THE EVOLUTION OF SONATA AND FLUTE REPERTOIRE

A thesis submitted in partial fulfillment of the requirements

For the degree of Master of Music,

Flute Performance

By

Denia Guadalupe Bradshaw

December 2013
The thesis of Denia Guadalupe Bradshaw is approved:

___________________________________     __________________
Professor David Shostac       Date

___________________________________     __________________
Dr. Liviu Marinescu        Date

___________________________________     __________________
Dr. Lawrence Stoffel, Chair       Date

California State University, Northridge
ACKNOWLEDGEMENTS

To my parents, Ernestina and Clarke. Thank you for introducing me to music and encouraging me along the way.

A special word of thanks to my colleagues, professors, and friends for their support, endless amounts of patience, and humanity.

A very special thank you to David Shostac, whom led me to so many possibilities. I am always so grateful.
TABLE OF CONTENTS

SIGNATURE PAGE........................................................................................................................ii
ACKNOWLEDGEMENTS............................................................................................................iii
ABSTRACT....................................................................................................................................vi
INTRODUCTION...........................................................................................................................1
EXPLAINING SONATA AND SONATA FORM...........................................................................2
  Sonata Allegro......................................................................................................................2
  Sonata and Sonata di chiesa.................................................................................................3
  Compared.............................................................................................................................6
  Performance Practice...........................................................................................................7
DEVELOPMENT OF THE SONATA WITH EXAMPLES...........................................................8
  Quid Pro Quo.......................................................................................................................8
  Chamber Works....................................................................................................................8
  Diversity of Number of Movements....................................................................................9
  Considerations in Orchestral Works...................................................................................11
CONSIDERATIONS IN FLUTE REPERTOIRE..........................................................................12
  Handel................................................................................................................................12
  Sancan................................................................................................................................13
  Rodrigo..............................................................................................................................13
  Liebermann........................................................................................................................14
  Mower................................................................................................................................15
CONCLUSION..............................................................................................................................16
BIBLIOGRAPHY..........................................................................................................................17
APPENDIX: Program....................................................................................................................20
Sonata Allegro form is comprised of an exposition, development, and recapitulation applying to both multi-movement works and single movements. Sonata is a broad concept that can be interpreted and unfolded in many ways. Understanding its origins is helpful for a performer. By examining the select pieces that were featured in a graduate flute recital along with other relative yet varying examples, the broadness (or endless possibilities of examples) of Sonata is explored. The compositions analyzed are: G. F. Handel’s E minor Sonata for Flute and Piano, Lowell Liebermann’s Sonata for Flute and Piano, Pierre Sancan’s Sonatine, and Michael Mower’s Sonata Latino. Other examples to compare from the graduate recital include Joaquin Rodrigo’s Concierto Pastoral.
INTRODUCTION

In Western classical music, sonata is characterized into three major parts (the exposition, development, and recapitulation) and is commonly applied to both entire multi-movement compositions and single movements within a composition. The first movement of a sonata is likely to be in sonata form. It is important to recognize the breadth of sonata.

Sonata is primarily used for solo instrument with piano accompaniment or with other instruments.\footnote{Berry, Form in Music: An Examination of Traditional Techniques of Musical Form and their Applications in Historical and Contemporary Styles, 168.} The focus of this thesis is on varieties of sonata, how its changed, and the relatedness of the sonata form concept in a multi-movement sonata with flute repertoire and other examples. The sonata and its varieties found in select flute repertoire are not an exploitation of a traditional form but rather an extension of possibilities that includes the expectations associated with the design.
EXPLAINING SONATA AND SONATA FORM

Sonata Allegro

Comprised of an exposition, development and recapitulation, generally the first movement in a sonata is generally in sonata allegro. This was not recognized as a form until later in the eighteenth century. Sonata allegro can and has served as a guide for composers to design their works. It also can be used in analyzing the work and understanding other meanings for theorists. As for the listener, it helps in understanding the importance of musical events. The listener expects to hear an idea, for it to be expanded and developed, and then resolved. Like most dramas and entertainment, there is a scenario with a plot that twists and then resolves. Without conflict and a solution, the audience can become confused and unsatisfied. This is a basic yet essential part to composition. An individual’s response may be to criticize a work if they do not understand it. This makes it necessary to start with an idea, explore it, and come back to what is familiar.

Sonata practice was in existence before it was identified. Its form was recognized in the seventeenth century when instrumental works were becoming independent from vocal works.”

Parallels of sonata to the human experience were recognized later in the eighteenth century during the Enlightenment. It was seen as a metaphor for “disciplined, balanced action in the world.” Historically sensitive interpretive metaphors found in music are some of the most

3. Hepokoski and Darcy, Elements of Sonata Theory Norms, Types, and Deformations in the Late Eighteenth-century Sonata, 15.
powerful statements. Sonata and human action, both an organized sequence of “energized events” to a “proportional . . . complete” resolution.⁴

Beethoven’s C-Major overture, Leonore No. 2, is a representational work that focuses on the liberation of the imprisoned Florestan, the topic itself being a metaphor for political emancipation.⁵ Music of that time was heavily seen as having a “human basis,” that included a representation or implication of emotion and or intellect.⁶ In its representation it is suggestive. Not necessarily embodying specific images or stories but instead having “chains of dramatic, linear modules, into their calculated impression of pulling insistently for attention . . .”⁷ for its scheme. Sonata form accentuated “flexibility, grace, and forward-driving dynamism” while at the same time having “balance, symmetry, closure, and the rational resolution of tensions” in the long and short range.⁸

**Sonata and Sonata da chiesa**

Prior to the eighteenth century many instrumental works were called Sonatas. These instrumental works were applied to works from the chamber music genre and generally in binary form. Sonata da chiesa was an instrumental work of the Baroque era. Typically had four movements and was written for one or more melody instruments and continuo. Sonata is a major work composed of several movements. Handel, Haydn, Beethoven, and Corelli were key to the transformation of the Sonata into multi-movements. Corelli was an influence on Handel.

---

4. Hepokoski and Darcy, 252.
5. Hepokoski and Darcy, 248.
6. Hepokoski and Darcy, 252.
7. Hepokoski and Darcy, 252.
8. Hepokoski and Darcy, 252.
Corelli’s effect on him can be encountered in Handel’s lifetime involvement with opera, such as his *Concerti Grossi*. Ludwig van Beethoven idolized Handel, claimed that he was the “the greatest composer that ever lived.” Handel’s influence on Mozart is apparent in Mozart’s *Solemn Vespers, C minor Mass*, and *Requiem Mass*. The opening page of the *Requiem* is a rendition of the opening choral movement of Handel’s funeral music for Queen Caroline. In Handel’s *Sonata for Flute and Piano in E minor*, the construction is much like the “Sonata di chiesa” (church sonata) which is as follows: slow-fast-slow-fast. Although there are many exceptions to this pattern, it had eventually become a norm for Corelli in his church trio sonatas and then for other later composers to include the varying multi-movements.

The first movement is usually a slow Adagio in a quadruple meter. Including a continuous section or binary with each section repeated. Usually dotted rhythmic patterns and “much expressive dissonance,” are identified. The second movement usually is *Allegro*, sometimes fugal and include a binary or one continuous section. The third and fourth movements were binary, resembling a *Sarabande* or *Gigue*. The third often worked as a “short, modulatory, \[9\]

http://www.baroquemusic.org/bqxhandel.html
(accessed October 23, 2013).


fantasy-like transition” for the remaining two movements. More often is one movement that remains, although sometimes more as in Handel’s G Major Sonata. Corelli was influential in exhibiting the slow-fast-slow-fast order of movements. Examples can be found in his Op. 1 and Op. 3. Before sonata di chiesa was sonata da camera (also known as the chamber sonata). This was also an instrumental work of the baroque, and for one or more melody instruments and continuo. The two main types of sonata had emerged by about 1660. The difference is that it was created in three or more “stylized” dance movements, which could include: Allemanda, Corrente, Sarabanda, Giga, and Gavotta. Examples of this could be found in Corelli’s Op. 2 and Op. 4. Around 1700 the two genres began to overlap. Vivaldi and Telemann would mix the dance and tempo names as titles for each movement. Around the same time the titles of dance movement collections would begin to be called Partitas and Suites. Here is also where the word chiesa was dropped and became simple sonata. Composers that used the four-movement form included, Lergrenzi, Torelli, J.S. Bach, and Handel. The three-movement order (slow-fast-fast, or fast-slow-fast), much like the Italian opera overture were used by composers such as Gluck, Tartini, Telemann, and Quantz. After 1750 the sonata, symphony, and concerto began to succeed the functions of the suite.


Sonata form is neither a set of ‘textbook’ rules nor a fixed theme. Rather, it is a constellation of normative and optimal procedures that are flexible in their realization - a field of enabling and constraining guidelines applied in the production and interpretation of a familiar compositional shape.¹⁸

Sonata is a broad exploration that takes many unexpected turns. Sometimes the uniting of style rather than the development of a musical idea and key is what can generate the structure of a sonata. It is a musical story with a beginning, a “set of musical adventures” for the middle, and a resolution that compiles everything together.¹⁹ Listening to sonata has been linked to an expedition, listening and understanding the ways the composer starts, develops and resolves the conflicts makes the adventure.²⁰ All the potential for ideas is why so many composers write in this form. “Sonata form is a reflection of the drama we experience everyday in our own lives” and will continue to live on.²¹

Sonata form and Sonata are relative to one another. Sometimes they can occur simultaneously. William Newman refers to this as double function form.

Two dimensional sonata form. The first movement as sonata cycle coincides with exposition and a first development segment of the overarching sonata form. The second movement interrupts the development of the overarching sonata form. The third coincides with a second development segment from the overarching sonata-form, and finale coincides neatly with the recapitulation. Coda of the overarching sonata form plays no role in the cycle but belongs exclusively to the form.²²

¹⁸. Hepokoski and Darcy, 15.
¹⁹. Hepokoski and Darcy, 251.
Liszt’s B minor Piano Sonata is an example of this function.

**Performance Practice**

“In order justice to the piece . . . the player must first acquaint himself with the conditions under which it is originated.” A thorough understanding of sonata form is crucial to accurate performance practice. Understanding how the musical idiosyncrasies are united through the harmonic essence of notes, chords, and phrases all help in rendering a piece. Traditional nuances, become necessary guidelines for interpretation. Like reading a book from an unfamiliar time period, knowing the specific language helps with the comprehension. Sonata is an essential form of work that is exposed to musicians constantly. Musician’s studying performance are expected to learn several sonata’s throughout their studies. Embracing the concepts of sonata and its history assists the performer with accuracy. Some prefer their students to learn ‘principles rather than pieces, so they could do their own thinking.’

---


DEVELOPMENT OF SONATA WITH EXAMPLES

Quid Pro Quo

In the Baroque era, most sonata’s could be played interchangeably by violin, flute, or oboe. Prokofiev’s *Sonata for Flute and Piano in D, Op. 94* is an example of a piece from the flute repertoire that was written for flute and then and reshaped into violin to promote it more. After the success of violin version, some of the ideas included in the violin version were taken on by flutists in their performance. It has four movements with these styles; *Moderato - Scherzo: Presto - Andante - Allegro con brio.* The Franck sonata is another example of standard flute repertoire that can be interchanged with other instruments. Originally it was published for violin or cello, but works perfectly for flute also.

Chamber Works

There are various examples of chamber pieces that are called sonatas, or were once sonatas turned into chamber continuing to exemplify how far from the traditional use a sonata may be. Ravel’s Sonatine (Sonatine en Trio), once a piano piece, was turned into a trio for flute, cello and harp by Carlos Salzedo. Debussy’s sonata for flute, viola, and harp (also known as the Debussy Trio) also demonstrates how a sonata unfolds in its own way. It includes unique harmonies and ambiguous tonalities, is “impressionist,” and yet is still classically connected. Having the traditional three movements, Debussy combines the uncommon tonalities with brilliance.
Diversity of Number of Movements

The number of movements in quartets are comparable to the number of movements in a sonata. Mozart’s earlier string quartets (instrumentation: two violins, viola, and cello) had three movements (his Italian cycle K. 155-60), and his later ones had four (his Viennese cycle K. 168-73).25 Other than string quartets smaller chamber groups like wind quintets also adapted the four movement plan. The sonata typically has three movements. It was influenced by the Baroque Suite, which was a collection of dance movements.26

Four movement sonatas were viewed as “ambitious” and two as lighter works.27 Sometime after 1760/70s the norm of three movement sonatas expanded to four. Beethoven’s first published piano sonatas had four movements (Op.2). He had borrowed the idea of the “extra” movement of the symphony and incorporated it into his sonatas,28 usually it would be the third movement in form of a dance (trio or a scherzo). Beethoven’s 32nd sonata was created in two movements (Op.111 Maestoso - Allegro con brio ed appassionato and Arietta: Adagio molto, semplice e cantabile), both movements being lengthy, proportionate yet contrasting. Beethoven said that he did not have time to write another movement and that is why he extended the second.29 This was not his first two movement sonata, others included op. 54 and op. 90.

25. Hepokoski and Darcy, 320.
27. Hepokoski and Darcy, 320.
Later on, Chopin writes symphonic four movement sonatas.\textsuperscript{30} Liszt’s B minor Piano Sonata, is one single half hour movement. Published in 1854, he dedicated it to Schumann. The movement includes the classical sonata form, and in it the diversity of “multi-movements” (sonata form, slow ternary, scherzo-fugure, and finale). This is also known as a double function form. Including four movements in one sonata with the scheme of exposition, development, and recapitulation included. ‘Sonata across a sonata.’\textsuperscript{31} Other examples include, Schubert’s Wanderer Fantasy and 50 years later, Schoenberg’s first Chamber Symphony. Beethoven’s Fifth Symphony and his Appassionata Sonata can also fit under this categorization. The number of movements is not relevant, but what is relevant, includes; the contrasting yet comparable material, the structure, and its balance. Brahms third Sonata, in F minor Op. 5 has five movements. He organized the movements in fast-slow-fast-slow-fast.\textsuperscript{32} Boulez’s Third Piano Sonata, 1957, the pianist can reorder the movements and select some to omit if they choose to do so.\textsuperscript{33} The majority of Haydn’s sonatas are also four movements, usually in the style of fast-slow-minuet-fast. Sometimes, the minuet was switched with the traditional slow second movement, and would also at times be scherzando or scherzo.\textsuperscript{34} Beethoven’s innovation. Such is the case in Prokofiev’s \textit{Sonata for Flute Op. 94}, where movement two is a scherzo.


\textsuperscript{34} Hepokoski and Darcy, 320.
Considerations in Orchestral Works

Symphonies can be identified as sonatas for orchestra. Relationships between movements in Symphonies were not always based on thematic material. This is apparent in works by Mozart and some of Haydn. The works were usually based on closely related keys. Mozart does not bring forth any familiar thematic material from a movement into later movements in either of this quartets, quintets, symphonies or concertos. Haydn has a few examples of returning thematic material. In his Symphony No. 31 material from the first movement is reintroduced in the final movement and in Symphony No. 46 material from the third movement is reintroduced into the final movement as well. Not until Beethoven did similar keys and the development of themes become apparent through the whole multi-movement work, typically known as cyclic form. Beethoven’s Fifth Symphony, a lot like Haydn’s No. 46, has material from the third movement in the finale. Popular in the 19th century, this is exemplified in Brahms’ Third Symphony. Other examples include Franck’s Symphony in D minor and Berlioz’s Symphonie Fantastique (“idée fixe” found in all five movements).
CONSIDERATIONS IN FLUTE REPERTOIRE

Examples of the sonata are found in all types of repertoire, including that of the flute. From Handel’s *Sonata in E Minor* to Mower’s *Sonata Latino*, differences and similarities can be identified in the way they are packaged together. One similarity is that they are both set as multi-movement works. Handel’s Sonata has four movements, whereas Mower has three. Both linked by musical events; Mower’s connection amongst movements is more general basing individual movements on the combination of different Latin dances; whereas Handel unites his movements in a more traditional sense by moving to closely related keys and keeping each movement in binary form. Regardless of whether either of these works can truly be classified as traditional, a balance is created among them and their design.

**Handel’s E minor Sonata**

The *Sonata in E minor* by G.F. Handel falls into two major sections. It is either in E minor or G Major. The baroque era (1600-1750) had no real outline for sonata form or a requirement for the number of movements, instead, it was based on unity of rhythm, melody, dynamics, and texture.35 This sonata is in the pattern of slow-fast-slow-fast (*Grave - Allegro - Adagio - Allegro*). The third movement is more of a transition between two and three. It is in G-Major for a while (relative major to E minor); and in binary movements Handel goes into G-Major at the start of the second section. It was also influenced by the Baroque suite.

---

Pierre Sancan’s *Sonatine*

Another piece from the flute repertoire that is comparable to this configuration is Pierre Sancan’s *Sonatine*. The *Sonatine* is similar and comprised of three contrasting segments. The first portion is flowing, but rhythmic. It has a triple feel (3/4) against the indicated 6/8 time signature that it is written in. The middle part is lyrical and romantic. A cadenza follows this section. Next, a new theme is introduced slowly and accelerates; and the piano takes over, and the third and final section officially begins. Fast paced and full of energy, the final portion is virtuosic with reappearances of the lyrical parts of the work. Being a “compacted sonata,” the *Sonatine* includes all the aspects of a sonata in less time. Sancan’s *Sonatine* is also different in that it was written much later than Handel’s *Sonata in E Minor* in an entirely different musical period and style. Approximately two hundred and eighteen years separate the composition of those two pieces. The latter still includes thematic material and development, only in tighter portions. Dutilleux’s *Sonatine*, is built on many of the same characteristic and style as that of Sancan’s. Dutilleux Sonatine is also a significant piece in the flute repertoire.

Joaquin Rodrigo’s *Concierto Pastoral*

Like the sonata, the musical form of the concerto is traditionally a three movement work of fast-slow-fast. In the Rodrigo concerto, the first movement is in classical form with two themes. The first theme being virtuosic and the second “more pastoral; reminiscent of popular Valencian style.” The second movement is in the style of Adagio with a “brief” Scherzo.

---


37. Berry, 231.

Having three themes, the second movement opens with a “nostalgic” melody that includes “short melismas,” to a second quick paced rapid theme, to the third which is “more reposed” and has a cadenza, which is customary to find in the second movements of concertos. The third movement is a rondo “with air of pastoral dance.”

The main difference between a sonata and concerto is the form of accompaniment with soloist to varying degrees. Whereas the sonata is regularly played by a soloist with piano accompaniment (or a smaller group of instruments), the concerto features a solo instrument with orchestra. From accompaniment of various wind and string instruments to the accompaniment of piano, both varieties function as the background and both interplay with soloist.

*Concierto Pastorale*, composed by Joaquin Rodrigo between 1977/1978 as a commission for James Galway. It was premiered in October 1978 in London with the Philharmonia Orchestra.

**Lowell Liebermann’s Sonata for Flute and Piano**

Liebermann’s *Sonata for Flute and Piano* is also of the same pre-plan. It is fitted into two movements. The composer stated that he did not pre plan the structure and length. That the 12-15 minute Sonata although, being structured with two movements “works very nicely” because of the satisfying balance with the two contrasting slow and fast parts. He wrote a long slow first

---


movement in Sonata-Allegro form, and a fast second movement in form of a Rondo. He states that the end of the second movement feels like the appropriate way to wrap up the flute sonata. “I think it just sort of happened naturally. A lot of these structural problems solve themselves. . . For example, sonata form is not an artificial structure. It comes about, it almost creates itself, when you’re working with tonality, just in terms of formal balance and going somewhere and coming back.”

**Michael Mower’s *Sonata Latino***

Michael Mower’s *Sonata Latino* is also relative to the structure of sonata. The similarities in the latin dance styles conveyed in the movements are what tie the work together. It is written for flute, piano, bass, and drum set. There is also an arrangement for big band. Each of the movements are named and created with the idea of fusing two different Latin dance and styles to help capture the persona of the different Latin countries or areas.  

*Salsa Montunate*, the first movement, is shaped by the Cuban/Venezuelan salsa. The second, *Rumbango*, incorporates rhythmic ideas from Rumba and Tango, like found in Colombia and Argentina. Finally *Bossa Merengova*, the third, utilizes and adapts rhythmic ideas from modern Bossa and Merengue of Brazil. The approach of categorizing Latin dance styles to build a sonata is far less common then one created based on thematic material.

---


CONCLUSION

From the fairly short and small instrumentation of the Sonatine to the much larger instrumentation and length Symphony, they both have similarities in their design. Both Sonata and sonata form are relatively categorized by three to four (or more) major segments. Whether the sections are called the exposition, development, or recapitulation or whether they are identified as independent movements the overall initiation, effect, and resolution are relative. The weight of the sections is not what matters either, what matters is the overall proportion and balance. The design of Sonata and the variety found in select flute repertoire are not an exploitation of the traditional form, but rather an exploration of possibilities that still include the expectations of conflict and resolution.
BIBLIOGRAPHY


http://www.oxfordmusiconline.com/subscriber/article/grove/music/48265pg17

California State University, Northridge
Mike Curb College of Art, Media & Communication
Department of Music

Present

Denia Bradshaw, Flute

In her Master’s Recital*
A student of David Shostac

Friday, May 4th, 2012 4:30 P.M.
Music Recital Hall

*In partial fulfillment of the Master of Music Degree
in Flute Performance
Program

Sonata in E minor
George Friedrich Händel (1685-1759)
Grave
Allegro
Adagio
Allegro

With
Junko Garrett, piano

Concierto Pastoral
Joaquin Rodrigo (1901-1999)
Allegro
Adagio
Rondo: Allegro

With
Chamber Orchestra

Intermission

Sonata, Op. 23
Lowell Liebermann (1961-)
Lento con rubato
Presto energico

Sonatine
Pierre Sancan (1916-2008)

Sonata Latino
Michael Mower (1958-)
Salsa Montunate
Rumbango
Bossa Merengova

With
Michael Alvidrez, electric bass
Ryan Whyman, piano
Brijesh Pandya, drums
Chamber Orchestra Personnel
Zachary Borquez, conductor

Violin I
Mary Keating
Jordan Slocum

Violin II
Kendall Lamkin
Shawn Cai

Viola
Robin Ross

Cello
Danica Pinner
Billy Tobenkin

Bass
Michael Alvidrez

Oboe
Jason Kennedy

Clarinet
Ken Fisher

Horn
Lisa McCormick

Trumpet
Erick Jovel