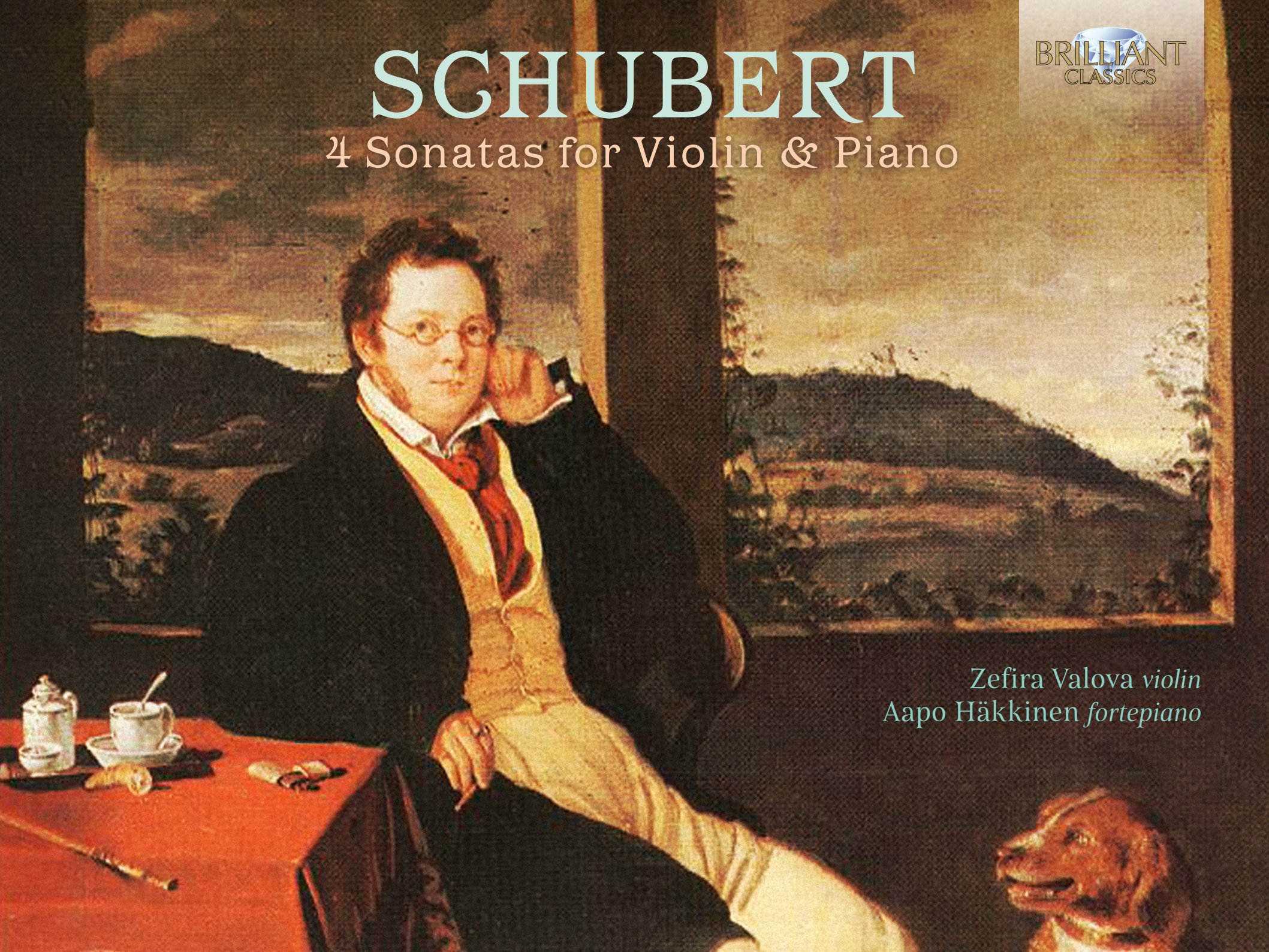


# SCHUBERT

4 Sonatas for Violin & Piano

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Zefira Valova *violin*  
Aapo Häkkinen *fortepiano*



**Franz Schubert 1797-1828**  
**4 Sonatas for Violin & Piano**

**Sonata in D D384**

1. Allegro molto 4'39
2. Andante 4'26
3. Allegro vivace 4'21

**Sonata in A minor D385**

4. Allegro moderato 6'49
5. Andante 7'14
6. Menuetto & Trio 2'23
7. Allegro 4'56

**Sonata in G minor D408**

8. Allegro giusto 5'32
9. Andante 4'33
10. Menuetto & Trio 2'37
11. Allegro moderato 4'06

**Sonata in A D574**

12. Allegro moderato 9'56
13. Scherzo & Trio 4'13
14. Andantino 4'08
15. Allegro vivace 6'26

Zefira Valova *violin*

(Lorenzo & Tomaso Carcassi 1760, Florence – provided by Jumpstart Jr.)

Aapo Häkkinen *fortepiano*

(Daniel Dörr 1820, Vienna)

Schubert's output for violin and piano amounts to only six compositions, four of them dating from his teenage years. The works from his maturity are the Rondeau brilliant D895 (1826) and the more substantial and profound Fantasy in C D934 (1827). The four violin sonatas, the first three published as Op.137, date from 1816. Being early works, though actually contemporary with the fourth and fifth symphonies, they are not generally regarded as "important", but they may easily be undervalued. Although Schubert called them sonatas, Anton Diabelli misguidedly retitled these pieces as sonatinas when he published them eight years after the composer's death. Clearly Schubert had serious ambitions regarding sonatas, symphonies and string quartets, having already composed several quartets and begun a few piano sonatas, while he had completed five symphonies by 1816. Therefore he would have felt no self-consciousness in using the term sonata for these violin and piano compositions.

The First *Sonata in D* begins with a sunny Allegro molto characterised by simple, unpretentious melodies, the first quietly introduced in unison then repeated with some imitative writing. In the development the triadic intervals are stretched, leading to another imitative passage. A late pianissimo unison statement is followed by a fortissimo conclusion. The Andante movement in A has a middle section in the tonic minor, before the opening melody returns with attractive embellishment in semiquavers in the violin part. In his teenage works Schubert often took a theme by Mozart as a model. For instance, the principal melody of this Andante bears some resemblance to the equivalent movement in Mozart's Violin Sonata K305. The jovial rondo finale in 6/8 has contrasting episodes of more muscular character and includes some imitative counterpoint.

*Op.137 No.2 in A minor* begins with a theme characterised by many wide intervals including sevenths and ninths. When the violin enters, leaps of two octaves become the norm. The melodic spacing at the beginning of Beethoven's Piano Sonata Op.14 No.1, though less wide, may well have been the model here. It is difficult to think of any thematic material of comparable angularity in Schubert's music. One would be justified in also proposing that few openings in any music of this period are as



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Cover: Portrait of a Man, Franz Schubert (1827), by Gabor Melegh (1801-1832)

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poignantly expressive, and furthermore that this movement is grossly undervalued by music critics in general. Already in this early work Schubert reveals his fondness for three tonal centres – rather than the conventional two – in the exposition (A minor, C and F.) In the fascinating but brief development section (only 21 bars) the violin has long legato phrases as the music enters a new, almost dream-like world. The slow movement has a principal melody of rather hymn-like character. At the introduction of flowing semiquavers in the piano, the violin part recalls the wide intervals of the opening Allegro moderato. The semiquaver figuration itself shows the influence of the equivalent movement from Mozart's Piano Quartet in G minor. A robust minuet with genial trio section is followed by a finale in which there is a marked contrast between the legato of the principal theme and the passages of driving triplets.

*Op.137 No.3 in G minor* begins with a sturdy theme in dotted rhythm, but as early as bar 18 the piano introduces the smoothly contoured second subject (*dolce*) in B flat. Again Schubert employs a further key-centre in this exposition, the cheerful third melody – loosely derived from elements of both previous themes – being in E flat. The development is dominated by material which, though indirectly derived from a phrase near the end of the exposition, takes on a life of its own. The serene slow movement has a dramatic middle section which in the course of only twenty bars travels through several keys. Already Schubert's harmonic adventurousness, especially his imaginative and expressive handling of modulation, has become a distinctive element of his music. Strongly Classical in style, the minuet has a contrasting trio based on a genial melody marked *dolce*. The finale, its principal theme beginning in G minor and ending in B flat, epitomises Schubert's fluent melodic gift. Throughout this movement, and indeed through all the works recorded here, the violin often assumes the accompanying role. The original designation "sonatas for pianoforte and violin" merely reflects an established tradition, but clearly these are genuine duo-sonatas.

The *Sonata in A Op.162* (D574) dates from August 1817, but although chronologically this is no great distance from the three *Op.137* sonatas, the advance in maturity and the more ambitious scale are striking. The leisurely opening bars for

piano immediately indicate the breadth and expansiveness of this Allegro moderato, an impression immediately confirmed by the long violin melody. This is a strikingly original opening paragraph. Far too much is made of Beethoven's influence on Schubert, when his own musical personality was so confidently established, even in this youthful sonata. Judging from many writers' comments, one would be justified in thinking that Schubert was heavily indebted to Beethoven, unable to ignore his shadow, whereas in fact his own originality is equally striking. Here, with regard to the Sonata in A, Diabelli's retitling "sonatina" is especially misguided. Once again Schubert's fondness for employing more than the traditional two key-centres in an exposition is exercised here, while the variety of material is impressively wide. In the far from lengthy development section (a mere twenty-five bars) a territory of new and surprising emotional scope is explored. Compared with the music of the first three sonatas this movement breaks new ground in terms of invention, unpredictability and expressive range. The following Presto is a scherzo with irregular phrase-lengths and some syncopation. Beginning wittily with a simple ascending chromatic scale, the trio feels much more relaxed, apart from a degree of restlessness created by further irregular phrasing. While the following Andantino, a rondo in C, has a principal melody of charming innocence, Schubert's harmonic imagination is at its most fertile. An episode in D flat is based on a beguiling dialogue between violin and piano right hand, while the left hand part is subsidiary. The final recall of the opening melody is delightfully combined with a little accompaniment figure borrowed from the middle section. Initially sounding like a reference to the scherzo, with even more rhythmic wit, the Allegro vivace finale continues to show this kinship almost as though Schubert takes elements of the scherzo material as his starting point. In the development section there is a pianissimo passage in which Schubert makes great play with contrary motion. Alternating with a capricious rhythmic character are melodies of characteristic grace and lyricism, but the very end dismisses the previous pianissimo phrases with six bars of emphatic fortissimo.

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Bulgarian violinist **Zefira Valova** is a leading specialist in early music, who performs as a soloist, leader, concertmaster or chamber musician, and also champions early music repertoire in her home country.

She has led Il Pomo d'Oro in concerts with countertenors Franco Fagioli and Jakub Józef Orliński, cellist Edgar Moreau, and mezzo-soprano Ann Hallenberg. In 2021 she tours Europe with the programme *My Favourite Things* with mezzo-soprano Joyce DiDonato.

Among her recent releases are two albums as conductor in arias by Vinci and Handel with Franco Fagioli, and Bach concertos with Shunsuke Sato. Later this year she releases a new album of violin concertos from the late 18th century with Il Pomo d'Oro.

She is a guest concertmaster of the Helsinki Baroque Orchestra with Musical Director Aapo Häkkinen, with a main focus on Romantic repertoire. She has been concertmaster of the European Union Baroque Orchestra, where she worked with Lars Ulrik Mortensen, Ton Koopman and Enrico Onofri, among others. She has performed and recorded music by Vivaldi and Telemann as a soloist and concertmaster with Les Ambassadeurs, directed by Alexis Kossenko.

In 2020 she won first prize in the José Herrando Baroque Violin Competition. Valova is the founder of the Sofia Baroque Arts Festival, and in 2017 she received the Musician of the Year prize for artistic activity by Bulgarian National Radio, and in 2021 the Golden Quill Award for contribution in culture. She led the Sofia Philharmonic Orchestra in programmes of 18th-century concertos.

She graduated at Sofia's National Academy of Music with Yosif Radionov and Stoyka Milanova and with Lucy van Dael at the Amsterdam Conservatory.



**Aapo Häkkinen** began his musical education as a chorister at Helsinki Cathedral. He took up the harpsichord at the age of thirteen, studying with Elina Mustonen and Olli Porthan (organ) at the Sibelius Academy. He studied with Bob van Asperen, Menno van Delft (clavichord), and Stanley Hoogland (fortepiano) at the Amsterdam Conservatory and with Pierre Hantaï in Paris, and also enjoyed the generous guidance and encouragement of Gustav Leonhardt. Immediately after obtaining his diploma in 1998, he won second prize and the VRT prize at the Bruges Harpsichord Competition. He was also awarded the Norddeutscher Rundfunk special prize Musikpreis 1997 for his interpretations of Italian music.

Aapo Häkkinen has appeared as soloist and conductor in most European countries, in Turkey, Israel, Japan, China, Korea, Vietnam, the USA, Brazil, and Mexico. He has recorded for the labels Aeolus, Alba, Deux-Elles, Naxos, and Ondine. A frequent guest on both radio and television, he hosts his own programme on Classic FM in Finland. He teaches at the Sibelius Academy and at international masterclasses. He has been Artistic Director of the Helsinki Baroque Orchestra since 2003.

