown and gold.

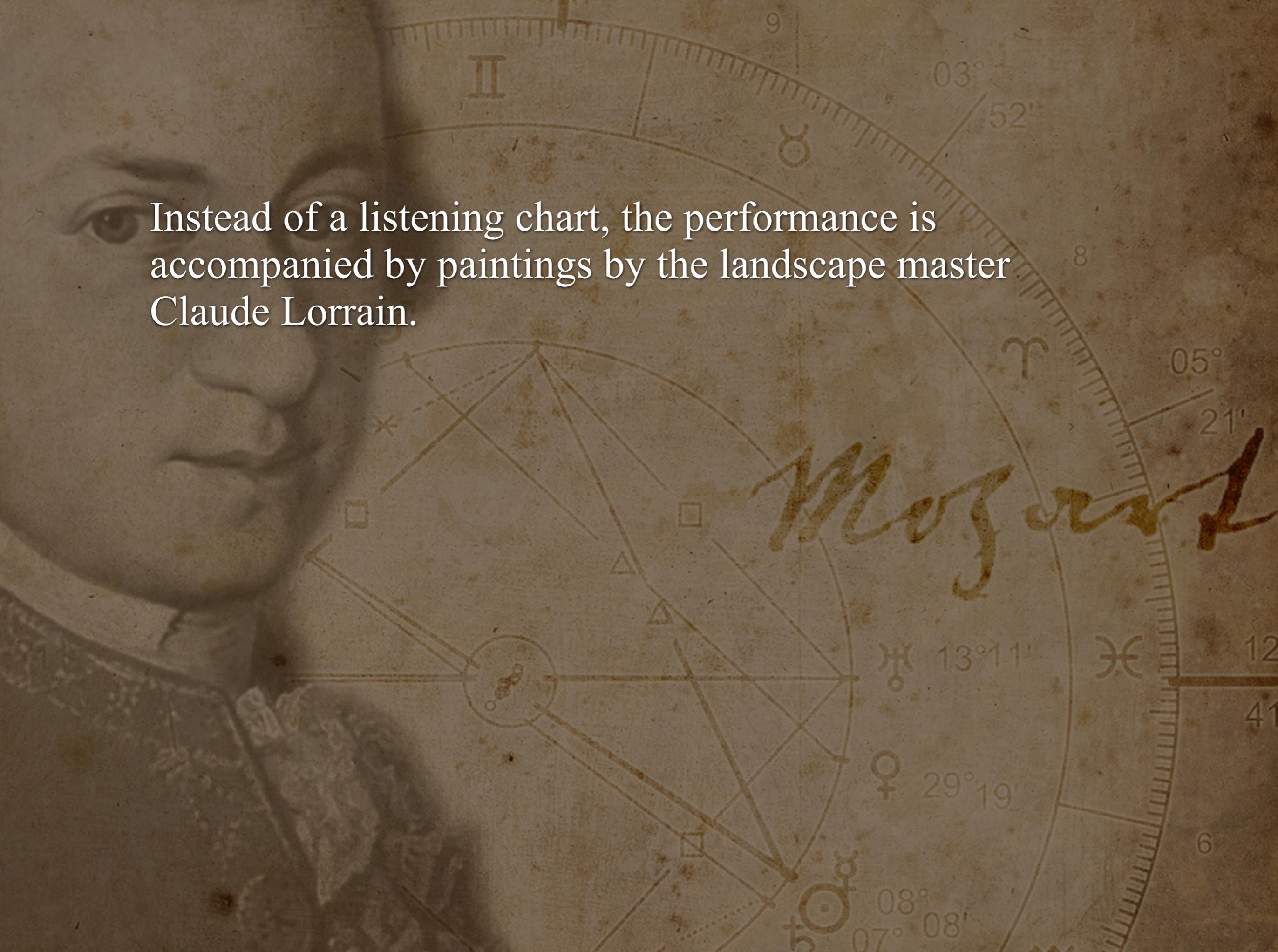
The violin sonata in F major K. 376 illustrates Mozart's careful duo writing; the piano is not accompaniment, but is instead treated as a full partner.

Typically, phrases are divided out evenly between the two instruments—often with one following the other in repeating the same phrase.

The second movement *Andante* of this sonata is written in the same First Rondo form as the Haydn piano sonata, but Mozart, as is his habit, incorporates more contrasting melodies than would the relatively economical Haydn.

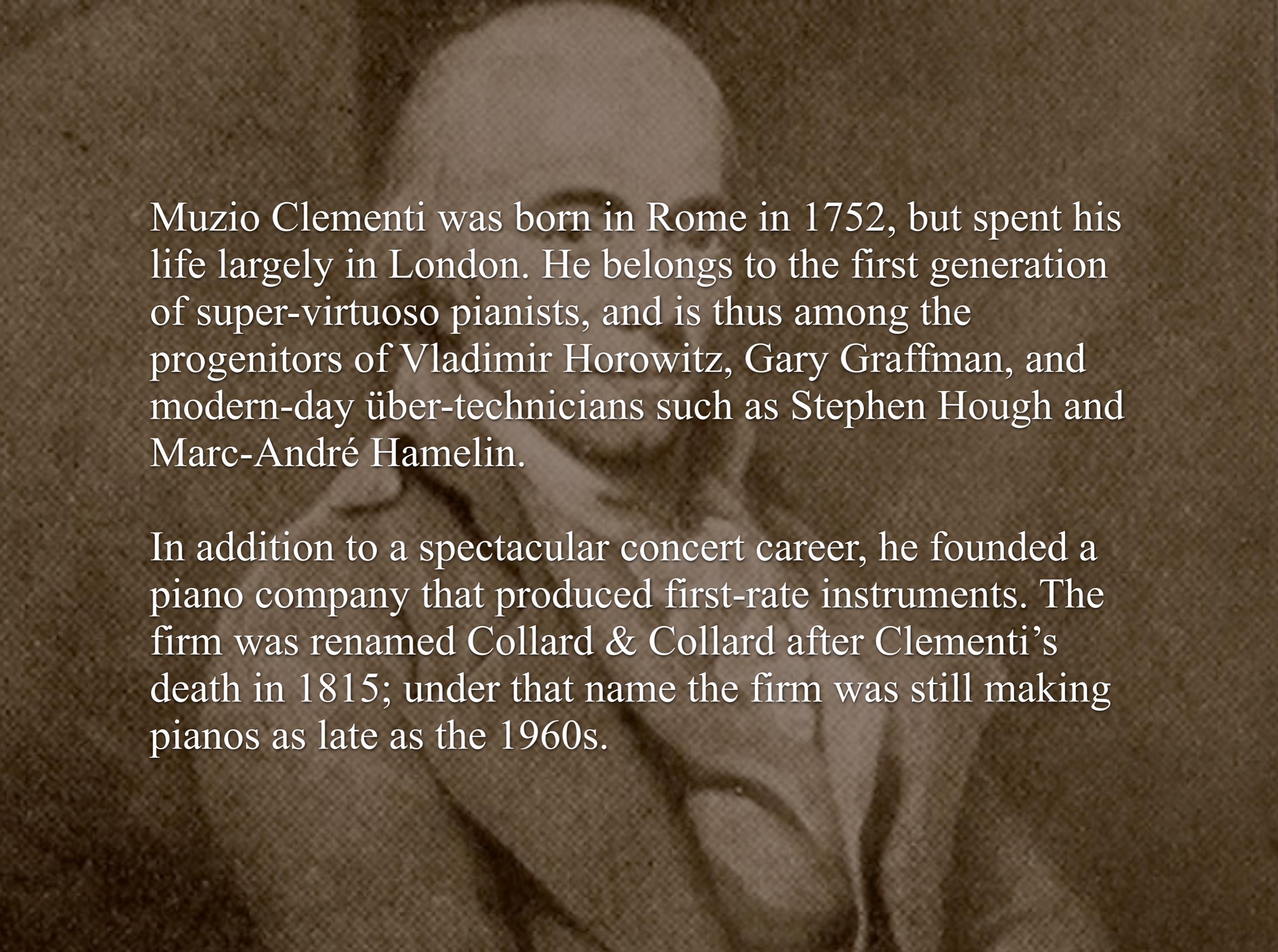
Instead of a listening chart, the performance is accompanied by paintings by the landscape master Claude Lorrain.

Mozart



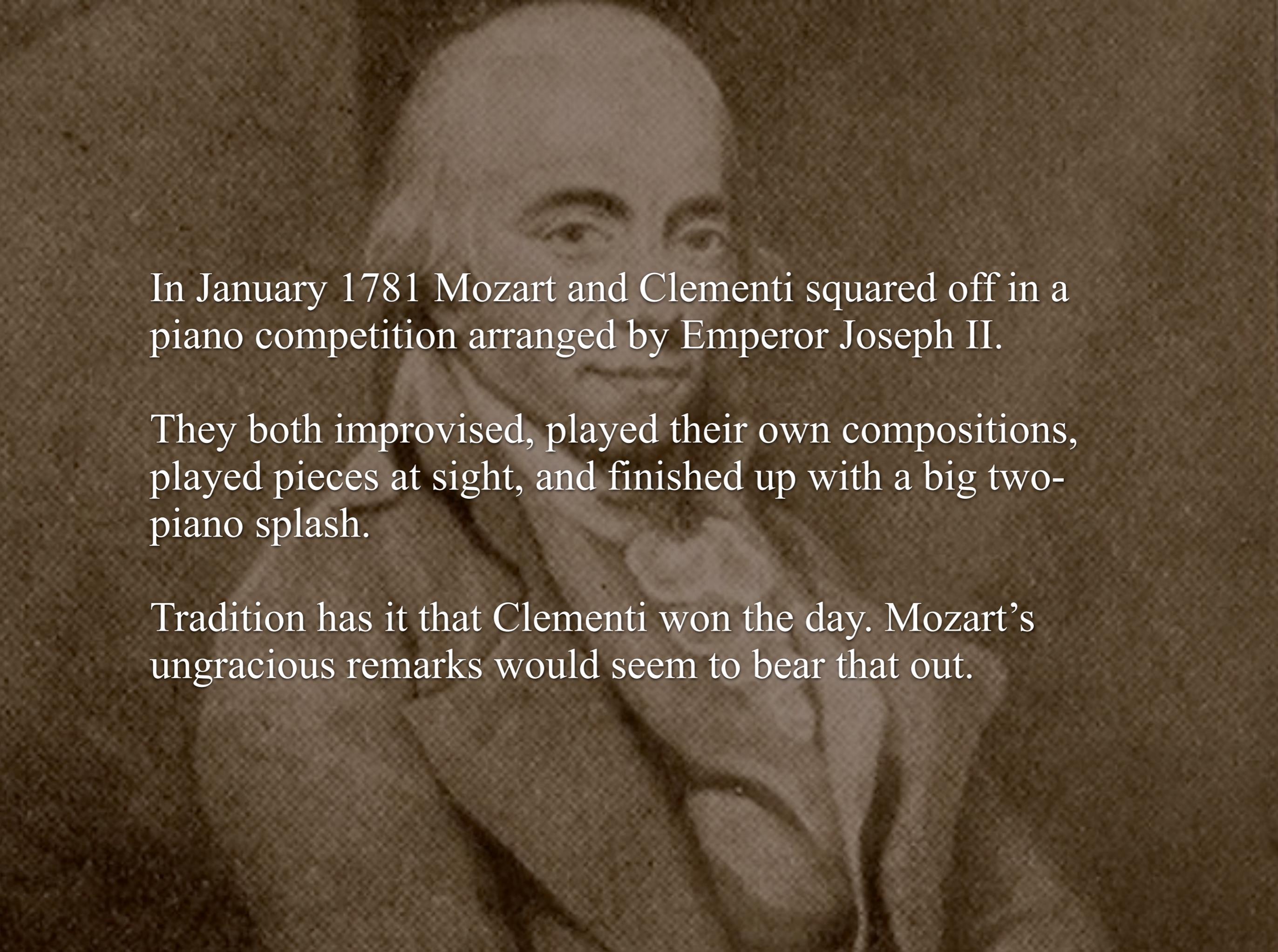


**MUZIO CLEMENTI:
PIANO SONATA IN B-FLAT MAJOR, OP. 24 NO. 2**
Nikolai Demidenko, piano



Muzio Clementi was born in Rome in 1752, but spent his life largely in London. He belongs to the first generation of super-virtuoso pianists, and is thus among the progenitors of Vladimir Horowitz, Gary Graffman, and modern-day über-technicians such as Stephen Hough and Marc-André Hamelin.

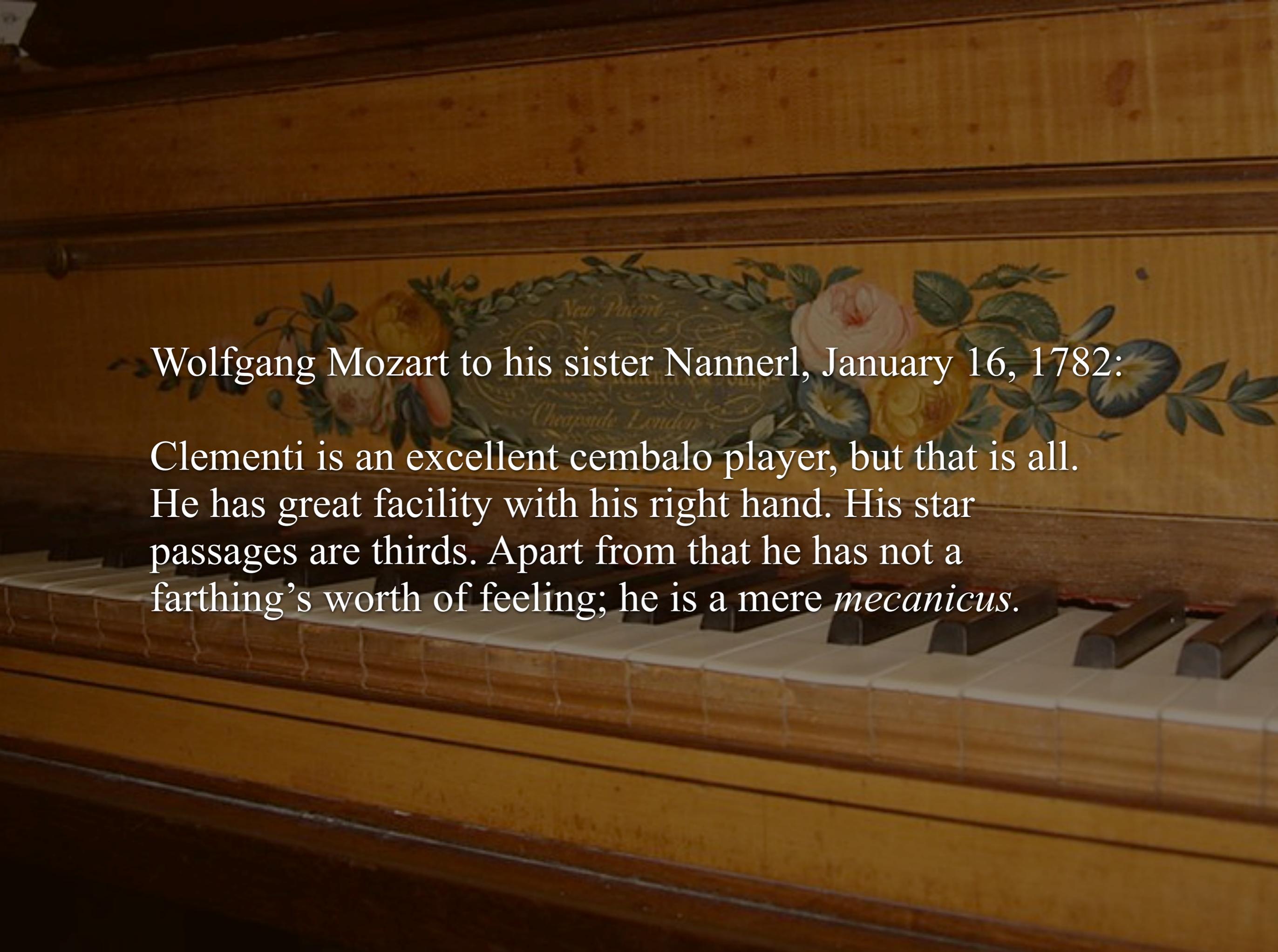
In addition to a spectacular concert career, he founded a piano company that produced first-rate instruments. The firm was renamed Collard & Collard after Clementi's death in 1815; under that name the firm was still making pianos as late as the 1960s.



In January 1781 Mozart and Clementi squared off in a piano competition arranged by Emperor Joseph II.

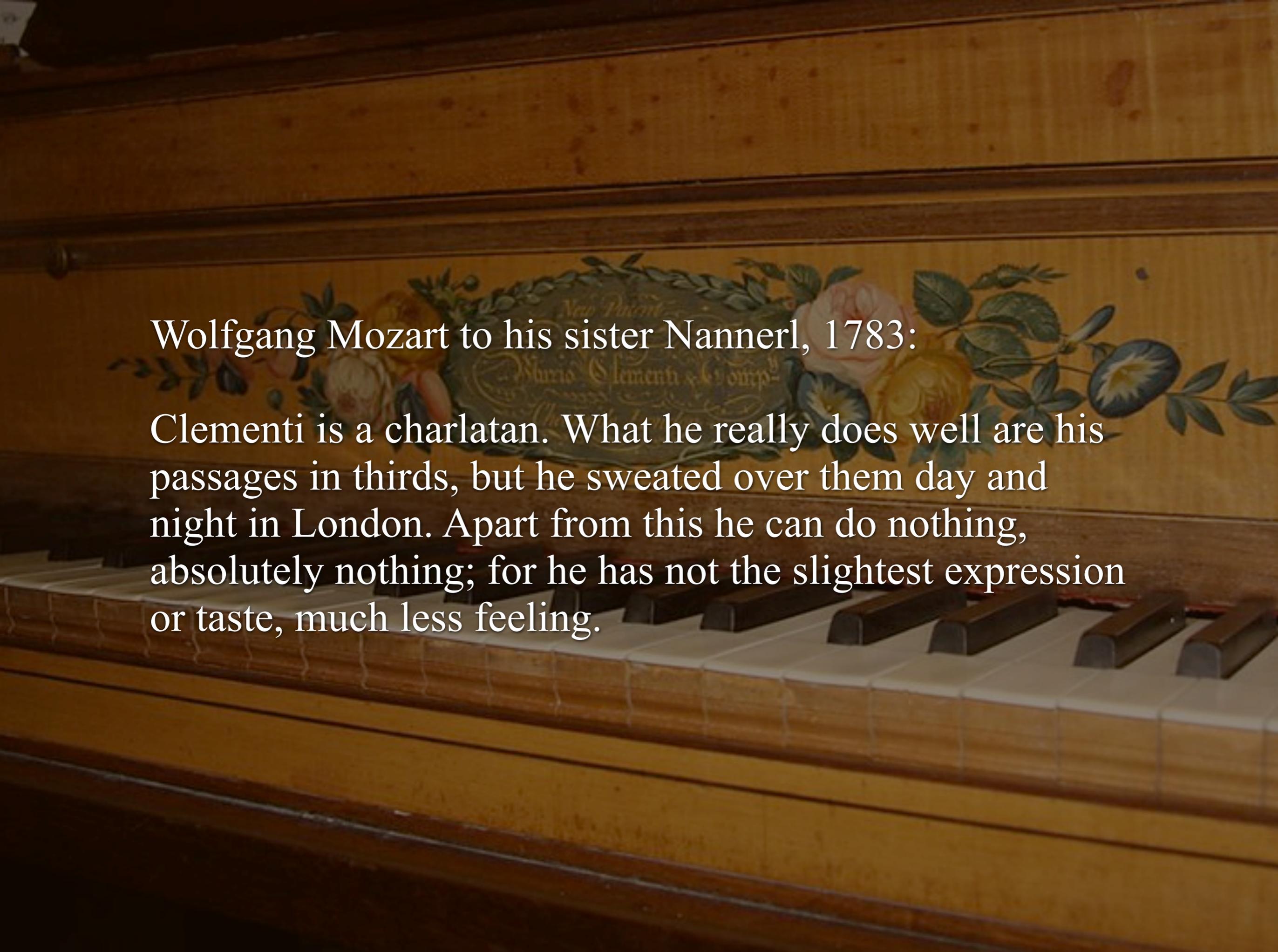
They both improvised, played their own compositions, played pieces at sight, and finished up with a big two-piano splash.

Tradition has it that Clementi won the day. Mozart's ungracious remarks would seem to bear that out.



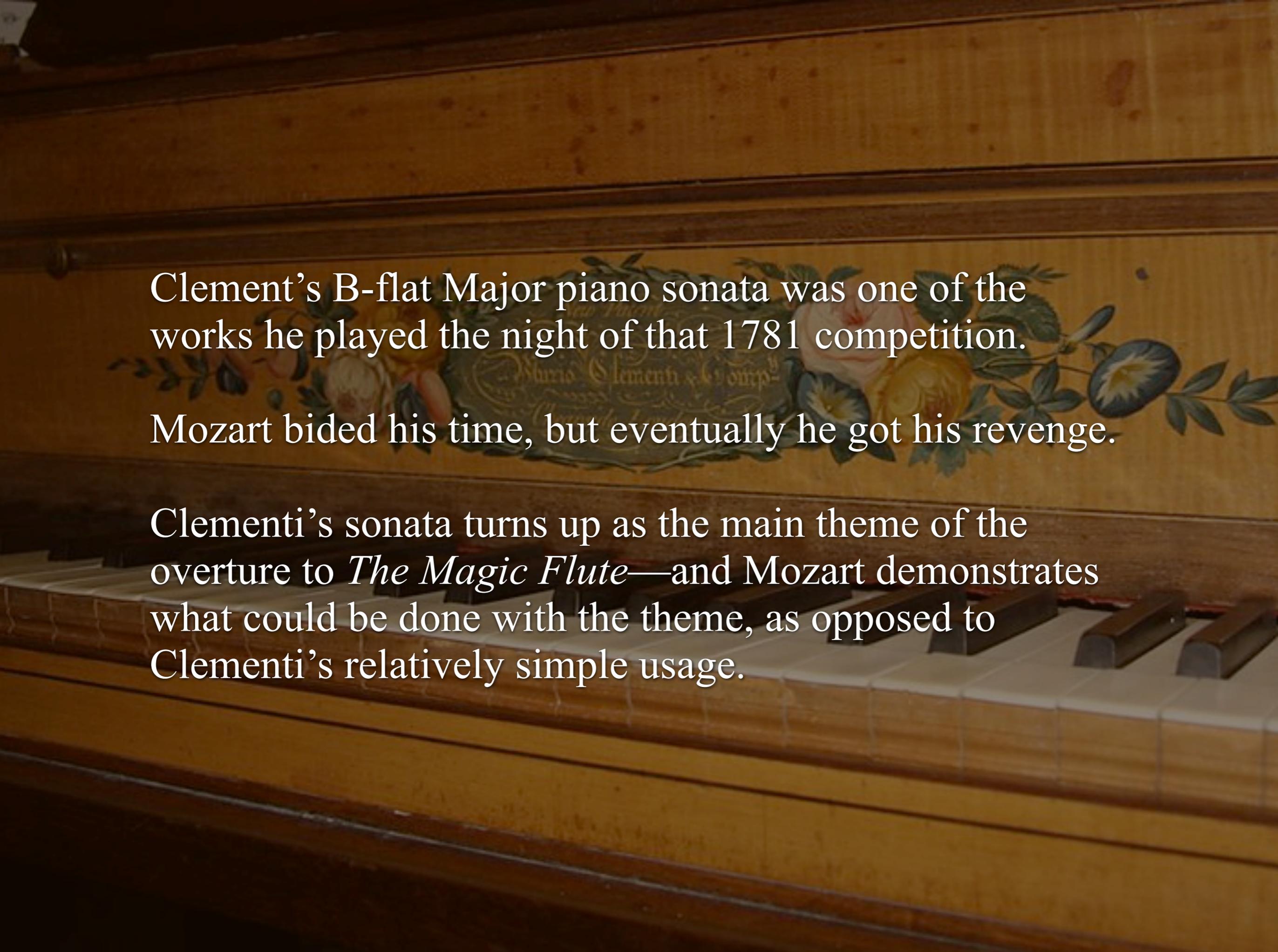
Wolfgang Mozart to his sister Nannerl, January 16, 1782:

Clementi is an excellent cembalo player, but that is all. He has great facility with his right hand. His star passages are thirds. Apart from that he has not a farthing's worth of feeling; he is a mere *mecanicus*.



Wolfgang Mozart to his sister Nannerl, 1783:

Clementi is a charlatan. What he really does well are his passages in thirds, but he sweated over them day and night in London. Apart from this he can do nothing, absolutely nothing; for he has not the slightest expression or taste, much less feeling.



Clement's B-flat Major piano sonata was one of the works he played the night of that 1781 competition.

Mozart bided his time, but eventually he got his revenge.

Clementi's sonata turns up as the main theme of the overture to *The Magic Flute*—and Mozart demonstrates what could be done with the theme, as opposed to Clementi's relatively simple usage.



Exposition: Primary

Pa is "Magic Flute" theme, *crescendo*

Pb provides a *dolce* answer

Pb' is an ornamented repeat

And now ...

Some relative unknowns in ...

*The
Grand
Finale!!*

*(accompanied with paintings by
Jacques-Louis David)*

