

French Violin Sonatas

Recording: October 2019, Studio Piano et Forte, Perugia, Italy © 2021 & © 2022 Brilliant Classics

Louise Farrenc 1804-1875		Camille Saint-Saëns 1835–1921	
Music for Violin & Piano		Violin Sonata No.1 in D minor Op.75	
		I. Allegro agitato	7'27
Variations concertantes sur une mélodie		17. II. Adagio	6'42
suisse Op.20 (1835)		18. III. Allegretto moderato	3'57
1. Introduzione:		19. IV. Allegro molto	6'11
Andante maestoso	1'09		
2. Tema: Andante	0'57	20. Berceuse in B flat Op.38	5'35
3. Variation I: Più mosso	0'50		
4. Variation II	0'52	Violin Sonata No.2 in E flat Op.1	.02
5. Variation II bis: Espressivo	1'09	21. I. Poco allegro più tosto	
6. Variation III: Brillante	0'55	moderato	7'13
7. Variation IV:		22. II. Scherzo: Vivace	3'48
Andante sostenuto	2'30	23. III. Andante	5'40
8. Finale: Vivace	2'22	24. IV. Allegro grazioso,	
		non presto	4'33
Violin Sonata No.1 Op.37 (1848))		
9. I Largo-Allegro	9'21	Triptyque Op.136	
10. II Poco adagio	5'58	25. I. Prémice	5'28
11. III Finale: Allegro vivace	5'34	26. II. Vision congolaise	4'43
		27. III. Joyeuseté	2'51
Violin Sonata No.2 Op.39 (1850))		
12. I Allegro grazioso	10'44	Mauro Tortorelli violin	
13. II Scherzo: Allegro	5'18	Angela Meluso piano	
14. III Adagio	6'46		
15. IV Finale: Allegro	6'17	Recording: December 2013, Studio I	
		Musicanti, Rome	
Daniele Orlando <i>violin</i> Linda Di Carlo <i>piano</i>		© 2014 & © 2022 Brilliant Classics	

Gabriel Fauré 1845-1924		Maurice Ravel 1875-1937	
Violin Sonata No.1 in A Op.13		Violin Sonata No.2 in G M77	
28. I. Allegro molto	9'25	(1923-27)	
29. II. Andante	7'17	38. Allegretto	8'09
30. III. Allegro vivo	4'01	39. Blues. Moderato	5'26
31. IV. Allegro quasi presto	5'17	40. Perpetuum mobile, allegro	3'46
Violin Sonata No.2 in E minor Op	.108	César Franck 1822-1890	
32. I. Allegro non troppo	8'32	Violin Sonata in A FWV8 (1886)	
33. II. Andante	8'33	41. Allegretto ben moderato	5'35
34. III. Allegro non troppo	6'07	42. Allegro	7'37
		43. Recitativo-Fantasia,	
Krysia Osostowicz violin		ben moderato	6'43
Susan Tomes piano		44. Allegretto poco mosso	6'09
Recording: 25 & 26 August 1987 Licensed from Hyperion Records Ltd, I	London	Kristóf Baráti <i>violin</i> · Klára Wür	tz piano
© 2013 & © 2022 Brilliant Classics		Recording: August 2014, Kodály Centre, Pécs, Hungary	
Claude Debussy 1862-1918		© 2020 & © 2022 Brilliant Classics	
Violin Sonata L140 (1917)			
35. Allegro vivo	4'32	Guillaume Lekeu 1870-1894	
36. Intermède, fantasque et léger	4'04	Sonata for Violin and Piano in G	
37. Finale, très animé	4'11	45. Très modéré	13'00
		46. Très lent	10'16
		47. Très animé	11'08

Bruno Monteiro *violin* Miguel Rocha *cello* João Paulo Santos *piano*

Henry Vieuxtemps 1820-1881		Albert Roussel 1869–1937	
Violin Sonata Op.12 in D		Sonata No.1 in D minor	
for Violin and Piano (1843)		for Piano and Violin Op.11	
48. Allegro Assai	15'37	56. I. Lent – Très animé – Lent	12'22
49. Scherzo: Allegro vivace-Trio	6'49	57. II. Assez animé - Très lent	
50. Largo non troppo	10'52	 Assez animé 	10'21
51. Rondo: Allegro gioioso	9'26	58. III. Très animé – très modéré	
		 Très animé 	9'54
Carmelo Andriani violin			
Pierluigi Camicia piano		Jet Röling <i>piano</i>	
		Jean-Jacques Kantorow viola	in
		Herre-Jan Stegenga cello	
Recording: June/July 2018, Igreja da Cartuxa,		Paul Verheij flute	
Caxias, Portugal (Lekeu); 23-24 June		Hans Roerade oboe	
Palazzo delle Arti "Beltrani", Trani (P	uglia),	Frank van den Brink clarinet	
Italy (Vieuxtemps)		Herman Jeurissen horn	
© 2019 (Lekeu), 2021 (Vieuxtemps) & 2022 Brilliant Classics	Z (O	Jos de Lange <i>bassoon</i>	
2022 Brilliant Classics			
		Recording: 10-15 July 2017, Auditoriu	ım
Rhené-Emmanuel Bâton 1879-1940		Parco della Musica, Studio 1, Rome, Italy	
Violin Sonata No.1 Op.24 (1921)		(Bâton); April, June & December 1994	
52. I. Allegro non troppo –)	Catholic Church, Delft, The Netherlan	ds
Allegro vivo assai	8'22	(Roussel) Licensed from Olympia Compact Disc	· III/
53. II. Larghetto	7'33	(Roussel)	s, or
54. III. Allegro vivo	8°05	© 2019 (Bâton) & © 2022 Brilliant Cl	lassics
54. III. Allegio vivo	8 03		
Violin Sonata No.2 Op.46 (1927))		
55. I. Allegro comodo	, 17'07		
55. 1. Milegio comodo	1/0/		
Wolferl Trio			
Leonardo Micucci violin			

Francesco Basanisi piano

Francis Poulenc 1899-1963 Sonata FP119 for violin and piano		André Jolivet 1905-1974 Sonate for Violin & Piano (1932)	
59. Allegro con fuoco	6'17	ed. Salahert	•)
60. Intermezzo	0 17	69. I. Ramassé	5'0
(Très lent et calme)	6'38	70. II. Librement (Très lent)	6'3
61. Presto tragico	5'23	71. III. Bousculé	8'2
Duccio Ceccanti violin		Roberto Costa violin	
Matteo Fossi piano		Filippo Farinelli piano	
Darius Milhaud 1892-1974			
Violin Sonata No.1 Op.3		Recording: February 2016, Budrio (B	ologna),
62. Lent et robuste – Animé	7'36	Italy (Poulenc); October 2015, Studio I	
63. Très lent	8'03	Musicanti, Rome, Italy (Milhaud); 28-29	
64. Très rythmé, joyeux	6'32	May 2016, Umbria Music Center, As (Jolivet)	sisi, Italy
		© 2016 (Milhaud), 2017 (Poulenc &	Iolivet)
Violin Sonata No.2 Op.40		& © 2022 Brilliant Classics	J === . == ,
65. Pastoral	5'53		
66. Vif	3'05		
67. Très lent	4'50		
68. Très vif	3'46		
Gran Duo Italiano			
Mauro Tortorelli violin and vi	ola		

Angela Meluso piano

Opera was the dominant form of musical culture in Paris (and by extension France) during the early decades of the 19th century. The formation of young composers was guided by Luigi Cherubini, director of the Paris Conservatoire and composer of primarily operas and sacred music. The students themselves were nourished by a diet of musical theatre presented at the Opéra and the Opéra-Comique, whose principal chefs were foreign: Gluck, Meyerbeer, Rossini and Bellini (and latterly Wagner). Founded by Berlioz's nemesis Antoine Habeneck in 1828, the Societe des Concerts du Conservatoire – the concert organisation affiliated with the conservatoire – was the first major orchestral organization in Paris.

In this context, chamber music took a back seat, confined in performance to private salons. It took another 20 years for comparable chamber-music societies to spring up. One such group was the Société Alard et Franchomme founded in 1847 by the violinist Delphin Alard and the cellist Auguste Franchomme, but (perhaps inevitably) just as the opera programme had a pronounced Italian accent, so the programmes of the orchestral and chamber-music societies concerned themselves with the Austro-German masters from Haydn to Mendelssohn.

'A few cautious attempts have been made,' reported a Parisian correspondent for the Leipzig *Allgemeine Musikalische Zeitung* in 1863, 'to present works of living composers to the public, but the attempts met with no real sympathy, and the public, quite content not to compromise itself, would rather be allowed to admire pretty much the same pieces by famous masters every year.' As Charles **Gounod** wrote in his autobiography (begun in 1877): 'There is only one road for a composer who desires to make a real name: the operatic stage.'

As so often, it took political upheaval to effect change: in this case the establishment of the Société Nationale de Musique (SNM) after the 1870-71 war with Prussia, and France's humiliating defeat by the Germans. The frivolity of Second Empire cultural life under Napoleon III was swept away and a fervent nationalism took root, often fuelled by the age-old poison of anti-semitism. 'Ars Gallica' was the motto of the SNM, founded by Saint-Saëns and Romain Bussine, a professor

of singing at the Conservatoire. Its members were enjoined to study, to teach, to perform, popularise and most importantly create a new native musical body of work – and of a particular character, as Saint-Saëns explained: 'in this time when music, the youngest of the arts, enters into full possession of its virility, France needs a robust musical school, capable of standing toe-to-toe with foreign schools... The music of France must be serious if it wants to count for something in the world.'

The Société Nationale held Sunday-afternoon meetings where composers performed their new works. The members immediately voted on whether the new work was suitable for inclusion within a forthcoming concert under the society's aegis. During the first two decades of its existence, the SNM gave 215 concerts, performing almost 1700 compositions representing 162 composers.

Turning specifically to violin sonatas, the works in this collection emerged from the genre of *Duo Concertant* initially conceived as showcases for the virtuosity of Nicolò Paganini and his successors in the Franco-Belgian school of violin playing, notably Henry Vieuxtemps. The five violin concertos of Vieuxtemps occupy a slender toe-hold on the repertoire, but his 12 *duos concertantes* have all but vanished from sight, along with his Sonata Op.12 of Schubertian length and lyricism. From just a few years later, Louise Farrenc also adopted a mode of relaxed digression over tense discourse in her violin sonatas, with their long-breathed melodies and lively eloquence, relying less on German principles of formal development than on the articulate extension of melodic ideas.

Vieuxtemps and Farrenc remain attractive outliers in the chronology of French violin sonatas, which begins proper on 27 January 1877 with the first performance of Fauré's First Sonata in an SNM concert. Within a decade there followed the premieres of the First Sonata by Saint-Saëns (1885) and the Sonata by Franck (1886). These three works considered together form a trinity linked by certain essential features which came to define the character of the French violin sonata as a genre over the next few decades: recitative-like sections, cyclical form, modal techniques and organlike pedal points, especially in the piano part. All three composers, after all, spent a

good part of their career as titular organists at landmark churches in Paris: Fauré and Saint-Saëns at the Madeleine and Franck at Ste-Clotilde.

What they also share is a tacit (in the case of Franck, more explicit) acknowledgment that, after *Tristan und Isolde*, music could never be the same again. Some younger composers felt less compunction about embracing Wagnerisme, among them Guillaume Lekeu (a Belgian, like Vieuxtemps and Franck), who made a distinctive contribution to the canon at the age of 22, less than two years before his death from typhoid. The Sonata's long-breathed opening melody is one of its unifying motifs; another is a 10-bar section of the first movement's coda which returns in the finale to bring the work full circle.

A further spur to the creativity of any putative composer of violin sonatas working in Paris during the first decades of the 20th century was the abundance of superb performers, native or foreign, who had made Paris their home: foremost among them Pablo Sarasate, Eugène Ysaÿe, Georges Enescu and Jacques Thibaut. In composing his Sonata for Ysaÿe, Lekeu extended the violin part's technical requirements from the sonatas by his predecessors, increasing the use of double-stopping and sautillé bowing.

The shadow cast by Wagner and Franck is still palpable in the cloudy harmonies opening the First Violin Sonata of Albert Roussel (composed in 1907-08 and revised by the composer in 1931). Even in so harmless and apparently 'abstract' an endeavour as writing chamber music, however, the fast-approaching world war changed everything. The Violin Sonata of Debussy belongs to a new and uncertain world, completed the year before his death in 1918, shadowed by mortality even in the shimmering textures of its piano writing, and stamped with an unmistakable Frenchness of rhetoric reflected in the composer's superscription on his score: 'Claude Debussy — musicien français'.

The otherworldly quality of **Debussy**'s earlier Impressionist idiom is shared by the two sonatas composed in 1921 and 1927 by Rhené-Emmanuel **Bâton**, who wrote a good deal of chamber music within that period as an outlet for the creative urges

accumulated and repressed like Mahler during his occupation as a conductor. The mysticism of both works, and the modal flavour of their melodies, owes a good deal to the Breton heritage which Rhené-Bâton discovered for himself at the age of 19 and subsequently embraced: 'Only in Brittany do I feel at home. Everywhere else I get the feeling that I'm somewhat abroad.'

By contrast, the Sonata by Ravel belongs to a Paris which by the time of its completion in 1927 had become the centre of the musical world. Still more radically than Debussy's example, the Sonata shakes off the trappings of Romanticism and the precepts of artistic committees such as the Société Nationale de Musique: most obviously in the lazy, seductive swing of its central Blues movement, but also in the brittle indifference of the first movement and the underlying pain of the finale.

The very movement titles of **Jolivet**'s Sonata of 1932 advertise a rejection of classical forms. *Ramassé*, *Librement* and *Bousculé* indicate rather the influence of Edgard Varèse within the development of Jolivet's own personal style as well as his efforts to reconcile a freely atonal idiom with the formal concepts of classicism. The same struggle to reconcile contrasting elements imbues the Sonata by **Poulenc** with not merely his customary breathless energy but a sense of anger rare in his music. The *Presto tragico* marking of the finale betrays the Sonata's troubled origins as a work composed in the depths of the Second World War and dedicated to the memory of the Spanish poet Lorca, who had died in 1936 as a victim of the Spanish Civil War.

Recording: October 2019, Studio Piano et Forte, Perugia, Italy Sound engineer, recording producer, mixing and mastering: Luca Ricci Editing: Luca Tironzelli

Piano: Steinway and Sons, Model D Piano Technician: Diego Sciurpa @ 2021 Brilliant Classics

Saint-Saëns

Recording: December 2013, Studio I Musicanti, Rome Sound engineer & producer: Giovanni Caruso Musical supervision: Giovanni Caruso & Dario Paolini Editing: Mauro Tortorelli Mastering: Giovanni Caruso & Andrea Caruso

Piano: Concert Grand Borgato L282 @ 2014 Brilliant Classics

Recording: 25 & 26 August 1987 Producer: Andrew Keener Engineer: Antony Howell Licensed from Hyperion Records Ltd, London 2013 Brilliant Classics

Debussy · Ravel · Franck

Recording: August 2014, Kodály Centre, Pécs, Hungary Engineer: László Dobos Production and Editing: Ibolya Tóth Violin: Stradivarius 1703 "Lady Harmsworth" @ 2020 Brilliant Classics

Recording: June/July 2018, Igreja da Cartuxa, Caxias, Portugal Engineer and Editor: José Fortes Piano tuner: Paulo Pimentel Piano page turner: Myriam Madzalik Producer: Bruno Monteiro @ 2019 Brilliant Classics

Vieuxtemps Recording: 23-24 June 2020, Palazzo delle Arti "Beltrani", Trani (Puglia), Italy Fram (Pugna), may Sound engineer: Eustacchio Montemurlo Carmelo Andriani plays a violin Marino Capicchioni 1942 Pierluigi Camicia plays a Grand piano Steinway & Sons 2021 Brilliant Classics

Bâton
Recording: 10-15 July 2017, Auditorium Parco della Musica, Studio 1, Rome, Italy Sound engineer & editing: Andrea Lambertucci Recording producer & artistic direction: Leonardo Micucci Musical assistants: Alessandro Buccarella, Diego Romano Violin: Giuseppe Arrè 2005 Cello: Gaetano Sgarabotto 1929 Piano: Fazioli F308 Piano tuners: Francesco Mantica, Nino Bianchi.

© 2019 Brilliant Classics

Roussel

Recording: April, June & December 1994, Old Catholic Church, Delft, The Netherlands Producer: Theo Muller Recording engineer: Peter Nicholls Licensed from Olympia Compact Discs, UK

Recording: February 2016, Budrio (Bologna), Italy Sound engineer, recording, editing: Luca Ricci, StudioMobile Piano: Yamaha CF3-S Piano technician: Lorenzo Galliera @ 2017 Brilliant Classics

Recording: October 2015, Studio I Musicanti, Rome, Italy Sound Engineer and Producer: Giovanni Caruso Musical Supervision: Giovanni Caruso Editing: Mauro Tortorelli Editing: Mauro Tortofeni Mastering: Giovanni Caruso, Andrea Caruso Angela Meluso plays on a Yamaha CFX Concert Grand Piano, prepared by Valerio Sabatini, supplied by Studio 12 Pianoforti, Rome @ 2016 Brilliant Classics

Recording: 28-29 May 2016, Umbria Music Center, Assisi, Recording engineers: Stefano Zavattoni, Lorenzo Sementilli & Marco Cocchieri Editing: Filippo Farinelli Mixing & mastering: Marco Cocchieri Piano: Steinway D n. 400450 2017 Brilliant Classics

Cover: Olive Trees with Yellow Sky and Sun (November 1889), by Vincent van Gogh (1853-1892) © 2022 Brilliant Classics